

VOLUME IV

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CONTENTS

18th-CENTURY PROMENADES

by Joel Newman

THE RIGHTS OF THE

INTERPRETER *by Marc Pincherle*

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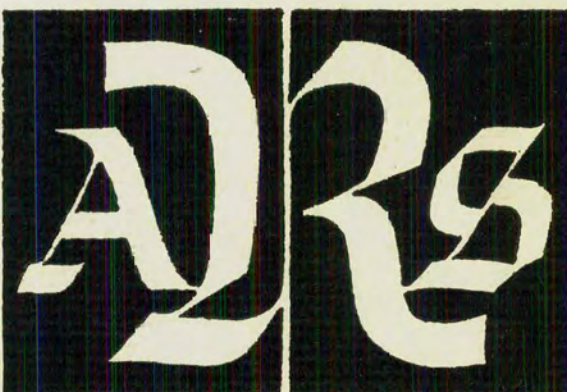
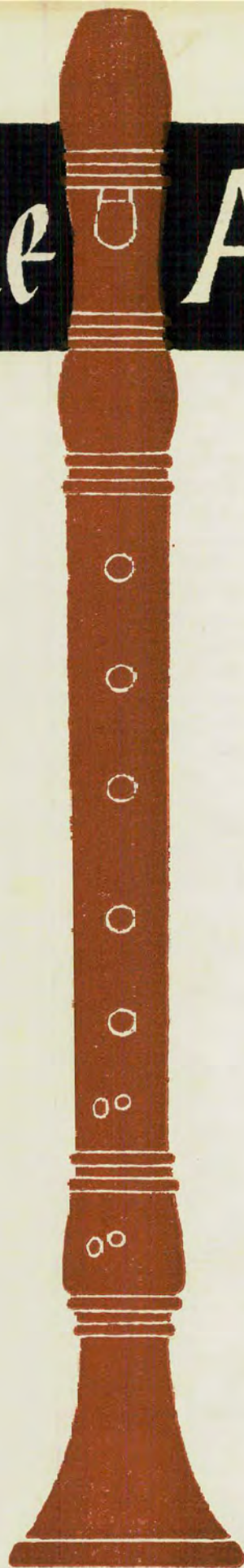
by Flauto Piccolo

SUMMER ACTIVITIES

by Lee Rosenthal

REVIEWS • CONCERTS

LETTERS



A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY

EDITORIAL



SUMMER ACTIVITIES

Every year, with the growth of the recorder movement, opportunities for the study of recorder playing increase. Of particular interest to many ARS members are vacation-time programs that offer concentrated group playing and study under leaders of the recorder movement with facilities for recreation and the chance to make new friends who hold similar interests. The following is a partial list of such opportunities here and abroad. The editors would appreciate hearing of other similar activities.

California. Idyllwild. August 23-September 1. Baroque and Contemporary English Music Festival including Recorder and Viol Workshop. Classes for students of all levels and also classes in recorder for children. Master classes for qualified students of intermediate and

advanced level will be held by Carl Dolmetsch. Patty Grossman will conduct a class in the teaching of the recorder for school teachers, and Gloria Ramsey, an approved examiner, will conduct examinations for the ARS Teachers' Certificate. Other members of the faculty are Joseph Saxby, Shirley Robbins, Francis Wisard, Josephine Siple, Betty Zuehlke, Edgar Hoover, and Murray Lefkowitz. The ISOMATA High School Choir, Symphony Orchestra, Band, and Graduate Chamber Orchestra, and the Faculty Madrigal Singers and Recorder Ensemble will offer a large and varied program of concerts. Write to: Idyllwild Arts Foundation, Idyllwild, Calif. (See also advertisement this issue.)

Massachusetts. Buzzards Bay. August 4-11. Chamber Music Week for recorders with harpsichords, voices, and viols, sponsored by the Country Dance Society of America. Eric Leber, Director. Activities include classes at all levels, ensemble playing, staff and student concerts, and lectures. Staff includes Martha Bixler, Martha Blackman, Helen and Howard Boatwright, Phillip Merrill, Johanna Kulbach, John Langstaff, Howard Vogel, Lois Wann, and May Gadd. Write to: Country Dance Society of America, 55 Christopher Street, New York 14, N. Y. (See also advertisement this issue.)

Michigan. Interlochen. Last week in August. Third ARS Summer Seminar. Friedrich von Huene, Director. The staff tentatively includes Frans Brüggem, Martha Bixler, Arnold Grayson, Hugh Orr, and Morris Newman. For more details, see the February, 1963, issue of this magazine. Write to: National Music Camp, Summer Music Conference, Interlochen, Mich.

Vermont. Plainfield. Goddard College. July 7-20. ARS Summer Recorder School. Bernard Krainis, Director.

(continued on page 16)

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EIGHTEENTH-CENTURY PROMENADES

BY JOEL NEWMAN

I. A Commentary on the *Directions for Playing on the Flute* (c. 1731)

(Continued from the preceding issue)

Since I believe that the bulk of my readers are as familiar with Handel's Opus 1 sonatas as they are unfamiliar with his Italian operas it might be good to expand this discussion of the connection between the two. Everyone knows that the sonatas and chamber cantatas were written during Handel's stay in Italy, before 1710 when he went to England, and that he continually lifted ideas from these early works and re-fashioned them into opera and concerto pieces. But the converse may also be true. If we look at his earlier operas, written while he was still in Italy, we will recognize some very good old friends, for example, *Rodrigo*, written in 1707 at Florence. It contains a soprano aria in which a grandly shaped phrase sets the triumphing thought, "He is yours!" (Ex. 1). Knowing this, the flute player would not be inclined to render the opening *Adagio* of the G-major flute *Sonata* (Op. 1, No. 5) flabbily. And the stirring *Bourrée* from the close of this opera's overture (Ex. 2) serves notice on the alto recorder player, singer, and keyboardist who are performing the cantata, "Nell dolce dell' oblio," that the tempo of the final aria requires considerable bounce.

More examples can be found in *Agrippina*, composed in 1709. A first-act aria, "Ho un non so che nel cor" (Ex. 3) will warm the eye of the violinist who knows

Ex. 1

Voice

Basso Continuo

E - gli è tu - o

Ex. 2

Ex. 3

Ho un non so che nel cor ch'in-te-se di do-lore,

Ex. 4

Ex. 5

Staccato

Voice

Basso Continuo

Non ho cor che per-a-mar-ti, sem-pra-mi-da

the violin sonatas in Opus 1. A few scenes later, an aria is begun by a dramatic solo for cello and harpsichord (Ex. 4). It will become the bass accompaniment pattern for that finest and most "operatic" of all recorder sonata movements, the *Larghetto* of the A-minor *Sonata*. Two scenes after this, an aria based on gavotte rhythm (Ex. 5) indicates to students of the G-minor recorder *Sonata* that the last *Presto* wants brisk and "dotted" animation. At the conclusion of the opera, Juno "descends in the machine" to clear up all the plot's conflicts and does so to the jolly *Bourrée* tune Handel had already used in *Rodrigo* (Ex. 2). The exact dates for the sonatas are not known, so that I am merely assuming that these specific illustrations from the operas came first. Even if I should be mistaken, it would not affect the intricate cross relationships between theater and chamber styles and their lessons for recorder players. Incidentally, the advantages I have been claiming for the Handel arias as studies apply equally to the more recent collection compiled by Linde von Winterfeld (Sikorski edition 502d).

The most interesting aspect of the *Directions* is the "Marks and rules for gracing." Ever since the last half of the 17th century it had been the custom for French composers to prefix a chart of the signs for the ornaments used in their collections of harpsichord music. The *Directions* do better than this; in place of a chart there are lengthy explanations of the symbols and how to play the ornaments on the recorder. They are not by Prellieur, but have been lifted bodily from *The Bird Fancier's Delight*, printed in 1717 by Richard Meares. Since they may be seen in the facsimile edition of the *Directions* as well as in the facsimile pages included in



Stanley Godman's edition of the *Bird Fancier's Delight* (Ed. Schott 10442; RMS 281), they need not be quoted verbatim here, but will be outlined briefly.

A. Terminology and symbols

1. The slur: "notes under it or over it must be play'd in one Breath, striking the first of them only with your Tongue." The sign for slur is the same as ours.
2. The trill beginning on the upper neighbor is called here the "close shake" and indicated by = or tr. It "must be play'd from the Note or half Note immediately above. For example, if you would shake on F", first sound G", then shake your Thumb in the same Breath on its proper hole, concluding with it on." (See Ex. 6.)
3. The mordent, called here "open shake, beat, or sweetning," is indicated by +. It is produced "by shaking your finger over the half hole immediately below the Note to be sweetn'd, ending with it off . . . thus you must sweeten D"; sound your D", shaking the third Finger of your left hand over the half hole immediately below, keeping your finger up." (Ex. 7.)
4. More difficult trills on notes like E", F#", and G", where complicated fingering is required, are termed "double shakes."
5. Rhythmic variation and melodic turns are provided by the "sigh" (Ex. 8) and the "double relish" (Ex. 9.)

B. When to use the ornaments

1. With long note-values
 - a) Descending notes are trilled.
 - b) Ascending notes are "sweetn'd."
2. With quarter-notes
 - a) Slur descending thirds.
 - b) With a pair of descending thirds, trill the first and slur the last two (Ex. 10).
 - c) With two quarters on the same pitch, "sigh" the first.
 - d) When three quarters repeat the same pitch, "beat" the first and "sigh" the second (Ex. 11).
 - e) When three quarters descend, "beat" the first and trill the second (Ex. 12).
 - f) When three quarters ascend in slow tempo, "sigh" the first and "double relish" the second (Ex. 13).

The reader who tests these instructions on his alto recorder will find that this is not just grim prose. What excellent teaching terms are "close" and "open." Unlike all the other more fanciful ornament names, these will help the beginner to memorize the distinction between two basic ornaments as one of finger position. But has Prellieur made consistent use of his signs in the *Tunes* section of his book? Of course he hasn't! In fact, he uses only the slur and the trill sign. But then he uses three signs that are not explained, vertical staccato dashes, slurs with dots under them, and what looks like the modern grace-note. Alas, this free-wheeling inconsistency is true throughout Baroque ornamentation charts and tutors and is just as true of the music, both printed and in manuscript. And the reason is fundamental: the basis of ornamentation is improvisation. A well-played ornament must sound as if it were freely improvised. The total attempt to establish a mechanical categorization of such material is doomed to fail. The French first made the trial, driven to it by their clear and classicistic anti-Baroque mentality. We are now very grateful for the help their documents give us, though it remains partial. It seems that when butterflies are caught, dried, and mounted, they are not really butterflies any longer!

Our anonymous author's *Directions* may be inconsistent, but they are very usable. Those summarized under point B are actually invaluable. We have never been told sufficiently in which contexts to employ ornaments. The few simple rules given here do just that and are enough to start the enterprising "modern music master" on his way. They can be applied to the solo and trio-sonata literature of the 18th-century "English School" — Handel, Pepusch, Galliard, Valentine, Paisible, and the rest. The results should always be checked against the phraseology normal for the music of the time, i.e., the ornamented recorder line should not evoke the style of Mozart, Schubert, or Grieg. No longer patient with the virtuoso who adds a cadenza in Tchaikovsky's style to a Mozart violin concerto, we should guard against doing the same thing — though a common impulse lies behind both actions.

