

The American Recorder

A Journal for Early Music

Published Quarterly by The American Recorder Society

\$3.00

Don mancherley Pfeiffen. 11 Des Tenors vnd Alts fundament vnd Scala.

♯ 1 2 3 4 5	♯ 1 2 3	6.
♯ 1 2 3 4		♯ 4 2 1 F. b.
♯ 1 3		
♯ 1 2	♯ 1 2 3	Ten. O alle löcher höher of fen.
1 3 4 5 6 7 8	0	Kromb- höhe
1 2 3 4 5 7		
1 2 3 4 6	♯ 1 2 3 4 5 6	
1 2 3 4 5		
1 2 3 4		1 2 4 F. b.
1 2 3		
1 2	b. z	

● C fa ut. alle löcher zugethan



Das erste Capitel.



Notabile.

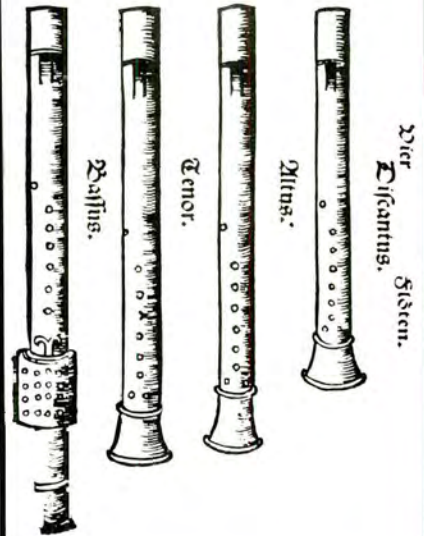
Die Tromphöner nicht höher gan
Dann ein Tonum Diapason/
Als der Discant bis zum aa
Tenor zum d. das merck alda/
Bass das Gsolreut beräret
Wie beym offen ring wirt gespürt,
Alda wird der gemeldet auch
Der Schalmeyen vñ Bombarts brauch.
Drumb ein gfang höher zugereicht
Schickt sich auff diese Pfeiffen nicht.

Vom Tenor vnd Alt.

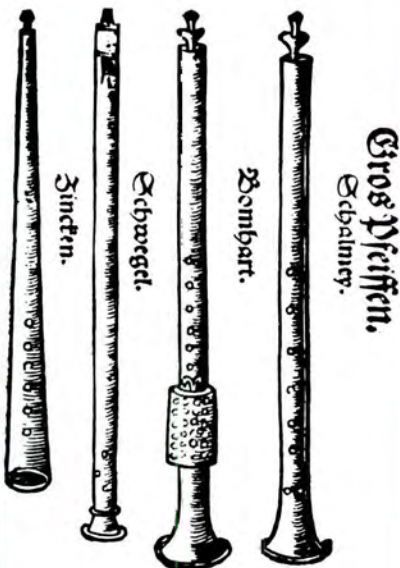
Alte wil ich dich leren sein
In dem folgenden figurian
Wie der Tenor zugereicht sey
Dazu der Alt/das merck darbey.

Des

Das erste Capitel



Don mancherley Pfeiffen. 19



Don mancherley Pfeiffen. 20 Ein Exempel.

♯ 2	} ce.	} vnd so von hien Oer uen.
♯ 2		
♯ 2	} dd.	} vnd so von hien Oer uen.
♯ 2		
♯ 2	} e.	} vnd so von hien Oer uen.
♯ 2		
♯ 2	} b.	} vnd so von hien Oer uen.
♯ 2		

Volget des Discants fundament vnd Scala.

♯ 1 2 3 4 5	♯ 1 2 3	♯ 5 3 2 1 d. b.
♯ 1 2 3 4		♯ 4 2 1 c. b.
♯ 1 3		
♯ 1 2	♯ 1 2 3	Dis. O. zu alle löcher er offen.
1 3 4 5 6 7 8	0	Kromb- höhe
1 3 4 5 7		
1 2 3 4 6		1 2 3 4 5 f. r. / fa in g
1 2 3 4 5		1 2 3 5 d. o. b.
1 2 3 4		1 2 4 c. b.
1 2 3		
1 2	♯ 1 2	

● Dis. O. alle löcher zu.

Praxis. 16

Ob die Kunst werden bekand
So nim die Pfeiff also zurhand
Die recht oben die linc vndes
So hastu den angriff funden/
Dazu wird es sein von nöten
Das das vnderst loch auff stöten
zur rechten vngegriffen bleybe
Vnd mit wachse werd zugetleybt/
So hat 1gliche hand allein
Vier löcher auff der Pfeiffen gemein/
Wie die gemalte stöte zeigt an
Durch die zahn/welche drauff stan
Welche die finger bedeuten
Beider hend zur rechten seyten.
Durch die zahn zur lincen hand
Werden die Pfeifflöcher erkand.



The American Recorder

VOLUME XXIII NUMBER 4 NOVEMBER 1982

The American Recorder Society, Inc.

Honorary President, ERICH KATZ (1900-1973)

Honorary Vice-President, WINIFRED JAEGER

CONTENTS

Martin Agricola's Poetic Discussion of the Recorder and Other Woodwind Instruments Part 2: 1545 William E. Hettrick	139
An Interview with Friedrich von Huene Nora Post	147
Which Recorder? Theo Wyatt	151
Dona Nobis Pacem Erich Katz	158
Book Reviews	159
Music Reviews	165
Chapter News	169
Record Reviews	171
Reports	173
Letters	175

Cover: Six woodcuts from Martin Agricola's *Musica Instrumentalis deudsch* of 1545.

THE AMERICAN RECORDER

Sigrid Nagle,
Editor
Phyllis Lerner,
Art Director
Jean Seiler,
Assistant Editor
Dale Higbee,
Record and Book Reviews
Louise Austin,
Music Reviews
Colin Sterne,
Music
Rev. Bernard J. Hopkins
Chapter News

EDITORIAL BOARD

Martha Bixler
Ingrid Brainard
Howard Mayer Brown
Gerald Burakoff
David Fuller
William E. Hettrick
Kay Jaffee
Johanna Kulbach
Laurence Libin
Betty Bang Mather
Edward Roesner
J. M. Thomson

BOARD OF DIRECTORS

Andrew Acs, Suzanne Ferguson,
Shelley Gruskin, Rev. Bernard Hopkins,
Valerie Horst, Philip Levin,
Patricia Petersen, Constance Primus,
Susan Prior, Peter Seibert

OFFICERS

Shelley Gruskin, *President*
Constance Primus, *Vice-President*
and *Director of Education*
Suzanne Ferguson, *Secretary*
Patricia Petersen, *Assistant Secretary*
Philip Levin, *Treasurer*
Valerie Horst, *Assistant Treasurer*

Waddy Thompson,
Administrative Director
Sigrid Nagle, *Editor*,
The American Recorder

ARS Editions:

Jennifer Lehmann, *Pre-Baroque Series*
Michael Lynn, *Baroque Series*
Colin Sterne, *New Music Series*
Martha Bixler, *Education Series*
Rev. Bernard Hopkins, *Coordinator*
of *Chapter Representatives*
Gerald Burakoff, *Director*
of *Public School Education*
S. Ronald Cook, Jr., *Counsel*

CHAPTER REPRESENTATIVES

ALABAMA Birmingham: Phyllis Kirk Central: R.F. Kirkpatrick	DISTRICT OF COLUMBIA Monday Rec. Group: Cynthia Roden Washington D.C.: George Payne	LOUISIANA Baton Rouge: Donn Bowers New Orleans: Elizabeth Wauchope Shreveport: Edith Elliott	North Jersey: Martin Lieber Somerset Hills: Virginia Kenney	Pittsburgh: Diane Gysum State College: Sheema Buehne
ARIZONA Tucson: Brigitte Michael	FLORIDA Daytona Beach: Frederick Hamilton Gainesville: Kathy Wood Jacksonville: C. Harvey Peacock Miami: Arnold Grayson Suncoast: Dorothy Pugh Tampa Bay: Arthur Allison	MARYLAND Columbia: Carlton King	NEW MEXICO Los Alamos: Joseph Rieken Santa Fe: Hazel Mosely	RHODE ISLAND Rhode Island R.S.: Richard Carbone
ARKANSAS Aeolus Consort: Marybelle Nissaly	GEORGIA Atlanta: Jan Kapoor	MASSACHUSETTS Boston: Sybil Key Worcester: Walter E. Knapp Pioneer Valley: Robert Castellano	NEW YORK Buffalo South Towns: Charles Hall Capitol District: Allen Lescaq Long Island: Joan Behl New York: Michael Zimoff North East: Karen Williams Rochester: MaeLuis Barkin	TENNESSEE Eastern: Andrew Peed Nashville: Wayne G. Hill
CALIFORNIA Inland: Elizabeth Zuehlke Marin County: Christa Stapp Monrovia: John Meehan North Monterey Bay: Carolyn Woolfston Orange County: Fred Field San Diego: Eric Lighthart San Francisco: Betty Morrison & Charlotte Knight Santa Barbara: Marcella Tuttle Southern: Cheryl Scott	ILLINOIS Chicago: Hilda Stanislas Eastern: Robert Weidner North Shore: Alan Sobel West Suburban: Penny Van Eynde	MICHIGAN Metropolitan Detroit: Mary Johnson Kalamazoo: David Fischer	NORTH CAROLINA Overmountain: Ellen Moore Triangle: Kathy Schenley	TEXAS Austin: Natalie Morgan Dallas: George Kriehn El Paso: Barbara Hyland & James Wise Houston: Fred Jmkins
COLORADO Boulder: Helga Chaffee Denver: Barbara Ducey	INDIANA Indianapolis: Kathryn Smith Northeastern: Elizabeth Meloy South Bend: Gerhart Niemeyer	MINNESOTA Twin Cities: Nicky Larson	NORTH CAROLINA Overmountain: Ellen Moore Triangle: Kathy Schenley	VIRGINIA Virginia Beach: Karis Guinnest
CONNECTICUT Hartford: Guerry Brown	KANSAS Wichita: David C. Rymiker	MISSOURI Heart of the Ozarks: Judy Mignard	OHIO Cleveland: James Haden Columbus: S. Ron Cook, Jr.	WASHINGTON Moss Bay: Mary Whittington Seattle: Frances De Germann
		NEW HAMPSHIRE Monadnock: Dorothy Fitch	OKLAHOMA Midwest City: John Hillabolt Tulsa: Edward Sloan, Jr.	WISCONSIN Madison: Irmgard Bittar Milwaukee: Alan Lacy
		NEW JERSEY Bergen County: Claude Venon Navesink: Gerald Reisner	PENNSYLVANIA Philadelphia: Carol Rick	CANADA Montreal Ars Musica: Suzanne Rivest

DR. ERICH KATZ MEMORIAL FUND TRUSTEES:

LaNoue Davenport (chairman), Dale Higbee, Winifred Jaeger,
Rhoda Weber, Shelley Gruskin (ex-officio)

Copyright ©1982 by The American Recorder Society, Inc.

Articles and letters to the Editor appearing in this magazine
reflect the viewpoints of their individual authors.

Their appearance in this magazine does not in any way imply
official endorsement by the ARS.

The American Recorder is published quarterly in February, May, August, and November for its members by the American Recorder Society, Inc. Advertising deadlines are the 1st of December, March, June, and September; deadlines for manuscripts are noted elsewhere in the issue. Editorial and advertising correspondence: Sigrid Nagle, 22 Glenside Terrace, Upper Montclair, N.J. 07043. (201) 744-0171. Records and books for review: Dr. Dale Higbee, 412 South Ellis Street, Salisbury, N.C. 28144. Music for review: Mrs. Louise Austin, 112 South Clinton Street, Oak Park, Ill. 60302. Music for publication: Colin Sterne, Music Dept., University of Pittsburgh, Pittsburgh, Pa. 15260. Chapter news: Rev. Bernard J. Hopkins, P.O. Box 5007, Oakland, Cal. 94605. Inquiries and subscriptions: The American Recorder Society, Inc., 48 West 21st Street, N.Y. 10010 (212) 675-9042.

Martin Agricola's Poetic Discussion of the Recorder and Other Woodwind Instruments

Part II: 1545

William E. Hettrick

THE *Musica instrumentalis deudsch* (1529 and 1545) of Martin Agricola (1486–1556) occupies an important place in the list of printed books of the Renaissance dealing with musical instruments and written in the German language. Other notable works in this list are Sebastian Virdung's *Musica getutscht* (1511), on which Agricola's work is loosely based, and the encyclopedic *De organographia* (*Syntagma musicum*, vol. 2, 1619) of Michael Praetorius. These treatises are especially significant in that they not only give practical information on playing a number of musical instruments, but also include woodcut illustrations of them. All of these authors discuss the recorder, which was considered a basic instrument whose fingering technique could easily be transferred to the krummhorn and shawm (pommer), and Agricola and Praetorius go on to other woodwinds as well. The present article is the third in a series of translations from these works, which began with the recorder method in Virdung's *Musica getutscht*¹ and con-

tinued with Agricola's 1529 edition of *Musica instrumentalis deudsch*.²

The 1545 version of Agricola's treatise, published by Georg Rhaw in Wittenberg, contains most of the woodcuts from the earlier edition (most of which, in turn, came from the Virdung book), along with additional woodcuts and substantially new text. Agricola's title page, shown here in Figure 1, reads:

A German Instrumental Music, containing the basic rules and application of the fingers and tongue on many kinds of wind instruments, such as recorders, krummhorns, cornets, pommer, shawms, bagpipes, and Swiss flutes, etc. In addition, concerning three kinds of fiddles, the Italian, the Polish, and the little hard-fiddle, and how the finger positions may be skillfully gauged on them, and also on the lute. Also concerning the monochord and the skilful tuning of organ pipes and small bells, etc. Briefly summarized and now newly arranged for our school children and other beginning singers in the most understandable and simple way, by Martin Agricola. In the year of our Lord, 1545.

This is followed by a woodcut depicting "Frau Musica," a feminine personification of the noble art (Figure 2). Next comes Agricola's nine-page foreword, dated Magdeburg, April 14, 1545, dedicating his work to his "most gracious lord and patron," Georg Rhaw. Then comes the page shown here in Figure 3, a notice to the reader in the form of an acrostic on "MVSICA" and "MARTINVS SOR," Agricola's real name. Next follow eighteen pages of verse with the heading: "The first chapter, about many kinds of wind instruments, such as recorders, krummhorns, cornetts, pommer, shawms, bagpipes, transverse flutes, etc., and the application of the tongue." Addressed to youth and including descriptions of musical practice, religious instructions from the Lutheran standpoint, and repeated reminders to readers to apply themselves diligently to musical study, this section is the source of most of the lines of text set to music by Paul Hindemith in his cantata of 1932 entitled

Mahnung an die Jugend, sich der Musik zu befehligen ("Admonition to youth to devote themselves to music").³ Agricola's practical information on woodwinds begins on the next page, headed "Praxis" (Figure 4), and goes on for more than thirty-five pages (not counting two devoted to brasses, omitted here).

Like the 1529 edition, the 1545 version is relatively unavailable to readers today,⁴ and therefore the present article will include facsimiles of all of the pertinent pages from the original. The source is the copy found in the Herzog August Bibliothek in Wolfenbüttel, Germany; a microfilm of this copy was made available through the Deutsches Musikgeschichtliches Archiv, Kassel, Germany. The original fingering charts are also summarized here in modern transcriptions, which are shown in Figures 17, 20, and 36. Like its counterpart in Part 1 of this article, the following poetic translation of Agricola's text makes no claim to great literary merit. The most that can be said is that it is no worse than the original!



Figure 1. Fol. 1r. Title page.



Figure 2. Fol. 1v.

Das Buch zum Leser.

Mein lieber leser hör mit zu **M**
Viel guts ich dir wil radren nu/ **V**
So dir gefelt das fremlein zart **S**
Ich mein auff Instrumentisch art **I**
Clar/schön geschmäck't das Musicklein **C**
Ach so kom/las mich dir bfohl'n sein. **A**

Martinus' Sore.

Mich deuchts warlich zu dieser frist **M**
Alles was alhie gedruckt ist **A**
Reichlich mit figur'n / wie sie gnant **R**
Etz keiner schreiben mit der hand **E**
Ja wenn man zwen Taler geb dar **J**
Nem ers doch nicht/weis ich fur war **N**
Viel weniger ein maler gut **V**
Solche figur'n drumb malen thut. **S**

Sintmal dis Bächlein wenig steht **S**
On alle dein mühe zubereit **O**
Recht hübsch vñ deutlich dar gestelt **R**
Ey/so kuff's vmb solch gering gelt. **E**

Figure 3. Fol. 6v.

TO THE READER, ABOUT THIS BOOK

My dear reader, now pay close attention: **M**
 Very worthy advice I will mention. **V**
 Should you fancy the maid sweet and gentle **S**
 (I mean music—the type instrumental; **I**
 Clear and finely embellished, this song), **C**
 Ah, then come, let me guide you along. **A**

MARTINUS SORE

My impressions at this time and place **M**
 Are that everything here in this space, **A**
 Richly printed with charts—if you tried **R**
 To hand-copy this, you'd be defied. **T**
 If you spent even two dollars, you **I**
 Nonetheless could not buy it, it's true **N**
 Very much less a good painter find **V**
 Satisfied to draw charts of this kind. **S**

Since this book is so small, don't refuse it. **S**
 On your part, there's no effort to use it: **O**
 Reading's easy; it's clear and concise. **R**
 —Eureka! A steal at this price! **E**

Praxis.

El die die Kunst werden bekand **E**
So nim die Pfeiff also zurhand **S**
Die recht oben die linck vnden **D**
So hastu den angriff funden/ **S**
Darzu wird es sein von nöten **D**
Das das vnderst loch auff stöten **D**
Zur rechten vngegriffen bleybt **Z**
Vnd mit wachssẽ werd zugekleybt/ **V**
So hat igtliche hand allein **S**
Vier löcher auff der Pfeiffen gemein/ **V**
Wie die gemalte stöte zeigt an **W**
Durch die zahn/welche drauff stan **D**
Welche die finger bedeuten **W**
Beider hend zur rechten seyten. **B**
Durch die zahn zur linden hand **D**
Werden die Pfeifflöcher erkand. **W**



Figure 4. Fol. 16r.

PRACTICE

If it's art that you wish to embrace, **I**
 Then pick up the recorder, and place **V**
 Your right hand at the top, and below **S**
 Goes the left; this is what you must know. **I**
 And it also is highly in order, **C**
 If the lowest hole on the recorder **A**
 Is not fingered (the one on the right), **I**
 But with wax is plugged up and shut tight. **S**
 So in general, on woodwinds, each hand **M**
 By itself has four holes to command, **A**
 As the pictured recorder makes clear **R**
 By the numbers that on it appear, **T**
 Which refer to the fingers alone; **I**
 And both hands on the right side are shown. **N**
 On the left side, the numbers are stated **V**
 By which fingerholes can be related. **S**

Das erste Capitel

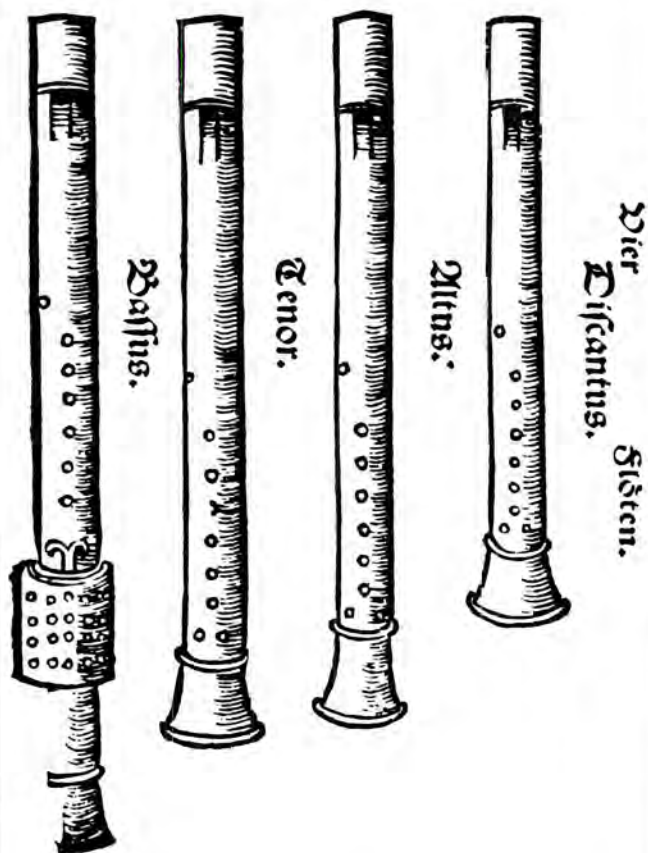
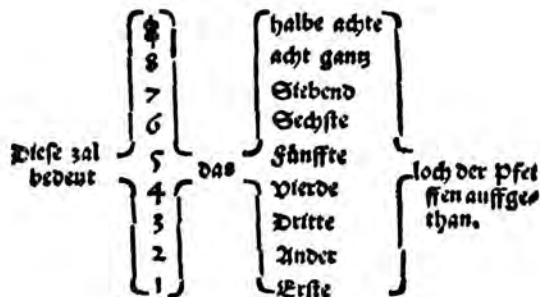


Figure 5. Fol. 16v. Four recorders: (left to right) bass, tenor, alto, and discant.

Von mancherley Pfeiffen. 17

Bedeutung der Zahl der Pfeiffen.



● alle löcher zu / disz all offen ○

Die gestalt der Flöten:

Alte schaw an du kneblein zart
 Der flöten form / darzu ihr art.

Figure 6. Fol. 17r.

Das erste Capitel.

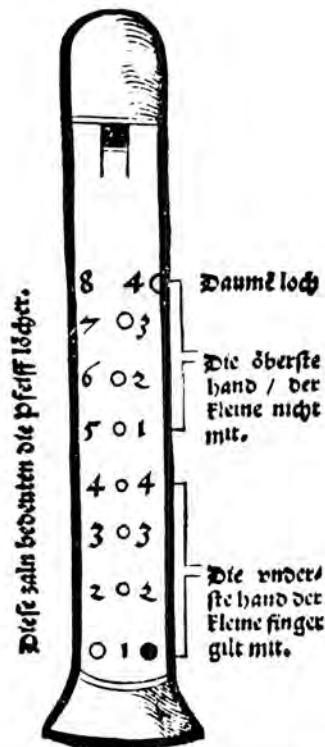


Figure 7. Fol. 17v. Stylized illustration of a recorder showing the consecutive numbering of the fingerholes, starting at the bottom. In the usual manner, duplicate bottom holes are shown, one of which is printed in solid black, indicating that it is plugged up. At the left: "These numbers indicate the fingerholes." At the right, from top to bottom: "the thumbhole," "the upper hand, not including the little finger," and "the lower hand, including the little finger."

