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The American Recorder

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From the Editor

The interviews that have appeared in the last several issues—with Suzanne Bloch, LaNoue Davenport, Winifred Jaeger, and Hannah Katz—were done primarily to provide source material for a projected history of the ARS and have therefore presented a somewhat one-dimensional view of their subjects. We learned nothing, for example, about Suzanne’s forty-year teaching career at Juilliard or her relationship with her father, the composer Ernest Bloch. Similarly, this issue’s interview with Bernard Krainis contains little about his years with the New York Pro Musica and doesn’t even mention his involvement with Aston Magna. It also softens some of his pronouncements on the ARS—with his good-natured acquiescence. But Bernie got to speak his mind when he received the Society’s Distinguished Achievement Award at this year’s Boston Early Music Festival. An unexpurgated transcript of his remarks will appear in the November issue.

Several readers have protested the use of plastic wrapping for the magazine. We share their concern for the environment, but to dispense with wrappers completely, as one member suggested, would mean that many copies would arrive damaged. We would switch to plain brown paper if we could, but our economical, reliable, and otherwise totally satisfactory printer, Waverly Press, does not offer that option. It has, however, begun stocking biodegradable plastic bags. The milky-looking envelope covering this issue will break down in six to twelve months.

Sigrid Nagle

An Interview with Bernard Krainis	97
--	----

Sigrid Nagle, with Marcia Blue

Learning to Ornament Handel’s Sonatas Through the Composer’s Ears, Part II	102
---	-----

David Lasocki and Eva Legêne

Tributes to Alice Mix	107
------------------------------	-----

Reports	109
----------------	-----

Book Reviews	113
---------------------	-----

Music Reviews	115
----------------------	-----

Chapter News (<i>with music insert</i>)	118
--	-----

Letters	121
----------------	-----

Board Meeting Report	124
-----------------------------	-----

The American Recorder

SIGRID NAGLE, *Editor* • JEAN SEILER, *Assistant Editor* • SUSAN KUPPLER HABER, *Art Director* • DALE HIGBEE, *Book Reviews* • JACK ASHWORTH, *Music Reviews* • COLIN STERNE, *Music* • CONSTANCE PRIMUS, *Chapter News*

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Cover: members of the Denver Chapter taking part in the April 1st play-in gathered atop Keystone Mountain, hoping to distinguish themselves as the “highest players” nationwide. Pictured are Susan Osborn, Don Shumaker, and Judy Fritz. A full report on ARS 50 celebrations around the world will appear in the November issue.

Music autography: pp. 102–06, Wendy Keaton; pp. 119–20, Jennifer Lehmann.

Picture credits: cover, Warren Blanc; p. 97, Marcia Blue; pp. 98–99, Clemens Kalischer.

Message from the President

Happy birthday, ARS. A lot has been happening; at the age of fifty, we are experiencing a rejuvenation.

What a jubilee year this has been! We have a new board, a new president, and two new appointees to the board (Ken Andresen of Northport, N.Y., who is also the new chairman of the education committee, and Peggy Monroe of Seattle). We have had a new administrative director and now a new executive director (Dr. Alan G. Moore, a graduate of Stanford's early music performance program, former executive director of the Federal Music Society, and former owner of his own music education business). We also have a new counsel, Mark Jay. He replaces Ron Cook, who is retiring after eight years of faithful service to the ARS.

We have held two board meetings, launched a capital campaign to raise \$100,000 for an endowment fund (the board has already pledged more than \$15,000), presented the Society's second

Distinguished Achievement Award (see the following page), and coordinated a Simultaneous Worldwide Birthday Play-In.

Here's to the next fifty years. May they be as exciting, demanding, and epoch-making as the first fifty!

Martha Bixler

Statement of Purpose

The American Recorder Society is the membership organization for recorder players in the U.S. and Canada—amateurs and professionals, teachers and students. Founded in 1939, the Society is celebrating a half century of service to its constituents. Membership brings many benefits. Besides this journal, the ARS publishes music, a newsletter, an education program, and a directory. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year.

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An Interview with Bernard Krainis

Sigrid Nagle

with Marcia Blue



An eloquent spokesman for those who consider the recorder a serious instrument and a loyal critic of the ARS, Bernard Krainis received the Society's Distinguished Achievement Award at the Boston Early Music Festival in June. This interview took place several months earlier in New York City.

■ *When did you begin playing recorder, and how did you get involved with the ARS?*

A month after getting out of the army, on December 28th, 1945—my twenty-first birthday—I received a Dushkin tenor from my father, who was a musician. Until the moment—until I had the thing in my hands—not only had I never seen or heard the instrument, but I had never even heard of it. It was an absolute first.

I stayed up all night and figured out the notes, and since no one told me that it was an easy instrument, I started to practice. I've kept practicing ever since. I had no thought then to be a professional.

■ *Did you play anything before that?*

I played jazz trombone in my youth, and my father tried to teach me violin several times, starting at age five, and I did piano by myself, and took one or two lessons.

Then I went off to college and became first an anthropology, then an economics, major, meanwhile continuing to practice. After one of my professors suggested that he might talk with the governor about getting me a Rhodes Scholarship, I decided that I really could not see myself as an academic. And so I came to New York and enrolled at NYU, doing music and musicology.

I went to NYU because Gustave Reese was there. I took as many of his courses as possible and did a lot of singing. I sang with the NYU chorus and



the Madrigal Singers. I took my concertina and guitar to parties and sang folksongs. I also sang with Noah Greenberg. But before I discovered Noah—and this gets directly into ARS—in 1949 I happened to tune to station WNYC and heard, all by accident, a program by the Musicians' Workshop. It was a half-hour of madrigals and two- and three-part recorder things. I was very excited. It was the first time I had ever heard anybody else play the recorder with any degree of fluency.

The group was directed by Erich Katz. I wrote to WNYC, which sent me Erich's address, and I got in touch with him. I expressed interest in playing with the Musicians' Workshop. He suggested I come to an ARS meeting and asked if I were a member of the Recorder Society. I said no. I *had* heard of the ARS, but it's such an imposing name that I thought it consisted of seasoned professional players, that I couldn't really keep up. He told me when and where the next meeting was. I walked in and there were, oh, eight or ten people sitting around very casually and unprepossessingly. One of the great culture shocks of my life was hearing them play for the first time.

Anyway, that's where I first met Erich, who was conducting the meeting. It quickly became clear that this would be a quid pro quo arrangement; that in order for me to gain entree into the Musicians' Workshop, I was expected to put in my time with the ARS. That first year or two I believe I conducted every ARS meeting—and me with absolutely no experience in conducting.

As for the Musicians' Workshop, we would pick up a recorder and play and then put down the recorder and sing. We did Renaissance things, mostly out of *Ein altes Spielbuch*. We also did contemporary music—Stravinsky's Peasant Songs, and Erich Katz's things, and one or two Hindemith pieces. We performed once or twice a year.

I was with them, I think, for two or three years. Meanwhile, being at NYU and therefore in the Village, I had heard about Noah Greenberg's amateur group that met on Tuesday evenings. And since I had Tuesdays free—I was singing three or four other nights—I went up and became part of that. And that, of course, leads into the story of the New York Pro Musica, which Noah and I founded in 1953 or 54.

■ *How long were you with Pro Musica?*
Six years.

■ *Were you concerned about authenticity in performance in those days?*

No. Nobody was. That accounts for the fact that Pro Musica's performances were so joyous and spirited and musical and full-blooded. Every note meant something personally. Just go back and listen to those old recordings.

■ *Did you do any research on the music you played?*

Noah did some. He'd go to the library, but most of the stuff he found was already printed in scholarly editions and the like. We didn't dig out anything from musty old whatchamacallits.

We were not interested in performance practice. We did this music because it was beautiful and it moved us, and we wanted to move the audience. We were professionals. We weren't concerned about doing it the way somebody else did it a thousand years ago. Ridiculous! That's not the point of a performance. These people were musicians, not musicologists. And they were rousing. Authenticity came later. To the detriment of performance.

I was always interested in ornamentation, and so when I played a Baroque piece, I would do a big thing with the second movement—simply because I felt that the music was incomplete without it.

■ *When did you become a disciple of Quantz?*

That wasn't until the early 1970s.

At the International Recorder School I ran in Saratoga in 1965 and 1966, both Brüggén and Linde invoked Quantz all the time. It was very intimidating, because I'd never read it. Then I did read it, and it sort of lay back there smoldering for a while. I remember my student at that time, Danny Waitzman, telling me about diddle, about unslurred slurs and all that stuff, and I said, "Oh, come on, Danny. Let's be serious."

But then I looked at chapter 6 of *On Playing the Flute*, and I looked at it, and I started trying it out. I tried to work myself into Quantz's world and see what was going on. I ended up rediscovering for myself the tongue as the expressive element in wind playing. It was a revelation. For a wind player, the most impor-



The original New York Pro Musica rehearses. Bernard Krainis is seated at left.



Bernard Krainis and Noah Greenberg.

tant thing about historical playing is that it was a matter of tonguing.

Again, as on the recorder, I was completely self-taught. There was no model. Everyone was talking about tonguing, but even Brüggén and Linde were not doing with the tongue what they should have been doing. I'm not advocating that anyone slavishly imitate Quantz. Quantz was simply saying, "Okay, here's the world of the tongue. It's the tongue that gives every player his or her individuality." What he didn't quite say in so many words was that every player develops his own language and inflection. Scott Reiss, for example, has a few tricks up his sleeve, and I have a few up mine.

The price of autodidacticism is time. It takes a long time to teach yourself something. It's one step forward and a half a step backward. It wasn't until maybe 1980 that I really felt I had a good, firm, confident grasp of tonguing, and I could do it and talk about it.

■ *Let's go back and talk a bit about the early days of recorder playing in this country. Did you know Suzanne Bloch then?*

Yes. I heard at least one of her concerts. And I remember visiting her and her husband, Paul Smith, and the three of us playing together. She wasn't much of a recorder player, but she was the first one to say so. I found that disarming and charming. I've always liked her.

■ *Did you have any connection with Alfred Mann?*

As a matter of fact, we did the Fourth Brandenburg in Town Hall. I played second, Alfred played first.

Alfred had studied with Hindemith in the old country, and he'd studied recorder seriously. He played accurately, and he had great poise. He was the only presentable recorder soloist at that time. At one point I even thought about taking lessons from him, but \$20 a month was an awful lot of money in those days.

I remember the time I did a concert at Rutgers, where he taught. Mel Kaplan, who had arranged it, introduced me as the world's greatest recorder player. Suddenly someone in the audience leaped up and said "No, he's not the greatest. Alfred Mann is the greatest." It was Alfred Mann's wife. Then Mel, who is nothing if not smooth, retrieved the moment by saying, "Well, it's like Heifetz

and Francescatti. You know, who can compare them?"

■ *With your interest in professional players and groups, why did you stay involved with the ARS for so long?*

I didn't. I've cycled hot and cold with the ARS over the years.

■ *Why don't we talk about your various involvements. What do you recall of the late 1940s and early 1950s?*

Let's see. I remember that our meetings were at the Nathan Straus Branch Library. Drusilla Evans and Lucinda Ballard did the footwork and the mailings. But the big figure then was Isabel Benedict, a wonderful old lady who took on the bulk of the administrative responsibilities. The three of them really held the thing together.

