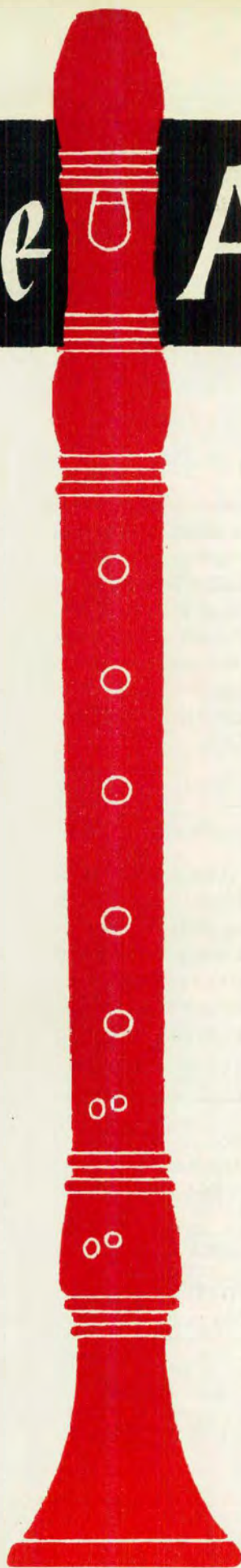


VOLUME II NUMBER 3

The American Recorder



SUMMER, 1961

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A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY

EDITORIAL



RING OUT THE OLD . . .

As LaNoue Davenport steps down from the ARS presidency he can look back with a great sense of pride and satisfaction to the many accomplishments of his administration. Under his regime, to mention some of the outstanding achievements, the membership doubled, many new chapters were added, the Interlochen Seminar was established, and the newsletter blossomed into a full-blown magazine. It is a great tribute to Mr. Davenport and his deep concern for the world of the recorder that despite a rigorous teaching schedule, his responsibilities as recorderist of New York Pro Musica Antiqua, and his leadership of the Manhattan Consort, he has given so freely of his time, thought and energy to directing the affairs of the Society.

We believe we are expressing the sentiments of the entire membership in thanking LaNoue Davenport for a job well done!

. . . AND RING IN THE NEW!

A fine augury for the continued growth and expansion of our society is the election, on June 27th, of Bernard Krainis to the presidency of the ARS. Acclaimed as one of the leading performers on the recorder, Mr. Krainis, needless to say, is well known to

our readers and in the concert field generally. It is another positive indication of the high sense of dedication prevalent in our recorder movement that an artist of such rank should willingly undertake the onerous task of guiding the destiny of ARS.

We are also fortunate indeed that A. C. Glassgold succeeds himself as vice-president of the ARS. A truly Renaissance man in the multiplicity of his talents, he was, among other things, largely responsible for the launching of the ARS journal and the present ARS constitution.

BROTHERLY LOVE

We regretfully abstain from mentioning recitals not reviewed because of a simple lack of space. However we cannot refrain from noting a recorder concert given on May 17. It seems Brother George, of the Order of the Holy Cross monastery of West Park, N. Y., a notorious recorder fanatic, led a consort of six recorder players in Liberia, Africa. One wonders how Purcell, Handel, Van Konink and Bach fared in the African jungle and what the local music critic (and witch doctor, no doubt) made of it!

INTERLOCHEN SEMINAR

The first annual ARS seminar in recorder playing at Interlochen, Michigan, August 22-29 (see previous issue) is off to a flying start. While the number of students for the courses is rapidly approaching the maximum which the camp can accommodate, there may still be space for a few laggards (as we go to press). The teaching staff is especially pleased at the wide

(continued on page 14)

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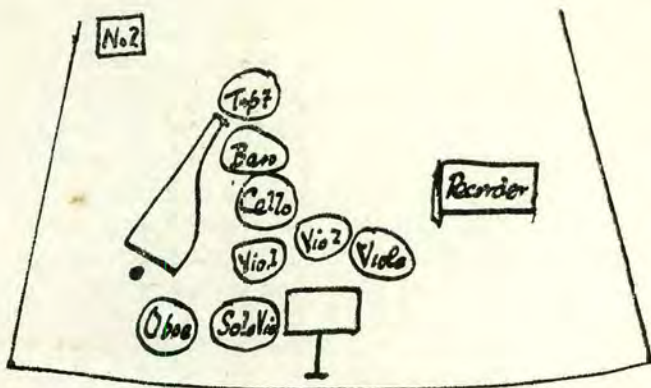
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BALANCING THE BRANDENBURGS

By STANLEY TAYLOR

Professor of The Recorder, Royal College of Music; Conductor, The London Bach Players.



When one of our modern lunatics writes a piece for five trombones, seven pom-poms and a floor polisher, we do our utmost to provide what he wants, even if it means a trip to Africa to fetch the seventh pom-pom, and we should not dream of doubling the number of trombones.

But the mighty Bach can take pot luck!

Forty years ago we were treated to Bigger and Brighter Bach with a really large orchestra. Now it is a chamber orchestra, but the Brandenburg Concertos were written to be performed by a solo team. We have the evidence of the title page itself — e.g. for No. 4 the composer specifies “Solo Violin, Two Recorders, Two violins, One Viola and One Bass of the accompaniment, One Cello and Continuo,” a total of nine instruments, and what do we usually get — two recorders battling against a small army of strings all producing far more sound than their 18th-century forebears with their thinner strings and a different type of bow could possibly achieve.

Even with the original specification of one to a part, we still have the recorders at a disadvantage, as they have changed very little in the interim and their volume can hardly be greater than in 1721, when the set of six concertos was sent to the Elector of Brandenburg.

Incidentally, Bach's own little orchestra at Cöthen numbered only seventeen, the exact complement required for these works, allowing for the usual doubling, and I think we may assume that his patron's private band contained a similar number of players.

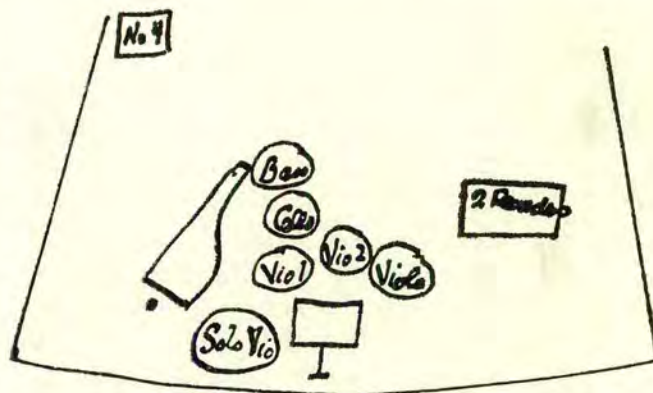
To double or treble the strings while retaining recorders is comparable to making a reproduction of a Tudor House with all its measurements greatly increased while retaining the original size of the front door, and to use flutes is quite wrong. Bach *could* have used flutes, but in any case the 18th-century flute was hardly louder than the recorder.

A good deal has been written concerning the impossibility of securing a balance in No. 2 when a re-

recorder is used, but it must be remembered that 240 years ago music was performed in churches and music rooms, not in concert halls, and almost any combination of instruments can be balanced if the artists can be correctly placed.

When transferred to a modern concert hall No. 2 is certainly a headache, but the problem was solved recently at the Royal Festival Hall in London, when I conducted the London Bach Players (a solo team) and the program included both No. 2 and No. 4 of the Brandenburg Concertos.

Every hall has its own peculiar acoustics and in the Royal Festival Hall the peculiarity is that while strings in front and at platform level have their volume reduced, wind instruments, raised on a rostrum well back, are magnified, so we found the most resonant spot for the recorder, and put the other soloists in front, except the trumpet, who hid himself behind the bass at platform level.



The result was excellent and one critic said it was the first time he had heard a good balance in this work.

The trumpet used was a piccolo Bb, the ideal instrument, as the high notes can be played quite lightly.

There is one other point to be understood here — these high trumpet parts of Bach can only be played once in any one day. If you make your trumpeter do the whole work two or three times in the morning, his lip will not hold for the concert in the evening, and he will have to blast his way through and overwhelm everybody else. Be gentle with him at rehearsal and just do a few bars for tempo, etc., and then he will play like an angel for you in the evening and take his part lightly, and you will be able to hear the recorder.

Now let us consider the question of Tempo. The word “Allegro” in Bach's time signified a lively rhythm and not a high degree of speed. The actual pace depended on whether the main movement of the piece was in quarters or eighths, and, in any case, “Allegro”

does not mean "fast," as I discovered in Milan when a little dog was described as being "very allegro."

In the first movement of No. 3 we have mostly eighths, so "Moderato," in the modern sense, should be our guide.




Furthermore a high speed obscures the texture in such a contrapuntal movement.

On the other hand, the Andante of No. 4 is often taken too slowly. The word "Andante" in those days indicated a leisurely mood with a gentle "walking" movement in the quarters.


The first movement of No. 4 should be 3 in a bar, not one in a bar, for two reasons — there are sixteenths and the delicate notes of the recorder simply do not register when played too fast, especially in the lower octave.

When we come to ornamentation we are usually the victims of confusion caused by many so-called authorities giving contrary advice. The only safe thing to do, and to me it seems the obvious answer, is to consult books of the period, not modern dilettantes who are themselves floundering in the mud.

Bach himself left a few instructions, printed in the Steingraber edition of the "Little Preludes," and the great 18th-century authority was Quantz, whose famous book, actually a flute treatise, is once more available (Bärenreiter). Many extracts from this book are quoted in Arnold Dolmetsch's *Interpretation of Music in the 17th and 18th Centuries*.

What it all boils down to is this: the sign  is a short trill beginning on the upper note,  the true mordent, consists of three notes — principal note, note underneath, principal note again, the trill sign with one extra wiggle  is a trill beginning on the upper note, but without appoggiatura. The appoggiatura takes half the value of the note, and the trill with appoggiatura on the dotted note works out as follows: Half the note (without the dot) is to be given to the appoggiatura, the trill comes on the first dot and ends on the second dot (supplied by custom) the note after the dot being halved. In actual practice one tends to begin the trill a shade before the first dot, but that does not matter. There is often a slight difference between theory and practice. The main thing is that the appoggiatura should be heard.

When a trill is added to a long note it begins at once. We must distinguish between a trill coming in the melodic line, as it were, and one added for brilliance. An instance of the latter is in the alternative version of No. 4, known as Concerto No. 6 in F, where a solo harpsichord replaces the solo violin of the Brandenburg. At the 4th bar of the 1st movement Bach has

put the sign  indicating an immediate trill, on the Right Hand long C of the harpsichord. It seems obvious, therefore, that the first recorder should add a trill to his first note, and in similar places. We know that performers were expected to ornament their parts in appropriate places, and what more appropriate place than this!