(Translation of Figure 6)

EXPLANATION OF THE NUMBERS ON WOODWINDS

This number	indicates that the	8	half eighth	hole of the woodwind is opened
		7	whole eighth	
		6	seventh	
		5	sixth	
		4	fifth	
		3	fourth	
		2	third	
		1	second	

● all holes closed / this means all open ○

THE FORM OF THE RECORDER

Now behold here, you tender young man,
 The recorder's appearance and plan.

Don mancherley Pfeiffen. 18

Weiter soltu vleissig mercken
Wie sichs helt inn diesen wercken/
Nemlich inn den andern figur
Da wirstu eglliche zahn spahn/
Vnd ander zeichen darneben
Die solt du auch mercken eben.

Die erst figur wil ich verklären
Die andern darnach gang leicht gwern/
Dieser ring ● sag ich dir nu
Beder tet alle löcher zu/
Gib im Discant O sol re ut
Wie seine Scala leren thut.

Durch die zahn darinn vorhanden
Die acht löcher werden verstanden/
Wenn sie auffgethan gepiffen
Wie alhie sein ist begriffen.

Mercke dis.

1 a la mi re / 2 b fa
1 2 / h mi bedeut alda/
1 3 / c sol fa ut verste
1 2 3 4 / d la sol re/
1 2 3 4 5 / e la mi
1 2 3 4 6 / f alhte/
1 3 4 5 7 / g zeigt an
O / alle löcher auffgethan/
Auch wird dieser griff so gemacht
Al 1 3 4 5 6 7 8 /
Welchs das aa la mi re zeigt
1 7 8 / ist zum bb fa gneigt/
§ 1 2 /

Dis. ●
E. alle 18
per zu.

Dis. ●
alle löcher
er auff
than.

§ 1 2 /

Figure 8. Fol. 18r.

You should also observe without fail
What the following lessons entail.
For example, the charts given here
Contain several numbers, quite clear;
And additional signs are in view,
Which you ought to take notice of too!
I'll discuss and explain the first chart,
And the others quite simply impart.
Now the ring you see here, ●, it shows
That all holes on the pipe you should close.
On the discant this gives you low g,⁵
As the fingering chart lets you see.
And the numbers therein correlate
And refer to the holes, one through eight,
Which are opened in turn as you blow.
It's explained well here what you must know.

NOTICE THIS

Now low a is 1; 2 is b flat;
For b natural, 1 2; that's that!
And 1 3, you should know, gives you c';
1 2 3 4 gives d'; and for e',
1 through 5; next comes f'—here's the way:
1 2 3 4 plus 6;⁶ and you play
1 3 4 5 and 7 for g'.⁷

Das erste Capitel.

1 2 / gibt hami dat
1 3 / cc sol fa zwar/
1 2 3 4 / bringt dd
1 2 3 4 5 / ee
1 2 3 / fa im ee la
1 2 3 4 5 6 / ff fa.

Also magstu leichtlich verstan
Die zwo figur die darnach gan/
Wo du verstehst was Claus ist
Vnd die Scalā zu aller frist/
Wo nicht/so gehe vnd lern es bas
Inn der Music findestu das.

Nu volgen von diesem geschichte
Drey figur künstlich zugericht/
Darinn so klar ist abgemalt
Als ich es vorhin hab vorzalt.
Erstlich von der pfeiffen Discant
Auch vom Tenor vnd Bass zuhand/
Tenor/Alt/haben einerley art
Das merckst von mir zu dieser fart.

Figure 9. Fol. 18v.

The sign O shows that all holes are free;
This can also be fingered, I'll state:
1 plus 3 4 5 6 7 8.
Both of these will produce the high a';
And 1 7 8, b' flat will play.
For b' natural, use § 1 2;
And for c", § 1 3, it is true.
It's § 1 2 3 4 to get d";
§ 1 2 3 4 5 gives you e";
e' flat, § 1 2 3; and to fix
On high f", finger §, 1 through 6.

Thus you'll easily grasp what is said
In the two charts that go on ahead,
If the clef you are able to read
And you know what the scale is indeed.
But if not, go and study some more,
For the music will teach you the score.

On this subject, three charts follow here:
They are skillfully made and quite clear
In presenting each lesson intact
That I've mentioned above—every fact
About woodwinds. With discant it starts,
Then the bass and the tenor—their charts.
Tenor, alto: they both are the same.
Learn from me at this stage of the game.

Don mancherley Pfeiffen. 19

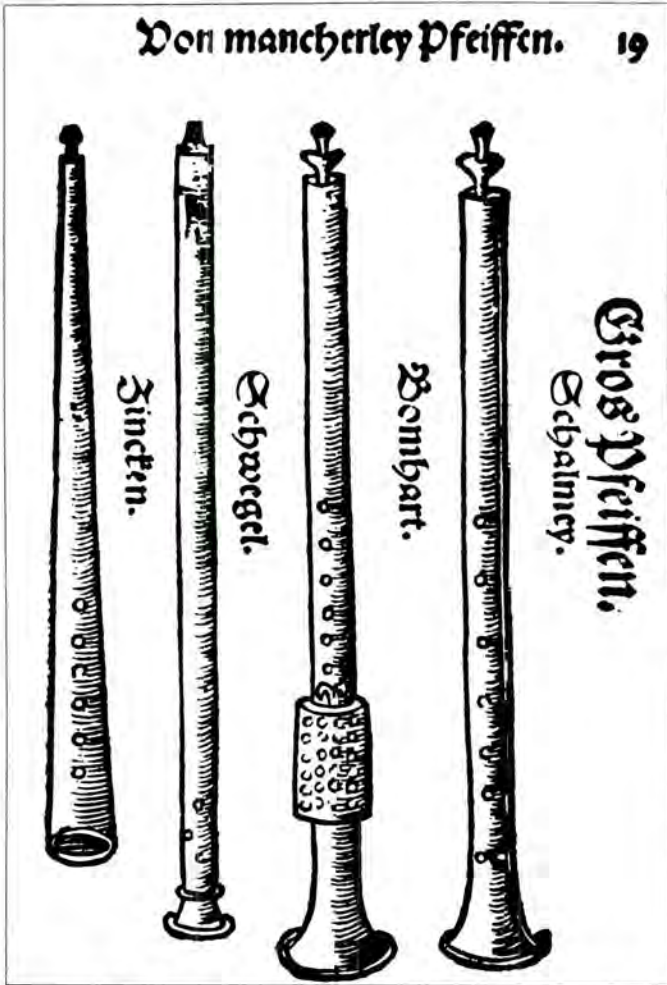


Figure 10. Fol. 19r. Large woodwinds: (left to right) straight cornett, three-hole pipe, pommer, and shawm.

(Translator of Figure 11)

CAUTION

In addition, dear boy, if you're set
On possessing tured woodwinds, then get
Them in cases well fashioned and new,
For the others are often not true.

ABOUT THE DISCANT

If the holes you would properly grip
On recorders and winds, take this tip:
You should do it according, I'll state,
To the way the three charts indicate.
For they're pictured with numbers right here;
What they look like is perfectly clear.
How to finger the discant correctly
Can be learned from this first chart directly.

IN ADDITION

Now the marginal numbers, to us,
Signify all the semitones, thus
C sharp, D sharp, and F sharp, and such.
Though they beautify music so much,
They are seldom employed, and this kind
Only in syncopations you'll find.
So learn first simple playing: each tone
In the scale diatonic, as shown
In the following chart given here,
Which makes everything seem very clear.

Das erste Capitel.

Cautela.

Wist auch meine lieben Knaben
Wolt ihr guttliche Pfeiffen haben/
So kauft euch die inn futtern fein
Dann die andern sind falsch gemein

Vom Discant.

Wiltu die löcher recht greiffen
Auff Flöten vnd andern Pfeiffen/
So soltu ihm also nach gan
Wie die drey figuren zeigen an/
Dann da ist mit den zahn gemalt
Wie solchs alles hat eine gestalt.
Erstlich wie man greiff den Discant
Wird aus dieser figur erkant.

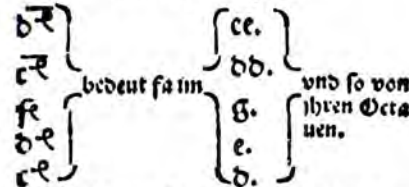
Appendix.

Durch die zahn auff dem rand also
Vnter die Semitona
Als c-e/d-f/e-g/vnd wie sie sein
Wiewol sie den gsang zieren fein
Pfleget man sie doch selten zahn
Sondern allein im Syncopiren/
Darumb lein eslich Pfeiffen schlecht
Nach dem Diatonischen geschlecht
Wie die Scala zeigt hie gesagt
So wirts darnach gang leicht geschant z
ein

Figure 11. Fol. 19v.

Don mancherley Pfeiffen. 20

Ein Exempel.



Folget des Discants
fundament vnd Scala.

♯	1 2 3 4 5 6		
♯	1 2 3 4 5	♯	1 2 3
♯	1 2 3 4		
♯	1 3		
♯	1 7 8	♯	1 2
♯	1 3 4 5 6 7 8	○	
♯	1 3 4 5 7		
♯	1 2 3 4 6		
♯	1 2 3 4 5		
♯	1 2 3 4		
♯	1 3		
♯	2	H	1 2
♯			

Dis. G. alle löcher zu.

Figure 12. Fol. 20r. Fingering chart for discant recorder, krummhorn, and shawm. At the top is an explanation of the symbols for the sharps (written d, c, f, d, and c) and their enharmonic flat equivalents (e, d, g, e, and d, respectively).

Das erste Capitel.



Notabile.

Die Tromphörner nicht höher gan
 Dann ein Tonum Diapason/
 Als der Discant bis zum aa
 Tenor zum d. das merck alda/
 Bass das Gsolent berürt
 Wie beym offen ring wirt gespürt.
 Alda wird dir gemeldet auch
 Der Schalmeyen vñ Bomharts brauch.
 Drumb ein gfang höher zugericht
 Schickt sich auff diese Pfeiffen nicht.

Vom Tenor vnd Alt.

Alhle wil ich dich leren sein
 Inn dem folgenden figurlein
 Wie der Tenor zugreiffen sey
 Darzu der Alt/das merck darbey.

Des

Figure 13. Fol. 20v. The illustration at the top shows the discant fingering for written 'd'.

Von mancherley Pfeiffen. 21 Des Tenors vnd Alts fundament vnd Scala.

	§ 1 2 3 4 5	§ 1 2 3	b.
g	§ 1 2 3 4		§ 4 2 1 f. b.
	§ 1 5		
Bom:	§ 1 2	d 1 7 8	Ten. O
7	1 3 4 5 6 7 8	0	alle höher of fen.
	1 3 4 5 7		
b	1 2 3 4 6	h 1 2 3 4 5 6	
	1 2 3 4 5		
	1 2 3 4		1 2 4 F. b.
z	1 3		
	1 2	b. z	

● C fa ut. alle höher zugericht



Figure 14. Fol. 21r. Fingering chart for tenor-alto recorder, krummhorn, and pommer. The illustration at the bottom shows the tenor-alto fingering for written 'g'.

WORTHY OF NOTE

Now the krummhorns go only as high
 As a tone plus an octave; that's why
 The extent of the discant is 'a';
 And it's 'd' for the tenor. Now pay
 Close attention; the bass goes to 'g',
 As is shown by the ring standing free.
 And you also will find the technique
 Of the pommer and shawm, if you seek.
 Thus a piece with a range going higher
 Other woodwinds than these would require.

ABOUT THE TENOR AND ALTO

In the following chart I will show
 All the symbols that teach you to know
 How the tenor is fingered; in turn,
 The same signs for the alto you'll learn.

(Translation of Figure 15)

ABOUT THE BASS

Now the largest of winds, called the bass,
 You should finger as shown, in this case,
 In the chart that's provided for you,
 Which is founded on Musica true.

Das erste Capitel.

**Ein schönes Fundamēt
zu lernen auff einem
Kleinen Flötlein / welchs nicht
mehr den vier löcher hat / idoch
ch wann das vnterst ende der
Pfeiffen auch gebraucht wird
(wie es gemeiniglich geschia
het) mag sie mit fünff od=
der sechs löchern / ge=
rechent werden.**

**Welter mag ichs nicht vnterwegen lan
Sondern wil etwas bringen auff die ban.
Wie der gebrauch der Kleinen Flöten ist
Vnd die löcher recht zugreifen mit list.
Erst nim die Pfeiffen inn die rechte hand
Oder inn die linken on alle schand.
Die ander hand / sey dir frey vnd gemein
Vdoch das du das vnterst loch allein.
Mit dē finger der nach dē daumen geht
Thust greiffen / wie es in der Figur steht.**

Figure 18. Fol. 22v.

A FINE FOUNDATION TO BE LEARNED ON A TINY LITTLE RECORDER THAT HAS NO MORE THAN FOUR HOLES; NEVERTHELESS WHEN THE LOWER END OF THE PIPE IS ALSO USED (AS GENERALLY HAPPENS), IT MAY BE CONSIDERED AS HAVING FIVE OR SIX HOLES.

To continue, I don't wish to leave things unsaid, But to bring up an interesting matter instead: How the tiny recorder is used and is played And the best way that fingers on holes should be laid. First you pick up the pipe in your right hand with ease (If you favor the left hand, then do what you please), Then your opposite hand will be unbound and free, But the hole that remains at the bottom must be Covered up with the finger that's found standing next To the thumb. This is shown in the chart in my text.

(The remainder of this article, including the footnotes, will appear in the May issue.)

Von mancherley Pfeiffen. 23

**Inn dieser figur wird das
vnterste ende der Pfeiffen / wenn es
halb gegriffen ist / auch für ein
loch odder noten gere=
chent / wie folget.**

	3 3 2 1	b b fa	h	7 3 2 1	mi
g	5 4	mi	aa	5 2 1	re
			g	5 1	sol
			f	5 4	fa
			e	5 4 3 2 1	mi
			d	4 3 2 1	re
			c	4 2 1	fa
	3 1	b fa	a	3 2 1	mi
			g	2 1	re
			f	1	sol
			e		fa

Figure 19. Fol. 23r. Fingering chart for four-hole pipe. At the top: "In this chart, the bottom end of the pipe, when it is half closed, is also counted as a hole or note, as follows."

Figure 20. Fingering chart for four-hole pipe, prepared from Figure 19. Note that the same fingering is given for both f' and f' sharp.

An Interview with Friedrich von Huene

Nora Post

Barbara Lambert, musical instrument curator of the Boston Museum of Fine Arts, has called you the most distinguished wind instrument maker in the world. When asked to compare yourself to a well-known German maker of early woodwinds, you replied that if he is the Mercedes of early music, you are the Ferrari. Tell me more about what it means to be the Ferrari of early winds.

Many instrument makers have a lot of know-how about production; I concentrate on musical instruments as works of art. Perhaps Ferrari also feels that his cars are works of art. There is a certain styling—a certain care taken in making them look good. Ferrari is also much smaller and more experimental than Mercedes. Also, when it comes to driving a car, you can sometimes corner a little faster in a Ferrari, and it may give you an extra boost on the straightaway.

And you see your instruments that way?

Yes. They play somewhat as a Ferrari drives.

You've made many different woodwinds. Since you are a flute player yourself, what got you interested in other instruments?

I was a recorder player first; I grew up with that. I learned the flute because my brother had one he wasn't using, so I borrowed it and learned to play it. But I always had a recorder teacher, so I was not self-taught on that instrument. As a craftsman I am largely self-taught. I watched other people work—the smith, the wheelwright, the harnessmaker.

I forgot to mention that I played the squeezebox before I learned the recorder.

What exactly is a squeezebox?

It's a little like a concertina, with buttons arranged almost in keyboard form, but when you press the button and press the squeezebox, it gives a different tone than when you pull the squeezebox pressing the same button.

Was the instrument in the family?

Yes. I asked for lessons, but I was not so good in school, so I was not allowed to have them. But I loved to sing German folk songs and play the instrument while I was sitting on the garage roof of my grandparents' home in Dresden. I was about eight years old then, and the next year I



returned home and was given an accordion, an instrument one step up from the squeezebox. Next was the recorder, and it turned me on; I played some Handel pieces, which I loved. After a while the teacher realized that I couldn't read music, and she said we were going to do something about that. Eventually, of course, I learned to read music.

While we're on the subject of your early years, how did you get interested in making musical instruments?

While I was learning the recorder I was making ship models. Our farm had a beautiful lake behind it, so I started to make a model of an eighteenth-century frigate. Such a ship has cannons and, well, how does one make them? With a lathe. The difference between a flute-like instrument and a cannon is not so great—the same tool will do both jobs. But model cannons came first. When I first saw a lathe, I became obsessed by it.

How old were you then?

Sixteen. It was shortly before the Russians came into eastern Germany and we all had to flee. This obsession with ship models, cannons, and recorders persisted into my American life in Washington, D.C., where I played flute and piccolo in the Air Force Band. I bought a small six-inch lathe with a friend. When we were discharged I bought my friend's share and took the lathe home. After college I apprenticed with Mr. Powell in Boston for four years; I became very familiar with lathes, tools, careful craftsmanship, and modern flutes.

Let's jump to your more recent work; what

are the qualities of an instrument that make it sufficiently attractive for you to want to build it? And, given the fact that you've measured and played so many instruments, how do you decide which ones you want to make?

For me, a musical instrument is a combination of two aesthetics. One is musical; it has to play well. It has to respond, it has to give me something. Second, I look at the appearance, the profile and decoration. This also must please me. It would be very difficult for me to make an instrument that I consider ungraceful.

Have you ever done it?

No, I never have. However, I had to train my aesthetic sense to go along with what some eighteenth-century makers did. In other words, what I considered odd at one point I don't consider so anymore because I've learned that it's part of eighteenth-century style.

If I may change the subject, what, if any, are the pitfalls of making an instrument you don't play yourself? And how do you solve these difficulties?

I began by making recorders, which I do play myself, and which was enough of a problem at first. Then I made some Baroque flutes, which I made a big effort to learn to play. When I entered Boston musical life I was immediately asked to play a tabor pipe in an ensemble, so I was pushed into it—sink or swim. The only available tabor pipe was in F minor, and since nobody else was going to play in that key, I made one in G, and learned how to play it.

What would you do, though, if you wanted to make oboes—which I know you've done in the past—since you're not an oboe player? That's really what I'm asking.

I love the oboe, but I found it very difficult to play. I have to rely on a friend to test the intonation and tuning. My first attempt at making oboes was with Bruce Haynes; we made about five in 1970.

How do you choose an instrument you'd like to copy? Do you always copy the best playing instruments, or do you occasionally make the less-than-perfect one on the basis of other considerations—that the original might be famous in its own right, that its maker might have been especially prestigious, etc.?

At the moment I'm working on a copy of

the Victoria and Albert Museum Bressan flute. It's highly decorated with silver filigree and is fitted with beautiful silver barrels and caps. I think that it is a fine playing instrument, too, but some other people disagree with me. They are used to other instruments that they consider "perfect."

But the big attraction is how beautiful it is, right?

Yes, exactly. It plays beautifully and it looks fantastic. Nobody I know of has made an exact copy with all the filigree; it is a challenge for me. It will be a show-piece.

So many of your instruments are elegant, even opulent. I'm thinking of the ivory Denner recorders, the ivory Scherer flutes, and the Richters oboes. Why do you make these instruments? Is it their richness, the materials, the playing qualities, or some combination that attracts you? And do projects like these make or lose money?

Why do I make them? To prove to myself that I can do it! And they will lose money. I make very few, and it takes a great deal of work; few people want a fancy instrument at a high price. They are more an instrument for an art collector than for a musician. The typical musician wants an inexpensive instrument that plays well.

But not the typical dentist! And you get them, too, since you are in the old music world.

Yes, I do get the doctors and the dentists and the scientists. They love music and want to have the finest instrument, hoping I can build one that will play itself. These are wonderful customers.

Tell me, why are they such good customers?

They treasure the instrument. A difficult customer is the musician who says, "Make me this special kind of instrument," and expects to be charged very little or get it free because he will use it for many records; then he sells it after one recording to a student for a profit. You put your heart into an instrument and it's barely appreciated. The good customer to me is one who just loves you for having made a beautiful instrument — whether he can play it well or not. I enjoy it when an instrument is appreciated for all the care that went into it. I am very happy when it is appreciated and played well.

Would you copy an anonymous instrument if it played the best, and do you think there would be a market for it?

I try to be practical, and an instrument that is anonymous does not have the prestige of an instrument that has a name. A name means a lot.

So you think you couldn't sell copies of an

anonymous instrument?

I could sell it after I put my name on it! Though if I found a superb instrument that was anonymous, I might find the good qualities in it and put them into an instrument that has a name. So I'm pioneering, as eighteenth-century makers might have done. They would have come across some fine instrument and asked, "What are the good qualities of this one? I'm going to learn from that." Sometimes I do things to instruments that may not always be authentic. Slight pitch changes, for example, though I try to change as little as possible. For practical reasons, I often bore instruments for modern English fingerings. Yet some connoisseurs would say they don't mind playing the original fingerings, that a little half-hole here and there doesn't bother them, and that if the c# is flat, well, that's mean-tone. Sometimes I make an instrument that way on special request.

What are the steps in the production of a wind instrument that you feel are the most crucial to its potential success as a playing instrument, and in what ways are you yourself involved in those stages?

Well, with recorders — which I am most involved with most of the time — I find making the windway the most difficult job. It's like making the reed for an oboe. Personal preferences come in, too. I will sometimes make the same recorder with a slightly different tone quality for a specific player.

Running a shop means that several people work on any one musical instrument. What are the strengths and weaknesses of this system?

The strength is that you have several people who become very adept at doing specific jobs. When you put together their qualities, you get superlative craftsmanship. The danger is that the more people you have, the more you can lose track of what each is doing, especially when you are trying to do your own work as well. I watch constantly and always check what everyone is working on — which is in my nature. I am usually very fussy. But I should give credit to the people who work for me; after some time they really know what I want. Sometimes if I ask them to do something slightly different, I may run into opposition. A typical example is that we sometimes wrap the tenons of the joints with string rather than cork. Most people today will agree that cork makes a better joint, but string is more authentic, and sometimes we make a real effort to put nice string wrapping on an instrument for the sake of making it look like the original. It's a minor point, but there are sim-

ilar situations when the question arises, "Why do we have to do it this way?"

I can imagine. But let's pursue the idea of production a bit further. In what ways are your methods like or unlike those employed by seventeenth- and eighteenth-century makers, and do you think your instruments would be slightly different if you used only historical methods of production?

There would be more variety from one instrument to the next, and there would be a tremendous increase in price. Apprentices would be drilling the billets, whereas today I can use a special lathe set-up.

At what point, in your opinion, does an instrument cease to be handcrafted and become mass-produced instead?

This area between handcrafting and mass-producing is a nebulous one. My mother once asked the man who sold her doughnuts, "What do you mean these doughnuts are made by hand?" He replied, "We punch the holes by hand." That question is important. A truly handmade recorder wouldn't even be turned on a lathe, since a lathe is already a machine, especially if it is driven by an electric motor. However, most people will accept an instrument made on a treadle lathe with hand-held tools as being quite handmade.

Can you describe your experience with mass-producing instruments? I am thinking of the plastic Japanese recorders that you helped design. Why has this idea appealed to you?