■ *Besides conducting meetings, what did you do?*

Somewhere around 1950 I decided we needed a newsletter. I did most of the writing for twelve or so issues—it was a quarterly. Also, I helped set up the ARS Editions and edited a few of them—once in a while I still get royalty statements saying they sold sixty or so copies of something or other.

Then in 1953 I sort of eased out of the ARS because I was doing other things, mainly Pro Musica. I returned to active membership during the Cook Glassgold reign, about 1959 or 1960. Cook was a demon. He was well organized and clear thinking. He really whipped the ARS into shape administratively.

I served as ARS president from 1961 to 1963. I also directed the first recorder summer workshop in 1961, a week or so before Interlochen. I'd recently gotten my place in Great Barrington, which had an immense barn, space to burn. I gathered together Morris and Joel Newman, Friedrich von Huene, Arnie Grayson—the first time Arnie had ever taught outside Coconut Grove. We really invented the summer workshop format. About fifty students came.

There was a disappointing response the second year, so I discontinued it. I'm not sure when the affiliation with Goddard began, but I directed that in 1963 and 1964. The following two years I organized the International Recorder School at Saratoga, which I've already mentioned. That was of course built

around Linde and Brüggén. And Staeps—a very imaginative and creative teacher, and a good composer. We had a hundred people the first year and more than a hundred the second. Many American recorder figures were there as sort of secondary faculty. They came gratis in exchange for taking a consort. I tried to involve everybody because I thought it was important for them to have the experience. It did sort of lift things to a new level.

■ *What came next? Probably it was your proposal to turn the ARS into a school, with you as program director, and featuring travelling workshops by experienced professionals—and a substantial increase in dues.*

Yes, my old hobbyhorse about the ARS transforming itself from a passive organization into one that would actively address the scarcity of serious teachers, good teachers, in this country. I convinced the board that this was the direction the ARS should take, and they were ready to do it. But I insisted on a referendum.

I remember that when the votes were counted, I called Howard Mayer Brown, who was then president, from O'Hare airport while I was on tour in Chicago. He was dumbfounded. He said, "They're overwhelmingly against it. But the fervor! The language! The temper!" He didn't recognize the membership from the letters he got. People acted as if someone were trying to take over their thing. I was disappointed, but I really wasn't surprised. I tried to calm Howard down. But I think it shook him, and it shook him out of the ARS.

■ *And shook you out as well.*

Yes. My second shakeout.

■ *Your final involvement was in the 1970s.*

I was teaching at Columbia, and Andy Acs was one of my students. We got to talking about reviving the ARS, which wasn't doing much at that point—what its mission should be, how it should be structured. I was also teaching at Smith, and I thought to use the Smith departmental structure as a sort of model—again, to make the ARS into a music teaching organization. It would be a sort of musical correspondence school, a national resource for people who wanted

to play better. The mission of the ARS should be to help people be serious about playing. To help people who want to play learn to play better.

But again I got the message, this time from the de facto organizing committee, that people felt I was trying to take over. Take over what? There was nothing there. Anyway, and I bowed out again, I guess for the last time.

■ *Was there ever a point when you said to yourself about the ARS, "This is great! This is what it should be like?"*

In the early 1960s, during the Cook Glassgold period, I think we all felt that the ARS was doing what it should be doing. Those were the good times, the halcyon years, when we seemed to be adding a new chapter every month. It wasn't until thereafter that I had my, you know, subversive revisionist thoughts.

■ *Is there any role for you now?*

I keep telling myself that as soon as I get my present place under control, I'm going to write a book. Get a computer, learn how to use it, and write *On Playing the Recorder*.

■ *Great! Writing is good exercise. Keeps the brain cells working.*

Well, it keeps them from disappearing too quickly.

■ *You don't perform any longer.*

No. It got to the point where my memory was gone and my concentration was gone, and therefore my confidence was gone. Playing was just all about fear. That's no fun, worrying about wrong notes.

■ *Do you still teach?*

I have one or two private students.

■ *You do appear at workshops occasionally.*

Yes, though I'm always frustrated by them. You have to cram so much into one week that the situation is pedagogically hopeless. One simply cannot absorb it. Learning an instrument is a slow accumulation. You learn one little thing, and then you practice that. And then you learn another little thing. Years later, you've got something solid. It takes two years of private teaching for a student really to understand what I'm trying to

do in the way of articulation and phrasing.

■ *Do you find that more people are taking the recorder seriously these days?*

Yes, and the playing has gotten better. People are involved at a much higher level. But with a group of fifty or a hundred, you still have to explain to half of them how to hold the instrument, how to blow it, and how to tongue it. I mean, you can't do anything until you do that. Echhhh!

The whole idea of "recreational playing" is an affront. It avoids the fact that music is one of the great art forms, one of the great expressions of the human imagination and spirit and soul.

■ *Do you feel the ARS is doing a better job than it used to in performing what you consider its mission?*

I don't know. It's not easy. We still don't have a pedagogy at hand. Music teaching is based on individual instruction, for the most part. Nobody has ever applied Suzuki to the recorder. Even if you did, Suzuki is for beginners. What happens when you get beyond that level? And where are the institutionalized levels of teachers, such as you have with other instruments?

And the ARS still does not induce seriousness or satisfy people who are serious, in my experience.

The underlying problem is that it's too inexpensive to be a recorder player. You don't have to invest enough. The entrance fee is too low. People have only contempt for something that's that cheap.

For a while, I was a fairly serious model railroader. I can tell you that model railroaders are *much* more serious than recorder players. They spend more time at it. Why? Because it costs more to be a model railroader.

Like all teachers, like all musicians, I've given my professional services away at times and done things gratis. With few exceptions, I find that the things you give away are valueless. The one who pays sixty bucks a lesson practices. The one who gets it for free doesn't practice. You get something for nothing, that's what it's worth to you.

The recorder is considered an easy instrument, a cheap instrument. Well, it isn't either—it's not easy and it's not cheap.

■ *We need you around to keep saying that, Bernie, because it's true. Thank you very much.*

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Learning to Ornament Handel's Sonatas Through the Composer's Ears

Part II: Essential Graces, Free Ornamentation, and Contemporaneous Examples¹

David Lasocki and Eva Legêne

Musical score for Example 1, consisting of three staves. The top staff is a single melodic line with several trills marked 'tr'. The middle staff is a more complex melodic line with many trills and ornaments, some marked 'tr' and others with a wavy line. The bottom staff is a bass line with some trills and ornaments. The key signature has one flat (B-flat) and the time signature is common time (C).

Example 1. *Air con Variazioni* from *Suite in D minor*, HWV 428; top line from Variation 2, second and third lines from *Air*, *mm.* 1–4.

Musical score for Example 2, consisting of three staves. The top staff is a single melodic line with several trills marked 'tr'. The middle staff is a more complex melodic line with many trills and ornaments, some marked 'tr' and others with a wavy line. The bottom staff is a bass line with some trills and ornaments. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The tempo marking 'Largo' is at the beginning.

Example 2. Giovanni Bononcini, *Sonata No. 1 in F major*, first movement, from *Divertimenti da Camera* (London, 1722); top line from version for harpsichord, second and third lines from version for violin or alto recorder and basso continuo, *mm.* 1–3.

In part I of this article (February), we announced our aim of showing you how to learn to ornament Handel's sonatas, as far as can be discovered from surviving sources, in the manner that he employed. We began with rhetoric, discussing how Handel, according to the theory of the time, would have set about composing a piece of music on a given text, and how the compositional technique used in his instrumental music was influenced by that used in his vocal music. Then we looked at variation technique in Handel's music, and finally we considered what lessons could be learned for ornamentation from his reuse of musical material in other contexts. In the present article we study essential graces and some examples of free ornamentation in Handel's works. Part III will conclude our brief overview of free ornamentation and examine contemporaneous examples of ornamentation that have been held up—inappropriately, we believe—as models by modern performers.

Essential graces

By "essential graces" we mean fixed ornaments such as trills, mordents, and appoggiaturas. As their name suggests, essential graces should be used whenever a piece of music is ornamented. Quantz, for example, wrote that "the utility and necessity of these graces in a plain and unadorned melody is self-evident."² Yet, as James S. and Martin V. Hall have remarked, "Handel's vocal scores are almost devoid of graces other than an occasional trill or an appoggiatura . . . The scarcity of these added graces suggests that Handel either trusted his best singers, such as Signora Cuzzoni and Senesino, to invent them where

needed, or that he instructed them himself in the execution of the songs.”³ Moreover, this absence of graces holds true for his ornamented texts as well as his plain ones. In three arias from the opera *Ottone*, HWV 15 (1722), for which he wrote out some ornamentation for a particular performance, Handel indicated no trills and only one slide.⁴ The Halls’ position that Handel’s singers did add such graces is supported by Dr. Charles Burney’s reports on Handel’s two principal female singers of the 1720s. Of Francesca Cuzzoni he wrote: “In a cantabile air, though the notes she added were few, she never lost a favourable opportunity of enriching the cantilena with all the refinements and embellishments of the time. Her shake was perfect. . . .”⁵ Of Faustina Bordoni: “Her beats and trills were strong and rapid.”⁶

For harpsichord, on the other hand, Handel could write florid lines full of essential graces. The Air con Variazioni from his Suite in D minor, HWV 428 (c. 1717–20), begins with an ornamented melody (Example 1, second line) based on the plain melody that appears in Variation 2 (top line).⁷ Notice the numerous short trills and mordents as well as the slide and tiratas (rapid scales) and the cantabile connection of all the ornaments.

One would, of course, expect a harpsichord piece to contain more graces than one for voice or a woodwind instrument, since the use of graces compensated for the relative lack of sustaining power of the plucked string. Instructive examples in this respect are the *Divertimenti da camera* by Giovanni Bononcini, Handel’s operatic rival, published in London in 1722 in two different versions, one for violin or alto recorder and basso con-



Example 3. “Parmi che giunta in porto” from opera *Radamisto*, HWV 12 (1728 revival).



Example 4. “Forse ch’un giorno” from cantata *Arresta il passo*, HWV 83 (1708), mm. 23–25, 27–29.

tinuo, the other “translated for the harpsichord.”⁸ Example 2 brings together the opening of both versions of one of the slow movements from this set. The version for violin or recorder has a melody line as plain as that in many slow movements from Handel’s sonatas (although the quality of the musical invention is far inferior); the “translation” for harpsichord is filled out with trills, mordents, appoggiaturas, and slides.

If, as we suspect, harpsichord ornamentation contained far more essential graces than that for melody instruments, we can still gain some insight into places where we might use such graces in Handel’s woodwind sonatas by studying his ornamented harpsichord movements. As an exercise, look up the complete movement from Example 1, play through it on a soprano recorder or other C instrument, then modify the ornamentation to suit your instrument and your own taste.

Similar examples in other harpsichord suites of Handel’s are well worth exploring.

In addition, as we explored in part I, one can learn a great deal about Handel’s attitude to instrumental music through a study of his vocal music. The Halls cite one exception to the rule that the composer seldom wrote out essential graces for singers. For the 1728 revival of *Radamisto*, he wrote an additional aria for Faustina called “Parmi che giunta in porto.” Here, presumably bearing in mind Faustina’s ability to sing strong, rapid trills, Handel wrote out trills with turns on several repeated notes for the syllable “ter” of the word “contento” (content) (see Example 3). Here the trills perhaps represent the cooing of contented doves. We have also noted that he set repeated trills on the word “trembling” in the aria “Sweet Accents All Your Numbers Grace” from the cantata *Look Down*,

a

b

Example 5. "Bella gloria in campo armato" from cantata *Solitudini care, amata libertà*, HWV 163 (c. 1710–11), (a) mm. 77–80, (b) mm. 127–31.