Sometimes ornamentation is bound up with speed and rhythm, e.g. in the last movement of No. 2, where Bach has added the short trill to the 3rd, 11th and 14th notes of the trumpet part. The effect of this particular ornament, if played correctly, is to limit the speed by putting a slight tenuto on the note which it also accents, thereby altering the rhythm. It should, of course, be marked in the other parts wherever the phrase occurs.

When we come to expression we encounter one particular difficulty. Should we put in crescendos and diminuendos, which were not thought of (or so they say) at that time? It is a vexed question, and I cannot give a positive answer, except that I think they are effective in some places, although the genius of Bach produced a melodic line which, as it were, expresses itself, if played in the proper style. What is essential in these days of professionalism and limited rehearsal time, is to mark the parts in such a way that the important line is bound to come through.

For instance, in the first movement of No. 3, (4th bar of *B* in the Breitkopf edition) it is a good plan to mark the violins *p*, the violas *mf* and the cellos *f*. This will ensure the correct perspective, with the theme in parenthesis, even without rehearsal, if you have good players. If you don't have good players it won't matter if you rehearse all night because they can't do it anyway.

Bowing should, if possible, be done by the leader. Similar passages should be phrased alike, e.g. in No. 4, first movement, bar 35, where the recorders introduce the second part of the principal subject, or the 'tail', or whatever you like to call it, with this phrase:



This is the most effective way to phrase the recorder parts and the string parts should be marked to correspond.

Bach has left most of this movement without bowing marks and, in the main, that is best, in my opinion, but a slight modification, such as a slur over the first two notes of the main subject, gives a better rhythm, perhaps, in the case of the recorders, but not over the first three notes, as in some editions. This tends to increase the speed to one in a bar. On the whole, in this case, the string parts sound better with separate bows.

HAUSMUSIK

By ANNE C. TREMEARNE

Continued from the Spring 1961 issue and concluded; by the recorderist of the Baltimore Baroque Ensemble

Selection of the initial repertory upon which to build a first concert program should be done with care. There is published an abundance of Baroque and pre-Baroque chamber music to suit the needs of any small ensemble. Trio-sonatas, solo sonatas, duets, suites, dances, solo cantatas, songs, harpsichord solos, are all good Hausmusik. Unfortunately, not all editors are reliable, and many poor editions of early music exist. The serious amateur should therefore make a thorough study of authentic performing practices such as ornamentation, thorough-bass realization, and improvisation. Arnold Dolmetsch, Thurston Dart, and a number of others have written extensively on these subjects which must be mastered by those who would play early music as was intended by its composers.

Of particular value to the amateur in developing style in ensemble playing is attendance at concerts by recognized professional performers of early music on early instruments. The many fine recordings available offer further material for study. It is to be assumed that you have already had some formal musical training, can sight-read without difficulty upon whatever instruments you play, have developed an accurate sense of intonation, and have achieved a level of technical proficiency sufficient to enable you to play fairly difficult music well with adequate private practice. By now, it will have become evident that producing Hausmusik concerts is not for untrained beginners, although it is a goal toward which a beginner may eventually aspire.

The first rehearsals of your Hausmusik group should be devoted to reading scores from which to compile a well-balanced first program. Such a program should include pieces for the entire ensemble as well as solos for those who demonstrate that they can perform them well. Discard any pieces which present overwhelming difficulties or which are musically unrewarding, and retain only those pieces which have sufficient appeal to sustain interest through the many rehearsals and private practice sessions which will be necessary.

What makes a well-balanced, interesting program? Different groups will, of course, develop their own ideas of programming, suited to their own requirements. Programs may be devoted to composers of one or two periods or nationalities, or they may encompass a considerable variety. The typical Baroque ensemble mentioned earlier would surely include two or three trio-sonatas, a solo sonata for recorder and continuo, harpsichord solos, a vocal solo, and at least one solo cantata for voice and instruments, as well as a solo for

violin and continuo. Recorder consorts should vary the combinations of instruments used, in order to avoid monotony. Additional percussion adds spice. In any case, the opening selection should be purely instrumental and should include the entire ensemble; it must be so well-rehearsed as to be impervious to first-appearance jitters. At some mid-point in the program, an intermission is beneficial to both performers and audience. The "major" work is best placed immediately after intermission. In the event that the program so far has been pre-1750, the insertion of a fairly short piece of good contemporary music, such as a recorder sonata, accompanied by piano instead of harpsichord, will have a remarkably tonic effect, and gives the opportunity of comparison between old and new. To conclude, select another instrumental piece for full ensemble.

Let good taste guide your programming. Never make a Hausmusik program too long! An hour or so is enough. Should the audience demand an encore, don't be reluctant — give them *one*. Encores should include the entire ensemble, and brevity is one of their greatest attributes. When, at the end of a program, your listeners indicate that they would still like to hear more, save it for a return engagement.

As a Hausmusik ensemble matures, new repertory will be discovered. Many composers of little renown composed delightful music suitable for domestic concerts. Explore the musical possibilities of many nationalities, as well as the growing amount of contemporary Hausmusik.

The fact that a score proclaims that a piece should be played by certain instruments does not mean that it cannot also be played by other instruments of similar range and sonority. Often a trio-sonata for two violins and continuo may be played by substituting an alto recorder for the first violin. When a viola da gamba, frequently rarer than the unicorn, is unavailable, a bass recorder may serve the purpose of reinforcing the continuo. Substitution of one instrument for another should be done with judicious taste, however.

How many rehearsals are necessary before an ensemble is ready for its first venture in performing for an audience? This depends largely upon the stage of advancement of the group. Certainly the more rehearsals, the better the performance will be, and at least six full rehearsals would be advisable for amateurs, with many hours of individual practice between rehearsals. Before actually arranging to present a concert in someone's home, invite several critical friends to listen to the

final preparations. Any incipient cases of stage-fright will become evident at that time, as well as any insecurities of performance. A most relentless critic is the tape-recorder, especially useful in rehearsals. An ensemble which intends to share music with others should make every effort to assure that the experience will be a pleasure for all concerned. Although accidents happen, even to professionals, well-prepared amateurs need have no qualms about performing. Hausmusik audiences are much more tolerant of the occasional missed note or nervous entrance than is the paying public.

With perhaps the subtlest hint from you, one of the friends who attended a rehearsal decides that a program of Hausmusik would be a perfect excuse to invite a number of friends in for the evening. Depending upon the size of the room to be used, from ten to about thirty people make a good audience. Everyone should be comfortable, with several feet of open space left to avoid crowding between the musicians and the audience. The players should provide music stands and

FLAUTO PICCOLO'S CORNER

GBS — ENEMY OF THE RECORDER?

Many of my readers are aware that some very fine musical criticism was written by the young George Bernard Shaw for various London papers; these reviews and critical articles have been reprinted in two volumes under the title *Music in London*, and there is also a handy one-volume version in paperback. Now a new volume has appeared containing previously unpublished writings (*How to Become a Musical Critic*, Hill & Wang, 1961). I was leafing through it, rejoicing that Shaw had such a knack for expressing himself expertly and pungently, when I was suddenly brought up short by a review of an early "historical concert" using antique instruments at Albert Hall in 1885. After a description of the old string instruments, the regal, and the cross-flute comes this bit of blasphemy:

The still older *flute-à-bec*, *flauto dolce*, or lansquenet flute, of which four sorts, treble, alto, tenor, and bass, were played in the simplest diatonic harmony, with a flaccid side drum of the kind used by showmen marking time, is a wooden flageolet, the most agreeable tones of which may be compared to the cooing of an old and very melancholy piping crow. The specimens used at the historic concerts were only approximately identical in pitch; and the piercing was of the roughest ante-Boehm order. The effect of the *flauti dolci* music was, on the whole, quaintly execrable.

I can visualize scores of enraged recorder players slamming down this magazine and rising to take the axe to Shaw's bust or to banish his plays to the back closet. Before any such misguided reaction occurs, may I interpose some words of what has come to be called "background"? Please don't think I intend to white-

arrange with the hostess for suitable chairs and adequate lighting for playing. If a harpsichord is to be used, it should be moved and tuned well ahead of time.

Printed programs, which are of considerable help to the guests, lend a slight air of formality. They may be hand-written or inexpensively duplicated, and should contain, in addition to the names of the ensemble and its members, the titles and composers of the works to be played. Also list the composers' dates, the movements of pieces, and the instruments involved.

The sound of applause is music to the ears of most musicians. To the amateur who has played creditably for an appreciative audience, it is especially gratifying. Hausmusik ensembles thrive on it, as they seldom expect or receive more concrete reward for their efforts. This is as it should be, for at Hausmusik concerts, the musicians are really the guests of honor, who have had the privilege of sharing an intimate musical experience in an atmosphere far more sociable than the concert hall.

wash our critic. I couldn't and wouldn't attempt that, but perhaps I can take some of the sting out of his vitriol.

Shaw had a very good ear, and his ideas, though not always correct, were fresh and little hampered by conformism. For example, just a few lines before the quoted paragraph he writes admiringly about the old regal tuned in mean-tone temperament, and recalls hearing the sweet sound of some old organs which remained in this ancient tuning; he compares them favorably to the modern compromise of tempered tuning. In espousing this Shaw was not only ahead of his time but also of ours, for only the bolder spirits among harpsichordists today are beginning to cotton to the value of the older systems of temperament. At any rate this kind of thing calls for subtle listening. Can't we assume that what that good listener Shaw heard when the recorder quartet played was mightily unattractive? Bad recorder playing is, after all, excruciating to listen to. Remember that in those palmy pre-Dolmetsch days there were neither recorders, except for museum specimens, nor players. We don't know who played on that occasion, but we can hazard a guess that they were not practising recorder players.

So GBS probably heard mismated and out of tune recorders puffed on by non-players in an atmosphere reeking of that quaint antiquarianism he must have detested (and he is not alone here)! But he must answer for one thing. Shaw condemned the instruments unqualifiedly and without so much as a hint that all might not have been well with the players. Flauto Piccolo cannot forgive this curious lapse in a practising music critic.

MUSIC REVIEWS

THOMAS MORLEY: Three-Part Canzonettas. Ed. Arthur von Arx: SSA or SS and violin, or violins. Wilhelmshaven: Otto Heinrich Noetzel (U. S., New York C. F. Peters)

The canzonetta is fair game for recorder arrangements, for little is lost when it is played instrumentally, since its verses have no poetic value. Canzonettas by Marenzio, Monteverdi, Gastoldi, Rossi, Schein, and Regnart have already appeared in recorder editions. It would have been a pleasure to welcome a recorder edition of these delightful English pieces. Instead I can only denounce this incredibly poor one.

