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CONTENTS

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MESSAGE FROM THE PRESIDENT

The recorder is being used more and more these days as a school instrument, whether as a pre-band instrument, as a means of learning to read music, or as an instrument in its own right. The recorder lends itself particularly well to music programs based on the pedagogical innovations of Orff, Kodaly, and others. Recorders are being bought by the hundreds of thousands by school systems across the country. Many of us who teach children feel that the recorder is an ideal means of introducing music to the young. It is an easy instrument for children to learn, and it opens up a vast literature of early music which is not only relatively easy to play but beautiful and musically satisfying as well.

With so many recorders being placed in so many small hands would we not as a society do well to involve ourselves in this musical renaissance? I think so, and a number of people involved in teaching children think so as well and have urged that the ARS take a guiding role in this field. After all, these young players are the ARS members of the future. Many classroom teachers are presented with recorders for their children and attempt to teach the instrument with no previous experience of it themselves, let alone an idea of the wonderful music which it introduces.

The question which I lay before the membership is: should we instigate a program of advice and instruction in the use of the recorder in schools, and if so, what form should that program take? There have been several suggestions: more school-oriented material in THE AMERICAN RECORDER, ARS sponsored workshops for school tteachers — to teach the teachers and to give them pedagogical techniques and lists of materials, and it has even been suggested that we form a Junior American Recorder Society.

Before embarking on ambitious schemes, we must have a consensus as to what is desirable and feasible. I think this project is very worthwhile. What do you think? What should we try for and how should we go about it? Send us your ideas about how we can affect and help those hundreds of thousands of potential members of the ARS!

—Kenneth Wollitz, President

READERS PLEASE NOTE:

The address of the Editor of the AR after June 10, 1970 will be P.O. Box 330, Norwich, Vermont 05055. This address, along with those of the Music Reviews Editor and the Record and Book Reviews Editor, is found on the back cover of each issue.

ERICH KATZ: A PROFILE

By LaNoue Davenport

The many articles and thousands of words written concerning Erich Katz' influence as a seminal figure in the early music and recorder renascence in the United States, all of them undoubtedly justified, have tended to obscure what may be even more important — his talent as a composer, his power as a teacher, and his dedication to music and the people who make it.

The present writer can testify from personal experience to the potency of the above-mentioned qualities. Coming to New York in 1946, largely self and family taught, he spent three years in the conservatory scene trying in vain to get someone to teach him some music instead of formulae, when, through a fortuitous accident, he discovered the courses offered by Erich Katz. His faculty advisor thought that if he had some free time in his schedule it might be a lark to try one of them. Far from being a lark, the courses turned out to be by far the most meaningful musical experiences of his life to that point, and as a matter of fact turned him in a totally new direction, one in which he has been pointed ever since.

Consider a Music History class in which the students not only heard and discussed, but performed much of the music under study. After all, the act of performing a piece of music is even more crucial to learning its essential qualities than hearing it. And having performed it, one can hear it more truly and deeply. Music was not only learned, but made there.

Then, a Keyboard Harmony class in which improvisation was not treated as a peripheral, but as a central element. In which music making was treated as the very first consideration. In which the forms and structures of music became apparent through their emergence under your fingers and in your mind's ear.

And finally, composition lessons in which the wildest flights of the untrained imagination were treated with care and encouragement, toned down with courtesy and humor if necessary, or charged even further with suggestions and ideas for development.

In short, Erich Katz, like most outstanding teachers, was years ahead of his time in his educational ideas, and timeless in the power of his projection of them. Being educated by him involved not only a verbal-intellectual process, but the body and spirit as well.

An integral adjunct of the classes was The Musicians' Workshop, a performing ensemble comprised mainly of students plus some others who were active in Erich's various projects. This ensemble reflected his two primary interests, early music and contemporary music, mainly that composed by him and his students, with some of his favorite composers — Stravinsky, Hindemith, and others — frequently represented. In many concerts in the New York City area this group presented combined early and contemporary programs in a clear presentiment of what has become much more common in later years.

This year, in July, Erich Katz will be 70 years old. He was born in 1900 in Germany, where he studied music, mainly composition and musicology, in Berlin and Freiburg. Freiburg became his second home, where he graduated in 1926 with a Ph.D., and where for a number of years he functioned as an organist and taught at the University and the State Music Seminary. In 1936 he received the International Hausermann Composition Prize in Zurich, Switzerland. Shortly before the war, he succeeded in leaving Nazi Germany for England. In London, during the war, he played in concerts of early music, and taught music in a public school in Shropshire. In 1943 he came to the United States, and from 1944 until 1959 taught at the New York College of Music, where he became chairman of the Composition Department, and also at the City College of New York, and the New School for Social Research. His early friendship and association with Paul Hindemith and Carl Orff is reflected in the style of many of his compositions, especially chamber music and choral music.

Of course, highly important in disseminating many of his musical ideas has been his relationship with The American Recorder Society, which has ranged, early on, from that of concerned resuscitator, to lately, benign counsellor. ARS, as many may know, had been started in the 1930's and had involved Suzanne Bloch, Harold Newman, Irmgard Lehrer, and Alfred Mann, among others, but it had lapsed into inactivity under the pressures of World War II. When Erich Katz appeared and took an interest in it, he quickly became the focal point around which it revolved, being elected Musical Director, a capacity in which he served, aided in one way or another by a number of people, in particular the indefatigable Winifred Jaeger, until his

LaNoue Davenport should need no introduction to AR's readers. An interview with him by Kenneth Wollitz appeared in the Fall, 1969 issue.

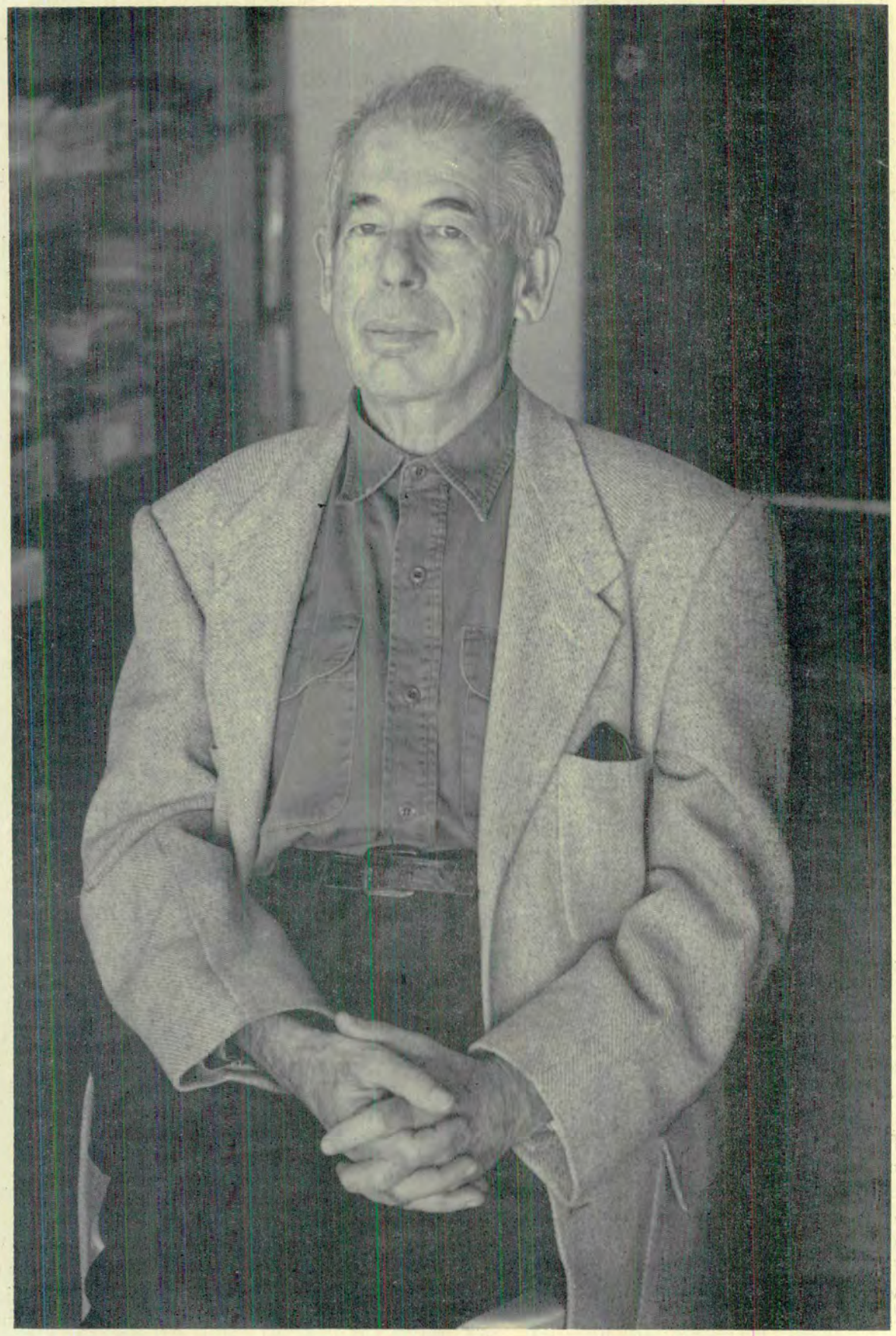
departure for California. The Newsletter, which grew into the present quarterly magazine, and the ARS Editions, were brought forth under his tutelage, and many of his most gifted and serious students were encouraged to bring their efforts to this musico-social society which has played such a vital role in the resurgence of early music in the United States since 1945. A number of concerts in New York sponsored by the society around this time, featuring outstanding young performers, were responsible for wakening the public consciousness to the realization that early music well performed not only had as much to offer as the more familiar repertoire, but even contained something special which was highly relevant for that changing world – an emphasis on communication over display, and a reaffirmation of music as a social art, in which knowledgeable audience and dedicated performer can combine to realize an emotional involvement all too rare in modern life.

Even after his departure from New York to California into semi-retirement (?!), his influence continues to be felt, since, even though the list of his disciples, students, and those influenced by him would include far more than his share of the well-known names in the world of early music, it would also have to include young people still in school who have yet to make their mark, but who almost certainly will in the near future.

So now, on his beautiful hill in California, Erich Katz does pretty much what he has always done. Composes, teaches, and involves people in music. And though these activities may be somewhat reduced, any of the touring musicians who go regularly to the West Coast, or any of the fine West Coast musicians of the world of early music can tell you that as always, Erich Katz remains a vital source of musical energy for those who come into contact with him.

Photo by Ines Roberts

Erich Katz and Winifred Jaeger



Erich Katz

Photo by Ines Roberts

EARLY MUSIC AND THE RENEGADE

By Hans Ulrich Staeps

Bertolt Brecht: "...and I look at them indifferently and say to them: in me you have someone on whom you cannot depend." *(Early Poems)*

Thomas Mann: "Parody – respectful destruction, leave-taking with a smile, careful imitation which is at the same time jest and insult." *(Lotte in Weimar)*

Editor's Note: We are grateful to Erich Katz for having translated the following article from the original German, and to Roy Miller whose devoted musical interest brought it about.

Readers will enjoy the artice even more if they will again read Dr. Katz's review in AR Vol. VIII, No. 4, pp. 121-22, of Prof. Staeps' Problems and Readings of Historical Models Concerning the Recorder Literature of the Late Baroque, *as well as the preceding review by Daniel Waitzman of one of the editions under discussion. Roy Miller's review of another Flautario edition in AR Vol. X, No. 1, pp. 23-24 will also help to fill in the interesting background for this article.*

* * * * *

With the following I will try to clear up, as far as possible, my position with regard to the music of the late Baroque and its revival. Mr. Roy Miller, whom I regard highly as a personal friend and as a particularly cultured, universally knowledgeable and liberal member of the American Recorder Society, has undertaken (AR Vol. X, No. 1) to mediate between me and some critics who felt provoked by certain numbers of my *Flautario* series, especially by its fundamental text. When I learned of this noble intention, it was immediately clear to me that Mr. Miller would come into conflict with the predominant view of late Baroque music if, in loyalty to me, he were to try to find a justifying interpretation. Only to spare my good friend this disagreeable situation will I write down how I see the facts.

All things, appearances, and expressions age, and so does "Old Music" which, by being given this name, was put, as it were, in a glass showcase in order to secure for it "eternal youth and never-fading freshness." Thus it happened in Europe and a little later in the U.S. Ever since people in Europe became interested in Telemann, I have taken part as a teacher and performer; in other words, I have been in this business for a pretty long time and have myself aged quite a bit in the process. But although for almost two decades I devoutly and humbly contemplated the music of the last preclassic period in its glass house, about fifteen years ago I opened this house for myself and more and more came to see and hear things differently. But one becomes unfaithful not only because certain characteristics of some object have grown alien to onself; at least equally strong in such a cooling-off is an awakening interest in other aspects of art and life which necessarily comes with the years and can no longer be denied.

