

THE AMERICAN RECORDER SOCIETY

114 East 85th Street, New York 28, N. Y.

Founded in 1939 by Suzanne Bloch

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NEWSLETTER

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ANNUAL CONCERT

A capacity audience attended what was by all odds the finest concert in the history of the American Recorder Society, which took place at Carnegie Recital Hall in New York City on Sunday, May 25, 1958. In choice of music, length, and quality of performance, this concert reflected the continuing rise in the standards of recorder playing in the city of New York, and was a credit to the efforts of the American Recorder Society.

The program opened with a performance of music from the 13th, 15th, and 16th centuries, the highlight of which was an 8-part motet by Josquin DesPres. Performers were Martha Bixler, Bernard Arnold, Shelley Gruskin, Henry Steig, recorders; Patricia Davenport, Winifred Jaeger, Robert Kuehn, viols; LaNoue Davenport, viol and pommer. This was followed by a Sonata in D minor by J. B. Loeillet, with Martha Bixler as alto recorder soloist. The concert continued with the aria, "V'adoro, oh luci belle" from "Riccardo Primo," and the cantata, "Nel dolce dell'oblio," both by Handel. This group was performed by Susan Thiemann, soprano; Ralph Zeitlin, alto recorder; and Joel Newman, harpsichord. A Sonata in G major by J. F. Fasch, next on the program, contrasted the flute, played by Shelley Gruskin, with two alto recorders. This composition, performed by the Manhattan Recorder Consort, brought the first half of the program to a close.

Bernard Krainis was the soloist after intermission in a performance of Telemann's *Antasia* in A minor for unaccompanied alto recorder. The remainder of the concert was devoted to modern music, and included a Sonata by Tui St. George Tucker, played by Paul Jordan, alto recorder, and Grete Sultan, piano; David Raksin's "Serenade" from "The Unicorn in the Garden" and Three Dances by Hans Ulrich Staeps, played by the Manhattan Recorder Consort; and a Sonata for alto recorder and piano by Harald Genzmer, in which Herbert Kellman was accompanied by Joyce Whittier Chaplin.

TECHNIQUE

Following is the sixth in the series of articles on Technique by A. Rowland Jones, reprinted with permission from British Recorder News, the Journal of the Society of Recorder Players.

Alternate Fingerings - III

There is a French idiom which runs *donner le coup de pouce* and as it means 'to add the finishing touches' it is peculiarly appropriate as a motto to this article which deals with alternative fingerings in the lower section of the upper octave of the recorder, for it is the exact position of the thumb which makes or mars the production of good notes with alternative fingerings in the upper octave. And, while the subject is linguistic, I must warn readers that I intend to use the word 'thumbing' in place of the usual 'pinching'. This is because I want to encourage the use of the method of octaving which involves drawing the thumb slightly to one side from the closed position and opening a crevice between the flesh of the thumb and the rim of its hole instead of between the thumb-nail and the rim as in pinching. This method of octaving requires the minimum of movement from a closed position in which the thumb is more upright than is general: indeed the movement may be only a pivot on the loose flesh of the thumb instead of the lifting of the thumb, the bending of the thumb-joint and the insertion of the thumb-nail which is entailed in the pinching method - a movement which in rapid music sometimes becomes so hectic that the thumb-nail misses its objective altogether, with drastic results. Try the ease with which rapid C to C' jumps can be managed with the pivot method, as compared to alternate pinching and closing. Unfortunately, the pivot method creates difficulties with the very high notes - but to explain now would encroach on the preserves of my next article.

(Editor's Note: At this point, the first serious disagreement arises between us and Mr. Jones. Concerning the method of "thumbing" as described in the above article, we must say firstly, that articulation and intonation on the high notes of the recorder are problems of great delicacy. The size of the opening left in the thumb hole is of crucial importance in these problems, and can only be regulated properly by use of the thumbnail, or "pinching". Secondly, we know of no professional recorder player who uses the method of "thumbing" described by Mr. Jones.)

