Editing a publication like the ARS Newsletter, in spare time, with no staff, and on a voluntary basis, requires a great degree of dependence on voluntary submission of material by anyone having an interest in the organization. The time available for correspondence relating to this newsletter is severely limited, so don't wait to be asked to send in material. A member has written suggesting a workshop of two or three days duration to be held concurrently with the annual concert (which, incidentally, will be given on Sunday, May 19 in New York City). The problems involved in such an undertaking are numerous and obvious, but it might be worked out if there were enough interest. The officers of the society would like to know how much interest there is in such a project. Also, if there would be volunteers to help in organizational work, etc. Another query concerns a possible visit to a chapter by a musical director of the ARS. This is done regularly in England, but the distances involved and the expenses incurred are naturally a great deal less. A policy will be worked out on this at the next officers meeting. The announcement of the forthcoming visit (October-November 1957) of Carl Dolmetsch to the U. S. should be of great interest to all recorder players. As we understand it, Mr. Dolmetsch wishes to work with groups in this country in booking his concerts, and the ARS has undertaken to find out specific terms and conditions from Mr. Dolmetsch's agent. Chapters or members who wish more information may write to Carl Cowl, ARS Secretary, 516 Fifth Avenue, New York 36, New York.
FINANCIAL REPORT

Balance, October 1, 1955

Income:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membership dues</td>
<td>$1,001.10</td>
</tr>
<tr>
<td>Newsletter, back copies</td>
<td>5.00</td>
</tr>
<tr>
<td>Sale of concert tickets to non-members</td>
<td>160.50</td>
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Total Income: $1,166.60

Expenses:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Newsletter, including mailing</td>
<td>498.86</td>
</tr>
<tr>
<td>Annual concert</td>
<td>150.55</td>
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<tr>
<td>Meetings, New York City</td>
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<tr>
<td>Promotion</td>
<td>161.33</td>
</tr>
<tr>
<td>Stationery and office expense</td>
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<td>Printing of membership and teachers lists</td>
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<tr>
<td>Bank charge</td>
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<tr>
<td>Affiliation with N.Y. Adult Education Council</td>
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</tr>
<tr>
<td>Deposit for rental of hall, May 1957 annual concert</td>
<td>25.00</td>
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</tbody>
</table>

Total Expenses: $1,360.71

Balance, September 30, 1956

$401.17

A.R.S. MEETINGS IN NEW YORK

The second meeting of the season, on November 9, was conducted by Bernard Krainis, who performed selections from Giesbert's edition of "15 Solos by Masters of the 18th Century." Members played ARS Edition No. 23; Wilbye, Fantasia a 6; and Dowland, Lacrimae, Vol. 7.

A pre-Christmas meeting, on December 7, was led by Johanna E. Kulbach, who, with her daughter Lisle, played a number of Christmas duets, and also Telemann's Sonata in C major, accompanied by Dorothy Freedman. For group playing, Holborne's First Set of Quintets, and Old Christmas Music for Three Recorders were used.

On January 23, Herbert Kellman conducted a meeting in which our members played from "Folk Songs for Three Recorders (edited by Imogen Holst), and ARS Edition No. 14. In addition, Herbert Kellman, Joel Newman and Phoebe Sheres performed some contemporary works by Bartok, Benjamin Britten and Arno Knapp.

All of these meetings took place at the New York College of Music, 114 East 85th Street, New York City.
Boston Chapter

The following is an excerpt from a letter by Arthur Loeb, President of the Boston Chapter, to our Secretary, Carl Cowl, reporting about some of the activities of our friends in Boston:

"We had a very successful meeting on November 29...David Dushkin was present, and I had a most enthusiastic note from him afterwards. On Jan. 6, we plan a Twelfth Night party to round out the Christmas season. Around the first of March, Ed Low (harpsichord), Barbara Wallace (soprano) and I plan a consort for the ARS Chapter and the general public (no admission but voluntary collection) to spread the good word and to start a self-perpetuating concert fund. We were able to commission Daniel Pinkham to compose a work for the occasion. Today, David Johnson, the MIT organist, and I gave a noon-recital in the new MIT chapel. Compositions included a motet from the Ms. de Montpelier, the Greensleeves on a Ground, and Loeillet's Sonata in G. The recorders sound fine with the little...organ in the chapel."