In my case there is in addition the inborn dislike of the cultivation of specialized subject matter in groups whose activities manifest themselves in the organization of clubs and conventions. As a notorious individualist in my profession I have avoided such conventions whenever possible. But even this negative attitude does not explain sufficiently my present dissociation from the established evaluation of late Baroque music. As a final reason I should say that – by whatever circumstances – I have found in Vienna a position where my teaching activity could develop into a creative experiment, and where I was able, in spite of many obstacles but nevertheless in a happy continuity, to gather a following of pupils and friends with whom I could try the interchange of traditional forms and those that look to the future. My early contact with local and foreign publishers made possible a number of publications, so I could prepare the necessary material for performance – first of all for my own teaching practice, for the ever widening circle of former pupils and their families, and for the annual concerts of the Vienna Conservatory. To state it again: the field of study that I helped to define for my students and younger colleagues was always my first interest as a didactic composer and evaluator of historical facts. It would go far beyond the limits of this explanation to report our experiments, to tell what we have "committed" in the way of creative and vital injection of our own ideas and those demanded by the present (with regard to text, instrumentation, etc.) right into the heart of history. I only mention this in order to show the kind of autarchy which has given a socially-oriented musician, standing between today and tomorrow, a wonderful excuse for his deviation from accepted historical values. For this situation which, as I well know, has made my case a special one, I am deeply grateful.

The experiment for the sake of that which is alive and the living echo which reflected it through all these years have made me recognize my task to be that of sociological musician and teacher. Whoever realizes that this is his calling will withdraw with his interests more and more from the traditional thinking of his professional surroundings. The universal view-

point becomes condensed; one is suddenly aware that one is not a "real musician," because one lacks the enthusiasm and the trusting naivete towards all printed matter of the past, as well as the zealous emphasis upon a definite method in various technical and stylistic matters – in short, all those conditions which make one a fit member of conventions and workshops.

However, I may say of myself that my doubts about absolute perfection have grown considerably with my more subtle and differentiating research into the foundations of Western music. Though I am far from feeling that my understanding is superior, I have for a long time felt peculiarly touched by the evident struggle of great creative musicians, in certain places of their works, with the brittle material of their art and with the earth-bound realization of their ideas. Just as one loves Goethe all the more since modern psychological research has recognized his discordances and the enormous differences in his production, and thereby has moved him down from the pedestal of infallibility into the sphere of pulsing human life, – so, for instance, we should approach Bach with that much greater affection and love, when in his unique and magnificent work we occasionally find a noticeable stumbling at the borderline of the possible, a resignation before the resistance of the sounding substance and before the power of the ironclad rules of his period, which were sometimes forced even upon this great genius. Yet I believe that an independent point of view, full of sympathetic as well as vexing doubts, and a working method that delves into the depths of the basic facts which are valid for *all styles and periods,* are indispensable. As best I could, I have tried to find this relationship to traditional music; and so I come to the cardinal point of my answer.

The music of the late Baroque, based upon the practice of the basso continuo, the real playground of the recorder soloist, has in many respects become foreign and even boring to me in the course of time. In my estimation, this extremely practical system of writing music, whenever it fell into the hands of those prolific masters below the level of Bach, has placed mere schematism, formulas, and the convenient acceptance of formal conventions alongside the beauty of true inspiration. Indeed, I think it is an error if nowadays we believe, in a relativistic modesty (which would be becoming to us), that music in various periods has changed its ways of expression but that it did not need to learn anything new with regard to the treatment of the basic material. There was an enormous amount to be learned, endless research to be done into the relationship of the intervals, the physical relationships of tones, harmonic functions, tonality, melos, vitality in rhythm, in order to rescue music from the danger of dryness. It required a steady fight, hindered again and again by the timebound rules of craftsmanship, to achieve the knowledge of timeless values and of elementary truth in the relations of sounds, until a second culminating point in Western tonal music since Bach came in Hindemith's Passacaglia on "The Harmony of the World." It was a fight full of misconceptions and marked by the fate that one thing is never given without another being taken away.

Enough of these questions, which aim at the great and ultimate matters. I have mentioned them in order to give some of my critics and adversaries an inkling of just how intensely, skeptically, sympathetically, curiously and, in any case, unconventionally one must have penetrated these things to arrive at my present viewpoint as a "teacher of old music," with recorder and harpsichord as instrumental subjects.

While much of the music of the Renaissance and the early Baroque seems to me wonderful, strong, and still fresh, I am tired of the lifeless, often unbearably dry and paltry concoctions of the thoroughbass composers who neither retain the universal melos of their superior contemporary, Bach, nor anticipate Mozart's amiable treatment of functions, with its comfortable ease. So, bored with the market of the inadequate – so to speak, with an angry laugh, and vastly irreverent – one takes Telemann (his name stands here for many others), who cannot be evaded professionally, and one rubs one's own wishes (immodest ones) and capacities (very modest ones) on this or that of his innumerable pieces. One is careful *not* to use the awful coupling of names "Telemann-Staeps" and instead hopes that the long-deceased will not be affected by this "misuse of his name." For example, one mixes, for the purpose of a pleasant change, two partitas or suites of parallel keys into one (for whatever justifies sticking close to the same key in the *Art of the Fugue* is mostly lacking in the series of short movements in late Baroque suites); one shortens here and there or willfully and deliberately extends; in short, one has thereby his personal fun with it – and does all this to please some people who feel the same way, for which reason one has it published by sympathetic publishers. But the professionals, the purists, take offense at it...

I understand them perfectly well. There are certainly only a few people in our time who, in order not to become nihilists, seek light-hearted refuge in parody or travesty. Mystification, too, gives quite some pleasure, and I confess to be often attracted by it. But all in all: my critics are perfectly right. This man who

bears my name does, so to speak, *un*serious things; he is not inflamed by the sacred earnestness; he is arrogant and plays with matters which they treasure and value sight unseen. They, the others, *must* see it that way; it could not be otherwise; and I advise them seriously not to be annoyed with me any further, but simply to proceed to the order of the day — I had almost said: "of the convention." However, I expressly authorize my friend Mr. Miller to contradict my critics only very little in the matter of my continuos, my changes of form — in short, my "creating new functions for given models." Fully aware that in my role as a didactic composer for recorderists I have brought to light enough questionable and doubtful matters, besides some (mostly in my original productions) which one will let pass, I want to wind up this clarification — was it one?

If the reader has followed me up to this point, I ask him to read once more the double motto which precedes these remarks. Brecht and Thomas Mann, who were opposed to each other all their lives, worked out and laid claim in their own work to that "creating new functions" of the mythos, of the dramatic substance, which does not belong to anyone alone, of the "given model." But what is self-evident in today's literature has as yet very little place in the average practice of music. Music is, and remains, a childlike art, tied to emotions which change with the fashions and which fog the view of substantial matters. Irony was never its mission; but even the somewhat serious contemplation, that a changed society of the future perhaps would understand under "composition" nothing but a *psychokosmetische* "accumulation" of sound elements without historical-stylistic ties, might, for a long time to come, be attainable only by a minority of thoughtful people.

It is with the warmest thanks that I acknowledge Dr. Erich Katz's translation of the preceding article. □

MUSIC FOR THE MASSES

By Charles Partchey

It is a rare person who would not like to be actively involved with the making of music – perhaps not on the grand sophisticated scale of the professional musician or of the avid accomplished amateur, but in a limited, modest, and, perhaps, bungling way. One can include the massive segment of our society which has resorted to the eighteen dollar guitar and the indiscriminate use of several major chords to accompany the various howling, moaning, or crooning versions of jaded mountain and western songs. Neither should one ignore the imposing numbers of our teen-age population – apparently happy with their addiction to the rock idiom which seems to rely upon 100 amperes produced through coffin-sized amplifiers capable of delivering 80 or more decibels at the turn of a switch.

It is not unreasonable to suppose that many of the aforementioned pseudo-musicians would have chosen a medium more aesthetically promising had they been given a choice at the time when choices are made. But too many of us as professionals, accomplished amateurs, or teachers have unwittingly cloaked legitimate art with an aura of secrecy and mysticism which has discouraged the masses from turning the knob on the door to areas which have so much to offer in the way of personal aesthetic experiences.

In spite of a rather extensive program of music education in the public schools, we are essentially a nation of musical illiterates. The fact that our elementary schools are failing to provide music reading skills does not justify our failure to use whatever resources we have available to develop a mass remedial program. This could be accomplished through music classes in secondary schools and colleges or by special classes at youth or adult education centers. There are, of course, other avenues to follow. These are only suggestions. Failure to take at least one step in this direction will make us, as musicians, guilty of lacking a spirit of evangelism – a spirit of dedicated humanitarianism. When personal joy and pleasure in aesthetic experiences are enhanced by sharing them with others, it would seem that we might benefit mutually by spreading the good word like devoted emissaries of peace or missionaries for a good cause. We could use evangelists for the cause of music and the arts, evangelists who have the humanitarian zeal of a Billy Graham or the dedicated purpose of a Madame Curie, Louis Pasteur, Jonas Salk, or Thomas Edison. If we consider the international importance of that list of famous benefactors of mankind, it could be a challenging pastime to pose candidates significantly comparable from the realm of music. Honorable mention could be made for Leonard Bernstein, Zoltan Kodaly, and Shinichi Suzuki and such pioneers as Walter Damrosch and Hollis Dann. The cynic might question the purely altruistic motives of some or all of the persons mentioned, but he would have to admit that their contributions to music and mankind are immeasurable. While there is room for more individuals of their calibre, it is of greater urgency that music devotees of lesser renown pursue the course with equal dedication within their local spheres of influence.

The masses, excluding the three percent born mentally retarded, are capable of understanding, and in most cases, of reproducing in a musical fashion a respectable share of our great tonal literature. Musical talent is largely dependent upon a motivation which is experienced through a musical environment. The potential degree of development is limited only by the natural intelligence of the individual. If we can assign a resonable degree of credence to the preceding statements, we will be reinforcing the philosophy of the "Talent Education Movement" as conceived in Japan by Shinichi Suzuki: "A person is capable of developing his musical talent to a degree equal to his understanding of his mother tongue and skills developed therein."

For those who take a critical or skeptical view of alleged mass musical hunger on the premise of empty seats at free recitals and concerts, we might try to recall our own most recent attendance at a lecture on a topic such as "The Embryology of Land Rep-

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Charles Partchey is at present on the staff of Slippery Rock State College in Pennsylvania with the rank of Assistant Professor. He is director of string development and ensembles. He has used the recorder extensively in conjunction with introductory courses in music for the undergraduate.

Mr. Partchey has taught music for twenty-five years in the schools of Pennsylvania, and two years in the city of Baltimore. Preceding his Slippery Rock appointment, he taught in liberal arts colleges in Ohio and West Virginia from 1963 to 1968.

As a part of the string development program, the author is teaching faculty children violin via the Suzuki approach.

Evening classes for faculty and staff recorder players have generated some interest on the campus for the recorder.

Some of the more advanced players from these classes will assist in an all-Baroque program scheduled for the near future.

tiles" or "Socialism and the British Labor Party." The experience was probably rewarding for those with some knowledge of the subjects. For others, the lecture hours might have seemed interminable. So it is with a musical concert. It is a case where a little knowledge is not a "dangerous thing," but rather, that it can be a decidedly helpful factor toward one's enjoyment of music.

During the past six years, the writer has used the recorder in conjunction with college introductory courses in music and its appreciation. The last ten minutes of each class period have been used for recorder instruction, and the students were requested to practice an additional ten minutes each day in preparation for the class lesson. Halfway through each semester, the students have progressed to the point where they are able to play many of the themes from the literature used traditionally as part of the course. The experience gained through reading and playing these melodies obviously reinforces their tonal memories far past the point made possible by any program restricted to passive listening. The twenty percent who have previous reading skills for the most part enjoy their recorder experience and frequently can help those who are playing an instrument for the first time. The lives of more than 1400 undergraduates have been enriched with basic experience in playing the recorder. 1100 of these college students had never read music before.

In addition to recorder instruction for students, the writer has held evening classes for faculty and their spouses. These too have netted an additional number of grateful converts. Some of these people will appear in an all-Baroque program scheduled for the near future. Some members of these classes were interested enough to assist in the construction of a harpsichord which is to be used in that same program.

Every aspect of this subject has been dealt with from every facet of exposure, and has become a source of weary frustration to the rank-and-file music educator. In order to explore a greener pasture not completely drained of its original fertility, the writer turns to the membership of The American Recorder Society for at least a partial solution to a problem for which they bear no casual responsibility. Many recorder devotees outside the teaching profession are perfectly capable of instructing beginners in the art of playing the instrument. Why not organize recorder classes and ensembles within the circle of their acquaintances? Their first experiences with the art of teaching could be completely successful and highly rewarding. The gratitude and devotion of the interested beginner is something beautiful to behold!

Within the membership of recorder chapters we find accomplished amateurs, professional performers, and music educators. The intimate climate enjoyed within these select cells provides an admirably effective retreat from the ordinary – a brief respite from routine vocational demands.

This is a wholly valid, desirable, and even necessary reason for preservation of the status quo. However, the hapless music educators cannot afford to discount the responsibilities of their profession. The unique satisfaction enjoyed by them during those rare moments of intimate communication with the arts must, in all conscience, accent the urgent need of the masses for at least a limited experience in the fabulous musical valley of Shangri-La.

It would be difficult to assess the total impact of these experiences on the participants, their families, and their friends, but if the potentialities of music with the recorder were exploited in every community in some fashion similar to the ones described herein, they would at least serve to swell the ranks of amateur musicians and would undoubtedly help to fill many of the empty seats at recitals and concerts.