Here are eleven of Morley's 25 three-part canzonettas. They are not numbered or titled, the music running on for 21 pages with no heading. Neither are there tempo indications, measure numbers, breath, articulation or phrase marks, just yards and yards of music. The player could at least get some notion of the mood of a piece if the editor provides the title or first line of verse. But Herr Arx takes a strong position against this practice. At the end of the collection — where he does give a table of contents with titles — he says: "Corresponding to the distinctness of musical notation editor renounced to publish the titles on the top of the different Canzonettas, in particular because the titles themselves are of no more interest for the understanding of our times and even if no intrinsic worth of the compositions." Sheer nonsense! Is there no difference between "Farewell, disdainful" and "Whither away so fast"? As for the scandalous "translatese," one remembers how quick Europeans are to defend their languages against mistranslation in this country. Should we, who buy masses of recorders and recorder music from abroad annually, fail to overlook the discourtesy implied in such a slap-dash rendering?

What has the editor done, then? Selected the pieces and made a few transpositions. This is not enough; any recorder player worth his salt can do as much for himself. Indeed, since the editor admits relying on the E. H. Fellowes edition (Vol. 1, *English Madrigalists* series; Stainer & Bell, Ltd.; Galaxy Music Corp. in this country), why shouldn't recorder players go directly to that volume and select and adapt for themselves? It would be no more confusing to the novice to decide which pieces fit which combinations of recorders than Herr Arx's practice of presenting the lowest part in octaves, but without explaining the meaning of the small-sized notes!

The editor has received all the blame so far, but I suspect the publisher of being the more guilty one.

Using the highly economical (and very unattractive) musical typewriter method he has produced the pages of music. Anything else on the page would have had to be added by letterpress or by hand. Was cutting corners at the root of all the omissions I have complained about? The least the publisher can do is to call back the publication and release an amplified version. Then the publication will be of use to recorder players and not just a monument to editorial sloth and/or publisher economy.

—Joel Newman

MICHAEL PRAETORIUS: Five Easter Hymns. Arr. Erich Katz: Four Recorders. New York: Associated Music Publishers, Inc. (ARS 40) 1961

FIVE VILLANCICOS OF THE RENAISSANCE. Arr. Joel Newman: Four Recorders. New York: Associated Music Publishers, Inc. (ARS 39) 1961

FOUR MASTERPIECES OF RENAISSANCE MUSIC. Arr. M. Kolinsky: Recorder Quartet. New York: Hargail Music Press. (HCA 7) 1960

ORLANDO GIBBONS: Ah Lear Heart; The Silver Swan. Ed. Layton Ring: SSATB. London: Universal Edition (UE 12618) 1960

Two recent additions to the ARS series will be welcomed by recorder quartets of even modest technical proficiency. Praetorius's attractive settings of five German Easter hymns are in a sturdy *cantional* style that reduces to a minimum those rhythmical problems that more contrapuntal music often poses. Erich Katz has indicated the phrasing in his usual sensible manner. Just one question: in "Christ ist erstanden von der Marter alle" ought not the breath mark between bars 8 and 9 (and similarly throughout) be one quarter note earlier than it is? This would make the last phrase of one bar begin with what would seem to be a more logical anacrusis.

A bit more tricky in performance are the five Spanish villancicos (not to be confused with four published earlier as ARS Edition No. 19). They are delightful pieces indeed. Especially attractive are the foot-stamping hemiola effects of the first piece, the rapidly changing textures of the second, and the darkly pathetic harmonies of number three.

Music of greater dimension is contained in the four contrapuntal motets of the Hargail publication. This is music that sounds well on recorders, principally, I think, because each of the parts lies in a felicitous range for the instrument. Andrea Gabrieli's "Angeli, Archan-

geli," in particular, with its short, antiphonal phrases suggesting as they do, in their overlapping, over-eager bands of angelic trumpeters, is a gem. Some indication of the editor's sources would have been welcome.

The excellent Dolmetsch Recorder Series, "Il flauto dolce," brings us two five-part madrigals by Orlando Gibbons in an edition by Layton Ring. They are well done, but it does seem a shame that Mr. Ring should have devoted his considerable talents as editor to a work such as *The Silver Swan* which is so readily available, at least in this country, in inexpensive vocal editions. Then, too, that feeling of romantic melancholy, that air of autumnal solemnity that a performance of this piece by voices, or even viols, can achieve is something quite beyond the capabilities of a consort of recorders.

—Colin Sterne

TWELVE TRIOS FOR RECORDER ENSEMBLE, Books I and II. Arr. A. W. Benoy: SAA. London: Oxford University Press, 1960

SIX MOVEMENTS FROM HAYDN'S STRING QUARTETS, Arr. Margery Dawe: SAT. London: Oxford University Press, 1960

HENRY PURCELL: Four Pieces. Arr. Dom Gregory Murray: SSAT. London: Oxford University Press, 1959

GIUSEPPE TARTINI: Andante Cantabile. Arr. Niso Ticciati. London: Oxford University Press, 1958

MUSIC OF THE HIGH BAROQUE. Arr. Helmut Mönkemeyer: SSA. Mainz: B. Schott's Söhne (Ed. 5097) 1960

MUZIO CLEMENTI: Canon (from Gradus ad Parnassum #33). Arr. Frank Dawes: SATB. London: Schott & Co., Ltd. (RMS 519) 1960

It should perhaps be reiterated that the soprano recorder is the most difficult instrument of the family to play well, and that its repertory is much more limited than that of the alto. The soprano conveniently fits the narrow confines of children's hands and small budgets; these practical considerations have given rise to this and similar publications. The two 12-page items arranged by Benoy are in the familiar four-line format, the top one intended for soprano, the second and third being alternates for soprano or alto, and the lowest for either alto or tenor. In most cases this kind of arrangement simply does not work, for a soprano in its low register sounds quite different in consort from the alto in its high register. A respect for the proper place of each instrument in the consort can be cultivated from the very beginning, and it won't do to treat the record-

ers as mechanical, interchangeable gadgets, in which pitch is all that matters, regardless of the relative position within the compass of the instrument.

The music chosen by Mr. Benoy is of little interest to recorder players, being similar to the repertory found in elementary piano studies.

Miss Dawe's transcriptions of mostly early Haydn is in the same format as the above-mentioned. They are musical atrocities, and cannot even pass as educational material because they are not idiomatic to the recorder.

Considerably better are Dom Gregory Murray's four transcriptions of Purcell. Whereas the sound of two sopranos, one alto and a tenor is almost as foreign to Purcell as it is to Haydn, these are at least genuine, idiomatic four-part consorts.

The Oxford University Press has been opportunistic enough to add parenthetically "or Treble Recorder" to the arrangement for piano (with lots of thirds and octave doublings, lest someone mistake this for a harpsichord realization) and violin of the Tartini *Andante Cantabile*. While it is, conveniently, well within the span of the alto recorder, not a note of our noble instrument should be wasted on this catastrophe. Let the skeptical reader of these morose lines consider the effect of the following concluding notes, all in the lowest range of the alto: D C A# B A G F G A A (tr) G G!

The handsome edition by Schott of *Music of the High Baroque* contains transcriptions of selected Baroque movements for the ubiquitous SSA combination. The editors have been conscientious enough to give the source and original scoring for each piece, so that it is easy to realize that the transcribed result deviates pretty far from the original. One could write lengthily about the merits and drawbacks of transcriptions, but it seems to this reviewer that any transcription ought to stand at least one of the following tests: "Does the new composition correspond to the intention of the original composer?" and "Has a valid new composition been created that can exist on its own merits?" The present publication does not rate a positive answer to either question, but it may provide some pleasant hours to ensembles probing for the first time the delights of the Baroque. The score is published an octave below sounding pitch, as is customary in soprano parts. A separate part at sounding pitch is provided for the alto.

Frank Dawes has rendered recorders a great service in transcribing this selection from Clementi's pedagogical work for SATB. Like the fugues in Bach's "Art of the Fugue," this canon does not belong to the idiom of any particular instrument; in Mr. Dawes's arrangement it fits the recorders well. A three-page score and separate parts are provided. Phrasing and breathing marks are provided sparingly and appropriately. Recommended.

—A. L. Loeb



MUSICIANS: Anon. German woodcut printed by Hans Schönsperger, Augsburg, 1484.

MIECZYSLAW KCLINSKI. *Fun with Recorder Duets.* SS. New York: Hargail Music Press (HRW 1) 1966

JAMES HOOK. *Leichte Handstücke.* Arr. Walter Bergmann: SA. Mainz: B Schott's Söhne, 1960

TANZE UND SPIELSTÜCKE AUS DEM BAROCK. Arr. Willi Hillemann: SA. Wilhelmshaven: Otto Heinrich Noetzel. (U. S., New York, C. F. Peters) 1958

WOLFGANG AMADEUS MOZART: *Little Mozart Book.* SA. Kassel: Bärenreiter (Ed. 1509) 1958

Two-part arrangements continue to pour from the presses, together with some new originals such as Kolinski's "Twenty Easy Pieces." They are reasonably melodious, written in a fair variety of styles, and have titles no worse than many children's piano pieces. A chart of "Tone Material Used" shows the notes encountered in each piece, which in the top part range from G' A' B' to a fully chromatic G' G'', excluding Eb''. The book is well printed and may be used for supplementary teaching material for children.

The little pieces by James Hook are also arranged so that the top part gradually increases its range. Except for the final Rondo, where top B'' and C'' are met, a tenor recorder may be used effectively for the second part. All the pieces are in G, except for two in C, but the music itself has freshness and charm, and both parts are interesting. No sources are given.

Hillemann's dance collection contains mostly keyboard music, but is very effectively arranged for recorder duet, and introduces the adult student to several generally little-known Baroque masters. Again no sources are given, which is a shame, since a collection

such as this could lead the player to investigate the originals.

Being an amateur tune-detective, this reviewer traces the source of the lovely Mozart Theme and Variations included in the *Little Mozart Book*. It is from the *Divertimento in F*, K. 253, for two oboes, two horns, and two bassoons — with two of the variations omitted. Arranged for SA recorders (the alto part being written down an octave, as is sometimes German fashion), it comes off fairly well, but the soprano has all the fun. Not a bad practice piece since it has to be wonderfully clean. The *Kleine Suite* (source, anyone?) is not so effective, but the three little contra-dances are a delight.