(The Promenades will be continued with an explanation of the "Easy Recorder" myth and an examination of the recorder music published by John Walsh.)

On the Rights of the Interpreter in the Performance of 17th- and 18th-Century Music

BY MARC PINCHERLE

(Concluded from the preceding issue.)

We shall now discuss the performance, and first of all, the material means of execution, the effective forces: everything happens as though the composer were resigned in advance to seeing a more or less considerable portion of the musical substance of his work disappear.

In 1607 Salomone Rossi announces his first book of *Sinfonie de gagliarde* as suitable for performance by five players or three, *si placet*.

In 1619 Giovanni Ghizzolo, publishing his *Messa, Salmi, Lettanie*, prescribes that they should be sung by nine voices, if singers are plentiful; otherwise, five voices should do. If one has numerous instrumentalists at one's disposal, it is possible to entrust to them the parts that were intended for the voices of the second chorus, etc.

In the collection of *Sonate e Canzone a quattro* by Massimiliano Neri, Op. 1 (1644), are found *Correnti*, also four parts, "which may be played by three and even two instruments, leaving aside the intermediary parts" (*che si ponno sonare a tre e a due ancora, lasciando fuori le parti di mezzo*).

In 1648 two sonatas from the second book of Maurizio Cazzati are for violin and bass, or for violin alone. The same composer's *Concerti e Balletti* of 1662 contain a second violin part *a beneplacito*.

Such liberties are authorized in very many collections of the 17th century, and they are not rare in the following century. Some of the best sonatas by Vivaldi, preserved at the Biblioteca Nazionale of Turin (Nos. 7-10 of the Giordano collection, T. 1), are for two violins and bass and "may also be played without the bass, *se piace*."

In concertos of the end of the 17th century and the beginning of the 18th, by Torelli, Muffat, Alessandro Marcello, Valentini, the composer suggests reductions in the effective forces that may bring a work written for a concertino of three soloists and the full orchestra accompanying them down to a simple solo trio.³

As a counterpart to this practice, it is possible to increase the number of performers originally provided for, with similar ease. Nicola Matteis advises the possessors of his first book of *Arie diverse per il violino* (1685)

that he has, at home, in manuscript form, second violin and viola parts which "may serve, on the occasion, gentlemen who would like to enjoy a fuller harmony."

In a similar manner Jean Fery Rebel announces, by means of a note at the bottom of the title of a *Fantasia* of 1729: "The double-bass, trumpets, and kettle drums greatly embellish this piece. Persons wishing to have copies of these parts may apply to Mr. Lallemand, copyist at the Opera."

As for substitutions of instruments, authorized or recommended by the majority of composers of the 17th and 18th centuries, I remind the reader that Marin Marais, who writes admirably for the bass viol, does not fail to advise the reader, at the beginning of each one of his books, that his pieces are also suitable for organ, harpsichord, violin, treble viol, theorbo, guitar, flute, recorder, and oboe.

Mondonville goes further, in his *Pièces de clavecin avec voix ou violon*. He says:

The work is composed of pieces for the harpsichord, with one part that may be sung by a treble voice or played by a violin [. . .] those persons who play the harpsichord and have no voice may have the vocal part performed by a violin. In the absence of a violin and of a voice, the accompaniment will take the place of the piece. [!]

A thousand other allowances are granted the performers. Here again, I limit myself to two or three examples, borrowed from well-known composers, who had the reputation of being very exacting:

Couperin, in his third book of *Pièces de clavecin* (1722), recommends the performance of pieces for crossed hands by other instruments: "They will be suitable for two flutes, or oboes, as well as for two violins, two viols, and other instruments in unison. Of course, those who will perform them will adapt them to the compass of their instruments."

Marais, in his second book of *Pièces de viole*, entitles a *rondeau*: "Half plucked and half bowed Rondeau; if

³ N.B. These customs did not entirely disappear during the Classic era. In 1783 Mozart had the *Wiener Zeitung* (January 15) announce an opening of subscriptions to three concertos, K.413, 414, 415, "welche man sowohl bey grossem Orchester mit blasenden Instrumenten, als auch a quattro, nämlich mit 2 violinen, 1 viola und violoncell aufführen kann," and offered them to the Parisian editor Sieber, on April 26, insisting on the option granted the performers of playing either with full orchestra, "mit Oboen und Horn," or simply *a quattro*. In our days, the reduced re-orchestration of Stravinsky, the "superposable" quartets of Darius Milhaud (Fourteenth and Fifteenth, of 1948-49), the instrumental equivalents used in *Getrauchsmusik*, are a sort of distant echo of this freedom of former times.

one prefers, he may pluck it entirely; the same goes for bowing." Giuseppe Sammartini, Op. III, 1743: "If the violoncello finds the ornaments too difficult . . . , he will leave them to the harpsichord and will play the simple notes."

But what is most surprising to us is to see Rameau, who made himself a redoubtable reputation for strictness, always ready to make the greatest concessions in instrumental matters. In the *Pièces de clavecin* of 1724: "When the hand cannot easily take in two keys at the same time, one may abandon the one that is not absolutely necessary to the melody, for one must not be expected to do the impossible . . ." In his overture to the *Fêtes d'Hébé* (1739), when a tremolo of sixteenth notes appears: "It is possible to play only whole notes and quarter notes, if desired." However, it is the *Avis aux Concertans*, placed at the beginning of his *Pièces de clavecin en concerts* (1741), that gives the most exact idea of the concessions made in advance to the performers.

These pieces are written for violin, bass viol, and harpsichord. But Rameau, from the very title-page, had advised his readers that they could replace the violin by a flute, and the bass viol by a second violin. In the *Avis*, he anticipates the absence of two of the partners:

These pieces, performed on the harpsichord alone, leave nothing to be desired; one does not even suspect that they may be capable of admitting any other arrangement: that, at least, is the opinion of several persons of taste, and of the profession, whom I have consulted on the subject. . . .

In order to perform the *Tambourins* on the harpsichord alone, it is necessary to take the top violin part and the bass of the harpsichord by themselves, and to have the bass begin one measure after the treble, everywhere, even in the repeats. Whatever there is in the harpsichord part should fill up the rests of the violin.

It is possible to cut the last six measures in each part entitled *La Pantomime*, and substitute for them a final measure.

If there are harpsichords whose compass does not correspond with that of some of these pieces, one may always place the finger where the missing key should be, when the notes appear in chords of thirds, fourths, octaves, etc., while if the notes are simple, and appear in succession, it is sufficient to substitute for them other notes, which should be suitable for the harmony and melody, by the range of which one must be limited.

When the flute is substituted for the violin:

If chords are found, the note that gives the most beautiful melody, and that is ordinarily the highest, should be chosen. . . .

In a rapid passage of several notes, one need only substitute for those that are too low, neighboring notes that belong to the same harmony, or repeat those one deems proper.

A note that descends too low by a fourth or a fifth may be extended to the upper octave.

As for the bass-viol player, he is authorized to simplify his part, if double stops frighten him:

In the places where it is not easy to play two or more strings simultaneously, one may either perform them as an arpeggio, accentuating the string towards which the melody moves, or else, one may prefer at one time the upper notes, and at another time, the lower ones, according to the following explanation:

In the piece entitled *La Laborde*, one should prefer the upper notes in the first six measures of each section, and the lower ones for everything else.

In the piece entitled *La Boucon*, one should prefer the upper notes of the first and third staves or braces and the lower ones for everything else.

In matters pertaining to tempo, there is no less tolerance. In his *Principes de clavecin* of 1702, Saint-

Lambert declares:

The reader may exercise the privilege of the musician and give the pieces any tempo he pleases [. . .] provided he does not select a tempo directly opposed to the one indicated by the sign — a procedure that might detract from the grace of the piece.

Demachy, in his *Pièces de viole* (1685): "The preludes may be played as one wishes, slow or fast."

Leclair, in one of the symphonic episodes of *Scylla et Glaucus* (in which he depicts the barking of the monsters that surround Scylla): "In the tempo which the performance will allow": in other words, in a tempo proportioned to the ability of the performers.

But it is not only the greater or lesser technical ability of the performers that is considered; they are also urged to keep in mind the greater or lesser receptivity of their public. J. J. Quantz tells them without circumlocution:

When a piece is repeated immediately, one or more times, especially if it is a fast piece, for example, an *Allegro* of a Concerto or a Symphony, it is always played faster the second time than the first, in order not to put the public to sleep.⁴

By the same author, the following paragraph, which is even more explicit:

Whoever wishes to be heard in public must pay great attention to his auditors — especially those whom it is important for him to please. He should find out whether they are connoisseurs or not. In front of connoisseurs, he may play pieces that are a bit more elaborate and in which he has the opportunity of showing his ability in the *Allegro* as well as the *Adagio*. But before mere amateurs of music, who understand nothing about it, he had better play pieces in which the melody is brilliant and agreeable. He may then also play the *Adagio* a trifle faster than usual, so as not to bore that type of auditor.

All the above dealt especially with soloists; accompanists are permitted equal freedom.

In his *Nouveau traité de l'accompagnement du clavecin* (1707), Saint-Lambert authorizes the accompanist to play two or three chords over a bass note that indicates only one — provided that this note is of some length, and on condition "that these accompaniments will be in harmony with the melodic part." He permits the ornamentation of the bass, if it is not sufficiently embellished, or if "it drags too much, according to the taste of the accompanist." He allows one to play broken or non-broken chords, to introduce or not to introduce *chutes* (analogous to the *coulé* or *acciaccatura*). He permits one, inversely, to omit chords, or even to change them, when the harpsichord player decides that "others are more suitable."

He goes so far as to excuse errors in harmony:

Although two fifths or two octaves are forbidden, one does not raise scruples about it when accompanying a large chorus of music, where the sound of the other instruments covers the harpsichord to such an extent that it is not possible to judge whether or not he makes mistakes. . . . But when one accompanies a solo voice, one cannot be too religiously observant of correct usage, particularly if one is the sole accompanist, for then, everything is exposed.

The French are not the only ones to preach in favor of independence for the accompanist. We read Carlo Giovanni Testori, who, in his *Musica ragionata*, 1767, invites the accompanist, if the soloist plays an overly

⁴ *Essai d'une Méthode pour apprendre à jouer de la Flûte Traversière*. French ed. Berlin, 1752, chap. XVII, Sect. vii, §55.

simple melody, in a fast movement, to accompany him in longer note-values, in order that the solo might appear all the more embellished!

And we also read Geminiani, whose *Rules for Playing in a True Taste* (c. 1745) are quoted by Mr. Thurston Dart in his excellent book on the *Interpretation of Music*. He prescribes a certain number of artifices, rather similar to those that Saint-Lambert praised, "to keep the harmony alive." And among other things, the following: "Whenever the upper part stops, and the bass continues, he who accompanies must make some melodious variation on the same harmony, in order to awaken the imagination of the performer . . ."

