

VOLUME X NUMBER 1

The American Recorder

WINTER, 1969

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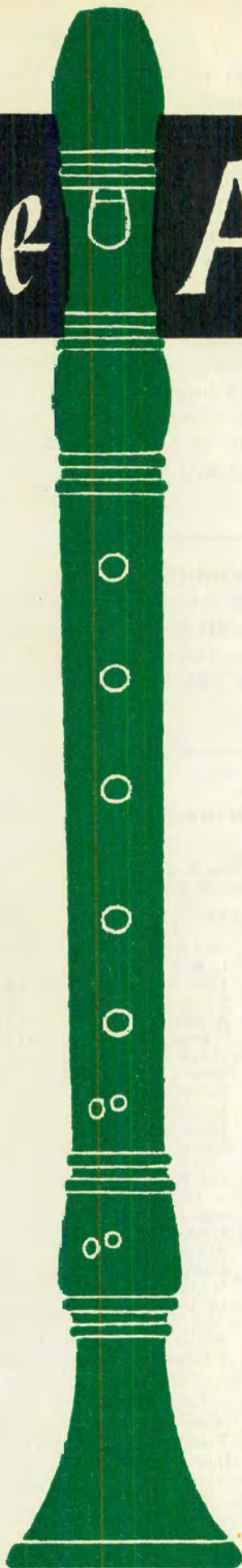
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A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY



A MESSAGE

We regret that the Summer issue contained a wrong listing of the contents of that issue as well as of the volume number. Those of you who would like to obtain a gummed label with the correct listing of the contents will receive such a label upon request.

Because the magazine is behind schedule, it will be issued at two-month intervals until it is back on schedule. The Spring issue will be published in July, the Summer issue in September, the Fall issue in November, and the Winter 1970 issue in February. With the publication of the Winter 1970 issue the magazine will be back on schedule and thereafter will be published at three-month intervals.

A list of coming concert events is contained in this issue. For several reasons the list is far from complete. We want to list in advance all concerts in the United States that might be of interest to recorder players and that are open to the public. The date, the time, the place, and the performers will be listed; the program also, if space permits. If all the details are not available, please send us the information you have. Deadlines are as follows: June 1st, concerts from July 15th to September 15th; August 1st, concerts from September 15th to November 15th; and October 1st, concerts

from November 15th to March 15th. Your fellow readers will appreciate this information.

Letters to the Editor is one of the most interesting features of any magazine. However, we can't publish what we don't receive, and your fellow readers can't be fascinated by the letters you haven't written us. Therefore, so that we may be kept busy publishing, and so that your fellow readers may be entertained and educated, write to us.

Those of you who have definite ideas for improving the usefulness of the magazine to its readers will find that your ideas will be given careful attention. Such ideas, Letters to the Editor, and concert information should be sent to the editor at the address given on the back cover of the magazine. Your contributions will always receive a hearty welcome.

—The Editor

A CORRECTION

The ARS Summer School at the National Music Camp in Interlochen, Michigan will take place August 19-26. This date was incorrectly listed in the brochure sent out by the ARS and in the last issue of the magazine.

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THE BAROQUE RECORDER

A COMPARISON WITH ITS MODERN COUNTERPART¹

BY BRUCE HAYNES

Drawings by Friedrich von Huene

There is a noticeable trend among early music performers to use original instruments, or copies. Few (if any) of these people, who are generally quite practical-minded, are doing this merely for the sake of historic authenticity. Perhaps Edgar Hunt speaks for them in his statement from *The Recorder and its Music*:

"None of the modern recorders I have tried come up to the Bressan² treble for tone quality and ease of tone production, with its full and firm low notes. Most modern recorders are like Mattheson's instruments (i.e. '... tiring to player and listener alike if played too long.') on account of their wide windways. The narrow channel of the old Bressan provides something to blow against — support for the breath column — so that the technique of playing it is closer to the technique of the flute, oboe, and clarinet. This is the direction in which makers of soloists' instruments should aim..."³

Mr. Hunt touches on some of the differences which make the modern recorder so unlike its ostensible baroque prototype. Because so many people are unaware of these differences, I would like to present and explain some of them.

Many baroque recorders have survived and there are a sufficient number of examples to be able to make some general observations.⁴ One thing that is clear is that there is no question of a "lost art"; although most baroque recorders are excellently made, their makers were no more enlightened than we are today. Their one big advantage in making baroque recorders is the fact that they lived in the 17th and 18th centuries. This determined their concept of just what they were making and how it was to be used, a concept differing from that of modern makers.

Until recently few players have been able or willing to take the trouble to put the baroque recorder in its



Two 18th century alto recorders by Bressan (left) and I. C. Denner

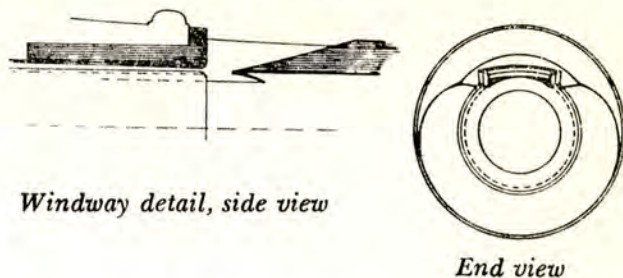
proper context with other 18th century instruments, or to play in a style approximating that of the Baroque. Most modern performances of 18th century music are inadequate in two areas: style and sound. Ornamentation, articulation, rhythmic conventions of notation and *inégalité* are seldom present. More important, 18th century clarity of sound and texture is neglected in favor of sheer volume of sound, the modern recorder being built to try to match the volume of other modern instruments. In these circumstances the original baroque recorder is not especially relevant; it is too soft, plays "out of tune," and is pitched a half step too low. So we use a redesigned recorder more adapted to the modern style of playing baroque music. Sometimes even original instruments have suffered irreparable damage by being revoiced to approximate the modern ideal.

The most important changes are in the voicing. Basically, the voicing of a recorder is the adjustment of its sound-producing apparatus: the windway and the edge (also called the labium). The 18th century recorder usually has a sophisticated combination of curves and tapers which are relatively easy to make when working with hand tools, but which are almost impossible to reproduce with the modern machinery used in recorder mass production. As may be guessed, most of these refinements have been dispensed with in the manufacture of modern recorders.

The baroque windway is generally tapered, being narrower in the front (near the window). There is an upper convex arch from back to front which directs the airstream towards the edge in a very narrow channel. The lower surface of the windway (which is formed by the block), is relatively high in relation to the edge. This, combined with an extremely thin edge, gives the baroque recorder its characteristic sound: rich in higher overtones, soft yet projecting, and capable of dynamic nuance with relatively little fluctuation in pitch, because of the aerodynamic construction of the windway.⁵ Compared to the simplified modern recorder, the baroque one tongues much more lightly (thus making fast passages easier to play quickly⁶), responds more easily (especially in the high register⁷), and allows each note to begin with a slight crescendo, as with the baroque violin bow.⁸ The tone quality, unlike that of most modern recorders, is nasal and thus more appropriate to baroque solo literature than the modern, consort oriented instruments. One other minor advantage of the baroque windway, which is curved from side to side, is that it

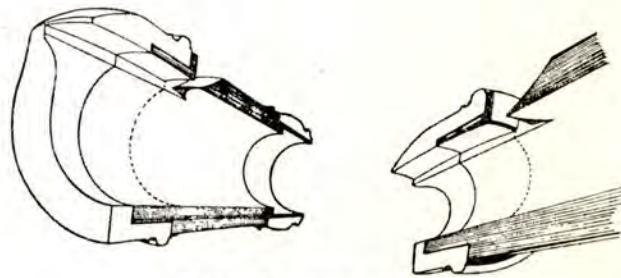
"...favours maximum air-pressure down the centre region of the windway, and in practice it has been observed that this 'feathers' unwanted moisture to the edges, whence it drains away without

Four voicing details of a baroque alto



Windway detail, side view

End view



Cutaway views of head

trouble. These instruments are, in fact, notably free from 'clogging,' the besetting evil of so many modern recorders."⁹

Another change is in the tone hole shape and size. Baroque recorders generally have fairly thin body walls and thus the tone holes can be smaller than on the modern, thicker walled instruments.¹⁰ In addition, baroque tone holes, unlike most modern ones, were usually heavily undercut¹¹ (that is, they were conically shaped with the smaller end out). The result of smaller tone holes is to make the cross-fingerings (which are generally accidentals in the keys which the recorder plays in¹²) noticeably different in tone quality. Since the recorder, having no keys, depends on the use of many cross-fingerings, the baroque instrument effectively makes the different tone quality between notes in a key more obvious than the modern instrument does. This characteristic corresponds to the ideals of the respective periods, for 18th century musicians enjoyed these differences, whereas modern players strive for a scale in which every note is equal in timbre.

The other large difference between the modern recorder and the baroque is the basic pitch. For all the inconsistency of 18th century pitch,¹³ baroque recorders play almost uniformly about a semitone below modern $a/440$ (which is about $a/415$). This means that modern instruments are scaled proportionally smaller than the originals. On an instrument pitched as high in relation to the range of the human ear as an alto recorder, a half step is a large difference, mostly audible in terms of timbre. With higher instruments, the

change is even more noticeable. Anyone pulling out the head of a soprano recorder one-half inch will be able to hear how the instrument changes in sound. Quantz comments on pitch differences, which were a constant problem in the 18th century.

"It is undeniable that the high pitch is much more penetrating than the low one; on the other hand, it is much less pleasing, moving, and majestic. I do not wish to argue for the very low French chamber pitch,¹⁴ although it is the most advantageous for the transverse flute, the oboe, the bassoon, and some other instruments; but neither can I approve of the very high Venetian pitch,¹⁵ since in it the wind instruments sound much too disagreeable. Therefore I consider the best pitch to be the so-called German *A* chamber pitch, which is a minor third lower than the old choir pitch.¹⁶ It is neither too low nor too high, but the mean¹⁷ between the French and the Venetian; and in it both the stringed and the wind instruments can produce their proper effect."¹⁸

One recorder maker¹⁹ who made two quite similar altos, one at the "Kammer-Ton" pitch suggested by Quantz (which is a semitone below modern pitch), and one at modern pitch, had much greater success with the tone quality of the lower pitched one. I have also found this to be the case with three-keyed oboes: reeds may sometimes be made which pitch the same oboe either low or high. The higher pitch is more

trumpet-like, the lower more sensuous.²⁰ Quantz, almost as if he could see over a century into the future, has this to say about what has become a common modern practice of raising the pitch of 18th century woodwinds by changing the dimensions:

"To be sure, smaller and narrower instruments could be made that would improve the high notes;²¹ but the majority of the instrument makers work according to accustomed models that are adjusted to the low pitch, and very few would be in a position to reduce the measurements in a sufficiently correct ratio that would make the instrument high yet also retain its trueness. And even if some were finally to succeed, the question would still remain: would the above-mentioned instruments, if adjusted to the high pitch, produce the same effect as with the old measurements peculiar to them?... Although the shape of the instrument would remain, the very high pitch would finally make a cross-pipe again of the transverse flute, a shawm of the oboe, a violino piccolo of the violin, and a bombard of the bassoon. The wind instruments, which are such a special ornament of an orchestra, would suffer the greatest harm in consequence. Indeed they owe their existence to the low pitch."²²

Low pitch playing has become a strong movement among baroque music players on the continent,²³ but has yet to become accepted in Britain or the United States.

1. This article owes a great deal to the help and advice of Friedrich von Huene and Kenneth Wollitz.
2. Famous English woodwind maker of the late 17th and early 18th centuries. See Hunt, Edgar, *The Recorder and its Music*, London, 1962, p. 102.
3. Hunt, *op. cit.*, p. 159.
4. Halfpenny, Eric. "The English Baroque Treble Recorder," in the *Galpin Society Journal*, No. IX, June 1956, p. 82.
5. Halfpenny, *op. cit.*, p. 86. Cf. Hunt's statement above.
6. Compare: "I know that modern violinists can use the old bow to great advantage, and often to their musical surprise and pleasure, in playing music written before the middle of the eighteenth century. The advantages are particularly marked, and immediately so, in the case of articulation of rapid figuration and repeated notes. What the modern bow can do in this respect the old bow does better and more easily. The old bow produces a natural articulation, especially in the upper third of the bow, that is quite remarkable." Boyden, David D., in *The History of Violin Playing*, London, 1955, p. 458.
7. Some even play the high F# without using the knee, such as the treble by I. Denner in the Musikhistorisk Museum in Copenhagen. This instrument is now being copied. See list of recorder makers appended.
8. "Every tone, even the strongest attack, has a small, even if barely audible, softness at the beginning of the stroke; for it would otherwise be no tone but only an unpleasant and unintelligible noise. This same softness must be heard also at the end of each tone." Mozart, Leopold, quoted by Boyden, *op. cit.*, p. 293. Boyden comments on this, "What Mozart and Tartini seem to be saying is that there is a small initial 'give' to the old bow which has to be taken up before a good tone can emerge; and this remark is perfectly consistent with the character of the old bow."
9. Halfpenny, *loc. cit.*
10. There is a direct relationship between tone hole size and

11. Halfpenny, *op. cit.*, p. 87.
12. i.e., the flat keys, centered around F Major.
13. See the article by Arthur Mendel entitled, "On the Pitches in Use in Bach's Time," in *The Musical Quarterly*, July and October 1955.
14. This is one whole step below modern pitch. Mendel, *op. cit.*, II, pp. 470-1.
15. One-half step higher than modern pitch. Mendel, *op. cit.*, pp. 469-71.
16. So-called 'baroque pitch,' a semitone lower than modern pitch. Mendel, *loc. cit.*
17. It should be pointed out that the mean between "French chamber pitch" and "Venetian pitch" is *between* modern pitch and a semitone lower. Thus a /440 might qualify occasionally even in Quantz' judgment. He would probably have called this *B* chamber pitch. The fact that a /440 was used in the 18th century, though not as commonly as a half tone lower, is corroborated by Mendel, *op. cit.*, I, p. 354 and II, p. 473.
18. Quantz, J. J. *On Playing the Flute*. Tr. of the *Versuch* by Edward R. Reilly, London, 1966, p. 268.
19. Martin Skowronek of Bremen. Instruments made in 1965.
20. For instance, the I. W. Kenigsperger or the W. Milhouse, both in the Museum of Fine Arts, Boston. The different pitches change the relative tuning, of course. My experience is corroborated by other oboists.
21. In the sense that higher notes would be sounded. However, there is no reason to assume that a higher-pitched instrument *per se* would play its own high notes better than a low-pitched one.
22. Quantz, *loc. cit.*
23. The Cappella Coloniensis (Radio Cologne Orchestra), the Concentus Musicus of Vienna, the Schola Cantorum Basiliensis, and Frans Brüggem and the Leonhardt Consort, to name some.