The idea of plastic recorders appeals to me because they are a very inexpensive instrument that plays well. A lot of people have strong feelings against plastic, but it is a good material provided it is used by someone devoted to a quality product.

Why are some people opposed to plastic?

Because most plastics manufacturers are interested only in low prices and ease of production; quality and beauty of design are secondary.

So most people equate plastic recorders with poor quality?

Right. A plastic cup is something you throw away after it's used once, while you never throw away a glass cup unless it breaks.

Are there certain characteristics of an instrument that makes it the "perfect" one to make in plastic?

I think recorders generally lend themselves to being made in plastic. They are not very large. Plastic pieces usually have to be molded in a steel mold, and to make a large mold is difficult. But a recorder, especially a soprano recorder, is a fairly easy

thing to be molded. The engineering and machining of molds is very well developed; lots of precision parts are being made in plastic these days.

How about a plastic eighteenth-century flute or oboe?

I doubt that the market would be large enough. It would be difficult to convince a plastics company to make those instruments.

What are we talking about in numbers to make it financially feasible to produce an instrument cheaply out of plastic?

I'm not an expert at this kind of marketing, but I think a mold could easily cost \$30,000. You would have to sell at least 10,000 instruments at \$30 each to make it worthwhile.

I'd like to ask a question that could probably be answered only by someone with as international a background as yours. American and European makers of early instruments are often compared; I wonder if you might be able to single out any particular strong points in this country. To put it bluntly, what do we do best?

I find it hard to say what we do best. These superlatives are typically American . . . I don't want to say that we do anything better. We are lucky in this country to have craftsmen and women who are very devoted to their work. There are superb craftsmen in Europe; they may often have had better training, and they may do a very good job, but I think some of us here put more care into it. The American who makes winds is closer to an amateur, which means that he loves what he is doing and is often less professional than the European. The European has learned all the right things and can be more efficient and can do a very beautiful job, but may not always have the same love.

Interesting comparison.

I never had a wood-turning apprenticeship. I was self-taught in making recorders. My apprenticeship making silver flutes and a few wooden piccolos for Powell didn't help me much in making recorders. So I learned the hard way, and I learned how to think through problems and solve them. That makes a difference.

Oboist/Baroque oboist Nora Post received a Ph.D. in music from New York University. A student of Heinz Holliger, Ray Still, and Michel Piguet, Ms. Post has performed, recorded, and lectured throughout the United States and Europe. She is on the faculty of the St. Louis Conservatory of Music and the Internationales Musikinstitut Darmstadt.

CARL DOLMETSCH IN AMERICA

Despite his 20 tours of the U.S.A., Carl Dolmetsch cannot *always* be with you. However, his many recorded performances *can* be — and in your own home. Among those recently produced in America are the following:

"LE FESTIN" ORS 76216

JOHN STANLEY: Sonata in F major, Alto Recorder and Harpsichord
 WILLIAM LAWES: Almain and Saraband from *Courtly Masquing Ayres*
 HENRY PURCELL: Chaconne in F major, Alto Recorder and Harpsichord
 ANON 17th CENTURY: *Greensleeves to a Ground*, Soprano Recorder and Harpsichord
 FRANCOIS COUPERIN: *Le Rossignol Vainqueur, La Linote Efarouchée*, Soprano Recorder and Harpsichord
 WILLIAM CROFT: Sonata in G major, Alto Recorder and Harpsichord
 J.A. HASSE: Sonata in F major, Alto Recorder and Harpsichord
 G.P. TELEMAN: Partita V in E minor, Soprano Recorder and Harpsichord
 G.F. HANDEL: Sonata in A minor, Alto Recorder and Harpsichord

"THE CONTEMPORARY RECORDER" ORS 74144

HERBERT MURRILL: Sonata in G, Alto Recorder and Harpsichord (1950)
 ANTHONY HOPKINS: Suite, Soprano Recorder and Piano (1953)
 EDMUND RUBBRA: Meditazioni sopra Coeurs Désolés, Alto Recorder and Harpsichord
 CHRISTOPHER EDMUNDS: Pastorale and Bourrée, Soprano Recorder and Piano (1968)
 GORDON JACOB: Variations, Alto Recorder and Harpsichord (1963)
 COLIN HIND: *Plaint*, Tenor Recorder and Piano (1971)
 NIGEL BUTTERLEY: *The White-throated Warbler*, Soprano Recorder and Harpsichord (1965)
 COLIN HIND: *Suite Champêtre*, Soprano Recorder and Piano (1970)

"DOLMETSCH-SCHOENFELD ENSEMBLE" ORS 73104

(Carl Dolmetsch, Alice & Eleonore Schoenfeld, Joseph Saxby)
 LENNOX BERKELEY: Concertino, Recorder, Violin, Cello, and Harpsichord (1955)
 ARNOLD COOKE: Sonata, Recorder, Violin, Cello, and Harpsichord (1965)
 J.M. LECLAIR: Trio-Sonata in D major, Recorder, Violin, Cello, and Harpsichord
 G.F. HANDEL: Trio-Sonata in C minor, Recorder, Violin, Cello, and Harpsichord

ALL YOU HAVE TO DO IS

write to Orion Master Recordings, Box 4087, Malibu, Calif. 90265. (213) 457-3370.
 Or from your favorite record shop.

May I Have the Pleasure . . . ?

*A plaine and easie introduction
 to Renaissance dancing*



LP Record &
 Instruction Booklet
 \$10.95

At last, a way to really learn how to do a pavan, galliard, bransle, tordion, volta, and more! ANGENE FEVES, the leading expert in Renaissance dance, has combined forces with the TOWNE WAYTES of Vancouver to produce a superb record of really danceable music, and a 24-page booklet of detailed instructions for every dance on the record.

To order, add \$1.15 for shipping
 (California residents add 6% sales tax)

Send check or money order to:

MUSICA ANTIQUA
 2530 California, San Francisco CA 94115



RECORDERS AND WOODWIND INSTRUMENTS OF THE RENAISSANCE AND BAROQUE ERA

Crumhorns · Cornamuses · Kortholts · Dulcians
Rackets · Shawms · Cornets · Flutes · Bassoons · Oboes

1930-1980 pro musica

MOECK

VERLAG UND MUSIKINSTRUMENTENWERK

U.S. Agents: Magnamusic Distributors, Inc.
Sharon, Connecticut 06069, Te. (203) 364-543

Which Recorder?

A consumer's guide to plastic instruments

Theo Wyatt

YEARS AGO CHOOSING A PLASTIC RECORDER was easy: there was only one model, and you could take it or leave it. And since it was an abomination, everyone who could afford to leave it, left it. Now there are dozens, and the best are better than many wooden instruments. It is difficult to keep track of what is available, and even more difficult to know what to choose. This survey is an attempt to make things easier. It covers most of the plastic instruments widely sold in the U.S.A.

The survey assesses the intonation of each instrument as thoroughly and objectively as possible. It also deals more briefly, and inevitably more subjectively, with tone quality.

The first objective test of intonation is to measure the breath pressure needed to play each note exactly in tune. I have done this, limiting myself to the diatonic scale so as to keep the exercise to manageable proportions. The results are in Table I. The test methods are described in the Appendix, which those with no stomach for technical matters may skip.

The figures are meaningless unless you know what pressures give a satisfactory result. I have attempted to assess this by asking a panel of experts to listen to each note of each instrument and to grade its tone and volume on the basis described in the Notes to Table II.

Working on the premise that the overwhelming majority of plastic instruments is going to be used for ensemble playing, I then took all the pressures that gave a note suitable for this purpose, averaged the result for each note on each size of instrument, and smoothed the resulting line—by the statistical method known as regression analysis—to give an “average acceptable profile,” in which pressure increased uniformly with pitch. Further details are in the Appendix. “Ensemble,” as I use the word, means more than one instrument to a part. The panel members in their marking were asked to imagine twenty children in a school hall.

To make the results easier to grasp, I then used the bar graphs in Table II to show by what percentage the pressure for each note of each instrument differed from this “average acceptable profile.” Summarized also in Table II are the markings of the listening panel.

In reading the graphs in Table II you should bear in mind the following:

1) What is represented is pressure, not

pitch. When the graph is above the heavy line it means that that note required a higher pressure than average to get it into tune and was therefore, other things being equal, *flatter* than average.

2) Account must be taken of windway exit height shown in Table I. The shallower the windway exit is (and to a lesser extent the smaller the taper factor), the greater will be the pressure absorbed in overcoming viscous drag in the windway. Thus an instrument with a deeper than average windway (e.g., the Aulos 205 soprano) will need lower than average pressures to produce average tone and volume.

3) The average profile is just that, not an ideal. It is ideal only insofar as it has been smoothed to produce a uniform increase in pressure with pitch. You should not therefore regard an instrument as necessarily unsatisfactory just because its profile is above or below the average or has a different slope from the average. In assessing whether these things matter, you will no doubt be guided by the listening panel's verdicts and by what you know of your own style of playing. What you can infer with certainty from the profile is that if it is erratic, with steep peaks and troughs, the instrument will be difficult to play in tune.

In interpreting the listening panel's markings, remember that although their verdicts are expressed in terms of volume and tone, what they were really judging was intonation. If they found that a note was underblown at the pressure needed to get it exactly into tune, they were in effect saying that when you blow it to produce a decent tone it will be sharp. Translated into terms of intonation their markings mean:

u = much too *sharp*

e = for solo use you are likely to find this note *sharp*

s = for ensemble use you are likely to find this note *flat*

o = much too *flat*

a = OK

In the following notes on individual instruments I shall attempt to summarize the results of the tests and to say something about tone quality. It must be understood that this last is a purely personal opinion.

Sopranino

Aulos 207

A rather loud instrument. Recently redesigned like all Aulos instruments and made flatter in pitch and therefore in effect loud-

er. Its predecessor's profile was very close to the Yamaha, but these low pressures were more acceptable than in the Yamaha because of the deeper windway.

Yamaha

Rather sharp overall. The two top notes are unobtainable—at the lowest pressure at which they can be played, they are 10 cents sharp (100 cents = 1 semitone). Pulling out the instrument by about 1 mm brings the top notes within reach and improves the middle but leaves the bottom notes still too sharp to be usable.

Soprano

Aulos 103

Very sharp at the bottom. And the top b''' and c^{IV} are respectively 10 and 20 cents sharp at the lowest pressures at which they can be made to sound. The tone is acceptable but has the lack of refinement one would expect from such a deep windway.

Aulos 105

The combination of deep windway and above-average pressures produces a sound that is likely to be found too loud for ensemble and too coarse for solo use.

Aulos 205

The old 205 was certainly sharp, but by pulling out about 1 or 2 mm most people managed to live with it, and it was almost certainly by far the most widely used ensemble soprano in the U.K. The new flatter version requires pressures much above average, and with a deep windway this makes the sound of all but the bottom notes unsuitable for ensemble use. To assist teachers and others faced with the problem of matching the new version with the old, the manufacturer has produced for free distribution a spacer washer 3.5 mm long that can be fitted to flatten the old version. It will be seen by comparing the two profiles that while it makes a tolerable match in the lower octave, it is less successful in the top, where, for example, a''' in the new version needs 90 percent higher pressure than the old one with the spacer.

Aulos 303

This is now the only soprano in the Aulos range that seems suitable for ensemble use. The bottom two notes are a little sharp, and there is a peak in the profile at a'' and a trough at d''' and e''' —over which the player will need to exercise a little care. There is more undertone to the sound than in the 205, but the tone is nevertheless perfectly acceptable. Readers in the U.K. will be mortified to learn that it is not distributed there.

Aulos 503

This and the Zen-On Stanesby Junior are the two serious contenders as solo instruments, and both are good. When comparing the profiles, remember the difference in scale. The Stanesby Junior has a slightly smoother profile apart from a bad peak on b'' , and its higher pressures are to some extent absorbed by the shallower taper. I find the tone of the Stanesby Junior more reedy and in the context of a solo instrument marginally preferable.

Dolmetsch

Although none of the profile is below average, the panel found many of its notes underblown. This is because, with a windway shallower than average, above average pressures are going to be needed. Pulling out the instrument by about 1 mm should give more acceptable results up to d''' , but in the upper octave it would remain dangerously easy to play sharp. The tone I find much the purest, and hence the best for ensemble use, of any plastic soprano.

(Ownership of the Dolmetsch plastic recorder business has recently changed hands and is now again under the effective control of Carl Dolmetsch. He has made changes in the design of this soprano, including a reduction in the windway taper. It is this redesigned instrument that was tested. In the U.K. and possibly also in the U.S.A. there are large stocks of instruments made under the previous ownership that are being offered for sale at reduced prices. Their intonation has not been tested for this survey, but their tone quality is not, in my opinion, as good as that of the current model.)

Hohner 9517

The tone is a little hooty with the deep windway (made effectively deeper by the substantial grooves in the block). Its yellow color makes it look very plastic, but it is not to be disregarded as an ensemble instrument.

Susuki

Desperately sharp, and with a lot of impurity in the tone.

Yamaha

Sharp again, and especially in those places where pulling out would have the least effect. There is a very noticeable undertone in the lower octave.

Zen-On SB

The intonation is quite good except for the unfortunate peak on c''' . The tone, however, is rather rough.

Zen-On SBDX

One of the smoothest profiles in the survey, but the slope is surely wrong. The bottom notes have to be regarded as unacceptably sharp.

Zen-On Stanesby Junior

See remarks under Aulos 503. At minimum thumb aperture, the pressures for the two top notes were off the top of my pressure gauge, but with a wider aperture they can be obtained at reasonable pressures. A good instrument for solo use, but definitely not for the ensemble player.

Alto

Aulos 209

The panel's verdict here is not what might have been predicted. With a deeper windway than the 309 and higher pressures, it ought to have been less suitable for ensemble use. Its tone is inferior to that of the 309, and unless price is the overriding consideration, there can be little reason for choosing it over the 309 for any purpose.

Aulos 309

The old 309 was certainly sharp, and even when pulled out a'' was always troublesome. The new version, however, continues to suffer from an a'' and $b^{b''}$ that are in a fairly steep trough. The tone of the 309 is, in my view, the best of any plastic alto, but it seems doubtful whether in its new tuning it will be really suitable for ensemble playing.

Aulos 509

The comparison here will be with the Zen-On Bressan as the other serious contender as a solo instrument. When comparing the two profiles, remember the difference in scale. Neither profile is as good as it ought to be. The listening panel found that neither of them sounded like a solo instrument in the upper octave. Both have a rather edgy tone.

Dolmetsch

A model profile. And there is no need to be put off by the "overblown" verdict on the two top notes. This reflects the fact that the testing was done with minimum thumb aperture. Both notes can be played with a large aperture and are then obtainable at reasonable pressures. The tone is bland. I would personally have liked a slightly shallower windway to give greater resistance; but the overall verdict must be that for ensemble use the instrument is without any vices.

Hohner 9577

A rather erratic profile, which would make it difficult to play in tune. The tone is woolly. It eats wind.

Susuki

Very good tone in the bottom octave but becoming a little sour at the top. A reasonable profile apart from its bottom notes. Worth thinking about as an ensemble instrument.

Yamaha

Sharp overall and not to be cured by pulling out. The tone is acceptable.

Zen-On 1000B

Apart from the bottom notes, the profile is reasonably smooth. But the upper octave must be played quite softly to stay in tune, and when played softly these notes produce a very prominent undertone.

Zen-On Bressan

See remarks under Aulos 509.

Tenor

Aulos 311

The redesign has not improved this instrument. It appears to have achieved not much more than what an owner of the old model could have achieved by pulling it out—which he would not have wanted to do. So the new profile is even more erratic than the old. The tone is very firm and good except on the three top notes, which were and remain very noisy.

Dolmetsch

An exceedingly erratic profile. Very windy tone. And above all a tiring and ungrateful instrument to play because of the deep windway. There is very limited rotation of the foot joint because of the need to line up the two holes with the window in the spigot of the middle joint. And it is quite impossible to see whether they are correctly lined up. Guide marks on the outside of the instrument would have been useful.

Standards of manufacture

In none of the instruments did the standards of manufacture appear less than good. In the Aulos instruments and the Zen-On Bressan the technical perfection of the moulding is a delight in itself. Several instruments now have angled holes, which is quite a technical feat. None yet has undercut holes, but perhaps that will come.

Conclusion

Recorder players can be grateful that they have such a wide choice of passable instruments at such reasonable prices, some of them very beautifully made. But I think they are entitled to feel a little disappointed that the standards of intonation are not higher. The simple tests that I have carried out with \$200 worth of equipment (if you exclude the microscope) and the spare-time help of four experts have shown up serious shortcomings in many instruments. Yet not one of these instruments could have been put on the market without the investment of tens or hundreds of thousands of dollars. It seems a shame that just a little more of that investment was not devoted to checking the intonation before the presses started to run.

Table I

	Price \$	Pressures mm H ₂ O														Wind- way exit height	Taper factor ¹	Features ²	
Sopranino		<i>f</i> ^{''}			<i>f</i> ^{'''}							<i>f</i> ^{IV}							
Aulos 207	13.00	11	13	16	17	23	24	25	26	23	27	30	39	40	51	66	1.20	1.8	EP(1)ST
*Yamaha	4.00	6	5	10	10	13	13	14	16	17	24	24	31	38	+	+	0.90	2.5	ABST
Soprano		<i>c</i> ^{''}			<i>c</i> ^{'''}							<i>c</i> ^{IV}							
Aulos 103J	7.50	6	8	10	11	15	18	19	21	20	21	26	32	41	+	+	1.30	1.8	AEST
Aulos 105	13.50	10	12	15	16	21	26	27	27	31	34	45	57	63	90	1.30	1.6	ENP(2)T	
Aulos 205	10.50	13	13	16	20	21	27	28	29	32	34	41	42	63	65	∅	1.30	1.5	ENP(2)T
Aulos 205 (pre-1982)	-	8	9	11	11	14	13	15	19	18	20	21	26	34	44	48	1.30	1.5	ENP(2)T
Aulos 205 with space washer	-	11	11	15	15	20	20	23	26	24	24	24	31	34	48	61			
Aulos 303	8.00	9	10	14	15	18	22	21	20	20	22	27	31	39	43	52	1.10	1.8	AENST
Aulos 503	15.75	13	13	19	24	25	30	32	32	32	31	39	40	58	58	73	0.85	1.8	DEGHNP(2)T
Dolmetsch	6.00	11	13	16	17	20	19	21	23	23	27	29	34	46	54	76	0.85	1.9	CNU
Hohner 9517	9.50	11	11	17	16	16	13	17	17	20	28	32	32	40	60	73	1.25	1.8	AFJLQW
Susuki SRE500	2.25	4	5	7	8	12	12	12	13	13	16	18	24	33	+	+	1.20	2.2	MST
Yamaha	4.50	6	7	10	9	13	15	18	18	16	19	23	30	33	41	46	1.10	2.5	ST
Zen-On SB	5.75	8	12	14	14	18	20	23	28	25	25	28	32	40	54	70	1.25	1.5	CNST
*Zen-On SBCX	8.50	5	7	9	10	13	16	18	20	21	24	28	30	38	47	+	1.00	1.7	CDNP(3)T
Zen-On Staresby Junior	14.00	17	19	21	20	27	31	42	36	38	42	46	56	68	∅	∅	0.85	1.6	DEGNP(3)T
Alto		<i>f</i> [']			<i>f</i> ^{''}							<i>f</i> ^{'''}							
Aulos 209	21.00	10	12	15	18	20	25	26	28	28	26	31	32	41	57	70	1.10	2.1	ENP(2)T
Aulos 309	24.00	9	12	16	16	20	24	23	25	24	22	22	29	51	54	73	1.00	2.0	DEGNP(2)T
Aulos 309 (pre-1982)	-	7	7	11	11	15	13	15	16	14	16	18	22	28	37	42	1.00	2.0	DENP(2)T
Aulos 509	34.50	20	20	27	29	35	34	34	33	32	34	35	40	49	52	68	0.90	2.0	DEGHNP(2)T
Dolmetsch	28.00	13	13	14	16	18	20	20	23	21	24	24	26	40	70	71	1.10	2.7	CNU
Hohner 9577	19.95	14	10	13	16	19	12	12	14	14	16	19	24	30	37	51	1.25	1.8	FJKLQW
Susuki ARE710	8.95	7	9	14	19	19	21	23	25	27	27	37	42	45	52	60	1.00	1.9	DMNP(3)T
Yamaha	13.00	8	6	9	10	13	13	13	14	14	16	18	21	26	33	36	1.10	2.3	T
Zen-On 1000B	14.50	7	8	13	14	17	18	22	21	20	21	21	25	30	38	47	0.95	2.1	ENP(2)ST
Zen-On Bressan	26.50	10	11	15	17	23	22	23	28	22	29	30	32	41	46	64	1.00	1.5	DEGNP(3)T
Tenor		<i>c</i> [']			<i>c</i> ^{''}							<i>c</i> ^{'''}							
Aulos 311	68.50	7	7	11	13	18	20	24	26	25	16	19	22	35	36	49	0.90	2.8	DEFGNP(2)RT
Aulos 311 (pre-1982)	-	7	8	10	11	17	18	21	20	18	17	21	25	38	46	57	0.90	2.8	DEFNP(1)RT
Dolmetsch	-	7	9	7	13	16	20	26	23	24	18	26	30	45	44	50	1.35	2.0	CFKNU

NOTES

* The instruments tested were not from current production because they are no longer distributed in the United Kingdom.

¹ Taper factor = entrance height ÷ exit height. See text re that of Dolmetsch alto.

² Unless otherwise indicated, all instruments are of three pieces, brown or black color, straight windway, and with double holes for C# and D# (F# and G#).