And in spite of the triviality of the expression, may I remind the reader that Vivaldi, under the figured bass of one of the concertos dedicated to Pisendel, specifies, in three words, *per li coglioni* (for the . . . fools). This means that an intelligent accompanist does not need figures — and also signifies that no limits are imposed on his harmonic or contrapuntal invention, since it is assumed that he knows his profession, and that he has taste and discretion.

All this, which I apologize for having expounded at length (although I refrained from quoting numerous texts, as authentic as those above), all this, except for the few thoughts on the accompaniment, points at the negative part of the freedom of the interpreter — the simplifications that were allowed him, the tolerances in matters of technique, tempo, etc., that were his right.

Much more important is the positive side of the activities of the interpreter. And by that, I understand the enormous part of improvisation left to his free will — and in the very first place, the ornamentation of the melody. It is indeed the realm in which our musical mores are farthest removed from those of past centuries. This realm has been much studied; remarkable works have been devoted to it, in all countries. I shall therefore not attempt to give a view of the whole of the question; even summarized, it would require much more space than I could reasonably occupy here. I should like to touch on merely a few points, which until now have perhaps been given less attention than they deserve.

First of all, what purpose did improvised ornamentation serve, in the mind and in the views of the performers?

Concerning the harpsichord, the usual explanation is that the aim of the ornaments was to pad the sounds of an instrument that is incapable of prolonging them. François Couperin, who was familiar with the problem, said so in these very terms. It is therefore true. But it explains nothing with respect to the human voice, the organ, or bowed instruments, which are all able to sustain a sound, and with which, however, ornamentation

no less rich than that of the harpsichord was used.

Another answer: Quantz writes:

In order that a solo may do honor to its composer and to the person who performs it, it is necessary that

- 1) its *Adagio* be in itself singing and expressive
- 2) the performer [*l'Exécuteur*] must have an opportunity to show his judgment, his invention, and his knowledge of music. [Chap. XVIII, §48]

This conception is ancient. Remember the declaration of Adrian Petit-Coclicus, in 1552:

The singer who does not sing the piece as it is written, but also embellishes it, transforms, by means of the ornamentation, a *Cantus simplex, communis, planus, crudus* into a *Cantus elegans, ornatus*, a tasteless dish into a salted and seasoned viand [*Caro cum sale et sinapi*].⁵

Parenthetically, this salt and these spices are considered so indispensable that the composer, when he wishes his text to be rendered as it is, without any addition, must take the precaution of so specifying. And such indications are extremely rare.

In his *Sfera armoniosa* of 1523, Quagliati requests the violinist to be satisfied to embellish his part with trills, but without *passaggi* (ornamental passages, *tirate*, etc.).

Grandi, in 1628, p. 2, 4th Sonata: "Sonata come sta." Johann Horn, *Parergon musicum*, 1663, asks that the performer limit himself to simple bowings and trills, instead of obscuring (*verdunkeln*) the melody by means of all sorts of ornamentations. Domenico Mazzocchi, in the *Lamentation of Euryale's Mother* (*Planctus Matris Euryali*), 1638, at the end of the vocal part: "Cantatur, ut scribitur, rigoroso."

I shall spare you better-known quotations. To repeat, they are not, however, found in great quantities. I do not believe I have met with more than twenty, in the repertory of two centuries of instrumental music.

On the other hand, from the 16th century on, not only are entire treatises devoted to the art of embellishing or varying a melody, but there is hardly a general method that does not reserve at least one chapter for this technique of ornamentation. And all the masters, with three or four exceptions, which include J. S. Bach and François Couperin (who cling to their own ornamentation), lay down as a principle that the performer is free to choose his ornaments, to add some of those the author has provided for, to take some off, "if one finds that they are not well suited to the piece" (Saint-Lambert). I refer the reader to Saint-Lambert, to Bailleux, to Galeazzi, to Blanchet, who writes in 1756:

It is not necessary to adhere slavishly to the embellishments that are announced by the signs; if this were the case, it would be impossible for the same music, always presented with the same ornaments, not to offer to the ears a sample of monotonous beauty.

Thus we are brought to the motives by which the practice of embellishing the melody can be explained:

⁵ *Compendium Musices*. On the traditions of interpretation in the 16th century, I refer the reader to Ernest T. Ferand's paper read at the Congress of Basel (1949), which was taken up again and developed under the title: "Soûaine and Unexpected" Music in the Renaissance, in *The Musical Quarterly*, January 1951.

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we have already found the desire to prolong the sounds of instruments having too short sonorities, to show proof of one's complete musical knowledge, and now the desire to avoid monotony, which would be attached to works heard again without any changes.

But that is not all. However unpleasant it may be to leave, for an instant, the ethereal spheres of great art for flatly material considerations, it is impossible not to take into account a certain commercial — and didactic — aspect of the question of ornaments.

Much vagueness, many contradictions between the tables of ornaments that the old masters place in their theoretical writings or at the head of their collections of pieces may be explained by awkwardness in writing; just as often, it is a matter of letting a certain amount of obscurity prevail, which their lessons, given personally to the students, will dissipate.

Let us read a few texts:

Denis Gaultier, *Pièces de luth* (1669), Preface "To the amateurs of harmony": ". . . if anyone has trouble making sense of what is in my book, I shall enlighten him with the greatest pleasure, if he does me the honor of coming to see me."

D'Ambruis, *Livre d'airs* (1685), "Notice":

I flatter myself that those who will want to improve themselves in the art of singing will derive satisfaction from this book, provided they are helped ever so little by skilled Masters. Those who may wish to do me the honor of consulting me will discover facilities which cannot be expressed on paper.

De Machy, *Pièces de viole* (1685), "Very necessary advertisement" etc.:

I declare to all persons who have some of my books, and even to those who may not have any, that they will do me an honor when they will wish to confer with me about my pieces and on what I put forth. Every Saturday, I shall be in a position to receive them, from three to six, at my home, where I shall show them the practice of all the rules about which I have spoken. . . .

Jean Rousseau, *Traité de viole* (1687), "Forward":

I do not promise that this treatise is so clear and so intelligible, that one may acquire the art of playing this instrument without the help of any teacher. . . . on the contrary, I maintain that it is impossible to learn to play an instrument regularly, without the help of a master, and furthermore, one will understand, through this work, the necessity there is of having recourse to those who teach, in order to learn the performance and practice of the rules, of which I give the mere theory. . . .

Montéclair, *Principes de musique* (1736), after having set forth the principal signs of ornamentation, adds: "The masters will teach better, orally, the manner of playing these ornaments well, than anything one could say in writing."

Merchi, *Le Guide des ecoliers de guitarre* (c. 1777): ". . . I am not speaking of ornaments; we know that they are better demonstrated by a good master than in a book."

Daquin, *Ier livre de pièces de clavecin* (1735), "Advertisement":

If there is in my pieces some passage that should prove troublesome in matters of fingering, as well as *certain embellishments which I do not mention*, it will always give me great pleasure to explain it to those who will do me the honor of asking me about it. [Italics mine.]

We find analogous texts by Corrette (1753) and many other composers of the same epoch. They manifest, in a certain measure, a preoccupation with business, but at the same time, they give evidence of a desire — legitimate, after all—to preserve the secret of their style as much as was feasible.

Indeed, ornamentation expressed, better than any other element of the art of the interpreter, his own style, his taste, his personality. He did not always like to put it within the reach of anybody at all. Hubert le Blanc, author of a savory little book, well known to musicologists, the *Défense de la basse de viole*, manifests that type of resistance in picturesque language: "Certain hands of students have made their master tremble, lest they strip him, like the blue jay, of the peacock feathers which are foreign to him, and with which another person, in a short time, will adorn himself as well as he had." Such is the meaning of the anecdote related by Titon du Tillet in his *Parnasse françois* about Marin Marais, spying (just as Ernst was to do on Paganini, by renting, in a hotel, a room next to his) on his master, Sainte-Colombe. The latter had arranged for himself, in the branches of a mulberry tree, a small shelter, in which he shut himself, "in order to play the viol there, more tranquilly and deliciously. . . . Marais used to creep under this small room; he heard his master, and availed himself of several passages and special bowings, which the masters of the art like to keep to themselves." (This tends to reinforce the opinion that neither the treatises nor the bowings and fingerings marked by the composers in their editions, give us, save for extremely rare exceptions, the secret of their performance when they were their own interpreters.)

Improvised ornaments, more than anything else, showed the genius of the performer (that is the expression of Galeazzi, as late as 1791). Johann Christian Bach and Ricci, in their *Méthode ou Recueil de connaissances élémentaires pour le Forte-Piano ou clavecin*, express themselves thus, in speaking of the ornaments and "practices" of each interpreter:

Of these practices, some please more than others, and, far from being able to subjugate them to rules, it would not be possible to determine them, but genius finds them, the heart feels them, and all the art in that field consists only of knowing how to kindle in one's own heart the fire one wishes to bring to the heart of others. . . .

This brings us quite naturally to a final aspect or to a final aim of ornamentation: the reinforcement of the expressive power of a text, or a more or less radical change of orientation in its expressive quality.

Ornate interpretation could enliven a text, or, on the contrary, darken it. I shall limit myself to two examples, both taken from the sonatas of Corelli.

The first is a slow movement, the *Grave* of the Sixth Sonata of Op. V, of which you may compare the simple

version and the ornate version, as it appears in the edition of Estienne Roger (edition number 357), published in Amsterdam around 1710, and then reprinted by Mortier and by Walsh. It is unnecessary to reproduce it here, since the re-edition of J. Joachim and Chrysander (Augener No. 4936c) is easily accessible. I also consider it useless to return to a question that was raised several times about the authenticity of the ornamentation; it is by Corelli himself: in specifying the date of the counterfeit by Walsh and Hare, December 1711, Mr. William Smith⁶ removed the last possible doubts.

It is hardly necessary to emphasize the extent to which this ornamentation modifies the character of the *Grave* in question, the sober grandeur of the bare text giving way to a voluble grace, which is almost at the opposite pole.

A no less profound change may take place in fast movements, when they are given a more or less improvised ornamentation. We possess relatively few sources of information concerning the embellishments of *Allegros*, but enough of them are extant to warrant the acceptance of the principle of these embellishments. May I refer the reader, on that subject, to the few pages I have devoted to it in *Corelli et son temps*.⁷ For the moment, I shall merely quote the version that Matthew Dubourg, one of the best (English) violinists of the generation following Corelli's, left of a gavotte (Op. V, Ninth Sonata) in a manuscript that includes seven sonatas treated in this manner.⁸ One grasps, in this ornamentation, the mechanism of an improvisation that becomes progressively more emancipated: the first three measures are faithful to the text; then a few added trills intervene, after which decorating gives way to genuine, brilliant variation.

Stranger is the treatment of the modulating middle section (Ex. 1). Here the atmosphere changes, and

Ex. 1

Corelli

Dubourg

Middle section

Dubourg imprints an almost pathetic character on a phrase which, in the original, was not animated by any expressive intent.