Are *you* willing to try it? Your satisfaction may be boundless. □

CORK JOINTS AFFECT YOUR PLAYING

Here's something you can do to improve them

By Bruce Fader

Doubtless every recorder player reading this magazine wishes he were more skillful. For an investment of a dollar and less than a minute's work most of them can be. The fact is that the cork joints in nearly all recorders are, at any time, hardened or worn so that they rob the instrument of tone and force.

Joints that actually leak, or are wobbly, consume the vibratory energy of sound waves produced by the recorder. In a soprano this is usually not noticeable. Altos with bad joints show the first signs when the highest notes become hard to play. Tone suffers, too, in the high register because the instrument must be blown very hard with resultant shrill, piercing timbre.

Tenors and basses can actually become unplayable. The telltale signs are often C and C-sharp, the lowest notes of the tenor. When these notes are weak, suspect the lower cork joint. A low E-flat of the tenor (A-flat on a bass) which is balky also indicates that the cork joints may be at fault. Basses and great basses are sometimes most sensitive to bad joints for the C-sharp of the bass (G-sharp of the great bass) in both registers. Tenors become touchy at the higher G-sharp first.

While these notes are the easiest way to recognize the bad joint "syndrome," they are not the worst effect of it. By stealing the energy which would normally go into producing sound waves, bad joints cause a momentary delay in building up a tone when a note is first played. In other words, the recorder becomes slow to speak. Oddly, this slowness grows so gradually that most recorder players do not become aware of it from session to session. Have you had the feeling recently that you have been having a series of "bad nights" of playing? Time and again players who have not suspected anything wrong with their instruments have been surprised at the dramatic change in their ability — actually, their recorder's ability — to play after the joints have been rejuvenated.

How to do it

To get cork joints back to their original performance, buy a roll of ½" wide Teflon* tape at a hardware store. This will be sold in the plumbing section and is used to seal threaded joints in pipe. A roll 90" long costs about $1 and will last for years.

The tape itself is usually white or pale gray, only about 1/1000 inch thick and is soft and slippery on both sides. It has no adhesive. The directions on the package explain how to use it with pipe and the procedure for a cork joint is quite similar.

Typically, a piece four to six inches long is required (less for sopranos and bottom joints of altos). Break this off by pulling the tape while holding close to the desired point on both sides of the break. Since the tape's texture is somewhat like fudge or taffy, it tends to shred when pulled.

Before taping the joint, note which way the cork is lapped. The cork strip usually has a wedge-shaped end where it overlaps itself. If it is impossible to tell which way this wedge points, assume that the *cork* was made to be turned clockwise (pointing away from you) as it is twisted into the ferrule of the mating piece — as illustrated in Fig. 1. If you can see which way it actually points, wrap the tape in this direction and turn the cork away from the point of the wedge and the exposed end of the tape.

Hold one end of the tape in place on the cork and stretch it slightly as you wrap it around. This becomes easier after the first complete turn is in place. Keep most of the tape near the end of the cork joint since it will tend to smear down over the rest of the cork as

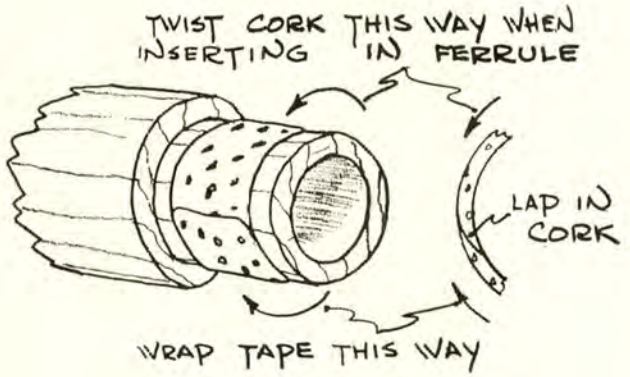

FIGURE 1

If you can see the edge of the cork lap, wrap the tape in the direction it points and turn the cork into the mating ferrule in the other direction.

Bruce Fader is an engineer employed in acoustics research with American Smelting and Refining Company at the Central Research Laboratory in South Plainfield, N. J.

*Teflon is a registered trademark of E. I. duPont de Nemours & Co. (Inc.)

it is inserted. If the tape bunches up at the other end of the work on insertion, you have either used too much tape or have not stretched it tightly enough in wrapping the joint. Things usually come right on the second try.

Why it works

Recorders, electronic oscillators, and grandfather clocks have a lot in common. Sound waves from a recorder are vibrations (in the air) just as the swing of the pendulum of the clock is a vibration. The difference is that a recorder playing middle C pulses the air about 261 times a second. Electronic oscillators operate at frequencies from this region up to millions of times a second and more. Such rapid vibration is, of course, unseen and is followed by instruments with varying degrees of difficulty.

Electronic theory might have no place in a popular article on recorder playing except that the difficulties in understanding how such oscillators work has led to a theory which also explains much of what happens in a recorder. The oscillator commonly employs two electrical elements called, respectively, an inductance and a capacitance. Two related entities in the recorder are precisely what make it capable of producing a musical tone.

In the place of inductance, the recorder employs the momentum of the surges of air within the bore. This momentum is balanced against the compressibility of the column of air in the bore, just as capacitance balances inductance in the oscillator. The balance can only be maintained for a specific rate of surging or vibration and it is this rate which sets the pitch of the note being played. This is why the pitch of the recorder changes as holes are covered or uncovered: the effective length of the bore is changed and, with it, the momentum and compressibility of the air column.

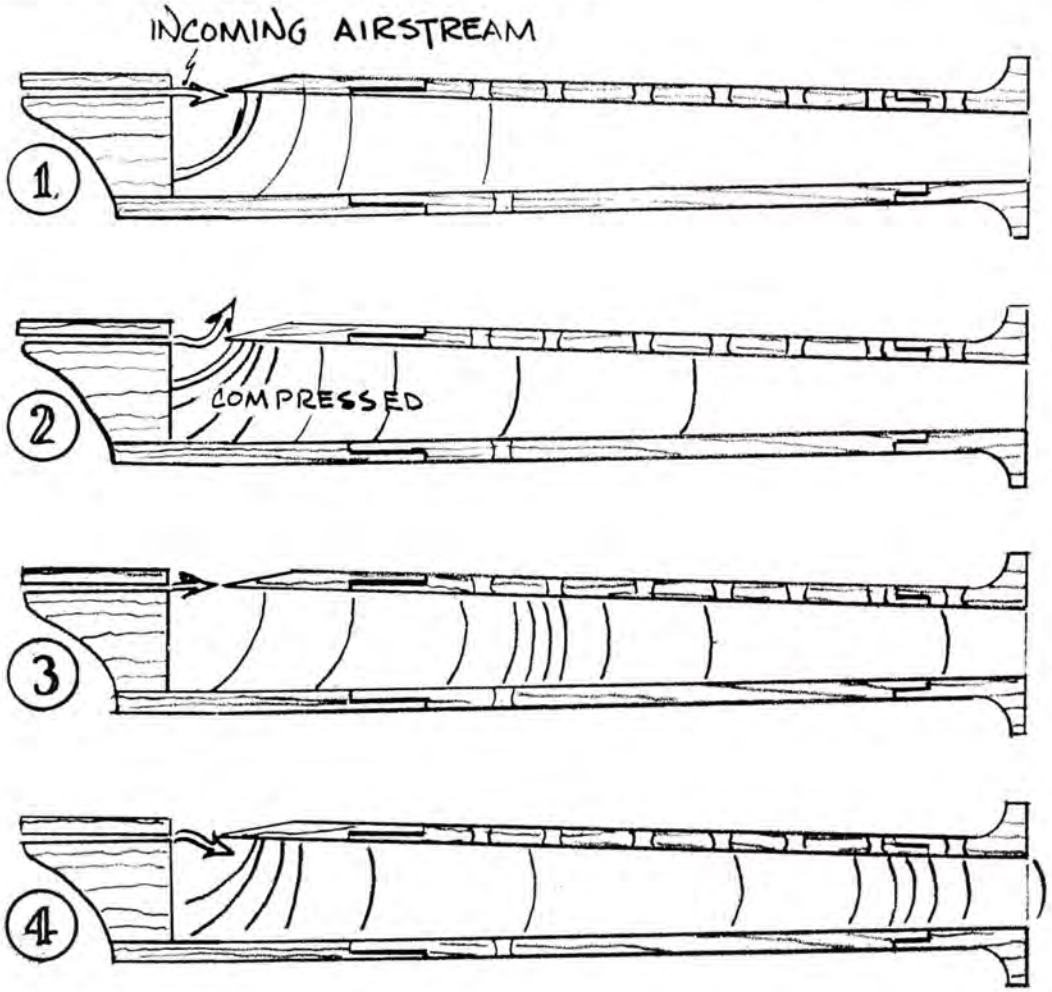

FIGURE 2

Sound waves build up in the bore because 1) the air compresses until, 2) it forces incoming air to go over the lip, and 3) then the air in the bore moves away, leaving a rarified space which leads to 4) the incoming air again filling the bore and repeating the process.

The key point is yet to come, however. Electronic engineers learned long ago that a third electrical quantity was always present in the oscillator circuit — resistance. To go back to the grandfather clock, resistance can be pictured by imagining that the pendulum had to swing through water or even molasses rather than air. Such a clock would operate with some difficulty, to say the least!

The effect of worn or leaky cork joints is equivalent to that situation. Bad joints add resistance to the tone-producing mechanisms of the recorder. Probably the damping action takes place when the joint has developed enough looseness or wobble to vibrate itself, thus robbing the air pulsations of their energy and reducing the sound output. If such an effect seems trivial, make a mental comparison of the weight of the vibrating air column in the bore and the weight of the wooden parts of the recorder which are thus set in vibration.

The more serious effect is the slowness of the instrument to speak. The reason for this can be seen in Figures 2 and 3. In the initial process of building up the vibration or striking the tone, much of the sound energy produced is required to control the incoming air stream. Once established, the vibrating air column is more easily maintained. In the initiation of the tone, any loss from the air column leads to difficulties and crankiness of the instrument.

"The proof of the pudding" is in trying this tape even if your recorder seems to be behaving itself. You will probably be pleasantly surprised with what it can do for your playing of fast passages and how formerly difficult notes can be called forth easily. Anyway, theories are always contrived after the fact and are never half so satisfying as an evening of good playing. □

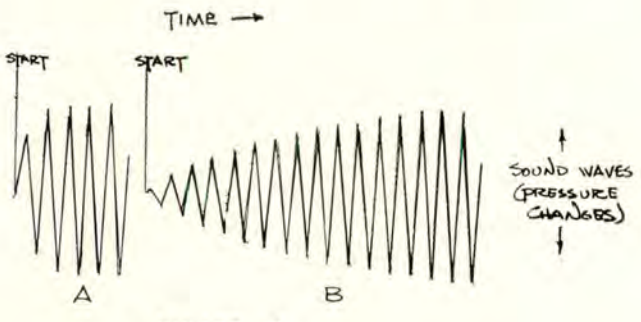

FIGURE 3

As shown in Figure 2, the vibratory energy of the air in the bore is needed to direct the incoming airstream over the lip or under it, into the bore. When "resistance" from bad joints exists, much of the air's vibrational energy is sapped to shake these loose joints. Thus a tone can build up quickly in a recorder with good joints (A), but takes much longer to build up in a recorder whose joints are loose (B). A is a "quick" instrument: B is slow to speak.

MUSIC REVIEWS

PRAETORIUS. *Twelve Four- and Five Part Dances from "Terpsichore." Arr. by Weber. NYC, Hargail Music Press.*

Many readers own or have access to this selection of twelve dances from Praetorius' "Terpsichore." The German introduction and performance suggestions have been translated into English and the page margins are wider; otherwise the new edition is identical with the previous one.

The cover lists the instruments which may be employed in performances of the music. Recorder players will find that some of the four part dances, for example numbers 1 and 7, are more suitable for S,S/A, A,B than for SATB, because the third line, if read an octave higher on the tenor, is too prominent. Among several recordings of these dances, the New York Pro Musica version of numbers 8 and 9 for SATB recorders and krummhorns is especially good. The set of gavottes (Nos. 3-6) is ideal for viols with or without S, S/A,ATB recorders, although the page turn is awkward.

Breathing, phrasing, ornamentation and tempo indications are not provided, and the player must look and listen elsewhere for guides to the style of the music and of the dances for which it was intended. On the positive side, the edition is accurate, with correct barring, and those who have reached an understanding of the well-known but inscrutable edition of Susato's *Danserye* will have little difficulty with the Praetorius. I look forward to practical editions of more of his dances.

MICHAEL EAST. *The Fift Set of Bookes (see review for suggested instrumentation). Arr. Goldstein. Provincetown: Provincetown Book Store. $3.50*

Michael East's three-part fancies have been transcribed by David Goldstein and published in manuscript which is actually very easy to play from despite its rather untidy appearance. The bar lines do not cross the staves, so that the phrases are unobstructed, although the performer will have to meet the transcriber halfway by pencilling in breath-marks or phrase-marks if the music itself is to "breathe." The individual parts are more continuous than in the same composer's four-part fancies, long familiar in another edition, and the lack of rests makes it difficult to spot phrase endings even on a second reading.