+ Unobtainable. See Appendix

∅ More than 100 mm H₂O. See Appendix

A Two piece

B Double holes for D# only

C Rotation of foot-joint limited

D Curved windway

E Double sleeve joints

F Integral thumb rest

G Thumb bush raised internally

H Head joint overlaps middle

J Yellow color

K Channels in block

L Polythene joint liners

M "O" ring joints

N "Ivory" mouthpiece

P "Ivory" rings (number of rings in brackets)

Q The head-joint has a flattened area to prevent the instrument's rolling

R No C# key

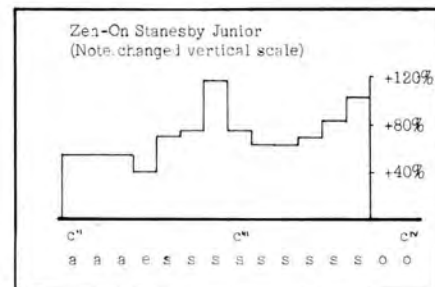
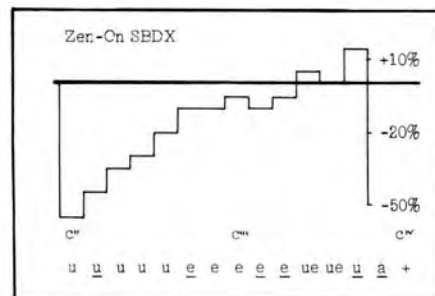
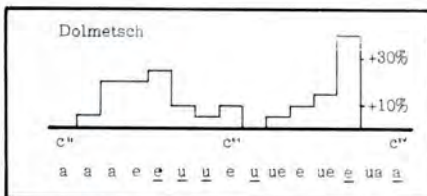
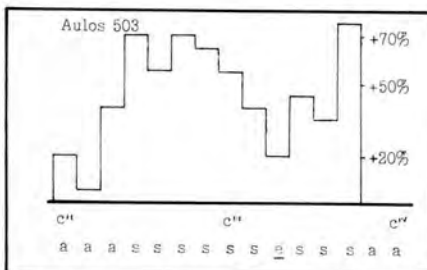
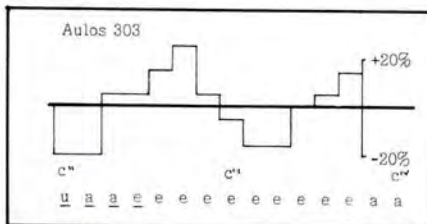
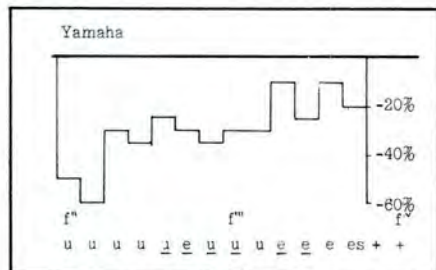
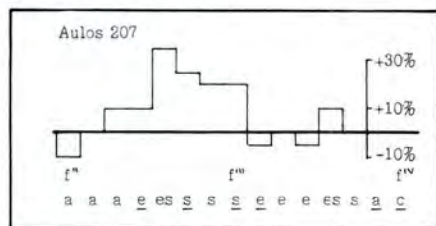
S No upper chamfer to windway exit

T Made in Japan

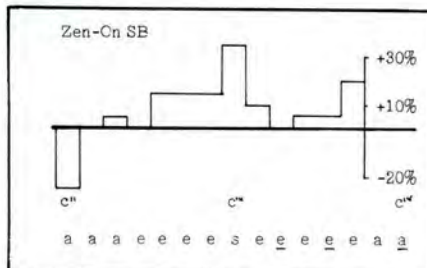
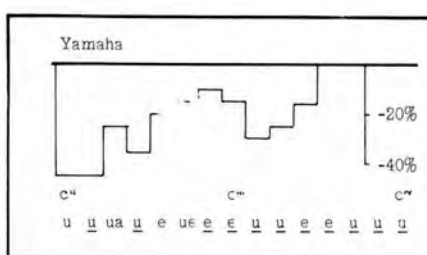
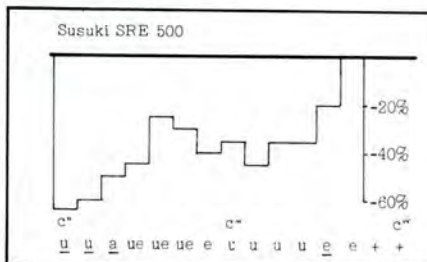
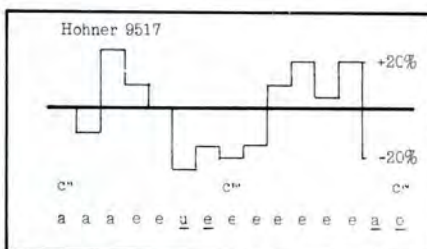
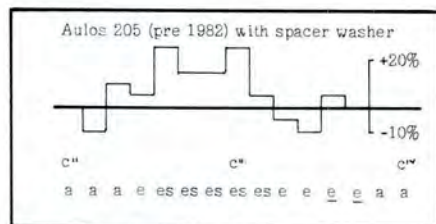
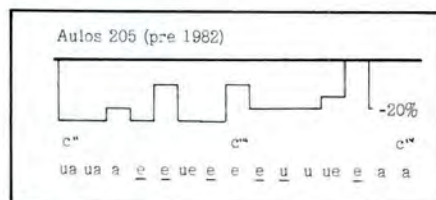
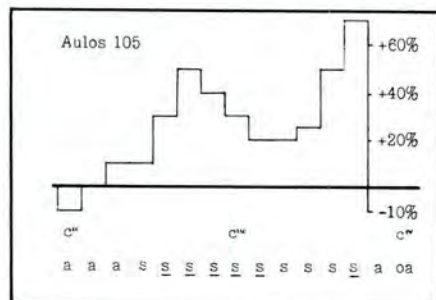
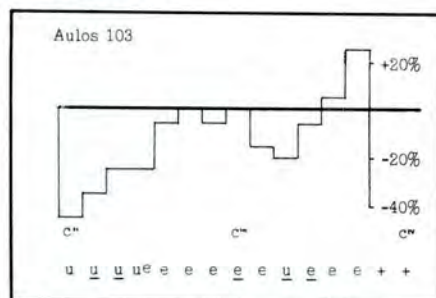
U Made in U.K.

W Made in Germany

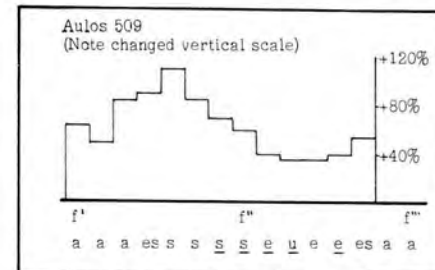
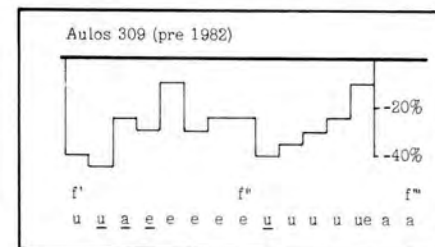
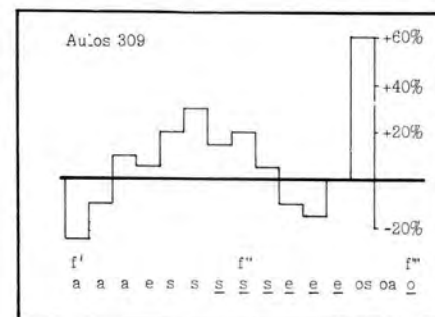
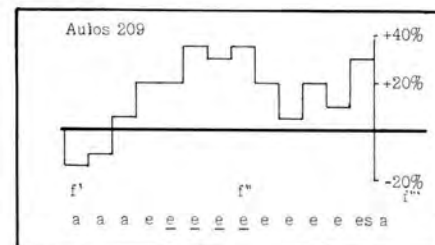
Table 2
SOPRANINO

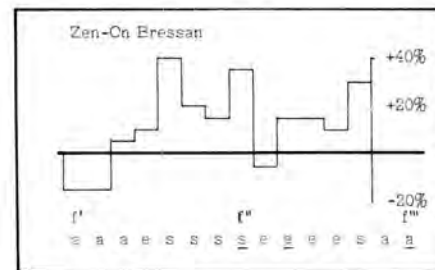
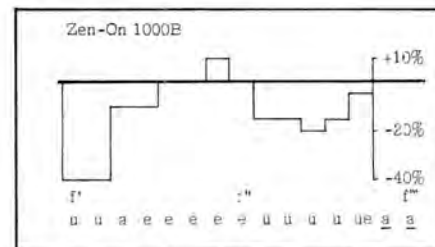
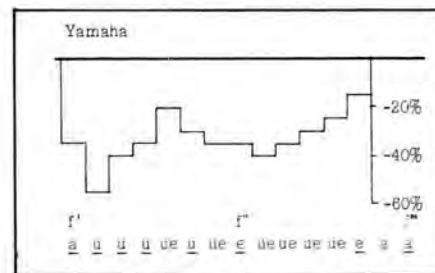
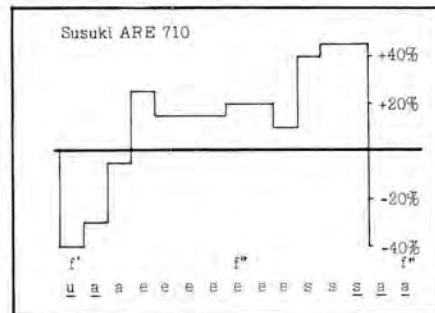
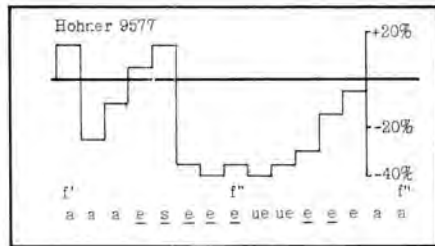
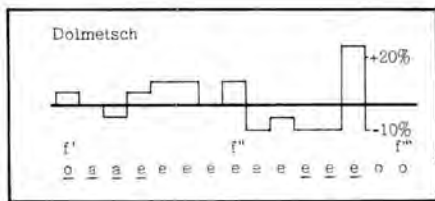


SOPRANO

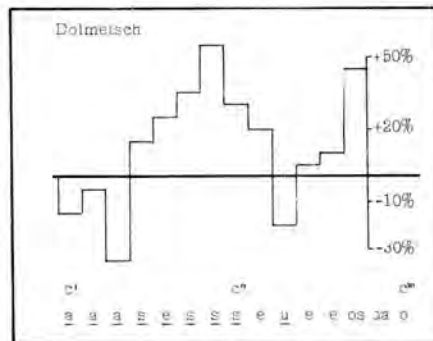
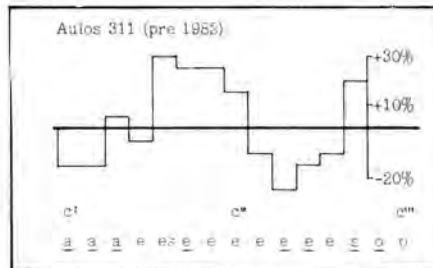
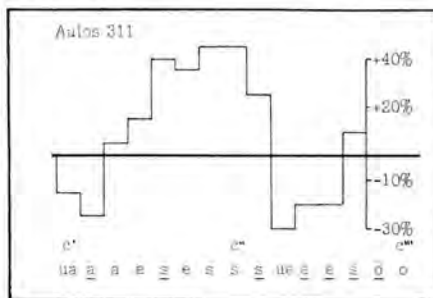


ALTO





TENOR



NOTES

Each diagram consists of two elements. At the top is a graph that shows, to the nearest 5 percent, the percentage to which the pressures needed to play each note exactly in tune (i.e., the pressures listed in Table 1) differed from the "average acceptable profile." For details of the calculation of that profile, see the text. At the bottom are letters summarizing the verdicts of the listening panel. The letters have the following meanings

- u = underblown, even for ensemble use
- e = tone and volume more suitable for ensemble than for solo use
- s = tone and volume more suitable for solo than for ensemble use
- o = overblown, even for solo use
- a = acceptable (bottom three and top two notes only; see Listening Tests in appendix)

Two letters in one space indicate that the panel of four were equally divided.

A letter underlined indicates a three-to-one majority. A single letter, not underlined, indicates a unanimous verdict.

Appendix

Breath pressure measurements

All tests were carried out in a room kept at 20°C, and all instruments were warmed by playing for at least five minutes before testing (ten in the case of the tenors). The instruments were blown by mouth. Intonation was checked on a Korg WT12 tuning meter giving equal temperament at $a' = 440$. The pressure was read to the nearest 1 mm H₂O on an Appleby & Ireland A.I. 620 pressure gauge, scaled 0–100 mm H₂O. 1 mm H₂O is the pressure exerted by a column of water 1 mm high; this is easy to visualize, and the A.I. 620 was the only gauge I could buy that is suitable for measuring the very low pressures used in playing the recorder. These were taken from the player's mouth to the gauge by means of a small tube strapped to the underside of the mouthpiece.

Anyone who wishes to repeat these measurements may like to note the following details of technique:

1) As breath is exhaled the carbon dioxide content rises, and with it the specific gravity, so that the pitch of the note falls. No measurements should be taken with the beginning or the end of a breath.

2) Even when the instrument is thoroughly warm, the temperature equilibrium inside the recorder changes with the quantity of breath going through it, and this equilibrium takes a little time to settle. When moving from a low note to a high note, one must not expect immediately to obtain a reliable reading. To obviate errors arising from this factor, I recorded no measurement until I had obtained the same reading three consecutive times.

3) Condensation seriously affects pressure. It needs to be blown from the windway after every reading.

4) Thumb aperture critically influences the intonation of the highest notes. To achieve consistency I took all readings with the smallest thumb aperture at which a stable and relatively pure note could be sustained. As a result most of the readings for these notes are higher than they would be in real life, where a larger aperture would allow lower pressures to be used.

You can make a gauge with simple equipment. Take two lengths of glass tube of uniform bore and fix them upright. Join their bottoms with a length of rubber or plastic tubing. Attach a tube from the recorder to the top of one of them. At the recorder end this should be strapped to the underside of the mouthpiece so that it goes inside your mouth. Pour into the other tube enough colored water to fill them both to a convenient height. But remem-

NEW RECORDER MUSIC FROM MEL BAY!

400 YEARS OF RECORDER MUSIC

By Dr. William Weiss

A delightful sampling of Recorder Music from early Renaissance through the Baroque, Rococo, Classic and early Romantic periods. Although primarily for Descant or Soprano Recorder, the Alto, Tenor & Bass Recorder parts appear in duets, trios, and quartets. Spiral Bound.

Book List—\$5.95

Play a-long Stereo Cassette—\$7.95

RECORDER SONGBOOK

By Larry Hamberlin

A sparkling collection of songs from the Americas, Europe, and Australia. The book features a unique flexibility of scoring which utilizes Soprano, Alto, Tenor, and Bass Recorders in various combinations.

Book List—\$4.95

CONCERT SELECTIONS FOR GUITAR & RECORDER

By Larry Hamberlin & Kent Murdick

Beautiful arrangements on compositions from the 14th through the 16th Centuries. Artistically scored for recorder and guitar. **Book List—\$2.95**

Send check or money order plus \$1.00 per item postage and handling to:

MEL BAY PUBLICATIONS PACIFIC, MISSOURI 63069

The Boulder Early Music Shop

A special place for the player of early music

recorders, historic woodwinds, sheet music, early strings, books, and records.

write for information and catalogs.

2037 Thirteenth St., Suite 10
Boulder, Colorado, 80302

(303) 499-1301



ber when taking readings that it is the difference between the two columns that matters. A pressure of 10 mm H₂O will lift one column by 5 mm and depress the other by 5 mm.

Windway exit height

All windways have a vertical taper from the entrance (where you blow) to the exit. At the exit the top and bottom of the windway are almost always chamfered, or beveled, at an angle of approximately 45°. The height of the windway will be at its minimum where this chamfer begins. This minimum height, which is the principal determinant of the resistance offered by the windway to the player's breath, is the windway exit height. It is measured by shining a beam of light through the windway, reflecting it through a tiny mirror into a microscope, and measuring the width of the illuminated slit when the microscope is seen to be focused sharply on the point where the chamfer begins. This method works very well when there are two equal chamfers. It works less well when there is no upper chamfer at all (these cases are identified in Table I), or where the lower chamfer is much larger than the upper one, as in most of the cheaper Aulos sopranos. In these cases both edges of the windway cannot be brought into focus at once, and the apparent accuracy to 0.05 mm may well be overly optimistic.

A note on taper factor

The figure given for taper factor is meaningful only if the upper and lower surfaces of the windway are both straight; and without sawing through the windway I have not been able to establish whether this is so. If the windway is chambered—i.e., if one or both surfaces are longitudinally concave—the instrument will require less pressure than the taper factor would seem to indicate. Dr. Carl Dolmetsch, who has seen the survey in draft, has drawn my attention to the opposite effect in the case of the Dolmetsch alto. Here there is a steep step in the first 6.5 mm of the windway where the height drops to 2.15 mm. The effective taper factor therefore is 2.0 rather than 2.7 given in Table I.

Listening tests

The listening panel consisted of Paul

Clark, Herbert Hersom, Edgar Hunt, and Nancy Winkelmann. I should like at this point to pay a heartfelt tribute to their unstinting gift of time to cooperate in this exercise. The first three are all musical directors of the Society of Recorder Players. Herbert Hersom is editor of the Schools section of *Recorder & Music*; Edgar Hunt is editor of that magazine and was until last year head of the Renaissance and Baroque Department of Trinity College of Music; Nancy Winkelmann is a teacher of the recorder and conducts the recorder orchestra of the London branch of the Society of Recorder Players.

They were not able to identify the make of instrument being tested, which was played behind a screen. Nor were they told what pressures were being used. They listened to each note of each instrument played at the pressures listed in Table I, and they were asked individually to mark each note on the basis described in the Notes to Table II. They were not asked to distinguish between ensemble and solo character for the bottom three and top two notes because it was considered that it was impossible, without overblowing, to play the bottom notes too loud for ensemble use, and conversely was impossible to play the two top notes too softly for solo use without underblowing.

The panel did not follow these instructions to the letter. They sometimes felt unable to distinguish between e and s, or even between u and e. Where this occurred I have, in summarizing their results, counted that part of their verdict which enabled me to achieve unanimity or a majority. Thus if the four verdicts were ue, e, s, e, it would appear in Table II as e, but ue, u, u, u would appear as u.

Average acceptable profile

This was calculated for each size of instrument as follows. Notes that did not receive an a or an e were rejected. Pressures for the remainder, excluding the two top notes, were averaged; these average figures were converted to logarithms; a straight regression line was calculated from these logarithms; and the resulting values were re-converted to mm H₂O and rounded up or down to the nearest one place of decimals. The results are shown in Table 3:

Table 3.

Sopranino	11.9	13.2	14.6	15.4	17.1	18.9	21.0	22.1	24.5	27.2	31.8	35.2	39.1
Soprano	11.0	12.2	13.6	14.3	15.9	17.6	19.6	20.7	23.0	25.5	26.9	29.9	33.2
Alto	12.1	13.2	14.5	15.2	16.6	18.2	20.0	20.9	22.9	25.1	26.3	28.8	31.5
Tenor	8.3	9.4	10.7	11.4	12.9	14.6	16.6	17.7	20.1	22.8	24.3	27.5	31.2

The statistically inclined may like to know that the coordination coefficients for these regression lines were: soprano .914, soprano .988, alto .978, tenor .899. This measures the degree to which the original data were distorted by the regression line. If there had been no distortion—i.e. if the original figures had shown a uniform increase in pressure with pitch—the coordination coefficient would have been 1.

The two top notes were excluded from these calculations and consequently from the profiles in Table II for several reasons. The pressures for these notes recorded in Table I are not real-life pressures, for reasons explained above. The case for claiming that pressure should increase uniformly with pitch is probably at its weakest in this area. And it was clear that some of the readings were so extreme that they might seriously distort the profile if included in the regression analysis. The first two of these objections might also be raised against other high notes such as g'' and a'' on the soprano, but I was satisfied in this case that inclusion of the readings in the calculations would not seriously distort the profile.

Regression lines and the perfect profile

In constructing my average acceptable profile, I have assumed that in the perfect recorder pressure would increase uniformly with pitch. This is not to say that pressure would be proportional to frequency; if it were, the pressure for c'' would have to be exactly twice the pressure for c' , and the pressure for c''' four times the pressure for c' . That is a different and deeper subject altogether. What I am saying is that I believe that in the perfect recorder, if the pressure increase from c' to d' is 10 percent, then the increase for every other tone should be 10 percent, and for every semitone 5 percent. But it could be 12 and 6 percent, or any other figure. If you plot on ordinary graph paper values having this uniform relationship, you will get a smooth parabola. If you plot the logarithms of such values on ordinary paper, or if you plot the original values on logarithmic paper, you will get a straight line. There are simple statistical techniques for drawing a straight line through scattered points on a graph in such a way that it represents the best possible fit. This is a regression line. The formulae for

calculating such a line are built into some scientific calculators, and I have one such. It then becomes a simple matter to smooth a set of figures so that the relationship between them becomes uniform, but with the minimum distortion of the original figures. To show what is involved I give in Table 4 the raw averages for alto pressure and the smoothed version. The reason one would not want to use the raw figures for constructing an acceptable profile is that they contain anomalies like the drop in pressure between $b^{b'}$ and c'' , which cannot possibly be regarded as either intentional or desirable.

Breath consumption

I have criticized some of the instruments in this survey for their breath consumption. Readers may like to know of some experiments I have done on this subject. Medical textbooks say that for a person of my age and surface area my vital capacity—that is to say the maximum amount of air that I could draw into my lungs and expel again—ought to be about 3.8 liters. I checked this by soldering tubes into a 5 liter oil can and measuring the water I could blow out of it. It came to 3.8 liters. I then took different recorders and measured how long I could make a lungful last at certain pressures. On an Aulos 309 at 20 mm H_2O it lasted 22 seconds. On a Zen-On Stanesby Junior at 20 mm it lasted 35 seconds, and at 40 mm, 23 seconds. On the Dolmetsch tenor at 23 mm (the pressure needed to play c'' in tune), it lasted 8 seconds. That means, if my admittedly crude measurements have come near the truth, that the Dolmetsch tenor on that note is using 28.5 liters per minute. Of course it uses rather less on lower notes and rather more on higher ones. And less still if you play very staccato. But I think we can take 28.5 l/min. as an average requirement.

Now the medical textbooks will also tell you that the normal body when sitting down needs 7 l/min.; when walking at 4 m p.h., 26 l/min.; and when running, 43 l/min. You can see therefore that when playing the Dolmetsch tenor, you are having to pass through your lungs the sort of volume you would need on a brisk walk to the station, but you must do it sitting still, when your body needs only one-quarter of that volume. The medical name for this is hyperventilation, and if you do it for long

enough you will faint and fall off your chair. In real life it seldom comes to that; instead you find an excuse to talk to your neighbor or to switch to the soprano.

There is another penalty attached to a windway of this size in that you can never play a phrase of much length. You cannot in playing use the whole of your vital capacity. At a guess 2 liters is about the maximum over which a person of my capacity would have proper control. (A normal breath taken while sitting down amounts to only some 0.7 liters.) On the Dolmetsch tenor, 2 liters will play just 7 quarter notes at $\text{♩} = 100$. For children (and remember that most of these instruments probably go into grade schools) the problem is even worse. The average girl of eleven has a vital capacity of 1.8 liters, and can probably use 1 liter of this. She could manage only three quarter notes and a dot.

Theo Wyatt is chairman of the Society of Recorder Players and musical director of its London branch. On his retirement from the British Civil Service in 1977 he started Recorder Testing and Tuning Service to re-tune recorders for other people, and it is on the methods developed in that business that this survey is mainly based.

THE KOCH RECORDER

HAVERHILL,
NEW HAMPSHIRE 03765

Tel. (603) 989-5620

Illustrated Folder on Request

Established 1936

Roger Clark Williams Historic Woodwinds

✻ ✻
Restoration, Repair
and
Maintenance
of
Fine Instruments

✻ ✻
White Hollow Road, Lakeville, CT 06039

Table 4.