To conclude this discussion of expressive ornamentation, it will suffice to give one example of two measures, taken from Leopold Mozart's violin method;⁹ this example in itself is as eloquent as a whole sonata. Leopold Mozart examines, among the diverse types of trills, the one that a performer might be tempted to play on the notes C-D#; he notes, under the example: "Here the trill sounds very feeble" (*Hier klingt der Triller sehr ehlend*), and he suggests, in such a case, that the trill be abandoned and replaced by an equivalent ornamentation: "There is only one case where it seems as if the trill might be made out of the minor third or augmented second, and a great Italian master teaches his pupils thus. But in such case it is better if the trill be wholly omitted and in its place a different embellishment be used." And here is the equivalent he proposes:

Ex. 2

Adegio

It is quite clear that he developed the type of pathetic tension implied in the trill under discussion to such an extent as to proceed from a two-note pattern to a sort of recitative in abridged form.

From all this, it seems, one can gather that the faculty of ornamenting the melody was part of the thousand and one liberties the performers enjoyed; it could be inspired by very diverse motives, which I recapitulate: the desire to pad a sonority, the desire to show one's science, the desire to prevent monotony, the desire to express a personality — either authentic or invented — by accentuating or modifying the character of the work, to the point of occasionally betraying its spirit.

I shall not dwell upon this last, evidently abusive tendency. Human nature being what it is, one does not suppose for an instant that all performers were capable of keeping within fair bounds, or had enough inventiveness to do better than the composer, to whom, willy nilly, they brought their collaboration.

A violinist of the end of the 18th century, Michel Woldemaz, noted, as scrupulously as he could, the

⁶ William C. Smith, *A Bibliography of the Musical Works Published by J. Walsh during the Years 1695-1720*, London, 1948.

⁷ Paris, 1954, pp. 92-96; in English, New York, 1956, pp. 109-20.

⁸ *Corelli's Solos: grac'd by Doburg* (Alfred Cortot collection).

⁹ *Versuch einer gründlichen Violinschule*. Augsburg, 1756. p. 218; English transl. by Editha Knocker, London, 1948, p. 187.

"practices" of Viotti, Rode, Mestrino. The last-named moved his audience by using, in slow movements, a sort of continuous glissando, between all or almost all the notes of the melody, the "coulé à la Mestrino," which must have been something particularly disgusting. And this was happening very close to the year 1800! And his emulator, Lolli, in his old age made use of a similar style, which the Italians called *maniera smorfiosa* (sickly manner), and which was so contagious that Salieri, in Vienna, had to have a decree promulgated which stated that singers or instrumentalists who continued to practice this method would be banished from the musical organizations he controlled — the Court Theater and the Society of Music.

The turn of the 18th century to the 19th did not, as is sometimes affirmed, mark the peremptory disappearance of these habits — at most, a strong slackening.

In 1806 Dussek, at the beginning of an *Elegy* for piano, deems it necessary to specify: "senza ornamenti."

In the *Encyclopédie méthodique* of 1818, in the article *Sonate*, de Momigny praises a certain Mme. de Lanoue for her manner of interpreting a sonata by Mozart: "She allows herself," he writes, "a few additions in the *Cantabile*, but they are in such good taste that Mozart himself would applaud them."

Spohr, who has a solid reputation as a purist, praises, in his *Autobiography*, the way Eck the younger, playing a quartet by Krommer, knows "how to embellish the poorest spots by means of the most tasteful flourishes."

The same Spohr, in his *Violinschule* of 1831, prescribes that the student preparing to perform a concerto examine, among the singing passages, those that require enlivening by an expression which should embellish them, by means of trills, etc. In the quartet, the student will judge, while studying the score, "which ornaments he may add, and in which period he will place them." It is only in the orchestra that the non-soloist musician should abstain from all ornamental notes.

The *Art du violon* by Baillot in 1834 gives a detailed theory of ornaments: "The imagination invents them, taste is intent on diversifying them," etc., etc. I remind the reader that Baillot was a professor at the Paris Conservatoire, that he introduced Beethoven's Concerto and his quartets in France, that he represented, to his contemporaries, the purest and most austere taste.

Well, two very short examples will show you how far this purism is still removed from ours.

A paragraph from his *Art du violon* treats *rubato*, which he calls *temps dérobé*. He writes:

It tends to express trouble and agitation, and few composers

have noted or indicated it: the character of the passage generally suffices to incite the performer to improvise according to the inspiration of the moment. He must make use of it, so to speak, only in spite of himself, when, carried away by the expression, it forces him apparently to lose all restraint, and thereby get rid of the agitation which obsesses him. . . .

He adds: "We give examples of that type of stress here only to inform about its usage and thus to prevent the abuse that might be made of it."

And here are the "non-abusive" examples: a fragment of the *Maestoso* from the Nineteenth Concerto by Viotti (second idea, in the re-exposition) and the beginning of the *Rondo* from the Eighteenth Concerto by the same composer, with Baillot's annotations, which accompany the musical quotations (see Ex. 3).

I could prolong this edifying survey: the mere abstract of a certain number of concert programs reveals, far into the 19th century, virtuosos capable of doing as they pleased with works they interpreted. Just think that in February 1849 the celebrated Marie Pleyel, playing in Brussels, fabricated a concerto with the *Larghetto* from Chopin's Second Concerto (Chopin was still alive!), to which she linked the second part of the *Concertstück* by Weber, and that the critics expressed great admiration.

Ex. 3

Temps Dérobé

Passage tel que l'auteur l'a noté (19^{ème} Concerto de Viotti)

Maestoso, ♩ = 104

Apperçu [sic] de la manière de rendre ce passage

18^{ème} Concerto de Viotti

Presto

Apperçu [sic] de la manière dont ce passage peut être rendu la dernière fois qu'on le répète dans ce rondo.

But we have said enough on this collateral point, which consisted in showing, or at least in trying to show, that the offensive begun around 1750-1780 against the liberties of the interpreter had not completely ended by the end of the 18th century, but had continued at a much slower pace, after having already attained, from 1800, the major part of its aims.

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Philippe de Monte, an outstanding Flemish composer of that period, shares many stylistic features with his pupil Jan de Macque. Little is known about the Italian Agostino Soderini except that, around 1600, he functioned as an organist in Milan where a number of his works were printed in 1608.

The present edition is arranged for recorder consort SATB. However, with very small adjustments, it is possible to substitute a second soprano for the alto and an alto for the tenor; a separate part for a tenor II, substituting for the bass, is included.

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The Ricercare, developed during the 16th century from the vocal Motet, is (like the Fantasy and the related Canzona) a forerunner of the Fugue, with a strict thematic treatment of voices imitating, or more literally "searching for", each other.

Among the masters who perfected this form, Girolamo Frescobaldi, organist at St. Peter's in Rome in the early 17th century, was the most famous and outstanding. He combined in his compositions a rich polyphonic structure with a boldness of harmonic invention that was rarely equalled in his time.

The two pieces in the present edition are transcribed from organ works first printed in 1635 in a collection called "Fiori Musicali". As their titles indicate, they were originally written for use as interludes at specific places of the church service.

We know that Frescobaldi, in his own playing, often used a free, improvisatory style, particularly with regard to tempi. In any case these should not be taken too slowly but at a lively alla breve pace. The commas are suggestions only; sometimes there is more than one possible way of phrasing. — **E.K.**

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The victory is now complete; the liberties of the interpreter, which we have summarily inventoried, are things of the past. One cannot imagine their being re-adopted in current practice, unless one supposes a complete overthrow of our musical universe.

But perhaps there may be reason for performers who devote themselves to the resurrection of old music to try to recapture a part of these lost liberties.

We all know certain methods of teaching old music that give it the aspect of an impregnable fortress, surrounded by ditches and traps, where each ornament is presented as a crucial problem, to which there is only one proper solution, hidden behind thick clouds, through which only master initiates may hope to pierce. This results in two unfortunate consequences: excellent musicians, attracted by the art of the 17th and 18th centuries, steal away from it, because they are persuaded that it is much too difficult and that they will always be barred from access to it.

If they persevere, they run the risk of eternally moving in it at a constrained pace, as if they were continually threatened with the worst sanctions. And the music they had wanted to resuscitate dies for the second time. It dies of boredom.

I should like the present study, however incomplete it may be, to fortify the will of musicians who are in revolt against this abusive rigorism, this species of terrorism — which *historical data do not justify*.

Although it may be true that not everything is permitted, that certain shortened appoggiaturas are high treason against music, that there is no excuse for harmonic or contrapuntal anachronisms, we must bear in mind, when it comes to minor details, both the supreme indifference with which the composers regarded them, and their differences of opinion, when they condescended to express one. For example some, in reference to the *port de voix*, prescribed that its value be borrowed from the note preceding the one where this *port de voix* ended, others deducted from that very note; some assigned a definite value to it, others a completely different one, or left it undetermined, and more often relinquished the choice of ornaments to the discretion of the interpreter.

And all of them, throughout two centuries, were full of indulgence for those who transgressed the very principles they had developed.

Here are two examples, intentionally placed some distance apart in time, for reasons of conciseness: In 1666, de la Voyer-Mignot: "It is not that rules should be rejected, in such manner that they may be used only according to one's whim, but there is always reason not

to observe them, when one wishes to do something better" (*Traité de musique, revue et augmenté*).

Nearly one hundred years later, Dupuits, in 1741: "It does not matter if one deviates slightly from the rule, provided that the piece is rendered with as much feeling and as perfectly as if the rule had been followed" (*Principes pour toucher de la vièle*).

There remains one final argument to put forth, in favor of freedom — controlled by taste and a sufficient sense of historical facts:

In the 17th and 18th centuries there are very clearly differentiated Italian and French styles, and a slightly less fixed German style, according to Quantz's own admission (1752).

But these national styles, in France as well as in Italy, are capable of admitting countless variants, according to cities, leaders of schools, and momentary fashions; this ought to make us more prudent, in relation to the exactness with which the interpretation of a given piece can be established.

But there is more to this. Even under the old regime, countries and towns communicate with each other. French and German courts import Italian virtuosos, French dance orchestras are in demand as far as Scandinavia, Rhenish princes employ French musicians. In Paris, La Pouplinière has, at his home, as part of his household, German and Czech harpists and horn players. The Concert Spirituel, in Paris, and similar institutions abroad, organize a constant movement of instrumentalists and singers.

Is it possible to believe, in good faith, that there is no exchange of influence between them, that compromises were not established between national and local styles — in relation to ornamentation, tempos, keyboard fingerings, violinists' bowings, realization of figured bass?

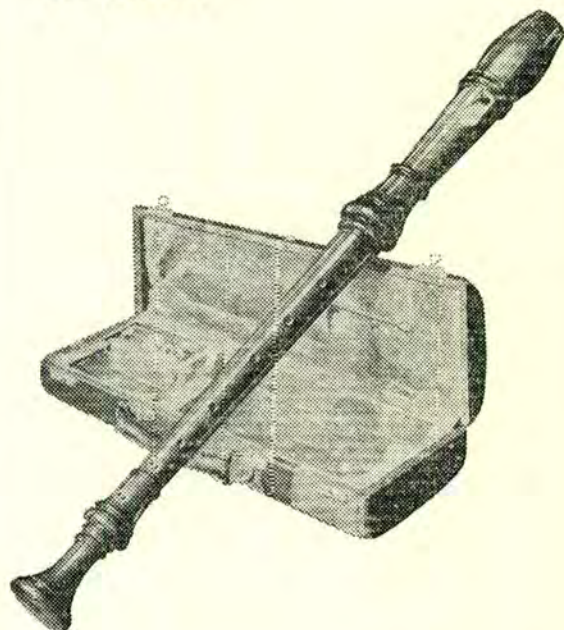
I shall end on this question. Let no one see there a sign of that "French levity and baladry" for which John Playford reproached my compatriots in former times. I ask because, although I have given it careful consideration for a long time, the question does not seem to me to be entirely resolved — or easy to resolve.

