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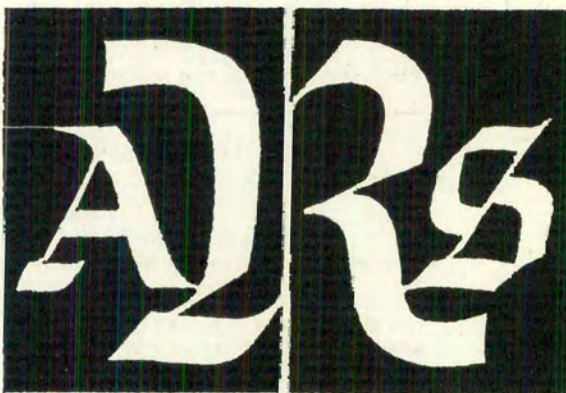
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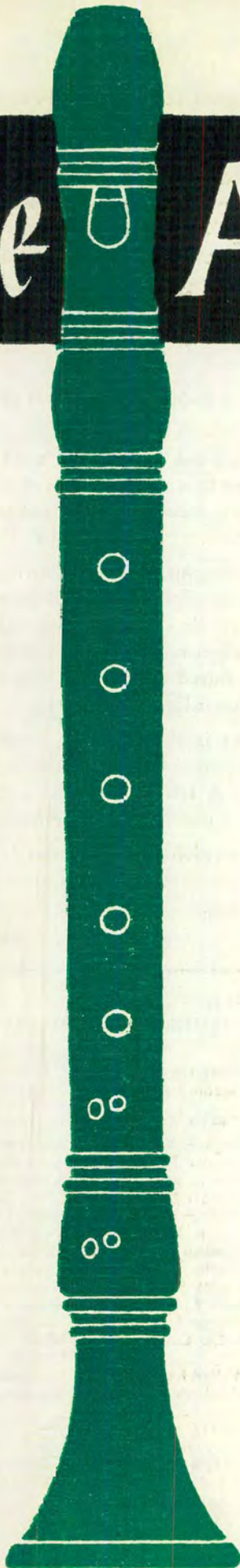
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A QUARTERLY
PUBLICATION
OF THE
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MESSAGE FROM THE PRESIDENT

"For want of a nail a kingdom was lost..." "It's the small things in life that give one the biggest headaches..." "A stitch in time..." etc., etc.

There's a whole bag-full of these bromides one could quote to serve as text for the little sermon we must preach to those of our members who delay renewing their memberships. The astonishing thing is that there are so many who are dilatory.

If they were aware of the added expense and trouble which such delays cost the ARS there is little question but that their dues would come in promptly by September first.

To have them fully appreciate what such tardiness entails let us analyze a late dues payment in some detail. First, a dues reminder letter is mailed out early in October. If this fails to elicit a response a follow-up is dispatched a month later. The cost of postage, printing and handling is about eight cents a letter.

Some time in October the cards of the non-renewers

must be extracted from the mailing-house files. This process costs the ARS twelve cents a card. In the interim, before renewal, the Fall issue of the magazine gets published. When the late membership renewal arrives the member's address card must be re-inserted in the mailing-house files. This is another twelve cents. Then an individual mailing of the magazine must be made. Instead of going out at "bulk rate" it must be posted first class. This costs another five cents, and in the case of this year's Anniversary number, it amounts to ten cents.

By now the modest \$3.50 dues has been pared down to \$3.05.

If the renewal does not arrive until after February it entails yet another first class mailing of the Winter magazine issue, which reduces the value of the dues to something under \$3.00.

This penny-wise computation may perhaps impress some as being of petty significance, but with membership dues as the only dependable source of ARS income and with a budget tailored snugly to this source, the loss of every hundred dollars becomes a problem of rather serious dimension.

Equally important is the additional and unnecessary load it places upon our already heavily burdened Secretary-Treasurer. A few delinquencies can be annoyance; hundreds of them make a mountain of work.

Though Sunday sermons are forgotten by Monday we pray that those to whom this is addressed will recall it next September.

—A. C. Glassgold

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SOME PERFORMANCE COMMENTARY ON THE MARCELLO SONATA

(ARS EDITION NO. 49)

BY MAURICE C. WHITNEY

It may seem odd to turn to a Marcello 'cello sonata for a recorder transcription while several of this composer's twelve sonatas for "flauto" (probably recorder) remain unpublished. The justification lies in the beauty of the sonata itself and in its suitability, in transcription, for the recorder. It has been transposed down a step from the original key of G and a new realization of the bass is provided; otherwise, editorial alterations have been held to a minimum and consist mainly in added dynamic and articulation marks.

The first movement is almost romantic in style and should be played with expressive warmth. The pace must be kept slow, or the music will lose its character and become trivial. An appropriate tempo would be about one eighth note = 66. Slurs are optional but a flowing legato must be maintained. Repeated notes should be separated with little silences of articulation. In the first section, the rests coincide with phrases (try to avoid a breath at the end of measure 3). Breathing places have been suggested in measures 8, 9, and 11. Keep the phrase endings graceful in measures 1, 2, 4, and 6 by lightening the final eighth-notes and shortening them slightly. Play the triplets deliberately (measures 1, 5, and 6). Some variety should be introduced on each repeat and suggested ornamented version is offered here as a stimulus for your own creativity. (Example 1).

The left-hand line of the keyboard part may be played by a 'cello, a bassoon or (preferably) by a bass viola da gamba. The lowest C is beyond the gamba's range but, in playing it an octave higher, its upward resolution should be preserved, i.e., the F which follows it should also be played an octave higher. The keyboard player may fill in the last two beats of each section with left-hand broken chords in eighth-notes.

The second movement should be played at a comfortably rapid speed; one quarter note = 112 is suggested. Technical limitations may dictate a slightly slower tempo, or the advanced player may demonstrate his virtuosity by double-tonguing at a still faster pace—some latitude is possible without damage to the music's character or effectiveness. Observe the echo effects in measures 13-15 and 45-47. If, in the second of these places, it proves difficult to play the high notes softly enough, the nine notes of the "echo" may be played an octave lower. Slurring is again optional; specifically, the second slur in measure 7 and in measure 8 may be omitted.

The relationship of the tempo indications for the slow movements (i.e., *Andante* for the first and *Grave* for the third) seems inaccurate, by our present understanding of these terms. The quarter-note of the first movement should certainly be slower than the half-note of the third. In this third movement, one half note = 54-60 is suggested. Again, the ornamented version here included should be regarded as a point of departure for your own ornamentation. (Example 2). Hold back the triplets in measures 6, 7 and 9. The final flourish might start deliberately, hurry through the sweeping descent and ascent, with a *ritard* on the closing turn. It may be discreet to advise your fellow players in advance of your intentions at this spot.

In the final movement, a comfortable speed for most players will probably be around one eighth note = 180 (a dotted quarter = 60). Again, the music allows some latitude of tempo. Try grouping together the last two eighth-notes of measures 8, 10 and 12. The slurs in measures 9-17 and in measures 29-33 may be omitted. You will want to correct a mistake in the solo part; in measure 41, the last note should be a G.

Andante ($\text{♩} = 66$) *Example I*



Example II

Grave (♩ = 54-60)

THE NEW ARS EDITIONS

BY JOEL NEWMAN

(continued from the preceding issue)

No. 46. Laurence Powell. *Trio Sonata No. 4 for Soprano and Alto Recorders and Piano*. Copyright 1963. Grade: Intermediate.

1. Con moto; 2. Allegretto; 3. Vivo.

A very entertaining piece whose mildly dissonant harmonic idiom is not yet overworked in recorder music. The movements are well contrasted—a carefree and lyric opening, a haunted nocturne, and a cancan finale. Instrumental parts are well conceived and balanced; the piano part is also effective when played on the harpsichord. In a favorable review in *The Recorder and Music Magazine*, the writer asserted that this is not really a trio sonata. But what is a sonata, trio sonata, concerto, or symphony supposed to be in this century?

Two obvious errors need correcting: Piano part, Con moto, meas. 8, first two left-hand notes lack a beam. Recorder partbook, Allegretto, meas. 12, F natural; Vivo, meas. 75, D-flat.

No. 47. *Four Little Fugues*. Transcribed by Angela Maria Owen for Recorder Quartet (SATB). c.1963. Grade: Intermediate.

1. J. J. Fux. Fugue at the twelfth; 2. A. Caldara. Fughetta; 3. J. G. Albrechtsberger. Fugue on three subjects; 4. Albrechtsberger. Fugue at the tenth.

Brief 18th-century polyphonic pieces which were originally cited as models in a textbook by Albrechtsberger, a composer and pedagogue best known for having taught some counterpoint to Beethoven. Pedagogi-

cal or not, they make excellent reading and study pieces. Since all the parts are equally concerned with the subject (or subjects) and answers none of the players are consigned to merely accompanimental music. The scoring is well done, with the clean bright sound that results from avoiding overly low writing for soprano and bass.

The Caldara stands out for its excitement as well as its artfully close *stretti*. It has all the appearances of a miniature choral outburst, something like the *turba* scenes from a Passion-oratorio. Some typographical errors eluded both transcriber and general editor: No. 1, Soprano, meas. 11, dot the half; No. 2, Alto, meas. 4, the rest is a quarter-rest; Bass, meas. 7, the third A is an eighth-note.

No. 48. Don Stone. *Introduction, Air and Country-dance for Recorder Quartet (SAAT)*. c.1964. Grade: Intermediate/Moderately Difficult.

I am grateful to our old publisher, Associated Music Publishers, for submitting this attractive music to me for possible publication. The flowing beginning and the very cute dance are immediately apparent to the player, but these movements frame a more chromatically difficult Air which is definitely not "sight-reading material." Though this movement may "break down" repeatedly in reading, I hope players will be stubborn and master it—it is the real kernel of this set of pieces, a freely played "bluesish" alto solo with dissonant accompaniment. The many dynamic markings need to be followed (and even exaggerated) very carefully. I am told that this composition already has ac-

tive fans, enthusiastic about everything except some awkward page turns. A set of parts might have obviated the latter, but then the price would not have remained at one dollar! I suggest that once consorts have got the piece going Alto 1 be assigned to turn page 3 and Alto 2 for pages 5 and 7. Another set of pieces by this West Coast composer will be forthcoming in the ARS Editions later in the year.

No. 49. *Benedetto Marcello. Sonata for Alto Recorder (or Flute) and Keyboard. Adapted by Maurice C. Whitney. c.1964. Grade: Intermediate/Moderately Difficult.*

1. Andante; 2. Allegro; 3. Grave; 4. Allegro.

Mr. Whitney's performance commentary on this Sonata (the ARS members' issue for the year) appears elsewhere in these pages.

No. 50. *Erich Katz. Three Movements for Recorder Trio (SAT). c.1964. Grade: Moderately Difficult/Difficult.*

1. Fugato; 2. Variations on a Bolivian song; 3. Dance in 7/8.

It is fitting that an impressive No. 50 appears on this latest composition by Dr. Katz, the prime mover and first general editor of the ARS Editions. Like his well-known *Santa Barbara Suite* (ARS No. 18) this set of trios does not release its secrets on a few cursory readings. This is music to be learned, not Spielmusik. And the close study of both suites is very worth one's while.

