

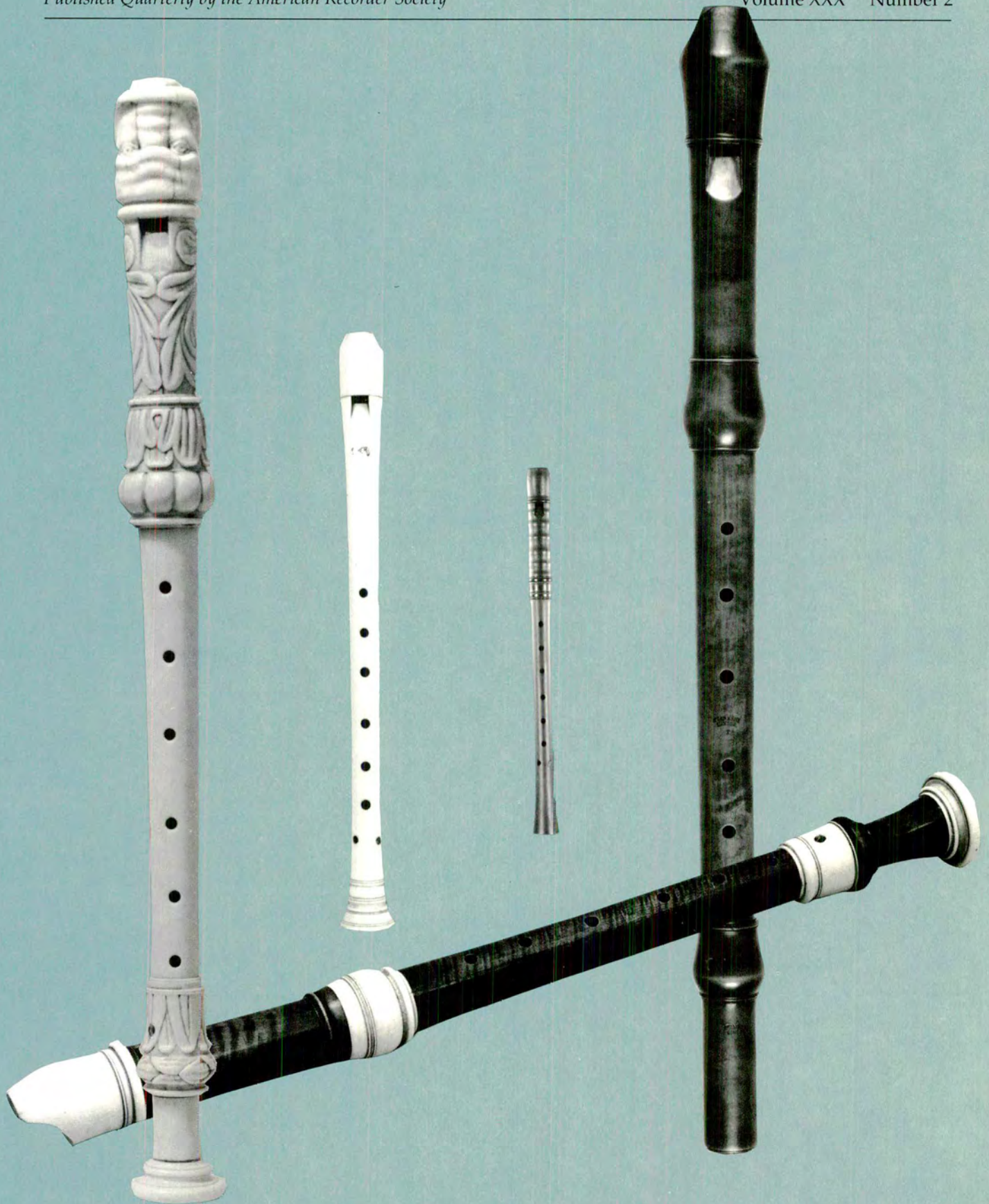
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# The American Recorder

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Volume XXX Number 2





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## THE AMERICAN RECORDER

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## FROM THE EDITOR

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Under Erich Katz, the American Recorder Society began to develop into a national organization. Sharing their remembrances of Dr. Katz are his second wife, Hannah, and the companion of his later years, Winifred Jaeger. These interviews provide glimpses of the evolution of the ARS, as well as insights into a gifted musician and resilient human being.

On the cover are a few of the eighty historic European recorders in U.S. collections. Wendy Powers, compiler of this issue's checklist, notes in her introductory remarks that this number is "rather astounding"—and she suspects there may be more. The great majority of these instruments are in public collections from Boston, Mass. to Vermillion, S.D., and many are currently on display.

The American early music world has recently lost two well-loved figures: Marleen Montgomery and Alice Mix. We are grateful to Lisle Kulbach for collecting the wonderful series of tributes to Marleen that begins on page 67. Tributes to Alice Mix, co-founder of Magnamusic Distributors and a longtime supporter of the ARS, will appear in August.

Many thanks to Suzanne Ferguson, who has handled chapter news since 1985, for a job well done. We look forward to her continuing involvement with the magazine and welcome Connie Primus as the new editor of this department.

Included with this issue is the 1989 Members' Library edition, Colin Sterne's *Slow Dance with Doubles*. It was commissioned by the Pittsburgh Chapter in honor of its twenty-fifth anniversary and ARS's fiftieth.

Sigrid Nagle



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# Remembrances of Erich Katz

*Interviews with Winifred Jaeger and Hannah Katz*



Erich Katz and Winifred Jaeger in Santa Barbara, California, December 1970.

**E**rich Katz (1900–73) was something of an enigma. Never an organization man, he was nevertheless the father of the American Recorder Society, taking it from a tiny group of ten or twelve players living in New York City in the late forties to a national organization of some five hundred members (this number soon doubled). When he retired as national director in the summer of 1959, there were ten chapters nationwide.

A brilliant musicologist, Erich hated anything that smacked of pedantry; a charismatic teacher, he was totally uninterested in pedagogy per se. Erich lived for music, and yet he yearned for the soundless quiet of the landscape and the sea. Something of a misanthrope, he nevertheless had countless friends all over the world.

These two memoirs, by two devoted companions of his youth, middle age, and old age, may help illuminate some of the facets of this fascinating man. Both Hannah Katz and Winifred Jaeger—who are, incidentally, the best of friends—are fascinating women in their own right, the one a physician who was his mainstay in the early years in England and America, the other a legal assistant and musician who helped Dr. Katz enormously in the painstaking efforts that were required to turn the ARS into a national organization. Both are still involved with the ARS: Wini continues to be active with the Moss Bay (Washington) Recorder Society, and I see Hannah regularly at meetings of the Westchester (New York) Recorder Guild. We are indebted to them both, for the memories they share with us and for their efforts on our behalf.

Martha Bixler

## Winifred Jaeger Peter Seibert

- When did you first meet Erich Katz?  
In the summer of 1950, in the lobby of



Town Hall in New York. I had been invited by my piano teacher, Ilse Wunsch, to attend a commencement program of the New York College of Music, where Erich was teaching at the time. My teacher suggested I take classes with Erich, so I started to do that in the fall of 1950. And stayed with him for the rest of his life, I might add.

■ *Can you tell me a little about Erich's background?*

He was born in Posen, which was at the time German—it's now Polish—in 1900. He lived in Berlin as a youngster, then went to Freiburg, which would have been his lifelong home if he'd had a choice. That is where he studied music and wrote his doctoral dissertation in 1926. He then made a name for himself as a composer, music critic, and lecturer until he had to flee Germany at the end of the thirties.

He left right before the war started, just in the nick of time, and found a haven in England. At first he could not get into the United States. After being interned for a while in England, he taught at a private school there. In 1943 he and Hannah Labus, whom he had married in England, came to this country on a small passenger ship in the middle of a military convoy, heavily guarded. They landed in Halifax in the dark of night, then came to New York by train. He was absolutely penniless, of course, and started making a living by copying music and playing for dance classes.

Then he got into teaching. He made a connection at the New York College of Music, which was a private school comparable, in some ways, to Mannes and the Manhattan School, though it was not yet accredited. But it was excellent; among its teachers were some old-timers and a number of European refugees. Many of the students were studying under the G.I. Bill. They were a little bit older than the average college freshman and brought more seriousness to what they were doing. This was the focal point of Erich's work when I first knew him.

In addition to teaching there, he had started some recorder classes in the City College Extension Division. There was a certain amount of crossover between the students of these two institutions, and that carried over to the American Recorder Society as well.

■ *When did you come to the United States?*

I was born here, in Brooklyn. I went to Germany as a young child because of my mother's illness, which lasted for many years, and came back in 1948. I was also penniless, having lived through the war, and I was very, very hungry. I had always wanted to study music, but it was not until 1950 that I finally began to make the right contacts.

■ *Through your association with Erich you got to know some of the early leaders of the recorder world. I'm interested in your impressions. How about Suzanne Bloch?*

She was no longer active in the ARS when I became involved, and the Society had been pretty much dormant during the war. I remember her mostly from her one-woman concerts. She carried a large amount of gear—her lute, and an Irish harp, I believe. She would sing, and play the recorder, and talk. It was just delightful.

■ *How about LaNoue Davenport and Bernard Krainis?*

LaNoue was very active in the Recorder Society, and I think he was the strongest of all of Erich's students, musically. He was also active with the Musicians' Workshop, which I haven't mentioned yet. Later, when Erich became too ill to carry on, LaNoue took it over and directed it.

Bernard Krainis, who wasn't a student of Erich's, had a lot of good ideas. Sometimes he wanted to do things rather differently, and for some reason he never prevailed. He's still one of our best people.

■ *Let's turn our attention to the early ARS meetings. Where did they take place?*

The first meetings I remember were held once a month at a branch of the New York Public Library. The people who came were a motley group—all they had in common was that they played recorders. There was not as much music, obviously, as we have now. Erich conducted a lot of the meetings, if not all of them. We usually had a short performance by a small ensemble, and the rest of it was group playing. And a bit of visiting.

I remember one performance in which Alan Hovhaness played prepared piano, and I believe he accompanied Tui St.



George Tucker on recorder. I also remember David Dushkin giving a presentation when he was working on some instruments he was trying to perfect. But basically the meetings were group playing sessions.

Later, when we grew to a size where we could not use the library anymore, we moved to the recital hall at the New York College of Music. That was really well suited to our needs; it had a bit of a raised stage and a lot of chairs that could be moved around.

■ *How did the Society function at the time, and where was the office?*

Isabel Benedict, who was the secretary, and I used to joke about growing eventually to the size where we would have our own building. Now, of course, we have all that sophisticated equipment at headquarters in New York, which I have not seen but would like to sometime.

But at that time the office was either my kitchen table or a corner of Erich's little studio apartment, and it consisted of three-by-five card boxes and ledger books, that sort of thing. In those days a meeting announcement would come on a penny postcard, hand addressed. We had some kind of mimeograph machine to do the flip side of it. We sent these cards out with great regularity, and



when people came to our meetings, we made a careful check of who was a member and who wasn't.

We had a functioning board that would meet occasionally, often at LaNoue's or my place. We discussed things like the annual concert, or just general matters. But we were not tightly organized until we incorporated.

For that, Erich and I went to a lawyer. We spent a whole evening with this poor man, trying to set up a framework that would allow us to continue functioning pretty much as we had, and yet give us a superstructure. Erich was so used to thinking in terms of music directors that he had a hard time understanding that in legal terms a director is a different kind of animal. But we did get it incorporated.

■ *Tell me about the annual concerts.*

They were wonderful affairs, very exciting programs. We did them once a year, and they grew in size. For a while we had Fischer Hall, which was a pleasant room for our purposes. And the best recorder players—LaNoue and Bernie, and then Martha Bixler, and a large number of others—would perform whatever they had prepared. The concerts were a lot of work because we put out a great deal of publicity, trying to interest more people in the recorder.

■ *So these were concerts by professionals for the membership?*

Some of these people were teaching or performing professionally, but most of them were not. They were just the best players connected with the Recorder Society.

Later we had a harpsichord, and viols, reeds, whatever. I remember one program in particular that we performed in a church. We did a Bach cantata, "Himmelskönig, sei willkommen," and I played the organ. We had hired some string players so we could also do a Brandenburg concerto. We really did some very nice things.

■ *Tell me about the Musicians' Workshop.*

This was a loosely organized group of Erich's—sort of a study group. We had perhaps twelve, maybe as many as fifteen members or hangers-on, and we met, I believe, once a week. We did a lot of singing, primarily a cappella. We also used instruments, but more than anything else it was a singing group. We did early and

also contemporary music, mostly for our own enjoyment and edification. We also put on quite a few public performances, including a lot on radio. WNYC had an American music week each February, and we did modern music for that.

■ *The Recorder Society has grown from a small group in New York into an international organization. How did it happen—through personal contact, word-of-mouth, advertising?*

That's a question that I don't think I can really answer. Even today we don't know where our next members are going to come from. It was the same then. Of course the recorder is now much better known than it was. Also we have different means of communication in this day and age. Nevertheless, we can't be sure exactly what it is that makes the recorder appeal to people.

There seem to be cycles. For instance, at the time of the big hippie movement, Erich was teaching adult education classes in Santa Barbara. At one time 120 people showed up, some of them barefoot. A fellow came one evening and said, "Gee, I'm sorry I couldn't come last week, but there was a good surfing movie on."

I still marvel that we had as many members as we did in the early days, and they were spread all over the country. A lot of players had been isolated. We brought together people who lived in the same community but hadn't known each other. By the late fifties there were strong groups in quite a few cities across the country. Erich and I worked long hours to have all their members join the Recorder Society, and we helped the first ARS chapters, in Boston and Philadelphia, to become a reality.

*Your hard work has paid off, Wini. Thank you very much.*

Hannah Katz  
Martha Bixler,  
with Marcia Blue

*What can you tell us about Erich's studies in Germany?*

At first he was going to be an engineer, to please his parents. He was very

handy—he could put things together very well, technically and artistically. So he went to the Technische Hochschule in Berlin. But after two years he switched to music. He studied with Hans Mersman, and I think also Curt Sachs was there, but I'm not quite sure. And there in the Technische Hochschule they had also piano classes, and there he met his first wife, Heidi.

Then he went to the University of Freiburg and became one hundred percent a musician. Very early in the game he became the assistant of his professor, Willibald Gurlitt, a very fine man—the first to cultivate Renaissance, Baroque, and earlier music. Professor Gurlitt had students who transcribed Burgundian music, Machaut and Dufay and so on.

■ *You and Erich came to the States in 1943?*

Ja. Erich at first had to copy notes. He had a beautiful handwriting in writing music. And he got for each page forty-five cents. He very persistently and diligently wrote out one page after the other.

■ *Imagine!*

We lived in Manhattan at the Buckingham Palace, a huge apartment building that had seen better times, on Broadway at 145th St. It was now a rooming house with a mixed population, all lower middle class or lower class. We were in an apartment with innumerable rooms; we had one single room and shared the bathroom and kitchen with a dozen other people. It was horrible!

■ *Horrible!*

But we wrote to our friends in England, "You know where we live? We live in Buckingham Palace!"

*Oh, that's marvelous.*

Erich also did some private teaching. He taught the kids of professors in Riverside Church. He taught Paul Tillich's boy piano and recorder, and Reinhold Niebuhr's children as well.

By this time—it was 1946—we had moved near Nyack, N.Y., to a little house that was very, very primitive. The staircase was as steep as a chicken ladder. But we did have a beautiful view over the Hudson River, and for Erich the scenery was always much more important than the creature comfort.



Erich commuted to the Riverside area, where those children were, and then, by and by, he found out they would accept him as a teacher at the New York College of Music. He started giving courses there about 1947.

He drove to the city in his ancient Buick, which he had bought in 1945 for the little money we had. It was almost twenty years old, but sort of elegant, with little curtains and inlaid wood and so on. It must have belonged to very rich people. Erich loved this car, and he used it for ten years until nobody gave a penny for it anymore.

■ *How did Erich find out about the Recorder Society? When did he get involved?*

Through Suzanne Bloch. He met Suzanne somewhere, and we attended her concerts. She and Harold Newman were the people with whom he worked it out in the beginning. Then Erich widened it and built it up. He ran the whole show from his home.

People wrote to him from all over the country, and he kept in touch with them. He had no secretary. He typed letters or wrote them in longhand, very correctly, helping them to form chapters. At this point there was no organization. The organization consisted of Erich, and a little later Wini helped. Enormously.

And when he had performances, he saw to it that the programs were printed, and he found a room, either in a school or a library. Then he went there two hours early and opened the chairs and put them into rows. He did everything very simple and down-to-earth, without a big organization.

■ *Were you involved in the early organization of the ARS?*

No, though I sometimes went to the city and heard the music. And Erich tried out his compositions on me. He fiddled around on the piano and always asked me how it sounded. He used me as a lay person, as a tryout, to see how people would react.

Before we came to this country, when Erich was music director at a boarding school in England and I was the school physician, I taught a group of five-year-olds to play recorder. Erich's ears were so sensitive. Mine were not so very good; they are now even worse. But even at that time, wrong notes bothered me, but

not as much as they would have bothered Erich. So I did little songs with these children, and Erich was very grateful.

■ *I remember now that Erich used to wear earplugs all the time. The sounds of the city bothered him.*

Oh, very much.

■ *Did Erich discuss any of the organizational problems of the ARS with you?*

Only that the big correspondence he had to do was a nuisance. But he had all the strings in his hands, and he didn't call it problems. He ran the show. Of course, he would have liked people to take it over, but nobody did, and nobody did things as precisely and reliably as he himself.

■ *He was very thankful, I'm sure, when Wini started to help him.*

Oh, yes. He loaded quite a bit on her, I know. And she worked very, very hard, here and in Santa Barbara.

■ *You and Wini get along very well.*

Yes. Every year when I visit my son and his family on the West Coast I visit Wini and Mary Whittington. I'm very fond of them.