Example 6. "Il dolce foco mio" from cantata *Allor ch'io dissi addio*, HWV 80 (1707–09), mm. 3–5.

a

b

Example 7. (a) *Adagio* from cantata *Ah! crudel, nel pianto mio*, HWV 78 (1708), *Violins I and II*, mm. 29–31; (b) "Già nel seno comincia" from cantata *Oh Numi eterni!* HWV 145 (1706–07), mm. 10–12.

Harmonious Saint, HWV 124 (c. 1736).

We have made a survey of Handel's cantatas, taking note of the relatively small number of ornaments found there. The essential graces fall into the following categories: trills (almost always short trills or inverted mordents [*Pralltriller*]), appoggiaturas, turns, slides, and tiratas.

In an ascending scalar passage, of the kind that also occurs in his sonatas (see, e.g., the second movement of the C major sonata, HWV 365), Handel varies the ornamental pattern from note to note, not always relying on trills. In Example 4, where the syllable "mar" of the word "formarti" (formed) is set first to a seven-beat phrase and then to an eleven-beat phrase, he writes a trill with turn, the same figure without a trill sign, a dotted note ending with a slide, and three different neighbor-tone figures.

Handel writes out inverted mordents with strong rhetorical effect in Example 5, first on isolated beats (5a) to the word "trionfar" (triumph), then on every beat (5b) to the word "guerra" (war).

The only example we found of appoggiaturas—a series of passing appoggiaturas in descending dotted figures—was given in Example 5 of part I of this article.

Written-out turns are also rare. For two instances, see Example 8 below (mm. 4–5), in which the turning figures return ornamented in many different ways.

The slide in short-short-long rhythm, a characteristic Handelian ornament, is found singly in many places. Example 6 shows a charming pair of phrases built from slides (six ascending, one descending) and notes with trills.

Handel used the tirata—so abused in modern performances—sparingly and always with unique rhythmical twists. There are three types: straight, wave-like, and turning. Example 7a, taken from an instrumental interlude in a cantata, illustrates the second type: a down-up pattern that accelerates then decelerates, ending with an implied turned trill. In Example 7b, on the word "furore" (fury) a turning pattern moves into a scale and ends with a sudden slowing of the rhythm.

As an exercise, work out the basic intervals of Handel's tiratas in Example 7, then fill out each interval with the appropriate type of tirata in even note-values. Notice the difference in result

from Handel's. Then invent tiratas using more rhythmic and melodic flexibility.

Free ornamentation

"Free ornamentation" consists of a mixture of the essential graces with other, freer material based on the melody and harmony.⁹ As Quantz said, "Almost no one who devotes himself to the study of music . . . is content to perform only the essential graces; the majority feel moved to invent variations or extempore embellishments. In itself this inclination is not to be condemned, but it cannot be realized without an understanding of composition, or, at least, of thorough-bass."¹⁰ In other words, adding essential graces requires little knowledge of composition, and in particular of harmony, whereas free ornamentation does require such knowledge. Under "composition" we also want to draw particular attention to an aspect that is not considered enough in connection with ornamentation: rhythm.

Example 8 shows a florid example of Handel's free ornamentation, the A section of the da capo aria "Siete rose rugiadosa" from the cantata of the same name, HWV 162 (c. 1711-12). (The text means: "You are dewy roses, beautiful lips of my beloved." We have beamed the smaller note-values in order to make them easier to comprehend.) We regard this aria as the best example of Handel's vocal free ornamentation, since it is a polished composition. Notice how short the text is and also how Handel finds four different ways to set the same line. The rhythms are more complicated and more intricate than those we usually see written down.¹¹ To the Baroque composer, with his rhetorical approach to composition, certain rhythms were associated with affects, and rhythm was anything but arbitrary.¹² We would also like to draw attention to Handel's elegant and delightful use of slurs in this aria. (Many Baroque writers describe the slur itself as an ornament.) As an exercise, work out the melodic skeleton of this aria, then reornament it in the spirit of Handel's original.

Several of Handel's cantatas contain bursts of written-out free ornamentation that are delightful in their melodic and rhythmic unpredictability (see Example 9, on the syllable "la" of "lasci," leave). We have noticed that in his cantatas Handel often writes an ornamental flourish just

Example 8. "Siete rose rugiadosa" from cantata of same name, HWV 162 (c. 1711-12), mm. 1-13.



Example 9. "Ah! crudele" from cantata *Dietro l'orme fugaci*, HWV 105 (1707), mm. 3-7.



Example 10. "Col partir la bella" from cantata *Ah! che pur troppo è vero*, HWV 77 (c. 1707), mm. 24-25.

before a cadence. Example 10 shows a florid case that once again demonstrates the composer's intricate rhythms.

(The concluding installment will appear in the November issue.)

David Lasocki, a music librarian at Indiana University, writes about woodwind instruments, their history, repertoire, and

performance practices. Eva Legêne teaches recorder and early music in the Early Music Institute of the School of Music at Indiana University.

Notes

¹David Lasocki would like to thank his colleagues in the Music Library, Indiana University, especially David Fenske, for their research support.

²*Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752); trans. Edward R. Reilly as

On Playing the Flute, 2nd ed. (New York: Schirmer Books, 1986), 98.

³"Handel's Graces," *Händel-Jahrbuch* 1957: 27.

⁴See G.F. Handel, *Three Ornamented Arias*, ed. Winton Dean (London: Oxford University Press, 1976). The arias in question are "Affanni del pensier," "Alla fama," and "Benchè mi sia crudele." Dean argues that the ornamentation was probably written for the performances of the opera in 1727, a date consistent with the paper and handwriting. The three arias are also transcribed in Hellmuth Christian Wolff, *Original Vocal Improvisations from the 16th-18th Centuries*, trans. A.C. Howie (Cologne: Arno Volk Verlag, 1972), 109-32, where the editor (p. 9) mistakenly transforms the suggestion of the Halls ("Handel's Graces," 34) that the ornamentation was written for the alto castrato Gaetano Guadagni around 1751, into the statement that it was written by Guadagni at that time.

⁵*A General History of Music from the Earliest Ages to the Present Period* (1789) (London, 1776-1789; reprint, New York: Harcourt, Brace, 1935, 2 vols.), II, 736-37.

⁶*General History of Music*, II, 738.

⁷It is also the theme of an earlier set of harpsichord variations, HWV 449 (c. 1705).


⁸*Divertimenti da Camera pel Violino, o Flauto* (London: Venduto alle Buteghe di Musicha, 1722); *Divertimenti da Camera Traddotti pel Cembalo da Quelli Composti pel Violono, o Flauto* (London: Sold only at Mrs. Corticelle's House, 1722).

⁹For an excellent overview of this subject, see the chapter "Free Ornamentation of the Italo-German School 1700-1775" in Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music With Special Emphasis on J.S. Bach* (Princeton: Princeton University Press, 1978), 553-73.

¹⁰*On Playing the Flute*, 136.

¹¹A notable exception is the first movement of Francesco Barsanti's Sonata in C major for alto recorder and basso continuo (London: printed for the author and sold by Mr. Bressan, 1724; Walsh & Hare, 1727), which demonstrates considerable rhythmic complexity and variety and an idiosyncratic use of slurs.

¹²See, for example, the section "Rhythmopoeia and Emotion" in George Houle, *Meter in Music, 1600-1800: Performance, Perception, and Notation* (Bloomington: Indiana University Press, 1987), 71-73.



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Alice Mix, 1918–1989

What a wonderful woman was Alice Mix! She “had it all”—a successful, handsome husband, two lovely daughters, a beautiful home, and a rewarding career. And yet in the more than thirty years I knew her, it never occurred to me to envy her; she was such a giving and caring person that I felt drawn into her orbit, almost as a member of the family. She was always a loyal friend, and so involved with everyone she knew that it was impossible not to love her.

Ted Mix was one of the first importers and distributors of recorders in this country. A son of professional musicians, he discovered the instrument on a holiday to Europe in the summer of 1938, when it was almost unknown here. He bought himself some Adler recorders and German instruction books and decided he must learn to play. In 1939 he opened his first retail store on West 57th Street in New York City, and some of the earliest meetings of the American Recorder Society were held there.

Alice Schwab came to work at Magnamusic in 1940. She soon made herself so indispensable to the fledgling business that she found herself married to the owner in 1941, and she was his righthand woman until Ted died in 1979. Alice sold instruments and music, did billing and correspondence, travelled with Ted to Europe and all over the United States, looked after the store when she could not be with him on his trips, helped with the enormous move to Sharon, Connecticut, and was certainly an inspiration to him all those years. She was also a marvelous hostess; the Mixes must have entertained everyone in the early music business at one time or another on their gorgeous Sharon estate.

The Mixes were also very much involved in what I believe must have been the very first “recorder seminar” in the United States, held at an inn in Lakeville, Connecticut on two consecutive week-



ends in the late 1950s. They arranged for the accommodation of faculty and students, the teaching rooms, and the meals, and they wine and dined the whole group after the closing faculty concerts. The only thing they did *not* do was interfere with the teaching program, which was run by LaNoue Davenport.

After Ted's death Alice managed the business with her daughter Madeline. They did a wonderful job, but I'm afraid


that life was not kind to Alice in recent years. She suffered from a number of illnesses, and I think she was often in pain, but she always presented a brave and cheerful face to the world. Her goodness as a person and her generous nature were evident to the end of her life. Typical of her generosity was the time she spent helping members of the ARS education committee in the tedious job of checking what was and what wasn't in print among the publications selected for the ARS Study Guide. She did this numerous times.

Two memories I have of Alice are characteristic. In the first, she and Ted are delivering a Neupert harpsichord to my little walkup apartment on East 68th Street in Manhattan sometime in the early 1960s. Until that moment I had been thinking about moving, but somehow knowing that those two stalwarts had carried that heavy beast up *four flights* with such good cheer made me feel guilty to be even thinking about it. So I stayed, and the new addition made the house seem more like a home.

In my second, and last, memory of her, Alice is busy planning the purchase of a “one-handed” recorder for a friend who has been disabled by a stroke. It was so like her not only to be ready and eager to arrange for the importation of this very expensive instrument, but also to want to make a large financial contribution herself. Generous Alice! Her family and friends must mourn her passing. The early music community will miss her terribly. But it was wonderful to have known her. And it is a joy to learn that Madeline will continue to run Magnamusic in the same spirit as her parents have these many years.

Martha Bixler

The ARS is fortunate to have a long-standing relationship with a number of music businesses. Chief among these is


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Magnamusic. In the seven years I worked for the Society, I knew that information on publishers or help in promotion was just a phone call away. The folks at Magnamusic were never too busy to help out.

Each year the ARS mails brochures to music stores for distribution to their customers. If this annual project slipped my mind, I was sure to receive a call from Mrs. Mix alerting me that she had run out of brochures. Magnamusic also mailed ARS brochures (at their expense) to all of the music stores with whom they do business, accompanied by a letter from Mrs. Mix asking them to display the brochures. A number of these stores began to write us for more brochures!