—Dale S. Higbee

ALFONSO FERRABOSCO (II). *Second Set of Pieces.* Arr. Thomas Wanless: SSATB. London: Schott & Co., Ltd. (U. S., New York, Associated Music Publishers, Inc.) (RMS 487) 1960

THOMAS TALLIS. *Nine Psalm Tunes.* Arr. Robert Illing: SATB, soprano voice ad lib. London: Schott & Co., Ltd. (U. S., New York, Associated Music Publishers, Inc.) (RMS 497) 1960

ANTONY HOLBORNE. *Suite for an Ensemble of Brass or other instruments.* Ed. Thurston Dart. *Two Quintets.* Arr. Edgar Hunt: SATTB. London: Oxford University Press, 1959

THOMAS CRECQUILLON. *Two Chansons.* ATTB (RMS 491). *Three Chansons.* SAAT (RMS 505). Arr. Michael Morrow. London: Schott & Co., Ltd. (U. S., New York, Associated Music Publishers, Inc.) 1960

Why do publishers keep issuing music for recorders which was really meant for viols or other sorts of instruments? We are still far from the time when all the music suitable for recorders will have been made available in modern editions. My pique is directed mainly against the *Set of Pieces* by Alfonso Ferrabosco, and the *Psalm Tunes* by Thomas Tallis. The three dance pieces by the early 17th-century Anglo-Italian Ferrabosco are particularly apt for viols. They are thick and rather ponderous, with that curious mixture of polyphony and homophony which passed for early Baroque in England, and demand the full, rich sonorities and sustained sounds that only a consort of gambas can give. They can be played on recorders without difficulty, though the second soprano and alto parts both lie a little low, but they can never be made to sound excellently well with that combination. The editing is unobtrusive. Indeed, this is less an edition than a tran-

scription, for Wanless has added almost nothing. Incidentally, the titles of the second and third pieces, "Almayne" and "Allemanda," refer to the same dance; the editor has inexplicably chosen to preserve the orthographical peculiarities of the original MSS.

The Tallis *Psalm Tunes* are simple note-against-note settings which the composer wrote for Archbishop Parker's Metrical Psalter of 1567/8. Tallis made one setting in each of the eight church modes, so that a number of psalm translations were intended to be sung to each of these simple pieces (this is not made clear in the present edition). The main melody is in the tenor, which "be for the people when they will sing alone, the other parts put for greater choirs, or such as will sing and play them privately." Like the Ferrabosco pieces these are not difficult for recorders, but they are not very exciting when played by them. They should sound better with voices alone, or in mixed consorts, with voices and viols (or cello) along with recorders. But if recorders it must be, then try ATTB rather than the suggested SATB. The editing is again unobtrusive, but this time the lack of directions could lead to serious misunderstandings. These pieces are primarily vocal, and the text declamation should determine accents and phrasing. Since the whole set has been published at least twice for scholarly purposes,¹ more attention should have been paid to suggested phrasings to make this a practical edition. Possibly all of the tunes should have been rebarred to give the bar lines metrical significance (the first one, for example, is in triple meter throughout, with hemiolas at the cadences). Moreover the text underlay Illing suggests for the outer voices and his inserted accidentals are questionable. Players and singers should experiment along these lines, and not be afraid to perform them in the way they think sounds best.

Modern editors have relied too heavily on the fact that the original title pages of such volumes often explain that the music is "apt for voices or viols." Some music is more apt for one or the other. Sixteenth- and seventeenth-century publishers were not totally unfamiliar with Madison Avenue techniques, and, being anxious to sell many copies, did not always make nice distinctions. The two Holborne volumes, like the Ferrabosco and the Tallis, fall into this category. The extracts edited by Dart and Hunt are both from an anthology written for "viols, violins, or other musically instruments."² Holborne worked in England, some twenty years earlier than Ferrabosco. Like his younger counterpart he wrote stylized dance pieces. Superficially, the sets are rather alike. The difference is that the Ferrabosco pieces sound best by far on viols, whereas the Holborne pieces can be transferred easily

to other instruments, to consorts of recorders, or to brass ensembles as Dart suggests. They are more homophonic and lighter in weight, and, I think, more interesting musically. But the final test is in the playing; the Holborne dances sound very well on consorts of recorders; the Ferrabosco dances do not. Both Dart's edition (for which separate parts are available) and Hunt's (which is a playing score) are exemplary. They are genuinely practical with good suggestions which are clearly marked as being by the editors. Schott's staff should look at these little volumes carefully.

The Crecquillon *Chansons* come from the Netherlands of the middle of the 16th century. The composer is one of the big names of the generation between Josquin and Lassus. These chansons delightfully typify the northern style of the mid-century. It is contrapuntal and imitative, and can be played with great effect on recorders. Although these pieces, like the others, are not difficult technically, they make fairly heavy demands on musicianship. A consort must have a good sense of ensemble to bring them off. Again the edition should be more clearly a practical one, with more suggestions for the performers. Illing's precedent might have been followed in including the text under at least one line of music, so that a mixed vocal-instrumental performance would be possible from this score. After all a consort of recorders makes a very special sound — more recorder players should realize this — and there are many more ways than one to play these chansons effectively. Try adding gambas (or other strings), lutes (or guitars), flutes, voices, etc. Recorder players should get out into the world more, and meet their neighbors.

—Howard M. Brown

¹In Leonard Ellinwood, "Tallis' Tunes and Tudor Psalmody," *Musica Disciplina* II (1948, 197-203, and in M. C. Boyd, *Elizabethan Music and Musical Criticism* (Philadelphia, 1940), p. 45 ff. (without the "Veni Creator").

²A modern edition of the entire volume was made by Sydney Beck for the New York Public Library in 1942.



MONKS SINGING: German woodcut, 15th century.

LOUIS DE CAIX D'HERVELOIS. *Le Paillon*. Arr. Carl Dolmetsch: *S and Piano*. London: Universal Edition (UE 12628) 1961

MICHEL DE LA BARRE. *Sonata in F*. Ed. Fritz Koschinsky: *S or A and Piano*. Wilhelmshaven: Otto Heinrich Noetzel (U. S., New York, C. F. Peters) 1959

NICOLAS CHEDEVILLE LE CADET. *Sonata in D*. Ed. Fritz Koschinsky: *S or A and Piano*. Wilhelmshaven: Otto Heinrich Noetzel (U. S., New York, C. F. Peters) 1959

JACQUES HOTTETERRE. *Sonata in C*. Ed. Fritz Koschinsky: *S or A and Piano*. Wilhelmshaven: Otto Heinrich Noetzel (U. S., New York, C. F. Peters) 1959

FRANCOIS COUPERIN. *Eight Pieces*. Arr. A. W. Benoy: *S and Piano or S and Strings*. London: Oxford University Press, 1958

NICOLAS DEROSIER. *La Fuite du Roy d'Angleterre*. Ed. Thurston Dart: *AA and keyboard*. London: Oxford University Press, 1959

The one-movement piece by d'Hervelois is an insistent rondo, sprightly enough to be of interest if played at a good clip. One needs a good high A for this piece, and a sharp pencil to remove the hiccuping slurs. The keyboard part is quiet and tasteful except for twelve measures where it suddenly springs to life in a flurry of notes guaranteed to drown out the recorder which is playing in its lowest range at that moment.

De La Barre's sonata, composed of three movements, is challenging musically and technically to the recorder player and the keyboard player. The opening movement, a Grave, and the last movement, an extended Chaconne, are most interesting. There is a good working relationship between the top line and the bass, and the keyboard player will enjoy this piece as much as the agile soprano player it requires. As is usual in Koschinsky editions ornaments appear rarely, even at the obvious cadences, and the French-style Grave should certainly elicit the recorder player's skill at embellishing.

The movements of the Chedeville sonata are merely numbered. The first is not a slow movement; for one reason it isn't interesting enough to warrant playing too slowly. The second and third movements are both in 6/8 and are so much alike they might as well be one movement. There is an inordinate number of scale passages in the first three movements of the piece, and indeed, with the exception of a strongly rhythmic fourth movement that has a good deal of individuality the sonata could have appeared as an exercise book. The keyboard part lies rather high at times and is too busy, often obscuring the recorder line in a burst of

chords. Each movement is written in *da capo* form; this, in addition to the similarity between movements 2 and 3 makes this piece suffer from a sameness that renders it rather unrewarding to play.

Hotteterre's sonata is really a suite, with a full complement of the usual dance movements. As a whole it is fresh and ingratiating, employing free-moving melodic lines and a well-constructed bass, which uses the conventional harmonies but does not become banal. There is a long Grave in half notes, allowing plenty of scope for the ornamentally adventurous. The Gigue is fiery and calls on the technical resources of the player. The piece gains momentum as it goes on and each movement sustains one's interest. There are a couple of errors in printing; measure 10 in the Courante should have a sharped F and in measure 31 of the recorder part the 16th-note C should be a B.

The alternate alto parts included in these editions are certainly playable but are not as satisfactory as the soprano parts; there arise too many awkward register changes. Introductory notes, figures in the bass parts, and a part for cello or gamba would certainly be welcome.

The world could do without the present transcription of some of Couperin's keyboard works. The recorder part is easy, but as it is torn from the original keyboard version, the arranger has constant difficulty in rewelding it. The keyboard part bears faint resemblance to the original, enough to be disturbing and extremely difficult to play, musically if not technically. The settings for strings follow the keyboard part fairly in the original, are highly ornamented by Couperin. Not even a lone trill remains in this edition. This music is lovely in its original form and was sadly mistreated when it was warped into shape for the recorder player.

Two alto players will have a very enjoyable time reading *La Fuite du Roy d'Angleterre*. As its name suggests, it is an early bit of program music. Thurston Dart tells us in the very welcome note that the pieces originally consisted of fourteen movements, the first eight illustrating various episodes of James II's flight to the court of Louis XIV. Don't be alarmed; Mr. Dart does not include the last six movements. There are several times when this piece uses the very low register of the alto, especially in the lower line, and the one movement in four flats, and the one in three (the rest is friendly F major) do pose some problems. Nonetheless, the flavor of the court is there, even though the writing depends on a long series of parallel thirds for the most part. This music is somewhat reminiscent of the Bononcini sonatas for two altos, though perhaps not as inventive. The continuo is worked out in Dart's individual style, making it much more interesting than the

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usual series of chords, though it is surprisingly bare in spots. It is certainly a pleasure to see an edition with the figured bass, an introduction citing source and giving historical background, and a cello part made available. Would that this were standard practice.

—Eric Leber

JOSEPH HAYDN. *Trio in G Major*. Arr. Hans Ulrich Staeps: ATB. Wien: Carl Haslinger Quondam Tobias (U. S., Boston, New England Music Center) 1960

GEORGE FREDERICK HANDEL. *Sonata à tre in B-flat Major*. Arr. Willi Hillemann: AA and keyboard. Wilhelmshaven: Otto Heinrich Noetzel (U. S., New York, C. F. Peters) 1953

JOHANN GRHO. *Paäovanian Dances*. Ed. Fritz Koschinsky: SSA. Wilhelmshaven: Otto Heinrich Noetzel (U. S., New York, C. F. Peters) 1959

For the Haydn arrangement Staeps used the "London" Trio #2 and the second movement of Trio #1, both originally scored for two flutes and cello. This music should be relished by those hungry for music of the classical period. The arrangement is excellent, mainly because very little had to be changed. I only regret the cutting of six measures from the middle of the last movement, especially since these measures provide a certain contrast in tonality. Recommended for skillful players only.

I believe this to be the only available Handel sonata for two alto recorders and continuo. Players who have mastered Handel's solo sonatas may well find it to be the best of its kind.