Raw	11.8	12.4	15.3	17.3	17.0	18.2	13.7	20.1	22.6	22.9	25.6	29.1	34.9
Smooth	12.1	13.2	14.5	15.2	16.6	18.2	20.0	20.9	22.9	25.1	26.3	28.8	31.5

Dona Nobis Pacem

Erich Katz

Soprano
Alto (recorder reads an octave up)
Tenor
Bass

Do - - - na no - - - bis pa - - - cem
Do - na no - bis pa - - - cem
Do - na no - bis
Do - na no - bis

Fine

, pa - - - cem. Do - - - na no - - - bis
, pa - - - cem. Do - na no - - - bis
pa - - - cem, pa - - - cem. Do - na no - - - bis
Do - na no - bis pa - - - cem. Do - na no - - - bis

Da Capo al Fine

pa - - - cem, pa - - - cem. #o. cem.
pa - - - cem, pa - - - cem. #o. cem.
pa - - - cem, pa - - - cem. #o. cem.
pa - - - cem, pa - - - cem. #o. cem.

Winifred Jaeger sent in this short composition, written for the choir of the Unitarian Church in Santa Barbara around 1961. She writes that Erich Katz "never, to my knowledge, played it on recorder, but Copyright 1982 by Winifred Jaeger. Reprinted with permission.

would have had no objection to it being played, with or without voices, and he might have liked it on four instruments with a soprano voice singing the top part."

Music autography by Wendy Keaton.

BOOK REVIEWS

Dale Higbee, editor

Music and Patronage in Sixteenth-Century Mantua

Volume 1

IAIN FENLON

Cambridge University Press, 1980, xiv and 233 pp., \$57.50

In his introduction Iain Fenlon makes the point that Mantuan patronage is practically synonymous with Gonzaga patronage, and so the central three chapters of this elegant but rather overpriced book deal with the tastes, temperaments, and activities of three Gonzagas: Cardinal Ercole (1503–53), whose interest in church reform and the ideals of the Counter-Reformation in the years before the Council of Trent seem to have influenced his decision to appoint Jacquet of Mantua as the major composer in the city; the devout Duke Guglielmo (1558–87), who devoted much of his energy to the construction of the basilica of Santa Barbara in Mantua, oversaw the establishment of its liturgy, and was himself a competent composer who was involved with the revision of the chant used at the basilica; and the altogether more worldly Duke Vincenzo (1562–1612), whose years in Ferrara led him to emulate many aspects of music at the Este court (including the formation of a *concerto delle donne*), and whose interest in dramatic courtly spectacle made him aware of the uses to which music could be put as political propaganda and as a symbol for the magnificence and enlightened policies of the ruling house. In concentrating on these three figures, Fenlon adeptly shows how musical activity in Mantua changed its focus radically in the course of the sixteenth century. Even if it can eventually be seen that Fenlon places too little emphasis on musical activity in the other churches of Mantua and on the composition and performance of madrigals during Guglielmo's reign, his study will surely stand as a revealing outline of the way in which the character and function of music in sixteenth-century Mantua changed in response to the needs and tastes of members of the city's ruling family.

In short, Fenlon's book exemplifies the new interest among musicologists in regional and contextual studies, and in the role of patronage. Individual pieces, the contextualists argue, can be badly misunderstood if they are analyzed in a purely formalistic way that implies a set of universal and absolute criteria by which to judge them. Rather, the nature and function of a piece of music is deeply marked by the circumstances that gave rise to its conception. They want to know who commissioned each piece and for what reason, and how the circumstances of composition, and hence the character of the work, fit into the overall picture of musical activity at any given time and place. They make the assumption that social and

economic factors influence music, just as they influence other products of a society. The contextualists surely have a great deal to teach us. Their assumptions seem solidly based, and it is easy to understand why they approach the history of music as they do. Certainly the time is long overdue for such studies. But it is less easy to see how to put the assumptions to work

to illuminate particular pieces, and it seems to me that Iain Fenlon does not altogether succeed in accomplishing what I take it he set out to do. It is difficult to go beyond the bald generalization that a serious patron will sponsor serious music, a secular patron secular music, and so on. And in fact Fenlon is in general unable to make closer connections.

from the workshop of
WALES CHRISTIAN LEDGERWOOD



historical woodwinds

Now producing copies of
17th and 18th century recorders
by T. Stanesby Sr., Stanesby Jr.,
Rippert, and W. Beukers

Please write for descriptive brochure

26070 Newbridge Road, Los Altos Hills, California 94022



**THEA MILLER &
SUSAN ANDERSEN**

MAKERS OF ANCIENT MUSIC INSTRUMENTS

Specializing in early woodwinds & percussion, including:

medieval recorders
renaissance flutes
three-hole pipes
tabors
nakers
tambourines

For catalogue and price-list write:

P.O. Box 850
Elora, Ontario N0B 1S0
Canada
Telephone: (519) 846-5005

SWEETHEART FLUTE CO.

Baroque Flutes: repro. of
Stanesby Jr., or our own
"Sweetheart" model

Tabor Pipes
Fifes, Flageolettes, "Irish"
Flutes & Tin Whistles.
Send for brochure and/or
antique flute list.

32 So. Maple St.
Enfield, CT 06082
(203) 749-4494



REV. J.A. LOUX, JR.
117 MAIN STREET
GUILDERLAND CENTER
NEW YORK 12085
TEL: (518) 861-5348

By appointment only. Generous discounts on Moeck, Dolmetsch, and other wood and plastic recorders, Steinkopf historic woodwinds, viols da gamba, harpsichords, music. Send four stamps for catalog.

What is missing from Fenlon's book, it seems to me, is any detailed discussion of the music with which he is ostensibly involved. The addition of the promised second volume of musical examples is not apt to change this situation very much, for the reader badly needs explication and analysis, rather than merely an anthology of examples. Fenlon seems surprisingly diffident, for example, about saying anything at all about the music of Jacquet of Mantua, and we are left largely ignorant of why and how his music was different from that of his contemporaries who did not work in Mantua, or, indeed, how Jacquet's association with Ercole modified the nature, function, or any details of his work.

Even more strikingly, Fenlon seems to have missed his opportunity to demonstrate his thesis by analyzing in detail Duke Guglielmo's musical activities. Even if one cannot agree with Fenlon's statement that only if a patron is musically literate can there be "any basis for postulating a direct influence of patron upon style" (I immediately wondered how that generalization would apply to Stalin, but the question might well be asked of many of the monarchs of the *ancien régime*, as well as a number of other important patrons in the history of Western music), Guglielmo would seem on the face of it to be an unusually good subject for a study of the strategies of patronage and its effect. Even a sketchy description of precisely how Guglielmo changed the chants of Santa Barbara, for example, might have helped to make clear and tangible precisely how his views expressed themselves in music.

Fenlon's discussion of Guarini's *Il pastor fido* and the attempt to perform it at Vincenzo's court at first glance seems to offer more detail about particular pieces and their relationship to the society for which they were produced. But much of Fenlon's discussion of the pastoral centers on only one episode; the tail seems to be wagging the dog. Even if we can accept, though, that the scene with the game of blind man's bluff (*Il gioco della cieca*) is central to the problem of staging Guarini's play, since it involves dancing to poetry in irregular meters, singing madrigals, and declaiming speeches in a complicated interplay, his discussion of the shortcomings of previous analyses of the scene and its relationship with the Ferrarese *balletto della duchessa* leaves me slightly bewildered. How can a significant similarity between French *ballets de cour* and Ferrarese *balletti* (and hence the Mantuan *balletto*?) be that both had "choreography by professionals" (p. 156), when Fenlon goes on to say that Caterina de' Medici and Margherita Gonzaga were "both responsible for training the ladies of their court to perform elaborate ballets in settings of their own devising"? Since Fenlon can scarcely mean to suggest that Caterina and Margherita were professional choreographers, I must misunderstand him. But in any case, he fails to take into account the long tradition that allowed women to take part in theatrical dancing in Italian courts, and the long tradition of newly choreographed theatrical Italian dances, both of which go back as far as the fifteenth century.

Fenlon's book provides a solid outline for changing developments at the court of Mantua.

He makes clear how different music was in the city from one duke to another. He offers potted histories of the most important cultural events there during the sixteenth century. He identifies the most important composers of the time. He reproduces a number of documents—some new and some newly evaluated—and explains how they help to illuminate the history of the period. And he reconstructs the library at Santa Barbara. But his outline needs to be filled in with more penetrating discussions of particular pieces and repertoires, so that we can know how they were modified through contacts with the Gonzagas.

Howard Mayer Brown

Giovanni Gabrieli and the Music of the Venetian High Renaissance

DENIS ARNOLD

Oxford University Press, London, 1979, xi & 322 pp., \$65

Since 1953 Denis Arnold has studied and written about the music of Giovanni Gabrieli's Venice; between 1956 and 1974 he edited the six volumes of the composer's *Opera Omnia*. The present book is a fitting capstone to Arnold's great work of musicological and historical scholarship, and it is obligatory reading for anyone seriously interested in the music of the Gabrielis (uncle Andrea, nephew Giovanni) or in the way music was made in Venice from 1580 to 1612. Moreover, it is so well written, full of an engaging enthusiasm for the music, that it is eminently approachable by non-experts, providing they have a moderate background in reading choral scores. If the recorder player can recognize key changes and uncomplicated dissonances when Arnold (quite intelligibly and clearly) points them out, he/she should not lose track of the author's cogent musical points, and will finish the book enriched by a greater understanding of what makes Gabrieli's music so effective and thrilling.

Arnold places this music firmly in the context of Gabrieli's predecessors and successors, his teachers (Lasso, Andrea Gabrieli), pupils (especially the great Schütz), colleagues (Croce), and contemporaries (Monteverdi). Thus we learn that Giovanni's genius drew special inspiration from the extraordinary potential, in grandeur and wealth of color, developing in Lasso's musical establishment at Munich and from examples in the new *cori spezzati* sonorities and the innovative *concertante* style set by Andrea. Giovanni's music is less superficially brilliant than his uncle's, more rooted in musical solutions than in text-inspired effects, often combining sombre depths of feeling and intensity with bright, blazing interludes. Genius takes forms made popular by others and puts its own stamp on them: so it was with Gabrieli and the *canzona*, the polychoral motet, the motet incorporating more and more instruments as a necessary component for performance, the madrigal itself (with increasingly mannerist elements), and the motet with basso continuo. Arnold argues convincingly that, excepting the madrigal, Giovanni produced masterpieces in all these forms, works that can move and inspire with awe even today's early-music sated au-

diences. (How many of us, after all, have ever heard a Gabrieli motet performed as it must have been in St. Mark's, with strings, cornetts, and sackbuts; or in the Scuola Grande di San Rocco, which did not have the architecture to suggest antiphonal choirs and thus gave rise to other forms of polyphony?) He also demonstrates that even the notably conservative genius of Gabrieli gradually incorporated changes suggested by the new world of basso continuo and by Monteverdi's astonishing new use of the accompanied voice: Giovanni's later motets are in many ways (but not all) remarkably different in concept and technique from those of this spectacular middle period.

This is a wise, clear, and congenial book. Heaven only knows whether recorder players struggling with the giant works of these late-Renaissance Venetians will profit immediately and directly, in their playing, from having read Arnold on Gabrieli. But at the very least they will never again be able to whip through even the most unprepossessing canzona without thinking in new terms about what such a piece really represents, or without hearing with new ears what it might in fact be. For that we must thank Professor Arnold.

William Metcalfe

The Letters of Claudio Monteverdi

Introduced and translated by Denis Stevens
Cambridge University Press, London, 1980,
432 pp., \$45

By any measure, this translation of Monteverdi's 126 extant letters, written between 1601 and 1643, is a monumental achievement. Not only is it the largest assembly of his letters in any language, it is the most complete annotation of them as well. And the introduction is a masterful discussion of the problems of translating seventeenth-century Italian letters in general and Monteverdi's in particular. It could serve as a guide to such ventures.

The Monteverdi letters are, of course, one of the most valuable sources of the period and the first substantial body of letters by a single composer in the history of music. As Professor Stevens himself observes, they contain a representation of Monteverdi's character that is almost as forceful as his music, and withal a great treasure of information about subjects ranging from practical matters of performance and the engagement of singers to observations on aesthetics and the life and social position of musicians of the era.

The translations are accurate and sensitive to the nuances of Monteverdi's style. One could dispute the value of certain simplifications and the choice of many words (e.g., "employer" as the equivalent of "padrone"), but Stevens' choices and procedures are rational and consistently applied. Having obviously edited the texts on the basis of a careful examination of the manuscripts, he cites in the introduction a number of misreadings to be found in earlier Italian editions of the letters. It would have been useful to have published Stevens' Italian versions of the letters together with his translations. However, he has culled the variants that are most significant and identified them in foot-

notes.

The introduction also contains a list of salutations useful for scholars perplexed by the epistolary forms of address related to the rank or aristocratic position of the person addressed. The general index serves as a valuable bibliographic tool containing the identifications of well over a hundred singers, instrumentalists, patrons, and other persons mentioned in the correspondence.

Stevens decided to write the commentary for each letter independently on the assumption that readers will use the collection as a bibliography; that is, they will be interested in single letters and will not read it as a whole. While it is not very useful to argue the point, I must observe that the decision results in a few characteristics at times annoying to one who is reading the volume as a collection of letters, a literary genre that to my mind should take precedence over a bibliographic resource. The commentaries inevitably become redundant as the same events are recounted successively, or as the footnotes to the letters duplicate what has just been said in the commentary.

At times the commentaries begin to overwhelm the letters by their prolixity and by the effort to explain all surrounding events, to speculate about occurrences between letters, and to unravel all ambiguities to the point of becoming résumés of the letters themselves. A particular example of a brilliant yet excessive commentary is the six-page, small-type comment on the thirteen-line letter number eighty-two. A rivalry develops between the virtuosic display of unquestionably superb research and the vivacious, gossipy, yet highly informative literary style of Professor Stevens on the one hand, and the content and expressive character of Monteverdi's letters on the other. It makes one wish that Stevens had written a biography in the style of his commentaries, a biography to be enjoyed for its own sake separately from the letters, and had then been more restrained in the annotation of the letters. However that may be, it is a fine volume and deserves a warm reception from all who have found delight in Monteverdi's music.

Robert L. Weaver

Robert Lamar Weaver published, with his wife Norma, *A Chronology of Music in the Florentine Theater, 1590-1750: Operas, Prologues, Finales, Intermezzos, and Plays with Incidental Music. A musicologist on the faculty at the University of Louisville, he is currently involved in research for Vol. 2 of the Chronology, covering 1750-1800.*

The Charlton Method for the Recorder

A manual for the advanced recorder player
ANDREW CHARLTON
University of Missouri Press, P.O. Box 7088,
Columbia, Mo. 65205, 1981, xii and 180 pp.,
\$22

If a serious and determined recorder player is seeking a guide for his ascent of Parnassus, he will find it in this volume. Andrew Charlton, composer, performer, and professor of musicology at California State University at Fullerton, has produced this "Compleat Recorder



BUY YOURSELF A PRESENT

Andrew Parcham (fl. 1700)

SOLO IN G MAJOR

Edited by Thurston Dart
Alto recorder and continuo
(Musica da Camera 514) 70.756 \$6.00

Tylman Susato (fl. 1540-1560)

SIX DANCES FROM 'THE DANSERYE'

Arranged by Roger Bush
Recorder ensemble, four and five parts
Playing score 70.834 \$8.00

William Williams (fl. 1700)

SONATA IN IMITATION OF BIRDS

Edited by Thurston Dart
Two alto recorders and basso continuo
(Musica da Camera 520) 70.744 \$8.50

Jerome and Elizabeth Roche

A DICTIONARY OF EARLY MUSIC

An invaluable ready-reference to the world of music from the troubadours to Monteverdi. \$15.95

and a journal of particular interest to the recorder player:

EARLY MUSIC

John Mansfield Thomson, editor
The ideal quarterly to meet the needs of a variety of readers: amateur and professional musician, scholar, and listener.

Annual subscription \$35.00

For catalogues—Music for Recorder, Books on Music—or inspection copies, write to Department AR.

Music Department
OXFORD UNIVERSITY PRESS, INC.
200 MADISON AVENUE, NEW YORK, N.Y. 10016

7-STRING BASS VIOL

MADE BY

Grünert

IN BAVARIA



PLEASE DIRECT YOUR
ENQUIRIES TO

JOHANN DEHLS

**BEI DEN MUHREN 70 - D2000
HAMBURG 11**

CABLEGRAMS: DEHLMUSIK

Player" to fill a long-felt need for a comprehensive adult tutor. Although intended to be used under the instruction of a teacher, it will also serve admirably the needs of self-study for intermediate and advanced players. Throughout the volume the student is exercised in both C and F fingerings so that reading ability with both types will develop to the same degree.

After a few pages of introductory lore and complete fingering and trill charts, there follows a section on basic technique exercises that gradually introduce all the notes in the recorder range via solo and duet studies, in an exemplary variety of key and time signatures. Then come exercises for intervals from a third to an octave. The purely technical part of the course concludes with a sanely reasoned treatise on alternate fingerings, after which studies of gradually increasing difficulty explore all keys up to six flats and six sharps and include a generous section in bass clef.

Next come excerpts from the works of J. S. Bach: twelve for various solo recorders and fifteen for duet combinations.

Charlton lucidly analyzes and gives many practical examples of eight main types of Renaissance embellishments, including a "rather simplified and truncated course" in sixteenth-century modal harmony and counterpoint. His treatment of Baroque embellishment includes a suggested adornment of the opening *Larghetto* of Handel's C Major Recorder Sonata.

Double and triple tonguing are explained and exemplified in studies for all sizes of recorders and a variety of keys and rhythms. Then, in a brief look at consort playing, the author provides examples to give the student practice in reading all three clefs in various positions. The next twenty pages lay out etudes exploring all manner of virtuosic challenges for all the recorders.

The book concludes with duets for various combinations arranged from the works of such composers as Coperario, Handel, Morley, Brumel, and Telemann, plus three of Charlton's own compositions and a guitar and recorder setting of Ortiz' *Passamezzo moderno*.

Particularly admirable is Prof. Charlton's approach to potentially controversial aspects of recorder playing such as the use of alternate fingerings and vibrato. Quite different from those teachers who take a dogmatic stance, the author is always even-tempered, reasonable, and even conciliatory.

I'd like him to have given more instruction on articulation than his one statement in the preface: "Tongue each note with a soft 'tah' or whatever syllable your teacher prefers." He provides no guidance on real slurs, recorder legato, staccato, or the various possibilities of tonguing syllables. Some such differentiation would have rendered more practical the pages of exercises on different articulation patterns.

All in all, however, this is a highly commendable method. It is clearly printed on heavy paper and sewn into a sturdy 9" x 11" volume, which, although bulky, can be made to lie open on the music stand. I discovered only a few errata, none worth pointing out. I trust the price will not deter the dedicated musician from acquiring the Charlton method; it is worth every

cent.

I have not yet seen *The Recorder Book* by Kenneth Wollitz, but judging from Edgar Hunt's review (*AR*, May 1982), I should think that it and Charlton's volume would form an excellent tutorial team, particularly for the serious player who, for whatever reason, must do without a live teacher.

Bernard J. Hopkins

Musical Instrument Collections— Catalogues and Cognate Literature

JAMES COOVER

Information Coordinators, Detroit, 1981

(*Detroit Studies in Music Bibliography* No. 47),
464 pp., \$25

This volume is the end result of a project of many years that originally aimed at organizing the catalogues of three kinds of musical instrument collections: those in major museums, those shown in special exhibitions, and those in private hands. Over the years other items were accumulated—historical notices, articles about choice instruments in various collections, summaries of holdings by institutions and individuals, visitors' guides, and reviews of catalogues—all of which are included. Excluded are biographical works about collectors, curators, and compilers of catalogues; trade lists and manufacturers' catalogues; and histories of collections; as well as information about current addresses and services offered by collections, as this is available elsewhere.

The first section of this book is a listing of institutions and expositions, arranged alphabetically by place, with information about catalogues published, other literature about the collection, and related general references. Section two gives the same kinds of information about private collections. The appendixes include a useful chronological listing of early inventories to 1825 (starting with Isabel I, *la Catolica* [1503]; Società accademia filarmonica Verona [1543]; and Henry VIII, King of England [1547]); plus a listing of expositions and exhibitions, 1818–1978. In addition to the general index, there is one of auctioneers, antiquarians, and firms.

This labor of love will be of special value to museum curators and organologists, but it is also useful to the individual collector and anyone interested in musical instrument collections. The book seems remarkably free of errors, but I noticed that the late Edwin M. Ripin is listed twice, both times incorrectly—once as Edward M. Ripin, and again as Edmund Ripon.

Dale Higbee

An Index of Musical Wind Instrument Makers

Sixth edition, revised, enlarged and illustrated
LYNDESAY G. LANGWILL

Published by the author, 7 Dick Place, Edinburgh,
EH9 2JS, Scotland, 1980, xix & 331 pp., \$30

This is the sixth and perhaps final edition of a standard reference work that is invaluable to collectors, museum curators, and everyone interested in the history of wind instruments.

The first edition, which appeared in 1960, included viii and 139 pages, and subsequent editions published in 1962, 1972, 1974, and 1978 have been progressively larger. This volume has 26 more pages than the fifth edition (reviewed in AR, November 1979) and includes new information about collections in Russia and Poland. It has eleven new black-and-white illustrations, as well as three color plates from *Hipkins & Gibb's Musical Instruments, historic, rare and unique* (1888, reprinted 1945), including those of flutes, recorders and flageolets, double reeds, and brasses. This is a limited edition of only one thousand copies, so those wanting a copy are urged to order promptly. Readers may be interested to know that Mr. Langwill, a retired Chartered Accountant and amateur musician, has been playing in the St. Andrews Orchestra in Edinburgh for sixty-five years, fifteen on cello and fifty on bassoon. He was eighty-five in March 1982.

Dale Higbee

RISM (Répertoire International des Sources Musicales), Einzeldrucke vor 1800, A/1/8 and A/1/9

Volume 8: Schrijver—Uttini

Volume 9: Vacchelli—Zwingmann; Anhang 1/2

Published by the International Musicological Society and the International Association of Music Libraries; Bärenreiter, Kassel, 1980, 1981. Vol. 8: 406 pp., DM 150; Vol. 9: 542 pp., 40 pp. supplement, DM 250

The publication of these two volumes completes this important compilation of titles of single music works published prior to 1800. Information about the current locations in libraries throughout the world is given for copies of every item listed, so scholars can not only track down originals of rare publications but also compare different early editions of the same work. The supplement to Volume 9 consists of indexes of all text and music incipits of pieces published anonymously or with only composers' initials. Another volume, yet to come, will list addenda and corrigenda to the existing volumes.

Volume 8 includes recorder pieces by such familiar names as Susato and Telemann, as well as by little-known composers: A. H. Schultze, Henry Simons, Henry Thornowets (Thornowitz), William Topham, William Turner, and Johann Ulich. Schultze, Simons and Thornowets, incidentally, are not listed in either the *New Grove* or *Baker's 6th Edition*.