The Fugato, not as simple as it looks, evokes that busy neo-baroque drive familiar to Katz devotees. Then comes the surprising second movement—a cantus firmus variation form which uses a pentatonic Bolivian Indian melody in a manner familiar from Byrd's *Browning* and Simpson's *Bonny Sweet Robin*. The eight-measure tune is stated alone in the alto and then migrates to other parts for three repetitions, each with new counterpoints, followed by a free development with some stunning dissonance. The finale is a fast rhythmic study in various groupings of 7/8 meter (2 plus 3 plus 2; 3 plus 2 plus 2; 3 plus 3 plus 1, etc.) and will most certainly take some doing!

No. 51. *Music from Shakespeare's Day. Transcribed from Original Sources by Joel Newman for Three Recorders (SST and SAT). c.1964. Grade: Moderately difficult.*

1. P. Philips. Trio in the Phrygian mode; 2. William Daman. Hexachord fantasy; 3. Morley. Canzonet ("Hold out, my heart"); 4. Thomas Lupo. Fantasia.

Four hitherto unedited Elizabethan and Jacobean compositions, somewhat more difficult than the *Tudor Trios*, constitute a modest salute to Shakespeare year. The Philips is a companion piece to the one in No. 45; it is based on the Phrygian mode (the third medieval church tone on E) transposed to A so that the octave would consist of A, B-flat, C, D, E, F, G-natural, A. This expressive piece needs a few tempo shifts, with more movement at m. 17 and even more at m. 40. Daman's fantasia rings the changes on a theme comprising the first six tones of the scale. Obscure though the composer is, he was no slouch; this excellent piece combines contrapuntal ingenuity and rhythmic zest with a goodly dash of poetry. The Morley is as delightful as it is obvious; its source, identical for the canzonet in *Tudor Trios* is a ms. that contains a large group of the canzonets minus words and with enough changes to warrant considering it an "instrumental version." The Lupo Fantasia, like the Daman, comes from the *20 Konincklyke Fantasien* published in Holland in 1648. Gibbons, Coperario and lots more Lupo make up the rest of the collection which has been partially re-edited for our times by Giesbert in what some of us call the "wallpaper series" (*Altenglische Violentmusik*, 2 vols., Edition Nagel 563/565). I was delighted to find that Mr. Giesbert had no room for these two worthy fantasias (as well as two equally snubbed Coperario pieces). Lupo's is an extended fantasia that exploits one motive only; it is an attractive work and I hope will gain the popularity of some of his other fantasias (e.g., those recently recorded by the Trio Flauto Dolce).

No. 52. *Chansons for Recorders. Edited by Howard Mayer Brown for Recorder Quartet (ATTB) with Voice ad libitum. c.1964. Grade: Easy/Intermediate.*

1. Guyon. De noz deux cueurs; 2. Lupi. Puisque j'ay perdu mes amours; 3. Le Heurteur. Troys jeunes bourgeoises; 4. Claude de Sermisy. Allez souspirs.

From Dr. Brown's prefatory note: "These chansons are taken from two volumes of music published by Pierre Attaignant in Paris in 1533. All four were specifically marked as being particularly suitable for recorders. Text has been included under the upper voice to facilitate performances by voices and instruments. If one or more of the three lower voices are to be sung, the words may be written into the parts using the top voice as model." None of these fine *chansons françaises* of the 1530's has ever appeared in a recorder edition and some of them are published here for the first time since the renaissance!

AIR FOR THE RECORDER

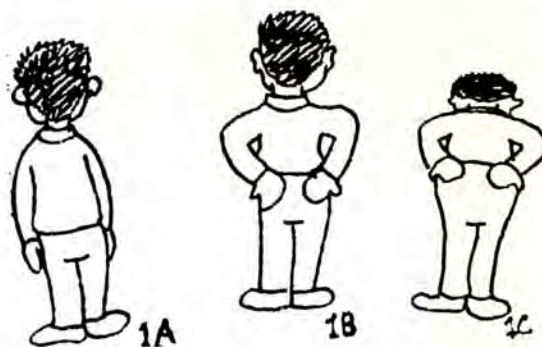
BY ARLEN GRAY

"...give it breath with your mouth and it will discourse most eloquent music..." is Hamlet's famous recorder advice to the courtier Guildenstern. It's more easily said than done, Hamlet, as the average recorder player would agree.

As is well known, the key, the open sesame, for a discourse of eloquent music is a command of "diaphragmatic" or "deep" breathing. This art is universally hailed by recorder players, particularly in largos and pavannes, and it is also largely unattained.

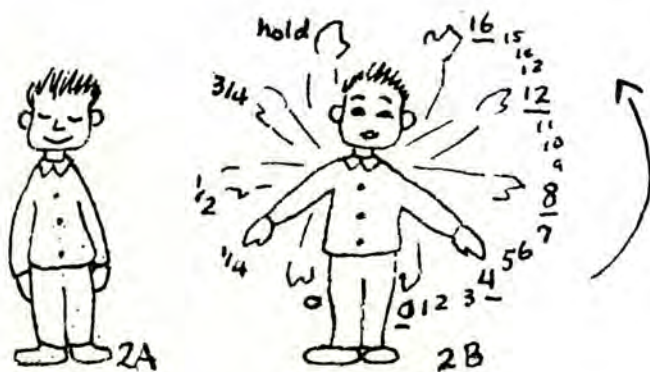
Part of the gap between the ideal and the actual is that many hapless recorder players come to their noble instrument as complete musical novices, or with training in the non-wind musical kingdom of harps, the dance, and such. Their difficulties as recorder students are compounded when they are self-taught, but even teachers may overlook specific instruction in the art of breathing. The teachers may approach the air problem through having students master the playing of phrases (the hard way to go about it), or they may not believe it practical or necessary to go into the intricacies of diaphragmatic breathing in order to meet the relatively modest wind requirements of the flauto dolce. Let's face it: passable recorder playing can be produced even with sloppy breathing habits. The fact remains, though, that somewhere between the sophistication of vocal breath technique and the non-technical "personal" breathing, there is a gap—or gasp—as far as recorder playing is concerned.

Breathing for recorders is not without its own technique. The instrument makes demands that can be sneered at only by the insensitive or ignorant. It is tricky, for instance, to control the intonation on an



instrument that offers no resistance, but converts all air into tones—notes or squeaks. Absent in recorder breathing, as contrasted to vocal technique, is any potential obstruction that can use up air other than in tone production. Beginning singers have to conquer air-consuming tongue movements needed to produce consonants. Not so for the recorder player, a plus-factor in the air battle. On the other hand, the recorder, particularly as its size increases, calls for a mass of air at low pressure. The development of a high-volume air supply and control over it is not easy, but it can be acquired without too much difficulty, with specific help.

In short, the technique of air for the recorder is a matter of in... and... out. One must get a good supply in and know how to direct or control its flow out. I came to the recorder as one of those complete musical novices, taught myself, and did a fair job up to the tenor size. Fortunately, shortly after buying my first tenor, I also began voice study. The immediate transfer of benefits was gratefully apparent to all. While some people have the resources to dredge up enough wind for the larger instruments, I did not. Exercises borrowed from vocal technique can go a long way toward making recorder breathing easier, even for the naturally windy player. Therefore, I would like to share the wealth. Besides, to borrow thusly reaffirms the historical position of singing as the basis for all musical expression, and we recorder players must cater to the historical perspectives related to our cult.



First, be forewarned that these exercises are presented as an aid, not as a sure method to a sophisticated mastery of the art of diaphragmatic breathing. They should help you to get yourself beyond the quaver and gasp stage, if you are in it, and they should add new confidence for those who can flow through the slow movements.

Second, prepare to breathe. Much of breathing is attitude—mental and physical. Good posture, for instance, results from a blend of mental and physical attitudes. Good posture, of course, is a prerequisite for all breathing, whether it is merely personal breathing, or whether it is official breathing for music. "Wear the chest in front and not in back" is a mental attitude of posture. It stands to reason that the lungs need as much room as they possibly can have when a volume of air is the goal. Think positive thoughts about how much room there is inside of your rib cage.

A good stretch ending with the weight forward and a feeling of an extended backbone from the hips to the shoulders is a starter for official breathing. The feeling of an extended backbone is pertinent whether sitting or standing—and is also pretty good for unofficial breathing. Backbone up, rib cage high and out gives you the best chance for breathing well. This posture should be maintained both when inhaling and exhaling. Hunching toward the music stand and squeezing the last bit of air out with the shoulders is fatal to a pavanne—it actually restricts the flow of available air left in the lungs, and impedes inhalation as well. Strive to keep the chest up and the shoulders square.

If you can avoid the tendency to lean over as the air goes out, your old friend the diaphragm has a chance to work. It may be the first chance it's had in a long time, for, in spite of the fact that diaphragmatic breathing is called "natural" breathing, it's just about anything but natural to adults. If, however, you have an opportunity to watch a sleeping baby, you will see his tummy palpitate as he breathes—it's his natural diaphragmatic breathing. This breathing is unlearned

as we grow up, slump over desks and slouch in chairs. The relearning process can best start with an exercise to check whether or not the air is going in deep enough to take full advantage of the lungs' air space:

1. The Low Down of Breathing (exercise 1)

There is a quite natural tendency to "help" the diaphragm extend by pushing the chest down. You can get a good bulge that way—but it's because the diaphragm is pushed down too, rather than extended by the volume of air in there—so don't try to kid yourself.

There are two singer's exercises that are particularly helpful for all-around breath technique: developing and maintaining good breathing posture, expanding lung capacity, and learning control over the flow of exhalation:

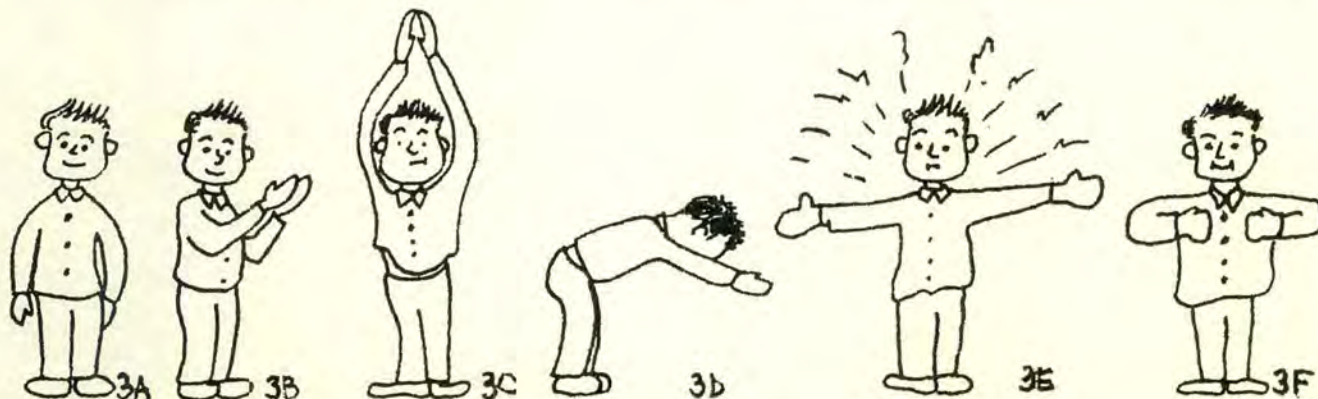
2. Stretch and Hiss (exercise 2)

3. Diving into a Sea of Air (exercise 3)

Try doing one or two of these exercises just before playing; you will hear a richer, fuller tone flowing from your recorder. In time, it may even become "eloquent."