At what margin of freedom one should stop, in order not to risk anarchy, how to reconcile life's pulsation with respect for historical likelihood, no ready-reckoner could presently indicate with absolute certainty. It is not even being overly pessimistic to renounce absolute truth in that matter.

But to approach it as closely as possible seems to me an enviable task. Many masters have devoted themselves to it, in the present century, from Arnold Schering to Thurston Dart. If it happens to tempt some musicologist of the young generation, this long account will not have been useless.

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✓ Stützfingering Un-Buttressed

BY FLAUTO PICCOLO

Buttress-fingering has again become a fashionable topic. It has been mentioned in several recent issues of this magazine¹ and crops up frequently in my correspondence. Any discussion of it seems to fall naturally into three divisions — defining the term, assembling and considering the evidence of its use in the past, and arguing for or against its renewal today.

Defining this somewhat peculiar term is no problem. It was invented in our day by F. J. Giesbert, who termed the supporting or buttressing fourth finger *Stützfinger* (from the German verb *stützen*, to support.) He introduced the term and technique in the second of his recorder tutors, the *Method for the Recorder in F* (Edition Schott 4469, RMS 427) from which I quote the opening passage:

One will find time and again that a player will try to give more support to his flute by putting the little finger of the right hand on the end of the instrument, or the third finger of the right hand alongside the flute; some players even keep the little finger of the left hand under the flute, others do the same thing with all unoccupied fingers. Quite obviously there is a need for an extra supporting finger. To get out of all this trouble, the fourth finger of the right hand has once and for all been appointed to this task. Besides this manner makes it much easier to play the lowest tone of the alto recorder, the low F, for the system is so calculated that the hole for the right third finger is almost always closed. It opens in the 18 tones of the first 1½ octaves from F' to Bb' only twice, for the low and high A. The fork positions lose their difficulty and seem to come about quite naturally. . . . Aside from these advantages in the application one also obtains much purer intonation of the 'half-tones' and consequently much easier playing in difficult keys.

Overlooking the problems caused by the wretched "translatese," this is a clear enough definition. Incidentally, Giesbert's earlier *Method for the Recorder; 100 Dance Tunes and Melodies* (Schott & Co., Ltd.) doesn't have a suggestion of buttress-fingering.

A great deal more remains to be done about the second aspect on the agenda. In fact, the discussion of the use of supporting fingering during the Renaissance and Baroque must go on and on until we have examined and interpreted every one of the old method books extant. In this connection I would like to add one more early tutor to the list of those that do not teach buttressing, Philipp Eisel's *Musicus Autodidacticus*, a do-it-yourself method published in 1738. Its fingering chart may be seen in facsimile in the appendix to Hugo Alker's not very useful *Blockflöten-Bibliographie* (Vienna, 1960). I believe it is still too early to draw conclusions, but may I venture the tentative observation that the presence of the buttress technique in a good many French and English sources and its absence from any German books examined thus far

suggests that this technique had no part in a tradition of recorder playing which culminated in the music of Bach and Telemann.

The most interesting and often vexing side of this business is the argument over its validity today.

After a series of letters and discussions, I finally decided to draw up a Buttress-Fingering Poll which I sent out to leading recorder performers in several countries. It asked the following questions:

1. Were you taught (or did you teach yourself) buttress-fingering?
2. Do you now advocate its use in teaching?
3. Do you employ it in your own playing technique?
4. If so, for what reasons? If not, for what reasons?

I have received answers from fourteen performers to date — Martha Bixler, LaNoue Davenport, Carl Dolmetsch, Mario Duschenes, Shelley Gruskin, Paul Jordan, Erich Katz, Bernard Krainis, Eric Leber, Alfred Mann, Joel Newman, Morris Newman, Colin Sterne, and Daniel Waitzman. After looking over the results I doubt whether many recorder players in the future will be troubled by this issue. Carl Dolmetsch speaks for the majority when he writes, "for me, 'buttress fingering' has antiquarian, rather than practical interest."

Here are the answers in tabular form:

	Yes	No
Question 1	4	9
Question 2	2	11
Question 3	3	10

Genuine buttress-fingering has only two advocates here. One of them argues, as did Giesbert, that "there are notes whose pitch and/or quality are noticeably improved by buttress-fingering . . ." All the rest oppose closing the hole, with four specifically remarking that this produces poor intonation. One-third of the group recommends a thumb rest of one sort or another for more support.

Many of the participants noted the need for temporary support alongside the instrument. This is, needless to say, not the classical buttress-fingering of Hotterterre's fingering chart² and of the Giesbert method. Bernard Krainis favored some supporting work of this

² Edgar Hunt notes that "the first suggestion of 'Buttress fingering' (what an awful name — originated by the translator of Giesbert's book!) may be in Jambe de Fer's *Épître musicale*, 1556, as it appears in his chart for the notes Bb, C, C#, and D (descant fingering). It is also in Hudgebut and others *before Hotterterre*." (From a letter of June 18, 1962, for which I am grateful to Donna Hill.)

¹ See letters in this issue and in the issues of May and August, 1962. — Ed.

kind so strongly that I could not include his redefined view of the buttress in the statistics given above. Instead I shall quote from his well-reasoned arguments as a conclusion. He suggests "the temporary employment of the left fourth finger to help support the instrument when the right hand fingers are in an awkward situation, i.e., in a trill from F# to E." But even this device is "only a temporary expedient . . . its steady use inhibits the fullest freedom and flexibility of the other fingers of the left hand. It also requires two motions to cover (up and then down), rather than only one (as when the finger is correctly poised over its hole). Under no circumstances should the 'buttress-finger' cover a hole—for obvious intonational reasons."

—Joel Newman

The Amateur's Wandering Thumb

BY COOK GLASSGOLD

General opinion is in agreement that the left thumb is a mighty important appendage in recorder playing. Its significance in dashing off arpeggios, skips, and jumps, or just moving rapidly back and forth from the first to the second octave cannot be overestimated.

But just watch the poor, perspiring amateur trying to tame this errant member. It skitters back and forth like a "poor wandering traveller." When it should be slipping to and fro with an unobtrusive, slight flicking motion over the hole intended as its home, it jabs an inch or more beyond the aperture. And then it fiddles about desperately to find lodging for its nail in the required position for an upper octave note.

All this takes time, something woefully precious when one is faced with an array of 16th-notes in an allegro or presto.

It is my impression that the thumb is more recalcitrant to training than the lackadaisical fourth finger of the left hand. Yet it *can* be trained and in so doing will lift the level of amateur technical competence and be reflected in improvements in other aspects of playing.

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SUMMER ACTIVITIES (continued from page 2)

The staff includes Martha Bixler, Morris Newman, Shirley Robbins, Arnold Grayson, Bluma Goldberg Jacobs, and Colin Sterne. For more details, see the February, 1963, issue of this magazine. Write to: Music and Art Center, Goddard College, Plainfield, Vt.

North Carolina. Brasstown. June 24-29. The John C. Campbell Folk School, Fourth Recorder Workshop. Eric Leber, Recorder Director. Classes for all levels of recorder playing with students meeting together in the evening to sing, play recorders, and dance. Also outdoor activities. Write to: Mrs. Georg Bidstrup, John C. Campbell Folk School, Brasstown, North Carolina.

Vermont. Weston. August 14-24. Kinhaven Music Camp. David Dushkin, Dorothy Dushkin, Directors. Program oriented toward ensemble playing including strings and other woodwinds. Choral singing, lectures, concerts, and outdoor activities. Write to: Kinhaven Music Camp, Weston, Vt. (See also advertisement in this issue.)

Wisconsin. Milton. July 5, 6, 7 — weekend. The Second Baroque Music Festival, Milton College. Group instruction for recorder players of all levels, Katherine Bowers in charge. Strings, Chorus. Write to: Baroque Music Festival, Milton College, Milton, Wis.

CANADA: In the Laurentians. June 30-July 28. Otter Lake Music Centre of Canadian Amateur Music Making (CAMMAC). Mario Duschenes and George Little, Directors. Recorder courses for all levels, including a course in ensemble playing. Other courses in choral singing, music reading, voice, guitar, viol playing, chamber orchestra, chamber music, and French conversation. Supervised program of activities for children including recorder instruction and the Carl Orff method. Write to: Secretary, CAMMAC Music Center, P.O. Box 195, Outremont 8, P.Q., Canada. (See also advertisement this issue.)

ENGLAND. A number of activities are open to recorder players who plan to be in England this summer.

Barford, Warwick. June 29-30. Course: Instrumental music of Shakespeare's Time, including four lecture-recitals conducted by Carl Dolmetsch and Joseph Saxby. Write to: Westham House, Barford, Warwick, England.

Wimborne, Dorset. August 4-11, August 11-18. Canford Summer School of Music. Course in Teaching the Recorder. Director, Robert Salkeld. For all levels. Also

other courses in strings, chamber music, wind instruments, conducting, vocal music of the two Elizabeths, and Scottish Country and Highland Dancing. The Canford Choral Society will also perform. Write to: Canford Summer School of Music, 20 Denmark St., London W.C. 2, England.

Haslemere, Surrey. July 12-20. The Thirty-Ninth Haslemere Festival. Dr. Carl Dolmetsch, Director. A large and varied program of music for recorder, voice, viola da gamba, harpsichord, and other instruments, with such composers as Bach, Byrd, Handel, Couperin, Purcell, and many others represented. Also on the schedule is a series of 5 children's concerts. Performers include soloists Joseph Saxby — harpsichord, Nathalie Dolmetsch — viola da gamba, Robert Spenser and David Channon — lutes, and the Dolmetsch Consort of recorders and viols and also the Haslemere Festival Orchestra and Chorus. Write to: The Secretary, Mrs. A. H. Evans, Greenstead, Beacon Hill, Hindhead, Surrey, England.

London. Grove House. August 1-8. The Recorder in Education. Recorder Playing. A course titled "The Recorder in School" will be given by Miss Freda Dinn for all levels of recorder players. Also ensemble coaching will be given in groups according to technical proficiency, with a special class for beginners. Non-teachers are welcome. The staff includes Edgar Hunt (Chairman), Carl Dolmetsch, Walter Bergmann, Freda Dinn, Brian Bonsor, and Brian Crispin. Other activities are ensemble playing, lectures on recorder technique, repertoire and history, and concerts. Write to: The Summer School Secretary, The Recorder in Education, Wealdview, Petworth Road, Haslemere, Surrey, England.