Almost rivaling Johann Christian Schickhard in his number of publications of recorder music was Robert Valentine. Listed in Volume 9 are his Opus 2 through Opus 11. Other pieces for recorder in this volume are by George Vanbrugh(e), Jan Jacob Van Eyk, Willem Vermooten, John Weldon (including *Peace, peace, babbling Muse*, a song for voice, two recorders, and continuo), William Williams, Robert Woodcock, Daniel Wright, and Antony Young. Under Anonymous are listed a number of arrangements of songs "within compass of the flute," with the transposed version for alto recorder in *f* given at the end.

Dale Higbee

Brussels Schalmei

by Philip Levin

Modelled after a schalmei in the Conservatoire royal de musique in Brussels, this instrument has been scaled to play in C at A=440 and is constructed entirely of a plastic resin material.

The Brussels Schalmei is a carefully designed and precision built replica with outstanding musical qualities, yet the economy of construction afforded by the use of plastic material allows us to offer it at a most attractive price.

- Plays an octave and a 7th from middle C without exotic fingerings or unstable notes
- Impact resistant material is acoustically similar to wood, but totally inert and impervious to moisture
- One-piece, keyless construction
- Historical shape and turnery, dark brown color, matte finish
- Removable pirouette and two cane reeds provided
- All instruments are tuned and adjusted in our shop and fully guaranteed

LEVIN HISTORICAL INSTRUMENTS, INC.
P.O. Box 1090, N.Y.C., N.Y. 10009 (212) 674-6715

ELEVENTH ANNUAL MID-WINTER WORKSHOP IN EARLY MUSIC

Miami, Florida December 28 — January 3, 1983
Biscayne College, 16400 N.W. 32nd Avenue
Miami, Florida 33504

Director: Arnold Grayson

Faculty: Martha Bishop, Valerie Horst, Patricia Petersen, Arnold Grayson, and others

Program: Four centuries of Italian music

Tuition: \$160 with ARS membership

Room and Board:

Sharing room/bath \$190.00

Private room/bath \$245.00

Early registration and travel arrangements advised

Information:

Ann Stierli
Workshop Secretary
6445 Manor Lane
S. Miami, FL 33143



Unicorns and Other Horns

Director: Bob Lauer

One stop shopping for the recorder player at competitive prices

Wood Recorders by:

Moeck
J & M Dolmetsch
Küng
Mollenhauer
Heinrich
Aura

Plastic Recorders by:

Dolmetsch
Aulos
Zen-On

Renaissance Winds by:

Monk
Moeck
Wood
Finke
Musisca Ltd.

Over 2500 sheet music titles in stock

For price list write: 5 Overgate Court
Cockeysville, MD 21030

LEVIN HISTORICAL INSTRUMENTS INCORPORATED

HISTORICAL WOODWIND MAKERS, SELLERS, & REPAIRERS

P. O. Box 1090, 112 First Avenue, New York, New York 10009, Tel. (212) 674-6715

Specialists in Historical Woodwinds



BAROQUE AND RENAISSANCE RECORDERS,
BAROQUE BASSOONS, BAROQUE OBOES,
TUNING FORKS, ELECTRONIC TUNERS,
BAROQUE AND RENAISSANCE FLUTES,
REEDS AND REED-MAKING TOOLS,
CORNETTI, SHAWMS, DULCIANS,
CAPPED REED INSTRUMENTS,
FULL REPAIR SERVICE,
PORTATIVE ORGANS

Please write for our free catalogue.

Our workshop is a collaboration of craftsmen and performers. The instruments we manufacture are used and respected by professional musicians throughout the world. Each of the instruments we sell, including those made by other makers for whom we are agents, is thoroughly tested and adjusted in our shop before it is sold. In the case of certain instruments, such as recorders, we request that our customers send them back for revoicing after a number of months. Because of the attention given to the instruments, we know they will rarely, if ever, be found unsatisfactory. Therefore, we are able to offer excellent warranties and favorable prices. Hundreds of colleges, conservatories, and professional musicians depend on us for the most consistent, reliable instruments and prompt, ethical service.

MUSIC REVIEWS

Louise Austin, editor

The following three works have been edited by Helmut Mönkemeyer for Moeck's *Der Bläserchor* series. They are distributed by Magnamusik, Sharon, Conn. 06069.

Vier Fugen zu Vier Stimmen
GIOVANNI MARIA TRABACI (c. 1575-1647)
Heft 19, Edition Moeck 3619, 1975, \$5.25

The Bläserchor series, although intended primarily for winds, is suitable for a wide variety of other instruments. The introductory notes to all numbers in this series suggest plucked or bowed strings and mixtures of strings and winds as alternatives to a wind band. The latter can consist of modern brass and woodwind instruments or of historical ones such as recorders, crumhorns, shawms, cornetts, and rauschpfeifes.

The editor suggests that the three upper lines of the fugues are particularly well suited to "historical" wind instruments of restricted range." This is true of Nos. 1 and 4, in which the soprano, alto, and tenor lines can be played on crumhorns (assuming the C and F instruments can reach up an eleventh to F and B^b respectively), but the tenor lines of Nos. 2 and 3 go too high for a crumhorn. As in all of the Bläserchor series, ranges for each line are not indicated, so you have to examine the whole work to find out if it's suitable for the available instruments. Only one of the four fugues can be played without a page turn.

The music is easy, austere, and a bit stodgy. There are many long rests and white notes, a fair share of quarter notes, and a sprinkling of eighths. The texture never becomes thick, since someone is always either resting or playing long, sustained tones. The latter come through better on bowed strings than on plucked ones. The only excitement occurs in the two penultimate bars of No. 4, in which the soprano line suddenly erupts into a frenzy of thirty-second and sixty-fourth notes (fifty-one of them!), while the three other lines, collectively, play only eleven notes. Did Trabaci perhaps possess a sense of humor?

Carmina zu Drei Stimmen (SA[T]B)
ALEXANDER AGRICOLA (c. 1446-1506)
Heft 20, Edition Moeck 3620, 1975, \$5.25

These ten carmina are all quite short (one or two pages) and require no page turns. The editor does not suggest any particular instrumentation. All three lines of the first five could be played on soprano, alto or tenor, and bass crumhorns. In the last five the two top lines are playable on crumhorns, but something with a wider range would be needed for the bass. All these pieces could be easily played on three G-lutes, since the top line never goes higher than D or E^b on the first course, and the

bass goes no lower than F on the seventh course.

Although most of these carmina have nothing shorter than eighth notes, they are probably meant to be played fast, and I found them more challenging than the Trabaci fugues. Eight are

in cut time; the other two, in 3/2 time, are the most interesting and rhythmically complex. All are melodic and enjoyable, but some (Nos. 1 and 5-8) have that cloying quality that makes you feel, after playing three or four, that they all sound the same.

NEW ARIEL RECORDERS

SPECIAL OFFER

Only craftsmen of high quality wooden recorders could develop such a plastic alto and soprano.

ARIEL RECORDERS has perfect pitch and is easy to play. The minute you start blowing, you will discover the innovation of the new Ariel plastic alto.

ARIEL RECORDERS: has a built-in system for correct blowing, keeping stable tone. Tone not affected by overblowing.

ARIEL WOODEN RECORDERS are also available.

Ariel Recorder: a good friend to carry with you anywhere you go.




SPECIAL OFFER	Retail Value	Net Cost
Ariel Soprano Recorders	\$ 4.95	\$ 2.25
Ariel Alto Recorders	\$21.95	\$ 9.95

(limit one each per customer)

ARIEL RECORDERS

P.O. Box 83
West Hempstead, NY 11552

Name _____

Address _____

City _____ State _____ Zip _____



The Boston Early Music Center
America's Most Complete Early Music Service

Now offering:
The world's finest plastic recorders, Zen-on's "Stanesby Jr." soprano and "Bressan" alto, made even better! Refitted and revoiced with a cedar windway to enhance the sound and response, and to reduce clogging of the windway, and refinished to complement the original.

Custom Stanesby Jr. soprano: \$39.50
Custom Bressan alto: \$49.50
(Please include tax (MA res. only) and \$2.50 shipping per instrument.)

The Boston Early Music Center
P.O. Box 483
Cambridge, MA 02138

Fine Recorders and Historical Instruments
Music-Books-Facsimiles-Records-Instruction-Repairs

Curtals - Dulcians
by A. Eric Moulder

Our instruments are made with authentic, air dried, European timbers. The bores are permanently sealed, as were the originals, so the instruments do not have to be returned for re-reaming. The exteriors are finished with natural stains, oils and resins to give a durable red-brown colour. No nitric acid is used as it seriously weakens timber. The range is 2½ octaves in the bass to 2 octaves in the soprano. There are positive cross fingerings, including low G# (bass) and efficient 16th century keywork. Available within 6 weeks of ordering.

We also make crumhorns, cornamuses, rauschpfeifen, schryari and kortholts.

For further information send SAE to:

26, Farnley Road, South Norwood,
London, SE25 6NZ, England

LATEST
P. B. EDITIONS

D. Goldstein: *Bicinia on Carols*; for 2 recorders or gambas.... \$3.50
Palestrina (?): *11 Hexachord Vocalises for Treble Choir*; ed. by J. Newman for 4 Recorders, 2 vols. Vol. I for AAAB...\$4.95
Greensleeves to a Ground. The only edition with an attractive keyboard part; ed. by George Hunter for Alto rec. & Harpsichord \$4.00

Try out our expert mail-order service. And our lists and bulletins of the latest early music publications are still free for the asking.

Provincetown Bookshop, Inc.
246 Commercial St.
Provincetown, MA 02657

Sinfonie Musicali, Opera XVIII, 1610
Zu Acht Stimmen in Zwei Chören. Zweite Folge

LODOVICO VIADANA
Heft 18, Edition Moeck 3618, 1975, \$13.50

These two short pieces, *La Mantouana* (approximately 1-1/2 minutes long and *Le Cremonese* (2-1/2-3 minutes), require two choirs of four instruments (SATB) and one supporting thorough-bass. The composer did not specify instrumentation. *La Cremonese* could be performed exotically on nine crumhorns, but the bass lines of *La Mantouana* are beyond crumhorn range. Both pieces are suitable for recorders and viols, perhaps one choir of each. The music comes with a complete nine-line score (fifteen pages), a separate part for the thorough-bass, and four-line scores for each of the two choirs. In the shortened scores each piece fits onto two pages, avoiding page turns, but you either have to make some photocopies or have four people playing from one score. That for choir two has a typographical error on page 3: the tenor line should be played an octave down rather than at pitch.

The editor finds these compositions full of "life and grace," but a local consort has a different opinion. After several readings on viols and recorders, this group pronounced both pieces dull, repetitive, and limited in ideas. Although published in Viadana's fiftieth year, they struck the performers as being juvenile works. *La Mantouana* plods along in relentless thirds whose monotony is not lessened by increasing the tempo. Perhaps more contrasting instrumentation would help. *La Cremonese* is more rhythmically interesting and technically demanding, but the consort felt that its time would be better spent on equally demanding but more inspired pieces.

Peg Parsons

The following three works have been edited by David Lasocki, with continuo realization by Robert Paul Block, and published by Zen-on. They are distributed by Magnamusic-Baton, 10370 Page Industrial Blvd., St. Louis, Mo. 63132.

Trio Sonata in G minor, Opus 6 No. 2
(AA & BC)
GODFREY FINGER
1980, \$5.50

Godfrey Finger is one of those "lesser" composers whose music deserves much wider circulation. Otherwise known as Gottfried, he was among a number of German composers who made their careers in London just before and after the turn of the eighteenth century. According to Roger North, Finger participated in a composition contest in 1700 and left England in a huff when he placed fourth—after John Weldon, John Eccles, and Daniel Purcell.

This is a lovely work in five short movements, not too difficult (neither part goes higher than d"), and essentially of the church sonata type. It is noted in the preface that all three original sources mention organ as the keyboard instrument—as was often the case with these pieces' Italian predecessors. The separate printed bass part is marked "Cello/Viola da

gamba," even though gamba is not mentioned in the originals. It seems to me this part would also work nicely on a bass recorder.

Mr. Lasocki has prepared an excellent edition from these sources, two of which are for recorders and one for violins, and has provided a copious critical report comparing discrepancies among them. He has produced a welcome addition to the available trio sonata repertoire for recorders.

Ciacona Opus 2 No. 12 (A & BC)
BENEDETTO MARCELLO
1980, \$4.50

This is the final piece of a collection of Marcello sonatas from which several others already have become widely known and loved. *Ciacona* is simply an Italian spelling of *chaconne*, and to end a collection thus must have been inspired by the ending of Corelli's popular twelve sonatas of Opus 5 with *La Follia*.

If you have enjoyed the other Marcello sonatas as much as I have, you will not be disappointed with this one. It is an excellent recorder piece, with moderately challenging passage work. The edition is clean and well prepared, and the realization is usable. Both the recorder and bass parts have impossible page turns, a definite shortcoming: even page-cutting will not work here. The piece takes approximately four and a half minutes to perform, so the current price comes to about a dollar a minute. I wonder whether anyone will decide against the otherwise necessary xeroxing and pay two dollars a minute!

Passacaille and Two Menuets (A & BC)
J.P. FREILLON-PONCEIN
1978

In 1700 Jean Pierre Freillon-Poncein published his famous *La Véritable Manière . . .*, a method for the oboe, recorder, and flageolet. The work is significant for what it reveals of performance practices of the time, but it also contains some very nice music: preludes for the three instruments for which the book was written, and various other solo and ensemble pieces with bass. Those offered in this edition are the final three, and are specified for the recorder.

The edition is well prepared, including an excellent and thorough preface and a generally well-balanced realization of the continuo. (One might perhaps wish for another chord tone or two on stressed beats, and fewer on the unstressed ones—which would support the dance feeling better.) The only editorial problem stems from Mr. Lasocki's statement, "A few obvious mistakes have been corrected without comment . . ." Changes from the original should always be noted (as Mr. Lasocki has done in other editions), so that one may conclude for oneself how obvious the mistake is or perhaps even whether it is a mistake. Perspectives on these matters do seem to change as time passes. Here such acknowledgement would have required very little space.

As with all of these Zen-on editions, the printing, on slightly off-white paper, is clear and easy to read. Two copies are provided of the

solo and bass parts printed together, one labeled "Alto Recorder," the other "Cello/Viola da gamba." They are otherwise identical. For the passacaille, it is necessary to place both on the same stand to avoid an awkward page turn, thus limiting the seating possibilities.

Since there is an available publication of *La Véritable Manière* in facsimile from Minkoff, I would prefer to use that if I were performing these pieces. There might, however, be two good reasons for using a modern edition like Mr. Lasocki's. First, the bass in the original is unrealized and unfigured, a stumbling block for many keyboard players. Second, the recorder part is written in the French violin clef, a nuisance for those who aren't used to it.

Peter Hedrick

Piping Songs

A first recorder workbook

PRISCILLA EVANS

Available from the author, 5526 Waegwoltic Ave., Halifax, Nova Scotia B3H 2B4, 1981, \$7

This programmed method strikes me as being for the Baroque-fingered soprano recorder what the Suzuki method is for the violin: a way of getting a very young child started on the instrument with the close cooperation of a parent or other helping adult. Of the many instruction books on the market, this one is worthy of attention especially for the musicality of its exercises, the thoroughness and painstaking detail that went into every step of the preparation, and the imaginative games and activities that are suggested.

There are two years' worth of work for a child or group of children of about kindergarten age. A great deal of what might be called elementary music theory or musicianship is covered in a very gradually progressing manner. The book is not printed but handwritten in a light green script that seems to be—must be—meant for the instructor, although it is addressed to the child. But the child who would happily do a spider walk around the table as suggested on page 6 would hardly be able to write notation along the narrow staves on page 7—surely the instructor is meant to make larger, clearer staves on a separate sheet of paper. At any rate, this book can certainly be recommended for the suggestions and teaching programs it offers the instructor.

Eugene Reichenthal

The Mummy and the Humming-Bird

ARNE MELLNAS

Edition Reimers, Avanti ER 63, distributed by Theodore Presser, Bryn Mawr, Pa. 19010

To my knowledge, this is the first recorder piece to be published by Edition Reimers, a Swedish firm. It is presented as part of their Avanti series, which features new music by young composers and, according to the catalogue, "indicates directions in which the new music moves."

Since the early sixties there have been no clear directions in new music. This particular work is representative of a general trend toward simplicity and consolidation from what might

be called an ex-post-Webern point of view. Extreme chromaticism is generally replaced by that of a more moderate Hindemithian type, and range pointillism now coexists with more traditional melodic writing. The rhythm shifts back and forth from regular and conventionally notated to irregular patterns, usually given in proportional notation. Special instrumental effects are used more sparingly than they were in the music of the sixties, when they were new, and they have more to do with acoustical effect than with the expansion of virtuosity. The title of the piece reflects a currently fashionable return to tone painting.

The piece is a set of three movements for recorder and harpsichord, but the recorder part can also be performed as a solo piece. (How's that for practicality?) Either way, it works fine. The first, and most imaginative, movement (for alto) is called *The Mummy's Dream*. It is episodic, featuring a variety of effects and actions from both performers, often in interesting combinations. The second movement (for soprano), titled *The Humming-Bird's Aria*, is less successful. The harpsichord part consists mainly of improvised runs, while the recorderist mostly trills and quotes Mendelssohn's *Springtime*. The final movement (for soprano), *Dance of the Mummy and the Humming-Bird*, is a Presto possible of isolated notes, chords, and vocal sounds.

The edition contains only one copy of the score. It is beautifully printed, but the staves are small. All instructions are in English, and the notation will present no problems to those familiar with this type of music. The first and second movements are technically within the means of a good amateur player.

This work is light, practical, humorous, trendy, and worth buying.

Pete Rose

Ten Trios for Mixed Talent

GEORGE HEUSSENSTAU

Available from Hans Bender (director, Monrovia Consort), 1619 Alhambra Ave., Los Angeles, Calif. 91016, score and recording, \$5

Here is a simple and brilliant idea: the soprano parts in all these short pieces consist of nothing more than the five left-hand notes GABCD, whole notes in 4/4 time and dotted halves in 3/4, always in stepwise progression, while the two alto parts furnish supporting rhythms and harmonies that give the ensemble a finished sound for a respectable public performance. The score comes with a recording of all the pieces played flawlessly by the Monrovia Recorder Consort.

The advantages of such a work for neophytes in festival concerts, beginners learning and performing with more advanced players, and early lessons in intonation and ensemble are clear. It would make a marvelous addition to the school repertoire or a delightful expedient for introducing a young child into a family consort. I recommend it as a bargain every teacher should keep in mind. (Mr. Bender gives full permission to copy parts.)

Eugene Reichenthal

QUEEN ANNE MUSIC STAND



This top quality Zuckermann kit is being offered at factory direct prices by Yves Albert Feder Harpsichords.

It is made of Honduras mahogany and very accurately pre-cut. It is an unusually graceful and attractive piece, when finished with varnish or linseed oil.

Orders and inquiries to:

YVES ALBERT FEDER HARPSICHORDS

North Chestnut Hill, Killingworth, Conn. 06417 (203) 663-1811

RECORDER MUSIC

for
STUDENT
TEACHER
PERFORMER



Send for free catalog

Sweet Pipes

23 SCHOLAR LANE, LEVITTOWN, NY 11756

GENERA VIOLAS DA GAMBA

RENAISSANCE PATTERN

Treble	\$790
Tenor	850
Bass	975

Late Italian Renaissance cornerless viols of curly maple back, sides, neck and fittings, carved spruce top, bass bar and sound post

BAROQUE PATTERN

Treble	\$1050
Tenor	1125
Bass	1275
7-string	1375

German baroque, cornered body of Bird's Eye maple back and sides, arched spruce top, high bridge



James Cox, Luthier, Ltd.

429 Fawcett St. • Balto., Md. 21211
(301) 235-0344

Why Not Learn About
**Fine Baroque Recorders
and Flutes**

being crafted in the
C. James Woodwind Shop

Prices are favorable
and deliveries
are prompt

For Information Write To

**The C. James
Woodwind Shop**

**1352 Castleton Road, N.
Columbus, Ohio 43220
U.S.A.**

**WOODWIND
INSTRUMENTS**

by

**CHARLES COLLIER
and RICHARD PALM**

Authentic Copies of
Extant Instruments:

RENAISSANCE and
BAROQUE RECORDERS,
MUTE CORNETTI,
RENAISSANCE FLUTES,
and RENAISSANCE
SHAWMS.

For Further Information
CHARLES COLLIER
Box 9442, Berkeley, Ca. 94709, USA
(415) 845-6389

The Broken Consort, Ltd.

Publishers of Recorder Music

Box 230, Howard Beach, N.Y. 11414
Send for free brochure

Thesaurus Musicus

Vols. 11, 12, 14, and 16

Edited by Bernard Thomas

London Pro Musica Editions, 1979, distributed
by Galaxy Music, score only, \$3.75 per volume

This wide-ranging series continues its reasonably priced and practical offerings with these four collections. (For a review of vols. 1-10, see the AR, November 1981, pp 131-2.) As with previous items in the series, the production is exceptionally good: durable covers, legible typography, and clean layout with no page turns.

Six Pieces (1521), by Eustachio Romano

(TM-11, a2). These examples of florid two-part counterpoint of the sixteenth century are highly imitative and varied. The collection they are taken from contains duets for instruments of different and of similar ranges; these are from the latter group. They are very enjoyable for players of equal skill.

Five Chansons (1575), by Jean de Castro (TM-12, a3). These pieces are loosely based on contemporaneous chansons by various composers. De Castro uses motives from his models as the basis of entirely new pieces of music, set to the texts of the originals. They sound best with all parts sung or played, rather than with mixed groups.

Six Lieder (1586), by Leonhard Lechner (TM-14, a4). These songs are lovely and melodic, and transfer beautifully to instruments. The texts are in German, with all verses given. Rhythmically correct English translations are also provided, but they are often clumsy, interfering with the free-flowing lines.

The voicing lies high: four of the six could be played on ATTB recorders at printed pitch. Transposition for other consorts is certainly appropriate.

Intradas and Gagliarda from Lustgarten (1601), by Hans Leo Hassler (TM-16, a6). A Renaissance band or other mixed consort will find these straightforward pieces choice program material. They are brief, colorful works. Some intradas are brisk, and others are pavan-like; the one gagliarda is lighthearted but somewhat dense in texture.

William E. Nelson

Greensleeves to a Ground

Edited and with a keyboard part by George Hunter

Provincetown Bookshop, 246 Commercial St.,
Provincetown, Mass. 02657, 1981, \$4

The charm of this edition lies in the imaginative realization of the keyboard part. Lively interplay between the two instruments and many delightful surprises make this a fine vehicle for performance.

There is an odd error in the foreword, in which the editor refers to the piece as being from *The Division Flute*, 1906; that publication was issued by John Walsh in 1706. The remainder of the text is quite informative. Hunter notes that the seriousness of earlier Baroque music is here replaced by "a naive spirit of musical fun," and suggests that performers add their own ornaments and improvisations to the printed parts.