The transcriber suggests a number of instrumental combinations. Undoubtedly the music is most suited to viols (two trebles and tenor) and recorder players will find that while SST is a little shrill, TTB ("preferably great bass") will leave the latter gasping for breath in many of the pieces. The editor's suggested "AAB, using C-fingering" is probably the best, if the players are used to reading in that way. In some of the pieces, the titles suggest a tempo; usually a few readings will be required before a satisfactory tempo is achieved.

There is not, to my ear, a great variety in these pieces, and they should not be played at a single sitting. In number 6 there is a change from duple to triple time and back again with no editorial guidance concerning relative note lengths. I assume that the note lengths should be the same throughout. The editor has preserved the composer's repeat mark signs; unfortunately, they are hard to distinguish from the quarter rests. Apart from these slight criticisms, the new edition is warmly welcomed.

LEICHTE MUSIK, BOOK I. *(Alto recorder and guitar). Arr. by deAzpiazu. Pub. by Helbling (Hargail). $2.00*

Recorder players often have trouble finding guitarists who can sight read. An advantage of the edition of "Easy Music for Recorder, Flute and Guitar" is that the guitar part is generously supplied with fingerings and other guitar esoterica which usually require considerable prior preparation by the guitarist.

These pieces suit the alto recorder best, but all except possibly Nos. 9 and 10 are playable on a good C-instrument. All are arrangements of melodies by Baroque composers, most of them familiar in their original settings or as arranged for recorder and keyboard. An adagio by Handel comes from the D minor Fitzwilliam sonata, its final dominant chord sounding in-

conclusive without the fugato theme that should follow it. The Rondeau and Gigue of Purcell are well done and interesting for both players. Rameau's "Tambourin" and a fine adagio by Marcello are also grateful for the recorder.

Although the recorder part has not received the same editorial care as the guitar part and the sources of the pieces are not given, the pieces are so familiar that phrasing and style should present few problems, and recorder-guitar partnerships will enjoy playing them.

—*Peter Ballinger*

HENRY PURCELL. *Trio in F. Arr. for ATB by F. R. Woodrow. London: Schott & Co. Ltd. RMS 1282 (N. Y.: Belwin), 1968.*

SAMUEL WESLEY. *Two Short Pieces. Arr. for SAB by Herbert Hersom. London: Schott & Co. Ltd. RMS 1272 (N. Y.: Belwin), 1968*

FREDA DINN (arr.). *Music for Love's Labour's Lost. (Voice and Recorders). London: Schott & Co. Ltd. RMS 1304 (N. Y.: Belwin), 1968.*

J. C. PEPUSCH. *Overture to The Beggar's Opera. Arr. by Dom Gregory Murray for SAT recorders, with Bass recorder and/or keyboard. London: Schott & Co. Ltd. RMS 1274 (N. Y.: Belwin), 1969.*

ARNOLD COOKE. *Serial Theme and Variations for Solo Treble Recorder. London: Schott & Co. Ltd. RMS 1286 (N. Y.: Belwin), 1968.*

The otherwise unidentified "Trio in F" by Purcell consists here of three easy movements: Adagio, Larghetto, and Allegro moderato. I am told that it represents an incomplete transposition of a sonata in E flat, one of a set published by the widow of Purcell in 1697. It may not be Purcell at his most inspired, but even second-rate Purcell is welcomed by many of us. We particularly enjoyed playing the two slow movements, rich in suspensions and harmonic surprises. One surprise the bass player should be prepared for: an essential low F♯ at one place. Parts are not necessary, as the format is large and there are no page-turn problems.

The two pieces by Samuel Wesley, son of the hymnist Charles Wesley, are arranged from a collection of organ solos published in 1815. This light-weight music was more enjoyable to play than I had expected from the composer and date, perhaps because the style was a refreshing change for recorders. Not too violent a change, however, for the lyric Mendelssohnian upper parts are mostly tethered to earth by a no-nonsense bass line which reveals Wesley's involvement in the Bach Festival of his time. On the whole, this is easy music for all the players, but the upper parts in the first piece do call for a few turned trills that some players may find unfamiliar.

It is worth noting that in the second piece the middle voice is almost wholly supplied by the arranger, for the original organ work is two-part writing for 32 of its 40 measures. Only at measure 33 does a third voice enter, and then only for four measures. Slurs in both pieces are editorial. The format is large and clear, and there are no problems with page turns.

I never tire of the good old English tunes preserved by "Honest John Playford" and his son. From the 1651 edition of *The Dancing Master* Miss Dinn has selected four melodies which can be used in a performance of Shakespeare's *Love's Labour's Lost*. Those who own the handy inexpensive Dover reprint of Chappell's *Popular Music of the Olden Time* may be interested to know that all four tunes may be found there.

For Moth's song "If she be made of white and red" (Act I, sc. ii) Miss Dinn chose the unaccompanied melody known as "Nonesuch" (when the mode is major, the same melody is called "A la mode de France" and it is that version which is in Chappell). The Hunt Music of Act IV, sc. i is a SATB setting of "Greenwood," familiar to many as "Shall I go walk the woods so wild" in several settings by Byrd in the *Fitzwilliam Virginal Book*. The song "When daisies pied" (or "The Cuckoo's Song of Act V, sc. ii) has been set by Miss Dinn for voice (d' - d'') and

SATB recorders to the tune "Millfield." Finally, "When icicles hang by the wall" (Act V, sc. ii) is set for voice (c' - e-flat'') and AATB recorders to the tune "Drive the cold winter away."

All the parts are easy, and you might find that university or other local theatrical groups will welcome your chapter's participation in a production of *Love's Labour's Lost*. Only a score was sent for review, so I assume parts must be ordered separately.

Another storehouse of fine old ballads and dances is *The Beggar's Opera*. Pepusch's overture to that work has been arranged for SATB recorders, with or without keyboard. If the forces are available, I would recommend a performance with several players to a part, shifting to one-to-a-part in the repeats of the Largo section, with the bright sound of a harpsichord and the sturdy reinforcement of a 'cello or gamba on the bass line.

The sprightliness of the Allegro section would be spoiled by a too-cautious tempo. About MM 120 for the dotted quarter in this 12/8 movement would be ideal, but that may be asking too much of recorder players, especially *en masse*, when they are called upon to play passages which modulate to A major and B minor. Do not let me frighten you off; you will find this music irresistible and will want to work at it. If you do try it, I suggest a further alternation of *tutti* and *soli* in measures 31-33 of the Allegro, where the music (though not the editor) demands an echo effect. The overture is an original composition of Pepusch, but he built the Allegro upon the opera's Air XLVII, "I'm like a skiff on the Ocean tost" (given as "One Evening, having lost my way" in Chappell II, 675). This edition, for which parts should be ordered separately, is well-printed and recommended.

Arnold Cooke's "Serial Theme and Variations for Solo Treble Recorder" was written for Michael Vetter, who seems to have created for himself the role of *enfant terrible* of the recorder with his advocacy of unusual and (to me, at any rate) distasteful additions to recorder articulation and fingering. By now Mr. Vetter must find the Cooke composition, composed in 1966, slightly out of date, for it requires only standard technique and is written in that quaint old style of the twelve-tone row.

Although admittedly not partial to the serial method of composition, I approached this work with the counteracting prejudice of my admiration for Mr. Cooke's previous works for recorder. The ones I know and enjoy are his Concerto for Treble Recorder and String Orchestra (first performed 1957), his Divertimento for Treble Recorder and String Quartet (first performed 1960), and his Suite for Treble Recorder and Piano (published 1963). Repeated playings of the Serial Theme and Variations, however, have not altered my experience that serial composition interests me only intellectually and as a curiosity except for certain rare moments when I find I am suddenly moved by something in the work. These moments, I have learned, are when the composer has "cheated" and has used tones in a way not to be referred to the row — in other words, when mathematics is subordinated to music. I had this experience to a limited extent in playing Mr. Cooke's new work.

The theme consists of a row played forward and backward, forward again twice, then upside down and upside down reversed, with a return to the starting note. (I am avoiding the technical terms for these processes in order that my description may be meaningful to all readers.) Variations I, II, VI, VII, and VIII follow the same pattern, with changes in rhythm and tempo, using such permissible devices as octave displacement, repetition of single tones, and alternation of adjacent tones in the manner of a measured trill. Variations IV and V are built strictly upon the same row, transposed, beginning on the fourth below. Variation III is a maverick; its basic structure is an alternation of the tones — 1,3,2,4,5,7,6,8, etc. — but the structure falls apart here and there, and with no noticeable increase in musical interest. Variation VII, in which the composer takes small but regular liberties with the row, seemed quite attractive, but I do not know how much of its charm was due to its contrast with what surrounded it. The work ends with a Fugato movement which joins the original row and its transposed twin of Variation IV, fragments them, and then plays with the phrases in all sorts of ways. Here again the sequence is not rigidly observed, and the result is musically more satisfying.

Players who are interested in serial composition would probably welcome Mr. Cooke's work on the evidence of its title alone, and my remarks are not primarily for them. I have gone into such detail about this music for the benefit of those fellow amateurs to whom the adjective "serial" might be meaningless

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and who may be helped by my remarks to decide if they want to sample a work in the method known also as dodecaphonic, or twelve-tone composition. I was not supplied the U.S. price for this piece, but if it is not too much greater than the English price of 60¢ it would be worth your while to purchase this music for an extension of your knowledge and experience. And who knows? You might just like it.

—Roy Miller

FOUR DUETS FOR RECORDERS *(Soprano and Alto) with Harp, Keyboard, or Guitar Accompaniment, arranged by Samuel W. Sykes. New York: Carl Fischer, Inc., 1969*

This collection has two positive aspects. The first is the source of the melodies. In his introductory "Program Notes," the editor tells us he "unearthed them during a long and dusty search for Irish folk music in connection with an extensive research project for Walt Disney, who was preparing the films, 'The Little People.'" These are among the ones not used in the film score.

The second virtue is the inclusion by the editor of a composition of his own. His "Pavanne" is really more idiomatic for the recorder than the first two folk tunes, and its three-measure phrases give it some musical interest. The player of the lower instrument will enjoy having much of the melody while the upper voice plays a somewhat repetitious obbligato. It would be better, however, if the upper part were scored for the alto an octave higher almost to the end. This would avoid the low E-flats for the soprano and the improbability of its being able to play pianissimo a final G above the staff. The second part might then be played on a tenor to negotiate the low F-sharps and A-flats.

But then, this is the main difficulty of the collection. The editor's experience with the recorder is much too limited. He tells us in the "Program Notes" that the reason Henry VIII had so many instruments is that few recorders can play longer than *half an hour* without having moisture clog the apertures till they emit no sound. (Italics mine.)

The final number is a medley of Irish tunes that might be used as an encore piece for some kinds of amateur concerts. It begins and ends with accompanied duets, and between them is a solo for each of the three instruments. As printed, the accompanying music is for keyboard. Guitar chords are indicated additionally by F, G7, C, etc. An accomplished guitarist might make something of them, and in the third section of the medley, he would have his time for stardom.

It was short-sighted of the publishers to provide no parts, especially in view of the very awkward page turns.

THOMAS MORLEY. *Two Part Canzonets. Arranged for two alto recorders or alto and tenor recorders by Maurice C. Whitney. New York: Anfor Music Publishing, 1970 (RCE 13).*

The Morley two-part canzonets are duet material of the highest value. It is a pleasure to have available so fine an edition of more than half of them. Since they require less virtuosity than musicianship, one may hope they will become widely known and used — and in this edition rather than in the colorless, guidanceless German versions for two sopranos one has sometimes seen.

Three useful alterations have been made in the originals. It has been necessary to transpose six of the seven in this collection in order to fit the alto range. This has done them no harm. The results are altogether delightful. In "I Go Before My Darling" the editor has wisely changed the section of triple meter from 3/2 to 3/4. Most players will find quarter-equals-quarter easier to play correctly than half-equals-quarter, and our ears will hear precisely the same relationships. If the tenor recorder is used on the lower part of the duets, small notes indicate passages where one must play an octave lower than with a second alto. In one case, measures 24-28 of number 7, this seems hardly necessary. But number 7, together with numbers 1, 4, and 6, is among the most effective for alto-tenor duet.

For those unacquainted with the vocal versions, the composer's intentions with regard to mood will be much clearer because the editor has included the words at key points in the music. Conceivably this will add to the versatility of the edition since it suggests using one or more voices with one or more recorders.

Like all Anfor publications that this reviewer has seen, these are beautifully printed. This fact, together with the superior editing, may make the following criticisms mere carping. Nevertheless one must ask if most players will take the time to read the excellent advice that appears in rather small print on the title page. Slurs, we are rightly told, are for the vocal part and "are *not* to be considered guides to instrumental articulation." One fears that players who are instrumentally oriented will still regard them as mandatory.

Although the meter signatures mainly indicate (as do the originals) basic beats of four, surely the tempo indications are more appropriate for split time. It seems possible, too, that some of the phrasing in number 4 might be reconsidered. At least it is likely that a comma after the first quarter note in measure 65 was omitted by accident, since the second note begins a repetition of a phrase that appears first in measures 55-56.

But now, having done one's duty, what one really wishes to say of this edition is: Enjoy! Enjoy!