I regret that the arrangers of both the above-mentioned pieces neglected to give sources. I happen to know the Haydn *Trio*, but am getting tired of hunting for the original Handel, since he wrote about two dozen Trio-sonatas. It would be easy to tell in a short preface if the edited work is originally for recorders or an adaptation, and if so, what is the source?

The collection of five Padouans and four Gaillardas is quite typical of the late Renaissance. These dances are easy to play and are appealing in rhythm and harmony.

—Friedrich von Huene

WHITNEY TUSTIN. *Technical Studies, A Method for Intermediate and Advanced Players. For treble woodwind instruments*. New York: Peer International Corp., 1955

There is no single "Royal Road" to attaining a virtuoso technique on the recorder, but certainly all paths in that direction include the regular and systema-

tic practice of scales, intervals, arpeggios and trills. Most music is made up of recurring patterns or groups of notes. By concentrating on these "building blocks," set out in this book in all their positions and key signatures, the player should improve both his technique and reading ability. We can forgive Mr. Tustin for neglecting to list the recorder along with the other "treble woodwind instruments," and be grateful to him for this comprehensive method. The accompanying text is as appropriate for the recorder as for the other instruments and will be helpful to all serious students.

—Dale S. Higbee

RECORD REVIEW

SOLO MUSIC FROM THE EIGHTEENTH CENTURY, Classic Editions CE 1048. LaNoue Davenport — Recorder.

Congratulations are again due to Classic Editions for another fine release in their series of recorder music recordings. This one features three of the Handel sonatas for alto recorder and continuo, the G minor Suite for tenor recorder and continuo by Charles Dieupart, and the G major Partita (from the *Kleine Kammermusik*) of Telemann, played on soprano recorder. The recorder player is LaNoue Davenport, the harpsichordist, collaborator as well as accompanist, is Martha Bixler. There is no other continuo instrument, such as a gamba or a bassoon, and its lack is probably the only flaw of this recording.

Davenport plays in his usual urbane, polished, and relaxed style. His ornamentation, cadencial cadenzas, and other "ad libitums," are more numerous than one usually hears on recorder records. Combined with his relaxed style, this gives the effect of a truly "improvised-on-the-spot" performance. One has the feeling that, were Mr. Davenport to do these again, they would be different each time. I like this very much, and would not trade this freedom and variety for some flawless but static interpretation.

The Handel C major, I think, is best of all, with the other Handel and the Dieupart close behind.

One must not forget to mention the excellent harpsichord playing of Martha Bixler, who varies her mood, her ornamentation, and her registration in perfect synchronization with the recorder player.

Remembering the last few Classic Editions recorder releases, and especially the one of the music of Telemann, I can happily report another "hit" for Classic Editions.

—Marvin Rosenberg

EDITORIAL (continued from page 2)

representation of pupils from all parts of these United States and is looking forward enthusiastically to the fulfillment of a carefully-designed creative program.

Add to our Summer list the following: The Idyllwild Arts Foundation, Idyllwild, California, presents the 6th Annual Recorder Weekend and Workshop, August 4-11, 1961 on their 250-acre mile-high campus situated in a beautiful valley on the green side of the San Jacinto Mountains. An all-year resort, it has an ideal climate and is located 102 miles northeast of San Diego and 120 miles southeast of Los Angeles.

NOTES ON ABROAD RECORDER

The following extracts are culled from a diary of your editor's recent trek through Holland, Switzerland and England:

Amsterdam, Holland: Frans Brügger, a tall, pleasing, extraordinarily self-possessed young man of 27. Has the typical full face and snub nose characteristic of many of the Dutch people. Played for me some of the tapes which were recordings of his concerts broadcast over the government radio. His interpretation of Handel's C major sonata reinforced my impression obtained from records available here that, while in the slower movements he seemed generally pedestrian, in the fast sections he displayed a spectacular technique. His performances of modern works (Lennox Berkeley *Sonatina*, Arnold Cooke *Concerto* with full orchestra) were definitely out of the top drawer and truly great experiences for me to hear. A young man of his time, I suppose. He teaches advanced recorder in three different universities and totaling sixteen pupils. There is a strong possibility that he may appear in the U.S.A. this fall for a series of recitals.

Kees Otten, a mature artist of great stature, who, tragically, is practically unknown in our country. Medium height, blondish with blue eyes. Appears to be in his early forties. An outgoing, generous personality with whom one immediately becomes *sympatico*. Travelled to the Hague to attend his concert and was rewarded with a magnificent exposition of the art of the recorder. Noteworthy was the under-use of vibrato by our standards, odd short end-of-phrase notes and definitely more slurring than we use (Brügger also, in this respect) and above all, a remarkable dynamic control the like of which I cannot recall having heard on our side of the water. Accompanied by a sensational harpsichordist named Jaap Spigt.

Because of financial circumstances Mr. Otten's major time is occupied with interminable teaching in music schools all over the nation at the expense, he believes, of his artistic survival. Participated in a trio with him and one of his pupils at a class in the Amsterdam Modern Museum and was sorely tempted to settle down in Holland and commence lessons immediately. He showed me one of his recorders which was the very last of a pair Hans Conrad Fehr had made. It seems Mr. Fehr, who was an accomplished performer on the recorder, arrived for a visit with Mr. Otten, bringing with him a matched pair of alto recorders with ivory heads. He explained he had created them especially for his friend and himself so that the sound of their duets be ideally harmonious. During this pleasant sojourn Mr. Fehr suddenly receives a telegram requiring his presence at home. On his way homeward his car overturned and he was killed.

Maryke Ferguson, born in Indonesia. Came to Holland in 1946. A charming lady. In her very early thirties. Plays recorder and also Irish harp. Many recitals on Dutch, German and Belgian radio and television. Recorder member of "Musickkring Obrecht," a group of ten which specializes in music of the middle ages and the Renaissance. Instruments of the group include, portable organ, lute, vedels, recorders, small harp and also singers. She is chief recorder teacher at Amsterdam Muziklyceum and writes and lectures extensively.

Because of exigencies of travel did not meet Mr. Johannes

Collette, another of Holland's great teachers and players. But did manage a visit with G. Vellekoop, well known educator and music arranger. A quiet spoken gentleman in his late fifties with pepper and salt hair and a handsome ascetic face. Also a trip to Utrecht to the *Muziekarchief*, a retail shop where only recorder music is sold.

Switzerland: Met with Rudolf Schoch, former school teacher who is now the mainspring of the recorder teaching movement in the Swiss public schools. We visited the Kung factory, a marvel of mechanical perfection typical of the highly organized Swiss. So neat and clean you literally can eat off the floor. The unformed block of wood, carefully aged in an air-conditioned room up to eight years, goes into a machine at one end of the plant and under the constant supervision of highly trained specialists winds and grinds its way through a maze of machines to the other end to emerge as a complete recorder. Here it is tested on a stroboscope by Mr. Kung himself. It occurs to me that the only unknown quantity in this scientifically integrated operation is the wood which must vary organically from piece to piece. Be that as it may, Mr. Kung, a fortuitous combination of mechanical genius and shrewd business man, feels that his many years of experimentation are over. He is satisfied he has arrived at the ultimate recorder which meets his utmost standards, particularly in beauty and accuracy of intonation. The Kung recorder is highly regarded by the Swiss educational authorities. They consider it the preferred instrument for beginners. As a result most recorders used in the schools are of Kung make.

Mr. Kung drove Mr. Schoch and myself back to Zurich where we met with a Professor Janinni, the head of the recorder education system in the Zurich canton, plus one of his pupils. After dinner we invaded a nearby conservatory and some of us played recorder 'til midnight. By our standards the professor is an advanced amateur.

Visited a Zurich public school at the behest of Mr. Schoch and heard several classes of children in various age groups perform for their final recorder examinations. Wish we had something of the same in New York!

Fehr. Contrary to rumors current in the U.S.A. the Fehr factory has not closed. It is running full blast under direction of Fehr's former assistants. The widow has sold the establishment to a business man who runs it long distance. Was told in their Zurich office that Fehr recorders were so greatly sought after in Europe and South America that they were forced temporarily to give up their U.S.A. market. However, I could read between the lines that their experience with their American agency was unsatisfactory.

Also had to miss a visit to the well known *Schola Cantorum Basiliensis*, in Basil. At the tail end of my Switzerland trip I met a teacher in Geneva, a graduate of this institution, who was passionately against the current recorder teaching methods in Switzerland and just as passionately in favor of the Fehr recorder.

In Luzerne attended an evening meeting where over 30 recorder teachers were being routinely assigned to the various schools in the district. Another indication of how prevalent here is the use of the recorder as an educational instrument.

Visited the Wagner House in Tribschen where Richard Wagner carried on with Cosima. A beautiful squarish structure strikingly located on a promontory overlooking Lake Luzerne. It was here he completed "Meistersinger" and the more important works of the Ring. It is ironic that he needed the panorama of the Swiss Alps to inspire his musical cavorting of the Nibelungs. One floor of the house is used as a museum for a large collection of ancient instruments sadly moldering away in neglect and disuse. Persuaded caretaker to let me try two ivory recorders labelled respectively descant flute and schnablefute (alto). The small one jumped octaves but the alto was good although somewhat windy. Played "Meistersinger" Prize Song in the living room and hoped the god and goddess of Weimar did not mind it being sounded on a recorder.

London, England: Dr. Bergmann, musical director of the British Recorder Society and head of Schott and Company London, his usual ebullient self. As customary, I bought several tons of

A double-tongued flutist from Trent
Placed an ad that one tongue was for rent.
When asked to explain
He said, "It's quite plain.
"When I played, no one knew what I meant."

A recorderist living in Rome,
Played Dvorak in St. Peter's dome.
The angels on high
Gave a hue and a cry
And together sang, "We're GOING HOME!"

—A. C. GLASSGOLD

music. Told me he was practically on his way to our country but at last moment had to delay trip 'til next year when he positively will come.

Attended meeting of London branch of Recorder Society, this time led by Stanley Taylor, a short, rotund, cigar-waving Yorkshireman. During the "break" tea and cakes were served. A most felicitous custom which gives the members a chance to exchange greetings and gossip (helpful hint for some of our chapters!).

Also a concert at the Mary Ward Settlement which in addition to a chorus and orchestra led by Dr. Bergmann, featured the Blackheath Pipe Quartet. The pipe has an interesting history. Begun by Margaret James in 1930 (the Piper's Guild), members make a fetish of building their own instruments, mostly of bamboo. The pipes have a range of about one and one-half octaves. Treble in D (C), alto A (G), tenor D and bass G. They sound like recorders but are even softer and more distant.

London is such an active city musically, particularly of the kind I like to hear. Unfortunately, when one is on the move one misses as many fine concerts as one hears. Additional recitals heard were the English Consort of Viols, a group of five, sometimes six, who performed the works of the Jacobean composers we know so well, and the Golden Age Singers, a group consisting of two women and three men (the latter a bass and two tenors). They are a perennial favorite in England, singing the music which spanned the older centuries in which the recorder abounded.