The graph shown below represents four different alto recorder bores from the blockline to the lower end. (The blockline is measured from the lower end of the block, coinciding with the upper surface of the window and usually with a step on the outside turning.) The Bressan, Denner, and K ung are typical instruments of their respective times. The Mollenhauer is shown in order to compare a modern recorder at low pitch with the baroque recorders. The indentations in the bores of the two baroque instruments (in the center piece at the tenons) are due to age and string wrappings, and were not intentional.

Of course, the baroque recorder is not an instrument for all recorder players, any more than the recorder itself is an instrument for all people; it is a question of temperament. Playing the baroque recorder has definite problems. The high block is easily liable to climatic changes and excessive playing. These seriously affect the voicing, since it is adjusted so closely. The fingerings are not exactly the same as for modern instruments, and must be carefully learned. There seems to be a basic weakness in the tuning, even allowing for the different fingerings: the alto B \flat is often too flat in the upper register, or else too sharp with an alternate. The notes above high D are sometimes flat. Obviously, one must have "ears in his fingers" and a willingness to experiment with fingerings to play these instruments. This is not necessarily a disadvantage. Arnold Dolmetsch has said,

"There are in the old books innumerable instructions, rules and warnings, intended to foster pure intonation in all instruments. Quantz' 'Versuch' is full of such; everything concurs to prove that the old musicians were extremely sensitive on that point."²⁴

Clearly, more responsibility was put on the player than the instrument. Numerous 17th and 18th century recorder tutors mention different fingerings depending on the key in which one plays.²⁵ Compare Boyden's remarks on baroque violin playing:

"...seventeenth century violinists could and probably did make distinctions between notes of enharmonic pairs, such as C sharp and D flat. Mersenne

seems to imply this in his instructions on violin fingerings."²⁶

The new awareness among recorder players of the difference between their modern instruments and the baroque ones has an analogy in the harpsichord world. Although people still play the Pleyel, its reputation has diminished considerably since harpsichord makers began copying original instruments.

Eloquent proof of the value of serious work on baroque recorders are the recent recordings of Frans Bruggen, on which he plays instruments from museums and private collections.²⁷ The instruments are a joy to hear when put in their proper stylistic context.

For those who are interested, I include here a list of recorder makers who are making copies of baroque recorders:

Hans Coolsma, Oude Gracht 305, Utrecht, Holland.

Exact copies of a Bressan alto of about 1720. The instrument is at low pitch. It is made of grenadilla (the original is boxwood) and ivory, and has double holes for F \sharp and G \sharp .

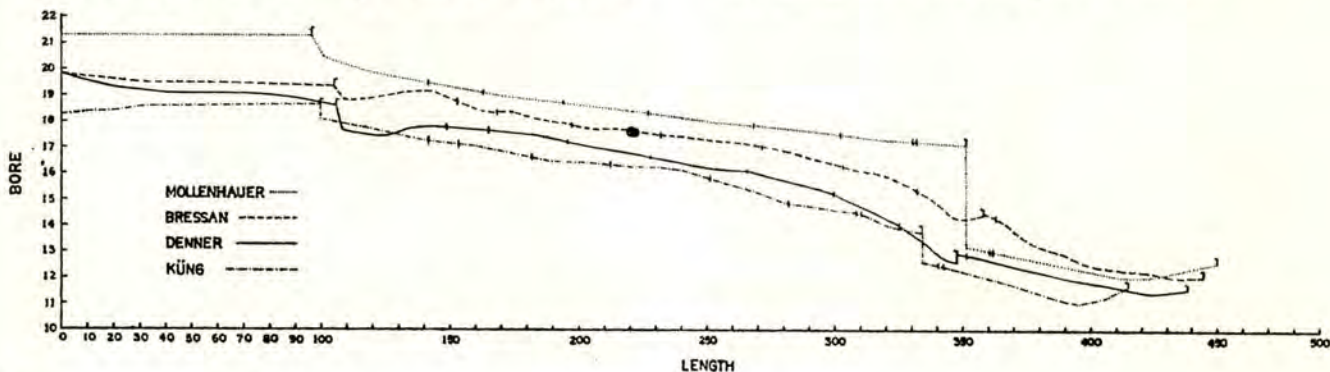
Friedrich von Huene, 59 Boylston Street, Brookline, Mass.

An exact copy of an I. Denner alto now in Copenhagen. The original uses nearly modern fingerings and plays the high F \sharp without the use of the knee or slurring. It is also low pitch.

Robert Marvin, 6 Main Street, Hoosick Falls, New York.

Copy of a voice-flute in the tradition of the Bressan school. The voice-flute is a tenor in D; a very useful instrument, as it has the tessitura of the traverso, the deepness and richness of a tenor recorder, and the flexibility of an alto. Although these instruments are adjusted to modern pitch, the change is not detrimental because the instrumental is so low.

Martin Skowroneck, Bremen-Oberneuland, Germany. Mr. Skowroneck is a consummate harpsichord maker with a waiting list of about fifteen years. He has been making replicas of baroque recorders for some years, but, understandably, does not take orders for them. He makes them only on special occasion.



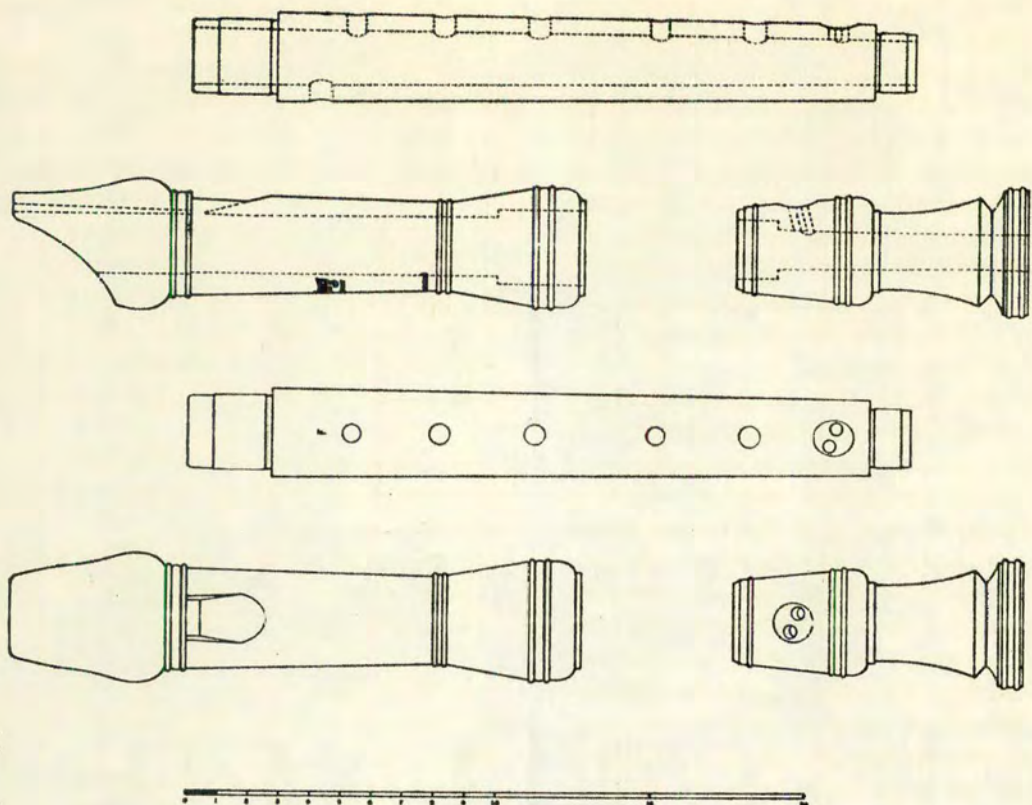


Diagram of alto by Küng (modern)

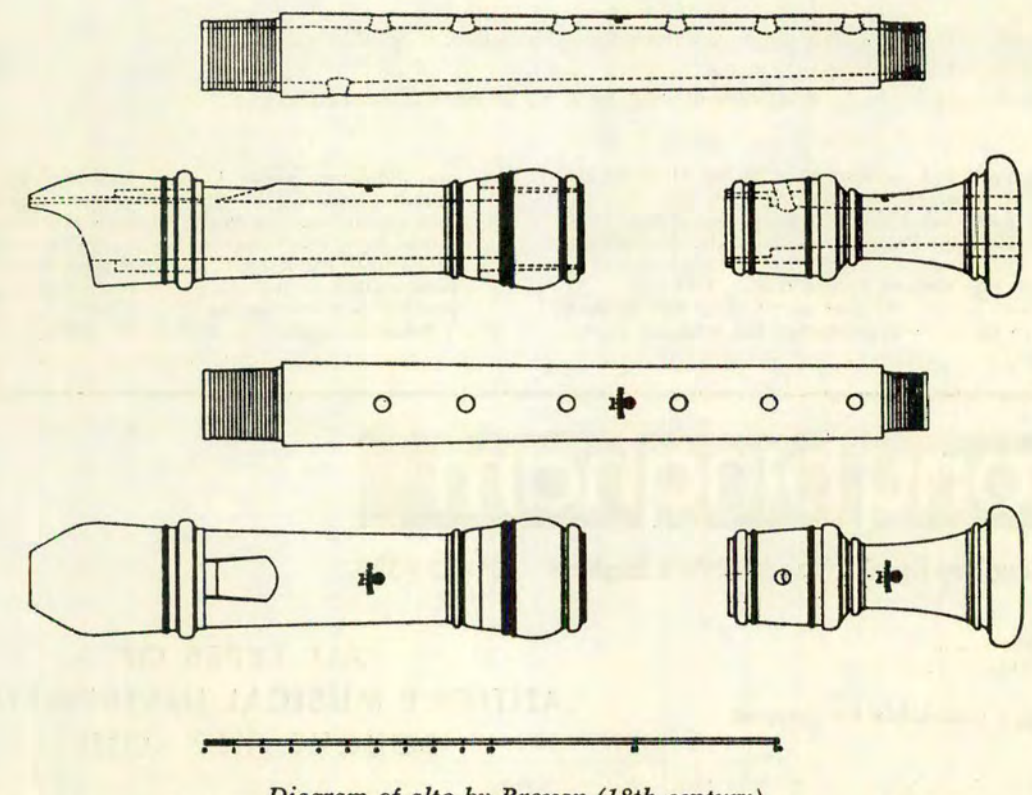


Diagram of alto by Bressan (18th century)

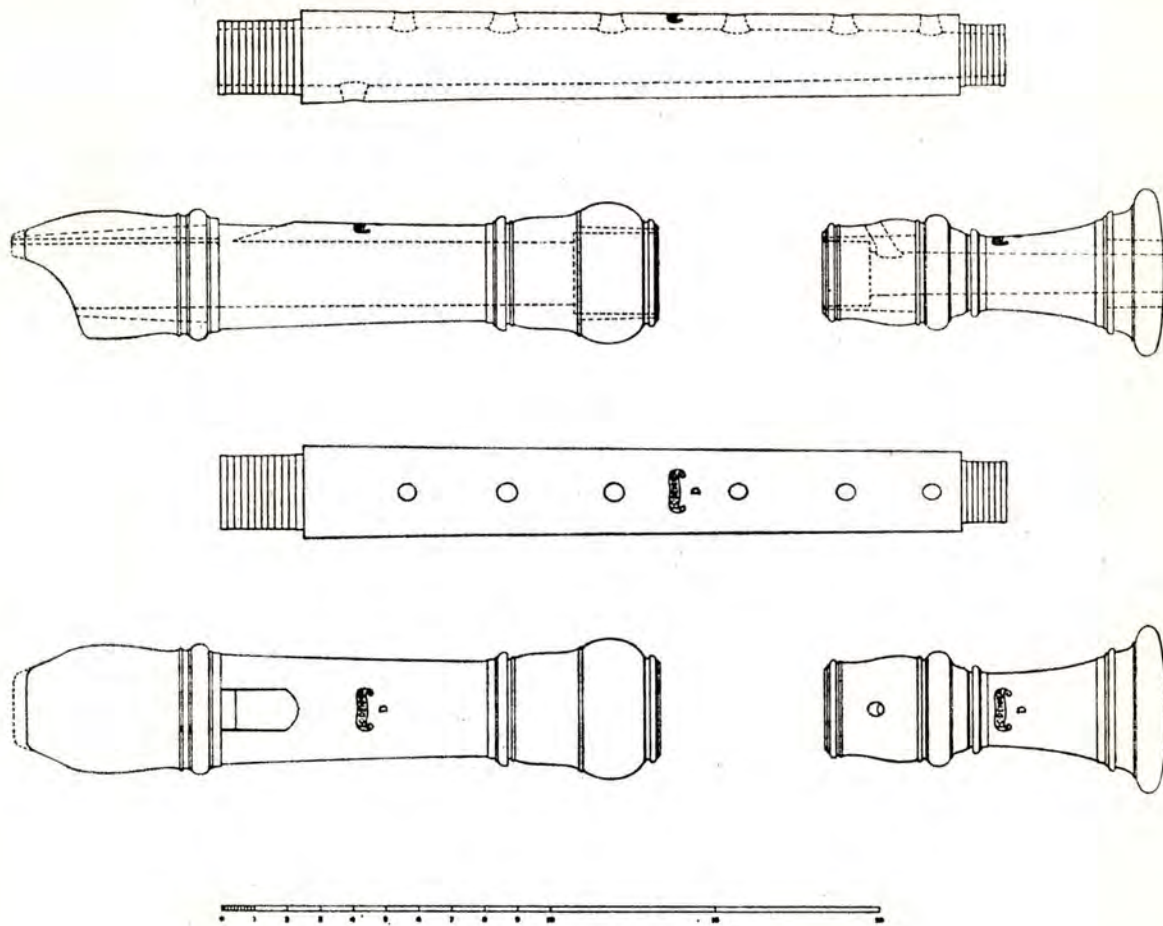


Diagram of alto by I. C. Denner (18th century)

24. Dolmetsch, Arnold. *The Interpretation of the Music of the XVII and XVIII Centuries*. London, 1946, p. 459.
25. Jr. Jacob van Eyck, *Der Fluiten Lusthof*, Amsterdam, 1646. Hotteterre le Romain, *Principes de la Flute*, Amsterdam, 1707.
- Peter Prelleur, *The Modern Musick-Master*, 1731.
26. Boyden, *op. cit.*, p. 186. He goes on to say, "The modern violinist makes these distinctions, too, but with an impor-

tant difference. Today, C sharp, as a tendency tone to D, is usually played higher than D flat, as a tendency tone to C. The reverse was true in earlier times, and this distinction of sharps being lower than corresponding enharmonic flats prevailed until about 1800. The change at that time may have been related to the sharp third of equal temperament or possibly to a striving for greater brilliance of effect."