—Kay Bowers

MAURICE C. WHITNEY. *Divisions on an Air for Alto Recorder or Flute and Piano. New York, Anfor, 1970. Price $1.25.*

Although the title of Maurice Whitney's piece suggests the 17th century, his music deliberately avoids any attempt to evoke that period. The pastoral quality of the "air," which forms the basis for the three variations that follow it, stems from its simple rhythms and its pentatonic flavor. The harmonies are, for the most part, 7th and 9th chords or triads with added notes. In the first variation the recorder embroiders the piano harmonies with rapid arpeggios and scale figures. The second variation is dance-like, the piano providing rhythmic punctuation to the perky figures in the recorder, while variation three returns to the mood and tempo of the original theme. The music is attractive, and, as one would expect from this composer, especially well suited to the instrument, even though it does demand quite a bit of technical facility. No trail blazing here, but rather music of charm and sensitivity.

—Colin Sterne

RECORD REVIEWS

By Dale Higbee

G. F. HANDEL: Water Music (complete). The Bath Festival Orchestra, Yehudi Menuhin, director. ANGEL (S) S-36173, $5.98.

This fine recording will be of special interest to readers since it concludes with two movements featuring soprano recorder, strings, and continuo. On the record jacket they are listed as "Andante" and "Country Dance," but Walter Bergmann titled them "Menuet" and "Giga" in his edition of the music (Handel: Three Original Compositions, Schott 5523). The recorder is well played, horns are in superb form, and the oboe solo in the Adagio following the opening Ouverture is beautiful. Tempos are generally very good, there being effective contrast between movements, and attention is given to various fine details along the way.

G. F. HANDEL: Nine German Songs. Edith Mathis, soprano, with Ensemble of Baroque Instruments: Friedrich Schmidtmann, recorder; Valerie Noack, Baroque flute; Helmut Hucke, Baroque oboe; Otto Steinkopf, Baroque bassoon; Werner Neuhaus, violin; Gerhard Naumann, viola da gamba & cello; Eugen M. Dombois theorbo; Walter Thoene, harpsichord. SERAPHIM (S) S-60015, $2.98.

G. F. HANDEL: Nine German Arias. Elisabeth Speiser, soprano, with the Winterthurer Barock-Quintett: Martin Wendel, flute; Hans Steinbeck, oboe; George Raphael, violin; Manfred Sax, bassoon; Oskar Birchmeier, harpsichord. TURNABOUT (S) TV 34024S, $2.98; (M) TV 4024, $2.98.

G. F. Handel: *Neun deutsche Arien,* Soprano with Keyboard, Violin, and Violoncello. Edited by Herman Roth. Wiesbaden: Breitkopf & Härtel, Nr. 5458, 1931/1959. Score, 36 p., and parts, $3.75. Available from Associated Music Publishers, 609 Fifth Ave., New York, N. Y. 10017.

Several years ago I heard a couple of these fine songs performed in a recital, but otherwise I was totally unfamiliar with them. The excellent Breitkopf edition lists only the violin as obbligato instrument (the cello is a continuo part), and it might never have occurred to me that they offer attractive music suitable for flute or recorder.

Both of these recordings use a variety of obbligato treble instruments, the players on the SERAPHIM disk offering a greater range of color and contrast. The Winterthurer Barock-Quintett uses modern instruments with their more reliable intonation and even tone quality, but they sound quite tame beside the richer colors of the Baroque instruments used on the SERAPHIM record. On the TURNABOUT disk violin plays in four of the songs, oboe in three, flute in two, with bassoon used as continuo throughout, making for a certain monotony. In contrast, the SERAPHIM disk has violin in three songs, oboe in three (two with cello continuo and one with bassoon), and Baroque flute, alto recorder, and soprano recorder each featured in one song. Tempos are generally better on the SERAPHIM disk, the players add tasteful ornaments, and their performances are much more spirited and stylish. In comparison, the performances on the TURNABOUT disk at times sound somewhat mechanical, as in *Die ihr aus dunkeln Grüften*, where it almost feels like there is a metronome ticking in the background. The singers are both excellent, but I prefer Edith Mathis' voice and she is much more telling in her sensitive phrasing of Handel's flowing lines. Recorded sound on both disks is very good.

Readers on the lookout for good music for recorder and voice will want to acquire the Breitkopf edition. All the songs go well on Boehm flute and several are suitable for recorder. Alto recorder is effectively used on the SERAPHIM record for *Meine Seele hört im Sehen*, a delightful piece, and soprano recorder is heard in the charming *Süsser Blumen Ambraflocken*. In addition, I find that *Süsse Stille, sanfte Quelle* goes well on tenor recorder, and *Singe, Seele, Gott zum Preise* and *In den angenehmen Büschen* are suitable for soprano recorder.

G. F. HANDEL: Twelve Concerti Grossi, Opus 6. The Academy of Saint Martin-in-the-Fields, directed by Neville Marriner, with Thurston Dart, harpsichord, and Andrew Davis, organ. LONDON (3-disk set) (S) CSA-2309, $17.94.

These concertos were not worked out by Handel with the care that Bach devoted to his Brandenburgs, but they are marvellous nonetheless. As a college student I first heard No. 12 in B minor performed by the Boston Symphony under Koussevitzky, who played it with wonderful sonority, if lacking the elegance of the present recorded version, and I then became acquainted with the whole of Opus 6 through the recording on 78 rpm (later transferred to LP) by the Busch Chamber Players.

Two oboes and bassoon are occasionally employed in a supporting role in Concertos Nos. 1, 2, 5 and 6 on this recording, following the optional parts written by Handel in the autograph score in the British Museum, and I personally like the contrasting colors that they provide. I was much interested to learn recently that Handel later wrote out complete parts for oboes in these concertos (cf. Hans F. Redlich – "The oboes in Handel's Op. 6," *Musical Times*, CIX/1504, June 1968, pp. 530-31. Abstracted in RILM ABSTRACTS, II/2, #1886, May-Aug. 1968), but apparently this information was not available at the time this recording was made.

Future recorded performances may offer the attraction of greater color contrast by employing oboes in all these concertos, but they would be hard pressed to match the spirited playing and elegant phrasing by the members of The Academy of Saint Martin-in-the-Fields. Students of Baroque performance practice will find it instructive to follow the music with score in hand and note the stylish short cadenzas added at suitable spots. It would also be difficult to better Thurston Dart's imaginative continuo playing. Finally, it should be noted that stereo sound is excellent.

JOSEPH HAYDN: Lira Concertos Nos. 1 in C major, 2 in G major, 3 in G major, 4 in F major, & 5 in F major. Nottorno No. 1 in C major. Karl Trötzmüller and Paul Angerer, alto recorders; F. Fuchs and J. Böhm, clarinets (Nottorno only); Nikolaus Schynol and Hans Fischer, horns; Edith Steinbauer and Eva Hitzker, violins; Fritz Händschke and Hertha Schachermeier, violas; Werner Adler, violoncello; Paul Angerer, conductor. AMADEO (M) AVRS 6176 (Nos. 1, 2 & 4), AVRS 6237 (Nos. 3 & 5, Nottorno), $5.98 each. (Available from Apon Record Co., Inc., P. O. Box 3087, Steinway Station, Long Island City, N. Y. 11103)

JOSEPH HAYDN: *Liren-Konzerten* Nos. 1, 2, 3, 4, & 5 (Hoboken VIIh:1-5); *Notturno* No. 1 in C (Hoboken II:25). Edited by H. C. Robbins Landon. Vienna: Verlag Doblinger, 1966. Miniature scores: Diletto musicale Nos. 41-45, 48. (Pp. 44, 48, 44, 56, 36, & 35; price $4, $4, $4, $4, $3, & $3. Available from Associated Music Publishers, 609 Fifth Ave., New York, N. Y. 10017)

These unpretentious but charming pieces were commissioned in 1786 by King Ferdinand IV of Naples for his own use and were scored originally for the *lira organizzata* which the King played. This curious instrument, a hurdy-gurdy with organ pipework and bellows housed in its body, was best suited to the keys of C, F, and G, and, judging from the parts in these pieces by Haydn, had a range from f′ to g′′′. Haydn himself performed them with flute and oboe substituted for the two *lira*, but the second part is rather high in spots for an oboe, and Karl Trötzmüller came up with the happy idea of using alto recorders, their range being similar and their timbre also more closely approximating the originals. In addition, the use of a homogeneous tone color for the solo parts is in keeping with Haydn's original intent. The Schwann Catalog lists other performances of the concertos played on flute and oboe or two guitars, but the use of recorders seems preferable.

These mono-only records have been available for some time but were new to me and will probably be unfamiliar to many readers too. Perfomances are quite good and the recorded sound, dating from a decade ago, is also very acceptable. Recorder repertoire on records is pretty much limited to Renaissance and Baroque music, with only a handful of contemporary works, so it is especially refreshing to hear the instrument in music from the classical period. The "Romance" in the 3rd Concerto is familiar, since Haydn later used it as the 2nd movement of his "Military" Symphony.

Following the music in the handsomely printed miniature scores, my thought was that Haydn could hardly have written better for recorders if he had done so intentionally. Full scores and parts are also available from Associated Music Publishers for those who wish to perform them.

ANTONIO VIVALDI: Concerto in C major for Flautino, P. 79; Concerto in C minor for Violoncello, P. 434; Concerto in A major for Solo Violin with another violin to echo in the distance, P. 222; Concerto in D minor for Viola d'Amore and Lute with all other strings muted, P. 266. Hans-Martin Linde, sopranino recorder; Klaus Storck, violoncello; Susanne Lauterbacher, violin; Ernesto Mampaey, violin (echo); Emil Seiler, viola d'amore; Karl Scheit, lute; Kammerorchester Emil Seiler, Wolfgang Hofmann, conductor. (Recorded in 1962) DGG ARCHIVE (S) 198 318, $5.98.

This beautifully performed and recorded disk includes Linde's first-rate playing on a Moeck sopranino recorder of the now familiar C major *flautino* concerto. The other concertos are at least equally fine, and I especially enjoyed the charming A major concerto with its echo effects, so suitable to stereo. The fine concerto for viola d'amore and lute also reflects Vivaldi's fascination with and remarkable talent for exploiting novel tonal effects. The record jacket, as is typical with ARCHIVE, is a model of German thoroughness, but curiously enough the names of the performing artists are omitted, although they are included on the disk itself.

ANTONIO VIVALDI: *Concerti a cinque, a quattro, a tre, circa 1705-1720.* Concerto in D major for recorder, oboe, violin, bassoon, and continuo, F. XII, No. 25; Concerto in D major for recorder, violin, and violoncello, F. XII, No. 7; Concerto in G minor for recorder, oboe violin, bassoon, and continuo, F. XII, No. 20; Concerto in C major for recorder, oboe, two violins, and continuo, F. XII, No. 30; Concerto in A minor for recorder, two violins, and continuo, F. XII, No. 11. Frans Brüggen, alto recorder; Jürg Schaeftlein, Baroque oboe; Otto Fleischmann, Baroque bassoon; Alice Harnoncourt and Walter Pfeiffer, Baroque violins, Nikolaus Harnoncourt, violoncello; and Gustav Leonhardt, harpsichord. TELEFUNKEN Das Alte Werk (S) SAWT 9528, $5.95.

In the Ricordi scores "Flauto" is specified in all of these pieces and it is possible that the composer had the recorder in mind when he wrote them. Except for the G minor concerto, however, they all seem to me to fit the *traverso* better, especially in the case of the two in D major, and I rather suspect that they were actually composed for that instrument.

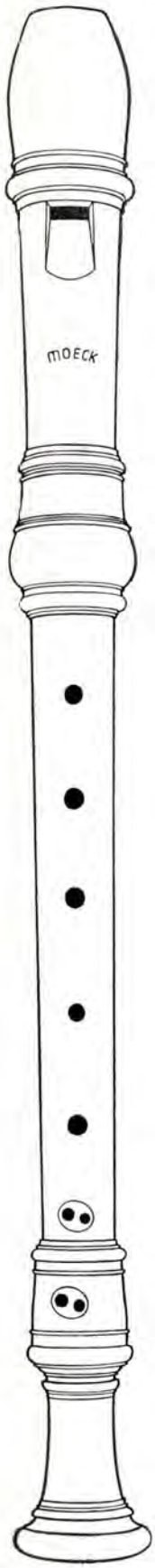
These performances are quite good over-all, and I especially like the drive and sparkle in the allegros in the C major and G minor concertos. The D major concerto (F. XII/25) lacks the excitement that Rampal et al. brought to it, though, and Brüggen's phrasing in the Largo seems rather lifeless there too. Brüggen plays on his Martin Skowroneck copy of Edgar Hunt's Bressan alto recorder and the harpsichord was also made by Skowroneck, but the other instruments are all 17th or 18th century originals. Stereo sound is very good.

HENRY PURCELL: Music from "The Fairy Queen"; GIUSEPPE TARTINI: Sonata in G minor for Violin and Harpsichord; ANTONIO VIVALDI: Concerto in F major for Recorder, Strings, and Continuo; GASPARO ZANETTI: Music from "Il Scolaro." Camerata Bariloche: Alberto Lysy, conductor and violin; René Clemencic, recorder; Koenraad Ellegiers, violin; Johannes Eskar and Lina Pettinelli, violas; Alexandre Stein, cello; Pino Onnis, bass; Eke Méndez, harpsichord; Frank Preuss, percussion. ODYSSEY (S) 32 16 0310, $2.98.