Widening the thumb crevice in the upper octave causes sharpening of the note: with the thumbed F' sharp (see below) the sharpening is considerable; with A', however, there is no such effect (a useful phenomenon); and with higher notes such as C' or C' sharp the sharpening is limited by the breaking of the note when the crevice becomes too wide and ceases to have its octaving effect - within the bounds of safety, however the sharpening is sufficient to constitute an extremely valuable intonation control.

With these preliminary remarks, may we continue our review of alternative fingerings from where the last article left off?

F' sharp: G' flat: Dr. Bergmann, in an article already mentioned, discussed some of the many ways of playing this note. The normal fingering - 12 - - - - is a forked flattening

of G': it can itself be flattened by further forking, e.g. - 12- 45- -, although with too many fingers added it may go down to F' or, surprisingly, break up to A' flat (e.g. - 12-4567).

The note may be sharpened (for it often offends by flatness) by double-forking thus - 1- 3 4 - - -, or - 1-3 -5-7. There are all sorts of variants on this one.

The fork may be widened to give either sharper or flatter alternatives such as - -23 - - - (sharper), or - -23 4-6- (flatter). The even wider fork - - 3 456- is a curiosity because it seems uncertain as to whether it wants to play F sharp or A' flat: its efforts at either are poor.

There is an alternative for F' sharp with a truly vulgar tone quality in 0 - - - - - - - - It is quite unsuitable for normal use but 0 I* - - - - - - gives a heroic F' sharp to E trill on a D major cadence, although the alternative is so coarse that it must not be used even for a short appoggiatura before the trill.

F' sharp is the first note we have got to which responds to thumbing; the thumb crevice should be small: 0 123 4567. It is mainly of academic interest, although it can be used for an F' sharp turn after an A to G trill.

G': Like all notes in the middle of the recorder's compass G' can claim a vast number of fingerings, particularly as - - - - - - - - gives a G' (very sharp and coarse). One finger on anywhere gives G' although - 1- - - - - is rather flat, and most combinations of two or three fingers produce it too-veritable embarras de richesse. The only useful one of this huge group of alternatives is - - 3 4- - - which is handy for the common E flat to G' slur as it makes it a two instead of a four finger movement.

By far the most important G' alternative and the second in importance of all alternatives is - 123 4567. It is unfortunately rather coarse in tone quality and must therefore be treated gently, but it is nevertheless indispensable for the trill A' to G' which is fingered - 123 45*67: it is the only way to play this common trill effectively; although - 123 456*7*, 0 123 456*7* and - -2*3 45 - - are all possibilities (the latter giving a seagull noise that could be used in sopranino bird-music!). When this trill, as it often does, commences with an A' appoggiatura, the A' should be thumbed, as with an open thumb-hole it is coarse in quality and sometimes difficult to tongue, but the thumb should be moved immediately the trill begins or the G' will be very flat. If the trill finishes with an F' or F' sharp turn, the G' before the turn should be the normal fingering, and so, generally, should the G' after the turn. The semiquaver phrase (slurred) A'-G'-A'-G' A'-G'-F'-G', with the first two G's alternatives and the last two ordinary, should be practised to perfection.

This important G' alternative should also be used for the slur G' to A' in almost all contexts as this slur is impossible to negotiate by ordinary fingering without either 'clicking' or using a touch of tonguing.

(Editor's Note: The question of these fingerings is one of values. The "click" can be reduced to almost nothing by assiduous practice, and the difference in quality between the normally fingered "G'" and this false fingering is enormous. One reader would change this sentence to read: "Only in trills, or in the most rapid passages, should this alternate fingering be used.")