One aspect you may have noticed in these exercises is that the air flows out as if of its own accord. It doesn't need to be forced. You don't need to grip with your ribs, and shouldn't squeeze with your shoulders. The hiss of the second exercise is merely to create an audible gage of the outflow. In playing, the recorder becomes the gage. The state of your air is conveniently indicated by its tones; your attention can be focussed upon the tones themselves, and upon producing sweet music.

For general reference, as a background idea, and for those players who feel the need for a muscular grip somewhere when playing, the stomach is the area. If you take your hand and push your stomach in, your chest goes out. Happy is the breather who can make his chest go out and keep it there by contracting his



stomach muscles. That's the so-called "breath support" of the breathing artist, and it takes years of training. For the rest of us, be aware that the stomach should be flat rather than extended when the diaphragm is operating. The diaphragm is just below the ribs, not farther down.

One final note about care of the diaphragm itself: there is some chance that attention to and exercise of the diaphragm may inadvertently result in overworking it. Like any muscle, it can get overdeveloped or strained, and rigid. The singer keeps the diaphragm flexible by doing staccatos—a real muscle bouncer. The recorder player can take advantage of this exercise:



4. The Fly Shooer

(exercise 4)

These exercises stop just short of "giving it breath with your mouth," but they go a long way toward insuring that there will be breath to give.

REPORTS ON THE ARS SCHOOLS, SUMMER 1964

MENDOCINO

A Student Report

A picturesque fishing village on the rugged northern coast of California was the setting for the first ARS Summer Music School held west of the Rockies. Located 140 miles north of San Francisco, Mendocino in recent years has attracted an increasing number of artists, sculptors, weavers and musicians, while still managing to retain the weatherbeaten charm of its simple origins. The village has been a focus of recorder activity in Northern California ever since Grace West transferred the Sign of the Panpipes there in 1958. Her Panpipes Press is beginning to publish arrangements of West Coast composers, and weekend seminars have long been a regular feature of the Music Box, run by Grace and Don Frye.

The ARS Summer Music School, August 3-9, was under leadership of LaNoue Davenport, assisted by an able teaching staff of five. Registrants totalled 60, from as far south as Los Angeles and as far north as British Columbia. Classes were held in the recently expanded Mendocino Art Center.

A large group of advanced players worked with Peter Ballinger, well-known on the West Coast as a teacher and concert recordist. Joanna Bramel who studied recorder in Germany at Hochschule für Music in Freiburg and under George Houle at Stanford University, conducted a class in solo literature of the Baroque. A small but devoted band of gambists worked with Hazelle Miloradovitch, lecturer in viols at Stanford University, concert master of Stanford Symphony, and teacher whose playing has received wide acclaim.

Leo Christiansen helped raise the sights of the intermediate players. Leo's adult classes at the College of Marin near San Francisco and his widespread public school teaching have helped make Marin County one of the country's important recorder centers. Leo also conducted a morning class for beginning children and an afternoon class of more advanced youngsters, trained by Bob Davidson in the Mendocino school system's extensive recorder classes.

A last-minute addition to the staff was Ken Wolnitz, just back from Europe with an armload of early double-reed instruments that proved the hit of the workshop. Ken taught a technique class, in addition to sharing a Collegium Musicum with Director Davenport. The sonorous tones of his rackets, dulcian and shawm blended with a variety of other reed and brass instruments in the Collegium for an exciting recreation of Renaissance "big band" sound.

Formal classes ran from 10-12 and 2-4, with evening lectures and demonstrations by the faculty. Mr. Davenport conducted group playing of several Panpipes Press arrangements by staffers Ballinger and Christiansen. In the best tradition of ARS seminars, however, there was plenty of informal playing outside of class hours. Nor was the play limited to recorders—a week of superb weather enhanced the beauties of river and ocean beaches for a constant round of swimming, picnicking and sunning.

Two public concerts brought the week's activities to a close—a student display on Saturday evening, and a faculty concert Sunday afternoon. A highlight of the faculty concert was the presentation of a new Davenport composition, a set of variations on "The Three Ravens" for ATB. It will be published this year and

should quickly become a staple in the repertoire.

The Workshop was honored by a surprise visit from Dr. Eric Katz and Winifred Jaeger. Dr. and Mrs. Plachte of the Los Angeles ARS were also drop-in guests. One teacher certificate was awarded, to Doug Perrin of the Marin County chapter.

The undoubted success of this first West Coast Summer Music School under ARS auspices has set plans bubbling for its continuation and possible extension next year. ARS members coast-to-coast should add Mendocino to the already familiar names of Goddard and Interlochen for consideration in their 1965 summer workshop plans.

—Douglas Perrin

FIRST WEEK AT GODDARD

Director's Report

In planning the program for the first week of the 1964 ARS-Goddard Summer School my goal was, simply, a student body that would play better at the end of the week than at the beginning. Learning an instrument, as we all know, is a slow, cumulative process where progress is usually measured in months and years. Nevertheless, I felt it worth a good try to find out if concentrated work in a limited area within a short space of time would produce tangible results.

This approach differs from my other short-range teaching over the years. Previously I've felt that, given the small amount of time and the ever-present possibility that some of the students might never again receive any formal instruction, the best approach was the survey, or buckshot, course. Thus at the Berkshire Recorder School and at Goddard 1963 we attempted within a week or two to describe, and to some extent even to illuminate, *all* the myriad factors involved in making music on the recorder. One wonders, though, how much of this information the student was able to absorb and put to use in his own playing. After a week at Goddard 1963, for instance, a player was certainly much enlightened, but I could never be sure he was actually a better player.

The 1964 school was based on the proposition that to play a phrase it is first necessary to know how to play a scale. The class in Basic Technique was a carry over from previous schools, and was designed to provide freshman students with a correct and rational approach to recorder playing, as well as to serve as a common frame of reference for subsequent classwork. Familiar, too, were the classes in consort playing, pedagogy and the student and faculty recitals. For the first time, though, students worked intensively all week

with a single teacher towards solving important technical or musical problems.

New, too, was a listening hour conducted by Anne Tremearne, in which recordings were used to demonstrate differing styles of performance. We were able, for a change, to keep consorts to five or six players by utilizing as teaching assistants some members of my Master Class in Baroque performance practice (which ran concurrently with the recorder school). Another notable first was the private lesson each student received from one of the faculty.

Barbara Mueser again offered a deservedly popular introductory class in the viola da gamba, and when some of her viol "majors" joined in the recorder consorts, they quickly ingratiated themselves.

A school stands or falls not on its educational philosophy, or even on its curriculum, but on its teachers; ours were energetic, tireless and expert. I am grateful to Martha Bixler, Barbara Mueser, Arnold Grayson, Shelley Gruskin, Eric Leber, and Ken Wollitz for their distinguished contributions to Goddard 1964. A fairly complex schedule, thanks to Sally Reichart, operated with unprecedented smoothness and efficiency.

Since there were auditions for entering students but no final exams for the departing ones, I have, unfortunately, no way of knowing whether the school succeeded in its main objective. Next year, however, I mean to find out.

—Bernard Krainis

GODDARD

This year the American Recorder Society again held its annual summer school at Goddard College in Plainfield, Vermont. In keeping with the policy of raising the standards of recorder playing and teaching, the two-week seminar was composed of a varied and intense curriculum designed to meet specific needs of advanced as well as beginning and intermediate players; the goal was education rather than vacation. Certain portions of the program, such as the small consorts that met every morning to work under the close direction of an appointed teacher, the beginning instruction in gamba playing, the class in pedagogy, the student recital, and the faculty concert, were common to both weeks; at the same time, however, there were sufficient differences between the two weeks to make attendance at both highly valuable and anything but repetitious.

The first week was directed by Bernard Krainis. His faculty consisted of Martha Bixler, Arnold Grayson, Shelley Gruskin, Eric Leber, Barbara Mueser, William Reed, and Kenneth Wollitz. The program for the 83

students consisted of two tightly-filled and well-organized schedules, the independently run master-class, and the recorder school proper under the sponsorship of the recorder society.

For the fourteen gamba and recorder players who had been invited to participate in the master-class, four hours of every day were spent performing individually under the exacting supervision of Mr. Krainis, Miss Mueser and Mr. Reed. Before coming to Goddard, the members of this group had been asked to prepare solo works at a performance level. During the sessions, the interpretation and ornamentation that each member had worked out individually were analysed by the other students and the instructors in terms of specific performance practices and techniques.

For the rest of the students, the typical day proceeded as follows: Those who had not previously attended an ARS summer school began this schedule at 8:45 a.m. with an analytic survey of recorder technique taught by Mr. Krainis. The basic elements of tone and vibrato, tonguing, breathing, and fingering were first demonstrated and then applied by group playing of selected chorales and fugues. From 10:30 to 12:00, everyone adjourned to the small class to which he or she had been assigned. Here was ample opportunity for individual attention and further discussion of recorder technique and musicianship.

During the early afternoon, private lessons were scheduled, each student having one forty-minute session during the week with a member of the faculty. Three electives filled the remainder of the afternoon: a class in pedagogy, Anne Tremearne's sessions on performance analysis through records, and Barbara Mueser's beginning instruction on the gamba.

After supper and until 9:00, members again met in assigned consorts. Consisting of from four to six players, or about half as many as were in the morning sessions, these groups were led by a different instructor each evening, an arrangement that exposed the students to a variety of directing demands. The introduction into some of the consorts of Ken Wollitz's bass rackets and of gambas added a new timbre.

Full as was the daily program, it should not be thought that music-making ended at 9:00 with the adjournment of the evening consorts or that it was limited to scheduled events; many members formed their own groups, which practiced not only during any spare moment throughout the day, but doggedly up to the 11:00 p.m. curfew. On Friday evening the results were heard—and praised—at the student recital. The climax of the week was the faculty recital on Saturday evening.

Martha Bixler and Eric Leber played a group of

six medieval songs and dances, Shelley Gruskin played the Quantz Sonata in D for baroque flute, Barbara Mueser played the Marais Suite in A for gamba and continuo, William Reed played Bach's Prelude and Fugue in C and in G from *The Well-Tempered Clavier*, and Bernard Krainis played La Follia by Archangelo Corelli.

The second week, which particularly stressed Renaissance consort playing, was under the direction of Arnold Grayson. His faculty members were Martha Bixler, Eric Leber, Barbara Mueser, and Shelley Gruskin.

The day started for everyone at 8:45 with a class in rhythm given by Grayson, Leber and Bixler. Hemiola and the change from duple to triple or triple to duple rhythm continued to be stressed as it had been throughout the first week. Whole consort playing followed from 10:30 to 12:00.

In the afternoon, however, the mixed or broken consort was emphasized, since one of the aims of the second week was to underline the fact that in the Renaissance the recorder occurred far more often with other instruments than by itself. Accordingly, following lunch, there were introductory classes in the gamba, the harpsichord, the krumhorn, and the cornetto, given by Mueser, Leber, Gruskin and Bixler, and Grayson respectively. And from 4:00 to 5:30, the 43 students met in small broken consorts in which recorders, viols, krumhorns, and singers joined in reading compositions from the Franco-Flemish, English, German, or Italian renaissance. Finally, the picture of renaissance music-making was rounded out by two evening sessions of madrigal singing.