Members of this ensemble are probably highly competent musicians and they present some novel fare, but the sound is so poor on this disk that it is impossible to judge the performances. In the Vivaldi flute concerto (Op. 10, No. 5) Clemencic plays the solo part in the outer allegros on sopranino recorder an octave higher than written, and the Largo on tenor recorder an octave lower than written. Use of the high recorder may add a certain brightness to the music, but the tenor is not effective and on this disk its tone is bloated and distorted. Recorders of various sizes are also played by Clemencic, together with strings and percussion, in the group of attractive dances which the record jacket notes say are taken from *Il Scolaro per Imparare a suonare di Violino et altri stromenti* (Textbook for Learning to Play the Violin and Other Instruments. 1645) by Gasparo Zanetti. The composer is not listed in *MGG, Grove's,* or *Baker,* and apparently this is the only recording of any music attributed to him. Recorded sound for the selections from Purcell's "The Fairy Queen", played by strings and harpsichord, is somewhat better than with the other pieces, but again is simply not acceptable by today's standards.

THE WELL-TEMPERED SYNTHESIZER. J. S. BACH: Brandenburg Concerto No. 4 in G major, BWV 1049; HANDEL: Water Music; MONTEVERDI: "Domine Ad Adjuvandum" from 1610 Vespers; "Orfeo" Suite; D. SCARLATTI: Sonatas in G, D, E, and D major, K. 455, 491, 531 & 96. Realizations and performances by Walter Carlos on Moog synthesizer. COLUMBIA (S) MS 7286, $5.98.

Carlos's electronic version of Bach's Third Brandenburg on SWITCHED-ON BACH (COLUMBIA MS 7194, reviewed in AR, Summer 1969, p. 97) evidenced some degree of imagination, but this recording of the Fourth is simply a bore. Throughout this disk a deliberate attempt is made to imitate various instrumental sounds, the result being a sort of juvenile parody. The most charitable way to view this record is to assume that it is a deliberate put-on.



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C. P. E. BACH: *Flute Concertos in D minor, Wq. 22, and G major, Wq. 169.* Hans-Martin Linde, flute; Festival Strings Lucerne, Rudolf Baumgartner, conductor. DGG ARCHIVE (S) 198 435, $5.79.

C. P. E. BACH: *Concerto in D minor, arr. for flute and piano.* Edited and provided with a cadenza by Jean-Pierre Rampal. New York: International Music Co., 1969. (Score, 30 p., & part, $2.50)

C. P. E. BACH: *Concerto in G major, arr. for flute and piano.* Piano reduction by Karl Heinz Fuessl; flute part edited and provided with a cadenza by Jean-Pierre Rampal. New York: International Music Co., 1960. (Score, 32 p., & part, $2.50)

In much music of the 18th century instrumental color was of secondary importance and alternate instrumentation was listed where practicable. Even Beethoven's violin concerto also exists in a version for piano. Of the 45 concertos for solo harpsichord listed in Alfred Wotquenne's Thematic Catalogue of the Works of C. P. E. Bach, three (including the G major recorded on this disk) are also listed in versions for flute or cello, another for flute, and two others for oboe. The D minor included here is listed by Wotquenne only in the harpsichord version, but the score of the flute concerto, formerly in the library of Princess Amalie of Prussia, appears to be an arrangement by the composer. The first movement of the G major concerto includes some passage-work that sounds more characteristic of keyboard writing, but otherwise both concertos fit the flute well and the beautiful slow movements are especially grateful on the instrument.

Both of these concertos make virtuosic demands on the performer in the first movements, and Linde abandons *traverso* for Boehm flute on this record. His playing is very fine throughout but lacks the tonal refinement and tremendous excitement that Rampal brings to the D minor concerto on VOX STPL 514.170. Rampal may also be heard in the G major concerto on PHILIPS PHC 9033, but recorded sound there is not nearly so good as on this fine ARCHIVE disk. Linde is given excellent support by the Festival Strings Lucerne, and I hope that ARCHIVE will record these fine musicians in the three remaining flute concertos by "old Bach's" most prominent son.

These concertos are important works in the flute repertoire, and interested readers will want to acquire the well-printed and sturdily bound flute-piano versions edited by Rampal and published by International Music Co.

J. S. BACH: Cantata BWV 21, *"Ich hatte viel Bekümmernis."* Edith Selig, soprano; George Jelden, tenor; Erik Wenk, bass; The Heinrich Schütz Choir of Heilbronn; The Pforzheim Chamber Orchestra; Fritz Werner, conductor. MUSICAL HERITAGE SOCIETY (S) MHS 527, $2.50.

This music is not scored for recorder, but readers with a taste for Bach cantatas will want to buy a copy. The opening Sinfonia is magnificent, the soprano aria with its sighing oboe obbligato is very beautiful, and the opening and final choruses are especially fine. Happily the performance and stereo sound are also first-class.

BAROQUE TRUMPET CONCERTOS. ALBINONI: *Concerti in C;* FASCH: *Concerto in D;* HERTEL: *Concerto à Cinque;* TELEMANN: *Concerto in D.* John Wilbraham, trumpet; The Academy of St. Martin-in-the-Fields, directed by Neville Marriner; Colin Tilney, harpsichord continuo. ARGO (S) ZRG 585, $5.95.

The only piece on this well-recorded stereo disk that I was familiar with is also the only true solo concerto of the lot. The D major Concerto by Fasch is included on the disk of "Virtuoso Wind Concertos" (NONESUCH H-71148, reviewed in AR, X/2, Spring 1969) where it is played by Maurice André. John Wilbraham's tone is not so clear and brilliant as André's, but at 25 he is nonetheless a real virtuoso. He shares honors on this disk with excellent but unnamed oboe and bassoon players in the suite-like set of movements by Johann Wilhelm Hertel, the piece being in fact a quintet for trumpet, two oboes, and two bassoons, and also in the music by Albinoni which is really a Concerto à 5 for trumpet, three oboes, bassoon, and harpsichord continuo. The Telemann is a different piece from either of the D major concertos previously reviewed (MUSICAL HERITAGE SOCIETY 716 & 754, AR VIII/3, Summer 1967), being a concerto grosso with a concertino consisting of a trumpet and two oboes. These composers do not make such great demands of the trumpet as Bach does in the 2nd Brandenburg, but these works do provide a nice sampling of music in brilliant *clarino* style.

SYLVIA MARLOWE PLAYS FRANCOIS COUPERIN LE GRAND. Couperin: *Pièces de Clavecin:* 25th Ordre: *La Visionaire, La Mistérieuse, La Monflambert, La Muse Victorieuse, Les Ombres Errantes;* 26th Ordre: *La Convalescente, Gavotte, La Sophie, L'Epineuse, La Pantomime; La Favorite* (3rd Ordre); *Le Reveil-matin* (4th Ordre); *La Bandoline* (5th Ordre); *Le Tic-Toc-Choc, ou les Maillotins* (18th Ordre); *Les Tours de Passe-passe* and *Le Croc-en-jambe* (22nd Ordre); *L'Amphibie* (24th Ordre). Sylvia Marlowe, harpsichord. DECCA (S) DL 710161, $5.98.

This record offers superlative performances of a rich variety of Couperin's harpsichord pieces, including music of grandeur, subtlety and wit, and quiet charm. The record jacket shows Miss Marlowe seated at her magnificent Dowd harpsichord, which is given a life-like recording. An outstanding release.

THE ORGAN IN SIGHT AND SOUND. E. Power Biggs, organist and commentator. COLUMBIA (S) KS 7263, $6.98.

For a number of years I enjoyed the radio broadcasts of E. Power Biggs' Sunday morning recitals, and while a Harvard undergraduate during the late 1940's on several occasions I was priviledged to be in the small audience permitted to hear his performances "live" at the Germanic Museum. On this splendidly recorded stereo disk, Biggs increases our debt to him as an artist, educator, and promoter of excellence in organ design and playing. Illustrating his interesting spoken commentary on the history of the organ are 110 music examples played on 30 European and American organs. The attractive 28 page booklet with essays by Biggs and D. A. Flentrop includes many pictures and designs of historic instruments, plus an index of all the music examples and organs on which they are performed. Highly recommended.

J. S. BACH: Sonatas for Viola da Gamba and Harpsichord in G major, D major, and G minor, BWV 1027-1029; Sonata in G major for Two Flutes and Continuo, BWV 1039. Nikolaus Harnoncourt, gamba and violoncello; Frans Brüggen and Leopold Stastny, Baroque flutes; Herbert Tachezi, harpsichord. (Recorded 1968) TELEFUNKEN Das Alte Werk (S) SAWT 9536, $5.95.

These works have all been recorded several times before, the gamba sonatas generally played on cello, but this recording is the first to combine the trio-sonata for two flutes, which is an earlier version of the G major gamba-harpsichord sonata, with all of the gamba sonatas. Also it is the first recording of the trio-sonata to use one-key *traversi*, such as Bach had available, and it is interesting and pleasant to hear their sweet, woody tone quality, so different from the Boehm flute. Stastny plays on a flute by A. Grenser (Dresden, 1750), while Brüggen uses a replica of a Hotteterre-type flute made by von Huene. Performances are quite stylish, and readers interested in performance practice will note especially the use of *notes inegales*. Surfaces are quiet and stereo sound is generally quite good but somewhat blurred in spots.

PORTRAIT OF THE ARTIST: ELISABETH SCHWARZKOPF. Elisabeth Schwarzkopf, soprano, with Gerald Moore and Geoffrey Parsons, pianists, and The Philharmonia Orchestra under various conductors. Excerpts from various ANGEL originals, 1958-68. ANGEL (3 disk set) (S) SCB-3754. $11.96.

Wind instrument teachers, from Ganassi to the present, have encouraged pupils to "sing" on their instruments, and some have advised voice lessons, study of vocal performance, and use of songs and opera arias as instrumental study pieces. This treasury of excerpts from Miss Schwarzkopf's recorded repertoire can serve both as an inspiration and model of outstanding artistry for the listener, as well as being deeply satisfying emotionally. I have long admired Elisabeth Schwarzkopf's beautiful voice and exquisite phrasing, and it is good to have this representative sampling of her recorded performances available. Included are one side each of concert works (excerpts from Bach's "St. Matthew," Handel's "Messiah," Brahms' "German Requiem," and the 4th movement from Mahlers Symphony #4); Mozart opera; arias from operas by Puccini, Verdi, and Weber; operetta (Heuberger, Lehar, Millöcker, and Zeller), lieder (Mahler, Schubert, Strauss, and Wolf), and the complete Act I Finale from Strauss' *Der Rosenkavalier*.

GEORG PHILIPP TELEMANN: Paris Quartets (1738) for Flute, Violin, Violoncello, and Continuo, Nos. 1 in D major, 2 in A minor, 3 in G major, 4 in B minor, 5 in A major, and 6 in E minor. Quadro Amsterdam: Frans Brüggen, flute; Japp Shröder, violin; Anner Bylsma, violoncello; Gustav Leonhardt, harpsichord. TELEFUNKEN Das Alte Werk (S) SAWT 9448 (Nos. 1, 4 & 6. Recorded 1963), SAWT 9523. (Nos. 2, 3 & 5. Recorded 1967), $5.95 each.

GEORG PHILIPP TELEMANN: *Zwölf Pariser Quartette*, Nos. 1-6 & 7-12. Edited by Walter Bergmann. Kassel: Bärenreiter, 1965, 1966. (Vols. 18 & 19 of G. P. Telemann's *Musikalische Werke*, 137 & 155 pp. Prices: paper, 39 DM & 43 DM; linen bound, 44 DM & 48 DM)

GEORG PHILIPP TELEMANN: *Pariser Flötenquartette* Nos. 1 *(Concerto primo)* in G major, 2 *(Concerto secondo)* in D major, 3 *(Sonata prima)* in A major, for Flute, Violin, Viola da gamba (or Cello), and Continuo. Edited by Walter Bergmann. Kassel: Bärenreiter, 1968. (Each quartet, score and parts, DM 12.60. Available from Bärenreiter & Neuwerk, 35 Kassel-Wilhelmshöhe, Heinrich-Schütz-Allee 35, Germany)

GEORG PHILIPP TELEMANN: Quartets (Nos. 10 & 12) in B minor and E minor for Flute, Violin, Violoncello, and Continuo. Edited by Ellinor Dohrn. Nagels Musik-Archiv Nos. 24 & 10. Kassel: Nagels Verlag, 1928/1964, 1927/1963. (Each quartet, score and parts, $4.50. Available from Associated Music Publishers, 609 Fifth Ave., New York, N. Y. 10017)

Perhaps the greatest triumph in Telemann's fabulous career was his visit to Paris during 1737-38. His fame had preceded him and among his more popular works with Paris musicians and music-lovers were the six *Quadri à Violino, Flauto Traversiere, Viola di Gamba o Violoncello, e Fondamento; ripatiti in 2. Concerti, 2. Balletti, 2. Sonate*. First published by the composer in 1730 in Hamburg, they were brought out in Paris in 1736 by the publisher Le Clerc.