The only objection to its use is in slow music where the coarseness of the G' alternative may become noticeable and spoil a phrase by tonal ugliness or false accentuation: the solution is to tongue with such subtlety that an impression of slurring is given. The use of the G' alternative should be almost a reflex action for G'-A'-B' and G'-A'-B' flat slurs, fingered - 123 4567, - 123 45- -, $\bar{0}$ 123 - 5 - -, and -123 4567, -123 4-67, $\bar{0}$ 123 4-6-, respectively, in each case the thumb being moved into its octaving position during the playing of the A'. In slurred D major runs or scales (which are frequent in recorder music) the G' alternative should always be used in the upward slur firstly because it facilitates fingering, the first finger of the left hand being able to stay down, secondly because the dangers of 'clicking' between F' sharp and alternative G' are far less than between ordinary G' and A', and thirdly because, in the normal scale pattern of quaver followed by six semi-quavers, the accent is thrown on to G' (beginning of second group of four semiquavers) owing to the big finger movement instead of on to A'. This is easier to demonstrate than to explain but readers may like to try it out for themselves and they will see what is meant. In F' to G' (alternative) slurs the likelihood of 'clicks' is greater than in F' sharp to G' (alternative slurs and the choice of fingering in an F'-G'-A' slur is therefore more dependent upon personal taste or, better, upon the musical demands of the context. Rapid F'-G'-A' slurs can easily be managed, almost clicklessly, by using an open thumb-hole alternative for F', e.g. - 123 - - - -, followed by - 123 4567 and 123 45 - -. Of course all downward slurs from A' to G' call for the use of the ordinary G' and never the alternative fingering (unless of course the slur goes down and then up again!).

The note G' may be produced by the thumbed alternative $\bar{0}$ 123 4567. The tone-quality of this note is somewhat stifled, and, with different tonguing, the fingering can also produce D': it is only useful in rapid music, therefore, and has to be used with caution. Its value is in the mordent A'-G'-A-, in a G' turn after a B' to A' trill, and in certain slurs and jumps to high notes where neatness at high speed can only be managed if the thumb stays still: an example is in bars 13 to 16 of number 9 of the "Fifteen Solos".

A' flat: G' sharp: This note has two fingerings, analogous to the main G' alternative and to the thumbed version each with comparable tone-qualities. The ordinary fingering is generally given as -- 23 456-, or the same with the first finger down (flatter and coarser). It will still strike with most instruments without the second finger down (i.e. - - -3 456-) and this gives an effective A' flat to G' trill on the third finger. Other possibilities are - - - - 4567 or - - - - 456 $\bar{7}$ (both useless).

The sharpest alternative is - - -3 456-, and it is also the coarsest. Even this, however, is on some instruments (including my Dolmetsch tenor) not as sharp as it should be and an accurate A' flat can only be achieved by octaving the lower register fingering $\bar{0}$ 123 45 $\bar{6}$ -, which then becomes the normal fingering. This note is true but comparatively subdued, its tonal kinship being with E' flat rather than G'. It is easily flattened (little finger shading) or sharpened by slide-fingering.

Players who are fortunate enough to be able to use both the thumbed and the open A' flats may exercise their musicianship by suiting the fingering to the context. The G' sharps in the Solo already mentioned, for example, are thumbed not open; the thumb movements are thereby made easier, and the note, which is off the beat, less prominent. The easy sharpening of the thumbed A' flat makes it more suitable for use in quiet passages; while the open A' flat is used where accent is required (compare Solo 15, line 7 bar 2 with line 8 bar 3). Jumps to the lower register (e.g. Solo 11, bar 4) are more easily managed with the thumbed fingering, particularly if the pivot method is used, but here again the context may require the more powerful note (compare the first and second G' sharps in this bar.)

For an A' flat to G' trill the possibilities are: - 123 4*567 (A' flat rather flat), - 1*23 4*567 (accurate but difficult), - 123 4567* (A' flat rather flat), - 1*23 4567* (accurate but very difficult), $\bar{0}$ 123 4567* (wheezy), - - 2*3* 456- (clickish), - - -3* 456- (likewise), - -23* 4*56- (Clickish, but gives a good F' turn with only the thumb to move). A choice of evils lies before the recorder player: on the whole I plump for the first for very fast trills and the second where intonation becomes a consideration, while the sixth has a pleasing bright neatness admirable in some contexts.

The rare G' sharp to F' sharp trill is fingered - -23 4*5*6- or - 123* 4*56-, both being decidedly clickish.

