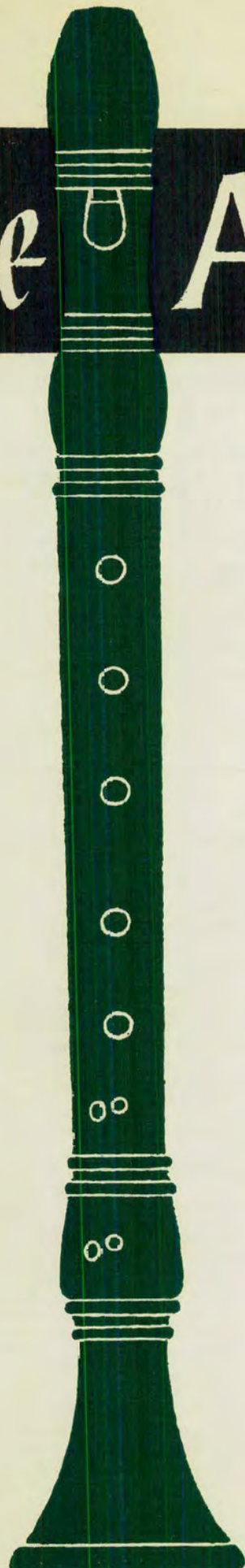


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The American Recorder



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CONTENTS

THE BELL KEY

by Daniel Waitzman

RESTORING BAROQUE INEQUALITY

by Sol Babitz

THE ENGLISH FLUTE

THE RISE OF THE RECORDER

by John Vinton

RECENT SCHOOL RECORDER MUSIC

by Gerald Burakoff

A NEWLY REDISCOVERED TUTOR

by David Lasocki

MUSIC REVIEWS

RECORD REVIEWS *by Dale Higbee*

CHAPTER NEWS; LETTERS

A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY



ARS EDITION NEWS

Three new publications have recently come off the press:

Hans-Martin Linde. *Four Caprices*, for Unaccompanied Alto Recorder or Flute (ARS Edition 59). Score, 5 pp. \$1.00.

Dedicated to Bernard Krainis, these four modern master studies were written in 1966, following the second International Recorder School at Saratoga, N. Y. They employ contemporary devices such as finger vi-

brato, accelerando, and flutter-tonguing, and are as challenging as Linde's *Fantasia und Scherzi*.

Jack Beeson. *Sonata Canonica*, for Two Alto Recorders (ARS Edition 63). Score, 8 pp., and parts. \$2.00.

Written expressly for the ARS Editions, this ingenious work by the composer of *Lizzie Borden, In the Sweet Bye and Bye*, and other American operas, was premiered at a Fall 1966 concert of the Columbia University Contemporary Group. The opening movement of this demanding composition is quiet and chromatic; it is followed by an impish scherzo blended of equal parts of Telemann and Prokofiev.

Bela Bartok. *Hungarian Children's Songs*; arr. by David Goldstein for Recorder Quartet, SATB (ARS Edition 65). Score, 11 pp. \$2.00.

Readers who enjoy playing Dr. Goldstein's earlier trio settings of some of Bartok's *For Children* folk song arrangements (ARS Edition 43), will appreciate this new group of quartet settings from the same source. One would never guess that these seven well-contrived recorder scorings were originally piano pieces.

—Joel Newman
General Editor, ARS Editions.

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THE BELL KEY¹

BY DANIEL WAITZMAN

The bell key (also known as the "F# key," especially in England, after the original use for which it was invented) is "an open-standing key, [usually] operated by the right little finger, to close the end of the recorder when required."² By facilitating the closing of the bell (which, in its absence, must be closed by the thigh or knee), it puts many additional fingerings at the player's command. These are of such importance in the aggregate as to change the fundamental nature of the instrument. The notes between d#''' and c''' on the alto recorder, some of which are normally out of tune, poor in quality, or both, are transformed into some of the most beautiful tones on the instrument, with a much wider dynamic and tonal range than has hitherto been thought possible on the recorder. The compass is extended to over three chromatic octaves. Not only are some of the new fingerings most amenable to dynamic variation (changes in pitch being corrected by varying the aperture of the thumbhole and/or other holes³), but the key may be used to correct the intonation or change the tone quality of a number of conventionally-fingered notes, making for increased dynamic and tonal flexibility over the entire range.⁴ With its upper registers made available, the instrument becomes louder, more brilliant, and more assertive. Its emotional scope is widened beyond that of the *flauto dolce*. A smoother legato is made possible. Yet the instrument's traditional form remains basically unchanged.

The technique of closing or partly closing the bell of a whistle flute was mentioned as early as 1528 by Martin Agricola.⁵ It was used on the French flageolet,⁶ the Picco pipe (a three-holed whistle flute on which "Picco, a blind Sardinian shepherd, won international celebrity about the middle of the nineteenth century as a concert soloist"), and on the tabor pipe.⁸ Anthony Baines has described its use on the chanter of the union pipe (the bellows-blown Irish bagpipe that assumed its present form in the eighteenth century⁹) to obtain an additional octave:

... The chanter is momentarily lowered on the knee and all holes are closed. ... In this same instant the wind pressure is increased ... and the chanter overblows the octave cleanly.¹⁰

The resultant "full availability of the upper register, with its sweet, singing tone" is characterized as "the great beauty of the union pipe."¹¹ The bell is also stopped, along with all the fingerholes, in order to silence the chanter momentarily, for purposes of articulation.¹²

To insure the proper closing of the bell, union pipers make use of a primitive form of bell key. They "either tie a square of soft leather—the 'piper's apron'—round the thigh just above the knee, or else they have fitted to the base of chanter a hinged valve which hangs open until the chamber is lowered on the knee."¹³ (Italics mine.)

It appears, then, that the stopping of the bell was practised on several woodwind instruments before the twentieth century. The discovery of hand-stopping of the bell on the French horn to bridge the gaps between the natural harmonics dates from the middle of the eighteenth century, if not before.¹⁴ Yet, we have no record of such techniques being applied to the recorder before the twentieth century, although circumstantial evidence indicates that the recorderists responsible for Telemann's F-Major Recorder Concerto may have known about the fingering for a''', in which the bell is closed.¹⁵ In the three passages in which a''' occurs, the bell can easily be closed with the thigh, even without a key. If, on the other hand, a''' is fingered as suggested by eighteenth-century writers, it is quite flat and rather harsh, on most eighteenth and twentieth-century recorders.

Since most of the modern fingerings involving the closing of the bell work equally well on eighteenth-century recorders (and far better than eighteenth-century fingerings for the high registers),¹⁶ the failure of eighteenth-century recorderists to invent the bell key is surprising. It cannot be ignored in any evaluation of eighteenth-century recorder playing.

The discovery of high register fingerings involving the closing of the bell was made independently by a number of modern recorderists. It came about purely by accident, perhaps as a result of attempts to extend the range *downward*,¹⁷ or simply a desire to see what would happen. The fingering for f#''' was apparently discovered first. Once it became known that a more perfect f#''' could be obtained by closing the bell, the invention of the bell key was a logical step. It too was made independently several times, as so often happens with woodwinds. The idea first occurred to Carl Dolmetsch, almost forty years ago. Dr. Dolmetsch (whose other inventions for the recorder include the tone projectors and the echo key) writes:

"In 1929, when I happened to be practising while seated, I discovered to my astonishment and delight that by stopping the end of my treble recorder with

my knee, and fingering for high F natural or top G, I would produce a firm, pure and reliable high F sharp. Further, this action combined with appropriate fingerings also provided a missing high B flat and a high A that was sweet and up to pitch. My immediate intention was to fit a key to the end-piece, to be operated by the right hand little finger; but the stress of keeping up production of standard models deflected me from this course. . . .

"Although the invention of the F-sharp key had been in my mind for so long, it was only in 1957 that I actually put it into effect and first used a recorder so fitted at my Wigmore Hall recital on 31st January, 1958. A patent was granted in respect of both this and another method of obtaining high F sharp by means of an extra hole bored into the side of the recorder, . . . normally closed by a key. . . ."18

The mechanism described in this patent is most ingenious. The bell is permanently closed (except for a small drainage hole), and a new bell hole is made in the side of the foot joint. This is covered by an open-standing key.¹⁹ Dr. Dolmetsch has since abandoned this arrangement (which "tended to weaken the volume of the lowest notes and could also slightly impede the ease of speaking in the highest register"²⁰) in favor of a more conventional one, which has the additional advantage of allowing the bell to be closed with the knee. Arnold Dolmetsch, Ltd. will add a bell key to Dolmetsch recorders only, for £ 6:6/- (= \$15.18).²¹

It would seem that the first to actually make a bell key was John W. F. Juritz, of Cape Town, South Africa. Mr. Juritz, who is presently affiliated with the University of Cape Town as Senior Lecturer in Physics and bassoon teacher in the Music department, is also a contra-bassoonist in the Cape Town Orchestra and deputy City Organist.²² He discovered the fingering for f \sharp ''' in which the bell is closed

"...about the middle of 1953. . . . I had started investigating systematically all possible fingerings on the recorder. . . . Needless to say, my continued efforts at high notes occasionally got on my wife's nerves; and on one occasion, as I was playing f''', she reached out her hand and clapped it over the end of the recorder, saying 'Oh do be quiet!' The note immediately changed to f \sharp ''. . . . It only remained to rig up the key, which I did shortly afterwards, and we were then able to use this note in some arrangements which I made of Bach fugues, notably the B \flat minor from Book I of the 48 and the Ricercare from the Musical Offering.

(In fairness to my wife, I should add that she denies my version of the story, and says that it was merely as a playful gesture that she stopped the end of the recorder!"²³

This key, which Mr. Juritz made out of "some old

pieces of clarinet and oboe keys," is fastened to the foot joint by "two German silver rings which clamped on to the bell of the recorder," thus obviating the need to drill into the wood and preserving "the virgin purity of the ivory rings, etc."²⁴ There is no spring, the key being kept open by gravity. Mr. Juritz sent a list of high register fingerings to The Galpin Society, in a letter dated September 30, 1959, and published in *The Galpin Society Journal* for 1960.²⁵ The fingerings given in this list for f''', f \sharp '', a''', b \flat '', c \sharp '', and e'''' are identical or nearly identical to those listed below. A list of third octave fingerings, some of which call for the closing of the bell, was also published by Rex Watson in the *Recorder and Music Magazine* for July, 1966 (Vol. 2, No. 2, p. 52). Mr. Watson, who makes no mention of the bell key, suggests that the bell be closed with the knee (or with the foot, on the bass). An experimental long bell key, operated by the little finger of the left hand (like the long F key of the eight-keyed flute and modern oboe) was constructed before 1958 by Edgar Hunt. "The left-hand little finger depressed a lever to pull a wire which passed through the 'bell' of the foot joint, to pull a key against the hole."²⁶ It would be desirable to have such a long key, in addition to the more common short one, providing this could be done safely, efficiently, and at a reasonable cost. In its absence, the thigh can still be used to work the key, on those rare occasions when the right-hand little finger is otherwise occupied.

In 1957, John Gerrish published some *Variations on a Burgundian Carol* (New York: Assoc. Music Publishers, Inc.), in which he called for high a'' and e'''' on alto and soprano, respectively, recommending that the bell be closed with the knee as part of the fingering for these notes.²⁷ By 1958, John Koch, of Haverhill, New Hampshire was using a bell key to obtain additional notes on his bass recorder.²⁸

In addition to the several recorder makers and players who have devised bell keys (not all of whom are mentioned here), one American flutist had such a key made for his wooden Boehm system piccolo, about 1957, to assist high f'''' (= b \flat '' on the alto recorder). This key was in the form of a sliding metal disc, attached to a lever mounted on an extension of the axle for the D sharp key. A bell key could provide the baroque flute with a really good high f''' (1, 2, 4, 5, B) and a high b''' (1, 2, $\frac{1}{2}$ 4, 6, B).

A list of the most important fingerings involving the closing of the bell is given below. Also included are those high register fingerings in which the bell is left open. This list is for the concert recorder — the alto in F. It also applies, generally, to the smaller sizes. Fingerings for the tenor and bass differ somewhat. The holes are numbered 1 through 8, starting with the

thumbhole. "B" means "bell closed." A smaller number or "B" signifies that the hole in question is to be left slightly open, or, in the case of the thumbhole, pinched. "SW" means "shade window," by cupping the right hand over it. "CW" indicates that the window is to be covered more or less completely by the right hand. The fingerings given below for $c\sharp''''$, d'''' , e'''' , and f'''' are preferable to the traditional ones for most purposes, particularly on those instruments on which these notes tend to be slightly flat when fingered normally.

- c'' (loud and reedy) 1, 2, 3, 4, B.
 d'' (loud and reedy) 1, 2, 3, 6, $\frac{1}{2}7$, B. Also 1, 2, 3, 7, B.
 $b\flat''$ (alternate), 1, 2, 3, 4, 5, 6, 7, 8, B.
 b'' (for a *mesa di voce*) 1, 2, 3, 4, 5, (7), B.
 c'''' (pianissimo), 1, 2, 3, 4, B.
 $c\sharp''''$ 1, 2, 3, 5, (7), B.
 d'''' 1, 2, 3, B.
 e'''' 1, 2, 3, 5, 6, 7, B.
 f'''' 1, 2, 5, 6, 7, B.
 $f\sharp''''$ 1, 2² 4, 5, ($\frac{1}{2}$ 7), B. Also 1, 2, 4, 6, B.
 g'''' (alternate) 1, 2, 4, B.
 $g\sharp''''$ 1, 3, 4.
 a'''' 1, 3, 4, 6, ($\frac{1}{2}$ 7), B. Also 1, 2, 3, 4, SW.
 $b\flat''''$ 1, 2, 3, (5), 6, B.
 b'''' 1, 2, 3, 5, 7. Also 1, 2, 3, B, SW.
 c'''' 1, 2, 5. For sustained notes 1, 2, 3, 4, SW, or 1, 2, 3, 5, 7, 8, B.
 $c\sharp''''$ 1, 2, 4, 7, B.
 d'''' 1, 2, 4, 6.
 $d\sharp''''$ 1, 2, 3, 4, SW. (This seems to be the upper limit of eighteenth-century recorders.)
 e'''' 1, 2, 3, 5, 7, B.
 f'''' 1, 2, 3, 7.
Notes above f'''' are unreliable.
 $f\sharp''''$ 1, 2, 4, 6, B.
 g'''' (1, 2, 3, 4), CW.
 $g\sharp''''$ 1, 2, 3, 5, 7, B (occasionally this gives $b\flat''''$), or (1, 2, 3, 4), CW.
 a'''' (1, 2, 3, 4), CW.
 $b\flat''''$ 1, 3, 4, 5, 7, B. Also 1, 2, 3, 4, CW.
 Extreme high pitches: (1, 2, 3, 4), CW.