The delight that the new musical experiences had engendered was clearly evident in the variety of offerings in the student recital. These included a Bach cantata, several pieces for a consort of viols, and a spirited rendition of a Susato dance by nine beginning krumhorn and cornetto players.

At the end of the second week, exams were held for the ARS teacher's certificate.

To close the final week's activities, the faculty again presented a very fine concert. Martha Bixler and Eric Leber played four Fantasias by Thomas Morley, Barbara Mueser played Tobias Hume's Dances: Touch Me Lightly and Life, Martha Bixler played the Telemann Sonata in F for recorder and continuo, and Shelley Gruskin played the Telemann Fantasia in D for flute. John Ward's Fantasia in d, Thomas Simpson's Ricercari: Bonny Sweet Robin, Gabrieli's Sonata for three instruments and continuo, and Fasch's Sonata in G for flute, two recorders and continuo were also played.

The two-week recorder seminar at Goddard com-

bined superior instruction, invaluable experience in supervised consort playing, and the chance not only to get to know other recorder enthusiasts but to work with professional musicians. Although the tuition was slightly higher than in previous years, the students benefited by a higher teacher-student ratio that resulted in smaller classes and the availability of individual instruction for the recorder and other instruments.

—Dora J. Odarenko
—Karl Simonson

INTERLOCHEN

The faculty comprised Judith Davidoff (Gamba), Miriam Samuelson, Arnold Grayson, Ken Wollitz, and Colin Sterne.

Each morning the entire student body met for a warm-up session led by a different faculty member. Following that came the recorder classes; these had been broken down into five levels, each containing about 10 persons. In the early afternoon, 16 people were involved in krumhorn classes, 14 with the viola da gamba, and 8 with the baroque flute. Those recorder players who were not studying another instrument received a private recorder lesson. In the late afternoon, recorder players and viol, flute, and krumhorn players were mixed to form six broken consort classes of about 8 players each.

Evening activities included madrigal singing with mixed vocal and instrumental participation; a demonstration of Renaissance "instrumentation" by the faculty (actually an open rehearsal for the faculty concert); two student recitals—one for solo players and one in which the classes played for each other; and a demonstration of the Carl Orff method of teaching children.

—Shelley Gruskin

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MUSIC REVIEWS

BRUNO TURNER, arr.: *Five 13th Century Pieces. Trios for SSS/AAA or TTT.* (RMS 1114.) London: Schott & Co., 1962

WALTER GERBOTH, ed.: *Music of the 15th Century (SAT).* (HCA 18.) New York: Hargail Music Press, 1963

CLAUDE LE JEUNE: *Fantasia voor vier instrumenten.* Uitgave verzorgd door Gerrit Vellekoop. Amsterdam: Muziekuitgeverij XYZ, 1963

PAUL PEURL: *Vier en veertig dansen.* (Two volumes.) Uitgave verzorgd door Gerrit Vellekoop. Amsterdam: Muziekuitgeverij XYZ, 1964

If we treat the recorder strictly as a "historical" instrument, we must limit ourselves to music of the time between the 15th and the middle of the 18th century. But the recorder has long achieved the status of a live instrument and as such has not only taken its part in contemporary composition but has also been used extensively in arrangements of pre-Renaissance and post-Baroque music. However, there is a difference in the way these two directions are understood, or often misunderstood. If a popular melody by Tchaikovsky is arranged for recorders, nobody is in doubt about the place and purpose of the instrument. The arrangement is there simply to satisfy the appetite of people who wish to play what they like and know, on any instrument they are able to play, be it piano or accordion, trumpet or recorder. But if we have an arrangement of Medieval music, the reaction is different. Many people believe all "ancient" music—and the more "ancient," the more so—can and should be played on our ancient instrument, the recorder, because the minstrels of the Middle Ages walked around from court to court happily playing recorders. Such visions are widespread, for the recorder, indiscriminately, has become the popular handmaiden of old music.

Well, I do not want to enter the argument as to when recorders were first used. The hard fact is that we know very little about this. We have no early pictures or sculptures of players using instruments that can unmistakably be identified as recorders, nor do we have any written reports to that effect. This is quite contrary to the knowledge we have of string instruments which were commonly used to accompany, or alternate with, singing.

Of course it can be argued with good reason that, while it may be historically doubtful to assign 13th century music to recorders, such music has a closer inner relationship to the instrument than, say, 19th century music by and large. Moreover, editions like the 13th-century pieces arranged by Turner have their justification in extending the recorder repertoire with interesting music widely unknown to the majority of players. The edition contains three anonymous motets, a ballade by Adam de la Halle, and a "hoquetus," a form in which the alternating voices supplement each other in their melodic continuity. One of the motets is the famous *In Seculum Viellatoris*, indicating its instrumental character in the title. The particular polyphony of this period, with its free, harmonically unrelated voice-leading between resting points of pure consonances will need some getting used to, but recorder players generally have never been shy of venturing into new territory.

The edition has no marks except for a noncommittal hint at tempi ("moderato" in four of the pieces). I agree that too much marking invariably has the tendency to modernize the effect. But an introduction would have been helpful, considering the strangeness of this music to most players. However, the editor does suggest, rightly, that tenor and alto recorders should be used preferably, and sopranos only for doubling in the upper octave. The addition of, or mixture with other instruments, such as lute, viols and percussion, is also encouraged. Sources are given, and it can be presumed that the editor knows the music first hand.

The same is true of Walter Gerboth's collection of 15th-century music. These are well-done arrangements of ten fine pieces, ranging from Dufay and Binchois to the generation of Josquin and Isaac. The majority of players, naturally, will be much more at home in the manner of this period than in the earlier style. As in the previous case, the music itself is without markings, but a preface gives some general guidance as to accentuation, tonguing, breathing, accidentals, etc. The edition is arranged for soprano, alto and tenor, but often a transposition into a lower range such as alto, tenor and bass (if recorders only are used), or tenor, bass and viol, if available, will be of advantage and will conform more to the natural sonority of this music.

The Dutch editions of Gerrit Vellekoop are ambitious in scope and deserve all praise. They achieve the difficult feat of combining scholarly form with a practical approach towards live performance. The score indicates the original old clefs and, in the *Fantasia* by Le Jeune, gives the original old names of Desus, Haute-contre, Taille and Bass-contre for the four parts. The text suggests various instruments that can be used for these parts. In the given pitch, a mixed consort is necessary; a recorder consort of s, a, a (or t) and b can be used in the higher octave.

The *Fantasia* is a fairly large work of a rich texture, with long pedal points that sometimes give it an organ-like character. It is one of three fantasies written by the composer at an early age and one of the very few instrumental works he wrote altogether. He is much better known for his vocal output, particularly his psalm compositions, and it is all the more welcome that this remarkable piece has been made available.

The forty-four dances by Paul Peurl, representing a complete edition of his work titled *Neue Paduan, Intrada, Dantz unnd Gagliarda*, of 1609, were probably intended in the first place for strings, according to a remark which the composer made in the subtitle. The early Baroque is the time when the beginnings of a specific instrumentation can be noted. Yet it was still common practice, particularly in dance music, to add or substitute any wind instruments available. Like the *Fantasia* by Le Jeune, these dances can be played in low range on a mixed consort, or an octave up on a recorder consort. The pieces belonging to each "Suite" show a strong thematic relationship, making them appear as variations of the same melodic material. A few of the suites have previously been published in other recorder editions.

The introductory text to these Dutch editions is given in three languages. This is an asset, although the translations into English and German are in places rather poor and not very competently done. A minor fault only; it should not be too difficult to have it corrected.

—Erich Katz

JOSEPH HAYDN. *Flute Clock Sonatas. Transcribed and arranged by Fritz Spiegl. Set I for three recorders (Si SA or SSA or ATT). Set II for four recorders (SiSiSS or AATT).* London: Oxford University Press, 1963

FREDERICK SKINNER, arr. *An Elizabethan Suite. Arranged from Harold Craxton's Easy Elizabethans SSAT.* London: Oxford University Press, 1963

HUGH ORR, arr. *Dances from the Orchestra Suites of J. S. Bach arranged for four recorders.* Toronto: BMI Canada Ltd., New York: Associated Music Publishers, 1963

THURSTON DART, ed. and J. D. COUSEN, transcriber. *Suite from the Royal Wind Music of King James I. Transcribed for recorder sextet.* London: Oxford University Press, 1963

The transcription and arrangement by Fritz Spiegl of Haydn's *Flute-Clock Sonatas* not only presents admirable and appropriate music for the recorders, but is a valuable document on the performance of the music. The *Flötenuhr*, a sort of combined music-box and pipe organ, performed with great accuracy and precision in a mechanical way, but also with fine touches of ritards and accelerandos. These details as well as the ornaments, of course, were "programmed" into the performance so that we know how they were intended to sound in precise detail. The editor makes the claim that the articulation is similarly precise on the Flute-Clock, and I am inclined to believe him, but it is alarming that another edition (arr. by Robert Mottingdorfer for the American Recorder Society Editions) differs considerably in its indications of slurred and tongued notes, as well as in other more substantial matters. Mr. Spiegl's preface inspires confidence, however, since he has evidently listened to and looked carefully at the sources. The music sounds good too, a matter of some importance, although it is not easy to play either technically or musically. These two sets are highly to be recommended as careful editions of excellent music.

"An Elizabethan Suite," based on Harold Craxton's arrangements from the Fitzwilliam Virginal Book, contains short, easy and delightful pieces for a primary school recorder group. Although all original signs for ornaments are omitted, the editorial directions are lavish, including dynamic markings, diminuendos, crescendos, allargandos, rallentandos, phrasing and breath-

ing indications that seem to me to make the music much harder to play, in addition to misrepresenting the simple original music. Five pieces are arranged in a rather expensive playing score, at least two copies of which are needed for performance. Since the music is arranged almost beyond belief and edited beyond recognition, perhaps the money would be better spent on some other music.

"Dances from the Orchestra Suites of J. S. Bach" is a different sort of arrangement from that of Mr. Skinner, for here there are no dynamic marks, no crescendos, ritards, phrasings, ornaments: just the bare notes and the names of the dances. The performer who knows how to dance French court dances of the early eighteenth century would know how to phrase and articulate and at what speed to play this music. This edition would then be a marvelous source from which to play because the usual erroneous editorial encrustations would not exist to mislead the performer. For those who lack a knowledge of the dances the problems of this edition are serious, despite the "performance suggestions" of the preface which hardly scratch the surface of the information necessary to perform the music. However, the music is charming and well adjusted to recorders by the editor.

The researches of Mr. Thurston Dart into the music for the English royal wind band of the seventeenth century (published in the *Galpin Society Journal* XI, May 1958, pp. 70-77) are again represented by an arrangement, this time for recorders, of a selection of music from the incomplete set of part-books in the Fitzwilliam Museum. This edition is arranged by J. D. Cousen from Dart's arrangement for trumpets and trombones. The reconstruction of the missing tenor part and the presentation of this music in a modern edition makes possible a much more favorable opinion of English wind music in a period otherwise noted for the excellence of the music for viols. Wind players will benefit greatly from this discovery which should be only the first step in unearthing more of the renaissance and baroque equivalent of our music for military and dance band. "Wind players" include recorder players, of course, but the music was not always intended for the mild sound of the recorders. It would be suitable to try these pieces in combinations with crumhorns, shawms, cornetts (if available) and rackets, or other wind instruments, as well as with recorders.