Erich and I remained friends, too. I saw him for the last time in 1973.

*Editor's note: Hannah Katz gave her interviewers a copy of "Reminiscences of Erich Katz," which she wrote in 1983. A number of excerpts follow.*

Music was his profession only peripherally: it was his language, his way of expressing joy and sorrow. What did he prefer? The very clear and simple. He admired and valued the genuine in any creative expression, therefore his love . . . of medieval music, and his rejection of everything overdone, like much of nineteenth-century music.

From the years in Freiburg to the last years in Santa Barbara, wherever he lived and worked he was involved with a singing group. There were at least a dozen of these groups. Erich was hardly a month in London when he gathered a number of German refugees, who met each week to sing at one another's apartments. In New York it was the Musicians' Workshop. The participants loved these meetings as much as did their con-

ductor. What did they sing? Old music, modern music, and Erich Katz compositions.

In his cantata, "Since singing is so good a thing," he expressed his feeling that the human voice is a God-given musical instrument that people should appreciate and cultivate. His own singing voice was clear and natural; he needed singing instruction as little as most people need speaking instruction.

His playfulness also surfaced in his compositions—in, for example, "Kleine Hanna fürchtet sich vor dem Staubsauger" ("Little Hannah [his daughter] is afraid of the vacuum cleaner," written about 1930), the canons based on nursery rhymes he wrote for the children at the school in England, and his Toy Concerto.

He could improvise at the piano for hours. I remember him and another student sitting at the Praetorius organ in the Freiburg Musicological Seminary and improvising seventeenth-, eighteenth-, and nineteenth-century music on two manuals and pedals. These were profoundly creative performances. Erich practiced improvisation with all his students and taught classes in improvisation at the New York College of Music.

His teaching was also improvised. He never used any textbooks. When I asked him when and how he prepared for his classes, he said, "I do it in my head, one minute before I go in." I attended some of his classes in Freiburg, at the school in England, and at the New York College of Music; each session proceeded as if following an elaborate lesson plan. It was lively, interesting, and innovative—the students couldn't help but pay attention.

A great number of his students became fine musicians in their own right, always acknowledging their great debt to Erich's guidance. What a loss to the world of music education that his lessons were not recorded, to be used by coming generations.

He was a very serious and deeply religious man who suffered and survived tragedy (a Nazi concentration camp in 1938). He was a pessimist but not a warrior, a silent soul who lived *sub luce aeternitatis*. On New Year's Eve he used to stroll by himself through a cemetery.

He had a marvelous capacity to establish and maintain friendships. He was faithful to every one of his friends until the hour of his death.



# Checklist of Historic Recorders in American Private and Public Collections

Wendy Powers



Bass in *f* by Johann Christoph Denner, Nürnberg, early 18th century, boxwood, with brass crook and ivory mouthpiece. Museum of Fine Arts, no. 1987.550.

**T**he number of historic recorders found in collections in this country is rather astounding: eighty instruments made by thirty-nine identifiable makers and a host of unknown craftsmen. This checklist is an attempt to list all of these instruments. My initial project was meant to encompass Canadian collections as well, but so far I have not had any success north of the border. No attempt has been made to account for flageolets, fifes, tabor pipes, double recorders, or toys with fipple mouthpieces. Reproductions of earlier instruments, even 19th-century reproductions, have not been included.

Much of this information has been published before, in museum catalogues, makers' checklists, and journal articles. Some of the material is new, the result of inquiries to individuals and to public collections that lack comprehensive instrument catalogues (e.g. The Shrine to Music Museum), and nearly all the published information has been updated. Because I was not able to measure the instruments myself, I relied on descriptions by curators of collections and other experts. The result is that the entries are somewhat uneven in style and degree of detail. The most obviously inconsistent data concern the pitch (lowest note) of each recorder; instruments in the Metropolitan Museum and Private Collection A were measured against  $a'=440$ , and the result is sopranos in  $b^-$  flat and tenors in  $c'$ -sharp. Recorders in the Miller Collection at the Library of Congress and those belonging to Dale Higbee, on the other hand, were not measured against a standard pitch, so here one finds an alto in  $f'$  at  $a'=424$  and a voice flute in  $d'$  at  $a'=411$ . The rest of the collections are reported with no reference pitch.

The majority of the instruments were constructed in the early 18th century, with London and Nürnberg the major

centers of activity. Peter Bressan, an adopted Londoner, is by far the best-represented maker, with eight instruments; Johann Christoph Denner of Nürnberg places second with five. Makers of at least two instruments are Johann Benedikt Gahn, Jacob Denner, Thomas Stanesby Jr., Carlo Palanca, T. Boekhout, and possibly Hieronimus Franciscus Kynseker. Six recorders were apparently made in the Netherlands and five in France; others originated in Milan, Naples, Bohemia, Scandinavia (or Austria), and even Dublin. Boxwood is the most popular wood. The Germans especially seemed to delight in using exotic materials: thirteen of the instruments are of ivory, many ornately carved or etched; an alto by Johann Heytz is covered in tortoise shell. Five instruments (eight if the Metropolitan Museum's Kynsekers are authentic) were constructed in the pre-Hotteterre style, that is in one or two sections without the later, more severely conical bore and Baroque-style turning. Thirteen appear to date from the late 18th or early 19th century, after the recorder's historical heyday. There are five basses: two fine ones at The Shrine to Music Museum, a Souvé (possibly the only example of this maker's work) in the Stearns Collection, and three at the Library of Congress. Five voice flutes are listed, with Bressan's work well represented. Three instruments on this list are reported as stolen from their collections. Descriptions are offered here in the hopes that they may be found and returned.

Instruments in each collection are listed in order of length, from smallest to largest. Individual bibliographies are given for the larger collections, with a general bibliography at the end of the checklist.

The list is no doubt incomplete, and I ask anyone with information about other



instruments and collections (even Canadian ones!), as well as corrections, to please contact me. An amended update may be published in the future.

Each entry is arranged as follows:

Collection accession number.

Size of recorder and lowest note. Helmholtz notation is used in describing the sounding (not written) pitch of each instrument.

Maker, maker's dates (when known), place of origin, approximate time of construction.

Identifying markings.

Materials.

Other information about physical state of instrument.

Number of sections.

Number of finger holes and keys. "7/1 holes" means seven holes on the front, one hole on the back. "8/1 holes" or "duplicate hole no. 7" indicates an unused hole that would be stopped with wax.

Length of instrument.

Other catalogue numbers.

Other collections to which instrument has belonged (for recent acquisitions).

Locations of illustrations.

ANN ARBOR, MICH.

### Stearns Collection of Musical Instruments

503. *Alto in a'* ( $a' = 450$ ) by Prosper Colas, Paris, 19th century. Marked middle section: PROSPER COLAS/A/PARIS. Boxwood, rosewood beak and terminal mount, horn rings. Undercut tone holes. 3 sections. 7/1 holes. 39.2 cm long.

504. *Alto in f'* (Stanley says  $g^{\flat}$ -flat) by Prosper Colas (?), Paris (?), 19th century. No marking, but very similar to 503. Boxwood, horn rings. Beak mouthpiece and undercut tone holes. 3 sections. 7/1 holes. 46.8 cm long. Illustration in *Borders*, p. 9.

506. *Alto in f'* ( $a' = 430$  with 18th-century head,  $a' = 415$  with modern head) by Jacob Denner (1681/2-1735), Nürnberg, early 18th century. Marked on middle and foot sections: (within banner) I.DENNER/(below banner) I [tree design] D. Boxwood with horn ring. Head replaced later in 18th century, perhaps a reproduction of the original. Von Huene has made a copy

of a Denner head so that the instrument can be played at  $a' = 415$ . Recently restored. A very good instrument. 3 sections. 7/1 holes. 50.2 cm long. GSJ XX no. B-26. Nickel no. A-aa. Young: J. Denner alto no. 7. Illustration and detailed description in Warner and von Huene, *GSJ XXI* (1968); *GSJ XXIII* (1970); illustration in *Borders*, p. 10.

505. *Alto in f'* ( $a' = 415$ ) by Johann Cornelius Sattler, probably Leipzig, 1718-45. Marked on head and middle sections: [three-pointed crown design] I.C.E. SATTLER/S; on foot: [three-pointed crown design]. Boxwood, stained dark. Head of recorder was once badly damaged, crudely repaired, and has now been restored. A fine instrument, probably the only Sattler recorder in the U.S. 3 sections. 7/1 holes. 49.5 cm long. Young: J.C.E. Sat-

tlar no. 4. Illustration and description in Warner and von Huene, *GSJ XXIII* (1970); illustration in *Borders*, p. 9.

507. *Alto in g'* ( $a' = 415$ ) by N.I. (?) Fische, Nürnberg (?), late 17th/early 18th century. Marked on head section: (within banner) N.I. [for J.I., or U.] FISCHE. Plum or pearwood. Block is original. Foot repaired with a horn ring. Recently restored. 3 sections. 7/1 holes. 45.0 cm long. Illustration and description in Warner and von Huene, *GSJ XXIII* (1970); illustration in *Borders*, p. 10.

576. *Bass in f'* ( $a' = 415$ ) by Souvé, France (?), late 17th/early 18th century. Marked on all sections: SOUVE/[five-pointed star]. Maple, stained black, with some stylistic characteristics of Rottenburgh and Hotteterre. Usable range is one octave and a sixth. Brass crook entering ver-



*Alto in f'* by Johann Benedikt Gahn, Nürnberg. Metropolitan Museum of Art, no. 89.4.909.



*Alto in f'* by master I.V.H., The Netherlands, circa 1635, ivory. The Shrine to Music Museum, no. 4504.



*Tenor in c<sup>♭</sup>-sharp* by H.F. Kynseker, Nürnberg, before 1686 (if authentic), plumwood. Metropolitan Museum of Art, no. 89.4.2644.



tically at head resembles a Baroque bassoon bocal. Block is original. Ivory mouthpiece may have been added at a later date. In good condition, although many worm holes. Recently restored. May be only extant specimen of this maker's work. 4 main sections (including removable cap), plus crook and mouthpiece. 6/1 holes plus one brass key with ornate touch and rough flap. 99.0 cm long (Stanley says 147 cm). Illustration and description in Warner and von Huene, *GSJ XXIII* (1970).

#### Bibliography

- For information on *GSJ XX*, Nickel, and Young (*Twenty-five Hundred Historical Woodwind Instruments*), see General Bibliography.
- Borders, James M. *European and American Wind and Percussion Instruments. Catalogue of the Stearns Collection of Musical Instruments, University of Michigan*. Ann Arbor: University of Michigan Press, 1988.
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- sity of Michigan Press, 1918. 2nd ed. Ann Arbor: University of Michigan Press, 1921.
- Warner, Robert Austin and von Huene, Friedrich. "A Jacob Denner Recorder in the United States of America." *Galpin Society Journal XXI* (1968): 88-96.
- Warner, Robert Austin and von Huene, Friedrich. "The Baroque Recorders in the Stearns Collection of Musical Instruments." *Galpin Society Journal XXIII* (1970): 69-81.
- Young, Phillip T. "Inventory of Instruments: J.H. Eichentopf, Poerschman, Sattler, A. and H. Genser, Grundmann." *Galpin Society Journal XXXI* (1978): 100-34. Checklists of instruments.

BOSTON, MASS.

#### Museum of Fine Arts

17.1809. *Alto in g'* by unknown maker, Germany (?), early 18th century. No markings. Ivory, with head and foot sections ornately carved. Mouthpiece depicts fish's head. 3 sections. 7/1 holes. 43.5 cm (17.125 inches) long. Il-



*Alto in f'* by Johann Christoph Denner, Nürnberg, early 18th century, plumwood. Rosenbaum Collection.



*Alto in f'* by Thomas Stanesby Jr., London, mid-18th century, boxwood. Metropolitan Museum of Art, no. 1982.390.



*Alto in f'* by Abraham van Aardenberg, Amsterdam, early 18th century, boxwood. The Shrine to Music Museum, no. 3978.

lustration, plate I in Bessaraboff.

17.1804. *Tenor in d'* by John Neale (active 1721-34; d. 1736), Dublin, circa 1730. Scratched on foot: NEALE/MAKER. Pearwood, stained dark. 3 sections. 7/1 holes. 61.5 cm (24.12 inches) long. Illustration, plate I in Bessaraboff.

1987.550. *Bass in f* by Johann Christoph Denner (1655-1707), Nürnberg, 1696-1707. Marked all sections: (within scroll) I.C.DENNER/1. Boxwood, brass crook with ivory mouthpiece. 3 sections. 7/1 holes (6/1 plus brass key). 97.0 cm (38.25 inches) long excluding crook. Ex-Gerhard Stradner collection, Vienna. Acquired 1987.

#### Bibliography

- AMIS Newsletter, June 1988, includes announcement of acquisition of "Bass recorder in F. by Johann Christoph Denner, Nuremberg, before 1707, formerly owned by Gerhard Stradner, Vienna."
- Bessaraboff, Nicholas. *Ancient European Musical Instruments*. Cambridge: Harvard University Press, 1941. Reprint, New York: October House, 1964. Describes 317 European instruments in the Leslie Linsey Mason collection, purchased from Canon Francis W. Galpin and presented to the Museum of Fine Arts in 1917.
- Galpin, Brian. "Canon Galpin's Check Lists." *Galpin Society Journal XXV* (1972): 4-21.
- Lambert, Barbara. *Musical Instruments Collection: Checklist of Instruments on Exhibition, Museum of Fine Arts, Boston*. Boston: Museum of Fine Arts, 1983. Reviewed in *American Recorder XXV/2* (1984): 66.

CINCINNATI, OHIO

#### Cincinnati Art Museum

William Howard Doane  
Collection

1914.140. *Soprano recorder* by John [Johann] Just Schuchart (circa 1695-1758) or his son Charles Schuchart (1720-65), England, circa 1750. Marked faintly on all sections: SCHUCHART. Boxwood with horn ring. In fair condition, but has had much abuse and repair. One of only seven known extant Schuchart recorders. 3 sections. 7/1 holes. 35.6 cm long. Not listed in Young's catalogue. Illustrations in Libin, *AR XXIX/3* (1988).

#### Bibliography

- Byrne, Maurice. "The Church Band at Swalcliffe." *Galpin Society Journal XVII* (1964): 89-95. Biographical notes on the Schuchart family.
- Byrne, Maurice. "Schuchart and the Extended Foot-Joint." *Galpin Society Journal XVIII* (1965): 7-13. Includes checklist of known extant Schuchart instruments.



Libin, Laurence. "A unique soprano recorder." *American Recorder* XXIX/3 (1988): 113-14. Description of the Cincinnati Schuchart.

NEW HAVEN, CONN.

### Yale Collection of Musical Instruments

[Stolen June 1987] *Alto* by unknown maker, Nürnberg (?), 18th century. No markings. Ivory. According to assistant curator, S.E. McCombs Thompson, resembled work of Jeremias Schlegel. Proportions resemble those of Nürnberg school, especially work of Johann Benedikt Gahn, Johann Wilhelm Oberlender, and the Schell family. Bell resembles that on an instrument by F.S. Schvechbaur in the Dayton C. Miller Collection (no. 328). Bell of recorder recovered, dropped by thief at broken museum case. 7/1 holes. 49.5-49.6 cm long. Illustrations in Nagle, *AR* XIX/2 (1978); Thompson, *AR* XXVIII/4 (1987).

#### Bibliography

Marcuse, Sybil. *Musical Instruments at Yale*. New Haven: Yale University Art Gallery, 1960.

Nagle, Sigrid. "AMIS meets at Yale." *American Recorder* XIX/2 (1978): 66-67. Includes front and back photographs of the ivory recorder.

Thompson, S.E. "Yale's Only Antique Recorder Missing." *American Recorder* XXVIII/4 (1987): 162-63. Announces theft and includes a photograph and description of the ivory instrument.

NEW YORK, N.Y.

### Metropolitan Museum of Art

89.4.2695. *Soprano in c<sup>2</sup>-sharp* by Hieronimus Franciscus Kynseker (1636-86), Nürnberg, before 1686, if authentic. Stamped Hieronimus and HF. Stained plumwood with horn ring. MMA (1904): 121 reports that this instrument is a reproduction, whose original is in the Germanisches National Museum, Nürnberg. One of a set of three in the museum's collection. 2 sections. 7/1 holes. 31.8 cm long. Negative no. 526. Illustration in MMA (1904): plate between 120-21.

89.4.912. *Soprano in b<sup>2</sup>-flat* by T. Boekhout, Netherlands, 18th century. Stamped: [crown]/T. Boekhout/[lion rampant]. Ebcny with ivory beak and rings. 2 sections. 8/1 holes. 34.6 cm long. Negative nos. 308, 309, 310, 311. Illustration in MMA (1904): plate be-

tween 118-19. Young: Boekhout soprano no. 1.

89.4.2208. *Alto in f<sup>2</sup>-sharp* by Johann Wilhelm Oberlender I (1681-1763), Nürnberg, mid-18th century. Stamped: (within scroll) [I.W.] Oberlender/(outside scroll) O (much effaced). Boxwood with horn mounts. 3 sections. 7/1 holes. 44.1 cm long. Negative nos. 306, 211966. Young: J.W. Oberlender I alto no. 25.