Master improvisationists may prefer a simpler edition, such as that in *The Division Flute* (Anfor, 1980), edited by William Hullfish, which contains this piece and sixteen others with only the bare chords for the keyboard. Hans-Martin Linde has also edited the piece along with two others in a single publication, also called *The Division Flute* (Schott, 1968), which has a keyboard realization and the advantage of a separate gamba part.

This edition is attractive, as are all those put out by the Provincetown Bookshop, and the articulation of the recorder part is sensible and helpful.

Eugene Reichenhal

Mélodies de Circonstance

36 brèves études élémentaires pour flûte à bec soprano

JEAN-MARC GUÉDON

Alphonse Leduc, Paris, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, \$4

This curious little book (4½" x 7") contains short, simple tunes using only eight notes, from low D to high D. They are engaging, involve no accidentals, and have intriguing titles like *Les cheveux en bataille* and *La soupe à la grimace*. Knowledge of French is not essential unless you want to translate these titles. The price seems a bit high for eighteen small pages.

Part I, eighteen melodies with just five notes, begins with fingering diagrams for G up to D. They are labelled with the solmization syllables *sol* through *ré*, and there is nothing to indicate their relationship to notes on the staff. How does the student know which fingering goes with which note? Part II, eighteen more tunes, introduces *fa* (F), *mi* (E), and *ré grave* (low D).

By the end of the book you've become very familiar with the Dorian mode and have learned that E is always *mi*, but still can't play a C major scale. Perhaps M. Guédon will compose a second volume of tunes acquainting more advanced students with low C, high notes, accidentals, and modern scales.

Peg Parsons

Arie e Danze del '600 Inglese

Arranged by Alfredo Palmieri

Edizione Suvini Zerboni, Milano, 1979, distributed by Boosey & Hawkes, 30 West 57th St., N.Y. 10019, score \$4.75

These airs and dances from late seventeenth-century English harpsichord works have been arranged as duets for soprano and alto recorders. Four "arias" and a dozen assorted minuets, gavottes, chaconnes, and a gigue comprise this eighteen-page collection. There are also a brief preface and a disquisition in four languages on the six ornaments most prominently employed herein. Composers represented are John Blow, Jeremiah Clarke, William Croft, and Henry and Daniel Purcell.

Considering that these pieces are derived from keyboard originals, and that the arranger set himself the rather difficult task of setting them for two recorders, they come off remarkably well and with a surprising amount of variety. They should provide an hour of pleasant and occasionally taxing diversion for a pair of intermediate duettists.

The presentation and printing are exemplary. Only the final Henry Purcell *ciaccona* has a page-turn difficulty.

Bernard J. Hopkins

In the August issue, the biographical note was omitted for John Earl Brock, who assembled the *Checklist of Music for Unaccompanied Recorder*. He is in his fifth year of graduate studies in astrophysics at Columbia University.

CHAPTER NEWS

Bernard J. Hopkins, editor

North Monterey Bay

At our May meeting, Dennis Heaney gave us instruction in choosing and caring for a good recorder. He talked about the virtues of plastic recorders (primarily Aulos and Zen-on) and the characteristics and peculiarities of wooden instruments. After coffee, Rick Linzer directed a playing session in which he showed us how to transform a line of notes on a page into Musicke.

Lower attendance during the summer months encouraged us to launch a musical adventure. At each meeting players drew lots and assembled into random "potluck" consorts. Each consort was given a music package (pre-chosen by a committee) and some suggestions ("be creative — use your instruments in any pleasing/unusual combination that delights you") and was sent off to work on its own for a couple of hours. Members brought a variety of instruments (including finger cymbals and xylophones) and their sense of humor, so what resulted was not only educational but fun. Less experienced players tried out percussion; expert players gave advice.

Afterwards, we listened to the different consorts perform one piece each. The results were unexpected and noteworthy. One group was blessed with an alto recorderist who played tambourine at the same time (with her feet!). Another consort brought freshness to a Renaissance dance by adding two singers on the repeat — in old French, yet! All in all, it was a musical feast.

Carolyn Woolston

Tucson

For this account of the Tucson Chapter's early music workshop, March 26–28, we are indebted to Charles and Justine Nagei, who traveled from Seattle to attend it for the second time. The writeup is excerpted from the Seattle Chapter's Recorder Notes and includes an additional paragraph on the viol classes by Brigitte Michael.

An old "guest ranch" nestled in a canyon of the Chiricahua Mountains was the setting for this year's gem of a workshop organized by the Tucson Chapter. In four years the program has happily grown from a one-day event into a weekend affair.

The "official" music remained firmly rooted in the Renaissance, and Stewart Carter had selected historical articulation patterns as this year's area of concentration. Scheduling was well thought out, maintaining a balance between structured activities and free time. The

presence of energetic adolescents and enthusiastic beginners getting their first heady taste of consort playing contributed significantly to the overall excitement and high spirits.

After Friday afternoon registration people formed small groups to make music and get acquainted. Dinner was followed by a Grand Consort for all, then a session of group singing

around the fireplace.

Saturday started with classes for beginning and intermediate recorders, beginning viol, and an advanced mixed consort of recorders, viols, and buzzies. All day there were at least three classes going on at the same time.

The viol players were fortunate in having Selina Carter and Rachel Archibald. Selina

RECORDER & MUSIC

A Quarterly Magazine for all interested in the Recorder,
edited by Edgar Hunt

Interviews with leading players
Schools section edited by H. Hersom
Articles—fully illustrated
Reviews of music, concerts, etc.
The Society of Recorder Players

Published in March, June, September, and December by Schott & Co. Ltd.
48 Great Marlborough Street, London W1V 2BN: USA contact Magnamusic
Distributors, Inc., Sharon, Connecticut 06069.

Early Music Studies

Offering the Bachelor of Arts Degree in Music Literature with emphasis in Early Music, and several graduate level courses in Early Music.

SHELLEY GRUSKIN, director

Instruction in recorders, flutes, harpsichord, early clarinets, lute, viols and voice.

THE COLLEGE OF
ST. SCHOLASTICA

For more information, write Department of Music, 1200A Kenwood Avenue,
Duluth, Minnesota 55811 or call (218) 723-6081.

taught at the Idyllwild workshop and was leader of the Arizona Viol Consort 1977-79; with encouraging patience she worked with us mostly on bowing techniques. "Archie" led us through sightreading sessions of Jacobean consort music, enthusiastically introduced us to the hidden rewards of tablature, and prepared us for the performance of the *Missa La mi la sol* by Heinrich Isaac.

After Saturday dinner various groups presented music they had prepared before the workshop. The finale was a hilarious performance of "In der Stimme" (Glenn Miller's "In the Mood"), allegedly based on a manuscript discovered in the glove compartment of a 1949 Chevrolet, and performed on sackbut, cornetto, crumhorn, cornamuse, bass dulcian, and viols. Then the rugs were rolled back for English country dancing and refreshments.

Sunday events included Stewart Carter's lecture-demonstration on Renaissance improvisation, the performance of the Isaac mass, a barbecue, and dancing on the green.

It's hard to keep a good thing secret, and judging by the wide geographical area from which the participants came, the Tucson workshop is no exception. The suggestion to start it a day earlier next year met with almost unanimous approval; thus 1983's dates were set for March 17-20.

Spectacular setting, excellent teaching, friendly and enthusiastic people, and tuition that remains the most reasonable of any workshop we know of. . . a nice way to end the winter, and one we certainly hope to repeat.

All-Texas Early Music Festival

The sixth All-Texas Early Music Festival was held August 13-15 at Houston Baptist University. About eighty dedicated "early musickers" braved the 100-degree heat and famous Houston humidity to attend.

The university, which has a lovely small campus, generously donated the use of its meeting rooms. The host organization was the Houston Harpsichord Society, with Jennie Cossitt, an indefatigable 83-year-old, as Festival chairman. Her hard-working assistants were Betsy Parker, Greg Hill, Graham Rankin, Fred Jenkins, and Martha Jane Gardiner.

On Friday evening George Kriehn led large group playing. Those who had never played in such a monster group found it fascinating. Dancing instruction followed, and while many participants may not have become adept at the pavan, they certainly gave it their best effort and had a grand lark trying.

Saturday morning was somewhat more staid. Besides all the regular classes on instrumental technique and repertoire, there were sessions on women composers of the Baroque, preparation for ARS Level II, polychoral music, rhythmic and melodic reading, madrigals with recorders and strings, lute duets, tone and breathing, consort leadership, and reading without barlines.

Faculty included David and Susan Barton and George Kriehn, Dallas; Wayne Moss, Garland; Jack Blanton, Dell Hollingsworth, Paul Raffeld, and Martha Reynolds, Austin; Jennie Cossitt, Greg Hill, Fred Jenkins, Willard

Palmer, Carol Palmer, Lewis Zailer, and Lynne Nevill, Houston; Carol Luxemberg, Victoria; Bobbye Miller and L.A. Zaumeyer, San Antonio; Ilse Schaler, Kerrville; Blanche Ferguson, Shreveport, La.; and Todd Weatherwax, Berkeley, Calif.

Highlights of the workshop were illustrated lectures on historical temperaments by Lewis Zailer and Baroque embellishments by Willard Palmer. Both men kept their listeners spellbound.

Festival participants gave a concert on Saturday evening. It included a set of dances performed in elegant costumes by a Houston dance society, a viol trio with voices, a large recorder consort with solo voice, and a broken consort including shawm, recorder, and crumhorn; it closed with two pieces from *The Bird Fancier's Delight* and a Scottish pipe tune played on a four-hole mini-ocarina.

At the Festival's business meeting, the group was organized into a statewide association. Martha Reynolds was chosen as chairman for 1983, and efforts are being made to settle on a permanent home for the Festival.

Southwest Texas State University at San Marcos will be the site of next year's Festival, August 12-14. So all y'all that can't make it to Amherst, which usually meets at the same time, come to Texas. Don't be afraid of the heat — everything is air-conditioned. There's parking nearby, dorms and food will be available, and you'll be given a big Texas welcome!

Natalie N. Morgan



For one hundred years the Dolmetsch family has given unrivalled quality service and value

The new 1982 Dolmetsch plastic recorders are no exception — pitch perfect, free playing and still at 1980 prices!



DOLMETSCH DESCANT: the liveliest recorder on the market with that special Dolmetsch sound. British made and still incomparably the best. The 1982 model is now even easier to play and maintains the Dolmetsch reputation for secure pitch and accurate intonation.

DOLMETSCH TREBLE: the perfect match for the Dolmetsch descant with a rare tonal warmth and excellent responsiveness. Pitch and intonation are checked electronically and every instrument is hand finished.

DOLMETSCH TENOR: no tenor recorder is less tiring than the Dolmetsch tenor to hold and to play. The double keys provide a low C and a low C sharp and with the lovely rich sound this instrument rivals many expensive wooden recorders on the market today.

DOLMETSCH RECORDERS — A perfect match everytime

RETURN THIS COUPON TODAY



Jeanne Dolmetsch



Marguerite Dolmetsch

- I would like to be an Accredited Dolmetsch Dealer — please send all details
- Individuals — tick and return for complete lists of retailers near you stocking the incomparable Dolmetsch plastic recorders.

Name _____

Address _____

Phone _____

DOLMETSCH MUSICAL INSTRUMENTS

107 Blackdown Rural Industries, Haste Hill, Haslemere, Surrey, England GU27 3AY Tel: Haslemere (0428) 3235

RECORD REVIEWS

Dale Higbee, editor

Le Festin: Recorder Music of the Galant Era

Carl Dolmetsch (recorders), Joseph Saxby (harpsichord)

ORION ORS 76216, \$8.98

Carl Dolmetsch, young in spirit at age seventy, is the grand old man of the recorder world. This disk, recorded in 1977, presents an attractive recital of pieces from the seventeenth and eighteenth centuries, some of which, like the familiar set of variations on *Greensleeves* (Schott 10366), Dolmetsch has played countless times all over the world. Despite the title of this record, the only galant works are appealing sonatas by John Stanley and J.A. Hasse, both originally for flute and played here in unpublished versions transcribed for alto recorder. From the seventeenth century are an almain (soprano) and sarabande (sopranino) from *Courtly Masquing Ayres* by William Lawes (Schott Ser. 37), and the lovely Chaconne in F (alto) by Henry Purcell (Universal 12572); from the early eighteenth are William Croft's delightful Sonata in G (alto; Hortus Musicus 209), Handel's familiar A minor Sonata (alto), five of the seven movements from Telemann's sparkling Partita in E minor (soprano; Hortus Musicus 47), and Dolmetsch's transcriptions for sopranino recorder and harpsichord of François Couperin's *Le Rossignol Vainqueur* (Universal Ed. 12653) and *La Linote Éfarouchée* (Universal Ed. 14029). This disk is nicely recorded, with good balance between the instruments, but on the review copy the labels are reversed. Tempos are good throughout, and students of these works will be interested in Dolmetsch's ideas on interpretation. The rich-sounding harpsichord was made by Jerome Prager of Los Angeles. It goes without saying that Dolmetsch made the recorders himself.

Dale Higbee

Quartets

GEORG PHILIPP TELEMANN

Kees Boeke (recorder), Han de Vries (oboe), Alice Harmoncourt (violin), Anita Mitterer (violin/viola), Wouter Möller (violoncello), Bob van Asperen (harpsichord)

TELEFUNKEN 6.42622 AW, 1981, \$10.98

This expertly performed and cleanly recorded disk fills a gap in the recorder discography and nicely complements that of Telemann's trio sonatas for recorder, treble string instrument, and continuo (Telefunken 6.35451, reviewed

in AR, Feb. 1981) by most of these same artists. The G major Quartet for recorder, oboe, violin, and continuo (Peters Ed. 4562), really a concerto for three equal instruments, has been recorded several times previously, but the other three works are probably unfamiliar to many listeners. The A Minor Concerto for recorder, oboe, violin, and continuo (Moeck Ed. 1066, International Music Co. Ed. 2618) is also scored for three equal solo instruments, but the alto recorder is featured soloist in the Quadro in G minor for recorder, violin, viola, and continuo (Moeck Ed. 1042) and the Concerto da camera in G minor for recorder, two violins, and continuo (Schott RMS 214).

These performances seem a little austere when it comes to ornamentation, but balance and tempos are good, there is nice pacing in the fast movements, and the sound is lovely. The alto recorder was made in 1979 by Frederick Morgan after one by Bressan, and the harpsichord is modern, but the other instruments are all seventeenth- or eighteenth-century originals. Listeners who like to play along with records will discover, as I did, that the G major Quartet is played in an F major transposition—which makes it necessary for the violinist to play the low G in bar 9 of the first movement an octave higher.

Dale Higbee

Music for Viols and Virginals

WILLIAM BYRD

New York Consort of Viols, Edward Smith (harpsichord)

MUSICAL HERITAGE SOCIETY

MHS 3460

An entire record devoted to Byrd's viol consort and keyboard compositions promises to be a treat for any early music fancier. On first hearing of this recording, however, my own reaction was like that of a guest who arrives expecting dessert and is presented instead with a glass of champagne brut.

Despite a predilection for sedate, rubato-free tempi, the overall effect of the viol music here is one of nervousness and self-conscious liveliness. Perhaps it is more the engineering than the performance that gives this impression; the acoustics are so dry, presumably in the name of clarity, that the timbre of the instruments comes through as far more thin and reedy than would be the case in a reasonably live concert hall. Nevertheless, the crisp articulation, pre-

cise intonation, judicious ensemble balance, and even the fearless crunch with which Byrd's dissonances are savored must be admired. If one adjusts one's ears—or one's stereo—to the Spartan sonority of this recording, one can delight in the fine music, which includes the famous *Browning*, fantasias 3, 4, and 5; two In Nomines; a pavan; and a prelude and ground.

The selections for solo harpsichord that have been interspersed seem to have fared no better at the hands of the engineer. With the exception of the *Third Pavan and Galliard*, delicately performed with a light registration, these works seem to leap out of the speakers with a closely miked brightness that rises a noticeable step above the volume level of the neighboring bands. Particularly jarring in this respect is the otherwise charming—and nicely played—*Will You Walk the Woods Soe Wilde*.

Harpsichordist Edward Smith has provided liner notes that, while informative, seem to be trying to reach both the novice and the musicologist, and fall short of pleasing either.

For those who want to seduce their friends or students into a love affair with the music and instruments of this period, MHS 3460 is most likely not the best recording to choose. It does, however, stand as an example of accurate and idiomatic playing by highly accredited performers, and a listening experience that provokes one to attention.

Elsa Peterson

6 Sonatas & 6 Sonatinas

CARL PHILIPP EMANUEL BACH

Christopher Hogwood (clavichord)

L'OISEAU-LYRE DSLO 589, 1981, \$10.98

These three-movement sonatas and single-movement *Sonatine nuove* were intended as didactic works to accompany the composer's *Essay on the true art of playing keyboard instruments* (1753) and illustrate "fingering in all keys, the use of embellishments, and all varieties of expression." They are also interesting, well-crafted pieces, reflecting a wide variety of moods and sentiments. Appropriately, on this superbly recorded disk they are played on a large, unfretted clavichord with rich sonority, built in 1761 by Johann Adolf Hass (Boalch No. 17). This magnificent instrument is now in the collection of Christopher Hogwood, who plays it here with great sensitivity, style, and virtuosity.

Dale Higbee

FROM FIRST NOTE TO FIRST CHAIR.



You can start—and stay with—Hohner recorders through every stage of your musical development.

Hohner's range of fine instruments takes you from the classroom to concert hall. We are, in fact, the world's largest producer of a full line of quality recorders.

For over a quarter of a century we've been crafting classic recorders with both Baroque and German fingering.

All are superb precision musical instruments, and have their own special features. They are made of carefully selected and seasoned Pearwood, Rosewood and Maple, as well as virtually unbreakable ABS plastic.

Highly developed finishing techniques make each one as much a delight to the eye as to the ear. And you can suit your needs from a whole consort of soprano, soprano, alto, tenor or bass instruments.

All are fully guaranteed by Hohner to perform with precise intonation through many years of service.

For a free catalog on Hohner's family of fine recorders, write Hohner, Inc., P.O. Box 15035, Richmond, VA 23227.



HOHNER

The 1982 George Lucktenberg Historical Keyboard Tour of Europe

Special interest tours of Europe have been around for a long time. There are cathedral tours, art museum tours, garden tours, and even steam engine tours, so it's really not surprising that there should be one of historical keyboards. The idea was conceived by George Lucktenberg, a specialist in performance on early keyboard instruments who teaches at Converse College in Spartanburg, S.C. Some years ago it occurred to him that it would be useful for American early music performers to see and hear the antique harpsichords, clavichords, and fortepianos in the great museums on the other side of the Atlantic. A lesser person would have dismissed the idea as the baroque improvisation of an overworked brain, but Lucktenberg is a mover, not a shirker. Securing the services of a tour agent, arranging transportation and accommodations, and convincing museum curators that he was qualified to play the priceless antiques and that a bunch of crazy Americans would not manhandle them—all these and a thousand other details he met and conquered. The first trip took place in the summer of 1978, and fifteen people spent two weeks looking at the early keyboards in museums in Amsterdam, Brussels, Antwerp, the Hague, Paris, Goudhurst, London, and Edinburgh.

I was not a member of that first tour, but I went with the second, two years later. Not as many collections were seen (Brussels, Antwerp, the Hague, Amsterdam, Bruges, and Paris), but we spent three days at the triennial harpsichord festival in Bruges. This is a trade show as well as performance contest. Imagine, if you will, a hall as large as a football field, filled with literally hundreds of harpsichords, most of which were constantly being tested by the thousands of visitors, while their anxious builders hovered nearby. To me, a student of the history of the construction and decoration of harpsichords, a researcher into the acoustics of the harpsichord, and a builder, the experience of juxtaposing all those brand-new instruments against those that we saw and heard in the museums was overwhelming. I was in harpsichord heaven.

The 1980 tour was so enjoyable, and so useful to me in my work, that I decided to go again this past summer. Eighteen of us gathered in London in early June: a builder (myself); a piano technician with an interest in early keyboard instruments; a workmen's compensa-

tion judge who owns an eighteenth-century Kirkman harpsichord; a physicist, one of my partners in acoustics work; a recorder-playing psychologist, Dale Higbee, review editor of this journal; seven eager keyboard players; four spouses, all of whom learned a lot more about the harpsichord than they bargained for; one tourist who thought it would be an interesting

way to see Europe; and of course, George Lucktenberg, who demonstrated the instruments as well as commenting on them, and whose fondest wish at any given moment was that things go approximately as he planned them.

Our transportation was a Winnebago RV that had been converted into a twenty-one-

Give lasting holiday spirit...

New & Renewal Gift Memberships

to

ARS

Send name, address & phone number of recipient and donor along with your check for \$15.00 to: The American Recorder Society
48 West 21st Street
New York, NY 10010

A signed card will announce your gift.

Oberlender Recorders

Heinz Roessler

An entirely new series of replica recorders modelled after the instruments of J.W. Oberlender of mid 18th century Nuremberg.

FEATURES:

- Available in Soprano, Alto and Tenor sizes
- Available in A = 440 or A = 415
- Single or double holes
- Remarkably authentic tone and response
- Important historical construction details
- Very attractive prices
- Each instrument is finish voiced and tuned in our shop before shipping.
- Guaranteed for one year against cracking and deterioration of tone and intonation.

Any instrument sold by us may be returned within 30 days for full refund.

Philip Levin, P.O. Box 1090, 112 First Avenue, N.Y.C., N.Y. 10009 (212) 674-6715

passenger bus. It ferried us around for the next two weeks except when being repaired, which was frequently. The breakdowns often worked to our advantage, however, since we would be "forced" to travel by train and thus arrive at our destinations more quickly than we would have in the "Winnie." True, it meant some long, tiring delays and late nights, but we got to see a collection not originally on the itinerary because of a breakdown (if memory serves it was carburetor trouble that dropped us off in Antwerp for an unscheduled tour of the Vleeshuis). After a while some of us actually began to look forward to the "daily improvisation."

Our first visit was to the collection in the home of Dr. J.R. Mirrey in Red Hill. It contained about twenty-five keyboards; the master bedroom alone had four. We were all astonished by the unexpected beauty of sound of a 1745 Crang clavichord (combined harpsichord and organ). The clavichord is reputed to have been Handel's favorite instrument, and we found that the *ictus* of the harpsichord's pluck combined with the sound of the sustaining organ fit his textures marvelously. In the afternoon we visited Finchcocks, a restored Georgian mansion in Goudhurst, which is kept going by the Burnett family as a labor of love. Many of the instruments in the collection

(mostly early pianos) were demonstrated by Richard Burnett. As a bonus, we got to hear three sisters from Grumbridge who played bamboo pipes. This is a fascinating amateur activity, a sort of offshoot of the English arts and crafts movement. To belong to the Piper's Guild one must make his own instrument as well as play it (the three activities of piping are making, playing, and decorating). Higbee, the judge, and I, all members of the ARS, were particularly intrigued, and everyone was quite charmed by the occasion.