It is a curious fact that stopping the bell of the recorder frequently results in a rise in pitch. Perhaps the most interesting example of this occurs when one closes the bell while sounding most tones of the second register or harmonic. The note immediately changes into a third register tone, although the register break is almost imperceptible, in most cases. For most tones of the second register, the following rule applies: the greater the number of holes covered, the greater the rise in pitch when the bell is closed. To prove that the notes so produced are part of the third register, one fingers $d'''' = 1, 2, 3$, and depresses the key slowly. A slight rise in pitch occurs, accompanied by an almost inaudible register break. One then covers hole 7, releases the key slowly, and covers holes 5 and 6, producing the third register tone, $e\flat''''$, without having encountered any further register breaks. It appears then, that the third register of the recorder extends as far down as $b\flat''''$ (see the fingering given above), with certain notes being very similar to those of the second register in pitch and fingering (e.g., $d'''' = 1, 2, 3, B$). But for practical purposes, those third register tones made with the bell closed constitute a separate register, in most cases. For example, it is impossible to slur from $b'' = 1, 2, 3, 4, 5, B$ to $e'''' = 1, 2, 3, 5, 6$ without an apparent register break, caused, it would seem, by a tendency of the instrument to shift into another register at the instant when the bell is half-closed. However this is an extreme example; the bell key does serve to mitigate some register breaks and to avoid others, by virtue of the availability of additional fingerings. This same slur, for instance, can be easily executed if b'' is taken with the normal fingering and e'''' as 1, 2, 3, 5, 6, 7, B. The break between $e\flat''''$ and d'''' can be eliminated by taking d'''' as a third register note, with the bell closed.

To test the operation of a bell key, one fingers the double-stop $g'' \blacktriangledown - a''''$ (2, 3, 4, 6, 7, B) with only light pressure on the key. If it sounds easily, the key closes perfectly. If only a'''' is heard, the pad leaks. To insure proper closure of the key, as well as to protect the pad from moisture, I have often found it helpful

Low Register	Best cantabile range (middle and lower-high registers)	Upper-high registers (unsuitable for conventional melodic writing)	Acute range (special effects)
--------------	--	--	-------------------------------

to tape a layer or two of polyethylene plastic, cut from a plastic bag, around pad and cup.

Redefining the different ranges of the concert recorder: (please turn to illustration on previous page).

In spite of its value, the bell key has been largely ignored. It is apparently not used by the major Continental European players. The majority of players, composers, arrangers, and musicians at large are still under the impression that the recorder is restricted to a useful compass of two octaves and one note, and is incapable of significant dynamic inflection. Most experimentation with the key seems to have taken place in the United States, where Bernard Krainis became the first professional American recorderist to experiment with it, in 1963. On March 25, 1967, he performed J. S. Bach's E-Minor flute sonata on a bell-keyed tenor recorder. I have arranged and performed several of Bach's works for bell-keyed alto recorder, including the E-Major violin concerto.²⁹

It is one of the minor tragedies of music history that this key was not invented 250 years ago. There is virtually no original pre-twentieth century recorder music that exploits the instrument's higher registers, which include some of its most beautiful tones. One is forced to fall back on arrangements and new music. There is also the possibility of using these tones in embellishments. In addition, certain passages can now be realized as the composer would have written them, were it not for the limitations of the keyless instrument:

Telemann, Trio-Sonata in A Minor for recorder, violin, and continuo (Edition Peters No. 4560).

If one little key can so increase the recorder's capabilities, what would be the consequences of a complete redesigning of the instrument, according to the principles laid down by Boehm and others? Friedrich von Huene has written:

"I consider the bell key [*sic*] of little importance compared to what else could be done to modernize the recorder."³⁰

NOTES

¹ I wish to thank the following for their generous assistance in gathering material for this paper: Frans Brügger, Arnold Dolmetsch, Ltd. (who kindly furnished me with a copy of Carl Dolmetsch's article, "Accessories for the Modern Recorder"), Laura E. Gilliam of the Library of Congress, Washington, D.C. (who spared no pains in locating instruments of the Dayton C. Miller Flute Collection for me to examine), Friedrich von Huene, and John W. F. Juritz.

² J. W. F. Juritz, "Recorder Fingerings," *Galpin Society Journal* XIII (July 1960), p. 91.

³ Cf. A. Rowland-Jones, *Recorder Technique* (London, New York, and Toronto: Oxford University Press, 1959), p. 69.

⁴ Carl Dolmetsch was the first to remark on the effect of the closed bell on tone quality. See British Patent Specification 852,165, p. 3.

⁵ Nicholas Bessaraboff, *Ancient European Musical Instruments* (Boston: Harvard University Press, 1941), p. 392, nn. 139,150.

⁶ *Ibid.*, p. 63.

⁷ Anthony Baines, *European and American Musical Instruments* (London: B. T. Batsford Ltd., 1966), p. 84.

⁸ Baines, *Woodwind Instruments and their History* (New York: W. W. Norton & Company, Inc., revised edition, 1963), p. 225.

⁹ *Ibid.*, p. 350.

¹⁰ *Ibid.* According to Bessaraboff (*op. cit.*, p. 91), the thumb-hole is pinched in overblowing, "as on the recorder."

¹¹ Baines, *Woodwind Instruments*, p. 350. The resemblance to the recorder here seems obvious.

¹² *Ibid.*, pp. 351, 349.

¹³ *Ibid.*, p. 350. According to Bessaraboff (*loc. cit.*), this valve is a modern improvement and "is kept open by a spring."

¹⁴ R. Morley-Pegge, *The French Horn* (London: Ernest Benn, Ltd., 1960), pp. 88 ff.

¹⁵ Hortus Musicus No. 130 (Bärenreiter). Frans Brügger believes that this concerto is an arrangement by Christoph Graupner of a Telemann Flute Concerto in D Major (letter of December 20, 1966).

¹⁶ The information on eighteenth-century recorders contained in this paper is based mainly on trials of old instruments in the Dayton C. Miller Flute Collection at the Library of Congress in Washington, D. C. (especially the mid-eighteenth century alto by H. Schell [Miller No. 658]) and Frans Brügger's replica of a 1720 Bressan alto, built by Martin Skowronek. For a list of eighteenth-century high register fingerings, see Dale S. Higbee, "Third-Octave Fingerings in Eighteenth-Century Recorder Charts," *Galpin Society Journal*, XV (March 1962), pp. 97-99. a''' is in tune on some modern Fehr altos when fingered 1, 3, while b_h''' is only slightly sharp (though inferior in quality) on new and old instruments with the fingering 1, 2, 3, 1/4, 5, 6, 7, 1/2, 8. An excellent if awkward f#''' may be played without closing the bell by fingering 1, 2, 3, 4, 5, 6, 8. This fact was called to my attention by Friedrich von Huene, who has seen eighteenth-century recorders on which a''' and f#''' are in tune when conventionally fingered.

¹⁷ See Rowland-Jones' fingering for e'—all holes closed, shade bell with knee (*Recorder Technique*, p. 78). As a closed pipe, with all fingerholes and bell closed, the alto recorder sounds a quite useless b_h (contemporary composers take note!).

¹⁸ Carl Dolmetsch, "Accessories for the Modern Recorder" (n.d.), pp. 2-3. Quoted by permission of Arnold Dolmetsch, Ltd.

¹⁹ British Patent Specification 852,165 (applied for on June 10, 1958).

²⁰ Letter from Arnold Dolmetsch, Ltd., signed by E. A. Mayling, Secretary, 31st July, 1967.

²¹ *Idem*, 6th June, 1967.

²² Letter from John W. F. Juritz, June 20th, 1967.

²³ *Ibid.*

²⁴ *Ibid.*

²⁵ *Ibid.* See also note 2.

²⁶ Edgar Hunt, "Recorder Fingerings," *Galpin Society Journal* XIV (March 1961), p. 76.

²⁷ Letters from Friedrich von Huene, January 19 and July 11, 1967.

²⁸ *Idem*, July 11, 1967.

²⁹ This arrangement was first performed at a private concert on November 29, 1966.

³⁰ Letter from Friedrich von Huene, January 19, 1967.

ON THE NEED FOR RESTORING BAROQUE INEQUALITY

By SOL BABITZ

David Lasocki's recent article "Tongueing Syllables of the French Baroque" is a laudable effort to restore some aspects of early technique; however it is not enough to restore merely the articulation of the past —one must also restore the phrasing which this articulation was intended to produce: the unequal performance of equally written notes. According to French and German sources, notes were not played as written but "slightly unequal" in order to make the sound more "pleasing." This is shown in Ex. 1.

(all baroque examples are notated approximately)



The French and German performances also differed with respect to the tongueing of fast passages.

Whereas the French used *di t'di* (Ex. 2A) the Germans used a heavier tongueing *did'll* which made the 3:2 ratio sound less dotted. It is for this reason (and the general lighter tendency of French music) that the French considered the dotted performance of unequal notes as their monopoly and that Mattheson said that a Frenchman without a dot is like a cook without salt. In addition to dotting, the French notation was different since it used larger values; thus several French writers said that the French dot eighth-notes whereas foreigners play them as written, the reason being that in a French time signature (Ex. 2C) the eight-notes are dotted, whereas the same music in an Italian signature is played with equal eighths but with the sixteenths unequal. This explains why the French composer of a piece in Italian style would write *croches égales* but never *double croches égales*. The tendency of Italians to compose with leaps and repeated notes also invited a performance with more equal notes than that of the French.

Ex. 2

Light French	Heavier Non-French	French Time- Signature	Italian
A	B	C	D
5	5	2	2
3 : 2	3 : 2	L S L S	L S L S
di ti di	did'll di	(unequal)	(unequal)

Since the recorder is limited in its ability to produce dynamic contrast it cannot be played in the same manner as the violin and must compensate with quantitative accents for accents which the violin made with

dynamics. In the baroque era notes were not performed "as-written" but in such a manner as to make separate notes sound separate; metrically strong notes had to be brought out more clearly than is the case today. The normal dynamics of performance are shown in Ex. 3 where line A indicates the strong-weak dynamics produced by the baroque violin bow whereas in line B we see the long-short equal performance of the recorder. It goes without saying that the player should attempt to imbue the first and third notes with greater strength as well. Line C shows the 20th-century "as-written" dynamics with all *detached* notes played *slurred* and no metric accents. Whoever experiments with the early dynamics will discover that they do not sound monotonous —actually there is nothing more monotonous than playing every note equally long and strong. [Only by means of metric accents is it possible to make the listener aware of the difference between Ex. 3A and 3D.]

Ex. 3

A

Baroque
Violin
Dynamics

B. Recorder

C. 20th
Century
Recorder
and Vln.

D.

Whoever practices *good note* emphasis in this manner and uses Rhythmic Alteration with its approximate ratios will discover that as a result of the greater freedom of expression that it is not possible to play with the modern standards of ensemble precision. This should be no cause for worry inasmuch the modern standards of precision seen in chamber groups and among the Rockettes were unknown in the past. In the place of modern rigidity of note-value counting there was merely group coordination resembling the

gypsy and Mexican ensembles of today – both being fossils of 18th-century style. Experiments show that the imprecise attack of the second and fourth notes in Ex. 2 creates not chaos but a shimmering effect not unlike the indistinct outline of a baroque painting.

It is extremely difficult to master the somewhat non-French unequal ratio and even when mastered, it has a vague swimming sound. Only when one combines it with the instructions of Quantz, Roger North, and Leopold Mozart to accent the first of every 4, 3, or 6 notes does the inequality take shape and begin to obtain aesthetic validity.

If one plays Bach's Fugue in D minor (BWV 565) it sounds as if it started on a down beat.

Ex. 4 (Text)

a

b (Modern sound)

Playing with unequal notes makes the second note sound like a down-beat and sounds monotonous.

c

The only way in which the passage can be played without metric distortion and without the swimming effect or the monotony of constantly reiterated ratios is by following the instructions to vary the ratios and by varying them in such a way as to make the music sound expressive, at the same time making perfectly clear to the listener why Bach went to the trouble of putting the down-beat on the 8th note, which must be played long (see double line in Ex. 5a). When one plays so as to bring out the meter, the first seven notes sound like an "up-beat" to the "long D" on the down-beat – and this because of its "length" sounds like a simultaneous ending and beginning as the brackets show. Thus the use of agogic metric accents creates the typical baroque "over-the-beat" flow which many modern performers profess to feel but cannot produce because they play "as-written" and are doomed to distort as in Ex. 3c.

The varied ratios prevent a mechanical performance and enable the music to sound like a "conversation" (Forkel's description of Bach's fast playing). Ex. 5b is an attempt to show in actual notation the pos-

sible ratios which could be used to bring out the good notes. It is possible to play the long D not only with a 3:1 ratio but also with the unjustly neglected 4:1 and 5:1 ratios which folk musicians do naturally and which recorder players could restore since they must take breath after the D and are compelled to do if they are to maintain the beat. The most convincing performance will be that in which ratios are not controlled consciously – some being more or less extreme than those notated.

Ex. 5

a

b

I am aware that if I had difficulty in convincing people to use unequal notes because of the modern "as-written" prejudices, it will be even more difficult to convince people to play unequal notes plus bar-line accents because we have all been liberated by Wagner from the "tyranny of the bar-line" and play everything including pre-Wagnerian music without accents. In addition our anti-romantic prejudices prevent us from holding notes even in baroque music which was played with even greater freedom than romantic music. However I do not give up in the face of *status quo* pressures. I believe that it is possible today – thanks to the anti-establishment mood that some young performers will come forward who will have the courage to play Bach in a way which is historically correct even if in doing so it means running the risk of losing out financially – something to which I can personally attest.