A': By a very short head, the best fingering for A' is the normal $\bar{0}$ 123 45- -, but - 123 45 - - and - -23 45- - are identical in intonation and only slightly less good in tone-quality, indeed so similar that except in slow music the thumb may be brought into the octaving position during the playing of the note. This characteristic is taken advantage of in the G'-A'-B' and G'-A'-B' flat slur fingerings already referred to, and it should be exploited whenever occasion demands so that the thumb can be carefully placed in the correct octaving position for the following notes (this is yet another good reason for always reading a few notes ahead of the note you are actually playing.) Generally speaking the proximity of G's and F' sharps calls for an open A' while higher notes and lower octave notes suggest the normal fingering for A', particularly if pivot thumbing is used for jumps from the low octave (e.g. Solo 9).

In the G'-A'-B' flat slur fingering the note A' is produced by the fingering - (or $\bar{0}$) 123 4-67.

This is a weaker fingering as it needs light tonguing and is a little coarse in quality with the thumb off. It is useful in the B' flat to A' trill, although one needs an agile little finger to keep it going long.

A real crux in recorder technique is how to negotiate the common slur F' to A'. The only answer is to use normal fingering, pivot thumbing and careful tonguing. At first the proposition - 123 - - - - to - 123 45- - looks attractive, but in fact it is very 'clickish' and this fingering only comes into its own when applied, trumpet-like, to the fanfare C'-E'-F'-C-E-C-F'-E'-C'. or without upward slurring, to passage work (see last article under the note F'). A slight increase in breath pressure at the moment of the slur up to A' helps considerably, but it is agility of fingering that counts most.

B' flat: A' sharp: This note needs to be played with careful control of breath-pressure as on some recorders it tends to blurt. It may be slightly sharpened by thumb movement or by slide fingering (to which it responds well as a forked fingering), but the thumb should never be removed altogether for although the note does not 'break' it becomes extremely loud and coarse perhaps even more objectionably so than that quarter-tone produced when the recorder is not fingered at all. $\bar{0}$ 123 4-67 gives a slightly sharp B' flat that is useful before the trill with A' flat: $\bar{0}$ 123 45*6-. This is a more accurate trill than the coarse and sharp - 123 45*6- fingering, which can however be mollified by a touch of thumbing.

A slur or trill from B' to A' sharp is taken $\bar{0}$ 123 - 56*- with 4 going down for the G' sharp turn. This A' sharp fingering is tongueable but sharpish.

3': As with all forked fingerings, intonation control is easy to manage, quite apart from the use of the sharpening effect of widening the thumb crevice - at least to the point where the note 'breaks'.

The only alternative worth mentioning is $\bar{0}$ 12- 34- - which can be used as a mordent or turn after C' sharp. In using it breath-pressure must drop slightly or it will strike E', for which it is, of course, the normal fingering.

C': When buying a recorder one of the things that should be tested is the accuracy of the note C' with ordinary fingering and the widest practical octaving crevice, for C' is a dictator among the notes of a recorder as it has virtually no alternatives and cannot therefore easily be sharpened. Slide-fingering is the only possible way and as with all plain-fingered notes it is a delicate operation. Flattening is of course straightforward, either by ordinary or little finger shading. The effect of the flattening $\bar{0}$ 123 - -6- is fortunately slight enough to make a one-finger movement of the C' to B' flat trill: $\bar{0}$ 123 4* -6-.

Mordents or trill turns after C' sharp may be fingered $\bar{0}$ 12- 4-6-, but this C' (or B' sharp) cannot be tongued.

C' sharp: D' flat"; This note requires at least two-thirds coverage of the thumb-hole, preferably only a narrow crevice: rapid repetitions of C' sharp require light tonguing and close thumbing. There is enough latitude of thumb-movement to effect some sharpening but as this note often tries to clear its throat before speaking it is wise to begin with close thumbing and the moment the note speaks to slip the thumb across to sharpen it - it should all be done so quickly that nobody notices.