Memphis Chapter

Mrs. Charles van Hook, Secretary of the Memphis Chapter, has sent a concert program indicating that this newly-formed group is an enterprising and adventurous one. The program included music by Dowland, Telemann, Purcell, Mozart, Handel, and Hindemith, and was preceded by a talk on The Recorder and Recorder Music, by Dr. John H. Davis. Recorders, voice, viola, cello and harpsichord were utilized in the concert, which was presented at Brooks Memorial Art Gallery in Memphis.

Philadelphia Chapter

The Philadelphia Chapter of the American Recorder Society met at the Allens Lane Art Center on December 14th to enjoy an unusually interesting evening of music. The first section of the evening was conducted by Bluma Goldberg and included group playing of Hilton, "Ayre" (ARS Edition No. 11); Bach, "Canzona for Recorder Quartet"; and Palestrina, "Missa."

The second section opened with a clatter of drums which introduced a very interesting talk by Miss Beatrice McLaughlin in explanation of the side drums (double head cylinder drums) which she was playing and which had been constructed and decorated entirely by herself. Miss White then improvised a clever and emphatic drum accompaniment to a jam session of the entire group in playing several of Susato's "Dansarye."

Following this, accomplished Al Whetstone on the soprano recorder, accompanied by Ed Muirhead at the piano, presented Lawrence Powell's "Canticle." The evening's playing was concluded by Al Whetstone leading the entire group in several numbers from Katz' "Old Christmas Songs and Carols."
Teachers, Please Note:

The annual ARS List of Recorder Teachers is now in preparation. All members of the ARS who teach the recorder and wish to be included, please write immediately to: Miss Winifred Jaeger, 152 East 83rd Street, New York 28, N. Y. Information should include name, address, telephone number, and school affiliations, if any.

The list will be made available to anyone upon request, also to libraries, music stores, etc.

CONCERTS

The New York College of Music is presenting a broadcast of contemporary music as part of the American Music Festival of Station WNYC, on Saturday, February 16, at 5 pm. The program will bring, among other works, choral music by LaNoue Davenport and Erich Katz, and will open with Erich Katz's "Santa Barbara Suite," played by Martha Bixler and LaNoue Davenport, recorders, and Glenda Williamson, violin.

Claudia Lyon and Reba P. Mirsky, assisted by Vally Cara, cello, and Doris Kane, soprano, presented their student ensemble on December 9 in a recital at the City of New York Museum. On the program was music by Bach, Handel and Telemann. Another performance of the same group and at the same place, with Baroque and modern music, is scheduled for February 3.

The Amor Musicae Ensemble, with Claudia Lyon, recorder, Reba P. Mirsky, harpsichord, Whitney Tuston, oboe, and a vocal and a string quartet assisting, gave an all-Bach program on January 20 at Carnegie Recital Hall, New York City.

The Saturday Consort of Pittsburgh, Pa., has scheduled a concert of German Music of the Renaissance and Reformation, on February 2, and a concert with Music by Bach and his Contemporaries, on March 16, both to be given at Pittsburgh's Carnegie Institute. Participants are: Patty Grossman, recorder; Karl Neumann, viola da gamba; Conrad Seamen, tenor voice and recorder; Colin Sterne, theorbo, recorder and tenor viol; Roberta Sterne, virginals, recorder and treble viol; Homer Wickline, harpsichord and clavichord.

Recorder Clinic

The Kinhaven Music Camp, David and Dorothy Dushkin, Directors, will hold a session for children from June 27 to August 15, and two sessions for adults, from August 17 - 24, and from August 24 - 31. A new feature of the adult sessions this year will be a Recorder Clinic. People who want to study the construction of the recorder and its musical characteristics, are invited to
build, voice and tune, authentic models of this instrument in a completely equipped workshop, under the direction of an expert recorder craftsman. This project will be supplemented by discussions of the history, literature and potentialities of the instrument. For further information, write to: Kinhaven Music Camp, Weston, Vermont.

Music Reviews

The Trapp Family have brought out a new collection of trios for various combinations of recorders. There are twenty-four pieces in this book, mostly Austrian folk tunes and yodels. They make very entertaining playing, and are excellent for class work. The book is published by Magnamusic Distributors, Inc.

Boosey & Hawkes continue to issue new scores for recorders, and this issue finds us with "Peasant Songs and Dances" collected by Bela Bartok and arranged for two or three recorders by Hans Ulrich Staeps, Volumes I and II. The combinations are Alto I and II and Tenor. Also "Alpine Suite" by Benjamin Britten, the second recent score by Mr. Britten to be received. (The other being the delightful Scherzo included in the first folio from Boosey & Hawkes).