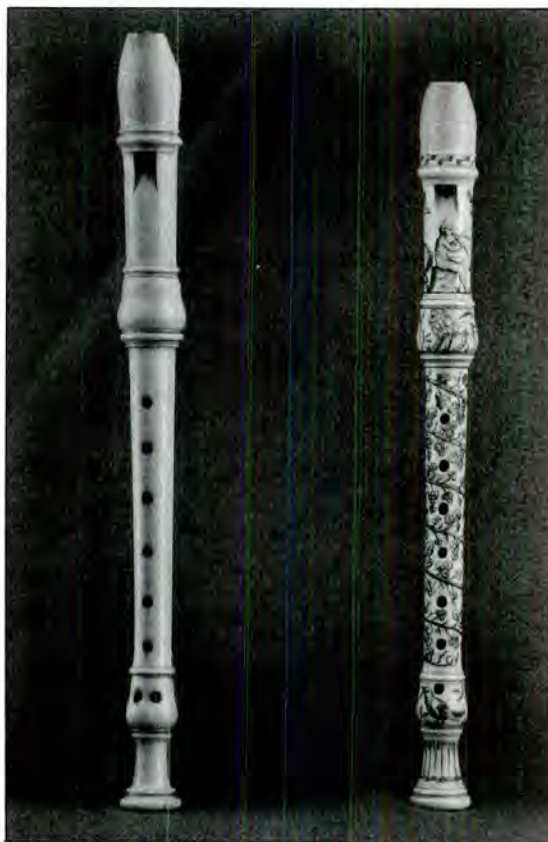
89.4.2646. *Alto* by unknown maker, Scandinavia or Austria (?), 19th century (?). No markings. 3 unmatched sections: mahogany head and foot sections, fruitwood middle section; with two antler or horn rings, antler or bone lip plate, and antler inlaid dots on head section. 7/1 holes. 44.5 cm long. Negative no. 201843.

89.4.2663. *Alto in f<sup>2</sup>* by Hieronimus Franciscus Kynseker (1636-86), Nürnberg, before 1686, if authentic.

Stamped: Hieronimus and HF. Stained plumwood with horn ring. MMA (1904): 121 reports that this instrument is a reproduction whose original is in the Germanisches National Museum, Nürnberg. One of a set of three in the museum's collection. 2 sections. 8/1 holes. 44.9 cm long. Negative no. 526. Illustration in MMA (1904): plate between 120-21.

89.4.1511. *Alto in f<sup>2</sup>* by unknown maker, England (?), 19th century. Boxwood with three horn rings and horn beak. 3 sections. 7/1 holes. 47.5 cm long. Negative no. 201831.

89.4.9C9. *Alto in f<sup>2</sup>* by Johann Benedikt Gahr (1674-1711), Nürnberg, circa 1700. Marked: (within scroll) I.B. Gahr. Ivory, unmounted, ornately carved. 6 sections. Foot sections not original. 7/1 holes. 48.6 cm long. Negative nos. 304, 152458, 152459, 211966. Young: J.B. Gahn alto no. 12.



Two 18th-century ivory soprano recorders stolen from the Dayton C. Miller Collection, Library of Congress: nos. 329/1 and 1259/2.



Illustration in Nagle, AR XV/4 (1974); AR XX/3 (1979): cover; and MMA (1976): 14.

89.4.908. *Alto in f* by unknown maker, France or England, 18th century. No markings. Ivory. 6 sections. 7/1 holes. 49.2 cm long. Negative nos. 304, 152456, 152457. Illustrations in Nagle, AR XV/4 (1974); AR XX/3 (1979): cover.

89.4.910. *Alto in f* by unknown maker, England or Germany, late 18th century. Stamped: I. Boxwood head section, middle and foot sections of stained pine, not original; two ivory rings. 3 sections. 7/1 holes. 49.4 cm long. Negative nos. 308, 309, 310. Illustration in MMA (1904): plate between 118–19.

1982.390. *Alto in f* by Thomas Stanesby Jr. (1692–1754), London, mid-18th century. Stamped: Stanesby/Junior/F. Stained boxwood. Foot section modeled after that of a flute. 3 sections. 7/1 holes. 49.6 cm long. Recent acquisition; ex-collection of Dr. Roger G. Gerry. Young: Stanesby Jr. no. 6; Halfpenny, GSJ XIII (1960): 66, no. 6. Negative no. 229371.

1976.51. *Alto* by Joseph Bradbury, London, circa 1700. Boxwood with ivory mounts. Purchase, Rogers Fund and Funds from Various Donors, 1976. Currently displayed.

53.56.15. *Alto in f* by unknown maker, Germany, 18th century (?). No markings. Ebony, three ivory rings, ivory beak, ivory lip. 3 sections. 7/1 holes. 50.2 cm long. Negative no. 155032.

89.4.3133. *Tenor in c-sharp* by unknown maker, Germany (?), date

unknown (captioned “possibly 17th century” in case display). No markings. Maple, Renaissance style. 1 section. 8/1 holes. 56.5 cm long. Negative no. 201787. Illustration in MMA (1976): 13.

89.4.2644. *Tenor in c-sharp* by Hieronimus Franciscus Kynseker (1636–86), Nürnberg, before 1686, if authentic. Stamped Hieronimus/Franciscus/Kynseker and HF. Stained plumwood, horn ring. MMA (1904): 121 reports that this instrument is a reproduction whose original is in the Germanisches National Museum, Nürnberg. One of a set of three in the museum’s collection. 2 sections. 8/1 holes. 59.1 cm long. Negative no. 201842. Illustrations in MMA (1904): plate between 120–21; Nagle, AR XV/4 (1974); and MMA (1976): 13.

53.56.14. *Tenor in c-sharp* by unknown maker, Germany, 18th century (?). Stamped: [five-pointed star]. Stained maple. 3 sections. 7/1 holes. 66.0 cm long. Negative no. 155031.

#### Bibliography

For information on Halfpenny and on Young (*Twenty-five Hundred Historical Woodwind Instruments*) see General Bibliography. For a more complete bibliography, see Coover in that listing. The Metropolitan Museum of Art. *Catalogue of the Crosby Brown Collection of Musical Instruments of All Nations*. Vol. 1, *Europe*. Prepared under the Direction and Issued With the Authorization of the Donor. New York: The Metropolitan Museum of Art, 1902, 1904. All instruments with accession numbers beginning with 89.4 are part of the Crosby Brown Collection. Not included in this list are double recorders (nos. 89.4.905 and 89.4.2398) and reproductions (nos. 89.4.2926, 89.4.907, 89.4.2045, 89.4.906, 89.4.2352, and 89.4.682).

The Metropolitan Museum of Art. *A Checklist of Western European Flagelets, Recorders and Tabor Pipes*. Introduction by Laurence Libin. New York: The Metropolitan Museum of Art, Department of Musical Instruments, 1976. This useful and inexpensive checklist will shortly be updated. A draft of the update was used in the preparation of this listing.

The Metropolitan Museum of Art/The Crosby Brown Collection of Musical Instruments/Photographs/Galleries 35–36/Wall Cases. [Large album of black-and-white photographs, undated.] At Columbia University Music Library.

Nagle, Sigrid. “Musical Instruments at the Metropolitan Museum of Art.” *American Recorder* XV/4 (1974): 111–17. Errata noted in AR XVI/2 (1975): 42. Includes useful information on the Kynseker instruments.

#### PHILADELPHIA, PA.

##### Private Collection of Frederick Oster

*Alto* attributed to Thomas Cahusac Sr., London, circa 1750. No markings. Fruitwood. 3 sections. 7/1 holes. 45.0 cm (17¾ inches) long.

*Alto* by Goulding & Co., London, first quarter 19th century. Stamped: GOULDING & COL./LONDON. Stained boxwood. Straight-foot model after Stanesby. 3 sections. 7/1 holes. 47.0 cm (18½ inches) long.

#### SALISBURY, N.C.

##### Private Collection of Dale Higbee

*Soprano in c* (fifth flute, pitched very slightly lower than  $a' = 415$ ) by Benjamin Hallett, London, before 1760. Stamped: Hallett. Boxwood, stained dark brown. Profile is identical to that of recorder in *f* (octave flute) by Hallett in Brügger collection (see Brügger and Morgan [p. 37] in General Bibliography). 3 sections. 7/1 holes. 14½ inches long.

*Soprano in b-flat* (fourth flute, pitched slightly lower than  $a' = 415$ ), England (?), circa 1730. Marked: S. Boxwood, dark brown stain, ivory ring at bottom of head section. 3 sections. 7/1 holes. 15¾ inches long. Ex-Philip Bate collection, ex-Nettlefold collection.

*Voice flute in d* (pitched somewhat lower than  $a' = 415$ ) by Peter Jaillard Bressan (fl. 1685–1731), England, 1720–30. Stamped: Pul/Bressan. Boxwood, dark brown stain. The thumb hole is to the right of center, as for a



*Alto in e* by Urquhart, England, early 18th century, boxwood with ivory beak and rings. Colonial Williamsburg, no. 1985–113.



left-handed player. 3 sections. 7/1 holes. 60.95 cm (24 $\frac{1}{8}$  inches) long. Illustration in Higbee, AR XVIII/4 (1978); Higbee, AR XXVI/1 (1985). Young: Bressan voice flute no. 8; GSJ XVII ("Woodwind Instruments by P-1 Bressan," 1964): 107, no. 21.

#### Bibliography

For information on woodwinds by Bressan and on Young (*Twenty-five Hundred Historical Woodwind Instruments*) see General Bibliography.

Higbee, Dale. "J.S. Bach's sonatas for recorder and harpsichord after BWV 525-530." *American Recorder* XVIII/4 (1978): 112-13. Includes a photo of Dr. Higbee holding his Bressan voice flute.

Higbee, Dale. "On Playing Recorders in D: Being a Short History of the Odd-Sized Recorders and Concerning the Revival of the Voice Flute & Sixth Flute." *American Recorder* XXVI/1 (1985): 16-21.

Higbee, Dale. "A left-handed 'Voice Flute' by Bressan." *Galpin Society Journal* XXXVIII (1985): 143.

SCARSDALE, N.Y.

### Private Collection of Mrs. Robert Rosenbaum

1. *Alto in f'* by Johann Christoph Denner (1655-1707), Nürnberg. Plum-

wood. 3 sections. 47.52 cm long. Young: Denner alto no. 5. GSJ XXII (1970): 115, no. 48 (see Young, "Woodwind Instruments by the Denners of Nürnberg" in *General Bibliography*); not A-6 as reported in Young, *Twenty-five Hundred Historical Woodwind Instruments*, p. 20. Nickel no. AB cc. Illustration in Young, *Look*, p. 63.

2. *Alto* by Johann Wilhelm Oberlender II (1712-79), Nürnberg. Boxwood, ornately carved. Beak features a grotesque face. 3 sections. 50.0 cm long. Young: J.W. Oberlender II alto no. 1. Illustration in Young, *Look*, p. 77.

3. *Alto* by Nicolas Hotteterre (II?), France. Stamped: [six-pointed star]/N/HOTTETERRE; Young in *Look*, p. 71, says star is five-pointed and that it occurs both above and below the name. Boxwood, with nitric acid finished in imitation tortoise-shell. 3 sections. 51.0 cm long. Young: N. Hotteterre alto no. 1. Illustration in Young, *Look*, p. 71.

[Collection no. unknown] *Tenor* by Jacob Denner (1681-1735), Nürnberg. Boxwood. One brass key, round flap, with spring attached to wood body of

instrument. 68.0 cm long. Young: J. Denner tenor no. 3.

I was unable to verify the completeness and accuracy of the above information. All of it comes from sources by Young listed in the General Bibliography. Lichtenwanger, et al., *Survey of Musical Instrument Collections*, p. 73, report that circa 1972 this collection comprised about 400 instruments, mainly woodwinds. For information on the Denners, see the General Bibliography.

VERMILLION, S.D.

### The Shrine to Music Museum

4202. *Soprano recorder* by Richard Haka (1645/6-1724), Amsterdam, circa 1680. Marked on both sections: (inside scroll) R. HAKA/[lily]. Ebony with ivory beak and two rings. Original fitted case, covered with tooled (brown and gilt) leather. 2 sections. 8/1 holes. 34.3 cm long. Acquired Arne B. & Jeanne F. Larson Endowment Fund, 1988. Wayne Sorensen

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SINCE 1974

Collection. Illustration in *Souvenir*, p. 39.

4504. *Alto in f* by Master I.V.H., The Netherlands, circa 1635. Stamped on middle section just below window: (inside scroll) I.V.H.. Ivory. 1 piece. 8/1 holes (duplicate hole no. 7 plugged for left little finger). 46.5 cm long. Acquired Rawlins Fund, 1987. Illustration in *AMIS Newsletter* (June 1988).

4142. *Alto in f* by Johann Benedikt Gahn (1674–1711), Nürnberg, before 1711. Stamped on top of middle section: (inside scroll with monogram below) I.B. GAHN (now almost illegible). Boxwood, ornately carved, three sections. Head section is carved as fish's head. 7/1 holes. 50 cm long. Acquired Rawlins Fund, 1987. Arne B. Larson Collection. Illustration in *Souvenir*, p. 36.

3978. *Alto in f* by Abraham van Aardenberg (fl. 1698–1717), Amsterdam. Stamped on all sections: (inside scroll, with three fleur-de-lis below and an animal—perhaps the profile of a bird standing upright—above) AAR-DENBERG. Stained boxwood. 3 sections. 7/1 holes. 50.4 cm long. Acquired Board of Trustees, 1986.

3606. *Bass in f* by the Rožmberk master, Rožmberk near Prachatitz, Bohemia, 1552–99. Stamped twice below window with mark also found on five *srayffaiff* (schreyerpfeife) from Rožmberk now in Národní Muzeum, Prague. Boxwood, unmounted, with brass trim. Cap is detachable, and mouthpiece is edgeblown. 1 piece. 6/1 holes, one brass swallowtail key with flat, round cover, pad sewn to cover, with heavy brass spring attached to wood, covered by perforated wooden fontanelle. 7/1 holes. 96 cm long. Arne B. Larson Collection. Illustrations in *Souvenir*, p. 36 and Larson, *AR XXVI/4* (1985). Ex-Francis W. Galpin collection. Acquired 1985. See also Vanický (1965). A copy of this instrument made by Galpin is no. B-58 in the Leslie Lindsey Mason collection at the Museum of Fine Arts, Boston (see Bessaraboff, Boston bibliography, p. 68).

3605. *Bass in f* by Johann Christoph Denner (1655–1707), Nürnberg, circa 1700. Stamped on head and foot sections: (inside scroll) I.C. DENNER/D. Fruitwood. Head section has brass band and removable cap. Original

crook missing, would have entered top of head section. One of largest extant J.C. Denner basses. Crack in middle section evidently repaired early. 3 sections. 6/1 holes plus one brass key with square flap (corners cut), round touchpiece, spring attached to wood. 103.5 cm long. Ex-de Bricqueville, Versailles collection. (See Larson, *AR XXVI/4* [1985] for more on this connection.) Acquired 1985. Arne B. Larson Collection. Illustration in *Souvenir*, p. 36, and *AR XXVI/4* (1985).

#### Bibliography

*AMIS Newsletter*, June 1988, announces acquisition of "Treble (alto) recorder by Johann Benedikt Gahn, Nuremberg, Germany, before 1711. Boxwood, ornately carved." Includes a small photograph.

Larson, André P. "Original bass recorders in the United States." *American Recorder XXVI/4* (1985): 171–72. Describes two recent acquisitions at the Shrine.

Larson, André P. *The Shrine to Music Museum: A Pictorial Souvenir*. Photographs by Simon R.H. Spicer. Vermillion, SD: The Shrine to Music Museum, 1988. No technical data, but beautiful photos. Reviewed in *AR XXX/1* (1989):31–32 by Laurence Libin.

Vanický, Jaroslav "The Rožmberk Band and its Inventory." *The Consort XXII* (1965): 17–30. Describes circumstances of the Rožmberk bass.

WASHINGTON, D.C.

#### Library of Congress

Dayton C. Miller Collection

[Stolen] 1259/2. *Sopranino in f'* (*a'* = 442) by unknown maker, 18th century. No markings. Ivory, softwood block. 2 sections. Ornately engraved with animals, double-flute player, geometrical rings, spiral grapevine. Engraved lines filled with black substance. 7/1 holes. 24.9 cm long. Illustrated on postcard sold at Library.

[Stolen] 329/1. *Sopranino in f'* (*a'* = 416) by unknown maker, 18th century. No markings. Ivory, softwood block. 2 sections. 8/1 holes. 26.3 cm long.