It is comforting to know that Madeline plans to carry on the Magnamusic tradition for her mother, assuring the Society of a good and trusted friend.

Waddy Thompson

With fond memories of a very lovely lady. We miss her!

*Sonya, Gerry, Bill,
and Lauren Burakoff*

Alice Mix has been a very good friend. She and Ted provided some unforgettable vacation days for our family on the island of Naushon, where they had rented a large house—a rare treat when you bring five children. We sailed, hiked, swam, and played games, fortified by good food and drink, marvelling that their paradise was shared with us. We are grateful to have known Alice and treasure her memory.

Friedrich and Ingeborg von Huene

Alice Mix became a good friend around the time we started the Boston Early Music Festival, and she was a strong and creative supporter from the Festival's first day. Alice had an impeccable sense of the marketplace: when to act and when to be still; when to be a tough competitor and when to relax, even as others trumpeted away. She was smart, she was quick, and she had style. It seemed that Alice realized long ago that much of what troubles us is trivial and hardly worth a fuss—even illness can be looked in the eye and stared down.

These qualities, and her great warmth and unfailing good cheer, made Alice one of our favorites. We miss her.

*Scott Martin Kosofsky
& M. Sue Ladr*



Left to right, Paul Hindemith (cornetto), unidentified, Harald Genzmer (crumhorn), Shimofusa (first name unknown; bass recorder), Bernhard Heiden (soprano recorder in A), unidentified, at the Berlin Hochschule für Musik in 1932. From the collection of Emil Seiler (who probably took the photograph).

The third recorder age of Bernhard Heiden

The numerous works for solo recorder and orchestra from the Baroque period are staples of the instrument's repertory. In the twentieth century, the medium has attracted less attention. Of the eleven such works listed in Eve O'Kelly's catalog, only Arnold Cooke's *Concerto* (1957), Rudolf Kelterborn's *Scènes fugitives* (1961), and Kazimierz Serocki's *Concerto alla cadenza* (1974) could be described as well known. Recently Bernhard Heiden has written an engaging and well-crafted concerto for recorder and chamber orchestra that, in my opinion, adds to this repertory a work that deserves to be given a wider hearing.*

Heiden was born in Frankfurt, Germany in 1910. As a child he studied piano, violin, and clarinet as well as con-

ducting, music theory, and composition. From 1929–33 he was a student at the Berlin Hochschule für Musik, where, among other things, he took composition lessons with Paul Hindemith. Then he briefly became clarinetist in the Kulturbund-Orchester in Berlin, before emigrating to the United States in 1935. Heiden at first taught at the Art Center Music School in Detroit and conducted the Detroit Chamber Orchestra. From 1943 to 1945, he was an assistant band director in the U.S. Army. Then, seeking further qualifications in order to obtain a university post, he studied musicology under Donald Jay Grout at Cornell University, receiving his M.A. in 1946. That same year Heiden was appointed to the faculty at Indiana University, where he taught theory and composition, eventually as chairman of the

composition department, until his retirement in 1981; he now holds the rank of professor emeritus.

Heiden has been involved with the recorder during three periods of his life. As a student in Berlin, he worked under Hindemith at a time when that influential composer was beginning his important investigations of the theory and practice of early music. Hindemith had his composition students learn to play as many instruments as possible. Heiden recalls that Hindemith would say, for example, "Here is a horn. Go next door and practice." No further instructions." Hindemith's studio was hidden away in the basement of the Hochschule, in an adjoining pair of rooms formerly occupied by the janitor. "In the first room he taught, and in the second room people learned to play various instruments. Almost ungodly sounds came out of that room. As soon as you knew a little about the instrument, you had to write a piece involving whatever you could play. Then we had something called a Rogues Orchestra, which combined the students who had learned to get by on these instruments."

The recorder was one of the instruments Heiden picked up. "I was a clarinetist, so learning the recorder was no problem for me." Did he write any recorder music then? "All our counterpoint exercises were for specific instruments or voice, so I'm sure I must have written for the recorder. But at that time I wasn't much interested in the instrument, except that I bought one." He still has the recorder in question, a soprano in A made by G.W. Moritz of Berlin.

Despite his avowed lack of interest, Heiden took part in an important recorder occasion: the first broadcast performance of Hindemith's *Trio for Recorders*. As is well known, the *Trio* was written in 1932 for the Plöner Musiktag—a music school in northern Germany that invited the composer for a few days, to compose and then perform the music on the spot. The *Trio* was not written for



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the children but for himself and a couple of friends whom he took along as copyists. Heiden joined Hindemith and, he believes, Harald Genzmer in the radio performance, the same year or the next. "Certainly not after '33, the year Hitler came to power, when I was not welcome any more at official functions."

Heiden became involved with the recorder again at Camp Treetops, a summer camp for children in Lake Placid, New York, from 1947-53 and again from 1955-60. Marlene Langosch writes that about eighty children, "ranging from nine to thirteen years of age, came primarily to participate in [various] outdoor activities. . . . Music was secondary, but during rainy seasons it flourished." The members of Heiden's "orchestra" had little or no instrumental training. It was "composed of recorders—the most popular instrument, a few violins and sometimes cello, a few flutes, clarinets and saxophones, and children's drums, cymbals and bells—an assemblage which naturally necessitated Heiden's arranging and composing. There were two or three concerts a summer; rehearsals and lessons were freely scheduled." Of the music he wrote for the Camp Treetops children, Heiden published only an arrangement of some American folksongs for two and three recorders. The rest he tucked away in a drawer.** The camp was featured in a prize-winning book of photographs by Barbara Morgan, *Summer's Children*.

During the same years, Heiden organized early music performances at Indiana University, the first ever given on the campus. They grew out of his survey course of music before 1750 and were influenced by the performances of Hindemith's Yale University Collegium Musicum that he had heard a few times. Heiden recalls that he made use of recorders in the IU Collegium Musicum, "but I didn't play—I conducted."

"So that," he says, "was my involvement with the instrument until Eva appeared." Heiden's Recorder Concerto (1987) was written for Eva Legêne and the Minneapolis Chamber Symphony, conducted by Jay Fishman, who premiered it in August 1988. Heiden says that Fishman asked him to write something for his orchestra at about the same time that Legêne approached him about a recorder piece for her, so he made both customers happy. Legêne gave a second

performance with the Indiana University Chamber Orchestra, conducted by Bryan Balkwill, on 5 March 1989. The concerto is scored for two oboes, bassoon, two horns, and strings—the instrumentation of the Minneapolis Chamber Symphony, with the exception of a flute, which Heiden omitted as he believed it would be too close to the recorder in timbre.

The work is in four movements, the first of which (*Allegro*) is neoclassical in style. The second (*Andante vivace*) is a double set of variations, alternating sections for orchestra alone with sections where the recorder joins in. The third (*Ostinato: Presto, poco agitato, ma sempre pianissimo*) has an ostinato figure in which the recorder has six pitches of the chromatic scale, the orchestra the remaining six. During the course of the movement, the ostinato is transposed to all twelve pitch levels. The fourth movement (*Allegro moderato*) is "a sort of minuet," as the composer puts it, in which the recorder has a cadenza based on material from the movement.

When Heiden came to write the concerto, did his experience with the recorder in its early music context have any bearing on the composition? "I think it has to influence you. I know Eva can play anything, but instrumentally, and also stylistically, there are certain limitations. The recorder concerto is a little different from other music I've written. I've never written any music that isn't tonal, but the concerto is a shade less chromatic and more triadic." What about the forms? "Well, variations I've written all my life—ostinatos too. But the forms are clearer than in some other pieces of mine. Early music has perhaps its greatest influence on the fourth movement." Some of the recorder figuration in that movement is quite Baroque, reminiscent of Telemann's *A minor suite*. "They are typically Baroque figurations," he concedes, "but these are the things that go on a recorder. I've never tried to avoid things that have been found to work well through constant use. In any case such figurations and phrasings are familiar to me through my background as a wind player."

Supposing he had been asked to write a piece for the flute rather than the recorder, how would it have differed? "The dynamic range on which you can depend with other instruments, such as

the flute, plays a minor role in recorder writing. So you are really thrown back on melodic development and rhythm, not dynamics or color." One of the remarkable features of this concerto is the range of orchestral color he opposes to the recorder. "Well, that's it. In the third movement, for example, I established two levels of color in the ostinato, one from the recorder and the other from the orchestra. In the second movement the strings have the aggressive role—a quality the recorder doesn't possess."

The first movement is written for the soprano recorder, the second for alto, the third for tenor, and the fourth for soprano again. Was the reason for this switching of sizes of recorder to get more tonal variety? "Yes, certainly. I think there's a limit to how long you can listen to the soprano. Yet I put that defect to good use by bringing the instrument back in the last movement. After the increasingly low tessitura in the first three movements, the re-entry of the soprano comes as a shock, especially as I emphasize it by writing in the high range. You hear the instrument differently from in the first movement." What about his use of the other sizes? "I think of the alto as the warmest of the recorders—I mean, it has the most complete tone—which I why I used it for the slow movement. I was afraid of using the tenor, but it worked very well with the muted strings."

Did he have to rewrite any of the recorder part in performance? "Yes, Eva had some suggestions. I took out all the high C-sharps for the soprano and we took a low D up an octave." Hadn't Eva also changed some of the slurring in her part? "I think that's fine," he replies. "Any soloist will change articulations—string players do it constantly. I think as a composer you have to write a phrasing that is performable. But if the performer comes up and says, 'I know what you want but I can produce the same effect better if I change an articulation,' that's fine with me. I rarely mark such a change in my score, because somebody else might come along with a different idea." Although he is flexible about articulations, he does feel it is important for the composer to write phrasings. "If one were to write only articulations, the performer might miss the phrase."

It is in fact Heiden's sense of phrasing that drew Legéne to his music. She remarks that when she first heard his

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horn sonata, "I thought that was perfect writing for a wind instrument. He knows winds so well that all the phrasings are wonderfully natural. That's why I asked him to write a recorder piece for me."

The score and parts of Bernhard Heiden's Recorder Concerto are available on rental from MMB Music, Inc., 10370 Page Industrial Boulevard, St. Louis, Mo. 63132 (314-427-5660). MMB hope to publish a piano reduction for sale within the next year. I understand that if there were sufficient consumer demand, they would consider publishing a full score.

David Lasocki

*This report is based partly on an interview I held with Bernhard Heiden at his house in Bloomington, Indiana, on 5 April 1989; Eva Legène was also present. I would like to thank Professors Heiden and Legène for their help in its preparation; Johann Buis for allowing me to attend a further enlightening interview that he held with Professor Heiden; and my colleagues in the Indiana University Music Library, especially David Fenske, for their research support.

**Langosch's thematic catalog of Heiden's works (*The Instrumental Chamber Music of Bernhard Heiden*, 243-54) lists Piece for recorder, tuba, and piano (1952), and the following works for children's orchestra: March and Waltz (n.d.), Polka (n.d.), Moderato Overture (n.d.), Prelude (n.d.), No Name No. 1 (n.d.), No Name No. 2 (n.d.), Dialogue (n.d.), Two Movements (1958), and Concerto: Five Movements (1959).