It is most pleasing to see music of this quality in the contemporary field emerge. The peasant songs and dances are uniformly fine, and the only quibble could be with the very low range chosen for some of them by the arranger. An alto part which hovers regularly around low F and G and A simply is not effective, no matter how lovely the music. This is the case in several of these pieces, and it spoils some otherwise wonderful songs and dances. Mr. Britten's suite is light and not in any way profound music, but it is delightful to play, and makes technical demands which should satisfy the most ardent searcher after challenge.

Omega Music Corp. has three new publications, two modern and one of arrangements. The contemporary pieces are a "Trio for Two Alto Recorders and Viola (or Violin)" by Erich Katz, and "Duets for Equal Instruments" by LaNoue Davenport. The arrangements are of "Six Allemandes" by Beethoven for Soprano or Alto or Tenor Recorder, with keyboard accompaniment.

The trio by Erich Katz effectively exploits the tonal and expressive capacities of the recorder, as might be expected, and includes a fine dance in 5/8-3/4 that is great fun to play.

From Haslinger Verlag (New England Music Center, Boston, U. S. agents). "Zu zweien durch den Tonkreis", and "Sieben Flötentänze", for recorder quartet, by Hans Ulrich Staeps; "Frau Nachtigall, mach dich bereit", four-part pieces of old masters for 3 sopranos and alto, or 2 altos, tenor and bass, arranged by Hans Ulrich Staeps; "Variationen und Fuge" (on an Old French Tune) for two sopranos, by Viktor Korda; "Blockflötten-Quartett in G-dur", by Walrad Guericke; "Suite for Recorder and Violin" by Hans Gal.

Except for the arrangements by Staeps, this is all original music for recorders. None of it is exceedingly adventurous in concept, but it is well worth investigation by anyone interested in different, serious music to play. Staeps would seem to know the instrument best, and his music has the most interest.
From Schott comes RMS 722 J. S. Bach, Arioso, for alto and keyboard, and RMS 724, Bach, Trio Movement, for two altos and keyboard, both arranged and edited by Dom Gregory Murray; RMS 748, J. J. Quantz, Sonata a 3, for three altos, arranged and edited by Robert Salkeld; RMS 758, J. Paisible, Sonata, for four altos and continuo, edited by Layton Ring; RMS 764, John Weldon, Suite in C, for two altos and keyboard, edited by Robert Salkeld; RMS 500, Henry Purcell, Three Symphonies, edited by Walter Bergmann; Edition Schott 10190, Carl Friedrich Abel, Quartet in G, for alto, violin, viola (da gamba), and violoncello.

Strangely enough, the least effective of the above numbers are the two pieces by J. S. Bach. This is not due to any shortcoming on the part of Bach, but to the fact that neither of them is particularly suited for recorders. - The Quantz and Paisible sonatas should be welcome additions to the literature, since these combinations sound so effective. The entire group of items should provide many a stimulating evening of chamber music for recorder players.

THE APOSTLE OF THE RECORDER

Joel Newman has sent us the following excerpt from Hector Berlioz' "Les Grotesques de la musique" (Musical Grotesques), which recently appeared in the Berlioz Society Newsletter, translated into English by Arthur J. Knodel. The translator has substituted the recorder for the original "flageolet", but readers will enjoy these sharp comments on musical fanaticism just the same.

"Another (man), the apostle of the recorder, was brimming over with zeal. In the orchestra whose brightest ornament he was, it was impossible to keep him from playing, even when the recorder had no part at all.

"In that case he would simply play the flute part, or the oboe's, or the clarinet's; in fact, he would sooner have played along with the bass-viol's part than not play at all. Once a fellow player observed that it was rather strange that our recorder player took it upon himself to play in a Beethoven symphony.

"You think of my instrument as a mere mechanical device; why, you seem almost to scorn it. Imbeciles! If Beethoven had known me, his works would be full of recorder solos, and he would have been a sensation.

"But we never did have a chance to meet officially. Poor Beethoven! He died in the asylum."

For Sale

Heinrich Alto, German fingering, F key, unused. Any reasonable offer. Theodore Cohn, 36 Dartmouth Rd., West Orange, N. J.

Dolmetsch Alto, with case, $35; Purcell Alto, with case, $8. Mrs. John Gaillard, Box 273, Rt. 1, Briarcliff Manor, N.Y.