Since none of the *Collegia Musicum* will experiment by playing Bach in two ways: 1) as written, 2) with the freedom described by those who heard Bach play, I have organized the Early Music Laboratory where the necessary experiments in restoring early style and technique will be conducted. Igor Stravinsky, who has been interested in this project for a number of years, is honorary president. The Early Music Laboratory has been conducting the first experiments in the extended practicing of Bach's keyboard fingerings, flute tongueings, violin bowing, etc. It is our aim to recruit Performer Members who will receive the Bulletin and the experimental recordings, and Contributing Members whose contributions (tax-deductible) will make this project feasible.

Further information can be obtained by writing to the Early Music Laboratory, 1949 N. Bronson Ave., Los Angeles, Cal. 90028.

THE ENGLISH FLUTE

A HALF-YEARLY REPORT

Why is it that England, the country which pioneered the recorder during the first part of this century has now fallen behind so many others? The amateur movement is still as strong, or stronger than ever (at least numerically), but where are the professional virtuosi, the top-flight teachers, the regular concerts and recording dates that are to be found nowadays in the Netherlands, Germany, United States, and Switzerland? Is the tradition of the dilettante so strong that it cannot be broken? This impression is still given by the musical scene as a whole, and the recorder movement is particularly afflicted by the malaise. In my experience there are many promising (technically anyway) young players, but they take to other instruments or school teaching or even to another career altogether, because there is no machinery for launching them on a virtuoso — cum — teaching livelihood.

Some public interest is certainly there. *Musica Reservata*, an embryo *New York Pro Musica* gave an out-of-tune but well-received concert in July and have broadcast since. Recorder recitals in the newly opened Purcell Room in London (seating 372) or the old Wigmore Hall (slightly more) are always full. Baroque is still booming — any concerts featuring Bach or (this year) Monteverdi are well attended. Records of early music sell as well as anywhere else. Yet no promoter is exploiting the commercial potential of old instruments. When this happens it should prove the missing link in the chain which will lead from the present appalling situation to the healthy one we all want.

As it is, I have heard so many performances of the 4th Brandenburg Concerto on flutes recently that I could scream, and even the F-Major version of this with harpsichord taking over the violin part has been resurrected with the same transverse instruments playing our parts. The unfamiliar Handel opera *Scipio* was given a few performances in October in London, and two flutists were employed to play in just one aria. The one aria with recorders in — surprise, surprise, their parts were omitted.

After this large and gloomy preamble I must get round to saying something positive about the recorder. The items of interest were provided this year (as ever) by visiting foreigners, and these, happily, are turning up in large numbers. Of special merit have been the concerts given by Frans Brüggem at the Oxford Bach Festival and Edinburgh International Festival, a London recital by Hans-Martin Linde, and a tour by the

Ensemble Syntagma Musicum of Amsterdam led by Kees Otten. The two items I would like to single out will not yet be familiar to American audiences.

Firstly the surprise event of the year has been a short tour by the *Leipzig Gewandhaus Bach Orchestra*. This famous group made a short tour to some very odd places, with concerts in London to start and finish. The one I went to was actually in my local parish church — a fine 18th-century building of large capacity, and contained a performance of the 4th Brandenburg Concerto. The recorder players were Thekla Waldbaur and Eva Kästner, who played musically and assuredly. I had an opportunity to talk to Miss Waldbaur afterwards. She apologised for the fact that the tone quality of the recorders was not as good as she would have liked, but the instrument she was using (a Höller) was the best she could buy in East Germany. She had another slightly better instrument with her but was wary about using it in an important concert. Miss Waldbaur has never had a lesson in her life — there are no teachers! The players are allowed out of the Communist countries only with this orchestra — but this has now made several tours around the world so valuable contacts have been made. Asked for specific comment on the performance I mentioned that it was the first time I had heard anyone tongue all the notes in the cadenza at the end of the second movement of the concerto, which does have a large slur over it. Miss Waldbaur had always played this way, and had once got a good notice from a critic just for the way she played the cadenza!

Secondly a young pupil of Brüggem, Elly Baghuis gave half a recital in January with Walter Bergmann, and a whole one in November with her regular accompanist Jan Althof. Although I have reservations about her playing, and in particular her inability to ornament and her often strange phrasings in slow movements, there is no doubt that Miss Baghuis has enormous technical gifts. She combines rapid fingering with coordination between fingers and tongue and superb breath control. She has good intonation which remains convincing within large dynamic limits. In fast movements the quality of the playing was often breath-taking. It says much for the recorder movement in the Netherlands that they have produced and launched a player such as this. We obviously need some Dutch courage.

—David Lasocki

THE RISE OF THE RECORDER

By JOHN VINTON

(Reprinted, with permission, from *The National Observer*
Feb. 26, 1968.)

Question: What is the nation's most widely played musical instrument? Answer: The recorder.

The *what?* The recorder, that's what — a wind instrument born in the Middle Ages, activated by blowing directly into it more or less vertically, as with the clarinet, and fingered by stopping different combinations of holes along its length. During the last two decades, according to industry sources, the recorder has supplanted the Eighteenth Century-born piano as the favorite instrument among the nation's music makers.

Its takeover is being spotlighted this season in a four-concert series at Hunter College here, *The Virtuoso Recorder*; the third concert will take place this week. So far the series has presented Frans Brueggen, a 32-year-old Dutchman who was the first player to earn a conservatory degree on the instrument, and a trio headed by Bernard Krainis, a 42-year-old American who was this country's first professional player. The other concerts will feature an ensemble called the Trio Flauto Dolce and the Swiss virtuoso, Hans-Martin Linde.

Mr. Brueggen is a tall, lanky bachelor with a headful of brown-gray hair. He began studying the recorder during World War II, when he was 7, after his mother gave him an instrument to while away the hours he had to spend indoors. Because Europeans were already interested in the recorder. Mr. Brueggen could pursue the obvious aptitude he had for the instrument, and he went on to professional teachers and to the Amsterdam Conservatory. He is now an established figure in Europe, a frequent visitor to this country, and the world's leading recorder teacher, a full professor in the conservatories of both Amsterdam and the Hague.

He combines the recorder player's love of old material with a young man's desire to push the instrument into the Twentieth Century through radical, *avant-garde* music. At least one fascinating work in this idiom has been written for him, Luciano Berio's *Gesti*.

Mr. Krainis, a family man with a home in Great Barrington, Mass., met the recorder in 1946 when his father, a violist, gave him one for his 21st birthday. He doesn't remember using any instruction books, only the two-part *Inventions* of Bach, which he taught himself. (He had been a jazz trombonist as a teenager.) In college he studied economics for a while, switched to music history, and finally decided to quit and be a recorder player. It was a reckless move, but

it worked. He taught, performed, traveled with the New York Pro Musica, which he helped found, became active in the American Recorder Society, organized summer schools and workshops for recorder players. More than anyone else, he made Americans aware of the instrument.

Today he is more settled and not so energetic. He has reduced his concerts by half so he can spend more time at home; he teaches only two days a week in New York City. As for Mr. Brueggen's adventures with new music, Mr. Krainis says that's "another generation."

The concerts the two men gave were as different as the men themselves. Mr. Brueggen sat alone on the stage and played unaccompanied works from the Baroque era and the Twentieth Century. He used only two of the six sizes that modern recorders come in, a soprano and an alto. This austere choice of sound, combined with the solitude of the single player and the quietness of the instrument itself, left a feeling of peace and aloneness in the hall. Unfortunately, Mr. Brueggen did not reach the heights he has achieved on recordings and in other concerts, perhaps because of nerves (this was his official New York debut) or discomfort (the hall has poor acoustics for the recorder). Often he was out of tune, and there was an occasional hesitancy in his rhythmic flow.

Mr. Krainis was more conventional and, on the whole, more successful. He appeared with his Baroque Trio, which consists of himself; a harpsichordist from Brandeis University, Louis Bagger; and a viola da gamba player from Cornell, John Hsu. Mr. Krainis' concert capitalized not only on the abilities of these other players, both of whom are more virtuosic than Mr. Krainis, but on a larger number of instruments than Mr. Brueggen used—a soprano, alto, tenor, bass, and greatbass (only the highest recorder, a sopranino, was missing). His program was drawn entirely from the Baroque but contained moods ranging from a bit of French whimsy, Couperin's *Le Rossignol-en-amour*, to the Germanic sonatas of Handel and Telemann. If Mr. Krainis' vibrato did not waver like down, as Mr. Brueggen's did, and if his fingers did not move quite so quickly, he was nevertheless better at putting together an evening's music.

The most significant piece during the two concerts was Mr. Berio's *Gesti* [Gestures], which the composer wrote in 1966 at Mr. Brueggen's request. Mr. Brueggen reports that the composer was struck by the intimacy of the instrument, the feeling of closeness that a

player has with it, as though it were an extension of his voice. *Gesti* asks the player to produce normal sounds and also to hum into the instrument and to exhale blasts of air that do not enter the instrument at all. He has the player's fingers move through a series of rapid scales, only parts of which are heard — when the actions of the mouth agree with the separate actions of the fingers. Eventually the mouth and the fingers move more in harmony, and the piece ends as they join for a long, drooping curve of melody. The work is not only imaginative but historically significant, for it led Mr. Berio, one of our best living composers, to write similar pieces for instruments such as the flute and trombone.

Thus, with new music as well as old, the recorder has made a comeback. Neglected during the Nineteenth Century, it was rediscovered by the English and Germans after World War I, and in Europe it now appears regularly on recital and chamber-music programs and as a solo instrument in concertos. It is taught at several conservatories, and Mr. Brueggen is

confident his students will find work when they graduate.

In the United States, as Mr. Krainis will testify, the situation is less encouraging. However, both players point to several U.S. recorder hotbeds — Boston, New York, Washington, Chicago, San Francisco, and Los Angeles — and Mr. Brueggen feels that a large number of professional players will be able to exist in another 10 or 15 years.

In the meantime, the recorder will doubtless remain popular with the amateur musician. He can buy a good, mass-produced plastic instrument for only \$12 (the best recorders are still made by hand from hard woods and can cost \$200). Since the instrument operates on the same principle as a whistle, anyone can blow into it and make a pleasing sound. And, the fingering being easy, the beginner can be playing Bach chorales with his friends in a month or two. The adult just starting out is not likely to gain the technique of a Brueggen or Krainis, but he is guaranteed a lovely experience. Any recorder player will tell you that.

RECENT SCHOOL RECORDER MUSIC

BY GERALD BURAKOFF

In recent years there has been a tremendous increase in the use of recorders in the American public schools. The number of student model recorders sold has soared. Unfortunately almost all of the recorders purchased are used as "pre-band" instruments. The recorder is introduced in the latter half of the third, or beginning of the fourth grade. This is done before the beginning of the band and orchestra programs, in order to arouse interest in the instrumental programs, and to determine which students have the ability to proceed to the study of a woodwind, brass, percussion, or string instrument. Recorder is taught solely for the purpose of recruitment and promotion. At the end of the testing period the recorders are put away. Then the "talented" child is encouraged to play one of the conventional band or orchestra instruments, while the student who has "less talent" most likely will miss the opportunity to play an instrument again. Although the recorder *can* serve the purpose of helping to determine a child's musical aptitude, the use of the instrument only for this purpose shows that the recorder is being used in a most limited and uncreative way. Teachers simply do not realize the best possibilities for the instrument's use.

Our colleges and universities should offer courses in recorder playing and pedagogy as a part of their teacher training program so that we may have qualified and effective teachers fully aware of the recorder's possibilities. Once this happens, there will be a greater

demand for music that is suitable or intended for school use. It is hoped that such music will be made available by American publishers who understand the needs of our schools and teachers. All the music reviewed in this article was printed by English publishers. Other European publishers' catalogs include school recorder music, pointing to the fact that there is a demand for school recorder music in certain European countries. Therefore, the recorder must obviously be an integral and important part of their music education programs.

The recorder is a unique instrument that possesses the qualities necessary for use in both the general music classroom and the instrumental music program. Because of this uniqueness, the recorder can be used creatively from the primary grades through junior and senior high school in many different ways. Once teachers become aware of the potential uses of the recorder, the instrument will be used extensively and with integrity.

The following surveys some of the material that has recently come our way:

ANNE MENDOZA (arr.) *Let's Sing and Play*. 3 vols. (voice, recorder, tuned and rhythm percussion). London: Oxford University Press, 1966

Anne Mendoza understands what young children are capable of doing. There is an excellent choice of melodies in the three small books which are arranged simply and use a variety of instrumental combinations.

Many of the accompaniments make use of ostinati well within the beginner's abilities. Alternate accompaniments are offered throughout the books and tend to make the score slightly confusing for the young child. In general, however, this collection is a worthy addition to the literature for recorder use in the elementary music classroom. The price of the books is expensive. The reviewer feels that Oxford University Press should consider lowering the price of its many excellent publications intended for school use.

GEOFFREY WINTERS (arr.) *Rejoice And Be Merry*. (recorders and tuned percussion; score and parts). London: Chappell & Co. Ltd., 1966

These arrangements are designed for use with soprano and tenor recorders; small or large glockenspiels; chime bars or any tuned percussion; and other possible combinations. The ten traditional carols are scored in three parts and are appealing selections which children will enjoy. It would have been a good idea to include the words for the carols, as students could then include singing with their playing. In this way the arrangements would have had more possibilities. The arrangements are simple and interesting, and pose no rhythmic or range problems. Score and parts are printed very clearly. This collection is an excellent choice for elementary school teachers who are planning to present their recorder students in the annual Christmas program.