27. Telefunken series "Das Alte Werk," SAWT 9482-A.

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ALL TYPES OF
ANTIQUE MUSICAL INSTRUMENTS
BOUGHT AND SOLD

RECORD REVIEWS

By DALE HIGBEE

J. S. BACH: *Overtures 1-4*. Concentus Musicus Vienna conducted by Nikolaus Harnoncourt. TELEFUNKEN (S) SAWT 9509/_0-A, \$11.90.

Bach did not include the recorder in the instrumental forces employed in any of his orchestral suites, but this superb recording merits the close attention of all readers who have the slightest interest in Baroque performance practice. Harnoncourt and his colleagues have succeeded in a stunning way in faithfully carrying out the composer's intentions regarding instrumental sounds, strength of forces, tempi, and style. I was especially impressed with Leopold Stastny's superlative playing on his 18th century boxwood one-key flute in the 2nd Suite, but all of the music-making on this set is of the highest order. These are performances to be enjoyed for their own sake, but in addition careful listening while following the scores will bring increased awareness and understanding of style. The nicely illustrated booklet included with the set features an essay by Harnoncourt which is thoughtful and informative — but reads like a translation from German.

EARLY BAROQUE MUSIC OF ITALY: G. DALLA CASA: *Alix avoit*; G. FRESCOBALDI: *Canzona quinta; Canzone settima detta la Superba; Toccato nona*; C. MONTEVERDI: *Cantate Domino; Nisi Dominus; O come sei gentile; Lamenta della ninfa*; F. TURINI: *Trio-sonata*. New York Pro Musica, Noah Greenberg, Director. DECCA (S) 79425, \$5.79; (M) 9425, \$5.79.

GIROLAMA DALLA CASA. "*Alix Avoit*," *Diminutions for a solo instrument on a Chanson by Thomas Crecquillon for flexible instrumental ensemble*. Edited by Imogene Horsley and LaNoue Davenport. New York: Associated Music Publishers, Inc., 1968. (Score, 11 p., & parts, \$3.50)

This superb recording was one of the last to be directed by Noah Greenberg. It offers a variety of wonderful music, beautifully performed, in first-class stereo sound. The "Cantate Domino" and "Nisi Dominus" by Monteverdi are especially stirring, and feature effective contrast of solo voices against tutti. Of very different character are Monteverdi's "O come sei gentile" and "Lamento della ninfa," the latter of which is especially beautiful in the sensitive performance by Elizabeth Humes. Of the instrumental works, I was glad to make the acquaintance of the interesting Turini sonata, played on flute and recorder, and

consisting of a set of melodic variations on the tune "Tanto tempot hormai." It is published in Schenk's *Die italienische Triosonate*, but deserves to be made available in a practical performing edition.

I first learned of the beautiful variations on "Alix Avoit" by dalla Casa in 1961 when I met Imogene Horsley, and she most graciously gave me a manuscript copy of it. The music has recently been made generally available in an excellent edition by Miss Horsley and LaNoue Davenport, but on the record it is played a fifth lower than in the version published by Associated. On this disk it receives a lovely performance by Shelley Gruskin, Baroque flute, accompanied by recorder, gamba, and portative organ. Also of special interest to readers will be the expert performance on two soprano recorders of the fifth of Frescobaldi's "Canzoni per sonare" (Schott 2304).

THE KING'S MUSICKE: INSTRUMENTAL MUSIC OF THE TUDOR COURT FROM HENRY VIII TO ELIZABETH I. ANON.: 3 popular dances; Galliard; KING HENRY VIII: *Tanndernaken*; ELWAY BEVIN: *Browning*; WILLIAM BYRD: *My Lord of Oxenford's March; Fantasia; O Mistress Mine*; JOHN COPERARIO: *Fantasia*; WILLIAM CORNYSH: *Fantasia — Fa la sol*; JOHN DOWLAND: *Frog Galliard; Lachrymae Triste*; GILES FARNABY: *Rosasolis*; JOHN MUNDAY: *Tres partes in una*; MASTER NEWMAN: *Pavane*; THOMAS TALLIS: *A point; Veni redemptor; Clarifies me pater*; JOHN WARD: *Ayre; Fantasia*; ROBERT WHYTE: *In nomine*. New York Pro Musica: John Reeves White, organetto, regal, Director; LaNoue Davenport, recorder, krummhorn, sackbut, bass viola da gamba; Judith Davidoff, bass viola da gamba; Shelley Gruskin, flute, recorder, krummhorn, rauschpfeife, kortholt; Edward Smith, harpsichord, organetto, regal; Christopher Williams, lute, recorder, krummhorn. The New York Pro Musica Consort of Viols: Alison Fowle, Grace Feldman, Judith Davidoff, Barbara Mueser. DECCA (S) 79434, \$5.79.

This disk of early Tudor and Elizabethan pieces includes one harpsichord solo (Byrd: *O Mistress Mine*), three fantasias for viols, and a variety of dances and tunes for broken consort. Playing throughout is expert, and an almost kaleidoscopic tonal color effect is created by Davenport and Gruskin, those assiduous doublers in this early music combo. The recorder is

(continued on page 27)

THE FIRST RECORDER LESSON IN THE ELEMENTARY SCHOOL GENERAL MUSIC CLASS

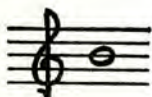
By GERALD BURAKOFF

Recorder instruction is most successful in the general music class when it is used in combination with other activities. These activities should be related to one another in such a way that children can simultaneously sing, play instruments, respond rhythmically, do creative work, and listen. When the recorder is introduced it is best to proceed slowly, and not make the first experience too long in duration for the class. Use the instrument sparingly. As soon as the class has learned to produce the first recorder note, that note should be played in combination with singing and the playing of other instruments. The emphasis in teaching the recorder at this stage should not be primarily on performance; instead, the emphasis must be upon musical awareness and growth through the playing of an instrument.

In order to include the recorder in your general music class in a musical way, you will need orchestrations which use recorder, singing, and tuned and untuned percussion instruments. If you do not have time to write your own orchestrations, there are orchestrations available which use the recorder in combination with other instruments and singing.

The following orchestration and lesson plan is one which could be used successfully as the first lesson by a third grade, or fourth grade general music class. Although the orchestration and lesson plan is designed to cover one period of work, the amount of time used to complete the material should depend upon the age and background of the children, and the length of the music period. The orchestration can be adapted to meet individual teaching situations. Teachers should know when to omit or enrich any phase of the lesson plan. Proceed slowly, introduce one new step at a time, do not hesitate to review, and spend as much time as is necessary on any of the suggested procedures. The bell parts can be played on any tuned percussion instrument and the percussion part can be performed on any rhythm instruments or clapped.

INTRODUCING THE NOTE B



Lesson Plan:

1. Distribute the recorders and discuss the following:

- (a) Name of the instrument
- (b) How the recorder is held
- (c) The sound it makes and how the sound is produced
- (d) Number of holes and the placement of them on the recorder

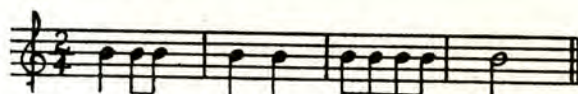
2. Show the class how to hold the recorder and play the note B.
3. Play B in various rhythm combinations. On the fourth count give the cue for the children to imitate you.
For example:



4. Teach the words of the song. Have the children sing the words as they clap the ♩ ♪ rhythm pattern.
5. Divide the class into two groups. Have one group sing the melody and clap ♩ ♪ while the other group plays B on their recorders for the first count of every measure. Alternate groups.
6. Select one child to play the following on the bells as the class repeats No. 5.



7. Draw a staff on the board. Write B on the staff and have the children identify it as the note which is on the middle, or third line of the staff, and as the note they have been playing on their recorders.
8. Add the percussion instruments. Have the class sing and play the complete orchestration.
9. Have the class create different rhythm accompaniments.
10. Have the children sing the bell part. The bell part can be used as a second voice part.
11. Use the recorder to create an introduction with various combinations of the note B.
For example:



The Angel Band

South Carolina Folk Song

Recorder

Voice (Melody)

Bells

Tone Block

Drum

There was one, there were two, there were three lit-tle an-gels, There were four, there were five, there were six lit-tle an-gels, There were sev'n, there were eight, there were nine lit-tle an-gels, Ten lit-tle an-gels in the band.

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Summary

In the lesson plan and orchestration, the recorder was introduced in a musical way from the very first note. Singing, playing the recorder, playing tuned and untuned percussion instruments, improvisation, music reading, and rhythm activities were all an important part of the lesson. The essential ingredients of the general music program were related to one another and careful planning made the most of a limited amount of time.

The author is presently teaching instrumental music in the Burns Avenue Elementary School in Hicksville, Long Island, New York. The article, orchestration, and lesson plan are from his two most recent publications: *Music Making In The Elementary School* and *The Recorder In The Classroom* which were published by Hargail Music Press of New York City.

FRANS BRUEGGEN

BY CAROL VITZ

A personal profile of the Dutch recorder virtuoso

Introspective, sensual, monomaniacal, maker of hypnotic music. Sips Dutch gin (Jenever) and smokes a lot, is not deeply committed to anything besides music, and likes as little physical exertion as possible. Enjoys being incognito, and until a year ago used to stay in New York City's rundown Chesterfield Hotel, poor even by Times Square standards. Will spend a whole afternoon carefully selecting expensive American luggage items and then will tour in a thirty-four dollar suit hastily purchased across from the New York Port Authority building. Used to take an utterly minimal care of his instruments, sometimes carrying them around town in a small shopping bag. Is depressed or perhaps just melancholy all the time, insists that some of his students now play as well as he does, and looks forward to the day when they will surpass him. Finds most other musicians dull because of his own impeccable standards. Relives his own great musical moments by listening to recordings he has made. Never tires of hearing or thinking about the same piece of music day after day. Is politically inactive but inclines to the far left. Likes the company of people who are unusual, extreme, obviously strange. Is fascinated by any extremes of behavior or thought accompanied by deep commitment. Admires his oldest brother, who is a monk. Feels comfortable with human pain and sadness. Feels that "animals are by nature sad... perhaps sadness is also a true adaptation of the human being to his own condition." Desires the kind of fame that will reach into the most remote hamlet in India, but at the same time craves total obscurity. Has a compelling spirit and is a musical hero to some. Loves beautiful women — but is an elusive person. I have never known a more poetic human being.

* * * * *

Frans Brügggen was born in Amsterdam in 1934. His family, already consisting of eight brothers and sisters, was middle-class Dutch Catholic. His mother maintained a smoothly run home for them, and his father worked in the textile business (today at the age of seventy-four he continues in this occupation).

In 1942 after the German invasion of Holland, the Brüggens, like other Dutch families, began to experi-

ence the deprivations of the occupation — lack of good food and lack of adequate heating. Frans, like many other Dutch children, was sent to live with a farm family to ensure that he would receive better food than was available in town. Schools were often closed and in Frans's words, "It was a bother sitting home all day." It was during this uprooted period of his life that Frans began to learn the recorder, with the help of his oldest brother. However, several years later his father was advised that recorder playing was an undependable means of earning a living, because the recorder was not a standard orchestral instrument. Consequently, Frans was encouraged to study the flute. Yet this study did not divert him from his deeper commitment to the recorder, toward which he always maintained a serious attitude. There was not a rich musical atmosphere in Frans's family, though his mother's side of the family had produced two minor musicians: a composer and a conductor.

At the age of eighteen Frans passed his high school exams and also received a degree in Performance in Recorder from the Amsterdam Conservatory (then known as the Muzieklyceum). This was an innovation, because the recorder until then had not been given official recognition. Perhaps as a result of this, the recorder now enjoys a stature commensurate with that of any other instrument taught at the Conservatory.