Other collections visited were the Royal College of Music, where I was enamored by the sound of an anonymous late-sixteenth-century Italian harpsichord in a plain green outer case; the Victoria and Albert Museum in London; the Fenton House in Hamstead, with its large 1770 two-manual Shudi and Broadwood that descends to contra C; the John Barnes Collection in Edinburgh, another large, magnificent private collection; the Russell Collection at the University of Edinburgh, with its famous and frequently copied 1769 Taskin and its lovely 1585 Bertolotti virginal; the Brussels Conservatoire, which houses a 1734 Hass and a marvelous rebuilt and enlarged 1646 Couchet; the Gemeente Museum in the Hague, with its 1589 Celestini virginal and the beautiful c.

1760 Delin clavichord (upright harpsichord); the Vleeshuis with its important late Dutch and Belgian instruments; the Germanisches Museum in Nuremberg, which has many famous instruments including the 1691 Grimaldi; the Deutsches Museum in Munich, with its collection of keyboard curiosities (such as Merlin's 1780 combined harpsichord-forte-piano with recording device!); and the Stadtmuseum in Munich. All in all, thirteen collections in two weeks (I and several others got a bonus in Oxford, where we were invited to visit the shops of harpsichord maker Andrea Goble).

The experience of the 1982 tour was decidedly different from that of 1980. With thirteen collections to see we had little time to do anything but look at instruments and travel from one place to another. We didn't do nearly as much sightseeing or sitting in bistros. It was, in fact, a fairly grueling two weeks—but they were filled with the presence of glorious instruments that, although 200 to 300 years old, were still able to astonish us with the beauty of their sound. Everyone seemed to enjoy the experience, and we were all helped by the illuminating commentaries that Lucktenberg gave at every opportunity. A fine performer, he was able to demonstrate just about all the instruments that had been restored to playing condition. It was a joy to see him respond to a particularly magnificent harpsichord or early piano. In many cases we were graciously permitted to play the instruments ourselves, and I am happy to say it was a privilege enjoyed but not abused by our company.

Lucktenberg is already planning his 1984 tour. He is acutely aware of the shortcomings of the previous three trips and hopes to make this next one perfect! For my part I was more than satisfied with the experiences of the last two, despite the "daily improvisations," and I hope to go again. Seeing those harpsichords once—or even twice—simply is not enough. I would not hesitate to recommend the Lucktenberg tour of 1984 to anyone who has an interest in early keyboard instruments.

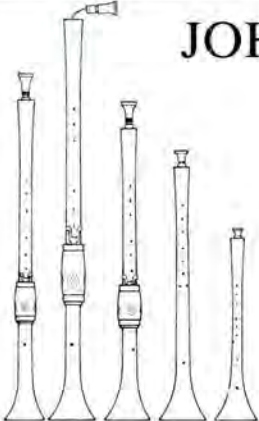
Edward L. Kottick

Contributions to *The American Recorder*, in the form of articles, reports, and letters, are welcome. They should be typed, double-spaced, and submitted to the editor three months prior to the issue's publication date. (Articles are often scheduled several issues in advance.) Contributions to chapter news are encouraged and should be addressed to the chapter news editor.

THE RECORDER SHOP

We handle the best lines of recorders and music.

415 So. Hill St. • Los Angeles, CA 90013
(213) 687-0988



JOHN HANCHET

Specialist Maker and Researcher
since the 1960's of
Shawms and Crumhorns

Beckumsfeld 4
D-4300 Essen 15 W.-Germany

BOSTON EARLY MUSIC FESTIVAL & EXHIBITION

24-30 May 1983

Extraordinarily exciting. Write now for information.

25 Huntington Avenue, Boston, Massachusetts 02116
(617) 262-1240

LETTERS



Prof. Hess with his contrabass.



The contrabass alongside the bass recorder.

Stanley Hess, whose article on carving decoration on Baroque recorders appeared in the August 1980 issue, sent in a newspaper clipping that described his latest instruments. When asked for photographs, he supplied them along with the following information:

The series is made from persimmon. You may not know the wood. It is about the color of old concrete, with all the working properties of walnut. Notice the two black spots on the great bass. Persimmon is sometimes called American ebony, to which it is related. The deepheart wood is invariably black—traces of which are apparent here.

And that contrabass. . . I doubt that you will want to use the photo since it is neither a photogenic nor a musical success, but making it was a remarkable experience. Friends of mine gave me the trunk of a large Russian olive tree. The wood is handsome but certainly not a choice recorder wood. Anyway, I cut the log into turning squares with a chain saw.

The middle joint was longer than my lathe bed, so I had to make a jig to do the initial hole

drilling. For the taper I made a reamer from an old 30"-long paper-cutter blade. I wasn't strong enough to rotate the reamer to hollow the bore. At long last, I clamped the joint vertically in my bench vise. My wife stood on top of the reamer to apply pressure while clinging to the rafters of my shop for balance. It's perhaps the one time in her life that Millie hasn't minded weighing 125 pounds or so. With her standing "heavy," we managed to drill an adequate tapered bore.

Surprisingly, the key-work—nine keys, two of which also serve as touch pieces—was not a problem. Still, the part-time workshop is no place to attempt a contrabass. The response is slow, the low *F* is weak, the range is limited. It took time and effort to get even these. But the instrument works and can be played while one is seated on a low stool or, with the aid of a strut, while standing. I love it. And in any case, I can always use it as a column to support my carport, where it would probably pass unnoticed.


Stanley Hess
Des Moines, Iowa



A set of recorders on a musical theme. From right to left, great bass: Inspiration (Pegasus, creator of the fountain of inspiration); bass: Composer (Pythagoras, after a sculpture at the cathedral of Chartres); tenor: Instrument Maker (Pan as inventor of the syrinx); alto: Performer (player of the double pipes); soprano: Listener (mermaid holding a conch); sopranino: Recall (critic, a chimera).

ADVERTISERS

American Recorder Society	173	John Hanchet	174	Piping Songs	176
Ariel	165	Hargail	180	Provincetown Bookshop	166
Mel Bay	156	Hohner	172	Recorder & Music	169
Boston Early Music Center	166	Clarence James	168	Recorder Shop (L.A.)	174
Boston Early Music Festival	174	Koch Recorder	157	Recorder Shop (N.Y.)	160
Boulder Early Music Shop	156	Wales Ledgerwood	159	St. Scholastica	169
Broken Consort	168	Philip Levin	163, 164, 173	Sweetheart Flutes	160
Brunzema Organs	176	Magnamusic	150	Sweet Pipes	167
Charles Collier/Richard Palm	168	Miami Workshop	163	Terminal Music	178-79
James Cox	167	Thea Miller	160	Unicorns and Other Horns	163
Johann Dehls	162	A. Eric Moulder	166	Viola da Gamba Society	176
Carl Dolmetsch	149	Musica Antiqua	149	Roger Clark Williams	157
Dolmetsch Recorders	170	Oxford University Press	161		
Yves Feder	167, 176	Herbert Paetzold	176		



Viola da Gamba Society of America

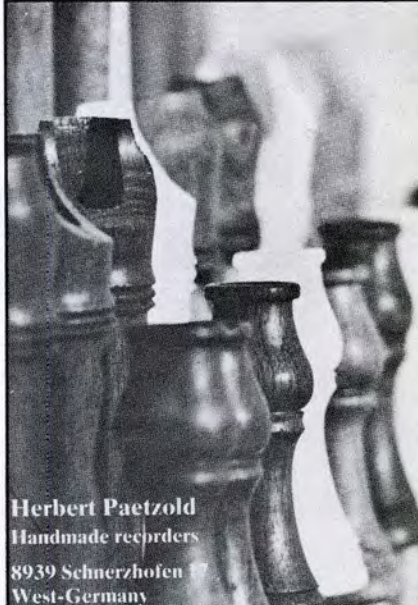
For membership information write:

John A. Whisler
1536 Third St. #6
Charleston, IL 61920



KISTEN ORGEL
An ideal portable instrument for early music performance. Four stops. Write for brochure.

BRUNZEMA ORGANS INC.
596 Glengarry Crescent South
Post Office Box 219
Fergus, Ontario Canada
N1M 2W8 (519) 843-5450



Herbert Paetzold
Handmade recorders
8939 Schnerzhofen
West-Germany


TEACH YOUR CHILDREN
THE RECORDER WITH

PIPING SONGS

THE IDEAL FIRST RECORDER BOOK

Over 200 songs • Recorder games •
Music writing & basic theory
arranged in lesson plans
and practise outlines

SINGLE COPIES \$ 7.00 POST PAID (QUANTITY
REDUCTION) FROM: PRISCILLA EVANS, 6526
WAEGWOLTIĆ AVE., HALIFAX, N. S. CANADA B3H 2B4
TEL: 1-902-423-2928



YVES ALBERT FEDER
HARPSICHORD WORKSHOPS

Custom Keyboard Instruments

Authorized Agent for
Zuckermann Harpsichord,
Virginal, Clavichord and
Fortepiano kits at the
lowest factory direct prices.

2 North Chestnut Hill Road
Killingworth, Ct. 06417

(203) 663-1811

C L A S S I F I E D

FOR SALE: Moeck Renaissance recorders: bass \$500, tenor \$300, alto \$125. Frances DeGermain, 1521 16th Ave. East, Seattle, Wash. 98112. (206) 323-3531.

WANTED: Körber sopranino, alto, and tenor rauschpfeifen. Michael Burcke, PSC Box 518, APO NY 09057.

FOR SALE: Von Huene ivory alto recorder, flawless, \$2,000. Paetzold plumwood alto recorder, perfect condition, \$350. Both $a' = 440$. (313) 755-6217.

FOR SALE: Moeck Rottenburgh maple alto \$50; blackwood soprano with ivory rings and Levin headcap, \$75; Renaissance soprano, \$50. Two Mollenhauer hard cases for soprano, \$10 each. S. Karver, 489 Pacific St., Brooklyn, N.Y. 11217. (212) 852-3786.

FOR SALE: Moeck Rottenburgh rosewood alto and soprano with real ivory. J. & M. Dolmetsch rosewood alto. Asking \$225 each. R. Haas, 13 West Ridge Dr., Elkins, West Virginia 26241. (304) 636-6264.

FOR SALE: Moeck bass recorder #253, direct blow, bocal available, less than one year old, \$300. Otto Dahlke, 4020 Dunston Ave., Richmond, Va. 23225. (804) 233-7057.

IN STOCK: Pierray 7-string viola da gamba, Meares division, English tenor, Smythe treble,

Renaissance Genera trio, Baroque Genera bass. James Cox, 429 Fawcett St., Baltimore, Md. 21211. (301) 235-0344.

FOR SALE: Moeck great bass #262, as new, maple, low C[#]-D[#] keys, bocal, \$600 delivered. Request used instrument list, quotation any new instrument. Clifford Cox, Box 1204, Salt Lake City 84110.

WINTER SPECIAL: Kung bass recorders. Direct blow: pear \$296, bubinga \$368, palisander \$461. With bocal: pear \$336, bubinga \$408, palisander \$500. Case included. Options: bushed thumb \$12, F-F[#] key \$53. Plus \$8 air-mail. Other Kung recorders available. Moeck and Steinkopf instruments at substantial savings. Bartlett Historical Woodwinds, 7130 Maryland, St. Louis, Mo. 63130.

FOR SALE: You've heard your friends praise *Barless*, the unique monthly 3-, 4-, and 5-part Renaissance consort music for playing and enjoying on winds and/or strings. Now you can own the *Barless Yearbook* — all 1982 issues in one volume. Publication date January 1983. Full scores only. Modern clefs: G and F. Over-sized pages, no page turns, 21-ring plastic binding lies flat on your music stand. The perfect Christmas gift; we will send recipient a card with your name. Reserve now. Send \$39.75 for a single copy, or save 35% by ordering for your entire consort; five or more copies, \$25.75 each. Please add \$3 postage for each

book. Make check payable to Leon Hecht and mail to L. Hecht, 1050 44th Drive, Long Island City, N.Y. 11101.

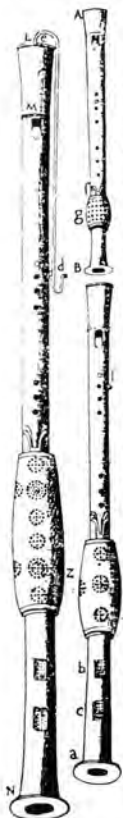
FOR SALE: Renaissance recorders: Moeck alto, \$120; Moeck tenor, \$200; Hopf (standard) soprano, \$65; Hopf (standard) alto, \$100. Monk leather-covered cornetto, \$100. R.M. Castellano, 119 State St., Amherst, Mass. 01002. (413) 549-1548.

QUICKLY SET any temperament with Accutone Model 120 Tuner. Quartz accuracy, large library varicus temperaments at old and new pitches. Factory direct prices. Yves Feder Harpsichords, Box 640, Killingworth, CT 06417.

HARPSICHORD MUSIC, solo and ensemble. Best editions from U.S. and European publishers. Also books on history and performance. Write for free catalogue. Zuckermann Harpsichords, Inc., Box 121-AR, Stonington, CT 06373.

Classified rates for *The American Recorder*: 45¢ per word, ten word minimum. "For Sale" and "Wanted" will not be counted but should always be included in the copy. ZIP code counts as one word, telephone number as two words.

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



APPLICATION FOR MEMBERSHIP THE AMERICAN RECORDER SOCIETY

48 West 21st Street, New York, NY 10010

Enclosed is:

- Individual or Family Membership (\$15.00 yearly)
Two members of a family may share a membership.
- High School Membership (\$9.00; U.S. only)
- Foreign Membership* (\$17.50)
- Donation

Your tax-deductible contribution of any size will be most welcome.

* Must be paid in U.S. funds by a check drawn on a U.S. bank or by International Money Order.

Please print.

NAME: (Dr./Ms./Miss/Mr./Mrs.) _____

ADDRESS: _____

CITY _____ STATE _____ ZIP _____ PHONE _____

- New member
- Continuing
Be sure to notify the Society of a change of address.
- I am interested in purchasing back issues.

THOSE JOINING THE SOCIETY THROUGH CHAPTER AFFILIATION SHOULD PAY THEIR NATIONAL DUES THROUGH THE CHAPTER. Please make check or money order payable to the American Recorder Society, Inc., and mail to above address.

Larry Nitka's

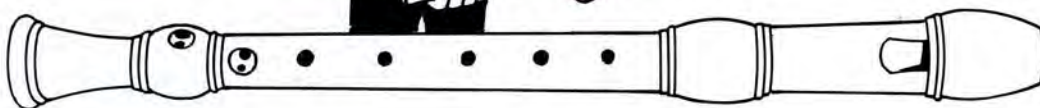
Recorder

DISCOVERY SALE!

LARRY NITKA, PRESIDENT



WHERE EXPERT ADVISERS TAKE TIME TO HELP YOU



It's hard to keep a secret in this business, but it can be done! As evidence, I want to tell you about a super line of solo recorders Lorraine (my super recorder expert) and I have unearthed among the many instrument brands, (and lines within each brand) offered to the recorder playing public. Now, professionals usually catch on to secrets about superior instruments very quickly – it's their business. But they also don't tell! (Why give away professional secrets?) For the rest of us, sometimes it can help to have somebody in the business sniff out the possibilities and share the findings. We have sniffed and are sharing.

We Test 'em All.

Now, you must know that we play every wooden recorder that comes in here – and that's enough recorders to give us lip splinters over a year's time. Point is, we've got a good overview, and no particular ax to grind except for customer delight and their long term satisfaction. As my father used to say, "Would I kid you? NEVER!" And he didn't. And neither will I. So when Lorraine and I tell you of our findings, you may wish to take quick action. Once things are "discovered" nothing ever seems to be the same, including price and availability. So get in on the ground floor. Get in on a good one. How good? An instrument that approaches and in some ways even surpasses, the best – at roughly half the price! Appetite whetted? Good – Read on.

The Discovery.

As I said we test play what we sell. Most of the time we check fifths, octaves, top and bottom extremes, intonation, breath response – that kind of thing. On the Roessler "Meister" (means "master" and you better believe it!) Lorraine found herself just playing the recorder for the pure

joy of it. She promptly bought the first alto she played – said "No way I'll let go of this!" Then she picked up another one – same glorious sound, same response, same everything. At this point we began to dig instruments out of boxes. What did we have here, anyway? This wasn't at all like the normal run even of good recorders!

Roessler Redux? (Nope!)

Now some of your sharp musicians out there are going to say "Hey you just sold us those terrific Roessler's last time the American Recorder came out. Isn't this the same line? Nope. Same manufacturer but different line. What we offered in the last issue was the fantastic Roessler student recorders – (and let me tell you did they move out fast! New stock has now arrived, however, so schools, teachers keep sending those orders!). No, this is different altogether.

How Good is Good?

The Roessler "Master" is a step more sophisticated – and it's quite a step. (Yes. The price is higher, Virginia. Even though there is a Santa Claus, there's no such thing as a free lunch.) What's the Roessler "Master" got? Let me count some of the ways

- bell-like clarity
- singing tone
- extremely good top
- intonation that approaches perfection
- in tune with itself
- easy and responsive to play
- superb carrying power
- available alto (2-key tenor) and soprano



Solo Advantages.

The "Master" is more compatible than Roessler Student models in renaissance and baroque consorts. It is clearer, sweeter than most fine solo recorders. It has enough "carry" to play in consort with rosewood instruments even though it is pearwood. Instruments are glorious in finish and turnings, and have classic recorder shape. Paraffin impregnated bore to guard against splitting.

Advantages continued.

"THIS RECORDER CAN PERFORM TO THE STANDARD OF THE NO. 1 PERFORMING LINE. It's the nearest thing to the Oberlender" according to Lorraine. Here's more from Lorraine's notes: "More in tune than far more expensive instruments, more true recorder sound characteristic... Tone quality superior to any blackwood top-of-the-line instrument, almost a rosewood sound. Feels light. Feels better, plays better, looks better than almost any instrument in the display case. Compared to Roessler Student (terrific recorder) it requires less breath and provides easier tone production." Lorraine continues "I like the intense clarity. There is no fuzz, no woof. Larry - do a mailing. This is the greatest discovery since Schliemann found King Tut!"

In These Times, Look For VALUE!

So friends that's the story. In these times we all need a discovery - a bargain - a solid honest-to-pete value. You've got it. I wouldn't pull the string on you. And after whetting your appetite I'm going to practically give you the Roessler "Master". (I buy in great enough quantity to permit these prices!) Teachers and schools will find these solo instruments excellent for advanced pupils who take the instrument seriously. Pros use 'em for solo instruments or spares - they're that good. The rest of us will love 'em 'cause they're glorious in sound, lovely to look at, easy to play - and no problem to own at my prices. Supply is limited. Order immediately to avoid disappointment.

The Unbelievable has occurred.

Do you believe these prices? Where are you going to find a 3-part solo soprano for \$26.10 or a solo alto for \$55.50? (I mean a super solo instrument that sings, and you will treasure.) Or a double key tenor* for \$105 or a bass for less than \$265? We've got recorders for twice the price that won't beat these unless you're a top pro and willing to pay for the super refinement that splits hairs. (That becomes a matter of judgment and opinion, not instrument quality or response.)

SALE!

Roessler "Master" line (baroque) Outstanding pearwood solo recorders.

	List (each)	Terminal's Discount price for one	Terminal's Discount price for two (each)	Terminal's Discount price for 3 or more (each)
Sopranino (F) double holes	\$ 54.50	\$ 44.69	\$ 38.15	\$ 32.70
Soprano (C) double holes 3-part	43.50	35.45	30.45	26.10
Alto (F) double holes	92.50	75.39	64.75	55.50
Tenor (C) double holes, double key	175.00	142.65	122.53	105.00
Bass (F) 2 keys, one double key for direct response	435.00	354.52	304.53	261.60

YOU MAY MIX 'N' MATCH for unbelievable savings. Our prices are for any combination of voices. For example: the "three or more" price can apply for 1 soprano, 1 alto, 1 tenor, or say, 2 basses plus 1 soprano and 2 altos, etc. Folks - do you realize what kind of deal I'm giving you? Naturally, at these prices, no additional discounts can apply.

*The keywork quality on this tenor is exactly like that of a fine clarinet or oboe. Not the usual flat stamped metal. Its symbolic of the quality throughout.

MAIL THIS COUPON TODAY
(or copy your order on a plain sheet of paper)

Act fast to buy at these prices!

Dear Larry,

Please send me the following recorders
(List by model # and quantity wanted)

If you live in New York add sales tax. Shipping _____
Please estimate shipping costs. Tax (If N.Y.) _____
Any overage will be refunded. TOTAL _____

TERMINAL MUSIC, Mail Order Division, Attn: LARRY NITKA
166 West 48th Street, New York, NY 10036

NAME _____
ADDRESS _____
CITY _____ APT. _____
STATE _____ ZIP _____

My check or money order for \$ _____ is enclosed.
Charge to VISA MasterCard. (\$10 minimum)

Account # _____ Exp. date: _____

When current stock is exhausted, prices subject to change without notice



HARGAIL

Specializing in Recorders and Recorder Music

SINCE 1941



by Walter Bergmann

- H-129 Great Masters of the Baroque, Alto Recorder and keyboard
 - H-134 4 Great Masters of the Baroque, Soprano and keyboard
 - *H-101 Corelli, Sonata in F Major, Alto and keyboard
 - *H-128 Wm. Babell, Concerto in C, Soprano and keyboard
 - H-132 Five Songs for Christmas, with Orff instr. and keyboard
 - H-138 First Trios for Soprano recorders
 - H-139 Mancini, Sonata No. 8 in G minor, Alto and keyboard
 - *H-142 Vivaldi, Concerto in D (P. 198), Alto, violin and keyboard
 - H-144 Haym, Trio Sonata in G minor, altos, violins and keyboard
 - H-146 Handel, Festive Pieces, Soprano, alto and keyboard or SAT
 - H-146a Handel, Festive Pieces, recorder score only
- *with David Lasocki (all above include parts)*

by Peter Kennedy

First and Second Fiddler's Tune Books

by Harold Newman

- HFA-22 Round and Round Again: 50 Canons & Rounds
- H-125 Recorder Playing for the Beginner, soprano
- H-62 The Hargail Melody Method, soprano
- H-61 The Hargail Melody Method, alto
- H-137 In the beginning—The Recorder, soprano
- H-137 The Follow-up Book, soprano
- H-147 Sight Reading the Masters, soprano
- H-131 O Mistress Mine (Songs-Shakespeare Plays) soprano
- HCA-13 Buxtehude, Missa Brevis, 5 part: SSATB
- HFA-2 Music of the Hebrew People, solo soprano or alto

HARGAIL MUSIC, INC.

P.O. Box 118, Saugerties, N.Y. 12477 Telephone (914) 246-9809



The American Recorder Society, Inc.
13 East 16th Street
New York, N.Y. 10003

Non-Profit Org.
U.S. Postage
PAID
New York, N.Y.
Permit No. 14610