Many counties in England hold week-end courses in recorder, and at least ten evening institute classes for recorder are held in London. American visitors are advised to call at Schott & Co., 48, Great Marlborough St., London, W.1. (near Oxford Circus) where the latest class bulletins are posted.

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—Lee Rosenthal

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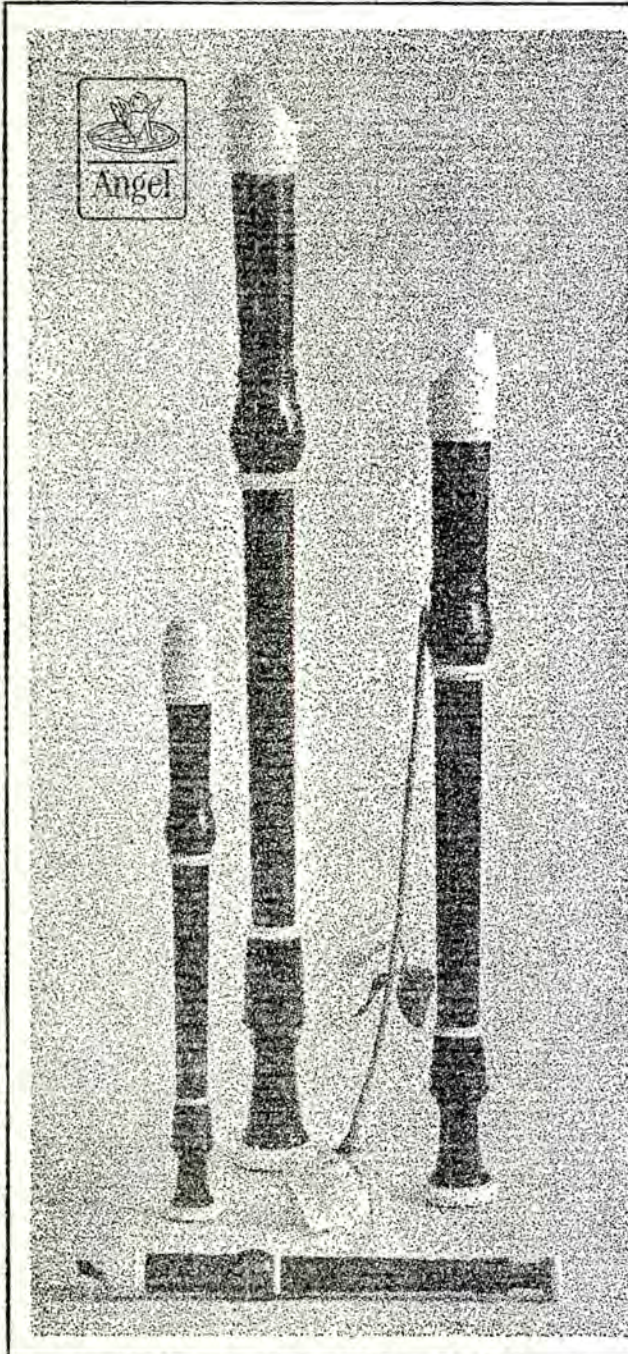
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BOOK REVIEWS

MARTIN A. LOONAN. *Guidebook to Published Recorder Music: 13th to 17th Centuries*. New York: privately published, 1962. Dist. by the author, 155 West 81st Street, N. Y. 24, N. Y. \$1.00

HUGO ALKER. *Blockflöten-Bibliographie. Aufführungspraxis, Literatur, Spielgut. Biblos-Schriften Band 27. Ergänzungen und Nachträge; Anhang: Instrumentenkunde. Biblos-Schriften Band 28. Wien: Universitätsbibliothek, 1960, 1961*

Die Blockflöte. Wiener Abhandlungen zur Musik-wissenschaft und Instrumentenkunde, Band 1. Wien: Verlag H. Geyer, 1962

A short while after publishing his first *Guidebook*, which dealt with the late Baroque, Loonan has offered this second volume covering all the preceding centuries. Though the book is not more voluminous, it is a much more ambitious enterprise in many respects. Only a small proportion of early recorder music is "original" in a strict sense of the word. The bulk of the material consists of arrangements of music of many different styles and periods, either written for voices or, if instrumental, designed for viols or for no specific instruments at all. Therefore, any organization of the material was bound to be difficult and problematic.

In an introductory text, the author establishes six pairs of stylistic contrasts: vocal — instrumental, secular — religious, homophonic — polyphonic, modal — keyed, metered — unmetered, structural — expressive. These he attempts to connect with certain historic periods and forms. It is obvious that the resulting oversimplification may lead to some misconceptions, particularly in the minds of uninitiated readers with no background of music-historical knowledge and little practical experience. On the other hand, the author argues correctly that *some* classification, even if questionable in this or that respect, is a necessity because without it "we have only an incoherent mass of data." I am inclined to go along with him on this in principle, if not in all the details of his reasoning.

Loonan does not claim completeness for his catalog and cautiously heads the music lists as "Examples." Music playable on recorders but in editions not so designated is supposedly not included, but this self-imposed rule is not strictly kept: books like Gennrich certainly do not fall into any category of "recorder music," while some commonly used and well-known specific recorder editions are missing.

However, most important is the cataloging of the music itself. Even the shortest bibliography, if it is to

help those who need such help most, has to be precise, free of errors, and must supply the needed information in clear terms. In some of these points, I am afraid, the book falls short. For instance, the listing mixes composers and editors (although marking these with an "Ed.") instead of making separate columns. Thus, if a collection contains only works by one composer, the composer's name appears and no editor is mentioned; but if there are two or more composers, only the editor's name is listed, and no composers. This practice seems entirely arbitrary. By comparison, the small bibliography of ARS Editions which recently appeared in this magazine (Volume III, Number 4) is exemplary.

It would also have been helpful to add composers' first names. Music history knows any number of composers named Rossi or Praetorius; there are, for instance, some recent recorder editions of music by Michel Angelo Rossi, no relation to Salomone Rossi. Some people might confuse Britton (Thomas) who lived around 1700, with Benjamin Britten, and don't think this is a joke: I have experienced just that case.

Another thing I miss is a list of *all* the publishers mentioned, with their location. Loonan has a partial listing of abbreviations in the beginning of the book, and it



Music-making angels. Detail of woodcut from the "Schatzbehalter." Nuremberg, Anton Koberger, 1491.

would have been fairly simple and very helpful to make it complete, including the American agents for foreign publications. Possibly the author is influenced by the ease with which one can identify and order recorder music in New York City and maybe a few other metropolitan centers. Out in the country, recorder players have a harder time to find and get their material. And how many recorder players, I wonder, would know that "cent." means Centaur-Editions, particularly since these are here attributed to the wrong publisher? Hargail has never published the Centaur-Editions; these were originally published by Clarke & Way and for the past five or six years have been taken over by Carl Van Roy.

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Quite a few misprints are in the book, and some misspelling of names which are obviously not misprints because they happen consistently. Giesbert is spelled "Giesebert", and the Austrian composer Paul Peuerl is misnamed "Puerl." The correct title of one of Rosenmüller's works is *Studentenmusik*; the plural of the German word *Lied* is *Lieder*. I could point out many more such little errors, but of course these are trifles. The only annoying thing about them is that, with a little more care, better proofreading, and more diligent research they could have been avoided.

More serious is the fact that some music is classified under the wrong heading. Michael Praetorius' "O Lux Beata" and Scheidt's *Six Chorales* are listed under "Vocal Music Adaptations." They are nothing of the kind: both are transcriptions from original organ compositions.

At the end of the book is a table of composers with their life dates. This instructive supplement should have been written in a more direct relation to the listings of the works. As it is, it contains names not to be found in the catalog, and vice versa. What, for instance, has Hans Sachs to do in such a compilation? If he ever wrote any music particularly suited for recorder playing, this is news to me. The tunes of the German *Meistersinger* are meaningless without their words, and while it is, of course, possible to play almost *any* melody whatever on recorders, from the Gregorian Chant to Tchaikovsky, it could hardly be justified to include such information in a list otherwise so limited. Indeed it contradicts the stated purpose of the author.

Having so many complaints might give the impression that there is no merit to Loonan's *Guidebook*. I do not wish to imply that at all. This is an attempt in a field which so far has little and if for no other reason it will be of assistance to many recorder players. But works of this character are demanding. Their preparation is often a thankless job that needs minute labor, infinite patience, and thorough workmanship in all details. I have the feeling that a little more time, a little less haste in producing the book might have made it more successful. And I would be less than honest if I gave it unqualified praise just because the intention is good and praiseworthy.

It so happens that another recorder bibliography, in two volumes, has just come in for reviewing. In it, Dr. Hugo Alker, a librarian at the State University of Vienna, first lists sources and general publications about recorders and recorder music, then methods and didactic works, and finally the music itself in alphabetical order within a few broad categories such as soprano and continuo, alto and continuo, trio sonatas, or duos, trios,

consorts without accompaniment. There are no divisions by period or stylistic marks. An occasional evaluation by a star means that the piece is commended as good, yet easy. Also, there are short comments after some entries.

The books are, of course, in German, which will limit their usefulness in this country. A more severe limitation is that they consider almost exclusively German (or Austrian) and a choice of English publications, completely ignoring the rest of the world including the United States. Maybe that was intentional, but if so, the intention is nowhere hinted in text or title. Judging from one sentence in the foreword, the author knows of the existence of the American Recorder Society, but apparently he has never heard of the many recorder publishers in this country and their output. The fact that American publications, through the rate of exchange, are expensive and therefore not too commonly used in Europe need be no reason for their exclusion from a bibliography that aims to give, and should give, all-encompassing information in our field.

The same narrow outlook is found in some sections of the accompanying text. A listing of recorder makes, for instance, names, besides Dolmetsch, only a few German and one Austrian brand, although these few are treated with a loving and detailed description worthy of an advertising folder. The author's excuse, or justification, for his limited choice is rather lame. We acknowledge the high quality of most of these German products and they may deserve every bit of the author's praise, but for a book of this kind it will not do to relate a few personal experiences and disregard all the rest. A travel folder can claim such right; but a world map in which much of the space is left blank would be unfeasible.

Altogether, the text is a mixture of brief but solid historical information and down-to-earth practical advice. Very nice are the facsimile pictures at the end of the first volume, showing pages from Martin Agricola's *Musica Instrumentalis Deudsch* of 1532, also from Sebastian Virdung, Michael Praetorius, and others. A separate volume by the same author about the recorder in general contains in the main a reprint of this text, omitting the bibliography but adding a chapter comparing antique recorders, as preserved in some museum collections, with present-day models. This chapter is probably the most original contribution of the whole book, giving many examples with their exact measurements, etc. It will be valuable to recorder makers and to anybody else interested in the particular problems of recorder construction.