After graduation Frans attended the University of Amsterdam for three years but left before receiving his diploma. He then moved into his own three-room apartment quite near his family's home, and though he remained there for the coming thirteen years (until 1967), his apartment retained an aura of transience. The kitchen was equipped with a tiny icebox, sink, some shelves for a few cracked teacups, a couple of plates, and a small frying pan — and a seven foot bath tub! Hot water for dish washing came from the tub faucet, because the sink had only cold water. Furniture in the living room and bedroom was sparse — a few chairs, a round table, a bed, some bookcases, and a desk. He owned very few records. The only things that lent beauty to the apartment were an original contemporary painting and a sumptuously carved sixteenth century Italian chest. Music was piled in haphazard stacks in no apparent order. These spare living conditions indicate the extreme asceticism of his

Carol Vitz studied recorder with Frans Brügggen and is a teacher and performer herself.

life at that time. It is astounding to realize that this great and worldly musician, whom one might have imagined living in one romantic garret after another while dazzling the bohemian centers of Europe, lived a mere block and a half from his parents, borrowed the family bicycle, walked in the park he had played in as a child, and had to go down a long, steep flight of stairs to the bathroom, which he shared with a family of four.

The counterpart to this simplicity was a developing appreciation of fine antique furniture and early architecture. In 1967 he bought a seventeenth century Dutch house and has spent the past year in painstaking renovation. Devoting a nearly fanatical emotional and creative energy to this project, Frans has had almost no reserve in himself for music. Although it is a five floor house, Frans himself occupies only two floors and rents the others to various friends and relatives.

Frans has led a rather sedentary existence, except for his extensive world traveling. Unlike many artists he has not been forced either by his temperament or by circumstances to rebel against his roots. His attachment to the place where he was born and brought up is unusually stable. This security has left him the energy necessary for the evolution of his art and for the development of his career to a level of notable accomplishment and public acclaim.

Teaching, concertizing, and recording have been the three principle channels for his musical expression. A member of the faculty of the Royal Conservatory, The Hague and the faculty of the Conservatory of Amsterdam, each year Frans has approximately ten students, half of them foreigners. His exclusive contract with Telefunken Records (Series: Das Alte Werk/Musik Und Ihre Zeit) has resulted in nearly thirty-five recordings to date. In the United States these records are available through London Records or McGraw Hill. He has concertized extensively throughout the world: in Japan, South America, the United States, England, and all of Europe. His remarkable playing captivates his audiences, and the critics are quick to realize that the recorder can no longer be considered a "wheezy peanut whistle."

In terms of his personal relationship to the recorder, Frans has undergone complex and unsettling changes. Anyone who has heard and compared his early recordings with more recent ones (for example, his two interpretations of Telemann's A minor Suite) recognizes the profound maturation which has occurred in him in the past ten years.

There is a personal daemon in Frans that is perhaps greater than, and in part responsible for, his musical genius. He aspires to a perfection of balance in everything as though there were an optimum esthetic in each moment of time. In his music this is a balance of repose and motion, which is the essence of his musical expression. Undoubtedly affecting his musical ideas, three other personal qualities of Frans strike one as rare and beautiful: a monk's single-minded commitment, a child's capacity for total preoccupation, and a poet's articulate insight.

His emotional life is quiet and insulated, and his inner world is like the dream-state of a child's playpen. In his world nothing is strange. He is often amused and charmed by people but rarely moved deeply by them. In spite of this, his attention toward them is remarkably real and thoughtful. It is this sense of removal from the practical circumstances of life that makes Frans both easy to be with and at the same time impossible to get close to.

Having the goal of letting the music be perfectly itself, Frans is involved in a "desperate search for complete (blue-print) identification with any composer..." whose music he plays. Because he wants to reproduce only the sounds that were originally intended by the composer, he considers himself the medium for the music. In practical terms, this has meant a refusal to play on any but original instruments or copies of originals when he performs music of any but the contemporary period.

Anyone who is familiar with the Skowronek or Coolsma copies of the Bressan Baroque recorder knows that these are extremely difficult instruments to play well. Along with an increase in tonal, dynamic, and articulative possibilities goes a correspondingly greater demand for breath control, finger dexterity, and imaginative qualities. At this "late" stage of his life, Frans admits that these original instruments have forced him to reconsider his entire approach to the recorder and its music. Once again he feels like a child or a student, rather than like the master he knew himself to be on the modern recorder. The feeling of having to regress before being able to advance has created a difficult period in his artistic and personal life.

The strongest influence upon Frans, both as a person and as a musician, has been that of the great Dutch harpsichordist, Gustav Leonhardt. It is Leonhardt's search for a pure stylistic approach to the music of the Baroque period that was the instigation for Frans's musical searching and continues to be its guiding model.

Frans is deeply aware that if the recorder is to maintain its vitality as a modern instrument it must find

ARS SCHOOLS SUMMER 1969

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

GODDARD COLLEGE

Plainfield, VermontJuly 19-26

Our oldest ARS School is to be directed by Eric Leber. The faculty includes Martha Bixler, Arnold Grayson, Elloyd Hanson, Marleen Forsberg Montgomery, and Colin Sterne.

For information, write to Mrs. Rhoda Weber, 12 Stuyvesant Oval, New York, N. Y. 10009.

IDYLLWILD SCHOOL OF MUSIC AND THE ARTS

University of Southern California
Idyllwild, California.....July 20-27

Directed by Shirley Marcus, the faculty will include Augusta Bleys, Andrew Charlton, and Shirley Robbins.

For information, write to Nita Finney, Isomata, Idyllwild, California 92349.

NATIONAL MUSIC CAMP

Interlochen, Michigan.....August 19-26

Directed by Andrew Charlton, the faculty includes Hugh Orr, Colin Sterne, and Roberta Sterne.

For information, write to Louise Austin, 112 So. Clinton Ave., Oak Park, Ill. 60302.

its place in contemporary musical expression. Especially in avant-garde music, Frans is a leading exponent of experimentation. His solo concert repertoire always includes one avant-garde work by a composer such as Berio, Andriessen, Shinohara, or Du Bois. He is currently experimenting with an amplified recorder which has microphones embedded in the block itself, and has just finished a piece for what he calls "electrified contrabass recorder."

Frans feels that perhaps another ten years will assure him of complete mastery of the original instruments. Meanwhile he is divided within himself. His internal "monk" requires a monastic existence. Total music seems to require total self. But on a more mundane level Frans often says that his bourgeois counterpart could find satisfaction as a postal clerk, exchanging stamps for coins and keeping neat little stacks of postage behind the counter. Although he has never married, he has had several long-term romantic attachments. Whether or not he will ever marry is a question related, as he sees it, to the problem of total artistic commitment.

I asked Frans what he would like to be doing in ten years besides working at the post office. He answered: writing, composing, conducting, or dying (preceding order of preference constantly changing).

CONCERTS

The Instrumental Collegium, a study group sponsored by the N. Y. Pro Musica and directed by Shelley Gruskin in a program of Italian Renaissance and Baroque ensemble works. May 10th (8 p.m.), The College of New Rochelle, New Rochelle, N. Y. May 11th (4 p.m.), Palisades Presbyterian Church, Palisades, N. Y. May 18th (8 p.m.), St. Luke's Chapel, Hudson at Grove St., New York, N. Y.

Philidor Trio (Elizabeth Humes, soprano; Shelley Gruskin, Baroque flute and recorders; Edward Smith, harpsichord): presented by the University of Minnesota at the Sugar Hills Resort at Grand Rapids, Michigan. June 15th (7:30 p.m.), French Court Music of the 18th Century. June 20th (8 p.m.), German and Austrian Music of the Later 18th Century.

Provincetown Collegium Musicum 1969: faculty concert with Robert Hickok, conductor, and Jean Hakes, Elloyd Hanson, Melvin Kaplan, Eric Leber, Joel Newman, Morris Newman, Russel Oberlin, Jan Lyman Silbiger, and John Solum. June 27th, Provincetown, Mass.

New York Pro Musica: An Entertainment for Elizabeth (recreation of an Elizabethan masque with Renaissance music, dancing, and poetry). June 27th (world première) and June 28th, Caramoor Festival, Caramoor, N. Y. June 30th and July 1st, Saratoga Festival, Saratoga, N. Y.

A STATEMENT CONCERNING ADVERTISING

The following resolution was passed at the March 14th meeting of the ARS: *While THE AMERICAN RECORDER does not knowingly accept misleading advertisements, it nevertheless cannot and does not assume responsibility for the accuracy of any statements contained therein or for the integrity of the advertisers.*

REPORT FROM THE SOUTHERN CALIFORNIA RECORDER SOCIETY

By FRANK PLACHTE

The purpose of this review of the activities of the Southern California Recorder Society is to give an insight into the operation of a large and active Chapter of the ARS, its achievements as well as its problems. Although the SCRS has to cope with certain local situations, readers from other areas will discover similarities between Chapters.

The SCRS has been a going concern ever since it was founded in 1953. It became a Chapter of the ARS in 1961, and for many years has had from 100 to 120 members. In its 15 year history the organization has come a long way. Time was when mono-recorderists, clutching their Elizabethan and Jacobean volumes, gathered frequently in private homes — even then in sizeable numbers. Now most members play more than one recorder, many all of them, and the multi-instrumentalist is no longer the rare bird he was a mere 3 to 5 years ago. It is not at all unusual to find at the monthly meetings as many as 20 people with buzzies, viols etc. and many more with recorders of all sizes. Moreover, rather demanding music is being tackled, and more often than not is played quite well. It remains an amazing experience to witness how so many people with such a wide spectrum of ability, training and experience can produce such exciting sounds.

The character of the membership has hardly changed over the years, despite the drifting away of members and the appearance of new ones. And here they are, a most interesting group with every conceivable background and temperament: housewives, students, architects, secretaries, doctors, professional musicians, probation officers, to name some. As in any organization, the ball has been carried by a core of particularly devoted individuals: several extraordinary musicians and teachers, a few husband-wife teams and an occasional recorder family. They seem to inspire many other members.

Not counting special affairs, workshops and board meetings, there are 10 to 11 meetings a year, usually held on a Saturday night in school, college, university, church or library facilities and occasionally in special places such as UCLA's magnificent Clark Memorial Library, the exciting sculpture gallery of the Getty Museum, the mountainous grounds of Mt. St. Mary's College or a beach-home overlooking the Pacific. Out-of-town meetings, usually in cooperation with other Chapters, and workshops have repeatedly taken place at Ojai, Santa Barbara, Fresno and the mile-high scenic marvels of USC's Idyllwild and UCLA's Arrowhead Conference Grounds.

At most monthly meetings everybody plays together for half the evening. Then the members split up into 2 to 4 groups, according to self-rated proficiency. The Music Director, appointed by the SCRS President, selects the music as well as the various conductors, be they guests or active members of the Society. The guest conductors usually conduct the entire membership as well as the most advanced group. Among our prominent guest conductors have been Davenport, Dolmetsch, Katz, Krainis and numerous outstanding musicians and academicians from local universities, colleges and other institutions and Chapters.

The SCRS has sponsored or co-sponsored an occasional concert and numerous workshops, such as those led by Brüggem, Davenport, Dolmetsch, Katz, Linde and Staeps. Ably supported by a faculty of predominantly Southern California instrumentalists, the annual Dolmetsch-Saxby workshops have been a tradition at Idyllwild for many years.

The SCRS publishes its Recorder News about 10 to 12 times a year. It contains announcements, news, reviews, biographical sketches, travel and workshop reports, articles of general interest, ARS matters, criticism, correspondence, and an occasional ad. From time to time, the Society also publishes a membership directory.

Greater Los Angeles offers enviable musical and educational advantages. The area attracts virtually every outstanding soloist and musical organization to give concerts, recitals, workshops.

The numerous colleges and universities provide a particularly fertile soil for such events and constant stimulation to both professional and amateur. Numerous consorts are active, many of them composed of our members. A sizeable number of professional or semi-professional players of recorders and related instruments concertize, lecture, demonstrate, teach and perform in radio, television, movie or recording studios. Many of these musicians and teachers are connected with the SCRS and some of them have been our outstanding leaders. Thus the local musical fabric represents a rather complex pattern of strands that envelop the SCRS from multiple angles.

Undoubtedly the Society has given much to many people and has met challenges and problems quite successfully. However, some problems have not been completely solved and perhaps will not be eliminated in the near future.

Surprisingly enough, money has not been an overwhelming difficulty unless we permitted ourselves to be carried away with extraordinary expenses related to entertainment, gifts, conductor and rental fees. Ordinarily, we have not had to use red ink, as a successful workshop or concert has usually pulled us out of a tight spot. The most significant expense remains the publication of the Recorder News and the monthly rental of the meeting place.

The long distances in this area have also not been the problem one might expect. Most of the dedicated and highly mobile members do not seem to mind driving 10, 20 or more miles to a meeting and some will uncomplainingly make the 200 mile roundtrip to some Sunday Big Blow at Santa Barbara, Idyllwild or elsewhere.

We have mercifully been spared overt friction and cliquish antipathy between the local professionals, teachers and their disciples. As a whole, these good and dedicated people have gone out of their way to contribute to the common good.

The membership turnover is a matter of greater concern. Many members, among them some particularly valuable ones, have drifted away for a variety of reasons: new hobbies, waning interest in the instruments; personal problems; disenchantment with conductors and big blows; preference of smaller group play; greater affinity to teacher-supervised groups etc. Considering the spectrum of people, background and motivation, and realizing that no organization can hope to fulfill the expectations and demands of all members, a certain turnover is, of course, unavoidable.