1214/9. *Sixth flute in d''* by Thomas Stanesby Sr. (circa 1668–1734), London. (Gilliam & Lichtenwanger indicate only "T. Stanesby"; curator Robert Sheldon's typed checklist indicates Stanesby Jr. Halfpenny's checklist names Stanesby Sr. as the maker.) Marked all sections: T/STANESBY/\*; marked on end of foot section: 6. Ivory, softwood block. Edge of block, rings on foot section, and base of head section



- chipped. 3 sections. 7/1 holes. 30.4 cm long. Young: T. Stanesby Sr. no. 1. Halfpenny, GSJ XIII (1960): 65, no. 1.
- 1257/5. *Sixth flute (?) in d''* by W. Beukers, Amsterdam (?), circa 1704 (Gilliam & Lichtenwanger suggest circa 1750). Marked middle section: [crown]/W.BEUKERS/[trefoil] (W is worn off). Ivory, softwood block. Head and foot sections ornately carved. 3 sections. 7/1 holes. 30.8 cm long.
- 663/7. *Soprano in c''* (a'=440) by Lorenz Walch the younger (1811-81), Berchtesgaden, Germany, mid-19th century. Marked head section: [cinquefoil]/LORENZ WALCH/BERCHTESGADEN/C. Boxwood, with black horn ring, painted metal ring (originally this ring was also horn), softwood block. 3 sections. Foot joint cracked. 34.1 cm long. Young: L. Walch (III) no. 3. Baines: no. 432.
- 328/22. *Alto in f'* (a'=455 [to 449?]) by F.S. Schvechbaur, place unknown, mid-18th century. Marked all sections: [circle with diamond inside (?)]/S/SCHVECHBAUR; figure is illegible. Ivory. Foot section cracked; some rings chipped. 5 pieces (barrel and foot screw on). 7/1 holes. 44.9 cm long.
- 835/26. *Alto in f'* (a'=424) by unknown maker, early 19th century (Gilliam & Lichtenwanger suggest early 18th century). No markings. Maple (Gilliam & Lichtenwanger suggest pear [?] wood) stained brown, softwood block. Lip is damaged; the block has slipped somewhat down into the instrument. 3 sections. 7/1 holes. 48.1 cm long.
- 945/16. *Alto in f'* by Johann Benedikt Gahn (1674-1711), Nürnberg. Marked lightly beneath labium: (within banner) I.B. [crown?][unreadable letters]HN/ (under banner in cursive design) IBG. Ivory, softwood block. Ivory is ornately engraved with leaves, flowers, fruits, spirals, birds. Engraved lines filled with black stain. 6 sections. 7/1 holes. 48.8 cm long.
- 327/20. *Alto in f'* by Joan Panormo, Naples, circa 1750. Marked on all sections: IOAN [symbol]/PANORM. [symbol]. Ivory, softwood block. Head section badly cracked. 3 sections. 7/1 holes. 48.8 cm long.
- 745/25. *Alto in f'* by unknown maker, 18th century. No markings. Ivory, softwood block. Foot section badly chipped. Crack on beak repaired and stapled; lip seems not to be original. 3 sections. 7/1 holes. 49.4 cm long.
- 1159/23. *Alto in f'* by George Smart (circa 1773-1805), London. Marked all sections: SMART/. Boxwood, stained dark red-brown, softwood block. Head section cracked and wired; block damaged. 3 sections. 7/1 holes. 49.9 cm long.
- 127/13. *Alto in f'* (a'=415) by Peter Jaillard Bressan (fl. 1685-1731), London, circa 1720-24. Marked all sections: PuI/BRESSAN/[cinquefoil rose]. Boxwood, stained dark brown, ivory beak and rings, softwood block. 3 sections. 7/1 holes. 50.3 cm long. Young: Bressan alto no. 1. GSJ XVII ("Woodwind Instruments by P-I Bressan," 1964): 106, no. 2. Illustration in Young, *Look*, p. 76, and on postcard sold by Library.
- 658/21. *Alto in f'* (a'=412) by Johann Schell, Nürnberg, circa 1720. Boxwood, stained light brown, softwood block. Marked on head: (inside banner) H. SCHELL/(below banner) S/[design using overlapping "S-shaped" lines]; middle and foot sections marked likewise, without design. 3 sections. 7/1 holes. 50.3 cm long. Young: Schell alto no. 2. Illustration in Hunt, plate XIV, and on postcard sold by Library.
- 1359/19. *Alto in f'* by N. Castel (head section), Milan (?) and Carlo Palanca (middle and foot sections), Milan, circa 1775. Marked: (head section, very worn) U (or N.)/CASTEL./[lion rampant]. . . /N.; (block, in ink) o/y; (middle and foot) CARLO/PALANCA. Boxwood, stained reddish brown, ivory and silver rings, ivory beak, ivory thumbhole bushing, softwood block. Unusual foot section shaped like foot of contemporary transverse flute. 3 sections. 7/1 holes. 50.4 cm long.
- 1351/27. *Alto in f'* (a'=415) by unknown maker, 18th century. No markings. Ivory, softwood block. Beak cracked; ring on foot section chipped. 4 sections (foot section in 2 pieces). 7/1 holes. 50.6 cm long.
- 871/24. *Alto in f'* (a'=402) by Engelbert Terton, Paris (?), circa 1700. Marked all sections: [crown]/E. TERTON/[lion rampant]. Brown-stained boxwood with ivory rings and beak, softwood block. Upper part of foot section cracked; top of beak chipped. 3 sections. 7/1 holes. 50.7 cm long (Gilliam & Lichtenwanger say 44.8 cm). Young: Terton no. 2. Illustration on postcard sold by Library.
- 1181/14. *Alto in f'* by Peter Jaillard Bressan (fl. 1685-1731), London, circa 1720-24, (Gilliam & Lichtenwanger suggest early 18th century). Marked all sections: PuI/BRESSAN/[cinquefoil rose]. Boxwood, stained dark red-brown, ivory rings and beak, softwood block. Ivory ring on foot section chipped; lip damaged; tops of beak and block broken and repaired. 3 sections. 7/1 holes. 50.8 cm long. Young: Bressan alto no. 2. GSJ XVII ("Woodwind Instruments by P-I Bressan," 1964): 107, r.o. 3.
- 720/17. *Alto in f'* by J. Heitz (Johann Heitz?), Berlin, circa 1724. Marked on beak: [trefoil]/I. Heitz. Boxwood covered with tortoise shell, ivory beak and rings. Tortoise shell of middle section badly cracked on back and side, with some shell missing. 3 main sections, but unusual foot construction. 7/1 holes. 50.9 cm long.
- 326/18. *Alto in f'* (a'=395) by Louis Hotteterre (circa 1645-1716), Paris, circa 1700 (Gilliam & Lichtenwanger suggest late 17th century.) Marked all sections: [trefoil]/L./HOTTE-TERRE. Boxwood, stained dark brown, with ivory beak, rings, and bell, boxwood block. Middle section cracked and repaired in several places. 3 sections. 7/1 holes. 52.5 cm long. Young: L. Hotteterre alto no. 2. Illustration in Young, *Look*, p. 71.
- 1055/12. *Alto in f'* by Charles Bizet (fl. 1716-52), Paris. Marked all sections:

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[trefoil]/BIZEY/[...]. Boxwood, stained reddish brown, softwood block. Head and middle sections cracked; wired around base of head section. 3 sections. 7/1 holes. 52.5 cm long. Young: Bizey alto no. 1.

834/30. *Voice flute in d'* by Peter Jaillard Bressan (fl. 1685-1731), London, circa 1720-24, and unknown maker. Head section marked: PuI/BRESSAN/[cinquefoil rose]. Head section only by Bressan, maple; middle and foot sections of plum with no maker's mark; ivory ring on head (half missing), softwood block. Lip and block damaged. Middle and foot sections cracked. 3 sections. Possibly mismatched sections of different instruments. 7/1 holes. 57.3 cm long. Young: Bressan voice flute no. 2. GSJ XVII ("Woodwind Instruments by P-I Bressan," 1964): 107, no. 15.

989/31. *Voice flute in d'* (a'=411) by Peter Jaillard Bressan (fl. 1685-1731), London, circa 1720-24. Marked all sections: PuI/BRESSAN/[cinquefoil rose]. Boxwood, ivory rings, softwood block. Lip and block damaged, ivory ring on foot section chipped. 3 sections. 7/1 holes. 60.6 cm long. Young: Bressan voice flute no. 3. GSJ XVII ("Woodwind Instruments by P-I Bressan," 1964): 107, no. 16.

1262/32. *Voice flute (?) in d'* by

William Maurice Cahusac (fl. 1794-1816) or member of Cahusac family, London, 1755-98. Marked on head and middle sections: [flower(?)]/CAHUSAC/LONDON (flower only partly visible). Maple (Gilliam & Lichtenwanger suggest apple or pear wood), stained dark brown, ivory rings and beak, softwood block. Foot section not original. Seyfrit believes head and middle may have been shortened. Lip damaged, head cracked and repaired. 3 sections. 7/1 holes. 62.3 cm long.

1321/33. *Tenor in c'* by Carlo Palanca, Milan, circa 1775. Marked all sections: CARLO/PALANCA. Boxwood, stained reddish brown, softwood block. 3 sections. 7/1 holes. 61.0 cm long.

1240/35. *Tenor in c'* (a'=461) by unknown German (?), late 16th century (Gilliam & Lichtenwanger suggest circa 1580). Marked on head section: unidentified rabbit's foot or hoof-type mark !!! Maple, stained reddish brown, maple block. Windway on back of instrument. 1 section, Renaissance style. 8/1 holes. 63.0 cm long. Illustration in Young, *Look*, p. 35, and in Welch, *Six Lectures*.

325/34. *Tenor in c'* by unknown maker, 18th century. Marked all sections: [trefoil]. Boxwood, ivory rings, softwood block. 3 sections. 6/1 holes plus

one brass key with double touch and round flap. 71.0 cm long.

860/38. *Basset in g* (a'=450) by unknown maker, Renaissance style, may be 16th century (Gilliam & Lichtenwanger suggest 18th century). Marked at end of foot: [star]/... Maple (?), stained medium brown, brass and ivory rings, (rings detached, ivory ring broken), walnut block. Windway at back. 2 sections. 6/1 holes plus one brass key with double touchplate, key flap missing (touch still intact), fontanelle broken. 81.3 cm long.

907/39. *Bass in f* (a'=440) by unknown maker, 18th century. No markings. Maple (Robert Sheldon suggests satinwood with dark varnish), with brass rings (most likely old repairs), softwood block. 3 sections. Crook and mouthpiece missing. 6/1 holes plus 1 brass key, single touch in brass saddle, round flap in integral mount. 93.6 cm long (Gilliam & Lichtenwanger say 95.2 cm).

800/37. *Bass in f* (a'=395) by Jean-Jacques Rippert (fl. 1696-1725), Paris, circa 1701 (Gilliam & Lichtenwanger suggest late 17th century). Marked all sections: RIPPERT/[dolphin?]. Dark red-brown stained maple, ivory rings. Bottom of foot section is bulb-shaped with ring of holes. 3 sections plus brass crook and mouthpiece. 7/1 holes, one brass key, double touchpiece, round flap. Crook with wood mouthpiece, neither original, enters top. 117.8 cm long (Gilliam & Lichtenwanger say 113.0 cm). Illustration in Gilliam & Lichtenwanger. Young: Rippert bass no. 2.

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the Gilliam & Lichtenwanger catalogue contain information about purchase of instruments. In general I took Seyfrit's measurements and dates, being more recent. Pitch measurements are both Seyfrit's and Sheldon's. Instruments numbered by accession number/Seyfrit catalogue number.) Reviewed in *American Recorder* XXIV/2 (1983): 72-73, by Phillip T. Young.

Wynn, James. "The Flute." *Musical Quarterly* 15 (1929): 469-74. General article about the flute, illustrated with photographs from Miller Collection.

#### WASHINGTON, D.C.

### The Smithsonian Institution

65.615. *Soprano in c'* by unknown maker, 19th century (?). Maple. According to curator Cynthia Hoover, "probably folk or amateur craftsman." Not listed in Densmore.

214.487. *Alto (?) in f'* by unknown maker, 19th century (?). Maple (according to curator); cherry with 2 bone rings (according to Densmore, p. 27). "Probably folk art or work of amateur" (note from curator).

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#### WILLIAMSBURG, VA.

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1985-113. *Alto in e'* by Urquhart, London(?), England, 1710-40. Stamped on middle section: URQUHART/[device of a thistle]. Stained boxwood with turned ivory beak and rings. 3 sections. 7/1 holes. 49.9 cm (19 7/8 inches) long.

### Private Collection A

(North America)

*Soprano in b'* by Lissiev, France, early 18th or late 17th century. Marked LIS-SIEV. Boxwood. Head section warped and cracked. Reinforcement ring over socket is separate piece of wood, badly cracked and loose. 2 sections. 7/1 holes. 33.7 cm long.

*Fourth flute in a'* by Thomas Stanesby Jr. (1692-1754), England, early 18th century. Marked head section: STANESBY/IUNIOR/4. Boxwood, dyed black. Only head section original; middle and foot sections reconstructions. 3 sections. 38.3 cm total length; head section 15.3 cm long.

*Alto in e'* by Peter Jaillard Bressan (fl. 1685-1731), London, early 18th century. Marked: PuI/BRESSAN/[cinquefoil rose]. Boxwood, dyed black, 4 ivory fittings. 3 sections. 7/1 holes. 50 cm long.

*Alto in e'* by Johann Christoph Denner (1655-1707), Nürnberg, early 18th century. Marked I.C. DENNER/D/I. Boxwood. Crack in foot section's bell has been repaired. 3 sections. 7/1 holes. 50 cm long.

*Alto in e'* by Thomas Stanesby Jr. (1692-1743), England, early 18th cen-

tury. Marked all sections: STANESBY IUNICR. Boxwood, dyed dark. Some varnish on repairs done by Dolmetsch in 1952. 3 sections. 7/1 holes. 50.2 cm long.

*Alto in e'* by unknown maker, Germany, early 18th century. No markings. Boxwood, aged or dyed to a brownish color. Head and foot sections carved with floral designs and dolphins. Similar to an instrument in Museum of Fine Arts, Boston, and to one in collection of Frans Brügger. 3 sections. 7/1 holes. 50.4 cm long.

*Voice flute in c'-sharp* by Peter Jaillard Bressan (fl. 1685-1731), London. Marked: PuI/BRESSAN/[cinquefoil rose]. Boxwood, dyed dark, with 4 large ivory fittings. 7/1 holes. 60.8 cm long.

*Tenor in b* by Peter Jaillard Bressan (fl. 1685-1731), London. Marked: PuI/

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BRESSAN/[cinquefoil rose]. Fruitwood, dyed black, with 4 ivory fittings. 3 sections. 6/1 holes plus one silver key. 67.5 cm long.

Bass in *e* by T. Boekhout, Netherlands, early 18th century. Marked: [crown]/T. BOEKHOUT/[lion rampant]. Curly maple, dyed dark. 3 sections plus cap, strut, and crook. 7 (two covered by keys)/2 (one of which is toward the end bulb of the foot) holes. 104.5 cm long without strut or crook.



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## Private Collection B

(United States)

[anonymous, unknown to me]

Alto by Johann Christoph Denner (1655-1707), Nürnberg. Illustration in Young, *GSJ XXXV* (1982), presumably plate I, although the captions do not identify instruments specifically. Young: J.C. Denner alto no. 10.

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Wendy Powers is a doctoral candidate in historical musicology at Columbia University. An assistant director of the Amherst Early Music Festival Institute and program editor for the *Music Before 1800* concert series, she also teaches and plays recorder in New York City.



# Marleen Forsberg Montgomery, 1930–1988

**M**arleen Forsberg was born on October 12, 1930 and grew up in Jackson, Minnesota. Her mother played keyboard for silent movies. Marleen began leading choirs as a teenager and composing and performing while a student at the University of Minnesota and Bennington College. After making her living playing piano, harpsichord, and recorder in New York City, she moved to Boston in 1961 to begin her career as a teacher and conductor.

In 1965 Marleen founded the Quadrivium, which for fifteen years gave delightful, innovative performances of medieval, Renaissance, and early American music. The Quadrivium served as a training ground for countless musicians and groups, including Alexander's Feast, The Greenwood Consort, Music for the General Peace, Liveoak and Company, and Voice of the Turtle. She went to West Virginia in 1982 to coach the folk group Trapezoid. In 1986 she founded Antrim Workshops, a school for performance in Antrim, New Hampshire and Boston.

The Boston Camerata gave her its Fred Goldstein Award in 1986. On October 10, 1987, Revels, Inc. sponsored a musical tribute to Marleen in Cambridge. After many small ensembles—made up of former students and Quadrivium members—had performed, Marleen conducted a choir and instrumental ensemble of eighty in the Mass *O quam pulchra es* of Pierre de la Rue.

Marleen Forsberg Montgomery died on September 18, 1988. Exactly a year after the Cambridge tribute, her friends gathered in Antrim for a day-long memorial. As she had requested, Sarah Cunningham flew over from London to conduct nearly seventy musicians in Pierre de la Rue's *Requiem*.

Nancy Knowles



**M**arleen gave us the spirit and enjoyment of music. We became like the people in small villages and churches and loved it. She knew how to encourage, uplift, and inspire so that we overcame our technical limitations and made marvelous music. She dressed us in splendor and transformed us with confidence to give our best.

Friedrich and Ingeborg von Huene

**M**arleen cast a benign spell on everyone she knew. Her inspired leadership, her concern for both students and colleagues, and above all her ability to find music in everything and everyone, made

her unique.

Beset as she was by many illnesses, it seems to me a miracle that she managed to live as long and fully as she did. But then Marleen was miraculous. There is no other way to describe her.

Martha Bixler

**"C**ome up with me," Kathy said.

It seemed odd to attend someone else's audition, but I was persuaded. The sound of the unfamiliar instruments was disinhibiting. So much so I found myself suggesting that the medieval English carol they were exploring might perhaps benefit from a slightly faster tempo. The owl eyes turned on me, twinkling. "Do you sing?"

The mumbled disclaimer was not strong enough. I joined in and found myself with Kathy recruited into the Quadrivium.

There were times when my purist instincts would have wished for a firmer foundation of rehearsed precision. But the performances never failed, and they usually broke through the "tingle" threshold.

Twenty years later, this rich thread remains vivid in the skein of my memories as a research fellow on the other side of the Atlantic.

Andrew Henderson

**M**arleen's musicianship and sense of style were reminiscent of Nadia Boulanger; in her these qualities were combined with a unique awareness of the richness of the American folk idiom.

Rowland Sturges

**S**tudying with Marleen was not so much studying music as making a spiritual journey, one to which I think she, too, was committed. Her joy often stemmed from seeing that she'd helped to free a



human spirit, or to reawaken one. With Marleen you studied life, and no less. How to look at things.

As long as you showed interest and would try, she was with you. Her critique was always kind.

R.H. King

Marleen touched many people here [in West Virginia] who will never consider

themselves musicians. She organized a choir and gave lessons. She had us doing things we never would have thought to do.

One night, seven or eight of us sat around a kitchen table for hours, beating out rhythms to each other on cans, pans, the table, whatever. Perhaps you do these things often in music circles in Boston, but to many of us here, it was magic.

Another time a couple of us struck out through the snow with Marleen to find her a Christmas tree. I remember how starry the night was, how her long skirts dragged in the snow, how she laughed. We cut down a little tree and brought it back to her basement apartment. Marleen hung all her jewelry on it, and we made elaborate chains and ornaments out of aluminum foil and typewriter paper.

Kate Long

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"Oh, you're going to Boston. Do get in touch with Marleen; she taught me how to breathe." So advised Ken Wollitz, and a few months later, I did.