The editor's problems are quite severe in bringing this music to the modern performer. The traditions of performance that originally applied to the music were so well established that almost no indication of them was necessary in the part books, hence there were no tempo marks, or indications of dynamics, phrasing, articulation or ornamentation. All of this has been industriously supplied by either Mr. Dart or Mr. Cousen in a way that creates doubts in my mind that either is aware of the original traditions of performance. First of all, most of the pieces here are dances (four "almandes" and one "pavan") and the dance itself must be considered in indicating tempo and articulation. Marking the early seventeenth-century almande "andante" and "lento" is as sensible as advising a performer to play the polka slowly and sensitively. The patterns of tonguing used by all wind instruments at the time of this music provided for a great variety to enliven the piece and help it to represent the dancer's gestures. Little or none of this is suggested by the editorial additions here. The ornaments to be added to this music, a problem not completely solved today, are almost surely *not* the kind of ornaments used in late seventeenth-century French music, the signs for which have been added to this music by the editor.

The music itself is highly to be recommended, but it may sound not only completely different from its original intent (perhaps that makes little difference to many people) but quite dull and heavy if the editor's directions are followed carefully.

—George Houle

RUDOLF SCHOCH and GERTRUD BAMBERGER. *To Music with the Soprano Recorder. Vol. I. Edizioni Pegasus, Locarno: (U.S., New York: C. F. Peters Corporation) 1964*

From two such distinguished music educators as Rudolf Schoch and Gertrud Bamberger we expect an unusual and interesting addition to the ever-increasing list of recorder methods, and this is one. For the recorder teacher it is an excellent source of pedagogical information and practical help. Useful ideas from Dalcroze, Orff, and these two very experienced teachers themselves

are incorporated in the text, all of them pedagogically sound. One learns from this method how to guide children through their first steps on the recorder while instilling in them a love for music, curiosity about form and a thorough knowledge of the basic rhythmic patterns. There are ideas for dictation, and musical games of the kind children love and I have seen Miss Bamberger do so often and so successfully in her own classes. There are charming and suitable tunes of graded difficulty. Rhythms in this first volume are kept simple, with nothing more difficult to comprehend than eighth notes and a dotted quarter and eighth at the end. The compass of notes to be learned is the octave from low D to D with an F# (no F-natural). There are no less than five three-note tunes using C-D-A (much easier for children than tunes involving B) and many five-note tunes. Slurs appear at the appropriate moment.

The trouble with this book is that it is a teaching method not for children but for teachers. In an attempt to speak to both pedagogues and pupils the authors have succeeded in only reaching the former, and somewhat haltingly, at that. Not many children will care for the small print, the cluttered pages, the conglomeration of ideas, and especially the misprints, misspellings and just plain mistakes in the text which are evidences of haste in printing. I think American children with "no previous experience" would have difficulty in learning letter-names, notation, key signatures, solfège syllables, scale degree-names, hand signs, conducting and French time names in such quick succession.

The ideal "method" for children, I still believe, is a book of carefully graded songs like Johanna Kulbach's *Tunes for Children*, still the best in this field. It is really the teachers who need a method to teach them "how to teach." Any recorder teacher, experienced or inexperienced, should invest \$1.25 in a copy of the Bamberger-Schoch *To Music with the Soprano Recorder*. He will find it particularly useful if studied in connection with Miss Bamberger's *Teaching the Recorder to Children*, published by Carl Van Roy Company. But for the next edition will the authors please 1) clean up the many mistakes in the text and 2) get rid of that dreadful title?

—Martha Bixler

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RECORD REVIEW

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Concentus Musicus

INSTRUMENTAL MUSIC OF THE YEAR 1600: FRANCE, ITALY, ENGLAND, GERMANY. Concentus Musicus of Vienna, Nikolaus Harnoncourt, director. Bach Guild 626.

Of the numerous European ensembles now recording early music on early instruments, one group has emerged as outstanding. The Concentus Musicus of Vienna not only owns and performs on one of the finest collections of old instruments and modern copies, but has achieved a high degree of mastery of the instruments and of renaissance and baroque performance. Their style of execution while scholarly is vital, exciting. There is no aroma of mothballs about the music they play.

This disc includes dances by Du Tertre, fantasias by De Caurroy, the *Funeralls* Pavan of Holborne, Morley's *Il Grillo*, an Alman by Tomkins, fantasias by Cooper and a version of *Browning* by Bevin. There is also a Pavan and Galliard by Sommer, an Intrada and Couranta of Posch, Scheidt's marvellously contrapuntal Canzon on *O Nachbar Roland*, and *canzoni* by G. Gabrieli, Guami, and Massaino.

Most of these works are performed by a consort of viols numbering from two to five, with infrequent additions of somewhat less than distinguished recorder playing by Jürg Schaeftlein, who uses Skowronek copies of renaissance recorders in c, f', g', and c''. It is regrettable that the recorders are so recessive in this recording, although this lack is amply compensated by the very fine string playing. As an ensemble, the Concentus is first rate. American recorder groups, both amateur and professional, can learn a lot from this group.

AT THE IMPERIAL COURT OF MAXIMILIAN I. Wiener Sängerknaben, Chorus Viennensis, U. Mund, conductor; Concentus Musicus, N. Harnoncourt, director. Archive 3223.

In Volume IV, No. 1 of THE AMERICAN RECORDER, Alexander Silbiger reviewed a Concentus recording of *Instrumentalmusik am Hofe Maximilians* (Amadeo AVRS 6233). The new preoccupation of this ensemble with the musical circles at the Emperor's court is more expansive, incorporating choral groups of very high calibre with the instrumental consort which here includes viols, fiddles, alto and tenor trombones, a positiv organ from c. 1670, the aforementioned renaissance recorders, and percussion.

Side A is devoted entirely to the music of the foremost of composers at that court, Heinrich Isaac. Voices and viols produce a lovely rendition of the perennially favorite *Innsbruck, ich muss dich lassen*. The *A la bataglia*, an early piece of program music, while played with finesse, sounds less than war-like on tenor fiddle, viols, recorders, trombones, and percussion. A less refined sound would have created a more appropriate mood. Compositions by Brumel, Josquin, Pierre de la Rue, Senfl, Hofhaimer, and the ever-busy Anonymous complete side B. The director's informative notes, in the Archiv tradition, provide details on the performance and instrumentation, and historical data on the instruments heard.

Recorder players and other addicts of music of this period should enjoy this record for its variety of sounds and textures. The combination of voices and instruments, the generally excellent ensemble, and the beauty of the music make it an outstanding addition to the recorded literature of the renaissance. Incidentally, many of the compositions can be found in Fridolin Sichery's chansonnier, better known to us (in Giesbert's Schott edition) as *Ein altes Spielbuch*.

Another record by the Concentus Musicus, though recorderless, is so beautifully performed that brief mention is essential: Bach Guild 652 (Stereo 70652) includes Biber's *Balletti lamentabile, Mensa sonora*, part I, and Muffat's *Armonico Tributo* of 1682. This German music based on a fusion of French and Italian styles is performed by 17th- and 18th-century violins and viols, a harpsichord, and a 17th-century English organ. Recorder players can only profit from studying its flawless ensemble work and distinctively sensitive interpretations. Further recordings by the Concentus, it is hoped, will feature recorder-playing as highly polished as the rest of its ensemble.

—Anne Tremearne

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CONCERT NOTES

Lack of space in the last issue delayed the appearance of Concert Notes. Although the Summer concert listings are very stale news by now, we include them because of repeated reassurances from our readers that these programs provide both information and challenge. —J. N.

July 16 and 18. N. Y. C., Lincoln Center, Philharmonic Hall. "Japan Week"; The Toho String Orchestra, Bernard Krainis, soloist.

Bloch: *Concerto grosso*; Beethoven: *Lento, from Quartet, Op. 135*; Vivaldi: *Concerto for Sopranino Recorder & Orchestra*; Schoenberg: *Verklärte Nacht*; Koyama: *Ainu no Nuta (Song of Nuta)*.

July 18 and 25. Carmel, California. Carmel Bach Festival. Colin Sterne, recorder, renaissance and baroque flutes, lute; Roberta Sterne, recorder, harpsichord; Richard Golden, baritone; Hazelle Miloradovitch, viola da gamba. Music by Couperin, Dowland, Hume, Brevi, and Bach.

From the review in *The Los Angeles Times*, July 26, by Raymond Kendall:

The Sternes, founders of the Antiqua Players of Pittsburgh, gave an exciting recital of renaissance and baroque chamber music, ably assisted by baritone Richard Golden and Hazelle Miloradovitch, viola da gamba. Roberta Sterne showed impeccable clarity and rhythmic security, while her husband demonstrated that playing both renaissance and baroque flutes, lute, and recorder, need not lack either technical skill or stylistic understanding.

July 25. ARS-Goddard College Summer School, Plainfield, Vermont. Faculty Concert, First Week. Martha Bixler, recorder, krumhorn, harpsichord; Barbara Mueser, viola da gamba; Gian Lyman, viola da gamba; Arnold Grayson, recorder, krumhorn, mute cornett; Shelley Gruskin, recorder, krumhorn, rauschpfeife, baroque flute; Bernard Krainis, recorder; Eric Leber, recorder, percussion; William Reac, harpsichord; Kenneth Wollitz, recorder, krumhorn, rackets.

J.-B. Loeillet: *Sonata à 5 for Flute, 3 Recorders & Basso continuo*; Medieval Songs & Dances (*Estampie*; Perotin: *Vir perfectae*; Machaut: *Sans cuer*; Jacopo da Bologna: *Non al suo amante*; *Estampie*; *Lamento di Tristano*); Quantz: *Sonata in D for Flute & Basso continuo*; Corelli: *La Follia, for Recorder & Basso continuo*; Marais: *Suite in A for Viola da Gamba & Basso continuo*; Bach: *2 Preludes & Fugues, from the Well-Tempered Klavier*; Ferrabosco: *Fantasia, "Vias tuas"*; M. Praetorius: *Suite of dances*.

July 31. ARS-Goddard College Summer School. Faculty Concert, Second Week. Martha Bixler, Arnold Grayson, Shelley Gruskin, Eric Leber, Barbara Mueser.

Ward: *Fantasia*; Morley: *4 Fantasias a 2 (Il lamento, La caccia; La tortorella; Il grillo)*; Hume: *Touch me lightly; Life*; T. Simpson: *Ricercar, "Bonny sweet Robin"*; *Renaissance Dances (La scarpa; Pavane; 2 Allemandes; Galliard, "Le Tout")*; G. Gabrieli: *Sonata à 3 & Basso continuo*; Telemann: *Sonata in F Minor for Recorder & Basso continuo*; Telemann: *Fantasia in D for Flute alone*; Fasch: *Sonata in G for Flute, 2 Recorders & Basso continuo*.