ANNE MENDOZA (arr.) *Eight Dancing Songs*. (voice, recorder, tuned and rhythmic percussion). London: Chappell & Co. Ltd., 1963

These arrangements can be played in a variety of ways: duets for recorders; recorders with piano; recorders and full ensemble (chimes, strings, percussion, etc.); voices with recorders and piano; voices, recorders, and full ensemble. Many of the tunes are folk dances and could serve as an accompaniment to rhythmic dancing and movement by dividing the class into singers, dancers and instrumentalists. It is unfortunate that directions for performing the dances are not included in the score. Many teachers who are not familiar with rhythmic dancing and movement will need this information in order to direct the dances correctly. The piano parts are easy enough to be played by a student, enabling the teacher to devote his full energy to directing the group. The choice of folk tunes and dances is delightful and the creative teacher will be able to use them to fit his individual situation. The simplicity of the parts and choice of instruments make this collection a good choice for use in the elementary school music class.

REGINALD JAUQUES (arr.) *Patapan*. (voice, optional flute or recorder, and drum). London: Oxford University Press, 1966

A very short and simple two part vocal arrangement of this old well-known melody which could be performed by an elementary school or junior high chorus. The optional recorder part which doubles the melodic line, except for a few trills and interludes, adds very little to the piece. The voice parts would sound better accompanied by piano, minus the recorder part.

GRACE WILLIAMS and A. W. BENOY (arr.) *Two Yugoslav Folksongs*. (voice, SAT recorders, strings and piano; score and parts). London: Oxford University Press, 1966

The folksongs are arranged for a large group of instrumentalists and include an elaborate piano part. Although there seems to be a lot going on, in truth nothing really happens. Many possibilities for performance are suggested, but the reviewer feels that the two pieces would sound best with recorders and strings. Leaving out the optional violin solos and piano accompaniment may give the songs the simplicity they should have. The keys and overabundance of slurs will cause problems for young recorder player.

BRIAN BONSOR (arr.) *Two French Tunes: No. 1 "Il Est Né," No. 2 "Tambourin"*. (soprano and alto recorders, alto glockenspiel, percussion and piano; score and parts). London: Schott & Co. Ltd., 1965-66

Brian Bonsor has added two very fine numbers to the school recorder repertoire. They are delightful pieces which work well for recorders. The piano, percussion and glockenspiel parts are simple and can easily be played by capable junior high school students. The recorder parts in "Il Est Né" are written very simply and move homophonically. The rhythms are easy and the range is limited. This piece should be just right for the second-year recorder student. In "Tambourin," the recorder players will need more technique in order to articulate correctly and play the sixteenth note passages evenly. These are two excellent pieces for the intermediate recorder group.

A. W. BENOY (arr.) *The Young Orchestra*. (soprano, alto, and tenor recorders, strings, and optional piano; score and parts). London: Oxford University Press, 1966

Here are ten marvelous pieces that students will want to play. The first eight selections may be played by an ensemble of strings, recorders, or combined recorders and strings. The last two selections are complete for recorders, and the string parts add accompaniment. Optional piano parts are included for the entire collection. Recorders accompanied by piano could be used very nicely in the classroom, while the recorders with strings would be an excellent way to introduce and integrate recorders with the school orchestra. Mr. Benoy understands strings and string students' capabilities and limitations. The string parts

are in the first position and in easy keys, clearly marked, rhythmically simple and interesting. The keys of D and A Major, which are good for strings are used in the majority of tunes. However, these keys will cause fingering and intonation problems for the young recorder players. There are too many slurs in the recorder parts which will cause sloppy and unsynchronized playing. It would be advantageous to omit the slurs and suggest legato playing. Arrangers must realize that slurs are not easily executed on the recorder and should be omitted most of the time, except for rapid passages.

DELIBES *Mazurka and Scarf Dance*. Arranged by P. B. Waddington and A. W. Benoy. (recorders, percussion, guitar and piano; score and parts). London: Oxford University Press, 1966

These arrangements would sound best when played as a piano solo with untuned percussion accompaniment. The recorder parts are dull; they add nothing, and, in fact, get in the way of the movement and lightness necessary for a good performance. These two pieces serve as a good example of a poor transcription.

GORDON CROSSE *Rats Away*. (voices, instruments; score and parts). London: Oxford University Press, 1966

This is a modern selection written for voice and a variety of instruments. The choice of instruments to be used is left to the conductor. All kinds of techniques are employed such as free rhythms, improvisation, etc. The result of this is a composition that is difficult, contrived, and has left the reviewer wondering what the composition is all about.

There is a growing need for our students to perform modern music and it is hoped that in the near future publishers will print modern scores for schools that include recorders. Unfortunately this publication does not fill this need.

WALTER BERGMANN *The Drummer Boy*. (SAT recorders, voice, tuned and untuned percussion, and piano; score and parts). London: Schott & Co. Ltd. (AMP), 1967

Dr. Bergmann understands composition, the recorder, and children's capabilities. The result of this is an outstanding selection which is a fine original addition to the school recorder repertoire. It is a work on a large scale (32 page score) for chorus in unison, soprano, alto and tenor recorders, glockenspiel, xylophone, triangle, bells, tambourine, side drum, bass drum, tympani and piano. The composer lists suggestions for performance which will aid the conductor in setting up the ensemble. The tune is based on an old French folk song and tells the story of the English drummer boy and the Princess of France. Although this is a long work with many verses, it never drags or sounds repetitious because of the excellent orchestration. All of the instruments maintain their individual characteristics and add exactly what is needed to the score. The recorder parts are in a good key and marked and articulated very clearly. With practice, capable junior and senior high recorder players will be able to play their parts. The tuned percussion parts use many repeated patterns and should be fairly easy to play. The untuned percussion parts will require students with experience who can independently count and hold their respective parts. The voice line is written in unison and should be sung with boys alone, girls alone and boys and girls together. The piano part is fairly simple. To sum up, this piece combines recorders with other instruments in a most creative way which will make a delightful experience for both performers and audiences. There is a great need for compositions like this which include recorder at all levels. A must for all junior and senior high schools who have recorder programs.

A NEWLY REDISCOVERED RECORDER TUTOR

By DAVID LOSOCKI

When looking through recent additions to the music section of the British Museum Library, I came across a book which I had previously read about only in an 18th-century lexicon. The full title is, *Principes de la Flûte, contenant la manière d'en jouer et la connaissance de musique nécessaire pour cela, avec quarante deux airs à 2 flûtes, composez par Jean Chrestien Schickhardt, xii Ouvrage, et dédié par lui à Monsieur Jean Michel Se'p't. A Amsterdam, aux depens d'Estienne Roger, Marchand Libraire*, (Principles of the recorder, containing the method of playing it and the requisite knowledge of music. With 42 airs for two recorders, composed by Schickhardt, opus 12, and ded-

icated by him to J.-M. Selpert). Walther's *Musikalisches Lexicon* of 1732 has the slightly different title, *Principes de la Flûte, contenant des airs à deux dessus sans basse, propres à pousser un écolier très-avant en la manière de faire dans tous les tons les cadences sur cet instrument*, (Principles of the recorder, containing airs for two soprano instruments without bass, suitable for helping a pupil to learn the way of playing trills on every note of the instrument).

Johann Christian Schickhardt's name will be familiar already to recorder players, for he wrote extensively for the instrument. However, we know little of his life. He was born about 1680 in Braunschweig. Twenty-

two opera were published by Roger in Amsterdam before about 1718, many of them being reissued later by Walsh in London. Walther's *Musikalisches Lexicon* lists these and describes him as "musician hitherto living in Hamburg." He is known to have played recorder and oboe (for which Walther lists a *Principes du Hauboïs*, opus 15), probably at the Hamburg Opera. He died at Leiden in 1762.

There is no date on the title page of the tutor, nor indeed on any of the works published by Roger, but I have dated it approximately by the following means. As mentioned above Walsh reissued many of the Amsterdam publications. William C. Smith showed in his *A Bibliography of Musical Works published by John Walsh 1695-1720*¹ that the printing of Schickhardt's opus 5 was announced in 1715, his opus 20 in 1718, etc. Thus opus 12 must have been originally issued by Roger before about 1715. The tutor shows the influence of Hotteterre, as discussed later, and must therefore have been written later than the publication of Hotteterre's tutor² in Paris in 1707 (pirated by Roger probably in 1708). I conclude that the Schickhardt tutor was published between about 1710 and 1715.

The book contains the 42 airs, one page of instructions and three charts. Two of the charts reproduce Hotteterre's table of *cadences* (trills) transposed into the treble clef but otherwise unaltered; and the third chart has Hotteterre's fingerings similarly transposed, except that the fingering for *g'''* is now given as \emptyset 1-34-6 instead of \emptyset 1-34-67. The "instructions" consist of a list of clefs, note values, rests, time signatures, repetition signs, and the Hotteterre ornament – the *tremblement* (= *cadence*) for which the additional sign *t* is given as an alternative to the +.

Why such a tutor was written so soon after the appearance of that of Hotteterre with the same publisher is strange. Perhaps the answer lies in the sentence which prefaces the instruction page, "Those who wish to use this book in order to learn to play the recorder, are advised to apply themselves at the beginning to



expressing the tongue stroke." There is no word as to what this tongue stroke might be, but numbers 2 and 3 of the airs have the syllables *ti* and *ri* above dotted eighth notes. Perhaps then the author wished to show that the French tonguing syllables *tu* and *ru* (here slightly modified) were unsuited to other music, except for dotted notes. The French articulation syllables were connected with the *notes inegales* of the French music of the period. Quantz adapted them (as *ti*, *di*, and *ri*) to the later mixed styles, but the French and Dutch schools abandoned them altogether, as the flute tutors of Michel Corrette (c. 1739) and Antonio Mahaut (1759) describe. Schickhardt's book has the first adaptation of the syllables for other music than French.

Copies of the tutor seems to have been sold in two halves – the first containing the instructions and music for the first flute, and the second containing the second flute part. The British Museum copy is only of the first such half, and until a matching one is discovered the duets are incomplete. Any offers?

NOTES

¹ Bibliographical Society, London, 1948.

² Jacques Hotteterre le Romain: *Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec ou flûte douce, et du hautbois*. Facsimile with German translation by H. J. Hellwig, published by Bärenreiter, 1941; English translation by David Lasocki to be published by Barrie and Rockliff, London.

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MUSIC REVIEWS

HANS ULRICH STAEPS. *Aubade und Tanz. Für Blockflöten-sextett (S,S,A,A,T,B), Gitarre und Klavier. (Flautario, No. 4.)* Vienna: Ludwig Doblinger (AMP), 1966

HANS ULRICH STAEPS. *Das Lied tönt fort. Spiel-musik für drei Blockflöten (S,S,T) oder Streicher, mit Gesang ad lib. (Flautario, No. 2.)* Vienna: Ludwig Doblinger (AMP), 1966

ERIC LEBER. *Suite for Recorder Trio (S,A,T). Wilhelmshaven: Heinrichshofen (CFP), 1967*

Two major influences, that of Ravel and of Hindemith seem to contend for mastery in much of the recorder music of Staeps. It is the continual interplay of these forces blended with his understanding of the recorder and his great melodic gifts, seasoned perhaps with a rhythm or two from Hungary, that endear him to devotees of contemporary recorder music. If Hindemith is uppermost in the Sonata in E flat, there can be no doubt that Ravel is the model for the *Aubade and Dance* and his influence is openly acknowledged in the foreword. These were written to demonstrate the possibilities of the recorder consort in an impressionist idiom. The pieces are welcome as an addition to the small and noble category of contemporary recorder sextets, although normally friendly groups who are accustomed to breeze through the Baines *Fantasia* will find a conductor or an impartial score reader almost a necessity for the Staeps. A first reading will also benefit if the quarter note c and g in the soprano parts (measure 27, second beat, in the *Aubade*) are altered to eighths in agreement with the score. The recorder parts require facility in chromatic scale passages and in a few rapid legato diatonic scales. There are no problems except perhaps for the timing of a scale in 32nds in the tenor part of the *Aubade*, and a sly pair of staccato repeated notes in a passage in sixteenths in the *Dance* (for example, measures 7, tenor and bass parts). The *Aubade* moves in a dotted quarter-note meter, with measures of three, four, and five beats. There are changes of tempo and breaks which require careful listening to achieve ensemble. I have not heard the pieces with a guitar, but this would obviously give a desirable contrast especially in the *Aubade*. The *Dance* is enlivened by the addition of light percussion instruments, and both pieces are held together by the discreet piano obbligato.

Somehow I am less persuaded of the suitability of recorders in this music, with its overtly propagandistic purpose, than I am by most of Staeps' later work for recorder ensemble. The *Aubade* particularly, is so close to the model that I keep hearing pale ghosts of the lazy flute or astringent oboe that Ravel himself might have used. For this reason it is important, I think, to use very reedy soprano recorders and bland, cooing altos. The tenor should have a strong "chalumeau" tone and the bass be free from "chiff."

Das Lied tönt fort seems to veer in the direction of Hindemith. It was written six years later than the *Aubade and Dance*, in 1963. (In the interim, the universal Italian musical terms of the earlier work have given way to the much less widely comprehended German, with no perceptible advantage to the performer). After an instrumental prelude, the theme, of which the remaining movements are variations, is played by the soprano recorder. A voice part, suitable for soprano or alto (range; c' to c'') may be used to sing the words of the North German folk melody; the text appears to describe an idyllic scene of maidens, youths, and fountains. The theme itself has interesting harmonic implications which Staeps exploits in the variations. The harmonies are rich, recalling the treatment in "*Dort nied 'n in jenem Holz*" and the Sonata in E flat. The instrumental ranges are moderate, the soprano going no higher than a''' and the tenor ranging from c' to g'' with a good tessitura. The alto is set low, requiring an instrument with a rich, strong low register; the range is from g' to d''. This treatment allows a sonorous, balanced ensemble to be achieved.

In the second movement, the phrasing is suggested by long slur marks. Most of the notes under these marks should receive light tonguing. The beautiful middle section of this movement, with its succulent tenor part should receive the same eighth-note value as the first section. The third movement is based on an augmentation of the theme in the tenor, in which the note values are varied in a deceptive way. Be sure to accent the beginning of the note, even if it begins on an eighth-note following an eighth-rest. There are several changes in tempo requiring careful listening. The fourth movement is very rhythmic with an eighth-note beat: the soprano often has its eighths in groups of five. The movement culminates in an exciting accelerando and a fifteen-note descending chromatic scale to gladden the heart of the alto. The fifth

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movement features the voice again, with a final verse and some elaborate but ravishing entwining of the melody by the recorders. Altogether, a piece that demands and inspires beautiful playing.