As a teacher, Marleen knew how it felt to be the body that made the sound entering her ears. Once I heard her tell a recorder student, "Relax your knees." To my amazement the sound became rounder and fuller, with more line to the phrasing.

There was always a group of musicians of all kinds around Marleen, as well as theater people, dancers, and just plain friends. At various times they provided her with a much-needed support group, but they also gave a great deal of support and encouragement—both personal and artistic—to each other. Marleen's ideas are now being kept alive by the exchanges that pass among those who knew her.

Julian Cole

I first heard Marleen Forsberg in a concert when she on the harpsichord and Barbara Mueser on viola da gamba showed me how beautifully a continuo team could play. Shortly thereafter Marleen, Barbara, and I formed a trio.

As teacher, catalyst, and inspiration Marleen contributed enormously to the early music revival. Hers was a life of accomplishment, one in which she and everyone who knew her could take pride.

Bernard Krainis

Marleen made early music into something that totally involved both performers and audience. As a listener, I found it almost impossible to sit still. I always wanted to jump up and dance.

I don't know what she did, but she changed my life, bringing into it a richness and openness I'd never experienced before.

Pat Roberts

I can still see her—a small, kind-faced



woman wearing large, colorful clothing, waving her arms blissfully as she conducted.

She was a musical wizard, and I find now that I can cast something of a spell, too. It's an ability that comes from inside, but it has would remained untapped had it not been for the years I watched, listened, and played with her.

Rosalind Brooks Stowe

**A**t our first meeting, Marleen and I played duets on great bass recorders. I found this a little odd but didn't think too much about it, coming from New York as I did, where anything was possible.

After that, I played great bass for a long while in the Quadrivium. Without saying a word, Marleen was teaching me. By playing great bass I had to take deeper breaths and begin relaxing my subway-riding body, and by playing bass lines I was hearing the piece from the bottom up, with the emphasis on structure and harmony—tune-oriented as I was.

With Marleen, music was all-encompassing. What you expressed in your music-making was what you were, or what you were capable of at the moment. Whatever was missing was the lesson you needed to learn. My experience with her was constantly to go past some boundary I hadn't even known existed.

In our concerts there was a reaching out to the infinite—or the infinite being right there with us, in the yellow spotlight while we sang "What wondrous love is this?"

Lisle Kulbach

**O**n a Concert Cruise in Boston Harbor more than twenty years ago I heard Alexander's Feast play "The Promised Land." Overwhelmed by the spirit of the music, I asked one of the musicians how I could learn to play the krummhorn. "You see that lady over there," he said.

"That lady," the grey-haired woman on the fringe I'd taken for a groupie, was of course Marleen.

She was the great enricher, "the mother of us all." We loved her, we despaired over her faults, we were exasperated by her demands and awed by her talent. I will carry her music with me for the rest of my life.

If I were religious, I would look forward to meeting her again in "The Promised Land."

June Matthews

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Photographs (clockwise from bottom): Philip Brett conducts the entire workshop, August 1988; Paul Leenhouts, Matthias Weiermann and friends jam at the Saturday night party; Bass section of the Great New England Outdoor Double Reed Rally. (Photographer: Bernard A. Heyman)



**LAURENCE LIBIN.** *American Musical Instruments in the Metropolitan Museum of Art.* New York: The Metropolitan Museum of Art and W.W. Norton Co., 1985; 224 pp.; \$39.95.

One advantage in reviewing a volume such as this that has been in circulation for several years is that one can assert its value after extensive and satisfying usage. Much more than a catalogue, it is also a well-documented social history of America using musical instruments as the point of departure.

The reader is immediately alerted to the scope of material to be examined: musical instruments are characterized as tools, evidence, means of livelihood, sculptural works, status items, investments, amusements, and emblems; "to view them merely as playthings is to miss the greater part of their significance." The author then proceeds to explore thoroughly all these roads of inquiry. The exceedingly readable narrative (conceivably frustrating to those who prefer single entry format) presents detailed organological description alongside fascinating biographical, historical, and (sometimes humorous) anecdotal information. An ample supply of scholarly references is imbedded in the text, although this only partially excuses the dearth of footnotes—apparently an ill-advised restriction enforced by the publisher. Fortunately, there is a strong bibliography with many obscure citations for continuing research.

Abundantly illustrated with 18 color plates, 159 instrument portraits, and 83 details in black and white, the text is complemented by many reproductions of paintings and documentary materials. One wishes only that the book's layout were a little more sympathetic to the images presented. The sizing of several color plates is particularly unfortunate, and the quality of reproduction of the black-and-white photographs is less than consistent.

These few difficulties must be seen in the context of Libin's tremendous con-

tribution to scholarship in general, and organology of American musical instruments in particular. There can be no ambivalence in recommending to a broad readership this masterful compilation of original research.

*D. Samuel Quigley*

*D. Samuel Quigley is Keeper of Musical Instruments at the Museum of Fine Arts, Boston.*

**ELLEN T. HARRIS.** *Henry Purcell's Dido and Aeneas.* Oxford: Clarendon Press, 1987; xii & 184 pp.; \$42.50.

How strange that a musical entertainment composed for performance in 1689 at a private school for girls should have turned out to be the greatest English opera of the seventeenth century! Its only true competitor in the sense of a completely through-composed dramatic piece that was actually staged is John Blow's *Venus and Adonis* (c. 1684), a manifestly inferior, albeit not unworthy work. All of Purcell's other theatrical music can be classified as either semi-operas, as Roger North termed them, or mere incidental music.

Although revived periodically during the succeeding centuries, *Dido and Aeneas* attained the status of a true classic only a little more than sixty years ago, when the great English musicologist Edward J. Dent published a new and more correct edition based on the most authentic source. This manuscript, probably prepared for a 1704 production, was formerly at Tenbury and is now housed at the Bodleian Library, Oxford. Even then, reorchestrations in post-Wagnerian late Romantic style continued to disfigure the opera until the 1940s. Finally, in the succeeding decade, revivals with some claim to authenticity began to reveal the simpler, purer lines of Purcell's original.

Building on Dent's researches, Professor Harris has also edited a revised

version of his redaction (published by Oxford University Press and as an Eulenburg miniature score), which is supplemented by the present book—a thoroughly scholarly, clearly written, and unusually stimulating study. In part I, she describes the circumstances of the premiere of *Dido and Aeneas* and goes on to show how librettist Nahum Tate, whom she treats more charitably than most critics, turned his earlier dramatization of Book IV of the *Aeneid* into a Restoration morality play suitable for schoolgirl use. In part II, she examines the sources of the opera. The Tenbury score, representing the oldest surviving but not quite original version, does not set every jot and tittle of the 1689 libretto; unfortunately, secondary sources do not supply these omissions. Harris accounts for the missing music and shows the loss to be inconsequential, although the post-1689 modifications to the opera cannot now be undone. Her chapter on musical declamation demonstrates that in its song and dance styles, plan, and harmonic and key structure, *Dido and Aeneas* fits neatly into the English masque tradition. A special chapter is devoted to examining Purcell's use of



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ground bass techniques, especially in Dido's heartrending final lament. Part III is taken up with the history of the opera in performance, showing how the score was modified—and sometimes bowdlerized and even mutilated—in the course of its revivals, and giving the history of various editions, beginning with Macfarren's of 1841 for the Musical Antiquarian Society.

*Dido and Aeneas* has now become a widely performed piece, not in the grand opera houses of the world to which it is so unsuited, but as chamber opera that can be mounted with the most modest of forces. However, merely assembling a troupe of singers, fiddlers, and dancers and turning them loose on Purcell's masterpiece obviously will not suffice. Intelligent recreation of a three-century-old opera, even one scarcely more than an hour in duration, necessarily involves much study and, indeed, reflection. Those in charge of the musical, dramatic, and choreographic aspects of any future production will be well advised to turn to the relevant portions of Ellen T. Harris's book for counsel as sound and sensible as it is erudite. Best of all, perhaps, hers is a book that is quite enjoyable to read, a distinction that applies to few works of comparable scholarly excellence.

Howard Schott

EDWARD L. KOTTICK. *The Harpsichord Owner's Guide: A Manual for Buyers and Owners*. Chapel Hill and London: The University of North Carolina Press, 1987; 180 pp.; \$29.95.

RICHARD TROEGER. *Technique and Interpretation on the Harpsichord and Clavichord*. Foreword by Kenneth Cooper. Bloomington and Indianapolis: Indiana University Press, 1987; 252 pp.; hardcover \$37.50, paper \$15.

Harpsichord pedagogy has come of age with the publication of these two significant titles dealing with practical and theoretical aspects of the instrument. Edward Kottick's *Guide* is the latest milestone in the do-it-yourself movement pioneered by Wallace Zuckermann, and it will be the indispensable companion not only of kit builders but also of anyone wishing to gain insight into the technical



aspects of maintenance. In addition, it takes the uninitiated through all the steps of ownership, from selection and purchase, through tuning and regulation, to making such major repairs as fixing loosened soundboards and belly rails. Kottick's amiable style is peppered with the humor often encountered in builders' shops. His reference to the "kaboom stop" on old Wittmayer jacks is a case in point, as is his frequent recounting of anecdotes like the one about a harpsichord that stood for many weeks in a flooded basement.

I found the chapters on maintenance and troubleshooting the most impressive parts of this manual. The author takes the time to describe in useful detail the many small operations that go into regulating and maintaining an instrument—operations that builders more often than not describe sketchily if at all to their customers, and that all owners should master. Closely allied with the kit movement as he is, Mr. Kottick generally reflects the optimism of that branch of the art. He gives the impression that not only assembling the instrument but also carrying out major repairs is not as difficult as it may seem. When he gets into tuning, he continues in the same optimistic vein, encouraging novices to learn by going through some rather demanding steps under self-imposed pressure. He advises: "*When you are learning to tune, speed of tuning is more important than accuracy*" (italics his).

Kottick includes a short history of the instrument as well as several helpful photographs. The drawings by Richard Masters deserve special mention for their clarity and appropriateness. The informative notes at the back of the book show that the author is familiar with the most recent research in the field. I caught one error: an E-flat sign is missing in the tuning chart on p. 161, but the text indicates that it should be there.

Richard Troeger's book, on the other hand, is a probing and analytical discussion of performance practice. His comprehensive presentation will give pause to those who think that the harpsichord and clavichord can be learned in a few easy lessons. He examines and re-examines every detail and nuance of performance, making it clear that all are interrelated, and that no one aspect can be changed without affecting all the others. It is this sensitivity to detail that distin-

guishes a meaningful performance from a glib, superficial one, and we must be grateful to the author for his painstaking work. The most complete treatment of performance practice on harpsichord and clavichord to date, it is a most welcome addition to the literature.

I particularly like Troeger's treatment of the question of weak and strong notes vs. weak and strong fingers. Noting that inconsistencies in the sources make a direct cause-and-effect relationship impossible to codify, he convincingly demonstrates that the use of historical fingerings does not automatically guarantee musical results. This section is a fine example of his reasoned approach to performance.

This is not a manual to be read while practicing or rehearsing, however. Its involved (and sometimes convoluted) style makes for some heavy going. One always knows what the author means, but the phraseology may discourage the recreational keyboardist:

Separate articulation of each member of a group of rhythmic iterations is often appropriate when it mirrors similar disruption in other elements, but no performing inflections

should disturb cohesion between rhythmic and other elements. If articulatory enlivenment is desirable, some degree of general detachment is often more effective than articulatory isolation of each unit.

There are numerous footnotes, musical illustrations, and a comprehensive bibliography of primary and secondary sources. The author also supplies some exercises of his own as well as a well-chosen excerpt from Nicolo Pasquali's *The Art of Fingering the Harpsichord* (1758).

Robert Conant

Robert Conant is a distinguished harpsichordist and educator. Since 1959 he has been president and artistic director of the Foundation for Baroque Music, Inc. in Greenfield Center, N.Y.

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GEORGE J. BUELOW. *Thorough-Bass Accompaniment according to Johann David Heinichen*. Revised edition. Ann Arbor: UMI Research Press (Studies in Musicology No. 84), 1986; xiii & 462 pp.; \$39.95.

Heinichen was a composer and theorist who preceded Bach in Leipzig by some twenty years. It was probably during his stay there or at the court of Naumburg (1711) that he wrote this treatise, which he revised extensively for publication in 1728. It became a cornerstone of German theory, relied upon by such later writers as Mattheson and Scheiße; Heinichen won the title "the Rameau of Germany" from Charles Burney in his *General History of Music*.

George Buelow has long been recognized as the pre-eminent authority on Heinichen as well as being a leading scholar of German Baroque theory in general. His 1961 Ph.D. thesis from New York University, a study and annotated selective translation of the treatise, was published by the University of California Press (1966). The book at hand is a new edition, significantly enlarged with appendices and an article on Heinichen's concepts of dissonance treatment, but retaining the body of the text essentially unaltered. Buelow places Heinichen's work in the context of the theorist's fore-runners and contemporaries. He allows direct access to his subject, providing copious quotations from the original and including all the musical examples as well as a complete translation of its introduction, but does not ask the modern reader to stagger through the convolutions of eighteenth-century prose.

The study begins with an overview of the issues and sources of figured-bass theory in the eighteenth century, particularly in Italy and the Italianate musical culture of southern Germany and Austria. Then follows a detailed explanation of the actual rudiments and principles of interpreting the figures. The treatise, like others of its kind, is con-

cerned primarily with harmony, but it also contains an examination of other stylistic aspects of accompaniments. In an attempt to amalgamate all of Heinichen's mandates and proscriptions, Mr. Buelow appends his own written-out accompaniment for a Scarlatti cantata.

Of particular interest to performers will be Mr. Buelow's description of the "full-voiced" style of accompaniment embraced by Heinichen and other south Germans—but not by northerners like C.P.E. Bach, and only cautiously by Frenchmen like Saint-Lambert. Essentially, "full-voiced" means playing as many notes as the fingers can encompass, creating very thick textures in the left hand—in contrast to the texture that even Heinichen refers to as "normal": a triad in the right hand spaced an octave or more above a single bass note. There is also a tendency in this style to place a chord on every beat—and even on the sub-beat, if the tempo permits. Further, Heinichen advocates repeated chords on the "less resonant" (than the organ) harpsichord. In some of Heinichen's illustrations, including a larghetto passage that presumably was supposed to sound lovely, the result is an absolutely unrelieved banging out of eighth-note chords. It is not that he was actually advocating such playing; he was simply focusing on one aspect of accompaniment to the exclusion of the others. The textures and rhythmic style of many of the examples are completely unlike those of any notated harpsichord music, so the reader should be wary of imitating them in actual practice. In any case, only a theorist could think that a harpsichord's sound diminishes so quickly that a larghetto quarter-note is too long.

Mr. Buelow's work allows the modern player to study eighteenth-century German figured-bass theory under the guidance of one who has surveyed its copious and difficult literature. Already a classic, this new edition is even stronger than the first.

Bruce Gustafson

MICHAEL PRAETORIUS. *Syntagma Musicum II, De Organographia, Parts I and II*. Translated and edited by David Z. Crookes. Oxford University Press, 1986; xx & 144 pp., incl. 42 color plates; \$47.

I cannot for the very life of me perceive the rationale for bringing forth this indisputably handsome publication of a new translation of Praetorius. Perhaps it was simply to put *Syntagma Musicum* into the format of Oxford University Press's Early Music Series, of which this is no. 7. One can imagine that David Crookes' translation is a pure labor of love, active as he is as a maker of instruments and also trained, as he acknowledges, in the Latin and German of the period in which Praetorius worked. His translation is satisfactory; I would hesitate to claim more. Writing forty busy and productive years after Harold Blumenfeld's edition of this work was published, Crookes uses terms that have achieved recent preference, and his commentary, which follows the full translation itself, is both helpful and up to date in terminology. He prints all forty-two of Praetorius' plates versus Blumenfeld's eleven, a considerable plus, but it is my longtime feeling that reproduction of these plates—along with those from *The Triumph of Maximilian*—is redundant. One cringes when reading OUP's dust-jacket blurb: "People are now making and playing many Renaissance and early Baroque instruments. . . Praetorius' *De Organographia* can be called the book behind that revival."

What most raises one's hackles, however, is the price. The publisher's list for this one-half-inch thick volume is \$47 (yes, U.S.), and although I swore long ago to desist in making such pointless comparisons, Blumenfeld's paperbound edition was \$4.95 in 1962. The lovely facsimile (untranslated) edition published in the *Documenta Musicologica* series by Bärenreiter in 1974 was £7—new, beautiful, and slipcased.

Phillip T. Young  
University of Victoria



Key: S=soprano recorder, A=alto recorder, T=tenor recorder, B=bass recorder; A8=alto must read up an octave; guit=guitar; bc=basso continuo; kbd=keyboard; pf=piano (kbd and pf are used for obbligato accompaniments; other keyboard parts are designated bc); real=realized; trans = translations; pc = piece; pp=pages; sc = score; pt=part.

London Pro Musica's new Dolce Edition series will consist entirely of recorder music, original and arranged, mostly in anthologies. Its stated aim is to provide "a carefully planned library of basic repertoire books, covering a wide range of music (from medieval to contemporary) . . . We expect our editions to appeal primarily to amateur musicians and to music teachers in schools." These are not the scholarly editions from which I prefer to play: there are neither incipits nor range finders, and barlines have been added without comment in the Renaissance pieces. On the other hand, the prefaces are well written and helpful, ar-

rangements are always identified as such, and editorial articulations, breath marks, and other interpretive suggestions are clearly indicated. Some pieces (we don't always know which ones) have been transposed. In general, all three of these collections achieve what the editors set out to do, and all are attractively and clearly printed.

**The Consort Collection, Vol. I** (mostly SATB). Ed. Larry Bernstein. London Pro Musica DOL 101, 1987, distr. Magnamusic; 39 pcs, 45 pp, sc with a few texts (no trans) \$8.