The questionnaires that have been sent out to the membership clearly show the wide spread of needs and interests: Friday night vs. Saturday night; big blow vs. smaller group play; bass recorders vs. viols; this locality vs. that; this conductor vs. that; the eager beaver vs. the relaxed and not always rehearsed kibitzer; this kind of music vs. that; etc. The differences have usually been solved by compromises which worked out well if not to everyone's satisfaction. What was needed and provided was tolerance and flexibility by the Society's officers. Yet a significant turnover continues.

Notwithstanding one's concern with the loss of valued players, it remains an extraordinary experience that at any given time so many people, from the sophisticated professional musician to the happy-go-lucky social tootler, play and stay together, some for many years. That they do all of this and so well amounts to a monument to the overwhelming power of music.

In one way or another, the SCRS has tried to recapture the attention and interest of the dropouts. On special occasions, in special places, with renowned conductors, some of them will reappear temporarily. It is reasonable to expect that if the SCRS could maintain an exceptional quality some of these people might stay and contribute again. It has been suggested that an advanced and stable Collegium Musicum should be formed with a top conductor-coach. We have, unfortunately, never had such a group. The advanced group of the monthly meetings is of chance composition and not cohesive. A Collegium might neces-



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sitate auditions to determine eligibility. Understandably, no one is keen about auditioning. There appears to be a need for such a Collegium and we have the players, the music, the conductors and the instruments. Yet such a project has to date not come off the ground.

Over the years other endeavors of the SCRS have not been too successful despite the best of intentions and bursts of activity.

Some years ago the Society established a lending library of sheet music. This has hardly been used. The many local commercial outlets for music, among them the specialized Recorder Shop, have made such a library superfluous. At almost all meetings and workshops the Recorder Shop has sheet music, instruments and books on display, a great convenience for browsers and buyers. Despite such good sources of supply, more than an occasional meeting and workshop has been handicapped by the unavailability of music even though it was ordered months in advance. Apparently the wheels of publishers and wholesalers grind slowly.

Matchmaking as an organized effort of the Society has not been too successful despite the diligence of consort coordinators. At meetings and workshops our members can and do their own scouting for potential playing partners for their own small groups. This seems to work out better than highly organized and deliberate schemes set up by the Society.

Teaching groups of beginners, children or adults, at the monthly meetings has been anything but consistent. Obviously the Society cannot hope to or should not try to take on the task of individual or group instrumental education in a community with numerous competent recorder teachers ready and willing to provide such instruction.

The publication of music has been tried, but for a variety of reasons, particularly the mechanics of distribution, was not carried out for any length of time. This may have been a blessing in disguise since it is not one of the Society's functions to go into the publishing business. Even a large Chapter would be prudent to avoid biting off more than it can expect to handle, particularly financially.

The commissioning of original music is another matter. It has been talked about but nothing has really been done. Considering the talent available it is quite sad that neither the SCRS nor the ARS has been of much help so far. The Society should continue exploring this matter, particularly if the ARS fails to pick up the option.

A session in basic conducting was held but once, much welcomed, yet never repeated. That, too, is sad as there is a great need for competent conductors at our multi-group meetings. We have been exposed to all sorts of conductors, most of them at best adequate but a few so good that they stand head and shoulders above the rest. Their appearance, more than anything else, has provided the thrust of progress of our Society.

Choral music transcribed for our instruments has been favored by many players. From time to time a score or so of advanced recorderists from the Society has banded together to play this kind of music, having practiced individually beforehand. These meetings have been most enjoyable for all participants and have been held all too infrequently. Even less frequent has been the use of human voice in conjunction with our instruments at our meetings.

To nobody's surprise our monthly Recorder News has not been swamped with advertisements although such could help substantially to defray the cost of the publication. The limited circulation (about 200 copies), the small market and the lack of aggressive selling of space by the editors account for this situation. Efforts toward improvement should continue although it does not seem likely that one will be able to attract many advertisers.

Solo or small group performances during intermission at the monthly meetings have always been encouraged and considered desirable for both performer and listener. Many such short performances have been given, usually by the same few groups of rather advanced or professional players and occasionally by children. The people who would probably benefit most from such prepared performances, namely the intermediate amateurs, seem to have the greatest reluctance to play before their peers. They need constant encouragement which every new administration expresses, only to slacken after a while.

At one time or another, every member has dreamt of the perfect situation for the Society: a permanent home ideally suited

for our needs and a steady set of conductors of superb quality. Of course, it does not turn out quite that way. We hold our meetings where we have to pay a modest rental fee or sometimes nothing, in places that are comfortable and within a reasonable driving range for the majority of our members. We do know of an ideal place or two but cannot use them at all or with any regularity because of rules, regulations, restrictions, or finances. So we scout around and change as the need arises.

The quality of the Society's activities varies quite a bit. It depends upon the competency, ambition, diligence and motivation of those in charge, the Music Director, the Editor, the President and other Board members and, last but not least, the membership at large. Some meetings are mediocre at best, others exciting and stimulating. Some issues of the Recorder News are bare of all but a few announcements, others full of interesting and informative material. Some workshops have been dull, others great. Constant efforts toward improvements have been and will continue to be made.

As the SCRS has functioned successfully and independently for so long, why should it bother with the ARS? This question was much debated in 1960/61 prior to our affiliation with the national organization (a decision far from being unanimous) and again recently during the series of crises in ARS management.

The SCRS should bother! And not only because one does not abandon a relative when he is (or should be) in an Intensive Care Unit. If the ARS could be operated in an optimal manner, all Chapters and every individual interested in our kind of music and instruments would be likely to benefit.

What, then, should we expect from the ARS?

1. A much improved American Recorder. It should provide information that people, particularly in non-metropolitan and non-academic areas, cannot easily obtain. Its volumes should become a mine of knowledge and a handy reference source with regard to music, instruments, trends, people, events.
2. The further development and strengthening of the bonds of common interests among our people here and abroad. The delightful camaraderie between people of such diverse backgrounds and yet with so much in common has enabled so many to instantly relate, no matter where and under what circumstances they may meet. The amazing harmony between so many professional and amateur musicians is living proof not only for the power of music but also for the soundness of organizing the meeting grounds for such people. One therefore should look for improved and better distributed ARS workshops.
3. The opportunity for our composers, arrangers and writers to find an outlet for their creative efforts.
4. A greater involvement of the ARS in the field of education.

The ARS has done well in some aspects, poorly in others. The recent honest confrontation between ARS management and some outspoken members should be helpful in defining and overcoming the existing deficiencies of the national organization, in helping the Chapters if necessary, and in consolidating the gains of the past and mapping the goals of the future. The outlook is bright.

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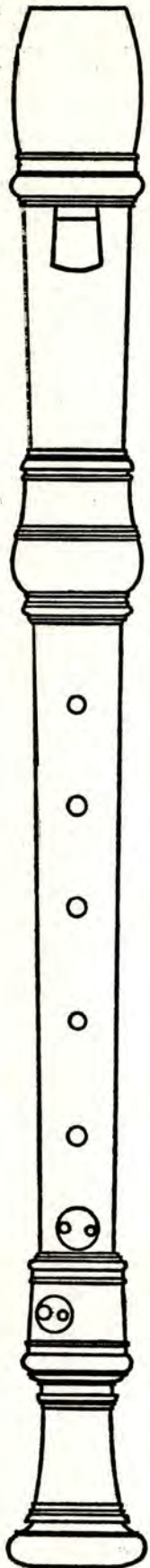


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MUSIC REVIEWS

LOUIS ANDRIESEN. *Paintings, für einen Blockflötisten und einen Pianisten. Celle, (Germany): Hermann Moeck Verlag. Edition Moeck No. 5026, 1965*

LOUIS ANDRIESEN. *Sweet for recorders (alto recorder and tape recorder). Amsterdam, Donemus (CFP) 1964*

JOERG BAUR. *Mutazioni, Studie für Altblockflöte. Wiesbaden, Breitkopf und Härtel. Edition Breitkopf No. 6451, 1965*

ROB DU BOIS. *Spiel und Zwischenspiel, für [Alt] Blockflöte und Klavier. Amsterdam, Donemus (CFP) 1963*

WILL EISMA. *Affairs II, for recorder and harpsichord. Amsterdam, Donemus (CFP) 1964*

The contemporary use of the recorder as a solo instrument on a par with the flute, oboe, etc. really only dates from 1960. Before this time, although a great quantity of idiomatic recorder music had been written, the technique demanded from the player was not comparable to that expected by the same composers for orchestral wind instruments. Since 1960 a number of pioneering compositions have been written which use all the technical possibilities of the instrument, and are, in my opinion, the most important compositions to have been written for the recorder this century. The dedicatees of the compositions are Frans Brügger, who needs no introduction from me, and Michael Vetter, a German recorder player who will perhaps be unknown in America, but who has done more than anyone else to develop new possibilities for the instrument. Readers who wish to know more about these new developments are referred to the following articles. Jürg Baur: "Die Revolution der Blockflöte," in *Instrumentenbau-Zeitschrift 17* 1963 vol. II p.363. Michael Vetter: "Die Chance der Blockflöte in der neuen Musik," in *Kontakte 3/1966* p.107: Leistungsmöglichkeiten der Blockflöte und ihre Tauglichkeit für die neue Musik," in *Kontakte 5/1966* p.191; "The Challenge of New Music, in *Recorder and Music Magazine* May 1967 p.133. Some of the compositions themselves, including those under review, are discussed in Michael Vetter's articles: "New recorder music from Holland," (reprinted in AR, Vol. IX, No. 2) in *Sonorum Speculum 31* Summer 1967 p.19. "New recorder music from Holland," in *Recorder and Music Magazine* February 1968 p.260; "Recorder works by Jürg Baur," in *Recorder and Music Magazine* November 1967 p.226.

The first composer to use the recorder in serial music was Jürg Baur in his *Incontri* for alto recorder and keyboard written in 1960 (Edition Breitkopf No. 6328a). This is a most melodic and readily approachable work and uses no special effects other than tremolo and flutter tonguing. The work under review, *Mutazioni*, is Baur's second composition for recorder, and once again is a very melodic serial composition. However, the piece does make use for the first time (it was written in 1962) of some previously unused possibilities of the instrument *viz.* two and three note chords and chordal trills, and a chromatic range up to d''', as well as relatively little used ideas such as tremolos, glissandi, flutter tonguing and flageolet tones. Although there is the danger that the use of these techniques can easily cause a composition to degenerate into nothing but a catalogue of gimmicks, this is by no means true in this case, for Baur writes long melodic lines, and has a great gift for melodic twelve tone writing. The work consists of a series of fourteen metamorphoses which can be played in any order (possibly with some omitted) between the theme and its abbreviated reprise. The structure of each of the movements is outlined by Michael Vetter in an introduction, and he also provides fingerings for the chords and suggestions for the realisation of some aleatoric passages. There are two movements where the composer has left up to the performer the absolute value of notes grouped in brackets (although the relative values must be kept the same), and a movement where some groups of very fast notes can be played in any order and octave position. Vetter's suggested order of performance of the movements attempts some contrast between the melodically and rhythmically conventional ones and the bolder ones. Another possible approach is to let the pieces depart more and more from the characteristics of the theme. Any other approach leads to anarchy. The composition has become a great favourite of mine, and is, in my opinion, the finest recorder solo written this century. A record of Michael Vetter playing this, Rob du Bois' *Pastorale VII*, and four other unpublished works, is due to be issued soon by the Hermann Moeck Verlag.

Rob Du Bois, whose pioneering composition *Musiek voor altblockfluit* (Donemus) pointed the way to these latest works, was introduced to the new potentialities of the instrument by Vetter in 1962 and the result was the *Spiel und Zwischenspiel* under review.

This is utterly different from the Baur *Mutazioni* in every way except the technical devices used. There are twenty-five short "movements" varying in length from four to thirty-six bars, which follow one another without a break, and each has its own tempo and ideas. High notes, chords, rustling sounds and flageolet tones abound, producing a very wide range of timbre and tone colour. The exceptional difficulty of the work is caused not by these techniques, but by the many change of meter and tempo and the complexity of the rhythms employed. Those who know the *Sonatine* for flute and piano of Pierre Boulez will have some idea of what is required here. Unfortunately I get the impression that all the hard work needed to play the composition would not be justified, for although it is extremely *interesting*, it is not more than average as a piece of music.

Will Eisma's *Affairs II* is dedicated to Frans Brüggén and does not have any of the techniques found in the pieces dedicated to Vetter. The first movement, marked *Report*, is short and straight-forward in a Webernian style. In the second movement, marked *Phrases*, the notation used is rather unusual. Bar lines are placed between the staves only, and notes of short value are placed as dots in approximately the position in the bar they are required to be played. Long notes are indicated by a dot followed by a line extending along the staff at the right pitch for as long as the note should last. There is an interlude in the middle of the movement where the recorder player changes from alto soprano, and both the harpsichordist and recorder player have times when they must play on the strings inside the harpsichord with pencils. The unusual notation adopted makes the piece rather difficult to play, although rather less so than the du Bois piece reviewed above, and here as there I get the impression that all the effort is not really worthwhile.

Frans Brüggén has played Andriessen's *Sweet* in many of his concerts, and I myself have heard the work once in a concert and once on the radio. It is split into two halves, divided by a tape recording of some "white noise." The conception is that the soloist has a black-out half way through, and the tape recorder takes over. When it stops the soloist continues playing, but is capable of playing only fragments of the logically developed melodic line of the first half. Although this idea may look good on paper, and can even sound convincing to the player, it does not work when presented to an audience. The first half of the piece is wonderful and really holds one's attention right up to the screeching climax. Then the tape

starts, and although the "white noise" lasts only for one minute and forty-five seconds, one becomes bored. When the player begins again with his fragments of the first half attention has wandered, and all the logical development of the first half has disappeared. As one reviewer said after the concert I attended, "Never has such a promising start lapsed into so feeble a continuation." Nevertheless I must recommend the piece because the first half is both challenging and rewarding. There are no chords, but there are many overblown arpeggios, successions of very fast grace notes, and the full chromatic scale is used up to c'''' with occasional higher notes.