Eric Leber is known to many as a distinguished teacher and brilliant performer of the recorder. I believe the Suite to be his first published composition for recorder ensemble. It has four movements: Overture (*grave*), Fugue (*allegro*), Allegretto, and Finale (*prestissimo*).

I was impressed by the first movement, with its effective writing for the recorder and its organ-like sonorities. The harmony is by no means modern but the flavor of the music is unique. A passage in double octaves (the only lapse in the movement, in my opinion) occurs at measure 14 and at the end where a transposed repetition of that measure leads into the fugue. Here the alto has the difficult task of stating the subject with enough assurance to balance the relatively tremendous build-up that precedes it. The fugue exhibits the customary devices of augmentation (measures 15-19, tenor part) and stretto (meas. 23-24), as well as two delightful "concealed" statements of the subject divided between two of the three instruments (meas. 35-38). The harmonic idiom is sufficiently conventional for the occasional strong clash or "forbidden" progression to sound like an error rather than an intentional effect. The alto part is high (c#'' to f'''), requiring a gentle instrument so as not to smother the soprano. The tenor finds itself in a low tessitura, and needs a strong lower register.

I feel unreceptive to the third movement. The rhythmic permutations of the theme fail, in my opinion, to disguise its slender musical interest. The short finale comes on strong but the middle section seems to lack purpose. The whole movement makes a brilliant effect, and except for the last entry of the theme, very low on the tenor, is well suited to the combination. In all, an interesting, challenging and enjoyable Suite—I could wish for stronger third and fourth movements after such a good first and second. I always look forward to the finale as the most engrossing movement of a piece, and all too often am disappointed. I hope we shall see more music from Eric Leber. There is still a desperate need for good contemporary music for recorder ensemble.

—Peter Ballinger

MARTIN GUEMBEL. *Interludien für Altblockflöte (oder Altflöte in G) und Cembalo*. Stuttgart, Hänssler-Verlag (CFP), 1967

HANS-MARTIN LINDE. *Trio für Blockflöten*. Stuttgart, Hänssler-Verlag (CFP), 1966

Here is one of the few examples of serial music composed for the recorder. We have all heard differing

opinions on twelve-tone music, but any serious recorder player should know more about the music written in our own time. Herr Gumbel's *Interludes* is an interesting work, not alone for its typical harmony, melody and rhythm, but because it makes larger demands on the player such as the extended range and devices like flutter tonguing, finger vibrato, tremolos, etc. Because of its technical and musical requirements, this music is for the serious advanced player; just the same it should be tried, as an *étude*, by the less advanced.

The opening *Allegro Moderato* begins with an ostinato using the first four notes of the row, while the remaining eight form the melody (the original form of the row is B- C- F- F#- E- G- A- D- E \flat - A \flat - B \flat - D \flat). The recorder part uses this melody in various transpositions of both original and retrograde forms of the row. The second movement, *Poco adagio ed espressivo*, in a strongly lyric style, suggests a *recitativo* for the recorder. In measure 7, the tremolo B \flat - D \flat occurs; the composer proposes the fingering 0 1* - 3 4 - 6 7. I would suggest instead 0 1 2 3* 4 - 6 7.

The next movement, *Poco agitato*, has two strains of twelve measures each. A modified version of the row is presented in the first section by the recorder, and the second section features a transposed inversion of this modified row. The fourth movement, *Molto tranquillo e rubato*, has the character of an improvisation for both instruments, with finger vibrato for the recorder and arpeggiations for the keyboard. Two high F#s occur in the recorder part.

The finale, *Molto vivace*, is very brilliant and especially difficult for the harpsichord. The recorder has some flutter tonguing in the highest register and ends on a high trill.

The edition is printed clearly. There are just a few obvious errors: page 3, meas. 35, lowest note of the last harpsichord chord should be an E; page 10, meas. 1, add an eighth-rest before the sixteenth-rest. It is difficult to find "typographical errors" in a piece written in freely treated serial technique. Surely, however, in the first movement, in which the technique is more strictly applied, the next to last note of the left-hand part should be an E \flat .

The only aspect of the music that seems "out of place" is the treatment of the dynamics for the harpsichord part. Often each hand is marked with a different dynamic intensity. Some idea of what is asked for could be brought out on a two-manual instrument, but even with such a harpsichord, the subtler contrasts (mf against p, for example) cannot be produced.

The main characteristic of the Linde *Trio* is the soloistic treatment of all three instruments, not only in the sections where each in turn plays alone, but

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also in the "tutti" sections which are marked by strong rhythmic independence of each instrumental part.

The Trio, in five movements, is scored for alto, tenor, and bass recorders, except in some passages in the last two movements where the alto player must shift to the sopranino. The music, in Linde's rich tonal style, shows off his complete knowledge of the peculiarities and potential of the instrument.

The first movement, *Intrada*, is really a "cadenza" in three sections, one for each instrument, with some framing chords at the opening and the close. Next comes a *Fantasia*, based on a Burgundian chanson by Gilles Binchois ("Jamais tout que je vous revoye"); first the bass plays the chanson melody, followed by a free variation, and finally, the chanson with its original harmony. The third movement, *Scherzando*, needs watchful players because the melody flits from one part to another, demanding careful dovetailing. In *Improvisation*, the next movement, the upper line alternates between sopranino and alto sonority; this movement alone might give some trouble rhythmically. The finale, *Bagatelle* starts with all three recorders playing in octaves and proceeds to a very long and interesting developmental section. The piece ends with a brilliant *accelerando al fine*.

The edition is excellently prepared; I caught only one error—in the fourth movement, meas. 2, the tenor should play an A \flat . This Trio will make a nice addition to the repertory of those higher intermediate and advanced ensembles that enjoy contemporary music.

—Jaime Gonzales Quinones

HEINZ SOELTER (arr.). *Fugues by Old Masters. For Recorder Quartet (S.A.T.B.), score & parts. Wilhelmshaven: Heinrichshofens Verlag (CFP), 1966*

JOHANN FISCHER AUGSBURGIENSIS. *Tafelmusik für drei Blockflöten. Flautario No. 1, herausgegeben von Hans Ulrich Staeps. Vienna: Verlag Doblinger (AMP), 1966*

PHILIP HART. *Proceed, Sweet Charmer of the Ear. Duet for two soprano voices, two treble recorders and keyboard with violoncello ad lib., edited by Frank Dawes. Score & parts. London: Schott & Co., Ltd. (AMP), 1966 (RMS 1206)*

JOHANN SEBASTIAN BACH. *Motet No. 6 ("Lobet den Herrn"). For Recorder Quartet (S.A.T.B.), arr. by Mario Duschenes. Scores & parts. Toronto: BMI Canada Ltd. (AMP), 1966*

"Fugues by Old Masters" is a very nice and eminently playable collection of works by Heinrich Scheidemann, Johann Pachelbel, Friedrich Wilhelm Zachow, and Johann Caspar Ferdinand Fischer. The last named was a conductor at some of the small princely courts in Southern Germany; his compositions are mainly written for the harpsichord and clavi-

chord. The other three masters belong to the school of German organists and church composers who, through the seventeenth century, contributed to the development of a style that culminated Bach's monumental works. In this collection of uneven pieces I would rate highest the fugue by Scheidemann, who lived half a century earlier than the other three composers. He was a pupil of Sweelinck and this work of his, a long and intricate double fugue, shows clearly the influence of the great Dutch master. Another remarkable piece in the collection is Pachelbel's second fugue, with a wide-spaced theme of great expressiveness reminding one of Bach.

Johann Fischer (not to be confused with Johann Caspar Ferdinand Fischer) lived about the same time as his namesake, also functioning as a "Capellmeister" at the courts of several German princes. However, his favorite instrument was the violin on which he was very proficient. As a young man he served as an apprentice under the French composer Lully from whom he learned a great deal. Among other works he wrote a number of suites under the title "Tafelmusik"—literally translated: dinner music—consisting of dances written for entertainment. The specific work under review is the first number in Staeps' "Flautario"—series, and in it Staeps has applied what he theoretically proposed in his recently published lectures on "Problems and Readings of Historical Models" (reviewed in *THE AMERICAN RECORDER*, VIII, 4). Instead of one suite by Fischer, Staeps took two, one in the major and one in the minor mode, and combined movements of both in a composite work. And he made numerous changes, as stated in his foreword to the edition: "A number of simplicities contained in the original (sustained unison endings, needless doublings at the third, neglected opportunities for suspensions and passing-tones, etc.) were effaced in accordance with present-day conceptions, or were varied with a view to uniform quality of the work as a whole." In the above named review I explored the pros and cons of such a method, so there is no need to repeat myself. If one looks for a straightforward edition of a Fischer suite, this is certainly not it. But if one looks merely for some pleasant music for recorders arranged on the basis of Fischer's compositions, this is fine and can be recommended. The setting allows for playing in a high range (s,s,a) or low range (a or t, t,b), or, where possible, in octave doublings of high and low recorders, a practice which, for instance, can be used with very good effect in the repetitions of most sections.

Philip Hart, a little-known English composer and organist, was a contemporary of Bach, but stylistically a follower of Purcell whose music obviously had a strong influence on him. "Proceed, Sweet Charmer,"

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The Ricercare is a forerunner of the Fugue. The two pieces in this edition are transcribed from organ works first printed in 1635 in a collection called "Fiori Musicali," and originally written for use in interludes for church service.

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for two voices, two alto recorders, and continuo, is part of a larger work "Ode in Praise of Musick" which was first performed in London, in 1703. It is written in the form of a chaconne, with interesting harmonic sequences based on chains of suspensions, very much in the manner of Purcell's chaconnes. The not too ample literature for a combination of voices and recorders is definitely enriched by this publication which is very rewarding to perform. Frank Dawes, the editor, had the valuable assistance of Walter Bergmann in a number of details.

To arrange a whole Bach motet for recorders seems offhand a rather daring enterprise unlikely to succeed. But Bach's motet No. 6 is so well suited for such a transition that Duschenes' arrangement is positively enjoyable. Much of Bach's vocal music, and this motet in particular, is what we might call "instrumental" in character and texture. This work is unique among Bach's motets since it consists of one movement only, divided into three sections of which the first and the last are in fugal form. The composition is four-part throughout, with an unfigured continuo presumably added by Bach himself at a later date. For the bass part in his recorder arrangement, Duschenes has used alternately the original bass voice and the added continuo part which is not always identical with it. Otherwise hardly any adjustments from the original score were necessary; range and key are perfect for a recorder consort, and the technical demands are moderate although the work requires, as does all Bach music, a musically mature performance.

—Erich Katz

THOMAS MORLEY. *Canzonetta*, arr. for SSA Recorders. Score and parts. Edizioni Pegasus N-6193 (CFP), 1967

De profundis clamavi, arr. for SATB Recorders. Score and parts. Edizioni Pegasus N-6195 (CPF), 1967

Domine fac mecum. As above (N-6192)

Eheu! Sustulerunt Dominum. As above (N-6194)

O amica mea, arr. for SSATB Recorders. Score and parts. Edizioni Pegasus N-6196 (CFP), 1967

DOM GREGORY MURRAY. *Petite Suite for Recorder Quartet (SATB)*. Score only. London: Schott & Co. Ltd. (AMP), 1966. 2 vols. (RMS 1182, 1184)

If the new Windsor Series of Old English Music continues at its present rate, we will be up to our fiddles in music by Thomas Morley. Three of these Morley editions were reviewed in a previous number of this magazine, and the criticism made there about the issuance of score and separate parts for such brief selections applies equally to three of the five editions to be considered now. Only the quartet *De profundis clamavi* and the quintet *O amica mea* are of sufficient length to justify the Windsor format. All are edited by

Cyril F. Simkins and all are more substantial music than the somewhat dry exercises reviewed earlier.

The trio is an arrangement of Canzonet #24, "Springtime Mantleth Every Bough," from Morley's *Canzonets or Little Short Songs to Three Voices* (1593). This same trio is included in Erich Katz's *Elizabethan Trios* and in Thurston Dart's *Invitation to Madrigals*, Book 1; both of these editors furnish the text of the song, and both are recommended as giving better value to the purchaser than the Windsor-Pegasus edition, in which were found the following printer's errors: Soprano I (both score and part), the first note in the eighth measure after the double bar should be F; and in the score's measure 25, the half-note should be G instead of E in the top voice.

De profundis clamavi has been transcribed from a manuscript collection in the British Museum. Errors noted: Soprano, measure 8, the second G should be marked natural in score and part, and part should show it tied to following measure. Tenor, measure 63, half-note C should be tied to next measure in the part. Bass, measure 74, part should be corrected to show dotted half-note A instead of C.

Both the *Domine fac mecum* and the *Eheu! Sustulerunt Dominum* are taken from Morley's *A Plaine & Easy Introduction*. The only questionable point in the first quartet is a superfluous fifth beat in the final measure. In the second quartet the following errors were caught: Alto part, measure 19, the second A should be an eighth-note. Bass part, measure 33, remove the dot after the half-note A and transplant it to measure 35, where it should augment the half-note E.

The quintet *O amica mea* is also from the Morley treatise and needs the following corrections: Alto part, measure 95, compare the part with the score and insert the missing quarter-note D. Tenor part, measure 8, make second B a sixteenth-note and supply the barline missing after measure 101.

The *Petite Suite for Recorder Quartet* by Dom Gregory Murray is published in two parts. Part I (RMS 1182) consists of two movements, "Aubade" and "Chanson Anglais"; Part II (RMS 1184) contains the remaining three movements of the suite, "Reverie," "Pas Seul," and "Envoi." Curiously, Part I seems designed to be played by an "orchestra" of recorders, for certain passages are marked *solo* and *tutti*, while there are no such indications in Part II unless one is to interpret "Pas Seul" as meaning a solo for four instruments. The coy titles are appropriate to this trivial music, whose salon sweetness is hardly "modernized" by the superimposition of a few dissonances and mixed time-signatures. Dom Gregory has served us better in the past with his arrangements of other people's music.