This volume presents a mix of short, fairly easy secular songs and dances from the late fifteenth through the seventeenth century, all gems. Many are familiar from other collections, in which they are not so nicely playable on SATB recorders. (Only four of the pieces in this volume are not SATB, although several others may be played on alternative combinations.) Four middle-aged recorder players with normal-for-their-age vision problems will need at least two copies.

Composers represented include Josquin, Obrecht, Senfl, Dowland, and Lully. The last piece is Bernstein's own divisions on the familiar tune "Bergamasca." It is very effective, and more difficult than the others. It also has the only impossible page turn in any of the three collections reviewed here.

The editor provides a few partial texts (one verse each) in Italian, French, German, and English, but no translations. He has arranged some pieces from keyboard sources, all of which are acknowledged, and he notes when he has quartered or halved note values. He also provides brief background commentaries and performance suggestions.

Bernstein's preface includes a number of good suggestions for use of the collection (e.g., do not play the pieces in chronological order, but according to the character or type) and interpretation (especially general rules on where to play longer and shorter articulations).

**The Jacobean Collection, Vol. I** (A & kbd). Ed. Larry Bernstein. London Pro Musica DOL 102, 1987, distr. Magnamusic; 17 pcs, 22 pp, sc & pts \$7.


One normally thinks of consort music when considering the use of the recorder during the reign of James I of England; the texture of solo instrument with keyboard was not widely heard until at least fifty years after these pieces were originally written. But the editor observes in his preface that arrangements were common at this time, and that in all these pieces the treble and bass lines are the most interesting ones. Anyway, these arrangements work. The simple, continuo-like chords balance well with the recorder. I would like to see a version for recorder and guitar.

The selections themselves, all "dance-related," are by Holborne (5), Dowland (3), Adson (2), Coperario, Gibbons, and Bull (1 each). Four are anonymous. Some, like Dowland's "Lachrimae Pavan," appear in other collections, but not for this combination. Four masque tunes, from an unspecified British Library manuscript, are interesting for their internal tempo and meter changes. None of these pieces is of more than medium difficulty; the last four contain an occasional high *e'''* or *e''''*. I found several errors in the accompaniments.

**The James Hook Collection, Vol. I** (A & kbd). Ed. Bernard Thomas. London Pro Musica DOL 106, 1987, distr. Magnamusic; 9 pcs, 22 pp, sc & pts \$7.

Hook wrote in the late-eighteenth-century style, and while his music lacks the originality and depth of Haydn or Mozart, the nine pieces in this collection are melodically interesting, not very difficult, and fun to play on the recorder. Six are single movements of varying moods and meters drawn from his Op. 33, 35, and 54. The three divertimenti are entire pieces of two movements each.

The original title pages give piano or harpsichord as the principal instrument,



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with flute or violin as the accompaniment—not uncommon in the Classical period. Here the keyboard part, simple as it is, stands by itself perfectly well. The recorder part often doubles or is below the right hand of the keyboard. If piano is used, balance can be a problem. The editor suggests that the pianist play some of the higher right-hand lines an octave lower, but I think this changes the texture too much. Better to play softly and/or use the soft pedal.

Mr. Thomas gives suggested articula-

tions for the first phrases of the recorder parts of most of the movements, and invites experimentation with other possibilities. His edition is tasteful and commendable.

Peter Hedrick

The following editions in London Pro Musica's Thesaurus Musicus series were edited by Bernard Thomas; all are distributed by Magnamusic.

*Five Dutch Songs* a4. TM 47, 1981; 5 pcs, 12 pp, A8, sc with texts & trans \$2.50.

**Orazio Vecchi.** *Six Canzonette (1587)* a6. TM 53, 1985; 6 pcs, 16 pp, A8, sc with texts & trans \$2.50.

*Six Comical Chansons.* (SATB). TM 56, 5 pcs, 16 pp, A8, sc with texts & trans \$2.50.

**Thomas Morley.** *Five Balletts (1595)* a5. TM 63, 1986; 5 pcs, 12 pp, A8, sc with texts \$2.50.

**Michael Praetorius.** *Passamezzos and Galliards* a5, a6. TM 69, 1986; 10 pcs, 16 pp, A8, sc \$2.50.

The lighter side of the late Renaissance is displayed in these sets, each of which represents a different national genre. Three of them illustrate cross-fertilization of national styles: Morley's balletts are based on works of Gastoldi; the Praetorius collection, from *Terpsichore*, contains French dances (by Caroubel) as well as German; and the Dutch songs are indebted stylistically to the French chanson.

The Morley pieces, with their chirping "fa la la" refrains, are familiar fare. Scarcely less so are the Praetorius dances. Join each of the first two passamezzos with its related galliard and you have a pair of attractive miniature "suites." *Six Comical Chansons* may be the best set of the lot: Janequin's "Au joly jeu" and Delafont's "Il estoit ung jeune homme" contain some solid imitative writing. Two of the *Five Dutch Songs* are similarly garnished with polyphony, while Vecchi uses quasi-polychoral writing to relieve his omnipresent homophony.

Thomas' editorial work is generally sound, if occasionally inconsistent. Each piece has range finders and incipits, and page turns are few. Prefaces are concise and helpful, and vocal works have fine translations. Minor problems include a few faulty incipits, a missing translation (*Comical Chansons*, no. 6), an incorrectly indicated repeat (Morley no. 1), and misnumbered measures (Morley no. 2). In Morley no. 4 the editor provides a note to help us through the proportional change at measure 6, but he omits it at 21. Such indications would be welcome also in Morley no. 1 and Vecchi no. 3. Performers may find it particularly difficult to guess the proportional relationship in the latter piece, since Thomas has altered note values in the first section by



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a ratio of 4:1 (not 2:1 as the preface states), and he omits Vecchi's original sign for the second section.

These problems detract only slightly from the value of the collections, all of which are attractive, legible, and affordable. Most of the music is well written and not particularly difficult—in short, excellent fare for a good intermediate recorder consort.

Stewart Carter  
Wake Forest University

**TREES HOOGWEGT. *Tekanemos*.** Edition Moeck 2804, 1986, distr. Magna-music.

This duet was written for members of the Loeki Stardust Quartet and is presented in LSQ's own special series for Moeck. The music is very good, and the edition is particularly outstanding—I don't think I've ever seen one better prepared. The foreword (in French, English, and German) includes the composer's amazingly apt description of the music, providing aesthetic guidance for both players and listeners. Here is the most important segment:

The title *Tekanemos* is a compound word made up of the two Greek words *Teknon* (child, young) and *Anemos* (wind). The work is intended to be like a game, inspired by the quick, light noises made by the wind. In a continuous flow of blowing and hissing sounds, complemented by trills, chord tones, melodic and rhythmic figures, fast articulation and vibrati, an arc of tension is created, grand and imposing, as is the wind.

The piece is characterized by layers of highly diverse material. It is episodic, yet continuous, with both gradual evolutions and rapid transitions. The composer creates a center of gravity by limiting the second line to only a few pitches. The first movement is a rapid, exciting dialogue. Movement two is slow, strange, and a bit spooky, with a constant succession of wonderful aural shifts. In the brief final movement, varied sonic effects break out of a matrix of stiff, mechanical, jerky melodic material.

A most unusual feature of this duet is the instrumentation. The top line, played on tenor recorder throughout, is actually the lower-sounding part. In the first two movements, the bottom line may be played on soprano, third flute (soprano in *a'*), or bamboo flute. A glance at the score reveals that the last of these in-

struments must be able to play the following notes: *f'*, *g'*, *a'*, *c'''*, *d'''*, and *e'''*. The bottom part in the third movement may be played on alto recorder at either modern or Baroque pitch (*a'* = 440 or 415).

Although not easy, *Tekanemos* is accessible to experienced players. The hardest feature is the notation, which is sometimes proportional, sometimes standard, and occasionally idiosyncratic even by avant-garde standards. However, the superb instructions leave little to guesswork. Trees Hoogwegt, the Loeki Stardust people, and Edition Moeck all deserve high marks for this one.

Pete Rose

**First Taste of Telemann** (SS, AT and/or guitar optional). Ed. Eugene Reichenthal. Loux RGS-1, 1976, repr. 1986; 13 pcs, 27 pp, sc & pts, bc unreal, \$2.75.

These short, easy duets lie well for the soprano recorder and have no notes higher than A one ledger line above the staff. Guitar chords are indicated by letters and numbers above the duet lines,

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a system that makes them also playable on the lute. The chords contribute more to the music than do the separately printed alto and tenor recorder parts provided for Nos. 1, 8, 11, and 13 (which make these four playable as recorder quartets). The printing is very legible, and there are no page turns.

Those who acquire a taste for Telemann might want to go further and play the longer works from which these excerpts were taken. Unfortunately, none of them is identified. This edition gives us only the mood of each piece, ranging from "slowly and mysteriously" to "very lively."

In the absence of any sort of preface, one asks: have the lines been transposed to fit the instruments? How closely do the guitar harmonies fit those of Telemann? In the alto and tenor parts, printed on a single staff, do the instruments double except in the few places where the line separates into two?

A nice edition of Baroque music for beginners, but serious beginners would like to know what they're playing.

Peg Parsons

**Merrie Old England: Traditional Music of the 16th and 17th Centuries** (SAT). Ed. Andrew Charlton. Jolly Robin JR-10, 1988, distr. Magnamusic; 16 pcs, 16 pp, sc.

These pieces, ranging from slow and sad ("Loth to Depart") to lively and humorous ("Tom Tinker"), are short, fairly easy, and very tastefully arranged. The unaltered traditional melodies appear in the soprano parts, while the equally lyrical alto and tenor lines, written in the style of the period, provide the harmony. They would fit well on viols, TrTT.

The absence of texts and editorial notes detracts from an otherwise fine edition. Although many of the melodies are familiar ("Lord Willobie's Welcome Home," "The Wraggle-Taggle Gypsies"), the moods of the lesser-known ones could be better understood if their words were provided. No sources are given, and there is no discussion of how the lower two lines came into being. If they are Mr. Charlton's own creations, he should take credit for them.

Peg Parsons

**PAUL HOFHAIMER. Six Pieces** (3 instruments or voices). Ed. Bernard Thomas. London Pro Musica TM 55, 1986, distr. Magnamusic; 6 pcs, 10 pp, sc with texts & trans \$2.50.

The editor suggests playing these on recorders, viols, or "with a judicious mixing of voices and instruments." The range indicators for each line facilitate the choice of instruments, which varies from piece to piece. All six works are easy, and most have an equal amount of activity in all three parts.

Nos. 1-4 are secular tenor lieder, with the bottom line in bass clef. "Greiner, Zanner" is a cheerful nonsense song; the other three are, predictably, concerned with love. "On Frewd ich" departs from the norm by having the melody in the top line. Nos. 5 and 6 are religious, with all lines in treble clef. In "Tristitia vestra" the texted top line is a slow-moving cantus firmus, underscored by two more athletic instrumental parts. "In Gottes Namen" is an untexted, fugal arrangement of a hymn.

Bernard Thomas' editorial notes, although hard to read in this edition (black printing on dark purple!), are, as usual, helpful and informative. Original sources, editorial procedures, and biographical notes about the composer (1459-1537) are all included.

Peg Parsons

**JOHN WALSH, COMPILER. Preludes, Chacon's, Divisions and Cibells altenglischer Meister für Altblockflöte Solo** (A). Ed. Yvonne Morgan. Amadeus BP 661, 1985, distr. Foreign Music Distributors; \$7.25.

The publisher John Walsh ends the second part of his famous *Division Flute* (1706) with these seventeen unaccompanied pieces for alto recorder. They are by Purcell, Finger, and Pepusch, as well as such lesser-known composers as Mr. Gorton, who may be the William Gorton who published *New Ayres* for two bass viols (1701).

There is a sameness to these pieces, which blend popular style with English elegance. Yet the gavotte-like cibells in particular lend themselves well to the practice of diminution. And for the intermediate player seeking pleasant tech-

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nique exercises, these fill the bill very well.

Yvonne Morgan has carefully reproduced the original articulations and has enclosed all editorial additions in brackets. This collection is representative of what was played in an earlier era when the recorder was popular (a different edition of this same collection was reviewed by Louise Austin in the February 1988 issue, p. 31).

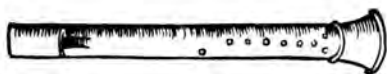
Shirley Marcus

**SCOTT JOPLIN. *The Easy Winners*** (SA & pf). Arranged by Brian Bonsor. Schott 12202, 1983, distr. European American; sc & pts \$2.95.

*The Easy Winners* is a ragtime two-step, full of the characteristic syncopations that make this music so charming. Bonsor's transcription gives both recorder players ample exposure to the syncopations, and his ingenious handling of the rhythm makes this arrangement appealing for study and performance. Typically, the pianist has a less demanding part, but it requires a rock-steady tempo throughout.

Early music purists may deride arrangements such as this, but music educators welcome them.

William E. Nelson



**ANNE DANICAN-PHILIDOR. *Le Livre de Pièces***, Books 1 & 2 (flute & bc). Ed. Jean-Pierre Boulet; continuo real. Serge Filipovic. Moeck 1109, 1113, 1987; vol. 1: 3 pcs, 28 pp; vol. 2: 3 pcs, 19 pp; sc & pts.

Even though a genealogical essay accompanies these suites, Anne (1681-1728), son of Andre l'ainé, and an illustrious member of this distinguished family, is hardly introduced in it, although he was an important composer of pastoral opera and founder of the Concert Spirituel. (He was also male, the several bibliographies listing him as a woman composer notwithstanding.) Editor Boulet seems surprised that only one of the suites, No. 4 in C major (not No. 5, as stated in the accompanying notes) is real-

ly suited for alto recorder, although several work well on voice flute. As this Philidor was himself a flutist in the Grand Ecurie, it is hardly odd that transverse flute is the first-named and most appropriate solo treble instrument.

The music lacks substantial interest in all but a few of the movements, with the result that no one of the "ensembles" (suites) is interesting enough to perform. The first appears to be the best throughout. Alternating the choice of solo instrument according to mood and key would add color and variety.

The realization is clean and simple, and the edition itself is attractive and easy to read. Other aspects of this publication are problematic, however: both keyboard continuo player and soloist will need to examine their parts carefully, as chromatic alterations in the bass are not transferred to the realization in several places; there are wrong notes in the treble part; and page turns are horrendous. All this is doubly unfortunate because it is the first appearance of these pieces in a modern edition.

Jane P. Ambrose

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**A personal reminiscence of Hans Ulrich Staeps**

I met Hans Ulrich Staeps only once, but the afternoon spent with him and his charming wife, Antje, at their country home near Vienna during the summer of 1987 occupies a special place in my memory.

In the November 1988 issue, Constance Primus describes visiting Prof. Staeps in 1983 to receive the manuscript of his composition *Minstrels*. Having had the pleasure of preparing this work for publication by Sweet Pipes Inc. in 1986, I hoped to meet its composer and ask him to do me the honor of autographing my copy. I wrote to him before my wife, Jane, and I left for Vienna; his written reply—in German, which I translate here—was waiting in our mailbox when we arrived:

Having received your friendly letter, . . . I offer you and your wife heartiest greetings in your Viennese domicile. . . . A personal meeting would also be a real pleasure for me, and the purpose of this letter is to make this possible.

Making arrangements to visit him in the country necessitated a further exchange of correspondence, as neither of

our residences was equipped with a telephone. His next reply again sparkled with good humor and wit:

Now that you have flown all the way over the ocean, our meeting (which we look forward to) will yet require only a few minor complications.

He then gave us detailed information about the short train ride out of Vienna (including a playful remark on the history of the name of one of the towns on the way) and mentioned that Frau Staeps would meet us at the local railroad station in a taxi. For the later return to the station, he proposed:

. . . just in case you would like to make the trip with my wife on foot, it would be a good idea for your wife to have somewhat sturdy shoes, since the way leads through the woods. If you were to bring what we call summer weather with you, then that would be especially fine, as the rooms in our little cottage are quite small, and it is much nicer to sit outside on the terrace in the garden. But I will be able to play *Minstrels* for you inside, although in an unorthodox manner.

On the appointed day, shod in appropriately sturdy footwear and attended with the best possible summer weather, we set out on our journey. Frau Staeps

met us as planned, and Prof. Staeps was there to greet us at our destination—a small but beautifully appointed cottage nestled among the trees in a secluded, idyllic setting high above the road. Sitting on the terrace, we enjoyed refreshments and lively talk while the sound of a fountain provided a constant, refreshing ostinato. Prof. Staeps inquired about our musical interests and spoke enthusiastically of his work in Vienna, his trips to the United States and the Far East, and his happy recollections of several mutual friends in the recorder world.

After *Rede* and *Kuchen* came, naturally, *Musik*. We adjourned to the music room for the eagerly awaited “unorthodox” performance of *Minstrels*, which was accomplished with Prof. Staeps negotiating all of the instrumental parts (except percussion) with remarkable dexterity on a small electronic keyboard, while I chimed in at the appropriate places with the vocal part. Next, Prof. Staeps treated us to a hearing of his imaginative arrangements of some Renaissance German songs, and again I sang the melodies.

The hour was late, and it was time to take the train back to the city. We said our good-byes to Prof. Staeps at the cottage, for his fragile health would not permit his walking with us to the station. As we made our way with Frau Staeps through the cool and fragrant woods, I carried my copy of *Minstrels* now bearing the autograph of the composer and a kind inscription that I shall always cherish

A great pleasure: the Hettricks were with us, and we have never heard the *Chanson* in *Minstrels* sung so nicely! With best wishes for the future,  
Hans U Staeps  
Vienna, July 11, 1987

William E. Hettrick  
Little Neck, N.Y.



Antje and Hans Ulrich Staeps in the garden of their country home, with Jane Hettrick, in July, 1987.

**Memoires of LaNoue and Erich**

In response to a comment in the delightful interview with LaNoue Davenport in



**Guidelines:** Letters to the editor should not exceed 500 words and should be typewritten and double spaced. They are subject to editing and abridgement.