Telemann went to Paris with six *Nouveaux Quatuors* for the same instruments, composed in the French style *En Six Suites a une Flûte Traversiere, un Violon, une Basse de Viole, ou Violoncel, et Basse Continuë*, which he published *Avec Privilége du Roy* in 1738. The list of subscribers includes many of the leading French musicians of the time, and "Mr. Bach de Leipzig" is included among the foreign subscribers, but surprisingly Quantz is not.

I was familiar with Nos. 10 and 12 of these works, perhaps the best of the lot, the 4th and 6th of the *Nouveaux Quatours*, which have been available for some time in Nagels Musik-Archive 24 and 10. Available from Associated Music Publishers, they include parts for performance (except for gamba) and flutists not familiar with this music will want to become so. They are reliably edited by Ellinor Dohrn, but the continuo realizations show little creativity. The critical notes in the handsome new Bärenreiter edition indicates that practical editions of Nos. 4 and 7 were published by Zimmerman in 1932, but I am not familiar with them. All twelve quartets are included in two volumes of Bärenreiter's edition of Telemann's *Musikalische Werke*, where they are listed as *Zwölf Pariser Quartette*, those composed in 1730 being numbered 1-6 (Vol. 18) and the 1738 set numbered 7-12 (Vol. 19). The set of *Nouveaux Quatuors* may merit Walter Bergmann's adjective "Parisian," but it does not really seem appropriate to lump the 1730 set under the same rubric with them. They are well edited by Bergmann, although he also might have been a little more imaginative with the continuo realizations, and the scores are clearly printed on good paper and well bound. The first three of the quartets have also been published separately, with instrumental parts, including one for gamba, and presumably the others will also appear in time.

The two TELEFUNKEN records include all six of the *Nouveaux Quatuors* of 1738, although the record jacket notes are a little confusing regarding dates. Nos. 1, 4, & 6 were recorded in 1963, the remainder in 1967, and except for Brüggen, who plays the same Hammig silver Boehm flute on both records, the players use choicer instruments (e.g. a Stradivarius in place of a violin by Giovanni Grancino) on the later recording. Despite this, recorded sound is better on the earlier release, being somewhat more clearly defined. If the reader is considering buying only one of these records, I would also recommend the earlier disk, since Quartets 4 and 6 are the finest of the lot.

Telemann tells us in his Autobiography of 1739 that these pieces were played in Paris by Blavet, flute; Guignon, violin; Forqueray, gamba; and Edouard, cello; but he does not mention a harpsichordist. It will be noted that these "Quartets" require five players, including a cello or gamba on continuo, which the Quadro Amsterdam omits on these recordings. Performances are very stylish, however, with good ensemble and appropriate ornamentation.

I am familiar with only one other recording of any of these quartets, No. 6 in E minor being also on MUSIC GUILD S-135, where it is played by Rampal et al., but on that disk the independent part for bass instrument is played on bassoon. Thus these two disks fill a real gap in the Telemann discography, and do so with distinction. I hope that TELEFUNKEN will have these artists record the 1730 set of six *Quadri* too.

BOOK REVIEWS

By Dale Higbee

PRINCIPLES OF THE FLUTE, RECORDER & OBOE BY JACQUES HOTTETERRE LE ROMAIN. Translated & Edited by David Lasocki. New York: Frederick A. Praeger, Publishers, 1968. (88 pp., $3.95)

RUDIMENTS OF THE FLUTE, RECORDER AND OBOE BY JACQUES-MARTIN HOTTETERRE. Translated, with introduction and notes by Paul Marshall Douglas. New York: Dover Publications, Inc., 1968. (Paperback xv & 73 pp., $1.50)

Hotteterre's *Principes de la flute traversiere, ou flute d'Allemagne, de la flute a bec, ou flute douce, et du haut-bois,* first published in Paris in 1707, is of considerable historical interest and importance because it was the first book of instructions for the transverse flute. It also includes a short section devoted to the recorder, since that instrument had "its merits and partisans" and the author "believed that it will not be completely useless to give here a little treatise especially for it" (Lasocki's translation, p. 73), as well as a few brief remarks on the oboe. Then, as now, the oboe was more of an instrument for professionals, and it never has had the plethora of tutors, such as the flute has, aimed at the market of amateur enthusiasts. Hotteterre's remark about the recorder reflects the instrument's gradual loss of favor and foretold its demise from the scene of serious music-making. Yet curiously enough, both the Bärenreiter facsimile (1941; 1958) of the French version published in Amsterdam (c. 1728) and the dust jacket of Praeger's edition of Lasocki's English translation have the now familiar picture of the held recorder on the cover; and, as Lasocki comments in his preface, devotees of the recorder may make up the greatest share of the book's readership today. The *Principes* gives major attention to the problems of playing the one-key flute and deserves a place next to Quantz's *Versuch* on the bookshelf of students of that instrument, but it is also of general interest to all concerned with performance practice of early 18th century French music, and is in fact a major source of information on this subject.

The Bärenreiter reprint (with a German translation by H. J. Hellwig) has been available for some time, and the French original is readily accessible to readers with some familiarity with that language, being straight-forward and uncomplicated. It is useful to have an English version of it available, however, and probably a number of people have thought of translating it. At any rate, now we have two English versions, which were published almost simultaneously. Both have their merits and weaknesses, but Lasocki's translation is generally the better of the two, and his edition is greatly enhanced by an introduction which includes a brief biography of Hotteterre, a discussion of the various editions of the *Principes,* a listing of Hotteterre's other publications, commentary on rhythmic alteration with quotations from *L'art de Préluder,* a useful discussion of problems of articulation with special attention to "tu-ru" and the proper pronunciation of "ru," mention of ornaments used by Hotteterre, and a brief history of the one-key flute. His translation was made from the copy of the first edition now in the British Museum, whereas Douglas' translation is based on the text in the Bärenreiter reprint.

In contrast to Lasocki's efforts in his 20 page introduction and various footnotes throughout the book, Douglas seems to make a virtue of his lack of scholarship. He mentions the fact that the flute section of Hotteterre's treatise exists in an anonymous English translation (c. 1729), an apparently unique copy of which is in the Dayton Miller Collection in the Library of Congress, but adds: "This early work was not used or consulted in any way during the course of this new translation" (p. xii). In his brief introduction he resorts heavily to such secondary sources as Leonardo DeLorenzo's *My Complete Story of the Flute*

and *The Flute* by Richard Rockstro (which he consistently misspells "Rokstro"). Surprisingly enough, neither Douglas nor Lasocki seem aware of the monograph by N. Mauger, *Les Hotteterre: Célèbres Jouers et Facteurs de Flutes, Hautbois, Bassons et Musettes des XVII^e & XVIII^e Siècles. Nouvelles Recherches* (Paris: Librairie Fischbacher, 1912). Also not mentioned by either translator is Betty Bang's translation of excerpts from Chapter 8 of the *Principes*, included in her article "Articulation according to Hotteterre," *The Instrumentalist*, October 1966, XXI/3, pp. 79-80, which may well have appeared when these books were already in press.

As mentioned above, over-all the Lasocki translation of the text is probably the better of the two, but both have their failings and in some places Douglas' English is more idiomatic or seems to express the author's meaning more clearly. A comparison of the French original in the Bärenreiter reprint (H) with the copy of the anonymous 18th century English translation in the Miller Collection in the Library of Congress (Anon.) and the translations by Douglas (D) and Lasocki (L) in a few instances will make the point:

(H, Preface) "à la mode," (Anon., p. 1) "in vogue," (D, p. 5) "popular," (L p. 31) "fashionable;"

(H. Preface) "pour seconder l'inclination," (Anon., p. 1) "to further the endeavors," (D, p. 5) "to further the inclinations," (L, p. 31) "to assist the efforts;"

(H, Preface) "goût pour cet Instrument," (Anon., p. 1) "taste for . . .," (D, p. 5) "taste for . . .," (L, p. 31) "taste on . . .;"

(H, Preface) ". . . mon principal but, est de leur applanir les prémieres difficultez, qui coûtent ordinairement le plus de peine," (Anon., p. 1) ". . . my principal design was to explain some difficulty which cost beginners much trouble," (D, p. 5) ". . . my principal aim is to smooth out the first difficulties, which ordinarily cause the most grief," (L, p. 31) ". . . my principal aim is to smooth the first difficulties, which usually give the most trouble;"

(H, Preface) "avec une explication de la maniere dont il faut les ajuster," (Anon., p. 1) "with the manner of adjusting them exactly," (D, p. 5) "with an explanation on how to perfect their intonation," (L, p. 31) "along with explanations of the way in which they must be adjusted;"

(H, p. 1) "il faut tenir le Corps droit, la Tête plus haute que basse," (Anon., p. 2) "the Body must be erect, the head rather rais'd, than inclin'd," (D, p. 9) "the body must be kept straight, the head high rather than low," (L, p. 35) "you must hold your body erect, your head somewhat raised;"

(H, p. 2) "Quoique biens des Gens soient persuadez que l'Embouchure ne se peut enseigner par regles; cependant il y en a quelques-unes qui facilitent extrêmement la recherche que l'on en peut faire. Les avis d'un bon Maître, joints à demonstration, peuvent epargner beaucoup de peine & de difficulté à ceux qui cherchent cette Embouchure," (Anon., p. 3) "Altho' a great many are of opinion, that the filling of the Flute cannot be taught by Rules, but must be acquir'd by practice; there are nevertheless, some Rules that may very much facilitate the finding out the method; the Instructions of a good Master together with shewing his manner of blowing into it, may save ye learner much time, and trouble, in acquiring of it," (D, p. 11) "Despite the fact that many people are convinced that embouchure technique cannot be taught by rules, there are some rules that greatly simplify the learning process. The advice of a good teacher, along with demonstrations, can spare those who seek this embouchure a great deal of trouble and difficulty," (L, p. 37) "Although many people are of the opinion that the embouchure cannot be taught by rules, there *are* some rules which will be extremely helpful for you in finding out how to do it. The advice of a good teacher to supplement the demonstration can save much time and trouble to those who wish to acquire this embouchure;"

(H. p. 2) "de quelle maniere on doit disposer les Levres", Anon., p. 3) "after what manner the lips are to be disposed," (D, p. 11) "the manner in which the lips are to be set," (L. p. 37) "the way in which you must dispose your lips;"

(H. p. 3) "Lorsque l'on sera parvenu à bien embouchure la Flute, on pourra commencer à chercher la connoissance des Tons," (Anon., p. 4) "When you have thoroughly arriv'd at filling the Instrument, then proceed to learn your Scale," (D, p. 12) "When the embouchure technique of the flute has been grasped, it will be possible to begin the study of pitches," (L, p. 38) "When you have succeeded in getting a good tone out of the flute, you can start to learn the notes;"

(H. p. 3) "Aureste quelques Regles que j'aye prescrites, tant pour l'Embouchure que pour la position des Mains; Il ne faut pourtant les observer avec exactitude, qu'autant qu'on ne se trouvera pas une disposition tout à fait contraire," (Anon. This passage is omitted.) (D. p. 12) "Furthermore, any rules which I have prescribed either for the embouchure or for the position of the hands should be observed categorically only when the student does not find himself in a situation contrary to the one described above," (L, p. 38) "It is not necessary to observe exactly the rules which I have prescribed for the embouchure and for the position of the hands; but only in as much as you should not do something totally contrary to them;"

(H, p. 4) ". . . mais elle n'est pas si naturelle ni si gracieuse, outre que la Flute n'est pas si bien appuyée," (Anon. This passage is omitted.) (D, p. 12) ". . . but it is neither as natural nor as graceful. In addition, the flute is not as well fixed in place," (L, p. 38) ". . . but it is not as natural nor as gracious as the other one: and besides, the flute is not as well supported."

Lasocki uses British terminology throughout, e.g., semibreves, minims, crochets, quavers, etc., which I find always require mental translation into American terms, which Douglas uses. Reading Douglas' version, I personally also found preferable his translating names of the various ornaments, which Lasocki explains in footnotes but persists in using throughout. Why not use "fingered vibrato" rather than *flattement*, for example, whenever that term occurs. This ornament, incidentally, would probably be considered vulgar by many today, but it was much used in the early 19th century by such flute virtuosos as Charles Nicholson, who describes it on page 72 of his *A School for the Flute* (London, 1836).

The Dover paper cover features the detail of the man holding a handsome ivory flute who is seated at the right in the famous portrait attributed to Tournières. In his book *The Flute* (p. 89) Philip Bate suggests that Jacques Hotteterre may rather be the central figure, while the man on the right may be Michel de LaBarre. Bate (p. 95) also offers an answer to the riddle of the purpose of the two extra finger holes clearly shown on the ivory flute portrayed on the Dover cover, which Lasocki says (p. 12) "could not . . . have any possible use." On the subject of extra finger holes, it is worth mentioning that Hotteterre noted that some recorders were made with double holes for the left hand third (ring) finger, and such a recorder by Bressan is portrayed in Plate VI in Edgar Hunt's *The Recorder and Its Music*. The Baroque oboe had a similar double-hole, but apparently it was not found to be especially useful on the recorder. Nevertheless, it might be worthwhile for some contemporary makers to experiment with its function and value.