A useful C' sharp alternative in slurs (it is very difficult to tongue) is $\bar{0}$ 12- -5- -. This is handy for the common A'-B'-C' sharp- D' slur (or its reverse). A good exercise in alternatives is the D major scale with alternative fingerings on G' and C' sharp on the way up, and C' sharp only on the way down. As is to be expected of a wider fork this fingering for C' sharp is slightly sharper than the normal fingering.

We have now reached another turning point in the mechanics of the recorder, for contrary to expectations, adding fingers below C' sharp fingerings results in an upward break instead of flattenings: the threshold of that fascinating series of cross-fingerings that create the high notes of the recorder has been reached. It is a fair exchange for a sharp alternative to C'.

BOOK REVIEW

The Recorder, Its Traditions and Its Tasks, by Hildemarie Peter. Robert Lienau, Publisher, Berlin-Lichterfelde. \$3.00

This is a very important little book for recorder players, as it is the first attempt in English at a comprehensive survey of the various aspects of this instrument, its history, and some ideas put forth on "where do we go from here."

Its four large chapters are broken into sections dealing with the structural and acoustic principles of the recorder, practical problems of recorder playing (1. Technique, 2. Basic Problems of Ornamentation), the recorder in the music and instrumentation of the late Middle Ages and the Baroque; and the recorder in the present (1. Modern Instruction Books, 2. The Recorder in Contemporary Music, and 3. The Tasks and Opportunities of the Recorder in the Twentieth Century), plus a good solid bibliography.

The lengthiest and most interesting chapter to this reviewer is the one dealing with the recorder in the music and instrumentation in the late Middle Ages and Baroque. It is buttressed with an impressive array of information, and shows the result of intensive scholarly research. One nugget of new information was the fact that the soprano was rarely used in the music of the late Middle Ages and Renaissance, because, as it was put by Michael Praetorius, "--they shriek too loud and strong." He recommends using the high recorders in consort with other instruments, but not in an unmixed recorder consort.

The section on ornamentation is also a welcome addition to the literature available on this subject, as it carries it back into the Renaissance. Most of us are aware of the importance of ornaments in the music of the Baroque, but few have yet thoroughly incorporated "les agréments" into the playing of Renaissance music. That this was a highly cultivated art is attested to by the books of the late 15th and early 16th centuries, such as S. Ganassi's "La Fontegara."

The translation, by Stanley Godman, is a model of style and clarity. One small quibble might be with the typography, which is small, and often quite uneven, making a good strong light over the left shoulder obligatory.

Altogether, this book is highly recommended to all serious recorder players.

MUSIC REVIEWS

Just published by McGinnis & Marx is the Telemann Partita in E minor, arranged for soprano and alto recorders by LaNoue Davenport. In this arrangement of one of Telemann's six partitas for soprano recorder and b.c., the editor has left the soprano part intact, making out of the continuo a second melody for alto recorder which preserves the counterpoint of the original bass. He has also given the performers the benefit of his excellent ideas for ornamentation in both parts. Definitely not for amateurs, this music, while very beautiful, almost romantic in quality, offers a real challenge to advanced recorder players. It is especially recommended to the soprano player who wishes to improve his technique and extend his repertoire.

As is usual in Marx publications, the format is distinctive, with an original drawing on the cover by Jane Taylor.

M.B.

Sonata in G Minor, by Antonio Vivaldi, McGinnis and Marx.

This sonata is from a group published by Vivaldi under the title "The Faithful Shepherd, Sonatas for the Bagpipe, Hurdy-Gurdy, Flute, Oboe, Violin, with a Figured Bass...." Op. XIII A. This is the sixth of the group. The listing of all these various instruments in the title was a bid to appeal to more buyers, particularly the musical amateurs, and this was a situation strikingly analagous to the present situation in recorder playing. Although Mr. Marx in his preface to this piece gives the recorder last place as a performing instrument for it, the reviewer found it quite playable. The key, of course, is not one of the most congenial, but if one has mastered the connections around d, eb, and f, there are no insuperable problems. The music itself is very fine, and since there is not a surfeit of Vivaldi in recorder publishing, most welcome. There are four movements, Vivace, Allabreve (Fuga da Capella), Largo, and Allegro ma non presto. The second and fourth movements are especially interesting and enjoyable to work with. The continuo has been expertly and imaginatively realized by Mr. Erwin Bodky.