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A Dutch recorder festival

From 4 to 7 May the Academic Building in Cathedral Square, Utrecht was the venue for competitions for amateur recorder players—soloists and ensembles—organized by SONBU (Stichting Open Nederlandse Blokfluitdagen). The first of these festivals, held in 1986, attracted more than a hundred entries; this year there was a limit of ninety. Two juries were fully occupied listening to the

first round, selecting the semi-finalists to be heard by the combined panels. The members of the first jury were Michael Barker (United States), and Thera de Clerck, Paul Leenhouts, and Karin Röhrig (the Netherlands); of the second, Philip Thorby (Great Britain), and Han Tol, Marion Verbruggen, and Reine Marie Verhagen (the Netherlands). Naturally, most of the competitors (fifty-six) were Dutch, with twenty-six from Germany, two each from Austria, Belgium, and Great Britain, and one apiece from France and Switzerland.

There were morning and afternoon workshops and concerts in the Geertkerk at 12:30, 5:15, and 8:30. The first of these was given by Il Flauto Giocoso, winner of the 1986 competition, and included the first performance of *Birds on the Wing* by Trees Hoogwegt, which had been commissioned for the festival. All participants received a copy of the music, and the composer gave a workshop on her piece before the performance. 4 May being a day of mourning in Holland (it was the last day of the German occupation in World War II), the evening concert reflected the mood in a program of cantatas that included Telemann's *Du aber, Daniel, gehe hin* and Bach's *Actus Tragicus* (No. 106). The Amsterdam Loeki Stardust Quartet gave the lunchtime concert on 5 May; the program ranged from Bach's *Contrapunctus IV* and Vivaldi's Concerto in D (arranged by Daniel Brüggén) to Paul Leenhouts' arrangement of Errol Garner's *Misty*. The Loeki Stardust four combined with Musica Antiqua Köln on Saturday evening to present works requiring four recorders, starting with concertos by Heinen and Alessandro Marcello, including the *Sonata pro Tabula à 10* by Biber and Schickhart's Concerto No. 3, and ending with Vivaldi's Op. 3, No. 10, in which the violin parts were played on recorders.

There was also a recital by Marion Verbruggen, with Willemine de Leeuw, harpsichord, of music by Bach (an organ trio sonata and flute arrangements); a concert by La Fontegara Amsterdam (Saskia Coolen, Peter Holtslag, and Han Tol, recorders) that consisted of estampies alternating with avant-garde trios; and a program of solo bass recorder improvisations by Laurens Tan.


The prize winners in the competition were the duo Martin Schmeding and Simone Nill from Minden (the Nether-

lands) and soloist Raphaela Danksaqqmuller (Austria).

An innovation this year was the daily play-in for recorder-big-band directed by Paul Leenhouts, with all those assembled pretending to be saxophones, trumpets, or trombones in the style of Glenn Miller and Duke Ellington. Paul worked harder than anyone else, as he was also chairman of the jury and playing in the two Loeki Stardust concerts.

The general standard of performance in the competition was very high, the repertoire ranging from de Sermsy through Cima, Frescobaldi, Hotteterre, Telemann, Bach, Handel, Staeps, and Poser to du Bois, Shinohara, and Hirose. It is not every day that one can hear amateurs give such convincing performances of works by Berio, Andriessen, and the like. What would van Eyck think if he came back to Utrecht?

Edgar Hunt



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STANLEY SADIE AND ANTHONY HICKS, EDs. *Handel Tercentenary Collection*. Ann Arbor, Mich.: UMI Research Press, 1987; 308 pp.; \$44.95.

The essays in this volume represent—though “fairly loosely,” as Stanley Sadie notes in his brief preface—the papers read at the London Tercentenary Conference in July 1985. As such, it is no surprise that they cover the current “hot topics” in Handel research. This topicality is not, however, immediately evident from the way the editors have divided the essays—in general according to the type of music discussed. It becomes clearer if one groups them by methodology, under the following headings: sources, borrowings, archival and biographical evidence, texts, and performance practice.

Under “sources” would come articles that evaluate the manuscripts and prints in which Handel’s music is preserved. These include an article by Malcolm Boyd announcing newly discovered sources for the Italian cantatas and an interpretation of the sources of Handel’s Opus 3 by Hans Joachim Marx. Donald Burrows’ contribution to this group is particularly important in that it previews

his forthcoming book, written in collaboration with Martha Ronish, *A Catalogue of Handel’s Musical Autographs*. In it the authors will provide comprehensive and detailed information on the paper evidence offered by Handel’s manuscripts, including watermarks, rastro, foliation, size, and format. Here Burrows uses these investigative techniques to evaluate a number of manuscript copies of Handel’s works.

Four articles discuss aspects of Handel’s borrowing procedures. Bernd Baselt illustrates the important stylistic influence of a circle of older, central German composers, and Colin Timms shows that Handel’s chamber duets are indebted to Steffani not only for their melodies but also for their motivic deployment and structure. George Buelow takes a broader view, summarizing discussions of Handel’s borrowings over the past three centuries, beginning with Johann Mattheson’s comments of 1722. Finally, in trying to answer the question of why Handel seems to have borrowed so much more than his contemporaries, John Roberts waves a red flag in front of the Handelian community by concluding that the composer was forced to do so by “a basic lack of facility in inventing origi-

nal ideas.” Unlike “source philology and source interpretation,” which Donald Burrows identifies as a major priority in Handel research so that future study will have a solid foundation of chronological information on which to build, the borrowing issue appears to have become self-sustaining simply because the philosophical and emotional questions it raises are so compelling.

A third research area concerns archival and biographical evidence that illuminates the cultural context of Handel’s compositions. Graydon Beeks examines newly identified documents to fill in the picture of the musical establishment at Cannons. The next period in Handel’s career, at the Royal Academy of Music (1719–28), is discussed by Elizabeth Gibson, who provides information on the musical backgrounds of the Academy Directors and illustrates the influence they exerted over artistic matters. Carole Taylor then continues chronologically by documenting the operatic endeavors of Lord Middlesex between 1739 and 1745, as well as the relations between him and Handel. All three studies place Handel in the context of intricate professional relationships that strongly affected his compositional activities and direction.

Two very interesting articles focus on Handel’s texts. Curtis Price re-evaluates Aaron Hill’s role in the libretto for *Rinaldo* and demonstrates the influence of English theatrical traditions on this text. Duncan Chisholm identifies an Italian source for James Miller’s libretto of *Joseph and his Brethren* and looks as well at contemporary English interpretations of this story. Both articles illustrate the rich and complex background of Handel’s texts, which frequently have specific Italian sources as well as English dramatic antecedents, though the subject is always relevant to contemporary English politics.

Finally, there are three articles related to performance practice. Lowell Lindgren provides a fascinating glimpse into the staging of Handel’s London operas and

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offers seven stage designs by John Devoto (plates 11-17) that might have been used or adapted for Handel's *Ezio*. William Gudger distinguishes between contemporary organ and harpsichord concertos, separating these from keyboard arrangements of concerti grossi. He also discusses what we know about the *ad libitum* passages in Handel's organ concerti. Finally, Terence Best appropriately concludes the volume with a compelling and eloquent plea to "allow the possibility that Handel's notation means what it says." The casual alteration and

regularization of rhythmic values in performance has surely eliminated many subtleties of Handel's compositional style.

Many readers will wonder at the lack of articles on musical analysis, style criticism, or the process of composition. Current Handel scholarship, however, has largely moved away from the examination of the notes themselves to focus on the areas covered here. The future of Handel studies will depend on the extent to which this kind of informa-

tion can be used to further our understanding of the music itself.

Ellen T. Harris

Ellen T. Harris, chairman of the music department at the University of Chicago, is the author of *Handel and the Pastoral Tradition* (Oxford, 1980) and Henry Purcell's "Dido and Aeneas" (Oxford, 1987). She delivered the second annual American Handel Society Lecture at the Maryland Handel Festival in November 1988.

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Advents- und Weihnachtslieder (2 C-recorders). Arr. Walrad Guericke. Doblinger, Haslinger Blockflöten-Reihe 10, 1986, distr. Foreign Music Distributors; 23 pcs, 12 pp, sc \$4.65.

Twenty-one Christmas Carols (S recorder[s] & pf or guit). Arr. Gwilym Beechey. Schott ED 12287, 1986, distr. European American Music; 21 pcs, 21 pp, sc & pt \$9.95.

Walrad Guericke has set twenty-three German Advent and Christmas tunes for either sopranos or tenors; the edition is a recent reprint of one first copyrighted in 1952. The arrangements are charming, if predictable. Indeed, if you choose to play through all twenty-three numbers without a break, you may never want to hear the interval of a major third again. But taken a few at a time, the pieces are

pleasant and not cloying. The collection includes both folksongs and chorales and is written in easy, note-against-note counterpoint that makes no great technical demands. Included are familiar tunes (e.g., "Silent Night," "Come, Ye Shepherds," "Joseph Dearest, Joseph Mine"), German traditional pieces less familiar to Americans, and two-part settings of chorales (e.g., "From Heaven on High To Earth I Come," "Lo, How a Rose E'er Blooming"). The titles are given in German only.

Gwilym Beechey's arrangements of English Christmas carols are for soprano recorder and accompaniment, with both a written-out part for piano and letters indicating major and minor chords. The tunes are set simply enough that they can be played effectively by groups of two or more recorders in unison. They are for the most part quite easy—never more difficult than moderately complicated hymns; there are no introductions and no attempts at anything like imitative counterpoint. A hidden surprise is that the chord letters do not always match the keyboard harmonies, promising arresting polytonal effects should the two be used together. The contents include carols familiar to Americans (e.g.,

"The First Nowell," "Hark, the Herald Angels Sing," "O Come, All Ye Faithful"), plus others perhaps better known in England (e.g., "The Seven Joys of Mary," "Once in Royal David's City"). The tunes fit easily on recorder, the arrangements are well done, and the whole is presented in a clean, easy-to-read edition, making it a very useful book for beginning players. It would be splendid for classroom use as well, if only the price were not quite so steep.

Jack Ashworth

CHÉDEVILLE L'AINÉ. Ve Suite (A & bc). Ed. Michel Sanvoisin. Billaudot G 3821 B, 1986, distr. Presser; 8 pp, bc real, sc & pts \$9.75.

LOUIS-ANTOINE DORNEL. Suite 1 (A & bc). Ed. Martin Nitz. Schott OFB 158, 1985, distr. European American Music; 20 pp, bc real, sc & pts \$9.95.

ANNE DANICAN-PHILIDOR. Sonate d-moll (A & bc). Ed. Andreas Habert. Amadeus BP 406, 1985, distr. Foreign Music Distributors; 12 pp, bc real, sc & pts \$10.50.

Published between 1711 (Dornel) and 1730 (Chédeville), these three pieces run an interesting gamut of quality and emotional sophistication. The Chédeville is the fifth of his many *Suites* designated appropriate for "Vielles, Flutes a Bec, Flutes Traversieres, et Hautbois"; its seven short movements (including an attractive Musette and a cheery, effective Fanfaron) are not nearly as bad as some such, but they remain essentially trivial exercises. Sanvoisin, predictably, gives no help to the novices who can, and should, play this sort of thing for fun and (pedagogical) profit: there is no editorial foreword and no explanation of the tremolo/pulse sign that underlies eight measures of the Musette's bass line (in the part only, not in the score!).