Unfortunately the next recorder composition by Andriessen does not live up to the promise shown by his first one. The *Paintings* for recorder player and pianist is exactly what the title says. There are five sheets for each player, consisting entirely of graphic elements. These vary from dots and ink blots to squiggles, bars, lines, and occasionally even the odd note! All the sheets are very different, but a good idea of what they all look like can be obtained by looking at the first recorder sheet, reproduced with Vetter's article "New recorder music from Holland" in the *Recorder and Music Magazine* for February 1968 (p.260). The recorder player is supposed to call upon as many different recorders as possible which he alternates from one section to another or even more frequently, and the pianist to match him with as varied a handling of his instrument as possible. The approximate duration of the piece and of each page, it determined beforehand. The graphic elements must then be interpreted from associative points of view. Vetter has written a very long introduction (in German only) which gives some clues as to the way in which he himself interprets the piece. All I can say is, if there are virtuosi like him who can produce significant music from such slender indications, can they not do just as well without any "music" whatsoever? *Paintings* is now being put to good use in my bedroom as a wall decoration.

If this review is not quite as enthusiastic as my initial statement that they are among "the most important compositions to have been written for the recorder this century," it is because although I think that the road to the survival of our instrument is along the lines attempted by these composers, the musical value of the compositions must take precedence over any interest caused by new techniques. However, all the pieces are interesting as technical exercises, and I hope they encourage other composers to treat the recorder as a serious wind instrument.

—David Lasocki

PATRICK ENFIELD. *Sonatina for Descant Recorder & Piano*. London (New York): Chappell & Co., 1967

BERNARD WESTMAN. *Short Trips. For Recorder Trio (SAT)*. Don Mills, Ontario: BMI Canada LTD, (NY:AMP), 1967

JUERG BAUR. *Pezzi Uccelli (Bird pieces). For Recorder solo (S or sopranino)*. Wiesbaden: Breitkopf & Härtel (NY:AMP), 1965

GEORGE FIALA. *Pastoral and Allegretto, for Recorder Quartet (SATB) op. 4*. Don Mills, Ont: BMI Canada LTD (NY:AMP), 1967

We begin with the *Sonatina* by Enfield. I have no information about him — in this age of musicological loquacity publishers keep us less informed of our contemporaries than of composers of the past. Here, they have wasted an entire quarto flyleaf, which might have carried details of the composer and of the manner of performance of his composition. Perhaps they are secretly ashamed of this insipid “tea-shoppe” music. Most of the obvious traps awaiting the composer for soprano recorder and pianoforte have been fallen into — for example, the recorder frequently plays low d and e while the accompaniment passages are in sixths, mezzoforte, in the same register. The four movements — allegro, presto, andante and vivace — have principal themes of stupefying squareness and one can scarcely contemplate the final, sentimental *molto rit.* phrase without a shudder.

With relief we turn to Westman’s “Short Trips.” Although these pieces lack the psychedelic quality implied to some by the title, they are nevertheless challenging and interesting to play, particularly if the fast metronome tempi of the outer movements (“Town” and “Seashore”) are adopted. The music is diatonic, but the bold counterpoint yields some stimulating harmonic clashes, and the three instruments get equal shares of the action. The second movement, “Country-side,” demands fine tone and phrasing. The third movement is a rhythmic tour de force culminating in seven measures of sustained notes gradually slowing down, which may cause breathing problems in the tenor part. The parts are well printed with careful tempo indications. Phrasing and dynamics are entirely absent and as usual, there are no explanatory notes. This is one way to avoid a stereotyped interpretation.

The *Pezzi Uccelli* (Bird Pieces) are provided with a preface (in German!) giving detailed performance instructions. Special effects are required including one in which a thin card is to be placed in the windway. The composer generously provides a sixteenth rest for its insertion and a thirty-second rest to effect its removal. The fingering chart puzzled me, because it includes a ninth hole or key referred to simply as “A,” and there are other instructions concerning the ma-

nipulation of a “block.” I was relieved to find, therefore, that according to David Lasocki, the pieces were not written for recorder but for an instrument with a cylindrical metal bore, widely spaced holes, and a “block” which is moved up and down to produce special effects. The preface states, however, quite definitely that some of the pieces (Nos. 1, 3, 4 and 5 and sections A, B, C and E of No. 6) are suitable for the soprano, while the remainder (No. 2 and sections D and F of No. 6) are for sopranino recorder. The pieces themselves are extremely difficult but fascinating to try on the recorder. Many of the notes are provided with alternate fingerings to achieve very soft or very loud dynamics without changing the pitch but these are for German-fingered instruments and must often be modified to suit an English-fingered recorder. Occasionally the player must hold a low note while periodically and apparently simultaneously forcing out notes in the second or third register by overblowing the special alternate fingering provided. Often these alternates do not work and I suspect that the instrument for which these pieces were intended overblows much more readily than the recorder, because the pinched thumbhole is rarely called for on high notes.

For Breitkopf to issue this edition, clearly labelled on the cover (in English as well as German!) “Recorder Solo,” with no indication of the original instrumentation seems to me to be an imposition on the recorder-playing public. After setting down this caustic remark, I went back and looked at the same composer’s “Incontri” (Breitkopf Edition No. 6328a) which are for “Altblockflöte in F und Klavier” and found a number of low e flats and d’s in the score which have been written up an octave or otherwise altered, in the solo part, to suit the recorder. The triple *fortes* and other demands which can be properly met only on the modern flute are left in, however, and it is doubtful whether Baur’s music can ever sound fully effective on the keyless recorder.

Let us end on an optimistic note. It is good to see a new recorder quartet, and Fiala’s *Pastoral and Allegretto* in one of BMI’s well produced error-free editions has much to recommend it. Every part is interesting and challenging without making impossible demands; the tenor part in the *Allegretto* is especially brilliant. The music is conceived in terms of the recorder, and the phrasing, always very carefully indicated, gives the utmost variety in terms of tonguing and legato effects. The composer was awarded the Recorder Music prize by the Canadian Amateur Musicians for this piece in 1963. Let us hope he has written more since then and that it will be published soon.

—Peter Ballinger

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J. S. BACH. *Three Chorale Preludes*. Arranged by Dennis A. Bamforth for SATB recorders. London: Schott & Co., Ltd. (AMP), 1967 (RMS 1264). Score only.

—Chorales I. Arranged by Cyril F. Simkins for SATB recorders. Locarno: Edizioni Pegasus (CFP), 1967 (N 6197). Score and parts.

—Chorales II. As above (N 6198).

—Chorales I. Arranged by Heinz Sölter for SATB recorders. Wilhelmshaven: O. H. Noetzel Verlag (CFP), 1967 (N 3337). Score and Parts.

JOSEF FRIEDRICH DOPPELBAUER. *Kleine Suite III* for SATB recorders. Vienna: Doblinger (AMP), 1967. Score.

G. P. TELEMANN. *Sonata in F minor for Alto Recorder and Piano (Harpsichord)*. Edited by Hans U. Staeps. Vienna: Doblinger (AMP), 1967 (Flautario No. 6). Score and part.

Since not every one of Bach's Chorale Preludes for organ is suitable for or even playable on recorders, the arranger of "Three Chorale Preludes" has rendered a service by selecting several which are. "Christum wir sollen loben schon" (BWV 611) and "Gottes Sohn ist kommen" (BWV 600) are from *Das Orgelbüchlein* and are in their original keys. "Wer nur den lieben Gott lässt walten" (BWV 647) is the third of the Six Schübler Chorales, transposed up a tone. While organists will understandably find these settings texturally thin, the average recorder quartet will find it is all lovely music, easy to play.

No equal service has been performed by the arrangers of the Chorales — indeed, in one instance a disservice may be charged. Several reasonably priced editions of Bach's 371 four-part vocal chorales are available in close score; at least one edition includes the words, thus making this fine music accessible to vocal quartet and players of keyboard instruments as well as to an instrumental consort. Two such scores would suffice for a quartet of performers. Most of the chorales are originally in keys easy for the recorder, and the remainder will furnish good practice in the less familiar keys or, better still, in transposition. The easily acquired ability to play from close score will enable one to find his own way, inexpensively, to much good music in the keyboard works of Frescobaldi and others.

Returning to the collections sent for review, I can report that there are no duplications in the three sets, each of which furnishes an open score as well as parts. In N-6197 there are three chorales by Bach and one each by J. G. Walther and Melchior Franck. N-6198 consists of four chorales, all by Bach. The Sölter edition is more generous in quantity and in spaciousness of layout, with eighteen chorales — or, one should say,

17-1/3, for the piece identified as "Verleih' uns Frieden gnädiglich" is only the first 10 measures of the 27 measures Bach wrote as Chorale No. 215. No mention is made of this by the arranger.

The Doppelbauer Suite is based on Alpine folk melodies. The sophomore-level harmonic setting given them by the composer merely underlines the banality of the tunes. They are unthinkable without lederhosen and beer; to some of us they would be unthinkable under any circumstances. If they are used for teaching the very young, the beer may be omitted.

The reader should at once be advised that Professor Staeps has edited the Telemann sonata in accordance with some of the ideas set forth in his controversial paper *Problems and Readings of Historical Models Concerning the Recorder Literature of the Late Baroque*, which was fairly and understandingly reviewed by Erich Katz in Vol. VIII, No. 4 of this magazine. In the present instance, this means that the editor has altered the bass line, defied (and omitted) the harmonic figures followed by other editors of the same work, and even eliminated several measures from the second movement.

In the paper cited and in the postscript at the end of his "Flautario" editions, Prof. Staeps has created the unfortunate impression that he has set himself against "the purely historical" interpretation of late Baroque music. I hope and I believe this is a mistaken impression and that it would be foolish to draw up battle lines over an issue which is perhaps nonexistent.

In the "Flautario" postscript Prof. Staeps uses a rather formidable phrase to define his method: "*Umfunktionieren gegebener Modelle*." This is loosely given in the publisher's translation as "freely transcribed older music" and is more correctly translated by another reviewer by the words "reworking of given models." One familiar with Staeps's creative sense of humor and his delight in improvisation might read the expression as "playing around with a given composition" or perhaps "putting something old and good to a new use."

Not everyone can be expected to like the Telemann sonata in its *umfunktioniert* Staeps presentation — after all, not everyone enjoys the Swingle Singers' fresh look at Bach or the search by a Brubeck for unexplored implications of a familiar song; but no one need be offended by the experiment. Prof. Staeps's reputation in this country as a composer and teacher (or, as Dr. Katz put it, "a brilliant musician and a thoughtful teacher") has earned for his ideas our respectful consideration and a sincere attempt to understand his motives. I certainly do not pretend to be his spokesman in the above remarks, and a further clarification by Prof. Staeps would be welcomed.

ROUNDS AND ROUNDS WE GO..... .85
Rounds are fun, and this collection is especially enjoyable. It avoids the cliché type round so often used. MARY C. TAYLOR has been collecting rounds for many a year and has selected some of her happiest to include here, and arranged them so any combination of recorders can play them together. The lyrics are included for singing. A most delightful and delicious book. ASL No. 17

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The only point on which he and his publisher can be seriously criticized is the failure to properly identify their edition, on the cover and in their advertising, as the highly idiosyncratic reworking of Telemann that it is. Perhaps the inscription "Telemann-Staeps" should be used on it and on the editions which have preceded and may follow, for it is certainly as much Staeps as it is Telemann.

In summation, I personally find the lush "Staeps touch" appealing in the context of this sonata, though I would advise that you also purchase the Bärenreiter edition in order to appreciate (or, if you will, depreciate) what changes have been made.

—Roy Miller

Children's Corner

GEOFFREY WINTERS. *The Tinker. A Song for Unison Voices, Soprano Recorder, Pitched and Unpitched Percussion and Piano. Words by Jacqueline Froom. London: Oxford University Press, 1967.*

Although tinkers are as scarce as unicorns in the lives of American children, this piece might be worthy of explanation and rendition if it had some bounce. Alas, both words and music are so downright dull that I'm sure no self-respecting tinker would be caught dead singing it!

W. H. PARRY. *To Bethlehem, A Carol in Calypso Style, set for Unison or Two-Part Voices with Piano (optional Recorders/Flutes, and Percussion.) London: Oxford University Press, 1967.*

A real gem! The words, translated by Ruth Sawyer from an old Spanish carol "Shall I tell you who will come?" are delightful, and the calypso beat, reinforced by maracas, tambourine and triangle, is irresistible. Soprano recorders playing in thirds have the introduction, interludes between the verses, and some lovely descant passages. The recorderists must be nimble to cope with A Major, but the effect is well worth some hard work.

ANNE MENDOZA. *Ten London Songs, for Voices, Percussion, Recorders and Other Instruments. Full Score (\$2.25), Voice and Recorder Parts (.75), Other Parts (.50). London/New York: Chappell & Co., Ltd., 1967*

With this addition to its "Group Music Making Series," Chappell gives youngsters a fascinating glimpse of Old London Town. Brief historical notes on the tunes that are to follow are included in the Table of Contents, and the tunes themselves are delightful — melodic and simple, and can be used in any quantity. The first, "London Waits," anticipates the new day; the last, "Twelve O'Clock," calls Londoners to their beds. In between, each with a musical link, are marches, songs, dances, street cries, and a "Peal" with changes.

Miss Mendoza's arrangements seem tailor-made for the general music teacher who has large numbers of fifth and sixth graders at her command. The roster of ad lib instruments is formidable: soprano and alto recorders, violins, cellos, and a cornucopia of tuned and untuned percussion. Performance suggestions include voice with instruments, instrumental ensemble, general group activity, and detailed instructions for dramatization.