Dona Nobis Pacem, by W. A. Mozart, from Missa Brevis in D (K.194), arranged for recorders, by Claude Simpson. Magnamusic Recorder Publication No. M-10.

A very beautiful piece by Mozart, and Mr. Simpson has had the excellent good sense to set it for two altos, tenor, and bass. This gives to the work a quietness and serenity that is wholly in keeping with the character of the music. It is quite a bargain at 40 cents per copy. However, it is the feeling of this reviewer that it is even more effective on alto, two tenors and bass. The second part is predominantly in the lower register of the alto, and the balance is better served if this part is played on tenor. Also, there are low A flats in both the first alto and bass parts, so be sure you have double hole instruments!

Two Fantasias by G. B. dalla Gostena, arranged by Reginald Smith-Brindle. Schott's Archive of Recorder Consorts, RMS 874.

More music for two altos, tenor and bass. Is this becoming a fashion? If so, it is one to be heartily encouraged, in one player's opinion. The consort of lower instruments has a balance and clarity which is very difficult to obtain when one is contending with the strength and penetrating power of a soprano. This is particularly true in music of a polyphonic character.

These fantasias have been transcribed from the original lute tablature, and are typical of their kind. They are ideal for home or meeting playing, and when carefully prepared would make good concert material.

ADVICE FOR CLEANING RECORDERS

ARS member Dale Higbee, of North Carolina, has sent in the following suggestions for cleaning recorders. It is thought that they will be of interest to our readers.

"Readers of Carl Dolmetsch's excellent "School Recorder Book, Part Three" may have noted the following advice regarding care of the instrument on page 8: "Take the sections apart after playing and always dry them inside with a cloth or handkerchief on the end of a stick. Woolen 'mops' are apt to leave fluff inside the recorder, and this may impair the tone if it gets into or near the windway." Many recorders come supplied with a wool swab or mop, but it is best not to use it. Instead, obtain a flute cleaning rod and use it with a linen handkerchief. For soprano and sopranino recorders, a piccolo cleaning stick is suitable; for alto and tenor recorders, a flute stick is the right length; and for the bass recorder one can obtain a cleaning rod made to go in a case for a flute with a low B natural foot joint. The lengths of these sticks are $8\frac{1}{2}$ ", 14", and $15\frac{3}{4}$ ". Such cleaning rods last indefinitely, are inexpensive, and are readily available from music dealers. (Selmer, Elkhart, Indiana, lists the following prices of cleaning rods: for flute, \$.50; for piccolo, \$.40.)

Owners of Dolmetsch bass recorders may have wondered how to best clean out the brass blow-pipe regularly, so that it would not fill up with crusty matter. One solution is to use a flexible coiled wire with bristle brush. Brass instrument players have the same problem, and there is available on the market "Micro" Cleaner. The trumpet or cornet size is just right for the bass recorder, and it retails for \$1.50. The wiper (be it linen handkerchief, mop, or what have you) should not fit too tightly, as the pressure can harm the bore and eventually put the recorder out of tune. The purpose of wiping out any wooden instrument is to remove most of the moisture and avoid leaving one side of the inner bore wetter than the other."

Recorder Seminars

Two week-ends for recorder players will be held this September in Lakeville, Conn. on September 20-21 (teaching the recorder in schools), and 27-28 (ensemble and solo technique). They will be under the direction of LaNoue Davenport, and also on the faculty will be Martha Bixler and Shelley Gruskin. For details, write to The Recorder Center, Amenia, N. Y. Enrollment is limited to 30 per week-end.

Officers' Meeting

Discussion of a change in format for this publication was the principal business of an officer's meeting held on May 24, 1958. Among the changes to be made are wider and more comprehensive coverage of new publications, recorder reviews, articles on care and construction of recorders, reviews of concerts, etc. Also, the Newsletter is to be made half its present size, folded, and with the first page as title and index page. We hope the proposed changes will go into effect with the September 1958 issue, and that they will improve our service to the members of ARS.