The Dornel is a horse of a different, much more appealing color. Here the suite form is employed by a composer of

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more sophistication, so that it is harmonically, melodically, and emotionally of considerably greater interest to player and listener alike. Not a masterpiece by any standard, it is nevertheless most satisfying, concluding with a splendid Chaconne. The fact that the suite, written for *traverso* and transposed up a minor third for alto recorder, includes a Gavotte and an extended section of the Chaconne in what is really B-flat minor adds an element of challenge for the player.

Still better is the Philidor work (1712), familiar to many in its old Hortus Musicus edition (HM 139), here offered in a beautifully edited and printed incarnation fully up to the high standard we expect from an Amadeus publication. Surely it is among the most individual, memorable sonatas for recorder! Its five movements—Lentement, Fugue, Courante, Les notes égales et détachéz, Fugue—speak with a personal, yet so characteristically French, voice, and it is a joy for all three performers to play. When done with grace, conviction, and *panache* it is equally a treat for an audience seeking something of the essence of the supercharged, faintly decadent culture of the declining court of the Sun King. Worth every penny; our thanks to editor Habert.

DARIO CASTELLO. *Sonata concertata* ([SS or TT] & bc). Ed. Manfred Harras. Bärenreiter BA 8080, 1987, distr. Foreign Music Distributors; 8 pp, bc real, sc & pts \$6.

ANTONIO VIVALDI. *Sonata G-dur* (S & bc). Ed. Thomas Cirtin. Schott ED 12279, 1986, distr. European American Music; 16 pp, bc real, sc & pts \$14.95.

Both Italian, both good, but from different worlds. The Castello is from a set first published in Venice in 1621 (subsequent editions in 1629 and 1658 testify to its popularity), and was for "two soprano" instruments. Harras rightly points out that violins or cornetti would most likely have been intended; violins would undoubtedly be most effective in this fine example of the new Italian instrumental sonata style "in which the composers attempted to increase the expressive intensity" of the music. Composers in this style used one or more melodic lines above a continuo, adding

what we commonly think of as tempo markings but that are really indications of expressive or interpretive *affekt*—separating rapid, virtuosic, joyful sections from more contemplative, recitative-like adagios. In the wrong hands, Castello's sonatas can seem trite and boring; played with a fine sense of the proper style by a tightly knit ensemble, with absolute conviction concerning the changes of tempo and mood, they are exciting. This is a recommended challenge, then, for recorder players, especially those with two fine tenor instruments and agile fingers and tongues.

Many readers will know the Vivaldi from *Il Pastor Fido* (Hortus Musicus 135), where it appears in A major; in that key it is perhaps suited only to the flute or the violin (although Cirtin discourages interestingly upon other possibilities in his excellent preface). Here, transposed to G major, it is no less accessible to *traverso* and violin but more congenial to the soprano recorder as well. The edition is excellent, the preface being especially helpful to performers seeking guidance as to proper articulations, suitable dynamics, and sensible interpretation of trills, appoggiaturas, and Vivaldi's *ad libitum*, *organum*, and *fine* instructions in the third movement. The work itself is "middle drawer" Vivaldi; this reviewer finds the *Preludio* (Largo) tedious, but the last three movements much better, occasionally charming, convincingly energetic even when formulaic. Movement three, *Pastorale ad libitum*, features an "obligato" cello part. Cirtin clearly indicates his editorial principles and discusses the sources extant (and the one he used); he also makes sensible comments on the performance of the basso continuo. All this is commendable, and one hopes he will be let loose on even more attractive, more unfamiliar, material.

William Metcalfe

EDGAR COSMA. *Decameron* (S & piano). Billaudot, 1985, distr. Presser.

These ten provocative pieces are clever and effective. The well-written preface (in French) states that the composer's intent was to provide material that could be used in conjunction with a good lesson book. The rhythmic requirements

may be a bit beyond the capabilities of novices, and the level of sophistication somewhat high for children; nevertheless, Cosma deserves high marks for responding in such a wonderfully creative way to the needs of beginning recorder players.

The pieces bear quaint, often impressionistic titles like "La Forêt Enchantée" and "A Dos d'Ane." The recorder part for no. 1 employs only the note *b'*; no. 10 ranges from *d''* to *e'''*, including the chromatic tones *f#''* and *c#'''*. In all cases the piano parts require a capable accompanist.

Although the compositions are somewhat disparate, showing such varied influences as early Stravinsky, Honegger, Bartok, Copland, and even Webern, they generally have a number of characteristics in common. First and foremost is a tendency toward a motivic structuring of virtually all major elements. The harmonic language is most often polytonal. The rhythms are generally simple and repetitive, with a motor-rhythmic feel in the fast tempos and a sense of suspension in the slow ones. Cosma's developmental techniques and brief, sectional (usually ternary) forms, also simple, are very well suited to the context.

Two of the pieces are atypical. No. 7, entitled "Questions en Série" and designated as an "hommage à Anton von W.," is atonal (though not strictly twelve-tone) and abstract. Its melodic ideas seem to drift in and out; its form is continually changing. No. 8, "Fughetta," the only piece with a classic form, features a delightful Copland-like melody and a pandiatonic harmonic conception.

The edition has been prepared with the utmost care and consideration; there are only two page turns for the pianist, and both are manageable.

HANS-MARTIN LINDE. *Music for Two* (A & guit). Schott OFB 157, 1986, distr. European American Music; 1 pc, 11 pp, sc & pt \$8.95.

In this excellent piece, Linde reverts in part to his earlier, more conventional style while exploring new areas of expression. The latter involve a kind of repetitious, minimalist music with interesting acoustical effects.

The opening movement, Exercise, is written in a dry, angular, mechanistic

melodic style with many wide intervals. As in much of Linde's music, the material evolves out of brief motivic statements. The texture is contrapuntal, the harmony dissonant.

The melodic material in movement two, Remembrance, is more erratic and abstract. The guitar part features a few generic chord-types, and there is often a sense of shifting polytonality. In one section, a quasi-recitative melody for the recorder is set over aleatoric ostinati for the guitar.

The last movement, Julieta's Ground, contains distorted quotes from "Pase el agoa, ma Julieta, Dama," one of the famous *Five Villancicos* of a popular early ARS edition (No. 39). This is the movement that includes the minimalist music mentioned above, and it is the real highlight of the piece.

The edition is excellent and virtually problem-free. Advanced players should find this an attractive piece.

Pete Rose

ANDREW CHARLTON, ARR. *A German Song Fest* (SATB; A8). Provincetown Bookshop Editions 9, 1988; 7 pcs, 16 pp, sc & pts \$6.95.

DAVID GOLDSTEIN, ARR. *Jewish Festival Songs* (SAT; A8). Provincetown Bookshop Editions 8, 1988; 23 pcs, 30 pp, sc \$4.95.

ANDREW CHARLTON. *Suite Canadina: Fantasias on Traditional Canadian Songs* (SAT; A8). Provincetown Bookshop Editions 10, 1988; 8 pcs, 23 pp, sc & pts \$6.

We have here three delightful collections of music that represent three distinct areas of the world. Each collection is attractively presented, well edited, and fun to play, and none of the pieces is especially difficult.

Some of the German songs are familiar, others less so. The part writing gives each player the feeling that he/she has an independent line. Metronome markings are supplied for each selection. This totally congenial collection of light music should provide a recorder quartet with lots of pleasure.

The twenty-three Jewish pieces are shorter, generally simpler, and fairly easy to sight-read. Titles are given in Hebrew, with the English translation supplied for most, and with the usage within the

Jewish tradition indicated as well. There are no page turns. Again, metronome markings are given, and again the parts have a very nice independence.

The eight Canadian folksongs are not as familiar, perhaps because this reviewer has less of an idea of how a Canadian folksong should sound. These selections are easy to approach and certainly musically satisfying. There are no page turns within the parts. Articulations are indicated in some detail and will supply extra character to a performance.

All three collections are modestly priced and give good value. Followers of Charlton and Goldstein will be particularly happy to see these new publications.

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We are introducing a new format for chapter news. Reports will generally be briefer, but we hope to have more of them. We will excerpt items of general interest from writeups sent to the chapter news editor and from chapter newsletters. We'll include as many photographs as possible. From time to time, longer reports will highlight one chapter's activities.

We welcome your comments.

Chapter workshops



A trio of participants at the Southern California Recorder Society workshop.

The twelfth annual Southern California Recorder Society early music workshop took place this past February at Camp Shalom, an hour from Los Angeles in the Malibu Mountains. A faculty of ten, headed by founder and director Ken Sherman, coached about a hundred players of recorders, Renaissance flutes, buz-zies, and viols. Beside instrumental classes, there were sessions in historical dance, Alexander technique, and leading a consort.

In March, forty-three participants attended a one-day workshop sponsored by the Sarasota Chapter. John Kitts, founder/director of the University of Florida Renaissance Ensemble, took the group from very early music to contemporary—including several of his own compositions for early instruments. He provided thumbnail sketches of composers' lives, taught alternate fingerings for difficult passages, and, with his infectious enthusiasm, inspired everyone really to make music.

Whistling Telemann

The following is adapted from a report in the Westchester Recorder Guild Newsletter:

Music lovers at a recent concert of the Putnam Symphony Orchestra were treated to an unusual performance of the Telemann Suite in A minor, originally for recorder and strings. Peter Hassell, the soloist, gave a stunning performance using only his hands for an instrument.

Mr. Hassell has brought his hand-whistling to a remarkable degree of perfection. His range is two octaves, beginning on *g'*, and his sound is very similar to that of an alto recorder. He forms a resonant cavity by interlacing his fingers and blows across the hole between his thumbs, altering pitch by changing the size of the cavity. As do other players of wind instruments, he articulates by tonguing; he plays trills by wiggling an index finger, opening and closing a small hole at the base of the finger.

Mr. Hassell played from memory with appropriate ornamentation. An amplifier was used to balance the volume of the soloist with that of the string orchestra that accompanied him.

Mr. Hassell is planning to try some duets with recorder players in the near future.

Cleveland

This past March the Cleveland Chapter celebrated the two hundredth anniversary of George Washington's first inauguration—as well as the ARS's fiftieth anniversary—with a concert consisting mainly of music written by composers living in this country during Washington's two terms.

Carolyn Peskin transcribed and arranged the music for various combinations of recorders, singers, piano, and tenor viol. A report from the chapter notes that "although unconventional and certainly not historically authentic, this assortment worked well for the pieces selected: mainly marches, dances, odes, hymns, art songs, and light chamber music."

The report continues: "Chapter members with different levels of playing experience worked together enthusiastically on the project. The more advanced players helped orchestrate some of the pieces and worked with the less experienced players on problems of intonation and articulation. We devoted a portion of three monthly chapter meetings to rehearsing the grand consort pieces; additional sessions were scheduled for the small ensembles."

Much of the music came from manuscripts in the Library of Congress. Among the selections were *Beneath a Weeping Willow's Shade*, which Francis Hopkinson dedicated to the President in hopes of being appointed court musician (he was disappointed to learn that no such position existed here and had to settle for a judgeship); a set of variations on *Auld Lang Syne* for unaccompanied flauto traverso; a hymn by William Billings; and chamber music by James Hook and Franz Joseph Haydn found in manuscripts brought to this country in the late eighteenth century.