DIRECTORY DIRECTION

The American Recorder Society Directory of Members is one of the most valuable benefits accorded to members by ARS, and is one of the most formidable projects confronting our overworked Secretary. In order to make the directory more accurate, and to facilitate the work of putting it together, she has suggested that chapters elect officers for the following season by the end of May each year. This would insure that officers listed in the directory would actually still be in office.

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STATEMENT OF THE PRESIDENT

I believe a newly elected president should set forth a program and mine is as follows:

1. *"Nationalization" of the Executive Board.* In the past, ARS policy has been determined by those Executive Board members who lived in the New York area and could conveniently attend meetings. We were thus deprived of the judgment of Directors and Chapter Representatives who lived outside of N. Y., and our policy-making machinery was in this sense, incomplete and unrepresentative. This is no longer true. Miss Dorothy Henderson, ARS's new Corresponding Sec'y, will report to all Board members on the results of meetings. From now on these meetings (with their agendas) will be scheduled far enough in advance to allow all Board members to participate fully in person or by mail in Board deliberations.

2. *Expansion of the American Recorder Magazine.* The quarterly magazine is ARS's most important single achievement to date and its most valuable membership benefit. It will be expanded to include more of the interesting material that is left out or carried over because of present space limitations.

3. *Share the Wealth.* The ARS must find some way of sharing with all our chapters New York's disproportionately large share of the country's available professional recorder talent. An extensive program is presently beyond our slender resources, but a modest beginning should be made.

On all these matters the ARS Executive Board earnestly invites your comment. Address letters to Sec'y Donna Hill.

The recently organized Baltimore chapter has applied for an ARS charter. Welcome, Baltimore!

Congratulations to the SCRS (Southern California Recorder Society) for voting to make ARS membership mandatory. This strengthens the ARS and means, eventually, more benefits and services to the chapters. (It doesn't benefit anyone else, since all ARS administration is voluntary.)

Speaking of benefits, members now enjoy the privilege of choosing three additional kinds of ARS membership. By a recent decision of the Executive Board, it is now possible to be a Life Member (\$100), Sponsor (\$250), or Patron (\$500). Treasurer Rhoda Weber has the necessary forms.

— BERNARD KRAINIS, *President*

CHAPTER NEWS



• BOSTON, MASS.

With the spring of 1961 the Boston Chapter of the ARS concluded its fifth year. A membership close to 150 and a season of unprecedented activity indicate the steady growth and increasing popularity of the Society in this region. At the regular April meeting visitor Johanna Kulbach spoke briefly on some of the activities of the New York Chapter.

In May our Intermediates (who form the largest part of our membership) gave their first ensemble performance: the *Symfonietta* by Strategier, under the direction of Arthur Loeb at the piano, and accompanied by strings.

Among the special Anniversary events was an enjoyable Children's Concert, presented by the New England Recorder Ensemble. Assisted by strings and percussion, the Ensemble offered a program that clearly met with the approval of the large and very youthful audience, aged for the most part well under ten.

In early June a large group of members were given the opportunity of seeing how recorders are made. The workshop of Friedrich von Huene held an open house; in the shop were to be seen recorders in various stages of construction, as well as all the tools that produce them — from small ones neatly arranged on peg-boards, to the large power saws and lathes. We also had the privilege of seeing the workshop of the harpsichord maker Frank Hubbard, under the same roof.

— RUTH S. MAGURN, *Secretary*

• CHICAGO, ILL.

Approximately 400 people attended the Chicago Chapter's Third Annual Concert, "The Music of Shakespeare's Time," on

April 23. National ARS Secretary Donna Hill was our guest at the concert, in which 30 members and several guest artists (vocalists, harpsichordists, violinists, gambists, trumpeters, trombonists) performed the music of a dozen composers. Tapes and records of the concert were made and are currently available for sale to performers and chapter members.

Interesting sidelight to the concert was the one-hour radio show, arranged by the Chicago Chapter, on which LaNoue Daverport and Shelley Gruskin (in town with the New York Pro Musica) were interviewed, along with our Musical Director, Kay Bowers, and Howard Brown, director of the University of Chicago's *Collegium Musicum*. In addition to discussing the recorder and the coming Chicago Chapter concert, the four performed several works.

Relaxing after the annual concert push, members were glad to sit back and let the "younger generation" take over the bulk of the "Recorder in Folk Music" program for the May meeting. Two teen-age brother duos performed English folk songs; a quartet of adult members gave a spritely performance of 3 *Spanish Villancicos* (ARS Edition 39). Officers for the 1961-62 season, elected at this meeting, are Yvonne Bullis—President; Robert Gordon—First Vice President; John Hertzler—Second Vice President; Carolyn Stuckey—Secretary; Sylvia Schueppert—Treasurer; Esther Olson—Chapter Representative.

Program theme for our final meeting of the season, June 4, was "Basses Wild," featuring "offbeat instrumentation," with emphasis on the low register instruments — tenor, bass and great bass. Idea behind this program theme was to demonstrate to members that music scored for soprano and alto often sounds great on tenor and bass; some duets for two altos go well on two

basses — and provide excellent dexterity practice on the bass. In addition to duets of this type, the program included several trios written for SAT and performed on tenor, bass and great bass. Besides its interesting sound, this type of low register instrumentation gives frustrated tenor and bass players a chance to rise above the gallant groundwork department and cavort around up on the melody line for a change.

Several Chicago Chapter members have been — and will be — busily expanding horizons (the recorder's and their own) during this spring and summer. Kay Bowers conducted a weekend workshop for about 20 Madison, Wisconsin recorder players in April. Musical Advisor Gretel Dunsing is in Germany, studying with some of the big names in the European recorder world. Joy Johnson and Bib Williams have been called in by Billings Hospital at the University of Chicago to teach the recorder as occupational therapy in the psychotherapy department. Another member, Toby Cohen, is at Camp Ramah in Wisconsin where she teaches the recorder to children, introducing about 50 potential recorder enthusiasts to the instrument every summer. One of Chicago's most active performing groups, The Hyde Park Recorder Consort, played for a national mathematics convention here recently — and also represented the Chicago Chapter with a performance at the North Shore Chapter's "Recorder Festival" in May. And adding a new dimension to the current trend toward "cabaret theatre," the Chicago Chapter has tentatively scheduled a series of experimental concerts on Sunday afternoons at a local bistro (inelegantly known as "The Blind Pig"), in which various local consorts will perform. There's no rest in the Midwest — even in the summer!

— YVONNE BULLIS, *Correspondent*

● EVANSTON, ILL.

On May 21 the North Shore (Suburban Chicago) Chapter sponsored a Recorder Festival at the Music Center of the North Shore. This program, planned and directed by Harriet LeJeune, our music director, was a comprehensive presentation of recorder

playing in many fields: for the very young; for practical uses in the classroom; for recreational pastimes for older people. The therapeutic value of recorder playing was also presented by the presence of a young girl who had been in a cast, on her stomach for a year, and whose doctor had prescribed playing the recorder for lung exercise.

On June 11 we had our final official meeting for the chapter year. This meeting, which took place at the Evanston Art Center, was highlighted by the lecture-demonstration of Dr. Howard Brown, assistant professor of music at the University of Chicago. Dr. Brown brought an assortment of Baroque instruments with him, giving us an idea of their sounds, limitations, and difficulties. One thing that Dr. Brown said should leave us, who are recorder players, either inspired or dashed. He said that there were many recorder players — but very few *good* recorder players.

— MRS. WALTER McCOLLUM, *Secretary*

● GARDEN CITY, N. Y.

Our last meeting of the entire group of the season was held in May.

The following officers were elected: President — Daniel McNamara; Secretary — Patricia Stalker; Treasurer — Lillian Rau; Librarian — Marion Gould; Music Director — Carol McNamara; Hospitality Chairman — Lillian Pohlman; Publicity Chairman — Elizabeth Peck; Chapter Representative — Nelson A. Garlinghouse.

For a number of years we have been playing duos, trios, quartets and transcriptions by a former member, Mrs. Ruth Jeanne, who now lives in Ohio. These have been published by our Chapter and we have found them very useful for groups of varied abilities.

On June 7 three members attended the meeting of the New York Chapter.

A few of our members are meeting during the summer months on a "come, if not on vacation" basis. Music to be played during the coming year will be tried and discussed.

— NELSON A. GARLINGHOUSE, *Chapter Representative*

● LOS ANGELES, CALIF.

Lest anyone get the notion that this chapter is crowded with cinemoguls in riding breeches and such folk, it shall be stated categorically that it isn't so. Alas, no shapely cinemoppet has ever been detected hereabouts touching a recorder or krumphorn. And the rare bearded ones never, never wear a toga. What we do have is the usual assortment of housewives, a boilermaker, teachers, architects, engineers, doctors and similar types.

Last April we made the annual trek to Ojai, a secluded residential and resort town north of Ventura where one resorts with toolsters from the northern part of Southern California. Here they came with children, Missa Brevis, salami sandwiches, O Lux Beata, some even brought stands, and an unbelievable assortment of recorders which subsequently emitted indescribable sounds, beautiful ones, of course. The high point came during the later part of the afternoon when Dr. Erich Katz arrived to conduct. Tolerant, patient and good-humored in his approach to the players, liberal in his interpretations, he managed to coax quite

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a quality out of so many players, many of whom had never played in such a large group before, and by his disciplined direction imbued them with security and delight.

The Chapter's monthly meetings, under the over-all direction of Bob Clements, have been divided into 3 parts: about half the evening is occupied by everybody playing together; a brief intermission is filled by a few solo or small consort performances; then one splits up into three groups (moderate, intermediate and advanced proficiency), each conducted by experienced recorders out of our midst, the advanced group by Bob Clements. We have held our recent meetings at the University of Southern California, Immaculate Heart College, and Mount St. Mary's College, yet are still looking for a permanent home base, preferably free of charge and of unequalled acoustic quality, location and parking facilities.

Smaller groups of our players and various consorts have been performing before a variety of audiences for all sorts of causes and reasons (occasionally even for real money): from County Museum Concerts to stage productions to concerts at churches, an aircraft plant, eateries and — bless 'em — at Women's Clubs and Homes. Outstanding among such events was a May performance by 11 members of the Chapter conducted by Bob Clements under auspices of the "Early Music Laboratory."

On the organizational level, the Chapter and particularly the Board of Directors under the presidency of Josephine Siple is rocking and rolling with plans and discussions. At its June meeting the membership voted (23 in favor, 16 opposed) to accept the principle of mandatory combined Chapter — ARS membership, to be paid by the Chapter out of the unchanged SCRS annual dues. At the time of this writing we have 101 paid-up SCRS members who are not always in evidence, and goodness knows how many who from the treasury's point of view are living in sin.