—Erich Katz

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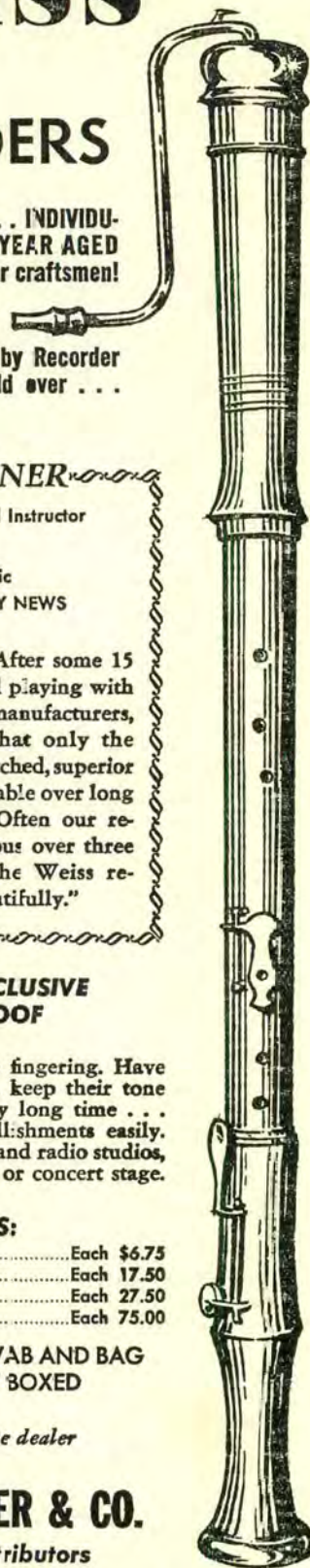
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MUSIC REVIEWS

MARIO DUSCHENES. *Method for the Recorder, Part Two. Soprano and Tenor or Alto.* Toronto: BMI Canada Ltd., 1962

CARL DOLMETSCH. *Start My Way. Descant Recorder Tutor.* London: Universal Edition (*Il Flauto Dolce*, UE 12627) 1962

At last! With the second volume of Mario Duschenes' excellent *Method for the Recorder* (published separately for soprano and alto) we have all or nearly all the equipment necessary for the complete recorder player. Mr. Duschenes has made a serious attempt to present a guide to the advanced student, dealing directly with problems of rhythm, ornamentation, transposition, improvisation, and practice methods most recorder tutors ignore. That the author is not wholly successful in some of his explanations is not his fault; no method, however good, can take the place of verbal instruction and correction. Admirable aspects of the book are Mr. Duschenes' relentless insistence upon playing in all keys, not simply those that are easy on the recorder, his delightful choice of material, including some lovely rounds and some clever variations on

"Twinkle, Twinkle," as well as carefully phrased excerpts from the Handel sonatas and the entire recorder parts of the Brandenburg Nos. 2 and 4. (Alas, no second recorder part for No. 4.)

Many teachers and students will object to the inclusion of such material as Schubert's theme from the *Unfinished Symphony* and the "Trout" Quintet, and I must admit that Beethoven's "The Lost Penny" played on the recorder makes me laugh, but, as Mr. Duschenes explains in the introduction, there is a wealth of original recorder material readily available in every publisher's catalogue and his purpose is to familiarize the player with notes which do not occur frequently in the recorder repertory. There is enough good material in the book so that the player may ignore the pieces which do not suit his fancy. The section on ornamentation is perhaps the least successful, being fussy, difficult to follow and, in my opinion, in some respects inaccurate. The player is asked to execute one fiendishly difficult trill, Eb to Db, and no fingering is suggested. If in fact Mr. Duschenes knows a good one for this combination, I wish he would tell me about it! There are a few other errors; in the review copies the pages on transposition for alto are in the soprano book and vice versa, but I have seen other copies where the correct pages are pasted in. One surprising fact about this carefully written method is that in neither the first nor the second volume does Mr. Duschenes give the player a single hint of where to breathe.

The Dolmetsch book is remarkable in that it presents the entire two-octave range of the soprano recorder in one small tutor. It is, in fact, the most complete all-in-one-volume recorder method I have seen. The material is presented logically and clearly. The entire range of natural notes is introduced first, with the accidentals

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following. Americans will have to translate, as always in English publications, crotchets into quarter notes and minims into halves, but Dr. Dolmetsch does at least give us an explanation of the English vocabulary in his very brief explanation of time values. This is a small book with much in it, though a surprising omission is that Dolmetsch, like Duschenes, does not seem to care where a student breathes; only two breath marks are visible in the whole volume. The book is much enhanced by photographic illustrations of the hand positions gracefully posed by one of the Dolmetsch daughters.

—Martha Bixler

FOLKSONGS FROM OLD NEW ENGLAND. Arr. for S by Martha Bixler. Sharon, Conn: Magnamusic Editions No. M-17, 1962

AMERICAN ANIMAL FOLKSONGS FROM THE SOUTH. Arr. for S by Shelley Gruskin. Sharon, Conn: Magnamusic Editions No. M-13, 1962

AMERICAN FOLKSONGS FROM THE SOUTHERN MOUNTAINS. Arr. for A by Martha Bixler. Sharon, Conn: Magnamusic Editions No. M-18, 1962

THREE AND FOUR PART ROUNDS. Arr. for any combination of recorders by Katherine Bowers. Sharon, Conn: Magnamusic Editions No. M-6, 1962

BRETON TUNES. Arr. for S & Keyboard, or SA with or without keyboard by Peter Crossley-Holland. London: Universal Editions UE 12630, 1962

Teachers desperately searching for class material will no doubt welcome the collections offered here. They will find many unhackneyed tunes, along with the familiar. Perhaps a factual summary of the contents of each book will be most helpful to the prospective purchaser.

Miss Bixler's collection for soprano contains sixteen solos and two duets, whose very simple alto parts go no lower than C and thus could be played by second sopranos. The range of the collection is from bottom C to G above the staff, but the latter note is used in only three songs, and even top-line F occurs in only two songs. Within this compass all the notes, except low C# and D# and the Eb and F# of the second octave, are used. There are very few dotted note figures and, except in one piece, eighth-notes are the smallest note-value to be found. Most of the songs are in G, C, and F, with one each in D and A and a few in A minor.

Mr. Gruskin's album for soprano is more adventurous in compass and rhythm. There are twenty solos, two rounds, and two duets (again, the extremely simple alto parts can be played by sopranos, if desired). Mr. Gruskin reaches the dizzy peak of high A in two of his selections but, like Miss Bixler's, his collection lies mostly below fourth-space E. Besides high A, Mr. Gruskin introduces two other notes not used by Miss Bixler: the upper C# (used several times) and the upper Eb (found in only one song, the beautiful "All the Pretty Little Horses"). In one piece, the appearance of A# may present the problem of explaining to children why it is fingered like Bb and sounds like Bb but is called something else! Unlike Miss Bixler's collection, Mr. Gruskin's introduces quite a few dotted-note patterns and passages of 16th-notes, and even some syncopation. The majority of the pieces are in C, F, G, D, and A, with a few minor and modal tunes. Teachers who do not wish more rhythmic problems than they have already are advised to place a dot after the first quarter-note in the penultimate measure of "Lonesome Dove" on page two before giving it to the children.

I have one or two minor quibbles. Mr. Gruskin has included as a folksong something called "My Sweetheart's the Mule in the Mines," which appears to be only a rather rustic parody of an old popular song, "My

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Sweetheart's the Man in the Moon," and uses the same melody. Also it seems to me that "Animal Fair" was once a popular song and, puristically speaking, would not be allowed in the folksong canon. But, as neither folksongs nor commercial popular music are my specialty, I may be wrong.

Miss Bixler's collection of folksongs for the alto recorder is musically more satisfying than either of the soprano albums and is in all points more advanced. There are fifteen solo pieces, one round, and three duets (the simple bass line being playable on alto or tenor). The range is from bottom F to D above the staff, with the omission of low F# and G#, and G# and C# above the staff. Many time signatures are used, including 3/2 for the beautiful variant of "Black Is the Color." In addition to dotted-note and sixteenth-note patterns, Miss Bixler introduces some syncopation and several triplet figures. Only about half of her selections are in the major keys of C, G, D and F; the remainder are in minor keys and in those haunting modes so characteristic of the best folk music. I rather imagine Miss Bixler enjoyed compiling this collection more than the one for soprano recorder.

Katherine Bowers has assembled twenty three- and four-part rounds for any combination of recorders, although one is scored specifically for SAT. The range is from bottom F to A above the staff, omitting only low F# and both high and low G#. Among the composers represented are Beethoven, Mozart, Haydn, Purcell, Telemann (a rather tricky one), and Tallis (marked as a four-part round but playable as an eight-part round). The selection is generally fresh, but of course "Dona Nobis Pacem," like the poor, is always with us.

The nine tunes in Mr. Crossley-Holland's book are pleasant enough, but I found myself irritated by the pretentiousness of their setting. This is very simple stuff, suitable for class use, but the arrangements are so top-heavy with metronome and expression markings, dynamic and pedal signs, and such gingerbread, that these unaffected little melodies seem rather silly and hardly worth all the bother. And, for all the editorial niceties, of three pieces marked "D. C. al fine" only one shows where the "fine" is. I'm afraid the other two are meant to be played "moto perpetuo."

I should add that the inclusion of the words in Mr. Gruskin's and Miss Bixler's folksong albums is to be commended, as this is perhaps the most painless and natural way for a child to develop a sense of phrasing in music.

—Roy Miller

Music Received and Briefly Noted

ROUNDS FROM MANY COUNTRIES. A collection of fifty canons for singing and recorder playing by Ruth Anderson. New York: G. Schirmer, Inc., 1961

ROUNDS FOR EVERYONE FROM EVERYWHERE. Compiled and edited by Salli Terri. New York: Lawson-Gould Music Publishers, Inc. (G. Schirmer, Inc., sole selling representative.) 1961

Both these collections are quite nice and well done, containing not only standard material but also many little-known pieces. They can be sung and/or played in any combination of voices or recorders.

ONE-TWO-THREE-PLAY! American folk songs for one, two, three or more recorders. Arr. Arthur Nitka. Including optional autoharp, guitar, piano ad lib. accompaniment. Brooklyn: Anfor Music Publishing, 1962

These arrangements for soprano recorders are very easy and practical. The little book will be useful for schools, youth groups, and others.

MENDOCINO ROBIN. Panpipes Press, Mendocino, California.

A homemade magazine for amateurs, published monthly, interested in recorder music, among other things. The following one-page leaflets come from the Mendocino Press:

JONATHAN RANDALL. Bitter Fugue. 1961

JACQUES HELFER. Cricket on a Trillium. Solo for A. 1961

JACQUES HELFER. Limerick for A, with guitar or lute. 1961

JIM STEIN. A Morning Early. Round for 4 recorders, S or A or T. 1961

JIM STEIN. The Country Canon. SS or AA. 1962

JIM STEIN. Theme for a Weekend, with variations. AT. 1962

LA JARDINIÈRE DU ROI. French-Swiss folk song. Arr. for A and guitar by Grace West, 1962

MAURICE C. WHITNEY. Recorders in Harmony. Book 1: Four little duets for SS and SA. Book 2: Two little duets for A and T. Book 3: Four little trios for SAT. New York: Associated Music Publishers, Inc., 1961

Unpretentiously pleasant music in a very conventional style.