Washington was known as an excellent dancer, and so the program included one of his favorite English country dances, *Successful Campaign*, as well as a minuet and gavotte by Alexander Reinagle that the President may well have danced to. The latter two pieces, arranged for recorder trio, are included here; the page is perforated so that the music can be removed.

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GAVOTTE

Transcribed and Arranged by Carolyn Peskin

Joseph Reinagle

Moderato

Much of the music popular in President Washington's America can be found in a Library of Congress manuscript in the autograph of Pierre Landrin Duport, a French dancing master who fled to the United States after the storming of the Bastille. This minuet and gavotte are by Duport's son-in-law, Alexander Reinagle (1756-1809), an English musician who immigrated to America in 1786 and established himself in Philadelphia as a concert pianist, teacher, and manager and music director of an opera company. As a composer his output ranged from theater music and patriotic songs to serious works for the harpsichord and fortepiano; his four piano sonatas, bearing traits of C.P.E. Bach's *empfindsamer Stil*, have been called the finest surviving examples of eighteenth-century

American instrumental music.

Reinagle was well known to the family of the President and was said to have given music lessons to Martha Washington's orphaned granddaughter, Nelly Custis, whom the Washingtons raised.

These two pieces were originally written for fortepiano. Both have been transposed down a whole tone. The original four voices in the minuet have been reduced to three, and the top line in bars 15 and 16 has been put down an octave to keep the soprano recorder in a pleasing range. All ornaments and slurs are editorial. Articulations are editorial or in the piano source.

Carolyn Peskin

MINUET

Transcribed and Arranged by Carolyn Peskin

Joseph Reinagle

Tempo di minuetto lento

Musical score for Soprano, Alto, and Bass voices, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di minuetto lento'. The Soprano part begins with a trill (tr) on the first note. The Alto part starts with a piano (p) dynamic. The Bass part provides a simple harmonic accompaniment.

Musical score for Soprano, Alto, and Bass voices, measures 5-10. The Soprano part continues with a melodic line. The Alto and Bass parts provide accompaniment with some syncopation.

Musical score for Soprano, Alto, and Bass voices, measures 11-15. Measure 11 features a trill (tr) in the Soprano part. Measures 12-15 show a more complex rhythmic pattern in the Soprano part, with a repeat sign at the end of the section.

Musical score for Soprano, Alto, and Bass voices, measures 16-20. Measure 16 features a trill (tr) in the Soprano part. The section concludes with a repeat sign at the end of measure 20.

Remembering Margaret DeMarsh

When Margaret DeMarsh died in August, 1988, recorder players in the Northeast lost one of their best friends.

Trained in voice and piano, she found her lifelong love under the guidance of Maurice Whitney, who introduced her to recorder consorts.

Long a member of the ARS and its Northeastern Chapter, she led workshops, set up school programs, and arranged recorder music for publication.

Unfailingly good natured and patient, she was the perfect leader.

Margaret DeMarsh played with many groups, including our Crane Mountain Consort.

Whenever we play, Margaret, you will be in our hearts and minds.

*Ira W. Levy
Evelyn Greene
Anne Morse
Bob Duncan
Johnsburg, N.Y.*

A founding member and longtime music director of the Northeastern Chapter, Margaret DeMarsh played all recorders from soprano to great bass as well as the viola da gamba and harpsichord.

Margaret began playing the piano as a child and later attended Skidmore College in Saratoga Springs, N.Y., where she studied voice. She was a frequent soloist with the Glens Falls Operetta Club and a soloist in the Glens Falls United Methodist Church choir under Maurice Whit-

ney, founder and first director of the Adirondack Baroque Consort.

Margaret's enthusiasm for the recorder was shared by her husband, Richard. They were a devoted recorder-playing couple, performing with the Adirondack Baroque Consort for some thirty years and never missing a workshop sponsored by the Northeastern Chapter.

A scholarship fund has been established in Margaret's name. Donations may be sent to the American Recorder Society.

*Jane Coffey
Ballston Lake, N.Y.*

Who made the first Ganassi copy?

I was saddened and distressed to read Mr. Lasocki's letter in the November 1988 issue, in which he compared the work and writings of myself and Mr. Morgan, culminating in many inaccuracies.

1. Mr. Lasocki claims that I wrote in my Ganassi article ("When is a Ganassi recorder not a Ganassi recorder?" May 1986) that "some makers" dismissed the Vienna instrument as being of no great importance.

Comment: I wrote that one, and only one, maker dismissed the instrument.

2. Mr. Lasocki writes, "I cited Morgan's 1982 article. . . Mr. Loretto is trying to disguise the fact that Morgan . . . published an article before Mr. Loretto did."

Comment: My publication of 1974

(Music Department of Auckland Teachers' College) contained an historical survey including Ganassi recorder details, music from the Ganassi tutor, drawings of the Ganassi recorder, and fingerhole rubbings of the Ganassi recorder and a modern Baroque alto.

An updated publication, in 1978, derived from that of 1974 but was modified in light of an article that described the making of Ganassi recorders working not from the original but from the 1535 Ganassi frontispiece (Bob Marvin's "A Ganassi Flauto," *FoHMRI Journal*, April 1978).

3. Mr. Lasocki writes, ". . . Morgan made a copy. . . in 1976. . . Mr. Loretto is trying to disguise the fact that Morgan . . . made a Ganassi recorder. . . before Mr. Loretto did."

Comment: I made a Ganassi alto based on the Vienna instrument in 1973. It was featured in a 1974 Auckland Teachers' College Music Department lecture, a 1975 Society of Recorder Players New Zealand Inc. meeting, and the 1978 lecture mentioned in my Ganassi article.

4. Mr. Lasocki suggests, ". . . Mr. Loretto is (still) surprisingly ignorant of the work of Mr. Morgan. . ."

Comment: There is considerable Morgan/Loretto correspondence. I think I have read all articles published by Mr. Morgan. I have played soprano, alto, and tenor Ganassi recorders made by him. In concert halls around the world I have heard Mr. Morgan's Ganassi recorders. I have congratulated Mr. Morgan on his fine Ganassi recorders (December 6, 1979, during Herne Festival, Germany). We have discussed Ganassi recorders and I have heard Mr. Morgan lecture on recorders (May 10, 1986, during "Recorder 86," Auckland).

5. Mr. Lasocki writes, "Morgan made commercial copies in 1978. . . Morgan . . . first to make commercial instruments. . ."

Comment: I sold my first Ganassi copy in 1974.

6. Mr. Lasocki purports to "set the historical record straight."

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Comment: I invite Mr. Lasocki to explain to readers how his letter can even begin to achieve this! His historical inaccuracies, half truths, and misquotations must be exposed by whoever writes the record of the Ganassi revival. History will be that much the poorer if this is not done.

Much of the rest of Mr. Lasocki's letter follows the above pattern. For me to comment further not only exposes these inaccuracies but adds to my own distress.

Alec Loreto
Auckland, New Zealand

Fifty years with the recorder

Sometime in 1939, while we were living in New York City, a young couple we knew showed us the recorders they had just bought and persuaded us to join them in making a quartet. It looked like fun, so we went over to G. Schirmer and bought a soprano, a tenor, and some music. We met regularly to play with our friends' soprano and alto. When they moved away, we played duets.

In 1965, having moved to Illinois, we met someone who was eager to start a group in our church. Recorders were bet-

ter known by then, and we had a steady group that met weekly. There was even a bass. We became quite active, playing for ourselves, our church, public schools, and community groups. One of our listeners exclaimed, "I just love the recorder. It sounds like a refined calliope." (I'm not sure whether that's good or bad.)

When we moved to Colorado in 1978, we found a local group to play with and also joined the Denver Chapter, our first connection with the national organization. We have much enjoyed the feeling of belonging to such a large group and have attended many workshops. (The mail we receive through our membership is the only junk mail we really enjoy getting.)

So here it is fifty years later, and we're still playing regularly. Our consort was thrilled to join in the Worldwide Simultaneous Play-In on April 1st.

Here's to the next fifty years.

Doug and Betty Edmondson
Fort Collins, Colo.

From a teacher's perspective

That the publication, in the May 1988 issue, of Richard McChesney's "Why

don't recorder players take their instrument seriously?" raised a little dust is reassuring. Even though I'm among the greenest of novices, I found the opinions thoughtful—though intimidating and even a bit threatening.

Among the responses in the November issue, two offered priceless, possibly life-changing insights (I am a professional educator).

From Marian S. Hubbard: "Many amateurs do not know how to learn . . . perhaps they have had a teacher who taught them how to play but not how to learn . . . A successful group is like a family." The expression of these perceptions, with their implications for a caring teacher, was wondrously timely for me.

And Lewis Fitch's request for time to move between modes of learning (and expression) is giving me a great deal of food for thought. Learning to detect a need for such time in my students and helping them bridge the gap between modes will make me a better teacher, and them more successful learners.

I am grateful to you all.

Cliff Prentice
Moorcroft, Wyo.

Arranging Telemann

Peg Parsons, in reviewing *First Taste of Telemann* (May), enquired where the tunes came from. All were from *Three Dozen Clavier Fantasies* (Bärenreiter 733), a marvelous source of melodic gems. She also questioned whether the harmonies were Telemann's. For the most part, he wrote only one upper and one lower line without figured bass. The harmony is implied, and the optional chord symbols that I added were my best guess, but the duets are sufficient without them. As for her suggestion that those "who acquire a taste for Telemann may want to go further and play the longer works from which these excerpts were taken"—almost all these duets are excerpts only in the sense of being single movements of a fantasia; they may be tiny, but each is complete in itself.

Eugene Reichenthal
East Northport, N.Y.

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



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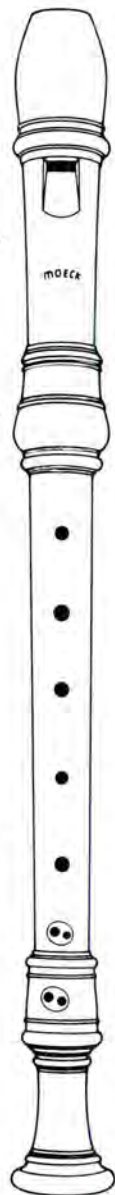
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REPORT OF THE SPECIAL BOARD MEETING

**New York, Fri. Feb. 24, 1989,
7:30 p.m.**

The various committees sat from 12 noon until 6:00 p.m.

Present: Board members Ken Andresen (first alternate), Louise Austin, David Barton, Martha Bixler, Marilyn Boenau, Ben Dunham, Valerie Horst, Mary Maarbjerg, Scott Paterson, Connie Primus, and Phillip Stiles; administrative director Andrew Green; and *American Recorder* editor Sigrid Nagle.

State of the Society: Ms. Bixler reported on developments since the last board meeting, most notably the hiring of administrative director Andrew Green and the issuing of the 1988 President's Appeal.

Administrative director's report: Mr. Green noted that a substantial rent increase is imminent, and that it may be necessary to move the office; that the many back issues of *The American Recorder* could be stored elsewhere; that another worker is needed in the office; and that it will be difficult to print more than a supplement to the directory given the allotted budget.

Ratifying committees: The Society's committees were ratified as follows:

ARS 50: Valerie Horst, chair; Ben Dunham, Mary Maarbjerg.

Chapter relations: Connie Primus, chair; Louise Austin, Suzanne Ferguson, Peggy Monroe, Neil Seely.