— FRANK L. PLACHTE, *Chapter Representative*

● NEW YORK, N. Y.

The Recorder Guild returned on April 28 to the New York College of Music for a most interesting evening under the direction of Shelley Gruskin. J. H. Schmelzer's *Sonata for Seven Recorders* was the assigned work.

Following this, Mr. Gruskin and Martha Bixler played several movements from the challenging *Premiere Suite de Pieces* by Hotteterre, arranged for two "altblokfluiten," and with Mr. LaNoue Davenport gave a spirited performance of Mattheson's C Major Trio. The evening ended with everyone playing the *Four Quartets from Mulliner's Book*.

June 7 found us at the High School of Performing Arts, where we struggled diligently with the difficulties of Josquin's *Tulerunt Dominum meum*, arranged by our conductor, Mr. Davenport.

Then we came to the real business of the evening, which was to consider the many relatives of the recorder — not only the wind instruments, but psalteries, viols, etc.

With colleagues Shelley Gruskin, Martha Bixler and Rhoda Weber, Mr. Davenport demonstrated some of the fascinating and — to some of us — new sounds that result from various combinations of recorders, shawms, krumphorns and cornetti.

For a better understanding of the history and seeming complexities of wind instruments, Mr. Davenport suggested reading Praetorius and Anthony Baines.

— ELIZABETH TURNER, *Reporter*

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● PHILADELPHIA, PA.

Meetings in April and May at Zion Parish Hall concluded the spring, 1961 season. On April 28, Allen Clayton conducted group playing of Wilbye's *Fantasia A Six*, two Gabrieli Canzonas, the Purcell *Fantasia*, and selections from *Christmas Music of the Old Masters*.

The evening's entertainment was a real treat for all because Mr. and Mrs. Clayton performed on guitar and viola da gamba as well as the recorders. This evening was the first opportunity that several members had to appreciate how well the viola da gamba's sweet, reedy tone sings along with recorders without overwhelming them.

On May 19, our scheduled conductor was called away by an emergency, and Bluma Goldberg was kind enough to replace him with only an hour's notice. The members reviewed several familiar works, including the Benjamin Britten *Scherzo* from the Boosey and Hawkes collection of music from the 12th to the 20th century. We also worked with good results on the collection of Bach chorales arranged by Simpson.

Sometime during the summer officers of the chapter will meet to plan the chapter's program for fall and winter, 1961.

The writer was pleased to learn that her recent article on recorders for *Good Housekeeping Magazine* produced more than 100 inquiries to ARS.

— KRISTIN HUNTER, *Correspondent*

● SANTA BARBARA, CALIF.

The first meeting of the newly-organized Santa Barbara chapter took place at the local Recreation Center in March, 1961. From an initial ten members present, the group has grown to an average of twenty in successive monthly meetings, held first at the charming home of the chapter representative, Mrs. Cecil Thomson, perched high above the city, and now meeting regularly the second Monday of the month at the Adams School. Work performed by the group has consisted of Bach chorales, the Schein *Dance Suite Number Ten*, arranged by Winifred Jaeger, Holborne *Suite for Five Recorders*, and the Brade *Coranta* arranged by Pauline Alderman and published by the active Recorder Shop of Los Angeles.

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The lively interest in Dr. Erich Katz's select *Collegium Musicum*, which averages four or five concerts a year in various cultural settings, plus Dr. Katz's flourishing class in recorder playing held under auspices of the Adult Education program has awakened considerable enthusiasm for the recorder hereabouts, and it has remained only for people to organize themselves into a chapter.

In addition to the chapter meetings, several smaller groups meet regularly at one another's houses. The Santa Barbara City College has a group which has played three times on the radio and twice at college concerts.

—FRANCES DWIGHT, *Secretary*

● WASHINGTON, D. C.

Membership in the Washington, D. C. chapter has grown to 65. The task of mailing monthly announcements is considerably simplified by using address stickers, which come in sheets of 33, ready to be torn apart. They are thin enough to type an original and three clear carbons, making it possible to type addresses for four months' meetings in about 35 minutes.

Now that our hot, muggy D. C. summer is here, we are adjourning to air-conditioned quarters for the summer. Two banks have permitted us to use their community rooms at no charge. However, since only one room is available in each, we are not able to break into two groups for our group playing. We would like to find new winter quarters, since a square dancing class meets in a room just over our heads and we find that their feet sound like hooves. Except for this, we find the D. C. Recreation Department a splendid host.

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The society gave its spring recital in the National Institutes of Health auditorium. Most of the small ensemble groups within the organization performed, including three husband-and-wife teams. We were particularly pleased to have original compositions by three members, Newton Blakeslee, who presented a *Trio and Fugue* for SAT; Kurt Stern, who had written a duet for alto and piano; and Carl Vitucci, who had a group of soprano duets. The less advanced players, known as the Prodigies, performed the Brade *Canzon* and one of the ARS Canzonettes. Other groups performed works by Loeillet (he was most popular composer, being chosen three times), Mozart (edited), Susato, De Lasso, Monteverdi, Handel, and of course the patron saint of recorder players, Telemann.

We have also completed our new directory, a most professional looking publication which lists members by district in the metropolitan area, by instrument, and in alphabetical order. Three music stores were even persuaded to advertise, which helped financially.

—KATHERINE KEENE, *Secretary*

● WICHITA, KANSAS

On April 16 and again on April 30, members of The Wichita Baroque Consort and other local musicians provided the musical background for "Noye's Fludde" by Benjamin Britten, presented by the Rankin School under the direction of Mary B. Dill. The solo alto recorder was played by George Vollmer, chairman of the Wichita Chapter of ARS, and musical director of The Wichita Baroque Consort. Response to the two performances of this Chester Miracle Play was quite enthusiastic, and all persons involved in the production agreed that it was one of our most exciting experiences.

The two newly formed consorts in our chapter have chosen appropriate names for their groups; and chairmen as follows: Elizabethan Recorder Consort, William Hercher, and Blockflote Music Ensemble, Haig Kurdian. A general chapter meeting was held on May 19 at which time each of our three consorts presented a short program. After the tense session of playing for a scrutinizing audience, the evening ended in a jam session.

The Blockflote Music Ensemble presented a program at the morning worship of the Epworth Methodist Church on May 21. The selections were under the musical direction of Edwin Rude.

A few of our chapter members joined with some members of the Classical Guitar Society on June 12 for an informal evening of music.

On June 20, The Wichita Baroque Consort gave a recital at the University of Wichita Fine Arts Auditorium for the Southwest Regional Convention of The American Guild of Organists. The program consisted of music by Schein, Scheidt, and Schuetz. In addition to recorders the group used various instrumental combinations including the soprano and bass sordun, and alto and tenor viols.

—DOROTHY VANIS, *Secretary*

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LETTERS TO THE EDITOR

EARLY GREMLIN

Sir: May I suggest that you should not be too sanguine about the disappearance of the "Josef Neuman" gremlin? It is my suspicion that he is temporarily ensconced in the ear of the editor of this magazine. My reasons for suspecting this are as follows:

Out of three different programs given in New York City by New York Pro Musica in the 1960-61 season (some 60 to 70 compositions), ONE (1) utilized the portative organ and the recorder in unison, and also in unison at the same time were the bass viol and lute. This took place in the Mass de Sancta Maria, and there were four voices in full sound at the same time!! It seems to me that to complain about this is hair-splitting of a high order.

In addition, the production of sound on the portative organ, far from being "mechanical" depends to an enormous degree on the skill of the player in operating the bellows with his left hand. If there is any instrument on which it is more difficult to play in tune and with smooth articulation than the recorder, it is just this organ!

Furthermore, in a long and distinguished career of listening to barrel organs accompany monkeys, this correspondent has yet to hear one with a FLUTE sound such as Pro Musica's portative produces. On the contrary, being reed organs, they invariably produce a nasal, reedy sound which bears about as much resemblance to the portative as a shawm to a recorder.

The real issue, however, is that such comments do not properly belong in the editorial column of *The American Recorder*, which should be reserved for policy statements of the organization, and announcements of general interest to the readers. They should be saved for concert reviews, a personal column, or better yet, to replace some of those execrable limericks!!!

— LANGUE DAVENPORT, *Stony Point, N. Y.*

My complaint arose as a direct consequence of the Pro Musica concert of January 14, 1961. Their organ (note: the Pro Musica listing of portative is incorrect. Their organ is a positive or as the precise French would have it, positif de table.) was played in unison with the recorder sufficiently to bring forth this reaction.

In the next paragraph Mr. D. manages to both miss the point and confuse the issue. The bellows of any organ is the source of its wind supply. Unskillful manipulation of the bellows may cause the note to go flat or sharp or not sound. This phenomenon deals with intonation. My primary complaint stems from the mechanically smooth starts and stops of the organ. This deals with the action. In all organs until the 19th century, the action, termed "tracker," consists of a system of levers between the keys and the pallets which let air into the pipes. The performer touches the keys or releases them and the "tracker" automatically does the rest. This is in direct contrast to the recorder which instead of keys has open holes which the fingers manipulate and depends on the tongue to start and stop the sound. My argument is that the quality, to record, in its most original meaning, is made mock of when a wind instrument as comparatively ponderous and mechanically indirect as the organ, yet in a general way resembling the recorder tone, overlays its "tracker" on the recorder response. Paradoxically, the more skillful the performer the more horrendous is the result. To compound this mockery a most ridiculous situation of misdirection occurs, very much like the famous act of Abbot & Costello in "Who's on First?" Observe: the recorder player is usually very visible up front. The organ player somewhere behind the gambas, sits with his back largely to the audience, his left hand totally hidden, his right hardly visible. Since the soft sound of the recorder is uniformly dominated by the organ, the audience sees the recorder being played but hears the organ. Incidentally, the arty affectation of "showing off" the older instruments instead of allowing them to be heard is an egregious fault constantly indulged in by more than one of our musical organizations. But that, of course, is properly the subject of another editorial.

Difficulty in playing an instrument I believe to be largely a matter of opinion. Let Mr. D. venture to play the steam calliope (a true organ) as originally invented by Joshua C. Stoddard. It

subjected the hapless performer to a constant shower of hazardous sparks, a boiling by the hot water condensation, a parboiling by the live steam and invariably left him waving an assortment of burnt fingers. Now there was a difficult organ!

In the next paragraph, Mr. D. brings up a gratuitous difference. Nowhere do I imply that the portative organ and the monkey organ are one and the same. A zebra reminds me of a horse, a krumhorn of a kazoo, but I rarely mistake one for the other. In any case, sad to relate, Mr. D. apparently hung out with the wrong set of simians. The classic peg-leg barrel organ which added its melancholy wail to the sounds of city life of several generations ago had real flute pipes and was not a reed instrument. Perhaps he is thinking of the "hurdy gurdy" type which resembled a small piano trundled on wheels and had a cylinder reed action. But then, no self-respecting monkey would be caught dead on one of those!