—Roy Miller



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RECORD REVIEWS

By DALE HIGBEE

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The solo sonatas by Handel and Telemann are basic works in the recorder's literature, and all serious students of the instrument aspire to play them. Individual sonatas have been recorded by various flutists and recorderists and there are several available versions on records of the sonatas from Handel's Opus 1. These two disks, however, will be essential in the record library of the recorder student, as they conveniently include all six of the Telemann sonatas, the four recorder sonatas from Handel's Opus 1, and his "Fitzwilliam" Sonatas (Schott RMS 82) in D minor and B \flat major.

Frans Brüggen is well known as one of the leading virtuoso performers on the recorder today, and these disks should further enhance his reputation. I personally find the tone of the Coolsma alto recorders that he plays somewhat "hard" in quality, and I don't care for the sound of the second A-B \flat trill, employing the right little finger, which Brüggen uses, but this is a matter of taste and a minor criticism which partly reflects the recorder's limitations. Brüggen demonstrates again on these disks that he is a master of the instrument, with superb technique and truly amazing breath control.

Handel's Opus 1 sonatas are more familiar, but the D-minor "Fitzwilliam" Sonata is perhaps the best of this composer's solo recorder pieces. Brüggen's performance is masterful, the composer's marking of the third movement, "Furioso," being truly descriptive here. I am not aware of any other recording of the B \flat Sonata, and it is good to have this delightful music on records; Brüggen's playing of the final Allegro has a wonderful lilt to it. Of the other Handel sonatas, I found the first movement to the G minor and the Larghetto of the C-major sonatas especially enjoyable and instructive for Brüggen's interesting ideas on ornamentation.

Comparing TELEFUNKEN SAWT-9435 with Brüggen's earlier recording of the two Telemann C-major sonatas (on CNR HV-520, reviewed in *AR*, II, No. 2, p. 7), I find Brüggen's latest performances bet-

ter, being more flowing in the slow movements and even more brilliant in the allegros. They also profit from better engineering and stereo sound on this new disk.

Of the four sonatas from "Der getreue Musikmeister" (Hortus Musicus 6), that in F minor seems to me the finest work, and Brüggen's playing of the first movement is especially interesting, having a certain fantasy quality about it. The B \flat Sonata is attractive, and reflects Telemann's craftsmanship well too, as it is composed in canon throughout.

The sonatas in D minor and C major from the "Esercizii Musici" (Peters 4551) are somewhat more demanding, and call forth Brüggen's best efforts. He plays the brilliant final allegro of the D-minor Sonata with a wonderful drive, and seems never to have to breathe. The C-major Sonata is much like a Vivaldi concerto, with a lovely Larghetto preceded and followed by last movements which Brüggen plays with great virtuosity. Although Brüggen is clearly the star on these records, much credit also goes to his collaborators, Leonhardt and Bylsma, whose continuo playing is first-rate.

F. COUPERIN: "Les Nations: I. La Française; III. L'Impériale" (1726). Quadro Amsterdam: Frans Brüggen, flute and soprano recorder; Jaap Schröder, violin; Anner Bylsma, violoncello; Gustav Leonhardt, harpsichord; assisted by Marie Leonhardt, violin, and Frans Vester, flute. TELEFUNKEN (S) SAWT-9476, \$5.79.

These two superb works are from the composer's "Sonatas et Suites de Symphonies en Trio" for two *dessus* instruments and bass viol supported by harpsichord. On the rare occasions that they are heard "live," the treble parts are likely to be played on violins, but flutes are equally appropriate, and both are used on this fine recording. In fact, extra performers are employed here, with flute-violin, two flutes, and two violins being used alternately to provide a welcome variation in color. An especially happy thought was the use of soprano recorder in the Gavotte in "La Française," where its light, airy quality is charming. Recorder is also used to good effect in "L'Impériale," where it doubles at the octave with the 1st violin in some sections of the Bourrée and final Menuet.

Frans Brüggen plays a Dolmetsch soprano recorder on this disk, but is heard mostly as a flutist, using a silver Boehm instrument by Richard Hammig on which he plays with artistry. The other musicians are equally

fine, and they offer sensitive, stylish performances of this elegant courtly music. Stereo sound is excellent. Let us hope that Telefunken will follow this up with a companion disk of the other two "sonatas and suites" from *Les Nations*."

M. PRAETORIUS: Christmas Music; Dances from *Terpsichore*.

J. H. SCHEIN: Suites No. 1 in G Major and No. 2 in D Minor from *Banchetto Musicale*. Niedersächsischer Singkreis, Hannover, Willi Träder, conductor; Ferdinand Conrad Instrumental Ensemble. NONESUCH (S) H-71128, \$2.50; (M) H-1128, \$2.50.

This attractive record includes a group of dances played on recorder consort, two suites performed by strings, recorders, dulcian, harpsichord, and percussion, and a group of Christmas hymns scored for a mixed ensemble of voices and instruments, including recorders, gambas, krummhorn, pommers, and dulcian. Stereo sound is full and live throughout.

Of the five selections performed from Praetorius' *Musae Sioniae*, I especially enjoyed the attractive settings of *Nun komm, der heiden Heiland* (Martin Luther's German version of the medieval Latin hymn *Veni, redemptor gentium*) and Luther's own *Vom Himmel hoch*. The choir is fine and the employment of widely varied instrumentation in the different verses

of the hymns adds much to their appeal. Texts in the original German, plus English translations, are provided.

The dances from Praetorius' *Terpsichore* are neatly played by Ferdinand Conrad and his recorder consort, but the music is really rather routine and is probably more fun to play than listen to.

With the Schein suites we enter a different world. The strings are full and rich, and percussion is very effective too. Recorders are used here to provide a nice contrast with the strings, and the resultant effect supports my belief that recorders sound best when played with strings. In fact, the emphasis of the recorder consort today is probably more a result of its isolation from other instruments than any other factor.

The stylized dance movements in the Schein suites combine beauty and sophistication. Especially striking is the stately opening Pavane of the first Suite, and its Courante is very graceful. The second Suite again opens with a gravely beautiful Pavane, has an exotic-sounding Gagliarde with wonderful rhythms, and ends with a vigorous Allemande.

DANCE MUSIC FROM THE TIME OF PRAETORIUS: M. PRAETORIUS: Six Dances from *Terpsichore*; E. WIDMANN: Five Dances and Galliards; J. H. SCHEIN: Suites No. 3 in A Major, No. 4 in D



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Major, & No. 5 in G Major from *Banchetto Musicale*. Collegium Terpsichore: Hans-Martin Linde, Ferdinand Conrad, Rosemarie Wilke, Elisabeth Müller-Hoyer, and Hans-Georg Jacobi, recorders; Ilse Brix-Meinert, Johannes Koch, Rosemarie Lahrs, Heinrich Haferland, Reinhold-Johannes Buhl, and Heiner Spicker, gambas; Eugen Müller-Dombois, Michael Schäffer, Wilma Franke, Hermann Dick, and Walter Gerwig, lutes; Hans Bergese, percussion; Fritz Neumeyer, harpsichord, regal, and Director. D. G. G. ARCHIVE (S) ARC-73153, \$5.79; (M) ARC-3153, \$5.79.

This well-recorded disk nicely complements NONESUCH H-71064 (reviewed in *AR*, VIII, No. 4, p. 126) and NONESUCH H-71128, reviewed above, and offers listeners the opportunity to hear very different approaches to the same or similar music. Actually, there is no overlap of pieces performed by Praetorius or Schein, and only three of the six Widmann dances are identical with those performed by the Concentus Musicus of Denmark on NONESUCH H-71064.

In contrast to the monochromatic sound of the recorder consort used on the NONESUCH disks in Praetorius and Widmann, a very wide range of color is employed on the present recording. To my ears the Praetorius dances especially benefit from this treatment, and their musical slightness is less obvious. The

viols are lovely in the Spagnoletta and recorders sound sprightly in the Gavotte and Bourrée. I also liked the lively percussion, including the glockenspiel.

After hearing recorders alone on the Widmann pieces on NONESUCH H-71064, the full scoring on this Archive disk may seem a little heavy-handed at first, but I believe on repeated hearings this performance holds up better. In any case, it is interesting and instructive to compare different approaches to the same music. Of the Schein suites I find Nos. 4 and 5 less interesting than Nos. 1 and 2 (on NONESUCH H-71128) or No. 3, which concludes the present record. The latter is longer and more elaborate, featuring a fine Pavane and ending with a piquant Allemande.

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organ, regal, psaltery; John White, harpsichord and Director. DECCA (S) DL 79431, \$5.79; (M) DL 9431, \$5.79.

This recording will come as good news to readers who were saddened by the untimely death of Noah Greenberg and were concerned for the future of the New York Pro Musica, which he founded in 1953. Judging from the superb performances on this splendidly recorded disk, the first to be released since John White became director, the Pro Musica is in good hands.

The program is nicely planned to offer a wide variety of moods and the versatile instrumentalists provide a fascinating palette of tonal colors. Recorderists are offered a model of bass recorder playing in Machaut's Ballade "Pas de tor en thies pais," and Judith Davidoff's gamba is also outstanding in that work. I was especially intrigued by Gruskin's superb bagpipe playing in the piece which opens the program, his rauschpfeife in the vigorous opening of Machaut's chanson "Quant je suis mis," and the lovely sound of his von Huene Renaissance flute in the Triple Ballade "De triste cuer — Quant vrais amans — Certes, je di." Another notable piece is the Ballade "Je suis aussi," featuring the lovely voice of Sheila Schonbrun, with the exotic accompaniment of bass flute, bass recorder, and bass viola da gamba. Finally, it must be mentioned that the singers, each individually fine, blend beautifully together, their voices nicely matched in color and vibrato.

MASQUE MUSIC: Instrumental and Vocal Music from the Stuart Masque. Concentus Musicus of Denmark: Aksel H. Mathiesen, director; Irmgard Knopf Mathiesen, solo recorder; Recorder Ensemble; Jorn Jorkov, countertenor; Ulrik Cold, bass-baritone; Charlotte Alstrup, Oliver Rigby Hirsh, Otto Kober and Hans Koch, viols; Johan Poulsen, violone; Ture Bergstrom, sordone and krummhorn; Jorgen Hammergaard, Frederik Gislinge, Paul Tofte-Hansen, and Karen Bojesen, krummhorns; Uffe Zachariassen, spinet; Ingolf Olsen, lute; Aase Bergstrom, glockenspiel and tambourine. NONESUCH (S) H-71153, \$2.50; (M) H-1153, \$2.50.

This record is especially welcome, as it offers a fine sampling of music that is rarely heard in programs today and has been relatively ignored on records. The music itself is enchanting, performances are excellent, and stereo sound is first-rate. Recorders are much more prominent on this disk than they probably were when the Masques were originally presented some 3½ centuries ago, but that fact will only add to this disk's appeal to readers of this journal.

There are so many delightful tunes on this record, it is hard to pick out a few for special mention, but

perhaps my favorites are "The Second Witches' Dance" and "The Divell's Dance." A number of these pieces could easily be arranged for recorder consort (especially "Williams his Love," here played on ATB recorders, and "Wilson's Love," played on alto recorder with tenor and bass viols). Included also might be Robert Johnson's "The Gypsies Metamorphos'd," played here on five krummhorns, and hence offering a special treat to all who are charmed by that instrument.

The notes on the record jacket are excellent, sources and editions are given, and the identification by coded abbreviations of the instruments for each piece can serve as a model. Full texts of the three songs on the record are also included, and it may be mentioned that both singers have pleasant voices and good diction. All performers are named with the sole exception of the members of the Recorder Ensemble, who would seem to deserve individual credit too.

TRADITIONAL CHRISTMAS CAROLS: PETE SEEGER. FOLKWAYS (S) FAS 32311, \$5.79; (M) FA 2311, \$5.79.

FOLKWAYS' folder describing their new releases for Fall 1967 says of this record: "Pete Seeger sings favorite traditional Christmas carols to banjo, guitar, and recorder accompaniment." Seeger's many fans will enjoy this disk, as it features his pleasant voice in a variety of carols, some unfamiliar to me. Accompaniments are largely on banjo and are novel and sparkling. I enjoyed Seeger's masterful singing of a whimsical setting of "Glory to that new born King," and "Mary had a baby" is especially lovely.

The recorder? Seeger whistles a "traditional tune" with banjo accompaniment and also whistles the last part of "Lo, how a rose e'er blooming." He also plays another "traditional tune" on the Hillel, a type of shepherd's flute. A 12-page booklet with texts and music with guitar chords indicated is included with the disk.

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CHAPTER NEWS



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

CLEVELAND, OHIO

The initial meeting of the Greater Cleveland Chapter took place at the Cleveland Music School Settlement on November 19th, with 20 persons present. Our president-chairman, Mr. Silber gave a little back history about the formation of the chapter and its purposes. He pointed out that as a newly formed chapter one of our goals was to have an inducement for working together.

At the conclusion of the meeting two performances were given: the first by Cornelia Hyman (soprano and alto recorders) accompanied by Don Vicarell (guitar). They played some short Elizabethan pieces. Following them were a group of husbands and wives: Mr. and Mrs. William Gregory, Mr. and Mrs. Joseph Green, and Dr. and Mrs. Chapnick, who played on soprano, alto, tenor, and bass recorders, and on a Kelischek tenor krummhorn, in a variety of pieces from the renaissance to contemporary times. Both performances were favorably received.

A definite date for a recorder workshop, which will be held at Case Western Reserve University, is set for Sunday afternoon, February 18, 1968. Our conductor for this important event will be Shelley Gruskin, well-known to most recorder players.

—Cornelia Hayman

DENVER, COLORADO

We were fortunate to secure again this year the Telemann Trio from Los Angeles (Gloria Ramsey, Shirley Marcus, and Norris Freed), to conduct a two-day workshop for our chapter and other interested recorder players. It was held September 22 and 23 at Temple Buell College (formerly Colorado Woman's College).

The evening of September 21 the Telemann Trio gave an inspiring, well-attended concert in the auditorium of the college under the auspices of the college. This was followed the next morning by a lecture demonstration on recorders and other early instruments by the Trio for the college students and enrollees in the workshop. Friday evening all of the members of the workshop were divided into two choirs and were directed in a Gabrieli composition. Saturday was devoted to instruction and direction of small groups (intermediate and advanced) playing, among others, Bach, Widman, and Staeps. A few private lessons were also given by members of the Trio.