Development: Phillip Stiles, chair; Ken Andresen, Louise Austin, David Barton, Martha Bixler, Marilyn Boenau, Ben Dunham, Valerie Horst, Jennifer Lehmann, Mary Maarbjerg, Peggy Monroe, Scott Paterson, Connie Primus, Neil Seely.

Education: Ken Andresen, chair; Louise Austin, Jennifer Lehmann, Scott Paterson, Connie Primus, Susan Prior, Eugene Reichenthal; advisors Richard Jacoby, Mary Scott, Tinker Viets, Judith Whaley.

Executive: Martha Bixler, chair; Marilyn Boenau, Scott Paterson, Mary Maarbjerg.

Finance: Mary Maarbjerg, chair; Phillip Stiles.

Katz: Phillip Stiles, chair; Louise Austin, David Barton, Marilyn Boenau, Jennifer Lehmann.

Membership: David Barton, chair; Marilyn Boenau.

Music publications: Jennifer Lehmann, chair; Colin Sterne, Sigrid Nagle.

Operations: Valerie Horst, chair; Ken Andresen, Martha Bixler, Jennifer Lehmann, Mary Maarbjerg.

Word publications: Marilyn Boenau, chair; David Barton, Ben Dunham, Valerie Horst, Connie Primus; Andrew Green, Sigrid Nagle, ex-officio; Scott Paterson, advisor.

Workshop advisory: Mary Maarbjerg, chair; Valerie Horst, Connie Primus, Pat Petersen.

A closed board meeting was called to order at 8:30 p.m.

Present: As above, without Mr. Andresen, Mr. Green, and Ms. Nagle.

New board members: Mr. Andresen was appointed a full member of the board, and Ms. Primus was instructed to find out if Peggy Monroe would be willing to join the board.

The full board reconvened at 8:50 p.m.

Present: As above, with Mr. Andresen, Mr. Green, and Ms. Nagle.

Workshop advisory committee: Ms. Maarbjerg reported that the annual workshop advertisements in *The American Recorder* will be prepared in the future by the workshops themselves. The workshop directors' guides and the workshop agreement are being updated, and specific criteria for ARS endorsement are being prepared. A seminar for workshop directors is in the planning stages, and five new workshops have been given ARS endorsement, four under the auspices of the San Francisco Early Music Society and the Canto Antiquo West Coast Early Music/Dance workshop. Discussion is ongoing with the Port Townsend workshop, and discussions will soon begin with the Vancouver workshop.

Katz committee: Mr. Stiles reported that the next composition competition will be for recorder duets of five minutes'

duration. The winner and other worthy entries will be distributed by the Society. Guidelines for the competition's judges are being prepared.

Education committee: Mr. Andresen reported that Donna Messer and Gerald Moore have been awarded level III teacher's certificates. An ARS educational videotape, professionally produced, will cost between \$4,000 and \$10,000 but can be looked upon as a focus for fund raising and as an investment in itself. Mr. Andresen suggested a three-hour tape made up of six half-hour sections consisting of progressively more advanced lessons taught by six different North American teachers. He suggested Mr. Richard Wolf of the University of Wisconsin as producer for the project. Information packets are being prepared to enhance chapter meetings and weekend workshops.

Publications committee: Ms. Boenau reported that in the future *The American Recorder* will have a regular question-and-answer column and a column on new products and services, and that the chapter news section will be of more general interest. In 1990, the magazine will begin appearing in March, June, September, and December and will undergo some changes in format. The newsletter will be produced on a computer in the Society's offices and will contain more timely material than that generally found in the magazine.

Chapter relations committee: Ms. Primus reported that annotated music lists are being prepared for the chapters by herself and Ms. Lehmann, and that the information packets on running a chapter are being revised. Calls by board members to chapter representatives will be more carefully monitored in the future to add to the useful information garnered from the previous calls. Chapter development grants have been awarded to Monterey Bay for the purchase of a new tuner and ARS Musica Montreal for promotion of its ARS 50 concert.

Saturday's agenda was amended, and the meeting was adjourned at 9:45 p.m.

Sat. Feb. 25, 9:15 a.m.

Present: Mr. Andresen, Ms. Austin, Mr. Barton, Ms. Bixler, Ms. Boenau, Mr. Dunham, Ms. Horst, Ms. Maarbjerg, Mr. Paterson, Ms. Primus, Mr. Seely, Mr. Stiles, and Mr. Green.

Short- and long-term goals: Ms. Maarbjerg led the discussion. The Society's constituencies were identified as: first, adult amateurs, recorder teachers, and professional performers; second, potential recorder players, schoolchildren, and merchants; and third, music publishers, composers, scholars, and audiences. The primary goal of the Society was defined as being to facilitate active involvement with music via the recorder. Various strengths and weaknesses of the Society were mentioned.

The meeting recessed from 10:50 to 11:05 a.m., at which time Ms. Nagle joined the discussion.

Thought was given to why people do or do not join the Society, and a series of one- and four-year goals was arrived at. It was decided to employ a consultant, Mr. Robert Crawford, to advise the board at the fall meeting on the best means of achieving these goals.

Fall board meeting: The date for the next board meeting will be set after consulting with Mr. Crawford.

The meeting was adjourned at 12:40 p.m. so that pictures could be taken of the board, and for lunch. It reconvened at 1:40 p.m.

Capital campaign: Mr. Stiles led the discussion. It was decided to set as a three-year goal the raising of \$50,000 through the President's Appeal, as well as an additional \$100,000 (\$50,000 from the membership and \$50,000 from corporations and foundations). A part-time employee will be hired for the office to free Mr. Green for more concentrated work on the fund-raising campaign.

The meeting recessed from 3:30 to 3:50 p.m.

An equitable means was agreed upon as to how the board would itself fund this special February meeting.

Thanks were extended to acting administrator Gloria Berchielli for her dedicated and efficient work for the Society, and to the Katz trustees for their work on behalf of the Society.

The board noted with sadness the passing of Alice Mix.

Membership drive: Mr. Barton led the discussion. Plans for the drive center

on the distribution of the Society's new brochure to individual members (along with a request for each member to try to enlist one new member), to interested professional recorder players and teachers (along with an invitation to join or to assist the Society's membership drive), and at ARS-endorsed summer workshops. A volunteer (nominated by the workshop director) will be recruited at each workshop to act as an agent for the Society in collecting memberships. Chapters will be encouraged to seek out new members. ARS meetings at the summer workshops will take the form of ARS 50 celebrations, and care will be taken that due emphasis at these meetings is given to the many positive steps recently taken by the Society. Marsha Drebelbis, designer of the Society's new brochure, was thanked with a year's membership for donating her services. Mr. Barton and his wife Susan were congratulated on the quality of the brochure and thanked for overseeing its production.

ARS 50 commission: Ms. Horst led the discussion. Although composer Conrad Susa missed the January 1, 1989 deadline for delivery of his piece, it is now nearing completion and should be ready in time for its scheduled premiere. Letters were read from recorder players John Tyson, Scott Reiss (via Tina Chancey), and Nina Stern expressing interest in performing the piece and discussing preparations for concerts at which they will do so. It was decided to try to raise \$4,000 in order to support those concerts.

Conflict of interest: Ms. Bixler led the discussion. In light of the clarification of the role of the workshop advisory committee and the board's new sensitivity to this issue, it was decided that no further action is necessary at this time.

Videotape: Ms. Maarbjerg reported on her investigations into the feasibility of producing a videotape for the Society. It was decided to pursue the project outlined earlier by Mr. Andresen.

Sun. Feb. 26, 9:35 a.m.

Present: Ms. Austin, Mr. Barton, Ms. Bixler, Ms. Boenau, Mr. Dunham, Ms. Horst, Ms. Maarbjerg, Mr. Paterson, Ms. Primus, Mr. Seely, Mr. Stiles, and Mr. Green.

Mr. Dunham emphasized that the changes proposed for *The American Recorder* will be of great benefit to the

Society in attracting and keeping members.

Chapter phone calls: Ms. Primus reported on the results of the phone calls made by board members to chapter representatives. The proposed membership discount for senior citizens was not received enthusiastically. Several names were put forward of those willing to serve on board committees. It was decided to publish in the next newsletter a revised list of which board members will be calling which chapters.

Ms. Nagle arrived at 10:25 a.m.

Copies having been distributed, the minutes of last September's board meeting were approved.

Operations and executive committees: The operations committee will meet once a month to review the Society's activities and rule on which decisions may be made in the office and which should be referred to the board. The committee will report to board members from time to time between board meetings. The executive committee will hold monthly conference calls to advise the president and make all policy decisions that need not be referred to the full board.

Capital campaign: Mr. Stiles led a more detailed discussion of his plans for the fund-raising campaign.

1989 Boston Early Music Festival: Mr. Green outlined plans for the Society's participation.

Financial report: It was decided that Mr. Green and Ms. Maarbjerg will confer and present to the board a report in two weeks' time, when all the pertinent information is available.

Ms. Primus received Peggy Monroe's assent to be appointed to the board, and she was so appointed.

The meeting adjourned at 12:55 p.m.

Respectfully submitted,
Scott Paterson, secretary

Anyone wishing a detailed version of these minutes should contact the ARS office.

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As of May 31, 1989, we have received a total of \$12,832, of which \$3,085 was designated for the Andrew Acs Scholarship Fund.

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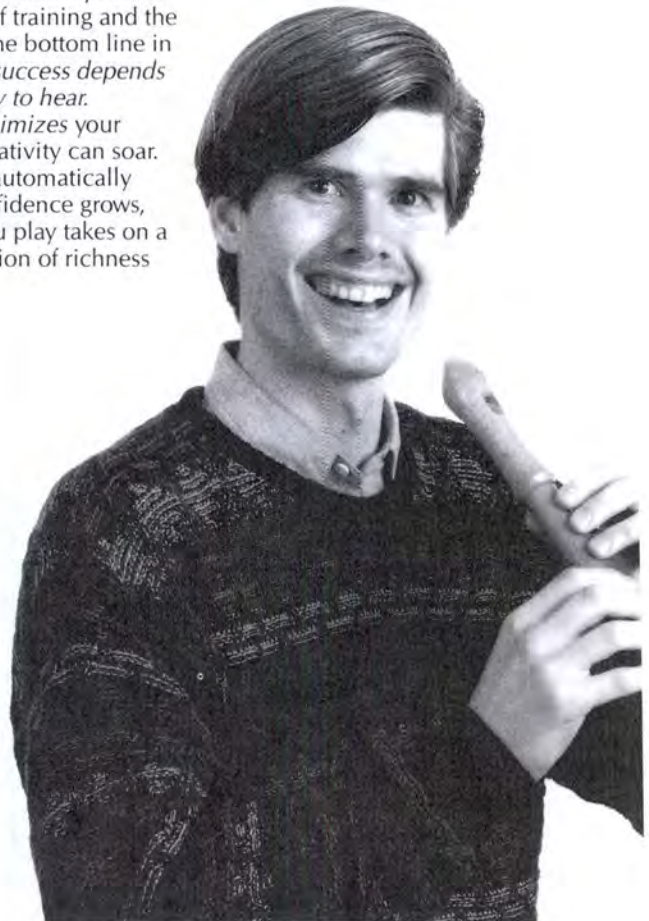
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

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