In his final paragraph I am led to the reluctant conclusion that Mr. D. feels that what he had said up to this point is really not of much moment for he now states "the real issue." I must confess that as an editor for almost three decades in another art field, I was somewhat bemused by Mr. D's obiter dicta on what constitutes an editorial. Shades of all great editorial writers of the past! Fortunately for one's peace of mind when one is faced with such a pronunciamiento, it is always helpful to turn to the dictionary. Ergo: Webster's Collegiate, editorial — noun. "An article in a newspaper or magazine giving the editor's views or those of the person or persons in control of the paper." As editor I will continue to pursue these functions under the assumption that the word means what it says.

Ah yes! About the limericks. I am relieved that Mr. D. confined his objections to those which he considered execrable. We have already received enough limericks to last for dozens of issues and more keep coming every day. On the basis of this extraordinary interest, I got the distinct impression that the general membership tended to regard them with favor. However, since Mr. D. appears to know enough about limericks to pass judgment, why doesn't he try his hand at them? If they would be anything like his superb standard of recorder playing, it would undoubtedly help to lift the taste level of the membership in this respect also.

Early gremlin, anyone?

— EDITOR

Too many Limerickety frills
Give this here reviewer the chills.
If ill-timed, redundant
And over-abundant,
They remind one of too many trills.

—FRANK L. PLACHTE

A recordist in King Arthur's Court
When criticized, had this retort:
"Departest from G
And ye look to me,
Ye find not LaNoue Davenport."

—CHARLES HUNTINGTON

A mason who played the recorder
Once dropped his flute into the mortar.
Now, on windy days,
The garden wall plays,
And whistles at the gardener's daughter.

A recorder player named Jones,
Had an instrument made out of bones:
It gave him a fright
When he played it one night
By emitting some low, eerie moans.

—LEONARD MEINWALD

RECORDER ON COMMISSION

Sir: The apparent unfamiliarity of some of our great living composers with the recorder, and the farsighted activity of our Boston Chapter with regard to commissioning recorder music, stimulate me to make the following suggestion. The ARS could make a major contribution by commissioning acknowledged masters as well as up-and-coming young composers to write for recorders. It is intriguing and frustrating to speculate what could have been passed on to us, had Christopher Welch or Arnold Dolmetsch commissioned Debussy, Delius, Ravel or other greats of their day.

The prestige, resources and publishing experience of the ARS make this body a rather suitable "commissioner." Unfamiliar as I am with the contents of the ARS kitty and with the financial aspects of commissioned works, it nevertheless appears to me that monetary obstacles could if necessary be overcome by voluntary contributions by individual members. I am confident that many a tootler would not mind at all sending a dollar or two every few years if he could hope for an eventual ARS Edition of a composition by, say, Stravinsky, Milhaud, Sessions, Copland, Barber, Menotti *et al.*

This proposal, a product of wishful thinking, does not overlook the possibility that a composer may not accept such a commission, that he may not feel about the recorder the way we do, or may not succeed in creating for the recorder. These are the chances one has to take. At any rate, it would be most interesting to at least give it a try and see what will happen.

—FRANK L. PLACHTE, *Los Angeles, Calif.*

INSPIRATION

Sir: I have been intrigued by your recent feature — to wit, limericks.

Inspired by an "oldie" which runs like this:

"There was a young lady from Rio
Who essayed to play Haydn's first Trio
But her technique was scanty
So she played it *andante*
Instead of *allegro con brio*"

I did a new one. It runs like this:

There once was a Los Angeleno
Who while learning to play soprano
Found his technique was botchy
When playing *vivace*
So his tempo is now *andantino*.

The little ditty about the young lady from Rio was recited to us by my piano teacher, Ernest Hutcheson, when I was young and more concerned with speed than sanity.

—JOSEPHINE SIPLE, *Los Angeles, Calif.*

FACTUAL INSPIRATION

Sir: We greatly enjoyed the limericks. Here is one based on fact. One of our members has twice attempted to perform in public with a soprano still nestled in a section of his bass recorder.

There was a young man with a bass
Who, while playing grew red in the face.
He huffed and he puffed
For his horn was still stuffed
With two swabs, a neckstrap, and a case.

—FRANK MYERS, *San Diego, Calif.*

MAIL AND FEMALE

Sir: May I say how very good I think it of you all to lead your Editorial in the last issue of the American Recorder with the paragraph "Buy British." I had already had some half-dozen letters with references to this and was pleased to see what had been said. Unfortunately, as you will realize, there are two errors: one that somebody seems to think I am a man, and the other in the number of my flat which should be '51' not '81'.

He thought that recorders were fun
But four seemed to weigh half a ton.
With head joints insertible.
He made a convertible,
And now needs to carry but one.

A fellow who gave a rendition
Of somebody's urtext edition
Said t'was not for a thrill
He'd inserted a trill
But to fix the composer's omission.

—MARTIN LOONAN

However, luckily there is no '81' in Philbeach Gardens (it was bombed out of existence during the war) and the postmen have been using all their intelligence and I have had at least six letters. Whether there have been more which have gone astray I cannot tell, but I do hope not.

Actually I have just resigned as Secretary of the S. R. P., as I am leaving London and shall be too far away from the center of things, but I am continuing to collect subscriptions from overseas members and shall always be pleased to answer queries, as far as I am able, or to pass on the right quarter. The new Secretary will be announced in the *Recorder News*, and after the 1st July my address will be: Cairo Cottage, Bradpole, Bridport, Dorset.

—JOYCE TADMAN (Miss), *London, England*

IN DEFENSE OF LOONAN

Sir: I do not know Mr. Loonan. I probably shall never meet him, but I must respectfully protest against the kind of criticism his article has aroused.

His suggestion is not without precedent. Orchestration is written in several keys, i.e. for reed instruments in *Eb* or *Bb*, horns in *F* or *Bb*, strings in *C*, etc. for the same selection. The writer has several books of popular and operatic numbers for piano with an extra insert for *Eb* instruments on the *same* page and line. Also note oboe and English horn. Same fingering but music for each in different keys.

Would Mr. Loonan's critics advocate all parts of the orchestral score be written in the same key and all instrumentalists be required to transpose? The music is tailored to the instrument, not the reverse.

I am particularly disturbed by the inference by Bullis, *et al.*, that Mr. Loonan's expenditure of time is attributed to laziness and hope of personal gain. This is not constructive criticism, but shocking bad taste.

All recorderists are not of the same high caliber as Mr. Loonan's critics. Some are proficient, some are not. Some practice incessantly, some do not because of limitation of time or other reasons. We have a common interest, accept our limitations, try to improve and are thankful that we may play for pleasure with others, however poorly. If Mr. Loonan's suggestion, with which I do not wholly agree, results in help for mediocre or novice players (or lazy), I, for one, am all for it.

THE AMERICAN RECORDER as revised is a splendid publication. I look forward to each issue, and greatly enjoy the various articles. I wonder, however, if interest in the Music Review could be augmented and made even more of general interest if a few bars of the score of the individual publications be included. Probably not practical, but would be welcome.

—OSCAR KING, JR., *Philadelphia, Pa.*

Sir: In spite of being virtuously rebuked for his laziness, there is much to be said for Martin Loonan's written transpositions. In preparing their performances for the Festive Pipes recordings, members of the Consort (professional musicians, all) spent more time mastering exotic transpositions, it seems, than we did dealing with artistic matters. We found that sight transpositions got between us and the music, and in some cases I was obliged to write out parts.

This explains the universal practice of writing out transpositions for orchestra musicians who ordinarily double on two or more members of a family, the idea being that if one has already learned one fingering there is no very good reason for learning another if it can be practically avoided. On the recorder, though, it is not practical for a number of reasons that needn't be gone into here. All I can say is that after 17 years of playing I still sometimes play *F* fingerings on a *C* instrument and vice versa.

—BERNARD KRAINIS, *New York, N. Y.*

Pity the recordist Zola!
He just couldn't play a hemeola.
What went in seemed so dewy
What came out sounded phui!
He drowned himself in coca-cola.

Mrs. Kelly's elegant boarder
Continually played the recorder.
She complained about the noise.
So one night, with great poise
Very neatly — in half — he sawed her.

—RUVAN HYATT

SACRED TOE?

Sir: Did I tread on a sacred toe? Is playing from transposed music a "dirty" act in some sort of recorder religion? Glib statements about the ease with which one who isn't "lazy" can learn both C and F fingerings confuses simply knowing the fingering with having any practiced skill at it. I was a beginner, playing only about six months, when I started transposing, and I was still slow at F reading. I *knew* the C fingering then, but the possibility of reading and playing C parts at anything but a snails pace was far in the future. I wrote transpositions *in addition* to my very heavy practice schedule, not *instead of it*, writing only when I couldn't practice anyway. The time I spent was a price I was willing to pay for my impatience in wanting to play C parts immediately with the same skill I had attained at F parts. It has, for over a year, made music available to my consort that it could not have played, had not I (and other F readers) played from transpositions.

I have worked long and hard for the sureness and speed that my F reading has just attained and I am not willing to give my practice time now to another way of reading instead of to technique and repertoire. I may some day decide to learn C reading, as I may some day learn to play the oboe or learn to crochet. But, as an amateur, I am under no compulsion to do any of these. In my own case, I know that my "wasted" transposing time is adequately compensated for by the several dozen major works and hundreds of minor ones for soprano and tenor now in my repertory. There may or may not be other such cases, but I suggest that well meant questions and ideas not be met with prejudice and that we keep in mind that notation is a means to music, not an end.

—MARTIN A. LOONAN, *New York, N. Y.*

REVIEWS

Sir: Would it be possible to publish a list of the names and addresses of the publishers whose music is reviewed in the magazine? A good many of them advertise in the magazine, but not all.

It would also be a great help if the prices of the music reviewed could be included.

I enjoy the magazine very much and especially the music reviews, as I live some distance from a source of supply and have to write for what I want.

—ELIZABETH M. PEARCE, *Sanborn, N. Y.*

Miss Pearce and others who have written in with similar inquiries are well advised to patronize the various music dealers who advertise in our journal. Most of them will supply the music of all publishers. The music publisher, understandably, is often reluctant to deal with one copy. It is best and cheapest to purchase one's requirements from those who specialize as music dealers.

We are still trying to develop some workable scheme about the prices of reviewed music with our new Publications Editor, Kay Bowers. The difficulty is that this information is often not supplied by the publisher or his agent. It would require the establishment of an inquiry section which at present is beyond our means.

—EDITOR

OFFICIAL BUSINESS

The Executive Board of the ARS

This is to certify that the below noted officers, acting as tellers, have counted the ballots received by June 13, 1961 at a special meeting called for the purpose of voting on proposed amendments to the Society's Certificate of Incorporation.

The tellers find the following results:

- 145 for the proposed amendments;
- 1 against the proposed amendments.

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