August 9. ARS-Mendocino, California, Summer School. Faculty Concert. Joanna Bramel, recorder; Hazelle Miloradovitch, viola da gamba; Bette Weinstock, harpsichord, piano; Peter Ballinger, recorder; Leo Christiansen, recorder; LaNoue Davenport, recorders; Kenneth Wollitz, recorder.

4 For seurement settings (Ckeghem, Verbonnet, Brumel, Anon.); Stockem: Brunete; Anon.: Hor oriens; De Orto: Si je perdu mon amy; Anon.: Si je perdu non amy; M. Locke: Air and Quick Sarabande; Clemens: Mais lanquirage; Da Rore: Non gemme non fin oro (ornamented versions from the Dalla Casa book); Da Rore: Onques amor; Davenport: Variations on "Three Ravens"; Poser: Sonatina for Tenor Recorder & Piano; Susato: Battle Pavane; Ronde, "Ti etait une fille"; Pavane, "Mille regtetz"; Branle, "Hoboeker dance"; Galliard, "Le Tout."

August 23. Provincetown, Mass. Provincetown Symphony Orchestra, Joseph Hawthorne, conductor. Soloists: Gerald Tarack, violin; Joel Newman & Elloyc Hanson, recorders; Morris Newman, bassoon; Philip Dunnigan, flute; Alexander Silbiger, harpsichord.

Boccherini: *Overture in D*; Telemann: *Concerto in E-flat for 2 Horns, Strings & Basso continuo*; Bach: *Brandenburg Concerto No. 4*; Vivaldi: *Concerto in G Minor ("La Notte") for Flute, Bassoon, Strings & Basso continuo*; Turina: *L'oracion del torero*; Haydn: *Symphony in F Minor, No. 49 ("La Passione")*.

August 30. ARS-Interlochen Summer School, Interlochen, Michigan. Faculty Concert. Judith Davicoff, viola da gamba; Miriam Samuelson, recorders; Arnold Grayson, recorders, krumhorns, cornetto; Shelley Gruskin, baroque flute, recorders, krumhorns, rauschpfeife; George Lucktenberg, harpsichord; Colin Sterne, baroque flute, viola da gamba, recorders, krumhorn; Kenneth Wollitz, recorders, krumhorns, rackets.

8. Rossi: *Sinfonie and Gagliarde*; Marenzio: *Solo e pensoso*; Regnart: *Canzonets*; Scheidt: *Suite (In:rada, Courant, Galliard Battaglia)*; Bach: *Sonata No. 1 in G Major for Viola da Gamba & Harpsichord*; Quantz: *Sonata for 2 Flutes and Basso continuo in D Major*; Schickhard: *Concerto for 4 Recorders and Basso continuo in D Minor*.

Fall and Winter Concert Notes

September 27. São Paulo, Brazil. Sociedade Orquestra de Câmara de São Paulo. Olivier Toni, cond.; Carolyn Rabson, recorder soloist.

Purcell: *Fairy Queen Suite*; Orejór y Aparicio: *Mariposa (Cantata)*; Telemann: *Concerto in E Minor for Recorder, Flute & Strings*; Anon.: *Recitativo e Ariz*; Barsanti: *Concerto Grosso in D*.

October 8. N. Y., Carnegie Recital Hall. N. Y. Baroque Ensemble, Howard Vogel, director. Bonnie Lichter, flute; Stephen Adelstein, oboe; Laurence Shapiro violin; Howard Vogel, bassoon and recorder; Eugenia Earle, harpsichord.

Naudot: *Concerto in G*; Bach: *Sonata for Flute & Harpsichord in B Minor*; Handel: *Trio-Sonata for Oboe, Violin & B.C.*; F. Couperin: *Harpsichord pieces*; Pepusch: *Quintet in F for Recorder, Flute, Violin, Oboe & B.C.*; Telemann: *Concerto in A Minor*.

October 21, N. Y. Gould Auditorium, N.Y.U., N. Y. Baroque Ensemble.

Naudot: *Concerto in G*; Telemann: *Sonata for Oboe & B.C. in G Minor*; K. Stamitz: *Trio-Sonata in C for Flute, Violin & B.C.*, Op. 14, No. 1; Bach: *French Suite in G*; Pepusch: *Quintet in F*; Telemann: *Concerto in A Minor*.

October 22. N. Y. Bronx Community College Auditorium. N. Y. Baroque Ensemble.

Pepusch: *Quintet in F*; Galliard: *Sonata for Bassoon & B.C. in A Minor*; K. Stamitz: *Trio-Sonata in G*; Buxtehude: *Variations on Courente "Zimble"*; Telemann: *Concerto in A Minor*.

October 27. N. Y. Carnegie Recital Hall. Trio Flauto Dolce. Martha Bixler, recorders; Eric Leber, recorders, harpsichord; Morris Newman, recorders, bassoon.

Chansons from the "Odhecaton" (Compère: Garisses moy; Stockhem: Ha traitre amours; Anon.: Puisque de vous; Agricola: Jay bien a huer; Ockeghem: Malor me bat; Isaac: La Morra); Locke: Suite No. 5 in D Minor; Herbert Murrill: Sonata for Alto Recorder & Harpsichord; Hindemith: Trio for Recorders; Mattheson: Sonata No. 8 in G for 3 Recorders; D. Scarlatti: 3 Sonatas; Vivaldi: Sonata for Bassoon & B.C. No. 3 in A Minor; Rosenmueller: Trio-Sonata for Soprano Recorder, Bassoon & B.C. in D Minor.

November 1. Boston Chapter, ARS. Eighth Annual Concert: The Cambridge Chamber Orchestra & Soloists. Musical direction, Alexander Silbiger.

Bach: *Concerto in F for Two Alto Recorders, Harpsichord & Strings*; Telemann: *Concerto in A Minor for Recorder, Viola da Gamba & Strings*; Handel: *Cantata ("Tra le fiamme") for Soprano Voice, Two Alto Recorders & Strings*; Telemann: *Concerto in F for Alto Recorder & Strings*; Bach: *Brandenburg Concerto No. 4 in G for Violin, Two Alto Recorders & Strings*.

November 6. South Orange, N. J. Walsh Little Theatre, Seton Hall Univ. Frans Brüngen, recorder and Gustav Leonhardt, harpsichord.

Andrew Parcham: *Sonata in G for Alto Recorder & B.C.*; Corelli:

La Follia; L. Andriessen: *Sweet for Recorders* (1964); L. Couperin: *Suite in D Minor for Harpsichord*; Handel: *Sonata in D Minor for Alto Recorder & B.C.*

November 21. Cambridge, Mass. Sanders Theatre. Krainis Baroque Trio.

Handel: *Sonata in F for Alto Recorder & B.C.*; *Spanish Renaissance Miscellany* (Encina; Mudarra; Ortiz); Clérambault: *Suite for Harpsichord in C Minor*; D. Purcell: *Divisions on a Ground Bass, for Soprano Recorder & B.C.*; G. G. Gastoldi: *Musica a due voci* (4 *Fantasia* a 2); Bach: *Sonata for Viola da Gamba & B.C. in D*; Corelli: *The Spanish Folly, for Alto Recorder & B.C.*

November 10. New Jersey. Rutgers University, Kirkpatrick Chapel. The Renaissance Quartet: Joseph Iadone, lute; Barbara Mueser, bass viol; Morris Newman, recorders; Robert White, tenor.

I. French Lute Songs (*Ma bergère non légère; Votre humeur est par trop volage; Un jour que ma rebelle*; Vincent: *Depuis qu'amour*; De Sermsy: *Tant que vivray*); II. Dances (Gervaise: *Pavane avec Gaillarde*; Anon.: *Passamezzo antico*; De la Torre: *Danza*; R. Johnson: *Vecchio Galliarde*; Anon.: *Bransle simple*); III. English Partsongs (Pygott: *Quid petis, O fili*; Weelkes: *The Nightingale*; Anon.: *My Lady Carey's Dompe*; Cornysh: *A Robyn, gentyl robin*; Morley: *See, see mine own sweet Jewel*); IV. Chansons (Dufay: *Bon jour, bon mois*; Josquin: *Si je perdu mon amy*; Dufay: *Je ne vis oncques la pareille*; Brumel: *Vrai Dieu d'amours*; Dufay: *Vergine bella*); V. Vihuela solos (Milan: *Pavana*; Narvaez: *Fantasia*; Fuenllana: *Romanza*); VI. Shakespeare Music (Anon.: *Hark, hark the Lark; The Willow Song*; R. Johnson: *Witches' Dance; Have you seen but a White Lily Grow*; Morley: *It was a Lover and his Lass*).

November 29, N. Y. C. Grace Rainey Rogers Auditorium, The Metropolitan Museum of Art. Victoria de los Angeles, Soprano with Morris Newman, recorders; Barbara Mueser, bass viol; Joseph Iadone, lute.

I. Cantigas de Santa Maria (*Porque trobar; Como poden per sas culpas; Santa Maria; Muít' amar*); II. Instrumental Music—Ortiz: *2 Recercadas*; De la Torre: *Danza*; Encina: *Soy contento i vos servida*; Anon.: *Los rayos del sol; Vésame y abracame*. III. Partsongs (Cornago: *Gentil dama, non se gana*; Encina: *Ay triste que vengo*; R. Enrique: *Mi querer tanto vos duire*; Anon.: *Pastorcico non te advermas*); IV. Lute Songs (Mudarra: *Triste estava*; Anon.: *Ay luna*; Vasquez: *De los alamos vengo*; Anon.: *Due lete de mi, Senora; Tan hermosa y clara*); V. Vihuela Music (Milan: *Pavana*; Narvaez: *Fantasia*; Fuenllana: *Romanza*); VI. Partsongs (Anon.: *Una hija tiene el rey; Una matica ruda*; Gabriel: *No so yo quien la descubre*; Anon.: *Alburquerque, Alburquerque; Pase el agoa, Julieta*).

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4. Psalm "Aus Tiefer Not"—Joannes Vannius
5. Psalm "Steh Auf, Herr"—Kaspar Othmayr
6. Pleni Sunt Coeli—Claude Goudimel
7. Chanson "Ma Mignonne"—Claude Le Jeune
8. Qui Sequitur—Orlando Di Lasso
9. Fantasia—Antorio De Cabezon
10. Eripe Me, Domine—Jacobus Gallus
11. Leave Now Mine Eyes Lamenting—Thomas Morley
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2. Bizarre del 1. Tono—Adriano Banchieri
3. Chioma d'oro—Claudio Monteverdi
4. Christmas Song "Ein Kindelein so löblich"—Michael Praetorius
5. Chorale "Da Jesus an dem Kreuze stund", Vers 3—Samuel Scheidt
6. Evening Song "Nun sich der Tag geendet hat"—Adam Krieger
7. Gavotte—Jean Henry d'Anglebert
8. Ballet Anglois—Joh. Kaspar Ferdinand Fischer
9. Rondeau "Le Petit Rien"—Francois Couperin
10. Pastorale—Domenico Zipoli
11. Fugato—Domenico Zipoli
12. A la Venue de Noël—Louis Claude Daquin
13. Rigaudon—Jean-Philippe Rameau



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CHAPTER NEWS



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AUSTIN, TEXAS

The Austin Chapter held its Christmas meeting on December 12, and a program of German Christmas songs was presented by Mary Langford, soprano; Harry Harvill, tenor recorder; Neil Hendricks, tenor recorder; Jo Alys Downs, alto recorder; and Natalie Morgan, bass viola da gamba. Group playing and singing of traditional Christmas carols followed.