GORDON JACOB. *Animal Magic. A Cantata for Children arranged for Voices or Soprano and Alto Recorders, Glockenspiels, Chime Bars, and Untuned Percussion. London: Oxford University Press, 1967.*

English youngsters must have a consuming passion for four-legged creatures, or so British composers seem to believe, since most of the children's music that has crossed this reviewer's desk for the past six months has been concentrated on the animal kingdom. This cantata is no exception. It consists of a prologue, epilogue, and in between, musical portraits of eleven assorted animals and insects. Whatever its merits, it is of no use to the American recorder teacher, because score and parts must be rented from Oxford University Press in London.

—Rhoda Weber



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BOOK REVIEWS

By DALE HIGBEE

AN ANNOTATED BIBLIOGRAPHY OF WOODWIND INSTRUCTION BOOKS, 1600-1830. By Thomas E. Warner. Detroit: Information Coordinators, Inc., 1967. (Detroit Studies in Music Bibliography No. 11, xvi & 138 p., \$3.00)

With the exception of Quantz's *Versuch* (now happily available in Edward R. Reilly's fine translation) and Tromlitz's *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (which also deserves to be made available in English), most woodwind tutors, past and present, have been rather superficial and aimed at the large number of amateur players. Nonetheless, a study of them provides insights into the historical development of the instruments themselves, indications of performance practice during the various periods, and also a glimpse at changing musical taste, since most of them include tunes for playing.

Readers whose interest in early recorder tutors was aroused by reading Christopher Welch's *Lectures on the Recorder* will want to have a copy of this paperback monograph to place next to it on their book shelf. Following a short introduction to the subject, Warner has listed 452 tutors chronologically, ranging from Blanckenburgh's (1654) description of recorder ("Hand-Fluyt") fingerings, to H. Wrede's "Improved Instructions for the Flageolet" (c. 1830), in each case giving information about contents, dating, other editions, and libraries where copies are presently located. Also provided is a list of books cited in the commentaries, two indexes of the tutors (by author and instrument), and finally an index of publishers, engravers, and printers.

Having been interested in early flute and recorder tutors for some time, and having earlier gone through Dayton Miller's *Catalogue of Books and Literary Material Relating to the Flute and other Musical Instruments* (1935) with a fine-tooth comb, I am especially glad to have the fruits of Warner's careful study of the subject. Reading through this monograph, I picked up only one error, which Warner apparently accepted at face value from Miller's *Catalogue*, and which I reported on previously in a short article titled "An Alternative to 'Pinching' or 'Thumbing'" in THE RECORDER NEWS (which was incorporated into THE RECORDER AND MUSIC MAGAZINE in 1963), New Series No. 29, August, 1960.

Both Miller and Warner list as a tutor for recorder (and flute and flageolet) N. Swaine's *The Young Musician, or the Science of Music Familiarly Explained; with a Glossary of Musical Terms and Phrases*. Stour-

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port, G. Nicholson, 1818. The date made it seem doubtful to me that it could be a recorder method, and when I was able to examine a copy of the book I discovered that the "English Flute" it refers to is the vertical flute or English flageolet, a popular amateur instrument in the early 19th century. The "Flagelet" referred to in Swaine's preface is the Octave Flageolet.

For present readers who are curious about the title of my 1960 RECORDER NEWS article, which was written in response to A. Rowland-Jones' suggested use of "thumbing" instead of the traditional "pinching" for notes in the 2nd and 3rd octaves on the recorder, I quote my final paragraph: "In discussing the 'English Flute,' Swaine writes: 'After the instrument is procured, it will be necessary nearly to plug up the thumb or under hole, leaving a small opening on one side. It has been customary to apply the nail when some of the highest notes were required, which could not be done with facility. It is proposed that the thumb be slid on and off the small opening instead of putting the nail across.'"

VICTORIA AND ALBERT MUSEUM: CATALOGUE OF MUSICAL INSTRUMENTS. VOL. I — KEYBOARD INSTRUMENTS by Raymond Russell. Vol. II — **NON-KEYBOARD INSTRUMENTS** by Anthony Baines. London: Her Majesty's Stationery Office, 1968. (I: 170 p., incl. colored frontispiece and 59 p. half tone plates, \$7.20; II: 232 p., incl. colored frontispiece and 94 p. half tone plates, \$9.00, including postage, from British Information Service, 845 Third Avenue, New York, N. Y. 10022)

These two well printed volumes are most valuable in that they provide a catalogue of one of the world's major collections of musical instruments, and at the same time include introductions and commentary by two leading authorities. Up to now the only published catalogue of this collection has been the *Descriptive Catalogue of the Musical Instruments in the*

South Kensington Museum, written in 1874 by Carl Engel.

The Victoria and Albert Museum is a museum of decorative arts, and consequently many of the musical instruments in its collection were acquired because of their outstanding craftsmanship and fine decoration. The numerous plates include all but a few of the instruments described, and many are shown from different angles and in detail. They give a fairly good idea of the appearance of the many handsome specimens, but the splendid colored frontispiece in each volume makes one wish that it had been financially feasible to have all the plates in full color.

The lengthy and informative notes by the late Raymond Russell represent his final thinking on the subject of antique keyboard instruments and will be of great interest to all harpsichord makers and performers. Russell, who died in 1964, chose to deal only with those keyboard instruments which preceded the pianoforte, but later the Museum decided to cover the whole of its collection of instruments in this Catalogue. Included in Volume I are notes by Austin Niland on the pianos and organs in the collection, a discussion by Peter Thornton of the decoration of keyboard instruments, biographical notes on the instrument makers represented in the collection, a short bibliography, and a useful index. Printing errors seem to be minimal, but I noticed a reference to "Coretta" which should read "Michel Corrette."

Volume II will be of special interest to readers of this journal, since the collection includes nine recorders, among which the outstanding example is a handsome bass recorder by Bressan, who also made one of the flutes in the collection. Anthony Baines, well known as author of *Woodwind Instruments and Their History* and former editor of *The Galpin Society Journal*, provides valuable and interesting notes regarding the various types of stringed and wind instruments, and this book could serve as a good introduction to anyone seeking enlightenment on the subject.

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heard in a number of the pieces, most spectacularly in a work attributed to King Henry himself. Fine krummhorn playing may be heard in Munday's "Tres partes in una," and Gruskin's virtuosic rauschpfeifing in Byrd's "My Lord of Oxenford's March" also merits special comment. John Reeves White lists the scholarly edition used for the performances, but does not cite the sources for the individual pieces. Some tunes were adapted for consort, apparently in a spontaneous way, from keyboard pieces in The Fitzwilliam Virginal Book, but readers of this journal would have appreciated mention of published practical editions that were used (such as Schott RMS 796 for the Byrd Fantasia a 4).

ENGLISH MUSIC FOR RECORDERS AND CONSORT OF VIOLS IN THE 16th AND 17th CENTURIES. ELWAY BEVIN: "Browning" a 3; WILLIAM BYRD: *In nomine* a 5; "The leaves be green"; *Browning* a 5; ORLANDO GIBBONS: *In nomine* a 4; ANTHONY HOLBORNE: *Pavan, Galliard, The Honie Suckle, The Sighes, The Night Watch, Heigh-Ho Holiday*; GEORGE JEFFREYS: *Fantasia* a 3; THOMAS MORLEY: "La Girandola" a 2; "Il Lamento" a 2; "La Caccia" a 2; HENRY PURCELL: *Fantasia* a 4; THOMAS SIMPSON: "Bonny Sweet Robin," *Ricercare* a 4; JOHN TAVERNER: *In nomine* a 4; CHRISTOPHER TYE: *In nomine* ("Crye") a 5. Brüggén Consort of Old Instruments, led by Frans Brüggén: Elly Baghuis, recorders; Kees Boeke, recorders; Frans Brüggén, recorders; Veronika Hampe, viols; Bruce Haynes, recorders, oboe; Sigiswald Kuijken, viols; Wieland Kuijken, viols; Eva Legene, recorder; Anneke Pols, viols; Anneke Uittenbosch, virginal; Kees Vellekoop, viol; Jeannette van Wingerden, recorders. TELEFUNKEN (S) SAWT 9511, \$5.95.

This fine stereo disk apparently marks the debut on records of The Brüggén Consort. Playing is generally very fine, although occasional intonational lapses on recorders detract from the listener's pleasure. William Byrd's fascinating *Browning*, "The leaves be green," may also be heard on recorders by The Krainis Recorder Consort (KAPP 9049) who use deeper pitched instruments and play somewhat more smoothly, but the present performance benefits from much better engineering. The Holborne pieces, played in various settings for recorders and viols, are lovely, and I enjoyed the dramatic "Crye" by Tye and the cunningly constructed fantasias by Morley. The best music on the record, though, is saved for the last — a marvellous Purcell *Fantasia* a 4 for viols, which in its beauty and richness of ideas called to my mind the late Beethoven quartets.

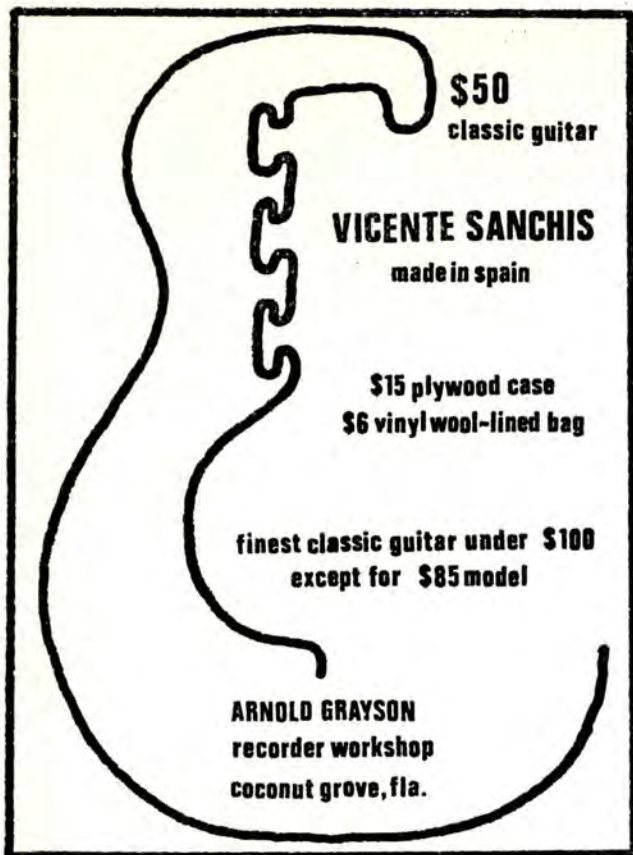
MUSIC FOR THE HARPSICHORD PLAYED ON OLD INSTRUMENTS FROM THE NETHERLANDS, ITALY, GERMANY AND ENGLAND, c. 1650-1750. Played on harpsichord by Andreas Ruckers, Antwerp 1648 (mean-tone temperament): GIULIO CACCINI: *Amarilli* (arr. Peter Philips); GILES FARNABY: *Spagnioletta*; THOMAS TOMKINS: *Pavan and Galliard of three parts*; ANON.: *Daphne*. Played on Anon. Italian 1693 harpsichord: G. FRESCO-BALDI: *Toccata settima; Canzona terza; Toccata undecima; 5 Galliards*. Played on harpsichord by Christian Zell, Hamburg 1741: J. S. BACH: *Prelude and Fugue in A minor, BWV 895; Suite in F minor; BWV 823; Prelude and Fughetta in D minor, BWV 899*. Played on harpsichord by Jacobus et Abraham Kirckman, London 1775: J. C. BACH: *Sonata in D major*. Gustav Leonhardt, harpsichord. TELEFUNKEN (S) SAWT 9512, \$5.95.

This fascinating disk features life-like recording of first-rate performances on four markedly different types of harpsichords, and will be a "must" for the record collections of all who play and/or enjoy harpsichord music.

RENAISSANCE DANCES FROM THE 14th THROUGH 16th CENTURIES. Lionel Rogg, positif organ, and the Ancient Instrumental Ensemble of Zurich. ODYSSEY (S) 32 16 0036, \$2.50; (M) 32 16 0035, \$2.50.

This well-recorded, bargain priced disk offers first-class playing by an instrumental ensemble who perform on recorders, krummhorns, Baroque oboe, rebec, vielle, bass viol, and tambourin. It is of special interest, however, because of Rogg's splendid organ playing on a most attractive sounding *positif*. Although one could not guess it from the record jacket, the organ is always heard alone and is alternated with the instrumental ensemble to make for variety and further color is provided by the performers changing instruments from one piece to another. Strictly speaking, of course, a Baroque oboe is inappropriate for Renaissance music, but perhaps no more so than Baroque model recorders, which are apparently used here too.

In place of the elementary jacket notes on the several types of dances and instruments, I would prefer some identification of the music played, including modern editions, as well as names of instrumentalists. Several pieces were new to me, but familiar ones include two 13th century *Ductiae* (Davison-Apel *Historical Anthology of Music*), as well as two suites of dances in the Susato collection (Schott). The piece I like best, though, is Neusidler's "Judentantz" (1544), which sounds just like Bartok!



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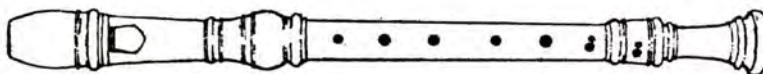
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J. C. PEZ: *Concerto Pastorale in F major for Two Recorders, Strings and Continuo*; J. G. GRAUN: *Concerto in D major for Oboe d'Amore, Strings and Continuo*; C. GRAUPNER: *Concerto in C minor for Bassoon, Strings and Continuo*. Hans Maria Kneihls & Elisabeth Toncourt, Recorders; Alfred Hertel, Oboe d'Amore; Hermann Stiedl, Bassoon; Hilde Langfort, Harpsichord; Austrian Tonkuenstler Orchestra, Vienna; Zlatko Topolski, Conductor. MUSICAL HERITAGE SOCIETY (S) 714-S, \$2.50; (M) 714-M, \$2.50.