During the past six months our music director Augusta Bleys and several chapter members in the Denver community have given lecture recitals for various groups of the Denver Symphony Guild clubs. Monthly meetings have been held, the entire group playing under Miss Bleys's direction and a short program usually being given by small groups of the members. At one Sunday afternoon tea meeting in the spacious home of one of our members the Collegium Musicum of the University of Colorado furnished the program.

Moreover several groups are developing in different sections of Denver and they have given programs at the invitation of various organizations.

—Lucile Gillespie

PITTSBURGH, PENNSYLVANIA

An attempt is underway to revitalize the Pittsburgh Chapter. The first step is to abandon the "if they don't come, to hell with them" philosophy and organize meetings attractive enough to cause people to lick the dust off their fipples and blow the fungus out of their bores. We have a new president, Betty Horn, and a recently acquired musical directrix, Sandra Schwartz, in an area holding many talented players. We should have an especially active and successful year.

Our monthly meeting place is the beautiful new music building at Duquesne University, and publicity in local music calendars has increased attendance noticeably. The members have a list of the music to be played during the year so that it can be obtained and practiced in advance of the meeting. Some small groups are meeting in addition, and may perform something for the whole group.

November's program was most successful: a short concert by Edgar Hoover, treble, bass viols, and rebec; Mary Hoover, recorders and bass viol; Patty Grossman Hoover, recorders; and Louise Mendelson, recorder and tambourine. Edgar Hoover gave us a bit of the history of his uncommon instruments, and following the concert, Patty Grossman Hoover led the grand consort in the Alpine Dance Suite.

Our December program will feature original music for recorders and voice by Irwin Jones, and in January, Colin Sterne will direct the consort in the playing of his newly arranged *Canzon Quinta* of Frescobaldi. We also hope to have Mr. Sterne lead a workshop in the spring.

—Tom Vanden Eynden

SAN ANTONIO, TEXAS

Help!

Our chapter has reached a unique stage. There have been no chapter meetings since last winter and the last time there was a quota for the election of officers was two years ago. The problem is one of circumstances, to wit, total membership (6 or 7) is comprised of two categories — university students and those in the professions (medical, engineering, and higher education) and the demands of the several disciplines leave no common time period wherein a majority can or will commit themselves to a meeting date with any assurance of attendance.

Other chapters undoubtedly faced this situation and solved the problem. Please give us the benefit of your experiences together with your recommendations and solutions. All letters may be sent to the undersigned at 3107 Missile Dr., San Antonio, Texas 78217.

—L. M. Zaumeyer

SANTA BARBARA, CALIFORNIA

The Santa Barbara Chapter began its new season, after a summer's rest, with a meeting which was attended by not only old and new members of the Recorder Society, but also by interested members of Dr. Erich Katz Adult Education recorder class, whom we hope to entice to join us as regular members of the Society. In addition to group playing, ably and patiently conducted, as usual, by Winifred Jaeger, we had the pleasure of listening to some old English music, played and sung by a group consisting of members of the Chapter and of students from the University of California at Santa Barbara. This was a particularly successful and well-attended meeting, and we feel sure that it indicates a successful and interesting year to come.

—Nancy Yaquib

FORT MYERS, FLORIDA

Our newly formed group became the Fort Myers Chapter just in time to rejoice in a flurry of invitations from schools and church for Christmas music. For the year ahead we plan to study church music, beginning with the "Renaissance Rhythmic Studies," ARS Edition No. 57.

—Lillian Guthrie

NORTH JERSEY, NEW JERSEY

Last season's regular playing meetings were led by Bernard Krainis, Kirsten Deaver, Arthur Montzkar, Shulamith Charney, Jennifer Lehman, and Ruth McCann. We had a non-playing meeting on "The Recorder on Records" with Anne Tremearne of Baltimore, and an experimental meeting at which we played in four small groups — a good idea if enough conductors are available. The season ended with our first consort night. It was most successful since seven groups and three soloists performed. These ensembles were two sections of the Bergen Baroque Ensemble, the Caldwell Consort, a group from Columbia High Adult School, two from the Montclair Consort, the Normandy Players, and soloists Christine Bessire, Albert Engleman, and Celia Wykoff.

The second annual seminar was conducted by Shelley Gruskin and included a concert by the Philidor Trio.

Highlight of the season was a concert sponsored by the chapter at which Hans-Martin Linde scored an artistic triumph. We are especially proud of this since it was Mr. Linde's first and only concert in the Metropolitan New York area up to this time.

This season we hope to have nearly all our meetings at one place, the West Orange Memorial Library. This library is to be featured on a TV program illustrating Community Service, and Kirsten Deaver, Sylvia Jaroslow, and Phoebe Larkey will represent the ARS in a three-minute playing sequence.

This year's workshop was led by Martha Bixler with Elloyd Hanson, Howard Vogel, and Ken Wollitz and was enthusiastically attended by about thirty players.

We are working on plans to sponsor a Young Artists Recital in the spring which will present young recorder players who would otherwise miss the experience of performing before an audience, a necessary step for a developing musician. We have also supplied members with a local players' directory and for the first time we've compiled a Teachers List which include as many of the organized classes and groups about which we could gather information.

—Phoebe Larkey

WINNIPEG, MANITOBA

In a year of Centennial Projects in Canada, it was bound to happen: the recorder, an instrument with a history of several centuries, was used to help celebrate one century of Canadian history.

A Canadian piece, *Petites Images*, by a Canadian, Michael Scott, received two public performances — in January at a centennial concert sponsored by the Manitoba Music Educators Association, and in February at a concert organized by the University of Manitoba Music Diploma Association.

The June Concert for Friends given by the Winnipeg Chapter was well received. Our new president, Richard Conn, was unable to play at this concert because of an arm injury. A Frescobaldi canzona, a Muller-Hartman suite, and the *Capriole Suite* by Peter Warlock were performed. A highlight of the concert was the *Birds' Wedding* arranged by Alfred Thiele, sung by our warbling contralto, Adelina Willems, and accompanied by three recorders.

The ARS director, Muriel Milgrom, encouraged two important projects — a workshop for school children on a Saturday afternoon in the fall and intensive group lessons for experienced as well as beginning students of the recorder every Wednesday evening. The workshop was not as successful as it might have been; perhaps it was too early in the year. The Wednesday night classes, however, are very popular and quite successful, filled with ambitious and hard-working players. Some of these players are planning to take examinations in June. These examinations should certainly help to put the recorder on a par with the piano or violin as instruments for the serious musician, since the graded requirements are as difficult as anything in a comparable grade of piano or violin. Another step in the direction of good recorder playing!

—Bertha Klassen

HONOLULU, HAWAII

Aloha from Honolulu, a newly formed chapter of ARS this year. We now have eleven members in the national organization and about 20 in our local group. We meet in four rehearsal sections that may range from a trio to quintet at any given meeting. In this way we average about twelve sessions a month.

The disadvantage of this, in one way, is the relative isolation between groups. Future plans include group activities to encourage an esprit de corps. Hopefully, a meeting place large enough to accommodate several groups will be found soon.

Several of our members are playing with the Collegium Musicum under the University of Hawaii. This is their second year, which includes a yearly public performance.

Visitors to the islands are encouraged to bring their recorders as we welcome the opportunity to share new music and ideas.

—Maria Tseu

MIAMI, FLORIDA

The Miami Chapter meets on the second Friday of each month in a local bank. It is directed by Arnold Grayson and has about 60 recorder players on its mailing list.

Outstanding events of the past year were two workshops. The first one in December was directed by Arnold Grayson and Robert and Elizabeth Lauer, formerly of the South Bend Chapter. It was a full weekend of activity including lectures, discussions, classes on solo and group playing, and a triple-choir playing session. The highlight was a faculty concert held in conjunction with the annual Arts Festival at the First Unitarian Church in which a wide variety of instruments were heard. The second workshop in April was held at Barry College and consisted of a day's instruction by Morris Newman, assisted by Arnold Grayson, and group playing.

In May, several members of the society accompanied a group of madrigal singers at Barry College's annual Spring Concert. Krummhorns, xylophones, fidel, and tambourine were used as well as recorders. With the introduction of the recorder into the Dade County Public Schools, we expect interest in the recorder to increase enormously.

Vacationers in Miami who would like to attend local meetings or get together with local players during their stay are welcome to contact Arnold Grayson, The Recorder Workshop, 2732 Bird Rd., Miami, Fla.

—AraBelle Carlson

NEW ORLEANS, LOUISIANA

The New Orleans Chapter got some strong publicity last November in a feature article in the Sunday magazine section of the New Orleans Times Picayune. The members met weekly at the home of the South African Consul-General, culminating the year's work with the annual concert at the Isaac Delgado Museum of Art.

The chapter is growing slowly. This year we have acquired a definite meeting place at the First Unitarian Church and hope to expand our membership. We have divided our playing group into a beginners and an advanced section, each of which begins a session by rehearsing separately. Then, in the last half hour or so the beginners join the advanced group in a large work, like Gabrieli's *Canzonas* for double choir. Two of our members attended ARS Summer Schools this past summer and brought back lots of new ideas, and new instruments have been added — 2 krummhorns and 2 kortholts.

Most performing activity has centered on the Musica da Camera ensemble made up of a quartet of players from the chapter. This group has performed several concerts throughout the year, including music workshops for Tulane, Loyola, and Dillard universities, a special recital under the auspices of the Newcomb College Department of Music and programs for the German consulate and other organizations in New Orleans. Last spring a soprano vocalist, a cellist, and a violinist joined the ensemble, greatly expanding its versatility. On October 29 this year the Musica da Camera performed at services at two churches a cantata by Telemann written for that Sunday, the 23rd Sunday after Trinity. And on November 19 we gave an all-Telemann concert at Tulane University commemorating the 200th anniversary of the death of Telemann.

Several other members of the chapters meet separately in small consorts and have played for private clubs and church services.

—Barbara Henry

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SOUTHERN CALIFORNIA

The focus of local recorder activities continues to be the Society's schedule of monthly meetings. Planned with quiet efficiency by President Shirley Marcus, they have given our many members the pleasure and challenge of playing under a series of gifted professional musicians. In addition to Music Director Shirley Robbins, those who have graciously given of their talent and time include Erich Katz, Carl Dolmetsch, Sister Priscilla Ann, Colin Slim, Karl John, Maurice Allard, and Society members Shirley Marcus and Gloria Ramsey. As if to confirm the Chapter's "mobility," one of these meetings was held a hundred miles east at Idyllwild, where Carl Dolmetsch was teaching, another a hundred miles north at Santa Barbara, where Erich Katz is in residence.

There were special events as well. In April the third annual "Neutral Territory" meeting (in Fresno) had more than 25 Chapter members and a like number of northern Californians producing more harmony than our State sometimes displays. Closer to home there were three excellent workshops. Hans Ulrich Staeps, personally known to many ARS members through participation in both of the IRS sessions at Saratoga Springs, led a most unusual two-day seminar on the UCLA campus, organized by your correspondent for University Extension. A highlight of this was the session incorporating the Orff Instrumentarium, to which Mr. Staeps has given much attention in his work at the Vienna Conservatory. The July Idyllwild Workshop, under Gloria Ramsey's direction, had a recorder faculty Chapter members Shirley Marcus, Shirley Robbins and Betty Zuehlke — and, as a significant innovation, a course in double reed and windcapped instruments of the Renaissance taught by Ken Wollitz. In October Carl Dolmetsch and Joseph Saxby again provided a week's study of recorder and keyboard literature in this lovely mountain setting.

Local Chapter members continue to perform in public, with the Clements Pro Musica Consort, the Telemann Trio and the Elizabethan Consort giving numerous recitals. The Telemann Trio also concertized as far away as Colorado, while Gloria Ramsey and Shirley Marcus managed to fit in Faculty assignments at the Banff School of Fine Arts and the ARS Notre Dame Workshop. Furthermore, Los Angeles Chapter members can be heard (if not seen) in your local theater, too. The poignant recorder background for *Up the Down Staircase* was recorded by a group including Andy Charleton, Shirley Marcus and Gloria Ramsey, and joined by Shirley Robbins the same group can be heard in the rich texture of *Camelot*. Finally, Bob Clements provides some recorder solo work in the soon-to-be-released *The Rise of Europe*. The rise of Europe . . . now THAT shows how important the recorder is!

—James S. Hartzell

AUSTIN, TEXAS

Members and friends of the Austin Chapter, ARS, have been busy playing the recorder for public demonstrations, club programs, chapter programs and private fun. Public demonstrations have included an appearance by 10 members at Concordia Lutheran College to demonstrate the recorder, lute, and viola da gamba. A lively question-and-answer discussion followed this program and new members and friends were made. Also elementary school demonstrations continue to be given as requested from public school music teachers.

The Austin American History Club, University Newcomers Club, Altrusa, and the Wednesday Morning Music Club have all heard the recorder on their programs ranging from a duet for two recorders by Purcell to a full program of Christmas music using various combinations of voice, viola da gamba, and recorder, done in costume.

Two members of our chapter attended the Taxco Workshop, Jerry Zoeller and Eva Linfield. Dr. Zoeller returned to us with colorful and interesting reports and many tips on recorder technique. Mrs. Linfield has now moved to Wisconsin with her husband and family and we were so sorry to lose an excellent musical director. You recorder players in Appleton be on the look out for her. She has also written glowing reports to us of Taxco.

In August we held a reception for Quadro New York after their very successful Austin concert. Several different groups of recorder enthusiasts continue their study with Mrs. Ehlers and a new beginning class was started in September.

—Natalie N. Morgan

MEXICO CITY, MEXICO

The Mexico City Chapter has been having a very busy year. Concerts were presented in various places and were received very well. One was given as a joint venture with the University of The Americas Chorus at the Anglo-Mexican Cultural Institute. The chorus was directed by Mrs. Gene Gerzso and the entire ensemble was directed by chapter president Jaime Gonzalez. Another successful concert was given in Cuernavaca, as a part of the Cultural Festival sponsored by the University of Morelos. The concert took place in the Cathedral of Cuernavaca, home of the now famous Mariachi Mass.