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One moderately priced IBM program is SongWright. I've been happily composing in it for more than a year. Current version IV is listed at \$89.95 and readily recommend a hard disk (I heartily recommend a hard disk) and 256K of memory. Unlike earlier versions, it allows for variable measure lengths and key changes within lines. Until I have the funds to add a MIDI interface, I am busily entering notes from the "typewriter keyboard," transposing, editing, playing back, and printing out very usable arrangements for our ensemble.

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Another IBM music program

I eagerly turned to "Music programs for home computers" in the November issue but was disappointed to find only one software package for an IBM-PC. For my purposes and budget, the price was prohibitive. One moderately priced IBM program is SongWright. I've been happily composing in it for more than a year. Current version IV is listed at \$89.95 and readily recommend a hard disk (I heartily recommend a hard disk) and 256K of memory. Unlike earlier versions, it allows for variable measure lengths and key changes within lines. Until I have the funds to add a MIDI interface, I am busily entering notes from the "typewriter keyboard," transposing, editing, playing back, and printing out very usable arrangements for our ensemble. The publisher's address is Rte. 1, Box 1, Lovettsville, Va. 22080.

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Margaret Duncan Greene  
Mill Valley, Calif.

the February issue, may we of the Marin County Chapter say that far from being forgotten, he is most fondly remembered for the workshop he led here in 1962. Through lucid conducting and support- ing coaching he gave us a weekend of musical magic. As a result of his visit, we applied to become an ARS chapter, with Leo Christiansen as our first president. LaNoue returned in 1963 for another successful event, attended by players from the whole San Francisco Bay area, and the following summer came to Mendocino to direct the first ARS sponsored-workshop on the West Coast. At Mendocino Erich Katz dropped by to observe the scene and was persuaded to conduct a fall session in Morro Bay. The thirty lucky participants who gath-



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**BASS REST:** Say goodbye to neckstraps or sore ankles! Support your bass on the floor. Removable for storage with Velcro fastening. Model FV for flat-bottomed basses, Model RV for non-flat-bottomed basses, \$35 ppd. For permanent mounting, Model F (for flat-bottom only), \$32.50 ppd. (N.Y. + 7%) Seely Work-

shop Inc., 292 Barrington St., Rochester, N.Y. 14607.

**FOR SALE:** Alto crumhorn, London Early Music Shop model, after Brussels Conservatoire set. Perfect condition, handcrafted, \$325. W. Hall, 1003 28th St., Peru, Ill. 61354. (815) 223-3775.

**FOR SALE:** Moeck Renaissance tenor, \$110. Humez, Box 8763, Portland, Me. 04104. (207) 772-8168.

**FOR SALE:** Beautiful Moeck Renaissance bass recorder with lovely sound. Direct blow, brass keys. \$650 for quick sale. Clark, (212) 877-2450.

**FOR SALE:** Eight-course Renaissance lute by Marc Southard. Spruce top, yew ribs, 61.6 cm string length, no case, \$695. (312) 848-5406, Oak Park, Ill.

Classified rate for *The American Recorder*: 50¢ per word, ten word minimum. "For Sale" and "Wanted" will not be counted but should always be included in the copy. ZIP code counts as one word, telephone number as two words. Send copy plus payment to *The American Recorder*, 22 Glenside Terr., Upper Montclair, N.J. 07043.

Payment must accompany copy. Classified advertisements will not be billed.

Deadlines: December 1 for February issue, March 1 for May, June 1 for August, September 1 for November.

**EARLY DOUBLE REED SERVICE**

- manual
- supplies
- reed tools
- custom made reeds
- instrument stands
- instrument builder
- repairs/modifications

KEITH E. LORAINE  
 787 LIBERTY ROAD  
 PETALUMA, CA 94952  
 707-763-3981

**THE KOCH RECORDER**

HAVERHILL, NEW HAMPSHIRE 03765

Tel. (603) 989-5620

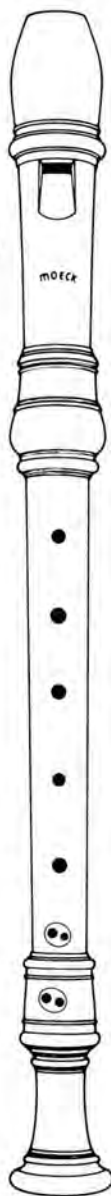
Illustrated Folder on Request

Established 1936

The American Recorder Society is soliciting information on recordings featuring the recorder that are available commercially in North America but are not listed in Schwann. They can be in any format (LP, CD, cassette, etc.), but they must be currently available. Please contact Scott Paterson, 77 Queensbury Ave., Scarborough, Ontario M1N 2X8 Canada, (416) 699-9118.



For those who delight in authentic sounds **M**oeck offer Renaissance and Baroque instruments (recorders, flutes, crumhorns, cornamuses, curtals, dulcians, shawms, cornetti, oboes, bassoons, racket, etc.)  
**J**ust released: newly designed alto and soprano recorders after Jan Steenbergen at A 415 and A 440 with its characteristic high narrow windway producing a unique and refreshingly different recorder tone. Renaissance soprano recorder with a range of 2 octaves after Kynseker. Also available a new transverse flute after Godefroid Adrien Rottenburgh



at A 415 and A 440, oboes after Jacob Denner at A 415 and Barnaba Grassi at A 440, soprano shawm after Jacob Denner. For twenty years **M**oeck Rottenburgh Recorders have been the most widely purchased solo recorders for students, pupils and recorder players throughout the world. The playing characteristics and accuracy of tuning have been steadily improved over the years to become near perfection. **M**oeck School and Tuju recorders have become the leading instrument in primary school music education.

**MOECK**

*a generation of experience in the art of making superlative recorders and historical woodwind*

*Please ask for detailed information: Magnamusic Distributors, Inc., Sharon, Connecticut 06069, Telephone 203 / 364-5431*



# FINANCIAL STATEMENT

To the officers and board of directors of The American Recorder Society, Inc.

We have examined the balance sheet of The American Recorder Society, Inc. as of August 31, 1988, and the related statements of support, revenue, expenses, and changes in fund balance, and changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of The American Recorder Society, Inc. as of August 31, 1988, and the results of its operations, changes in fund balance, and changes in financial position for the year then ended, in conformity with generally accepted accounting principles.

Howard A. Tanz  
Certified Public Accountant  
Auslander & Tanz

September 30, 1988  
Great Neck, N.Y.



The ARS board and staff, February 1989. Seated, left to right: Mary Maarbjerg, Louise Austin, Martha Bixler, Constance Primus. Standing: David Barton, Scott Paterson, Andrew Green, Sigrid Nagle, Kenneth Andresen, Valerie Horst, Benjamin Dunham, Neil Seely, Marilyn Boenau, Phillip Stiles. Minutes of the February meeting will appear in the August issue.

## The American Recorder Society, Inc. Balance Sheet August 31, 1988

### ASSETS

#### Current Assets

Cash	\$ 5,898
Investments—money market accounts (Note 4)	42,814
Accounts receivable	5,708
Prepaid expenses	<u>1,095</u>
<b>Total Current Assets</b>	<b>\$ 55,515</b>

#### Fixed Assets (Note 2)

Furniture and fixtures	1,748
Office equipment	<u>16,372</u>
	18,120
Less: accumulated depreciation	<u>13,646</u>
<b>Net Fixed Assets</b>	<b>4,474</b>

#### Other Assets

Security deposits	<u>1,492</u>
<b>Total Assets</b>	<b><u>\$ 61,481</u></b>

### LIABILITIES AND FUND BALANCE

#### Current Liabilities

Accounts payable	\$ 5,346
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Payroll taxes payable	419
Deferred income	<u>4,998</u>

**Total Current Liabilities** \$ 10,763

#### Contingent Liabilities and Commitments (Note 3)

**Fund Balance** 50,718

**Total Liabilities and Fund Balance** \$ 61,481

### Statement of Support, Revenue, Expenses, and Changes in Fund Balance

#### Support and Revenue

Membership dues	\$ 84,928
Donations (Note 5)	18,995
Magazine income (Note 6)	25,284
Mailing list rentals	2,579
Directory advertising	1,625
Miscellaneous income	<u>727</u>

**Total Support and Revenue** \$134,138

#### Expenses

Magazine (Note 7)	48,414
Office and administrative (Note 8)	61,286
Other publications (Note 9)	9,089
Promotion	1,402
Fund raising	2,154
AcS Scholarships	1,005
Scholarships and grants	3,008
Special projects and ARS 50th Anniversary	5,531
Board of directors' meetings and expenses	2,273
Board of directors' election expenses	1,960
Katz Committee	<u>1,106</u>

**Total Expenses** 137,228

**Excess of Expenses Over Support and Revenue** (3,090)

#### Other Support, Revenue, and Expenses

Interest and dividend revenue	2,718
Gain on sale of office equipment	500
Depreciation expense	<u>(824)</u>
	2,394

**Net Excess of Expenses Over Support and Revenue** (697)

Fund Balance—beginning of year	<u>51,414</u>
Fund Balance—end of year	<u>\$ 50,717</u>





## The Recorder Books of ANTHONY ROWLAND-JONES

### RECORDER TECHNIQUE

Intermediate to Advanced  
Second Edition (1986)  
(322342-2) \$14.95

This new edition is designed for recorder players who have already acquired basic skills. Essential reading for anyone wanting to gain in an understanding of the recorder and its music.

### INTRODUCTION TO THE RECORDER

A tutor for adults  
(322341-4) \$6.50

"The *Introduction* should prove helpful to the novice, and it is also recommended to advanced players interested in reviewing technique."

*American Recorder*

"Author knows much, writes lucidly."

*NY School Music News*

### A PRACTICE BOOK FOR THE TREBLE RECORDER

Selected passages from the recorder repertoire (322340-6) \$6.95

This book suggests that the most enjoyable form of practice is in playing good music. Passages have been selected to illustrate technical difficulties which a player will meet as he becomes more able and ambitious.

Books are available at all fine music stores. SPECIAL OFFER! Good through June 30, 1989. We offer the above books at a 20% discount. *Recorder Technique* \$11.96; *Intro to Rec*—\$5.20; *Practice Book*—\$5.56. Check must accompany your order and enclose this advertisement. Write Dept AR

Music Department

OXFORD UNIVERSITY PRESS, INC.

200 MADISON AVENUE, NEW YORK, N.Y. 10016

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## Statement of Changes in Financial Position

### Financial Resources Were Provided By:

Net excess of expenses over support and revenue	(\$697)
Items not requiring use of working capital—	
Depreciation	824
<b>Financial Resources (Used) Provided by Operations</b>	<b>\$128</b>

### Financial Resources Were Used For:

Purchase of fixed assets	564
<b>Increase (Decrease) in Working Capital</b>	<b>(\$436)</b>

### Summary of Changes in Working Capital

Increase (decrease) in current assets:	
Cash	(\$2,223)
Investments	4,436
Accounts receivable	(1,518)
Prepaid expenses	(177)
<b>Total Current Assets</b>	<b>\$518</b>

Decrease (increase) in current liabilities:	
Accounts payable	3,660
Payroll taxes payable	249
Deferred income	(4,863)
<b>Total Current Liabilities</b>	<b>(954)</b>

<b>Increase (Decrease) in Working Capital</b>	<b>(\$436)</b>
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### Note 1—Nature of the Organization

The American Recorder Society, Inc. qualifies as a tax-exempt organization under Section 501(c)(3) of the Internal Revenue Code and, therefore, has no provision for Federal income taxes. In addition, the Society qualifies for the charitable contribution deduction under Section 170(b)(1)(A) and has been classified as an organization that is not a private foundation under Section 509(a)(2).

The American Recorder Society, Inc. was founded in 1939 and incorporated in 1959 as a not-for-profit organization. The Society seeks to cultivate, foster, sponsor, and develop an appreciation of the recorder and its music. It publishes educational materials for its members, most of whom are amateurs. It also provides them with opportunities to meet through its ninety-two chapters and the workshops it endorses. All chapters and workshops are independent organizations, many of which have not-for-profit status in their own rights.

### Note 2—Summary of Significant Accounting Policies

- The statements are presented on the accrual basis of accounting.
- Furniture and fixtures are stated at cost. Depreciation is provided for on the straight-line method.
- Dues are payable on a quarterly cycle. Such dues are included in income when the first day of the membership quarter falls within the Society's fiscal year.

### Note 3—Commitments

The American Recorder Society, Inc. has entered into a sub-lease agreement for the period beginning February 1, 1985, extending through July 31, 1989. Minimum rental commitments are as follows:

Year ending August 31, 1989 \$ 6,600  
The lease provides for rent escalation based upon increases in real estate taxes and in certain costs incurred by the lessor.

### Note 4—Investments—Money Market Accounts

Separate money market accounts have been established for the following specific projects:

Andrew Acs Scholarship Fund	\$ 17,626
Erich Katz Memorial Fund	14,754
The American Recorder Society, Inc.	10,434
	<u>\$ 42,814</u>

### Note 5—Donations

Unrestricted—President's Appeal	\$ 12,395
Unrestricted	1,833
Restricted—Acs Scholarship Fund	2,828
Restricted—Katz Fund	1,940
	<u>\$ 18,996</u>

### Note 6—Magazine Income

Advertisements	\$ 19,589
Subscriptions	4,731
Back issues and royalties	964
	<u>\$ 25,284</u>

### Note 7—Magazine Expenses

Salary—editor	\$ 15,000
Printing	11,999
Typeset/graphic	7,411
Mailing house	1,402
Art director's fee	3,108
Postage	2,201
Editor's expenses	3,262
Honorariums	1,695
Payroll tax expense—editor	1,113
Health insurance—editor	852
Miscellaneous expenses	371
	<u>\$ 48,414</u>

### Note 8—Office and Administrative Expenses

Salary—executive director	\$ 26,500
Rent expense	8,966
Postage—meter	5,619
Office supplies and expenses	3,127
Postage—bulk	4,431
Mailing house	3,288
Payroll tax expense—executive director	1,916
Health insurance—executive director	1,707
Accounting expense	2,800
Telephone	916
Insurance expense	648
Executive director's expenses	98
Utilities	494
Dues—NMC/EMA	217
Bank charges	218
Miscellaneous expenses	341
	<u>\$ 61,286</u>

### Note 9—Other Publications Expenses

Directory	\$ 4,402
Newsletter	3,103
Members' Library	1,044
Chapter Circular	540
	<u>\$ 9,089</u>



# 1989 Summer Workshops Endorsed By the American Recorder Society

The Society itself does not own or operate workshops. Those described below are independent operations whose directors have sought and received for their workshops a special relationship of mutual approval and mutual aid (financial and otherwise), with the ARS. These workshops have met the ARS Workshop Committee's standards for program and management, and they are recommended to all members.

## San Francisco Early Music Society Four Workshops in Early Music

Dominican College, San Rafael, California  
Anna Carol Dudley, program director

June 25-July 1

*Recorder Workshop*, David Barnett, director  
Dorothee Föllmi-Schmelz, Eileen Hadidian, Peggy Monroe, others; recorder classes and ensembles at all levels, renaissance through 20th century, percussion, voicing & repair, Alexander Technique.

June 25-July 8

*Baroque Music*, Anna Carol Dudley, director  
Marion Verbruggen, Frances Blaker, Philip Brett, Mary Springfels, others; instrumental and vocal classes at all levels; recorder, viol, harpsichord, violin, cello, flute, oboe, voice, dance, chorus.

July 30-August 5

*Medieval Music*, Robert Dawson, director  
Kit Higginson, Cheryl Ann Fulton, members of *Ensemble Alcatraz*, others. Music of France and Iberia from the Troubadours to Dufay. Recorders, vielle & rebec, shawm & trumpet, harp, voice, chorus.

August 6-12

*Renaissance Music*  
Margaret Panofsky & Jane Boothroyd,  
co-directors

Marilyn Boenau, Herb Myers, David Douglass, others. Recorder, viol, violin, cornetto, flute, double reeds, harpsichord, voice, music history, choral directing, instrument building.

*Fees*

Tuition\* for one week:  
\$205 for ARS members; \$220 for non-members  
Tuition\* for any two weeks:  
\$400 for ARS members; \$415 for non-members  
\*After May 1, add \$15.

Room & board

One week (6 days) \$240

Two consecutive weeks (13 days) \$520

One semester unit of academic credit per week available at \$30 through SF University; inquire.

Deposit \$50 (payable to *SFEMS*, refundable until 30 days before)

*Information*

Anna Carol Dudley  
1745 Capistrano Avenue, Berkeley, CA 94707  
415-527-3748

## Sixteenth LIRF Summer Workshop

NY Institute of Technology  
Central Islip, Long Island, New York  
June 25-July 1  
Gene Reichenthal, director

*Faculty*

Ken Andresen, Stan Davis, John DeLucia, Paul Kerlee, Barbara Kupferberg, Patricia Petersen, Gene Reichenthal. Accompanists: Barbara Kupferberg; harpsichord, Jillian Samant: viola da gamba, Lew Fitch: guitar.

*Program*

Six technique classes at different levels, including one with emphasis on school classroom practices, a master class, ornamentation, reading early notation, percussion, bass recorder, one-to-a-part ensembles, accompanying on guitar, Renaissance band, Morris and English country dancing, madrigal singing, sightreading of a wide range of ensemble material, 3 in-service credits for music educators, prep for ARS Exams I-III and for Teacher's Certificate. The LIRF music shop will offer large discounts and special sale music. Tapes of faculty and student concerts will be available inexpensively. *Other features:* Lovely pastoral campus with pool, tennis, physical fitness center, and golf course available at no extra charge.