During the business meeting interested recorder players were urged to join ARS, and new officers for 1965 were elected. They are Wayne Tosh, president; James Monroe, secretary-treasurer; John Moyer, musical director; and Natalie Morgan, program director. Don Morgan continues as chapter representative.

The Austin Chapter hosted a reception for Frans Brügger and Gustav Leonhardt after their memorable concert November 17 at the University of Texas. The reception was held in the Art Building Museum.

—Natalie Morgan

BOSTON, MASSACHUSETTS

Another stimulating year is well under way for the Boston Chapter. After three informal summer meetings, we kicked off the fall season in September with Friedrich von Huene's lecture-demonstration on the problems involved in the interpretation of two Handel recorder sonatas. In October, the Country Dance Society presented a program of their traditional dances, done to music familiar to all recorder players. November brought Consort Night—a program of music arranged by Chapter members and played by Chapter consorts.

High point of the year to date was certainly the Chapter's eighth annual concert. Directed by Alexander Silbiger, the program emphasized the role of the recorder in the Baroque orchestra. Interesting was a performance of *J. S. Bach's Brandenburg Concerto No. 4* using the original instrumentation and another version of the same work, for which Bach rearranged the solo violin part for harpsichord and revised the recorder and string parts.

The concert featured the Cambridge Chamber Orchestra, Elizabeth Titus, concert-mistress, and Boston Chapter members Ruth Frederick, soprano; Gian Lyman, viola da gamba; Gisela Krause, Friedrich von Huene, Alexander Breed, Robert Marvin, and Eric Fiedler, recorders; Alexander Silbiger, Marleen Forsberg, and James Nicolson, harpsichord; and Laura Pollock, cello.

—Ruth Bozarth

COOPERSTOWN, NEW YORK

Because of physical problems, the Cooperstown Chapter held no Open House this past fall—and the resulting clamor from wide-spread enthusiasts was pleasant. It told us that the organizational and administrative efforts put into such a get-together were definitely worthwhile. The problem lay in the fact that our ordinary meeting place, the Presbyterian Church, was torn apart and hadn't been put together again. But next spring, with an infinitely improved plant, we shall be host to another group of northern New Yorkers, who will as usual be invited from Syracuse, Binghamton, Albany, Glens Falls, and all other points.

There will be leadership from among the professionals with a full opportunity to sit at their feet and listen as well as play—and, of course, the beauty of old-fashioned Cooperstown in the spring.

We did enjoy, however, another satisfying session on a long Saturday afternoon the first part of November in Glens Falls, under the leadership of Maurice Whitney (whose latest ARS free transcription you have been working on) and the Richard DeMarshes.

Is there any way we can persuade recorder players to move to Cooperstown? We have a nucleus and the enthusiasm, but we are so dreadfully thin when it comes to numbers! We can offer pleasant slow living in a community where the research hospital is the largest employer and the three museums the greatest attraction.

The concertizing Consort continues to provide the primary activity for us, and is having its share of chances to meet the public. Trio Flauto Dolce comes into our neighborhood for a concert, and we sit and listen—and realize there are vague differences between their offering and ours—but content ourselves with our goal of convincing audiences that they too can play like us and have fun like us. Our satisfaction comes in the ones we do catch—the folks who buy recorders and start in, or who take out the put-away alto and start over.

—Richard Weld

MARIN COUNTY, CALIFORNIA

Recent chapter enterprises included a two-session workshop given in September by Carl Dolmetsch and Joseph Saxby, who also presented a Saturday evening recital to an enthusiastic audience. In October we sponsored a recorder weekend at historic West Point Inn, on the slopes of Mount Tamalpais. Plans for 1965 include an excursion to Santa Barbara, where we hope to join with some friends from Southern California under the leadership of Dr. Katz.

—Peter Ballinger

NATIONAL CAPITAL SUBURBAN

The National Capital Suburban Chapter draws its membership from some of the far flung suburbs of Washington, D. C. With the entrance requirement that members play both C and F instruments and be willing to take any part, the Chapter's activities are confined primarily to consort playing at the homes of the various members. We have access on these occasions to several other instruments, including harpsichords, the baroque traverse flute, gamba, kortholts, and such.

Members have also been playing with local church choirs, and one member, a choirmaster himself, is presently teaching future players. We were particularly pleased one evening to have with us Dr. Stefan Carter of the Winnipeg Chapter, who was in Washington on business.

—Katherine Keene

NEW YORK RECORDER GUILD

The planning for the monthly meetings started in the early summer with the selection by the board of directors of the music committee consisting of LaNoue Davenport, Martha Bixler, and Ken Wollitz. This year the entire schedule of meetings was planned in advance of the first meeting in the fall so that most of the last minute emergencies before each meeting were eliminated.

The first meeting in September was taken by Ken Wollitz, recently returned from Europe where he had been studying re-

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corder with Kees Otten and Frans Brüggén. Ken gave a short lecture demonstration on Renaissance double reed instruments and demonstrated the bass rackett, the dulcian, and the shawm. He also discussed in great detail the construction of the instruments and some of the problems encountered in playing them. We then played selections from the *Altes Spielbuch*, and Ken filled in one of the parts with the sonorous sounds of his instruments.

The October meeting set a new high standard for both entertainment and instruction. Howard Vogel and Martha Blackman organized a program of Renaissance music and dance, using a group of six dancers and an orchestra of eight pieces playing recorders, viols, guitar, and dulcian, led by Mr. Vogel. During Martha Blackman's lecture the instrumentalists and dancers performed examples of the dances she was explaining and visually brought forth the relationships of the music and the dance during that period. The members participated by playing selections from the *Pariser Tanzbuch* and joined in the last dance selection.

Martha Bixler and LaNoue Davenport conducted the November meeting. This was a double meeting. The first part, prior to the regular session, was for the newly organized Teen Club composed of younger members. Rhoda Weber's consort assisted Miss Bixler by demonstrating selections from *Elizabethan and Shakespearean Music for the Recorder* before the younger members tackled them, and also played different arrangements of some of the selections. The younger players, although new to group playing, executed the music with a great degree of skill, and had a thoroughly enjoyable experience. Then followed the adult portion of the meeting. Martha Bixler led the group through the multipart complexities of Orindo Bartolini's *Canzon à 8*, and Giovanni Gabrieli's *Canzon Sol-Sol-La-Sol-Fa-Mi*, separating the recorder players into groups to conform to the choirs of the original works. LaNoue Davenport then conducted the group in *O Lux Beata* of Praetorius after giving a detailed analysis of the work to aid the players in its interpretation.

—Karl Simonson

SEATTLE, WASHINGTON

The newly formed Seattle Chapter is still in the phase where its growth overshadows all other developments. After only three meetings, the Chapter has grown from a nucleus of seven members to over twenty. The meetings are held monthly, and so far have included a prepared program offered by the members, followed by informal group playing.

—Beverly Bush

SOUTH BEND, INDIANA

The members of the South Bend Society take their self-improvement seriously. Four of them attended the Summer Seminar at Goddard College and eight (out of a present membership of twenty) could be found at Interlochen. If the trend continues, we might propose moving the seminars here instead of the membership there!

In the Fall, a routine of alternating chapter meetings and consorts in smaller groups was established. For chapter meetings, the music to be played was made known beforehand. Various members presented reports on the composers, the musical form, and other items of research. The musical director gave occasional lectures on such problems as ornamentation. The consort meetings brought together several small groups for informal sight reading. In order to provide some much needed instrument, some players had to attend more than one consort meeting on the same evening. The routine has worked out very well so far.

In early November the Society presented a concert with the assistance of local string players and a harpsichordist. Hassler *Intradas* and Susato dances were followed by Dufay and Elizabethan dances, a vocal number and a quintet by Pepusch, and a Telemann trio. The program was concluded by a Dushkin suite, the *Pastorale* by Seiber, and Dello Joio's *Chamber Work*. A few weeks later, members of the Society cooperated with a new chamber music group, the Camerata, in a concert of medieval and Renaissance music at the University of Notre Dame. Both presentations were quite successful.

Unfortunately, the chapter is losing its musical director. Robert J. Lauer, who is an engineer, will join the Government program at Cape Kennedy. Since the beginning of the Society, he has been an immensely talented, knowledgeable, and resourceful director of concerts and informal musical activities of the

Society. He will leave a big gap, the closing of which will be quite a challenge to the members of the Society.

Since the beginning of the Society, ancient music on ancient instruments has definitely taken hold in South Bend. The creation of a second group is welcomed as an encouragement and a spur to excellence.

—Gerhart Niemeyer

WINNIPEG, MANITOBA

The Winnipeg chapter is continuing its activities in the form of monthly meetings "under the baton" of Music Director Muriel Milgrom. A consort of our more advanced players has given concerts in churches and to various groups, and this year for the first time the chapter is planning a "concert for friends" later in the year.

The recorder movement in the city is growing rapidly, in large part as a result of Miss Milgrom's efforts. The instrument is taught in several schools and is used at Christmas concerts and at other occasions, particularly in combination with choirs. The Manitoba Music Festival includes solo and group competition in recorder playing. The Winnipeg school division sponsors a beginners, and an advanced class in recorder for adults.

Local audiences can also enjoy professional playing when the consort of the University of Manitoba, founded and directed by Christine Mather, performs on campus. This consort performs for its delighted audiences not only on recorders, but also on krumphorns, dulcians, viols, the harpsichord and other instruments. All in all, the recorder appears here to stay in Winnipeg.

—Stefan Carter

ELNA SHERMAN

Miss Elna Sherman, a pioneer in the American recorder movement, and one of its most enthusiastic supporters, died suddenly in Boston on September 19, 1964, at the age of 75. Miss Sherman was a founding member of the Boston Chapter of the ARS, one of the first of the Society's chapters. She was Chairman of the first Boston meeting, and directed the Chapter's first program on January 12, 1956. She was also founder of the Junior Recorder Guild for children, for whom she wrote her *Little Symphony* in 1963. The Boston Recorder Consort, of which she was director, has given numerous performances in the Boston area since its inception in 1951.

Besides performing on the recorder and early keyboard instruments, Miss Sherman was a composer, teacher, pianist, author, lecturer, and musicologist. She received her early musical training from Daisy Fairchild Sherman, and later studied piano with Helen Hopekirk, and recorder with Carl Dolmetsch. In 1925 she graduated with honors from the Institute of Musical Art, New York, studying under Buhlig, Hughes, Morris, Pratt, Damrosch, Wedge, Robinson and Goetschius. She also held a B.Mus. degree from Boston University College of Music, and a Licentiate Teacher's Diploma from Trinity College of Music in London, for which she was Local Secretary in Boston.

Miss Sherman spent considerable time in England, where she did research on early music and on Thomas Hardy, whose works she admired. A result of this latter research was her *Wessex Tune Book* for descant recorder and piano, published in 1964 by Schott. Of her many compositions for recorder the following are noteworthy: *Moorland Suite* for recorder trio, celeste, and English handbells; *Sonata, e minor*, for tenor recorder and piano; *Prelude and Fugue, d minor*, for recorder trio; *The Quangle Wangle's Hat*, for soprano and recorder quartet; *Suite "For an Oriental Bazaar"* (ARS No. 28); *Suite* for treble recorder and guitar. Her compositions for other instruments include the *Sonata Lyrica* for viola (clarinet) and piano; the *Appalachian Fantasy*; a *Missa Brevis*; and many songs and organ works.