The high point of the year was the summer workshop. This was the second year in a row the workshop, sponsored jointly by the ARS and the University of The Americas was held. For the second time, it took place at San Francisco Cuadra near Taxco, this year as a two-week school. Bernard Krainis again was the director, Morris Newman, Eric Leber, Jean Hakes, Jaime Gonzalez, and Gene Gerzso forming the faculty. Ray Lynch of Austin, Texas, was the lute instructor. Students came from all over the U.S., from many parts of Mexico, from Canada, and from Brazil.

An accompanying feature of the summer school was the series of concerts presented by Messrs. Krainis, Newman, and Leber and Mrs. Hakes, starting at the University of Texas in Austin a few days before the school began. The group called itself the Quadro New York and gave a total of eight concerts. In addition to the Texas one, there were two in Mexico City, two in Taxco, and concerts in Cuernavaca, Toluca, and Queretaro.

A good number of chapter members attended the recitals by Benjamin Britten and Peter Pears at the Palace of Fine Arts and at the National University. Several attended a small reception for the two distinguished musicians which also ended with a brief session of informal recorder playing.

The year was brought to a close with a combination monthly meeting and Christmas party with the playing of appropriate Christmas music. The two meetings before that featured group playing under the direction of Prof. Armando Zayas, director of the Music School at the University of Mexico, and a talk by famed Argentine pianist, Americo Caramuta, who made the point that the world was about to enter a new spiritual period like the Renaissance and that recorder players should therefore consider themselves a vanguard group. This was not too different from the point made by U.S. Cultural Attaché Dr. John Brown when he gave the welcoming address at the Taxco workshop. Complaining about the current tendency among youth to deny the significance of anything that had happened in the past, he urged, "Continue, therefore, to play your ridiculous little instruments. It is an act of courage and one affirming the continuity of human existence."
—H. D. Prensky

METROPOLITAN DETROIT, MICHIGAN

One of the more gratifying aspects of our chapter's existence—we are now in our third year—is the continued active participation of many of the original members and, moreover, their eagerness to share their recorder-playing experience and enthusiasm with our many new adherents. We are very happy to have the principal organizer and first president of our chapter, Mrs. Alma Fry, return to an officer's chair as vice-president and secretary.

Other chapter stalwarts have pitched in to help prepare and execute a new instructional program significantly refined and intensified in comparison to our programs in previous years. We can now accommodate the varying skills of our members in five different groups, each presided over by one of our experienced players who donates his instructional services for three consecutive monthly meetings. Each group functions on the basis of a carefully developed set of prerequisites and goals in combination with appropriate musical selections. The results of this new approach, have thus far, been most encouraging.

Already this fall a number of the more seasoned players have had rewarding experiences in public performance, and, of course, these activities will reach a peak during the pre-Christmas season. The Detroit area recently witnessed another performance of Britten's *Noye's Fludde*, this time given at St. Paul's Episcopal Cathedral in honor of a visit by the Archbishop of Canterbury, Geoffrey Fisher with Michigan's well-known former governor and other dignitaries in attendance. Recorder players who participated in the first performance at Christ Church Cranbrook in 1964 noted a vast improvement in our contributions.

—William Pratt

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HARTFORD, CONNECTICUT

Trinity College has given us a delightful meeting place in the Austin Arts Center. We are boosting their chamber music concert series, one of which features New York Pro Musica on April 7. We saw Pro Musica in the *Play of Daniel* at the University of Connecticut at Storrs recently, and enjoyed it very much.

John Kelsey directed our meeting on October 26th; Warren Dion led the December 7th program. Several of our members took part in a concert on December 7th for the Musical Club of Hartford, at the Town and Country Club at which harpsichord, gamba, and recorders were used.

Plans are going ahead for the Twelfth Night Party on January 6th; there will be English country dancing in addition to appropriate instrumental music.

—Frances H. Jackson

LETTERS TO THE EDITOR

Dear Sir:

In the Spring 1967 issue of the *AMERICAN RECORDER*, you published an article by Daniel Waitzman, entitled, "The Decline of the Recorder in the 18th Century." In this article, Mr. Waitzman contended that the major factors in the recorder's demise at the end of the Baroque period were 1) a low standard of playing, and 2) a lack of technological resourcefulness on the part of recorder makers. Mr. Waitzman further suggested that the same dangers threaten the modern recorder, and that we are in need of a "truly modern recorder" to counteract this threat. This is a controversial point, and one that should definitely be aired. Reactions to the article have already appeared in the Summer '67 issue, and I should like to add my own to these.

Mr. Waitzman is unclear about two important points: first, one would infer from reading his article that the Baroque recorder is the same instrument as those which are made today, which is, of course, not true; and second, I could not tell whether or not he believes a "truly modern recorder" is desirable for all recorder literature, or merely for music which is being written at this time.

The notion that the recorders which are available today are "historically correct" is, unfortunately, far from true. Contemporary recorder makers are making instruments which are neither truly modern nor truly Baroque; rather, a comparatively unsatisfying compromise between the two ideals. As a result of Carl Dolmetsch's "improvements" of the Baroque models he possesses, (by changing the shape and size of practically every variable possible, including bore, tone holes, windway and pitch) and the fact that most modern makers chose to imitate Mr. Dolmetsch's products, we have lost much of the original tone quality and character of the Baroque recorder, including many of the properties which Mr. Waitzman justifiably misses. Dynamic nuance, subtlety of articulation, accurate intonation, and tonal variation have all been sacrificed to such "modern" ideals as ease of playing, practicability, and structural safety.

If we wish to play Baroque music, any real improvements in the modern recorder must come, somewhat ironically, from study and imitation of the recorders which were made, played, and composed for in the days when the recorder flourished. This follows only naturally. It seems to me you cannot dissect one tiny unit from an era or a style, (such as a piece of Baroque music) and expect it to survive intact without some respect for its original environment. Mr. Waitzman's own bibliography is devoted to the ideal of playing Baroque music as it was played when it was composed. This implies playing it on Baroque instruments as well. The very act of using a recorder (any recorder) to play a Baroque piece of music, is the beginning of a logical series of steps towards playing in an historically authentic way.

It was primarily the Romantic age which believed its own instruments superior for playing music of earlier times; Handel's *Messiah* was proudly performed with a thousand voices and a symphony orchestra, and it was commonly believed that if only Bach had had the grand piano, he certainly would have composed for it (people being unsure what a harpsichord was, anyway). Some of this attitude has lingered on, and Mr. Waitzman's article often proved it: for example, "The tenor [recorder] is in need of a complete redesigning."

There is a basic aesthetic question raised when one suggests "improvements" on instruments which play music composed in a different era from our own. First, it is misleading to apply qualitative criteria to historical instruments (e.g., was Beet-

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hoven's flute "superior" to the Boehm system, or the Quantz type?), as each composer wrote for the instruments he and/or his contemporaries played. There is no question of one instrument being superior, no "either-or." Second, if we admire a composer's music, and at the same time operate, consciously or not, on the assumption that the composer was unaware of refinements which we consider important today, we are led into an intellectual impasse, unless we are careful. This is why we must objectively realize our own assumptions about instruments, and how to play them, and compare them to the assumptions of the composer in question. Surely, each composer was basically satisfied with his instrumental resources, or he would not have composed. Any discerning composer probably also had his complaints about some of the details, but to go as far as to suggest that Bach would have been pleased with the grand piano is like speculating on the delight Brahms or Wagner would have had in an electronic music studio. Mr. Waitzman blames the lack of a key on the recorder to "...lack of resourcefulness on the part of eighteenth-century players," ignoring the possibility that critical 18th-century taste relegated instrument keys to unpleasant-looking experiences.

Our modern taste and technology have developed refinements of which an 18th-century musician was certainly unaware, but, on the other hand, have likewise dulled our sensitivities to some of the more subtle distinctions which Baroque musicians considered significant. An outright dismissal of all Baroque recorder tutors for their naivete overlooks the fine discrimination of the English flute handbooks in the use of alternate fingerings in the playing of trills, mordents, and appoggiaturas, as opposed to main notes (Herbert Meyers has published an article on these books in an earlier issue of this magazine.) The modern desire to be able to play all chromatic notes on woodwind instruments with equal strength and timbre (and thus with keys) is an indication of lack of sensitivity in the character of different keys, and of tones within each key. As an example, consider the modern Boehm system flute, an instrument beautifully designed to play the music which is generally played on it today (19th and early 20th-century music.) This instrument, developed in 1847, compares poorly with the Hotteterre type flute, however, for playing the refined music of the French Baroque. It is no coincidence that the Hotteterre flute brings out distinctions between "good" and "bad" notes in a key (most important to the Baroque ear) more clearly than the Boehm flute, or that the tone quality is lighter and softer. Boehm didn't want these things; Hotteterre did.

This applies, of course, to the recorder, as well. What a person who approaches the recorder with 20th century ears does not like about the instrument usually turn out to have been considered strong points in the 18th century. For instance, the recorder is criticized for its relative softness. Mr. Waitzman regards this as a disadvantage; I consider it one of the instrument's positive attributes, tending to bring a whole series of other Baroque values behind it. The recorder must be played in a small, 18th century sized hall, which limits the number of listeners; this has social connotations, creating a certain atmosphere which is impossible to obtain in a larger, more modern setting. Making the recorder louder will enable a player to use a larger room, but will also entirely alter the effect produced.

The proposal for development of a "truly modern recorder" has, at first, much appeal; but when one stops to think just what such an instrument would be like, it does not make sense. One would assume that such an instrument would resemble somewhat a present-day oboe or clarinet, with key-work, and, perhaps, changes in bore shape, tone holes, etc. Aside from the fact that these changes have already partially been effected by Carl Dolmetsch, the fact remains that a so-called "modern" woodwind is, after all, an instrument little changed since the days when the music that it usually plays was written. The 19th-century oboe or clarinet is essentially the same, minus a little silverwork, as today's. And the likelihood of creating, out of the conical-bored recorder, an instrument as perfect as the cylindrical-bored flute, without reinventing the flute, is small. Shall we make the recorder into a Romantic instrument in order to better play the music of the Baroque? I have no objection to the invention of new instruments, but only to what they should be called.

Dealing specifically with the proposal for a bell-key, the suggestion that the "recorderists" of the 18th century lacked the resourcefulness to solve the problem of the missing high f#'''' is absurd, when one considers the ingeniousness of the instru-

ments and music which were played at the time. Scarcely any modern recorder maker is making "Baroque" instruments of equal quality, although there are several who could. The fact that most Baroque recorders did not play an f#'''' without somehow closing the end of the bore (as is also true of modern ones) does not mean that all of them could not do so. To use Mr. Waitzman's argument, as eminently practical a composer as Telemann would surely not have written f#''''s or c''''s in his recorder pieces if they were unplayable. The Baroque musician naturally accepted certain limitations in his instrument (nobody has ever expected the range of a harpsichord from the recorder.) For that matter, it is believed by one expert that there are no f#''''s in music which is proven to have been written for the alto recorder in f. (The first recorder part to the Fourth Brandenburg does have f#''''s, where the second does not in comparable passages, and it is therefore speculated that the two instruments for which the piece was written were not pitched alike; the first probably being in g.) As for a recorder *mesa di voce*, and dynamic nuance in general, this can be achieved through judicious use of vibrato, (a technique not consistently practiced by many truly modern recorderists) and contrasting articulation, as on the harpsichord. Let us admit, however, that the recorder, like the harpsichord, is simply not a galant instrument, and can never hope to equal the flute, oboe, or violin in this regard. The other advantage Mr. Waitzman argues for the bell-key is help on the high c''''. A key is not necessary for this note: it can easily be played \emptyset 14, plus a bit harder breath. Louis Andriessen uses the chromatic scale all the way up to this c'''' in his "Sweet for Recorders," as well as occasional higher notes, and they are all quite possible on a good modern alto with no keys. Thus, aside from its unsightly appearance, a bell-key is unnecessary for Baroque, and even many modern, pieces.

Mr. Waitzman is probably correct in asserting that there were not many virtuoso recorder players in the 18th century. This is also true today. The recorder was, as Mr. Metcalf pointed out in his letter, often a second instrument for a musician who also played a more expressive one: oboe and recorder were, for example, a classic combination. (For this reason, by the way, Quantz' *Versuch*, nominally a tutor for flute, is generally considered every bit as much a manual for recorder, or any other Baroque instrument, as for flute. The *Versuch* was written for the relatively more universal instrumentalist of the period, and so very few of Quantz' chapters apply exclusively to the flute.) But the recorder must have had some special appeal to the Baroque player which his other instrument(s) could not offer; it was a more maneuverable and incisive instrument than the flute of the period, had a much different character than the oboe, and was probably easier to play than either. This appreciation of the special qualities of the recorder is what kept it alive. In order to maintain its identity, however, it had to be left behind when music took the turn it did in the latter half of the century. The recorder was not then made into a flute or oboe (although the flageolet was an unsuccessful attempt to improve the recorder); instead, instrumentalists put down their recorders and picked up other instruments. (Thank goodness; those who have heard a Tchaikovsky symphony played by a Baroque consort will agree.)

Finally, there is the question of inventing a "truly modern recorder" for the playing of modern music, which is a very different idea from "improving" Baroque designs for playing Baroque music. Of course, "modern" music is many things. Personally, I believe the present course of composing makes development of a new recorder irrelevant. Music, if it is not electronic, will probably use any kind of "instrument" happily, including many items never thought to have special musical qualities before. Thus, bell-keys, trill-keys, and whisper-keys will have no more (or less) musical significance than door keys. This need not affect lovers and players of Telemann or Berkeley. I am waiting to hear a recorder solo in which there is no blowing at all (and I am, more or less, serious).

Mr. Waitzman's ideas touch on the very nature and identity of the recorder, and deserve careful thought and discussion. I also hope to read more from him on your pages.

—Bruce Haynes
Brookline, Mass.

P.S. My own musical background consists of several years of professional oboe playing, extended study of recorder with Frans Brüggem in Amsterdam, and current work as an assistant to Friedrich von Huene making recorders.

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