MAURICE C. WHITNEY. Fun for Four Recorders. Quartets for recreational or encore use. Score and set of parts (S or A, A, T, T or B). New York: G. Schirmer, Inc., 1962

Where do some authors (or is it publishers?) get the idea that music, in order to be "fun," must be worthless? Most ARS members, we are convinced, get more fun from playing good music than from a poorly written, cheaply popular melange like this.

—Erich Katz

J. H. FELTKAMP. 40 Etudes voor schoolblokfluit in C door. Amsterdam: Muziekuitgeverij Ixijzet, 1962

Pleasant little exercises for soprano, mostly in the key of C. They could very well be used for school children.

—Martha Bixler

CONCERT NOTES

NEW YORK CITY

CARNEGIE RECITAL HALL, JANUARY 9, 1963. TRIO FLAUTO DOLCE, presented by the Recorder Guild (Martha Bixler — recorders; Eric Leber — recorders, harpsichord; Morris Newman — recorders, bassoon).

Frescobaldi: *Canzon in G minor*; Compère: *Barises moy*; Obrecht: *Helas mon bien*; Lassus: *Fantasia*; Ockeghem: *Forz seusement*; Gastoldi: *Fantasia*; Dufay: *Vergine Bella*; De Fesch: *Sonata in D minor for Bassoon and Harpsichord*; Paul Angerer: *Wie lieblich ist der Mai*; Couperin: *Suite No. 8* (for Harpsichord); Handel: *Trio-sonata in F*.

KAUFMANN CONCERT HALL, FEBRUARY 9, 1963. KRAINIS BAROQUE TRIO (Bernard Krainis — recorder; Barbara Mueser — viola da gamba; Robert Conant — harpsichord).

Handel: *Sonata in A minor for Recorder and Continuo*; Lassus: *Fantasia*; Gibbons: *Fantasia*; N. Vallet: *Les Partalons* (Duos for Bass, Tenor, or Great-bass with Viol); Bach: *French Suite in Eb* (for Harpsichord); Marais: *Suite in A minor for Gamba and Harpsichord*; Frescobaldi: *Canzon*; Rosenmüller: *Trio-sonata in D minor*.

JUDSON HALL, FEBRUARY 22, 1963. FLUTE-A-BEC CONSORT (William Allured; Martin Loonan; Charles McAllister; Cecil Thompson) sharing a program of modern dance. Medieval songs and dances; Renaissance dances from Gervaise and Susato; 16th-century motets.

KAUFMANN CONCERT HALL, MARCH 2, 1963. KRAINIS BAROQUE ENSEMBLE (Betty Wilson — soprano; Bernard Krainis — recorder; Arthur Krilov — oboe; Alan Grishman — violin; Barbara Mueser — viola da gamba; William Scribner — bassoon; Robert Conant — harpsichord).

Telemann: *Quadro-sonata in G*; Bach: *Sonata in D for Gamba and Harpsichord*; A. Scarlatti: Motet, "Jam sole clarior" (for Soprano, Oboe, Violin, and Continuo); Telemann: *Fantasia in D minor for Unaccompanied Recorder*; Handel: *Sonata in G minor for Recorder and Continuo*; D. Scarlatti: 2 sonatas in D major for harpsichord; Schütz: 2 sacred songs: "O süßer, O freundlicher;" "Bringt her dem Herren;" Vivaldi: *Concerto in G minor* (for Recorder, Oboe, Violin, Bassoon, and Continuo); Bach: 3 arias from cantatas: "Höchster, was ich habe;" "Komm in mein Herzens Haus;" "Ich esse mit Freuden."

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LETTERS TO THE EDITOR

HARK, THE GLAD SOUND!

After listening to the record of Carl Dolmetsch and the Dolmetsch Consort dozens of times over the last several months, I find it hard to believe that it can be the same one that is the subject of Frank Hubbard's gratuitous piece of scurrility (it can hardly be called a review) in your February issue. *Hark, the Glad Sound!* is, in my opinion, a model of what individual and consort playing ought to be. Surely the man who has contributed more than any other to recorder playing in the past twenty-five years deserves better than to be made the excuse for a crude piece of log-rolling on behalf of Bernard Krainis (however worthy a musician *he* may be.)

"Shrillness" of tone? "Wooden pedantry?" Nonsense. Mr. Hubbard has let his phrases run away with him. Dolmetsch's tone is full and brilliant, his musicianship large, subtle, precise, expressive. Any recorder player who wants something more than a dry, mechanical repetition of notes can learn from him.

In dismissing the Dolmetsch Consort as "children" (they are his children), Mr. Hubbard makes them sound like infants. (Their actual ages are 19, 20, and 21.) In fact, they play beautifully together, and I have yet to hear on a record any group that played as well, or as well together.

As for the harpsichordist, Joseph Saxby, what those who care for the recorder and its music will actually hear on the record is a musician beautifully adapted to taking the equal part which the music requires. Does Mr. Hubbard prefer the Swiss music box effect of the harpsichord as it appears on most of the American records of recorder music that are now available?

But let the readers of THE AMERICAN RECORDER listen to the Dolmetsch record for themselves. They will, I believe, find it a delightful experience in itself and extremely instructive for their own playing.

—ROBERT D. MEAD, *Norwalk, Conn.*

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RECORDER NOTPLAYING — A GUIDE

It has become clear to me through a wide and lengthy contact with consort playing (I have been a member of one consort, my first, for three months and, therefore, I am unhindered by facts) that even though tremendous strides have been made in the area concerned with the time spent actually playing music, little or nothing has been done in the use of the time spent "recorder notplaying." I feel that a consideration of this time is eminently important to all recorder players for a number of reasons.

The first and most obvious reason that recorder notplaying be considered is that it exists in all consorts and is, therefore, at least an academic question. From the sociological point of view, there is basic to our society a predilection towards organization and the efficient use of time. Thus a consideration of the time spent recorder notplaying would fit right into the modern way of life. Finally, a statistical study has shown that the fraction of time at a consort meeting spent recorder notplaying is in the range of 93-101%.

The conclusion to be drawn from the preceding paragraphs is immediately obvious and may be stated succinctly in one sentence:

Recorder Notplaying has far outstripped Recorder Playing in world-wide popularity.

In answer to this need a cross-referenced list has been prepared as a guide to the optimum and complete use of recorder notplaying time.

Cut along dotted line and paste on music stand

ANGER: Emotion usually preceding period of recorder notplaying. See: wrong notes, wrong music, wrong part, broken instrument, broken recorder player.

BABIES: Species of mammal belonging to host recorder player around whom much time is spent — usually in tickling.

BREAKS: Time during which recorders are played.

CONSORT MOTHER: Leader (usually female) of recorder notplaying activities.

CYNICS: Excellent recorder notplayers—usually also correspondingly bad recorder players.

FLIRTING: Activity (usually involving male and female) detracting from concentration on recorder playing but conducive to increase in teamwork.

FOOD: Basic human necessity and psychologically excellent oral substitute for recorder during recorder notplaying.

GIGGLING: State of being of recorder player (usually stimulated by nothing at all) resulting in a breathing problem and promoting recorder notplaying as a necessity.

INSTRUMENTS: Objects for comparison, contrast, discussion, examination, argument, and noise. Rarely if ever used for producing music.

LEAVING THE ROOM: Face-saving device used just before difficult musical passage.

LIQUOR: Medicinal aid to recorder notplaying.

MUSIC STAND: A device, the assembly of which takes 50% of recorder playing time. See: mechanically minded recorder notplayer.

NEIGHBORS: People who have dedicated their lives to the art of increasing the percentage of recorder notplaying time. See: upstairs, downstairs, lease.

PETS: Animals that like to play with recorder playing accessories and recorder players.

PROGRAM: A documentary list of music to be played — the haggling over which results in its own obsolescence.

TALK: Self-explanatory.

RECORDER PLAYING: An illusion.

TABOO: Recorder playing during recorder notplaying period.

TEA KETTLE: A device making a sound that signals beginning of recorder notplaying time.

WARM UP: Period spent playing the recorder in preparation for recorder notplaying.

An informal use of the preceding outline should enable even the most musical of persons to excel in the art of recorder notplaying.

—LEE ROSENTHAL, *R.Np.L. (Recorder Notplayer at Large), New York City*

CREDIT DUE

I think the attention of readers should be called to the fact that "the drawings of superior quality" mentioned in the review of Bernard Krainis' *Recorder Song Book* (THE AMERICAN RECORDER, Volume IV, Number 1) were executed by Diana Blair.

—MARTHA BIXLER, *New York City*

MORE ABOUT BUTTRESS-FINGERING

Here are some more points of interest about buttress-fingering. Using an F² instrument as an example the following charts indicate that c² should be played 01236, which we usually assume to be buttress-fingering:

Mersenne, Hudgebut, Bannister, Salter, Playford, Freillon (adds 7), Hotteterre, Prelleur, Diderot.

No charts indicate that the same note an octave higher (c³) uses any fingering other than 6123. (Mersenne makes the 6 optional.) This seems to be paradoxical. For the note D³ these people add 6:

Mersenne, Hudgebut, Bannister, Salter, (not Playford), Freillon, Hotteterre, Hare & Walsh, Prelleur, Diderot. Majer suggests three fingerings: 0137, 01357, 012.

For the same note an octave higher, all list simply 612.

These two notes in their two octaves were taken as examples. There is still room for questioning the reason for buttress-fingering. I frequently add fingers to correct intonation, especially on the lower notes, or to make the notes lower in pitch so that I can play louder, and in so doing raise the pitch to its correct level. Perhaps that is one reason for adding fingers on the lower notes.

—JOHN R. KELSEY, *Hartford, Conn.*

See also Flauto Piccolo in this issue and letters in the issues of *May and August, 1962*. — Ed.

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MORE ABOUT KEYED RECORDERS

In Volume III, Number 3 of THE AMERICAN RECORDER I described a keyed recorder made in the middle 1800's by J. Ziegler of Vienna. I concluded that the contemporary iconoclast who might dare to devise a full-keyed system could take courage from this example of the past.

I now discover that my exhortations have been almost gratuitous, for I have found, and bought, a six-keyed recorder manufactured by L. Lot, the famous French maker of flutes who recently died.

French recorder players probably know and many may even be playing this type. But in America, so far as I can establish, it was until now almost unknown. Why it was not widely marketed here is a mystery, for it is a delightful little C soprano.

Made of wood (possibly grenadilla) with silver rings lining the finger holes, its general structure is that of a recorder with reverse conical bore. Its tone quality is also that of a recorder, though less strident than most sopranos, and flute-like in the lower four notes. It manages two octaves with clarity and correct pitch, though the upper octave is not as resonant as one might like.

The fingering is "German", the low F# being obtained by a key. The three bottom keys give C, C#, D#. There are also G# and A# keys. Various finger combinations utilizing the F#, G#, and A# keys produce a series of alternate notes as well.

Snapping out finger-breaking trills (such as Bb-A or A-G# or E-Eb) on this instrument becomes child's play, and all those exasperating "bloops" disappear.

Such hazards, including cross-fingering, are, I am told, the challenges dear to traditionalists. But why one should use an ox-cart when a combustion engine stands at the the doorstep is incomprehensible to me.

Who is ready to pick up where L. Lot left off?

—A. C. GLASSGOLD, *New York City*

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