Miss Sherman worked ceaselessly to improve the standards of recorder playing in this country, and this was apparent in the performance of even the smallest children who studied with her. She felt strongly that recorder players should not be written down to, and anyone who has played her compositions knows that they are always a challenge to one's technical and musical abilities. She had the gift of drawing from those she taught more music than they dreamed they had within them. Her pupils will remember her for her patience and understanding, and for the deep personal interest she always took in them. The recorder world has lost a good friend. Those of us who knew Elna Sherman personally will miss her, but we have had our lives enriched by our acquaintance with this remarkable woman.

—Natalie Palme

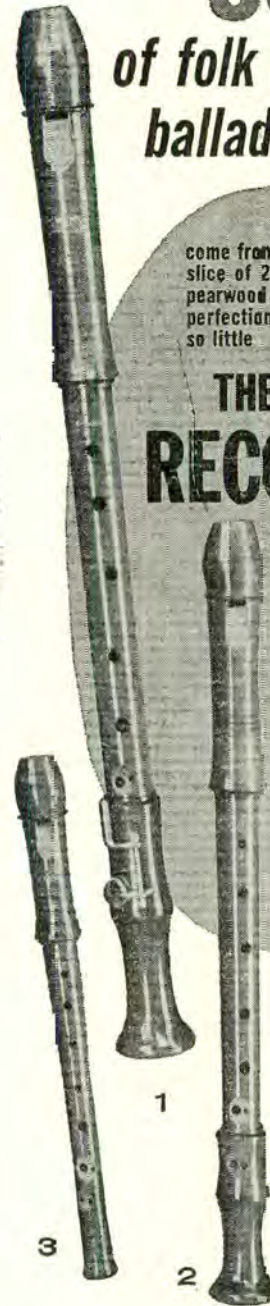
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Two Views On Brügger

I. Paul Hume's review of the November 11 concert at Washington, D.C., reprinted from the Washington Post.

During the intermission of last night's concert at the Museum of Natural History one amateur recorder player was heard to say to another, "It's enough to make you break your own recorder into little pieces, isn't it?" They were talking about the demonstration of recorder playing that had just been given by Frans Brügger, a Dutch virtuoso who makes the recorder sound as flexible, brilliant and thoroughly attractive as the most fluent flute. Strongly seconded by harpsichordist Gustav Leonhardt, Brügger had played a sonata by Andrew Parcham Arcangelo Corelli and "Sweet for Recorders" by 25-year-old Louis Andriessen of the Netherlands.

The most astounding display of his instrument's supple capabilities came as Brügger played the familiar pages of Corelli's variations on the famous "La Follia," music heard far more often from the violin. Here, as in a Handel sonata later, Brügger presented a staggered virtuosity in what seemed nothing less than musical legerdemain.

Other recorder players may have such gifts, but I have never before heard anything that even remotely approached the easy but faultless placement of ornaments, the fleet scales and the un-failingly lovely tone quality.

Not for a second was the sound haunted by that somewhat woody, often unhappy texture which, it is now clear, is a sound made by the recorder's rank amateurs. Yes, in a way, it was easy to understand the impulse to go home and break up the old friend and never play it again.

What the members of the Recorder Society of Washington thought about Andriessen's "Sweet" is not known to me. The program stated: "In this work at a certain moment something happens that is known in psychiatry as a 'black-out.' The soloist is incapable of continuing his playing, one hears a continuous grey emptiness for some time, after which the player goes on, hardly influenced by his passed psychological situation, which is made audible." The black-out came about four and a half minutes along in the seven-minute work. Brügger sat motionless for 20 seconds, then took up the interrupted thread of sound and finished the piece. The music is in the Berio-Maderna-Gazzelloni manner, with blips, beeps, fast flutters and flips, yet fascinating. It was played with fantastic command of every aspect.

Brügger has occupied more of our thought than Leonhardt because he is more of a phenomenon. But Leonhardt's musicianship and stylistic authority were constantly evident in a Louis Couperin Suite as well as in his partnering of Brügger. He played the Smithsonian's 1745 Dulcken harpsichord which, coming from Antwerp, seemed to sing with unusual resonance under the hands of the visiting Netherlander.

II. A review of the opening concert of the Brügger-Leonhardt tour, November 6th at Seton Hall University, South Orange, New Jersey. By Terrill Schukraft.

The celebrated Dutch recorder player Frans Brügger came to the United States on the heels of several much praised and exciting recordings. Touring in the company of harpsichordist Gustav Leonhardt, he appeared at an enthusiastically attended recital under the auspices of the North Jersey Chapter of ARS and the Chamber Music Society. Whether or not he fulfills our expectations is hard to say on one hearing, but I have to admit that the general quality of his performance was disappointing, pointing up a difference between Brügger and comparable American performers more in matters of taste than in ability.

The program began with a recorder sonata in G major by Andrew Parcham, an uninteresting 18th-century piece that was little more than a warm-up selection. Then Brügger played Corelli's *La Follia* very fast with breathtaking finger dexterity, but not without clicks and near-squawks in slurred phrases that would have sounded much better lightly tongued. Obviously, in other passages, Brügger was capable of good articulation, but he often permits the recorder to make the extraneous noises it does make between many slurred notes. His amazing athletic skill on the recorder was exciting and nothing seemed too fast or too involved for him. His execution of fast runs was dazzling. In fact, he raced through *La Follia* with such speed that it became meaningless, just an awe-inspiring display of virtuosity.

Sweet for Recorders was written in 1964 for Brügger by Louis Andriessen. Fortunately, the cute name belies the effect of the piece, which is a curious development in modern idiom of

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Brüggen's own recorder technique. Attacks are either exaggeratedly undefined or deliberately overblown. Sustained notes waver or vibrate or fade away to vary the pitch. The "Sweet" progresses to a climax where suddenly the recorder stops and a tape recorder takes over with a long whooshing hubbub of monotonous "white" noise, implying that the non-tape recorder has given its all. After this over-long taped interruption, the recorder returns to a reprise of the original sequences.

Brüggen finished the scheduled program with Handel's D-Minor recorder sonata from the Fitzwilliam collection. Here again faults in breathing and articulation detracted from Brüggen's fast and accurate fingering. He performed appropriate ornaments deftly, though not very imaginatively. The Handel, unlike the Corelli, did maintain its feeling as a musical unity—Brüggen's approach to it was sustained in mood and quality. But perhaps this is inevitable in a sonata by Handel and not so in Corelli's loosely constructed *Follia*.

Brüggen responded to appreciative applause with two encores: a group of Van Eyck's variations on Dowland's *Lachrimae*, played on a seventeenth-century silver-mounted soprano, and the final movement of a Locillet sonata for the alto.

Although the battered Hubbard and Dowd harpsichord Gustav Leonhardt used left much to be desired, his musicianly playing shone through, both in his excellent continuo to the recorder selections and in his only solo, a Louis Couperin Suite in D Minor. I should like to hear him again on a better instrument.

As for Frans Brüggen, he is undoubtedly an outstanding recorder player, but he lacks that subtle quality through which a great performer interprets a piece of music for his audience. It is mostly a matter of an initial concept of the instrument. If the recorder is held to be an inferior flute, incapable of good intonation, it can approximate the flute in a warbling fashion. This is apparently Brüggen's conception. But it may be a different kind of thing, to be valued on its own terms for "pure" tone and intimate expression. For what other reason was it used occasionally in combination with the transverse flute in baroque compositions?

At any rate, I am glad to have heard him, and congratulate the New Jersey Chapter for providing this opportunity in the New York area.

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FINANCIAL REPORT

I have prepared a statement of Income and Expenses of the American Recorder Society, Inc. for the fiscal year September 1, 1963 to August 31, 1964. As this statement is prepared on a cash basis, the gain for the period, \$1,033.17 is reflected in the balance in the Chase Manhattan Bank.

Cash Balance, September 1, 1963.....\$ 630.89
Gain for fiscal year..... 1,033.17

Cash Balance, August 31, 1964.....\$1,664.06

This bank balance was the only asset of the Society at August 31, 1964.

This statement was prepared from the books and records of your Society and from information furnished by your officers. There has been no outside verification of accounts. These statements are for management use only.

Respectfully submitted,

—D. ROBERT GOULD,
Certified Public Accountant

THE AMERICAN RECORDER SOCIETY, INC. STATEMENT OF INCOME AND EXPENSES SEPTEMBER 1, 1963 TO AUGUST 31, 1964

INCOME

General Membership Fees.....	\$6,362.37	
Magazine Advertisements	1,467.10	
Donations Received	572.00	
Goddard Summer Seminar.....	410.40	
Magazine Subscriptions	271.17	
Income from Directory.....	195.00	
Teachers' Certificates	145.00	
Interlochen Summer Seminar.....	101.61	
Donation	100.00	
Total Income		\$9,624.65

EXPENSES

Magazine Publication Expenses:		
Printing	\$3,040.79	
Editorial Expenses:		
E. Hanson	1,000.00	
S. Brailove	400.00	
Postage and Mailing.....	320.37	
Sundry	62.89	\$4,824.05
Postage and Mailing—General.....	1,193.88	
Stationery, Printing and Supplies.....	626.81	
Directory Expenses:		
Printing	\$ 416.00	
Postage and Mailing.....	75.03	
Sundry	42.50	533.53
Treasurer's Allowance—R. Weber.....		500.00
Goddard Summer Seminar.....	383.64	
Rent	300.00	
Accounting	75.00	
Typing	50.00	
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Miscellaneous	53.85	
Total Expenses		8,591.48
Gain for Period.....		\$1,033.17

It is with deepest regret that we announce the resignation of Susan Brailove from the Editorial Board of THE AMERICAN RECORDER. For fourteen issues, beginning with Volume I, Number 3, she served as Managing Editor, giving generously of her time and talent to this journal. For all her work we can only say a sincere thank you.

With this issue we welcome Eleanor Blau to the staff as Miss Brailove's successor. Again our gratitude to Miss Brailove and best wishes to Miss Blau.—Ed.

SPRING AND SUMMER EDUCATIONAL SCHEDULE

Some of the following dates are still tentative, but they are presented here to stimulate members' long-range planning.

- May 29-31 Memorial Day Weekend will witness the first ARS Eastern Seaboard Conference, meeting together with the Third Annual Hartt College Recorder Festival at West Hartford, Conn.
- July 11 Goddard College, Plainfield, Vermont, ARS Summer School.
- July 26 Midwest. ARS Summer School. Location not yet determined.
- July 31-August 13 Skidmore College, Sarasota Springs, N. Y. International Recorder School with Brügger, Krainis, Linde and Staeps; under ARS sponsorship.
- August 9 Mendocino, California. ARS Summer School, LaNoue Davenport, directing.

Corrigenda for the Anniversary Issue

With appropriate embarrassment may we point out that Alfred Mann's last two paragraphs (that should have appeared on page 14) formed a very inappropriate finale to Bernard Krainis' rebuttal (p. 15). The editor, his staff, and (we hope) the printer who made up the pages from the galleys, beg our authors' and readers' indulgence.

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