*Fees*

Tuition: ARS members \$185; others \$200  
Room & board: single \$200  
Commuter facility fee \$25  
Deposit \$30 (payable *LIRF*);  
\$15 refundable until June 1)

*Information*

Gene Reichenthal  
20 Circle Drive  
East Northport, NY 11731  
516-261-2027

## The 10th Annual Colorado Recorder Festival

Colorado College  
Colorado Springs, Colorado  
July 16-22  
Nancy Ekberg & Constance Primus, directors

*Faculty*

Marilyn Boenau, Martha Booth, Gerald Burakoff, Nancy Ekberg, Shelley Gruskin,

LeAnn House, Constance Primus, Judith Whaley. Special instructors: Sonya Burakoff, accompanist; Clare Shore, Composer-in-Residence; Ruth Harvey with the Boulder Early Music Workshop.

*Program*

Celebrating the Recorder and Early Music in America

*Daily Activities:* Technique and Musicianship for All, Daily Lecture/Demonstrations, Singing and Playing Together—American Music.

*Specialty Classes:* recorder (ARS Education Program), sightreading skills, early American keyboard music, renaissance and baroque flutes, renaissance reeds, performing ensemble for H. U. Staeps' *Minstrels*. *Repertoire classes:* recorder solos by American composers, recorder ensemble music by American composers, renaissance band, trio sonatas, early music for recorder ensemble, recorders with keyboard, recorders with Orff instruments. *Special Events:* Formal concert with Shelley Gruskin (recorder and baroque flute) and LeAnn House (harpsichord) featuring the premiere performance of a new work by Clare Shore for solo recorder with faculty quintet. *Social activities:* Welcome barbecue, Meet the Composer, bus tour with picnic in the mountains, informal consorting, and celebration party for the 10th Annual Colorado Recorder Festival, the 25th anniversary of the Denver ARS Chapter, and the 50th anniversary of the ARS.

*Fees*

Tuition: ARS members \$200  
non-members \$215  
Meals & lodging \$192

These fees include concert ticket, social events, refreshments, use of the C. C. Sports Center—all except optional ARS fees and any music required.

Deposit \$40 (payable *The Colorado College—CRF*); \$20 refundable before July 1)

*Information*

Nancy Ekberg  
1202 W. Pikes Peak  
Colorado Springs, CO 80904  
719-475-8073

Constance Primus  
7049 So. Locust Pl.  
Englewood, CO 80112  
303-771-6063



## Chesapeake Workshop

Mount Vernon College  
Washington, D. C.  
July 16-22  
Scott Reiss & Tina Chancey, directors

### Faculty

Tina Chancey, Robert Eisenstein, Paula Hatcher, Patricia Petersen, Scott Reiss, Gwendolyn Skeens, Nina Stern.  
Coordinator: Cindi Roden.

**Daily classes:** in recorder and viol technique and consort playing, beginning through advanced levels. ARS Education Program will be emphasized. **Electives:** emphasize ornamentation and improvisation in historic styles. Classes in medieval, renaissance, baroque, contemporary, early American and traditional folk music; master classes, arranging for recorders, new-age and jazz, music for voices and viols, renaissance band; continuo playing and tablature for viols. **Special activities:** Lectures on topics in musicology and performance practice, choir, large group playing, country dancing, student and faculty concerts. Cruise on an authentic mule-drawn barge on the C & O Canal. Nick and Pat von Huene of the Early Music Shop of New England will be in residence to repair and sell instruments and music.

Air-conditioned classrooms and double-occupancy dorm rooms with private baths. Air-conditioned commuter lounge with refrigerator. Many water fountains and unlocked bathrooms. Outdoor pool, free parking. Small, pastoral campus.

### Fees

Tuition \$220  
(ARS and VdGSA members subtract \$20)  
Room & board: double \$205; single \$245  
Deposit \$60 (payable *Chesapeake Workshop*; \$30 refundable before July 1)

### Information

Tina Chancey  
3706 North 17th Street, Arlington, VA 22207  
703-525-7550

## Midwest Early Music Workshop

Carthage College  
Kenosha, Wisconsin  
July 18-23

### Faculty

Susan Prior: recorder master class\*; Eileen Hadidian: baroque flute master class; Louise Austin, Irmgard Bittar, Martha Bixler, Thomas Boehm, Beverly Inman, LaNoue Davenport: collegium; Paul Elliott: vocal seminar; Wendy Gillespie: viols; Nanette Lunde: harpsichord; Frederic Palmer: double reeds; Susan Ross: Baroque cello, viols; assisted by Michael Fuerst, harpsichord.

### Program

**Daily** Master classes in recorder and baroque flute, early morning recorder technique and ensemble classes at all levels (ARS I-III), viol classes at all levels. **Electives:** Advanced viol, consort coaching\*, harpsichord technique and continuo, beginning baroque flute, baroque cello, early notation, medieval and renaissance performance practice, ornamentation, two levels of renaissance band, vocal seminar, arranging and composing for recorders, recorder repair workshop, recorder duets (renaissance, baroque, 20th-century), German for singers.

\*Optional credit toward ARS Teacher's Certificate.

**Evenings:** Formal faculty concert, vocal-instrumental collegium for all performing Josquin des Pres' *Missa Faisant regrets*, renaissance and baroque dance, large baroque ensemble, informal student recital, consort playing, lectures. **Other features:** Special program for less-experienced recorder players, instrument maker Thomas Boehm in residence, French and German conversation lunch tables, parties, swimming and tennis. Campus is located on 83 acres of beachfront property on Lake Michigan between Milwaukee and Chicago; free transportation to and from Milwaukee airport.

### Fees

Tuition: ARS members \$170  
non-members \$185  
Room & board \$160 (includes facility fees) (fees include concert ticket, social events, refreshments)  
Deposit \$30 (payable *Midwest Workshop*, refundable before July 1)

### Information

Irmgard Bittar  
301 Ozark Trail  
Madison, WI 53705  
608-231-1623

## Southern Utah Early Music & Dance Workshop

Utah Shakespearean Festival  
So. Utah State College  
Cedar City, Utah  
July 23-30  
Jeffrey Snedeker, director

### Faculty

Martha Bixler: recorder; Douglas Kirk: cornetto, winds; Carol Herman: strings; John Metz: keyboards; Jeffrey Thomas: voice; Angene Feves: dance; Guest lecturers: Christine Frezza and Ruth Harvey

### Program

Emphasis on practical approach at all levels, for amateur to professional, including classes oriented to performers of modern instruments.

Daily technique and literature classes in winds, strings, keyboard, voice, dance. Music for dance, dance for musicians, loud band, string and keyboard continuo playing, improvisation basics, a large-group choral work, other classes. Special presentations include music in theater by Christine Frezza (matinée ticket to *The Tempest* included in tuition), seminar in costume-making, and a presentation by Ruth Harvey of the Boulder Early Music Shop on different types of performing editions and a sampling of sheet music. Special events include a costume party, tickets to *A Royal Tea* (a concert by the Festival musicians), several concerts by faculty and participants, and a sightseeing trip. Tickets to Festival productions must be arranged individually; inquire.

### Fees

Tuition: ARS members \$170  
Non-members \$185  
Special tuition available for ensembles.  
Auditors \$75 (includes *Tempest* ticket)  
Room & board must be arranged directly with Division of Continuing Education. Estimates: \$9/night, \$11/three meals.  
Deposit \$50 (payable *Southern Utah State College*, refundable until July 1)  
Scholarships available to applicants, with special funds set aside for students and minorities; ask for application.

### Information

Barbara Shakespeare  
c/o Division of Continuing Education  
Southern Utah State College  
Cedar City, UT 84720  
801-586-7850  
Jeff Snedeker: 608-263-4734 (day)  
608-255-2092 (eve)

## Midwest Workshop

LaRoche College  
Pittsburgh, Pennsylvania  
July 30-August 5  
Marilyn Carlson, director  
Kenneth Wollitz, co-director

### Faculty

Martha Bixler, Marilyn Carlson, Ben Harms, Mary Johnson, Patricia Ann Neely, Nina Stern, Colin Sterne, Kenneth Wollitz

### Program

In celebration of ARS 50: The Role of the Recorder from the Middle Ages to the 20th Century

**Classes:** Enroll for recorder (all levels including novice), viol or harp as primary instruments. Secondary instruments: flute, harp, viol, percussion, recorder, capped reeds. Schedule also includes lectures, renaissance band, English country dance, playing with harpsichord, coached consorts. Daily classes in improvisation, viol-for-the-novice (you need



not own an instrument to participate), theory/rhythm, combining voices and instruments, the recorder in 20th-century music. *Annual events:* Ad-hoc concert, ARS Benefit White Elephant Sale, faculty concert, all-workshop ensemble, student concert and party, Happy Hour drop-in consort. In-residence music/instrument display. Campus is conveniently located, with easy access from PA Turnpike, airport. Airpor: transportation available. Air-conditioned dormitory, classrooms, dining room.

#### *Fees*

Tuition: ARS members \$185  
Non-members \$200  
Room & board \$185  
Commuter facility fee \$40  
Deposit \$35 (payable *Mideast Workshop*)

#### *Information*

Mary Johnson, coordinator  
1410 E. South Temple  
Salt Lake City, UT 84102  
801-596-0955

Marilyn Carlson, director  
825 S. 5th Street  
Columbus, OH 43206  
614-444-6958

### *Canto Antiquo*

#### *West Coast Early Music/Dance*

Thacher School, Ojai, California  
August 6-12  
Shirley Robbins, director

#### *Faculty*

LaNoue Davenport, Ker Aldrich, Thomas Axworthy, Ronald Glass, Shirley Marcus, Gloria Ramsey, Shirley Robbins, Steven Traugh, James Truher.

#### *Program*

A Renaissance Festival in honor of LaNoue Davenport

*Classes:* Recorder (novice to very advanced), vocal ensemble, vocal technique, sackbut, viola da gamba (technique and consort), capped and exposed reeds, percussion & rhythmic skills, wind band, musicianship, Alexander Technique, renaissance court and country dance, evening folk dance, Collegium.

LaNoue Davenport (*New York Pro Musica* and *Music For A While*) will be honored for forty years of pioneering in early music. Included will be original compositions and editions by LaNoue as well as pieces he has conducted at this workshop (the *Messe de Notre Dame*, *Missa Pange lingua*, *Missa Carmina*, etc.). The workshop's final event will be a faculty-student concert and party. *Other features:* Swimming, hiking, tennis, Santa Barbara beaches, horse-back riding, gourmet meals and barbecues. Visitors welcome—rooms are available.

#### *Fees*

Tuition  
ARS members \$165; Non-ARS members \$210  
After May 1 add \$30

Room & board \$200 (single or double)  
Commuter facility fee \$100  
Deposit \$60 (payable to *Canto Antiquo*; \$30 refundable before July 1)

#### *Information*

Canto Antiquo  
16123 Orsa Drive  
La Mirada, CA  
714-626-4322; 213-399-0238

### *Amherst Early Music Festival/Institute*

Amherst College  
Amherst, Massachusetts  
August 6-13 and 13-20  
Valerie Horst, director  
Wendy Powers and David Tayler, assistant directors

#### *Faculty*

Fifty instrumentalists, singers, dancers, and musicologists from the U. S., Canada, Spain, Germany, England, Netherlands, Switzerland.

#### *Program*

Music of Spain and Germany

*Recorder:* Special ARS 50 program, novice to professional: essential-skills group, technique, consorts, 20th century, master classes, prep for ARS Level III exam, separate full-time Recorder Virtuoso Program. *Viol:* consorts, master classes, tablature, technique, many special-topic classes. *Other:* double reeds, lute, harp, harpsichord, sackbut, cornetto, renaissance flute, percussion, voice, theory, early dance. *Special classes, events, services* include repertory survey through playing and singing, Alexander technique, recorder tuning and voicing with Alec Loretto and Steve Silverstein, triple choir music of M. Praetorius on voices and matched sets of krummhorns and rackets (instruments provided), ensembles performing from facsimiles, reedmaking with Barbara Stanley, costume making, vocal-instrumental collegium for all, Festival Concert Series (free to participants), pre-concert lectures, barbecues, parties, new-student tours, expert repair and maintenance of wind and string instruments, buildings for all-night playing, many rooms available by the night for visitors.

#### *Concurrent Events*

August 4-6: Fifth Early Brass Festival (Historic Brass Society)

August 6-12: Collegium Directors' Conference (Early Music America)

August 7-19: Festival Concert Series: performers include the Boston Shawm and Sackbut Ensemble, Ensemble Alcatraz, gala recorder concert in honor of ARS 50.

August 11-13: Sixth Historical Harp Conference (with Historical Harp Society)

August 12 & 13: Early Music and Instrument Exhibition

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# AMERICAN RECORDER SOCIETY MEMBERS' LIBRARY

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No. 3

## SLOW DANCE with DOUBLES

*for Solo Recorder Quartet (SATB)  
and Recorder Choir (SATB)*

*by*

*Colin Sterne*



A Supplement to *The American Recorder*  
Copyright ©1989 by The American Recorder Society, Inc.



# SLOW DANCE WITH DOUBLES

Quietly (♩ = c. 60)

Colin Sterne

Soprano Solo *p*

Alto Solo *p*

Tenor Solo *p*

Bass Solo *p*

5 Tutti *mf*

10 Solo *p subito*

Solo *p*

Solo *p subito*

Solo *p subito*

*poco rit.*



Slow Dance - 2 -

Flowing  
Tutti

15 Solo

*p*

Tutti

Solo

Tutti *p*

Solo

*mp de hors*  
Tutti

Solo

*p*

Solo

Detailed description: This system contains measures 15 through 18. It features four staves. The first staff (treble clef) starts with a 'Flowing Tutti' section and transitions to 'Solo' at measure 15. The second staff (treble clef) has 'Tutti' until measure 15, then 'Solo'. The third staff (treble clef) has 'Tutti' until measure 15, then 'Solo'. The fourth staff (bass clef) has 'Tutti' until measure 15, then 'Solo'. Dynamics include *p*, *mp de hors*, and *p*.

Tutti

Solo

20

Tutti

Solo

Tutti

Solo

Tutti

*p*  
Solo

Detailed description: This system contains measures 19 through 22. It features four staves. The first staff (treble clef) has 'Tutti' until measure 19, then 'Solo'. The second staff (treble clef) has 'Tutti' until measure 19, then 'Solo'. The third staff (treble clef) has 'Tutti' until measure 19, then 'Solo'. The fourth staff (bass clef) has 'Tutti' until measure 19, then 'Solo'. Dynamics include *p*.

Tutti

Tutti

Tutti

Tutti

*poco rit.*

*poco rit.*

*poco rit.*

*poco rit.*

*poco rit.*

Detailed description: This system contains measures 23 through 26. It features four staves. The first staff (treble clef) has 'Tutti' until measure 23, then 'poco rit.'. The second staff (treble clef) has 'Tutti' until measure 23, then 'poco rit.'. The third staff (treble clef) has 'Tutti' until measure 23, then 'poco rit.'. The fourth staff (bass clef) has 'Tutti' until measure 23, then 'poco rit.'. Dynamics include *poco rit.*



**Slow Dance with Doubles** is the first of two pieces which comprise the set, **Two Antiphonal Dances**; the second, which does not appear here, having the title, **Round Dance with Drones**. The composition was commissioned by the Pittsburgh Chapter of the American Recorder Society to commemorate its twenty-fifth anniversary in 1989 and also the fiftieth anniversary of the ARS in that same year.

The antiphonal effects are produced by a solo group of SATB recorders playing in alternation with a recorder choir, also SATB. The result produces not only textural variety, but encourages the participation in performance by a large group of performers with varying degrees of proficiency. "Solo" and "tutti" passages are so marked in the score.

With the antiphonal effects omitted, however, the dance may very well be performed either by a quartet of recorders or by recorder choir.

One term which appears in the score may be unfamiliar: *dehors* means "to bring out." Invariably it marks the principal melodic line. In addition, slurred notes should be slurred, that is, only the first note in the group should be tongued.

If the dance is performed by instruments other than recorders, please note that the soprano and bass recorder parts sound an octave higher than notated.

Colin Sterne, 1989

\* \* \* \* \*

Colin Sterne has been active in the American Recorder Society for many years as a teacher, composer and member of the editorial board of **The American Recorder**. He is the composer of **ARS Editions (Galaxy): #74, Sonata** for Alto Recorder and Harpsichord; **#87, Meadow, Hedge, Cuckoo** for Solo Alto Recorder with optional voice or second instrument; and editor of **#53, Canzona**, by Girolamo Frescobaldi, for Soprano or Tenor Recorder and Continuo.

\* \* \* \* \*

**Members' Library** editions are one of the benefits that members of the American Recorder Society receive each year. Extra copies of **Slow Dance with Doubles** and previous **Members' Library** editions, **Elizabethan Delights** and **Vintage Burgundy**, are available from the American Recorder Society at \$1.50 per copy. Postage and handling charges: \$1.50 (1-4 copies), \$2.50 (5 or more copies).

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The above are available from the American Recorder Society, 596 Broadway, #902, New York, NY 10012-3234. Please make checks payable to the **American Recorder Society**.



Slow Dance - 3 -

25 **Marked**  
**Tutti**

*mf* Tutti  
*f* *dehors*  
*p* Solo  
*p* Solo

**Tutti** 30

*mf* Tutti  
*f* Tutti  
*f* Tutti

**Solo**

*mf* Solo  
*poco rit.*  
*poco rit.*  
*poco rit.*  
*poco rit.*



Slow Dance - 4 -

35 Broad  
Tutti

Musical score for measures 35-39. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#). The tempo is marked 'Broad' and the dynamics are 'Tutti' and 'f' (forte). The music features a mix of eighth and quarter notes, with some rests in the Treble 2 and Bass staves.

40

Musical score for measures 40-44. The score continues with the same four-staff arrangement. The dynamics remain 'Tutti' and 'f'. The music includes some sixteenth-note patterns and rests.

Solo

45  
Tutti

Musical score for measures 45-48. The score continues with the same four-staff arrangement. Measures 45-47 are marked 'Solo' and 'p' (piano). Measure 48 is marked 'Tutti' and 'p'. The music features a mix of quarter and eighth notes, with some rests.

*p*





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