This full-sounding stereo disk offers the only recorded versions of these concertos, none of which are particularly outstanding musically, but are nonetheless fairly representative of early 18th century output. I found the Graun concerto rather routine, and the solo oboe d'amore playing is only adequate, lacking in bite and sparkle. The soloist in the Graupner bassoon concerto also is somewhat short on refinement of tone quality and phrasing, but it is good to have the work on records and it would seem to deserve an occasional live performance. Pez's *Concerto Pastorale* is really a seven-movement suite, with the two recorders always playing together, frequently in thirds, and generally engaged in dialogue with the violins. This is light-weight music of considerable charm, not unlike the composer's trio-sonatas, but includes an extended *Pasacaglia* which I found most interesting. Recorders and strings are nicely played, and the several dance movements are well paced.

G. P. TELEMANN: *Suite in A minor for Recorder, Strings and Continuo*; *Concerto in A minor for Two Flutes and Orchestra*; *Concerto in F minor for Oboe and Orchestra*. Hans Maria Kneihls, Recorder; Helmut Riessberger & Gernot Kury, Flutes; Alfred Hertel, Oboe; Hilde Langfort, Harpsichord; Austrian Tonkuenstler Orchestra, Vienna; Kurt List, Conductor (in Concerti); Zlatko Topolski, Conductor (Suite). MUSICAL HERITAGE SOCIETY (S) 743-S, \$2.50; (M) 743-M, \$2.50.

The solo recorder playing in this version of the A Minor Suite is quite expert, but it lacks the brilliant virtuosity demonstrated by Brüggén on TELEFUNKEN SAWT 9413 and the stylish ornamentation of Krainis' performance on KAPP 9066. One gets the impression of cautiousness from the overly deliberate tempos, and a loss of excitement is the result. When the strings play alone, as in *Passepied I* and the *Pologne*, tempos have a nice lilt, but with the entrance of the recorder it feels like the brakes are on.

The A Minor Concerto for Two Flutes is an attractive work dating from Telemann's youth. Fast movements are lively and vigorous, but tempos of the two slow movements seem ponderous to me. A better

paced version can be heard on URANIA 8005, which will also appeal to readers since recorders are used in place of flutes. The F Minor Oboe Concerto is familiar from earlier recordings. Here it is well played, if somewhat overly taut. Recorded sound throughout is very good.

THE RENAISSANCE BAND: M. PRAETORIUS: *A Suite of Dances*; H. ISAAC: *A la bataglia*; O. DI LASSO: *Four Madrigals*. (With Demonstrations of Instruments). New York Pro Musica, Noah Greenberg, Director; Martha Bixler, recorders & krummhorns; LaNoue Davenport, cornett, recorders, krummhorns; Judith Davidoff, bass viola da gamba; Arnold Fromme, tenor sackbut; Shelley Gruskin, rauschpfeife, flute, recorders, krummhorns; Frederick King, percussion; Judith Martin, soprano shawm, recorder; Robert Montesi, cornett; Donald Plesnicar, tenor shawm; Ronald Roseman, alto shawm; Edward Smith, harpsichord, regal, portative organ; Robert Szabo, bass sackbut; Kenneth Wollitz, rackets, tenor dulcian, recorders, krummhorns. DECCA (S) 79424, \$5.79; (M) 9424, \$5.79.

This disk is especially welcome for the demonstrations of the loud and soft (*haut* and *bas*) instruments used in consort during the Renaissance period, and will be of real value in college music classes. To avoid possible confusion, LaNoue Davenport names each individual instrument and group in turn, as they play excerpts from the Praetorius suite, taken from the 1612 collection of dances *Terpsichore*, performed on Side I.

The music on this disk is imaginatively scored by Greenberg and Davenport, and performances are lively and rhythmically interesting. Intonation is not up to present-day standards for modern instruments, but is quite good, considering the difficulties of some of the instruments involved, and no doubt is more "authentic," so this may please some purists. The instruments used are all replicas, except for a 17th century viola da gamba and a Firth & Hall (c. 1821-33) flute, the recorders being copies of 18th century models by Dolmetsch and von Huene.

Isaac's "battle symphony" is an early example of program music and interesting musically, but I especially enjoyed the pieces by Orlando di Lasso. The striking "Echo - Valle profonda" is most effective with the color contrasts of reeds and flutes, and "Chi chilichi?" is delightfully witty.

Notes and illustrations of the instruments are provided, plus a listing of makers of the instruments used, but no sources of the music are given. Stereo sound is excellent.

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It has been said that the authorship of music by kings is often questionable, but the generally uninspired quality of that at hand suggests that it was indeed composed by the Habsburgs. This is pretty routine stuff, with the exception of the aria "Alme ingrata" by Joseph I, which is interesting in part because of the novel use of the trombone as an obbligato instrument. Some enterprising publisher of brass music might want to revive this, but the rest deserves to remain in manuscript. From the listing of the Balletti by Leopold I, covering all of Side I, I expected to hear pieces for four treble instruments and continuo; in fact, we are presented two dozen simple dances, written as interludes to various stage plays, played on alternating melody instruments (six on recorder) to provide some degree of variety. Stereo sound is good, but performances often match the spirit of the music.

A. CORELLI: *Sonata in D minor, Op. 2, No. 2, for Two Oboes and Guitar; Sonatas in C major and C minor, Op. 4, Nos. 3 & 5, for Two Recorders and Guitar; Sonatas in D minor and E minor, Op. 5, Nos. 7 & 8, for Violin and Guitar.* Alfred Hertel & Karl Gruber, Oboes; Ernst Koelz & Karl Hoch, Recorders; Manfred Geyhalter, Violin; Brigitte Zaczek, Guitar. **MUSICAL HERITAGE SOCIETY (S) 819-S, \$2.50; (M) 819-M, \$2.50.**

All of these sonatas were originally for violin(s) and continuo, of course, but the guitar does quite well on the accompanying part and sounds especially good with recorders. The two sonatas from Opus 4 (published for recorders and guitar by Doblinger) receive spirited, stylish performances here, but unfortunately the 2nd recorder is frequently a shade flat (especially in No. 3) and the 1st player has an overly prominent vibrato. The violinist plays quite well, but seems innocent of Baroque performance practice. Stereo sound is good, being strongly directional in the recorder pieces, with the guitarist seeming to sit between the two recorders.

LETTERS

Dear Sir:

Daniel Waitzman's article on the history and merits of the bell key, in your Winter 1968 issue, drew my interest and attention. The circumstance that I have a fairly well-equipped hobby workshop at my disposition prompted me to experiment with bell keys after reading the article. I had also heard Bob Clements perform on an alto with a bell key (Dolmetsch version), and later admired the instrument from close range.

I usually play a bass recorder, although between my wife and myself we have an awesome collection of variously voiced recorders. One of my basses is a German Hammerschmidt of exceptionally fine workmanship. The wood is a light grenadilla. It incorporates a number of those improvements that Mr. von Huene may possibly have referred to when writing that letter quoted in Mr. Waitzman's article. The instrument has no less than 7 keys (silver) for sharpening and trills. It produces the low F \sharp , which is exceptional for any bass. Because of this extensive plumbing, the instrument, in spite of its beautifully mellow tone, is generally greeted with some reserve and occasionally with derision.

The bell key here is a piston, operated by the toe of the right shoe and springloaded to return to the open position. This is a very straightforward design, and its only disadvantage is that the player cannot tap his foot to the measure if he is "right-footed." The left foot cannot be used for operating the bell valve, because with a right-oriented person the recorder on its pivot support slightly slants to the left, so that the support has to be on the left side of the recorder. More about this.

The other bass is a pearwood Hohner of rather robust voice, which in the company of other basses generally evokes astonishment. It is not quite as well-balanced as the Hammerschmidt, but it also costs one-third of the other. The somewhat funnily shaped low F key is a concession to my outlandishly small hand: I need to rest the little finger on the crook of the key, and when I want the key activated all I do is slide the finger down a little.

I made two versions of a "conventional" bell key here, the first version a converted saxophone valve, operated by the shin of the right foot. The second version consists of a machined valve, operated by the ankle region of the right foot.

The second version needs less movement of the foot than the first. Both versions allow foot-tapping the rhythm, if one feels so disposed.

In all cases the recorder had to be firmly rested against the ground to allow leverage support. I find a ground support a far more professional solution to handling a bass easily than the somewhat undignified seat strap and the rather unhandy bassoon or guitar strap. The supports on both basses were made from an aluminum alloy. The clamps grip the bell wood through a strip of rubberized cloth to save the instrument from scratches.

Basses, as everyone knows, are rather unpredictable in their high registers and one is usually given the advice to find one's own fingerings to suit the individual instrument and the occasion! For instance none of the high-register fingerings given in Ed. Moeck Nr 2038 "Das Spiel auf der Bass Blockflöte" produced the expected notes in either of my basses. I worked out satisfactory fingerings through a systematic trial-and-error procedure, but there were a few notes below the a'' which I could not get. The Hohner had difficulty with the c'', and the Hammerschmidt with both f'' and f \sharp ''. The bell keys solved that problem right away. Also in some instances bell key fingerings for other high notes took away reediness and squeaky contaminations.

I did not find that in the bass recorder the bell key extended the usable high register range much beyond the 2½ expected octaves: fingerings tended to become overcomplicated or unreliable (too sensitive to breath pressure). The a'' was the highest good note that I could produce in either bass. Nonetheless I think the bell key is a very worthwhile addition to a bass recorder.

I shall be glad to hear from players who are interested in bell keys for their basses and will be pleased to assist them with advice (only!).

—Dr. Edgar L. Eichhorn
12615 Darla Avenue
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Editor's Note: Dr. Eichhorn enclosed photographs of his bell-keyed instruments with his letter. Unfortunately photographs cannot be reproduced well in our magazine, and for this reason could not be included here.

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FINANCIAL REPORT

We have prepared a statement of Income and Expenses of the American Recorder Society, Inc. for the fiscal year September 1, 1967 to August 31, 1968. As this statement is prepared on a cash basis, the gain for the period, \$1,257.52 is reflected in the cash balance.

Cash Balance, September 1, 1967.....	\$4,274.49
Gain for fiscal year.....	1,257.52
Cash Balance, August 31, 1968.....	\$5,532.01
This cash balance is made up as follows:	
Chase Manhattan Bank.....	\$5,361.17
Franklin Society Federal Savings and Loan Association.....	170.84
Cash Balance, August 31, 1968.....	\$5,532.01

These bank balances were the only known assets of the Society at August 31, 1968.

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

Respectfully submitted,

—GOULD & KOBRICK,
Certified Public Accountants

THE AMERICAN RECORDER SOCIETY, INC. STATEMENT OF INCOME AND EXPENSES SEPTEMBER 1, 1967 TO AUGUST 31, 1968

INCOME

General Membership Fees.....	\$8,307.70
Goddard Seminar.....	6,659.30
Magazine Advertisements.....	2,255.00
Magazine Subscriptions.....	791.29
Idyllwild Seminar.....	1,630.00
Interlochen Seminar.....	1,050.00
Income from Directory.....	805.25
Teachers' Certificates.....	65.00
Sundry.....	208.16
Total Income.....	\$21,271.70

EXPENSES

Magazine Publishing Expenses:	
Printing.....	\$6,011.50
Editorial Expenses:	
E. Hanson.....	500.00
J. Koch.....	600.00
F. Rubinstein.....	100.00
M. Reany.....	125.00
Postage and Mailing — General	548.89
Handling.....	266.78
Goddard Summer Seminar — Fee, etc.....	5,336.44
Postage and Mailing — General.....	1,883.44
Stationery, Printing and Supplies.....	1,236.75
Interlochen Seminar.....	1,098.75
Rent.....	650.00
Treasurers Allowance.....	500.00
Transportation.....	283.00
Idyllwild Seminar.....	250.00
Telephone.....	127.61
Accounting.....	100.00
Sundry Fee.....	20.00
Refunds.....	97.00
Dues.....	60.50
Miscellaneous.....	218.52
Total Expenses.....	20,014.28
Gain for Period.....	\$ 1,257.52

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- ARS No. 68 MODERN DUOS Andrew Charlton, John Koch
Hans-Martin Linde, Ivan Wiener
Hans-Ulrich Staeps
- ARS No. 69 EARLY GERMAN CHORALE PRELUDES (SAT) arranged by Maurice Whitney
- ARS No. 70 FIVE VIGNETTES (SATB) John Benaglia
- ARS No. 71 TWC IN NOMINES (SATB) William Byrd
edited by Terrill Schukraft
- ARS No. 72 CHORALE AND FUGUE (SATB) Don Stone

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"This music, from Handel's first Italian opera written in 1707, consists of an overture-like introduction (slow, fast, slow, fast, slow), a Gigue, Sarabande, Matelot, Minuet, two Bourrées and another Minuet. We only just managed to get past the introduction: the slow passages are difficult to sustain on recorders, the fast ones difficult to find the right pace for and tricky to read. Then we stumbled on two bars bearing so close a resemblance to a passage from the old music-hall song 'Daddy wouldn't buy me a bow-wow' as to undermine completely the seriousness of our approach. However, once past the introduction all was pure delight. We particularly liked the Matelot and the two Bourrées, the first of which goes on recorders with a bounce that not even strings could excel. The music almost plays itself. Very highly recommended."—*Theo Wyatt*

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THE AMERICAN RECORDER

JOHN KOCH, *Editor*

Contributing Editors:

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DALE HIGBEE, *Record and Book Reviews*

ERICH KATZ, *Music Reviews*

The American Recorder Society, Inc.
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