Other items included a discussion of raising dues. It was decided not to raise dues at this time, but to charge members admission at a reduced rate to the annual concert. In this way, it will be possible to defray some of the rising costs of this growing organization.

Boston Chapter

Correspondence with Cornelia Hayman, the new Secretary of the Boston Chapter of ARS reveals that the chapter has formulated a set of by-laws to govern the activities of this chapter.

Also, the program of the annual spring concert, held on Sunday, May 25, 1958. The concert included music by Holborne, the Hindemith Trio, Sonata in G by J. F. Fasch for Flute and Two Recorders, Ezra Rachlin, Gervaise, Attaignant, and others. The similarities in date and program to the N. Y. concert held on the same day were purely coincidental. Performers were Mrs. Katheryn Ford, recorders and harpsichord; Mrs. Leland Pollock, recorders and violoncello, Montague P. Ford, recorders, Mr. Frederick Von Huene, recorders and flute, and Mr. Arthur Loeb, who directed the program and played recorders, harpsichord, viola da gamba, and percussion.

On June 21, several of these active Boston people were busy again in a workshop meeting of the Boston Recorder Consort, Elna Sherman, Director, held at the Harvard Musical Association Library. Music performed at this meeting included, Lully, Bach, Handel, Robert Parsons, John Jenkins, Purcell, Marin Marais and Imogen Holst. Performers included Elna Sherman, Gertrude Spiller, Ruth Souza, Jarvis Hunt, Kathleen Moynahan, Morna Crawford, Shirley Thorne, Kathryn and Montague Ford, Ruth Misch, Harold Marshman, and Frederick von Huene, recorders; and Elizabeth Whittington, harpsichord.

Meetings

The April meeting of ARS was held at The N. Y. College of Music on the 28, under the direction of Bernard Krainis. Mr. Krainis, along with Sylvia and Herbert Lubalin, Virginia Mulvaney, Helmuth Altschuler, Ben Rose, Daniel Waltzman and Miriam Rose, played a Fantasia a 5 by John Ward, Sonata a 5 by J. B. Loeillet, and Five Short Elizabethan Dance Tunes. Members played Holborne, Suite for 5 Recorders, and Izaak, 4-stimmige Instrumentalsätze.

This season's last meeting was held on June 17 at the N. Y. College of Music. Dr. Albert Hess, who was to be in charge of the meeting, was unfortunately prevented by illness. Instead, Dr. Albert Whetstone of Philadelphia was kind enough to take over on short notice; he was ably assisted by another guest from Philadelphia, Dr. Edward Muirhead, at the harpsichord, and by Dr. J. H. Paul of New York City. Besides conducting our members in group playing, the trio performed a number of interesting works from the 16th to the 18th century.

Antiqua Players

"The Antiqua Players", a group of five performers of Renaissance and Baroque music, have accepted a State Department invitation to appear in the American Pavilion at the Brussels World's Fair on September 8th. During the month prior to their Brussels concert the group will also perform in Paris, London, and Berlin. Performing on recorders, viols, lute, virginals, harpsichord, and using a soprano soloist, the Antiqua Players is under the executive direction of Colin Sterne. The organization is affiliated with the University of Pittsburgh, and performed last April 27th in Town Hall under the name Saturday Consort.

Florida

Evidence of vital recorder activity is given by a program received which was given at the Albert Pick Memorial Library in Miami on May 29, 1958. Performers were Anne Nixon, soprano, Catherine Carter, Arnold Grayson, and Edward Miller, recorders, and Alexander Silbiger, harpsichord. The program included the first and second performance of a trio for recorders by Mr. Miller. (A good idea, we think, with new music. The trio was played before intermission, and then repeated after intermission).

For Sale

Bass recorder carrying case, new, \$5.00. Please contact Ruth McCann, 59 Charwalt Place, Hawthorne, New Jersey.