Recorder players who experiment with the fingerings in the charts in Hotteterre's *Principes* must remember that modern "Baroque" fingered instruments are actually neo-Baroque or "English" fingered, differing from 18th century recorders principally in fingerings for b′ flat, b♭′, and b♭′′ flat. Both of these new English translations include facsimiles of the original fingering charts in Hotteterre's treatise, which are shown in French violin clef, the standard clef for recorder music in the early 18th century. A useful supplement would have been a chart with fingerings using the G clef, including the several fingerings mentioned in the text that are not shown in the charts. It might be pointed out in this regard that although Hotteterre omits f′′′ in his fingering chart, he does give a fingering for it in the text as well as the trill chart, which is similar to that given by Quantz except that Hotteterre says that the fifth hole should be half-covered rather than completely closed. For top g′′′, as Douglas states in a footnote, Hotteterre's flute fingering chart is correct, but Hotteterre errs in saying in the text that all holes but the first and third should be open, since the D♯ key is left closed.

Contrary to Lasocki's opinion (p. 36, footnote 3) that the flutist in the famous frontispiece "has his flute lowered too much,"

perhaps "due to the artist's desire to fit the flute in the picture," I find the position portrayed a comfortable and natural one and I suspect that the discrepancy between Hotteterre's verbal description and the portrait rather reflects his failure to describe accurately his practice. I wonder too if Hotteterre's advice to rest the right little finger "between the 6th hole and the moulding of the foot" was the result of earlier experience playing the recorder. I personally find that doing this interferes with opening the D♯ key and it is more efficient to use the first finger right hand for support when it is occasionally needed.

Recorder players may profit most from Hotteterre's comments on articulation and ornamentation. Hopefully these English translations will also stimulate some readers to explore the one-key flute, and they may even lend a slight impetus to the revival of the Baroque oboe.

HARVARD DICTIONARY OF MUSIC, Second Edition, Revised and Enlarged. By Willi Apel. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1969. (xv & 935 pp., $20.00)

First published in 1944 and having gone through 19 printings, the *Harvard Dictionary of Music* has long established itself as a standard reference work. Now, 25 years later, it has been revised, updated, and enlarged by the indefatigable Willi Apel, with the assistance of 88 other scholars. It is comprehensive and authoritative, being in fact a concise encyclopedia with biographical notes omitted. Many items are brief, but some articles are extended essays with useful bibliographies. While no persons are listed, composers are mentioned under other headings, such as periods, countries, or topics (e.g. opera). Articles include an excellent lengthy essay on "Organ," a short but lucid discussion of "Ornamentation" by Putnam Aldrich, and a good historical survey of music in the "United States." The article by John F. Ohl on "Recorder" is short but concise and refers the reader to the principle books on the subject. I was surprised, though, that he mentions Welch's 1898 paper "Literature Relating to the Recorder," but does not list his *Lectures on the Recorder,* which includes this article and is much more readily accessible. Errors, proofing and otherwise, appear to be few, but I noticed, for example, under "Consort" that both flute and recorder are listed as being utilized in Morley's "First Book of Consort Lessons," whereas only the former is actually included. Other minor errors that I spotted include the following: Fifes ("Fife") have not "been replaced in the drum corps by the piccolo" and the 18th century oboe (p. 585) was not "much more strident and piercing in sound than modern instruments." Page 322, left column, line 1 should read "B natural" instead of "Bb" and the same page, right column, line 27, should read "K. 313." The Louis Lot type "Metal flute" illustrated on page 321 lacks rods for the foot keys and the "Wooden flute" is Boehm's 1832 model. Finally, the drawings on pp. 911-912 included a number of instruments not in the 'Violin family," so they might better be titled "Stringed Instruments."

THE GOLDEN ENCYCLOPEDIA OF MUSIC. By Norman Lloyd. New York: Golden Press, A Division of Western Publishing Co., Inc., 1968. (720 pp., 24 plates in color, $12.95)

The advent of the long-playing record has been a major factor in the creation of a huge audience of music-lovers whose principle source of knowledge of music history is the written commentary, often a hodge-podge, on the back of record jackets. There have been a variety of books aimed at increasing the musical knowledge and awareness of the intelligent but musically untutored reader but none that I am acquainted with is assembled with such skill and taste as the present volume. Physically it is large (8½" x 11"), clearly printed on good quality paper, profusely illustrated, and sturdily bound. Nowhere does the author talk down to the reader, but vocabularly level is similar to *World Book,* and it is recommended for a fairly wide age range. This is not to say that this is a book for teen-agers, but rather that they will enjoy it too. I personally found it interesting, informative, and well written, and I might add that this is the only encyclopedia, music or otherwise, that I have ever read from cover to cover.

The author goes into some detail in the entries for major composers, including brief analysis of some of their more important works, but at the same time manages to find space to mention lesser composers, instruments, and theory. Lloyd is obviously a first-rate teacher with a broad background, a real love for music, and the ablity to convey his enthusiasm and knowledge to the reader. I found myself eager to explore further music I was unacquainted with, that of contemporary composers, who are given a judicious amount of attention, as well as that of earlier periods. How many readers, for example, are familiar with Alessandro Scarlatti's variations on "La Follia?" Regarding this music Lloyd writes: "It is one of the finest sets of variations ever written for a keyboard instrument — and almost completely neglected by pianists today." (p. 504)

In addition to the main text, there is a page devoted to "Signs and Symbols Used in Music," a compilation by Ruth Lloyd of "Foreign Terms and Phrases used in Music," and a 25 page section with brief dictionary-type listings of "Famous Names in Music," including many contemporaries. The subject index is detailed and well organized, and there is a useful index to the many musical examples scattered throughout the book, as well as a listing of sources for the many pictures — including one of the Dolmetsch family with a consort of viols on page 640.

Apparently something of an afterthought, but adding to the book's value and attractiveness, is a set of 24 color plates of musical instruments and a one-page commentary by Emanuel Winternitz titled "Musical Instruments Through the Ages," the whole of which is sort of an abridged version of his *Musical Instruments of the Western World* (reviewed in AR, Fall 1968, IX/4, 115).

Lloyd devotes almost 1½ pages to the recorder, which he neatly defines as "an easy-to-sound but hard-to-master member of the flute family." Included in the article are the engraving of the held recorder from Hotteterre's book, a picture of five 18th century German recorders, and a music example of passage-work from Bach's 2nd Brandenburg Concerto. The index lists all major references to the instrument, but the *aficionado* may like to know that it is also mentioned in passing on pages 81, 124, 243, 290, 305, 363, 364, 368, 387, 551, 583, 612, and 664.

Minor errors are inevitable in a book of this scope and it may be carping to mention them, but I noticed the following: On pp. 19-20 the "flutes" shown on the Grecian vase and Roman bas-relief are actually reed-pipes. Ex. 6 on page 88 is by Beethoven, not Bach. On page 99 a woodcut of a gamba player is shown in the "Cello" article. Ex. 16, page 147, should read "Recorder Sonata in F Major" instead of "Flute Sonata in D Minor." The author had a momentary lapse on page 277 when he wrote under "Key": "On woodwind instruments the key is part of an elaborate lever that facilitates the playing of certain difficult notes." On page 305 the "flûte a bec" and "tambourine" in the top picture are pipe and tabor, while the "bass flute" appears to be a shawm. Ex. 32, p. 312, is Sonata No. 1, not "7." Page 313, left column, line 39, should read "page 60," not "page 139." In the orchestral seating chart (p. 384) the piccolo is shown in the first flute position. Ex. 54, p. 424, "Au Clair de la lune" is not by Debussy, and, contrary to what is said on pp. 619 and 622, trombone and trumpet players generally use tu-tu-ku for triple-tonguing rather than tu-ku-tu, favored by flutists and recorder-players.

FOLLOW THE PIPERS: A Guide to Contemporary Flute Artists and Teachers, 1969. By Aldine K. Burks. Printed privately, 1969. (Paper, 181 pp., $3.00. Obtainable from Mrs. Aldine K. Burks, 179 S. Portage St., Westfield, N. Y. 14787)

This booklet is the end product of a labor of love by a woman who is obviously entranced by the flute, but does not play it herself. In her short preface she writes: "Like the lame child in the Pied Piper legend, who never made it to the magic mountain in spite of being enchanted like the other children, I am 'crippled' by lack of The Gift to *be* a Piper, so I *Follow The Pipers.*" Unless she is actually lacking in fingers or reasonably even teeth, I hope she will consider taking flute lessons, whatever her age may be — and one way to start in that direction would be to begin with the recorder, which is easier in the early stages.

Mrs. Burks apparently wrote to all the U. S. orchestras listed in the *Musical America* Annual Directory issue, as well as colleges listed in *Lovejoy's College Guide*, for information about flute players and teachers, and also checked the directory of the New York local of the musician's union. Some names were apparently missed and other probably failed to respond to her summons, but she did manage to track down most of the professionals in the country and is in fact somewhat over-inclusive in including some music educators who are not primarily flutists but may teach the instrument. Following an alphabetical listing of individuals, which includes some famous teachers long deceased (e.g. Altes, Barrere, Taffanel), there is a similar listing, by state, of schools and faculty who offer flute instruction.

There are a few recorder players (as well as European flutists) included in the alphabetical listing, but this is because of the recordings, which are listed in the third section of this booklet, alphabetically by performer, with a full accounting of music recorded. A number of recordings featuring the recorder are included, making it of some interest to readers of this journal. I spotted a number of minor errors, but they do not detract from the over-all usefulness of this publication.

PIANO CLASSES FOR EVERYONE: A Practical Guide for Piano Teachers. By Beulah Varner Bennett. New York: Philosophical Library, 1969. (75 pp., $3.95)

This little book, based on over 40 years experience of individual and group teaching, is highly recommended to piano instructors. It will also be of considerable interest to teachers of other instruments, including the recorder, and contains good advice that the more advanced student, working on his own, could benefit from.

BLOCKFLOETEN-BIBLIOGRAPHIE. By Hugo Alker. Wilhelmshaven: Heinrichshofen's Verlag, 1966. (146 p., $5.00)

BLOCKFLOETEN-BIBLIOGRAPHIE: NACHTRAG UND REGISTER. By Hugo Alker. Wilhelmshaven: Heinrichshofen's Verlag, 1969. (203 p., $7.50. Available from C. F. Peters Corp., 373 Park Ave. South, New York, N. Y. 10016)

Hugo Alker, Deputy Librarian of the Universitätsbibliothek in Vienna, published his first version of this Recorder Bibliography in 1960, and it was reviewed in these pages by Erich Katz (AR, May 1963, IV/2, p. 19-21). The 1966 revision, listed above, was also reviewed by Dr. Katz (AR, Spring 1967, VIII/2, p. 60), who pointed out that it was "sailing under false pretenses" with its English-titled dust jacket, being in fact "an anthology of German, or at best, European recorder publications." Unfortunately, Dr. Alker does not seem to have read or profited from Dr. Katz's reviews. In fact, Alker continues in 1969 to list this journal as being edited by Martha Bixler, Bernard Krainis, and Marvin Rosenberg, and he seems equally unaware of American recorder activity and publications.

Pages 7-56 of this 1969 supplement and collective index list a variety of items that Dr. Alker missed in his 1966 version, the latest being published in 1967. He does include some Schirmer and Omega items, which presumably have found their way across the Atlantic, but this does not change the primarily German-orientation of his coverage. Pages 59-203 are an alphabetical listing of all the material in the 1966 volume plus the additional items from the front of the volume. Hence, readers who have not bought the 1966 volume will find all its contents included in this section. It is not arranged systematically, but Alker's book is pretty much of a hodge-podge anyway, with original recorder music listed side by side with pieces for flute, oboe, violin, cello, etc., that he has found practical to play on recorder. The alphabetical listing is haphazard too, with "Albinoni" followed by "Album berühmter Komponisten," "Altenburg" followed by "Aus Alt-England," etc.

This volume includes a wide variety of music, and it may serve to increase readers' awareness of European publications, but it reflects a provincial outlook and is far from being a comprehensive recorder bibliography.

EUROPEAN AND AMERICAN MUSICAL INSTRUMENTS. By Anthony Baines. New York: Viking Press, 1966. (x & 174 pp. text, 112 pp. plates, $30)

This large (9"x12"), well-printed, sturdily-bound, profusely illustrated volume is indeed a "pictorial museum," as Anthony Baines describes it in his Preface. It is "intended primarily for collectors and curators who are not already specialists in musical instruments, as a help to identification of types and varieties of the non-keyboard instruments of Western society from the Renaissance onwards," but it will have wide appeal and value to all with an interest in musical instruments. I can think of no better guide than Anthony Baines for an informative and interesting tour of the world's great collections of musical instruments, and this volume could well serve as a handbook for such a tour. The 112 pages of plates include 824 illustrations of instruments (some in pairs or sets, other instruments shown in more than one view), the numbers of the plates corresponding to the numbers in the text, so individual instruments can be easily identified.

Instrumental groups are divided into strings, woodwinds, brass, and percussion, with concise but authoritative commentary being given for each major grouping and sub-type, followed by a description of each instrument. Included are 19 recorders and a 16th century recorder case which are now located in museums in Antwerp, Berlin, Brussels, Eisenach, Frankfurt, Leipzig, Paris, and Washington. A useful select bibliography and index completes this fine addition to the growing literature of picture books on musical instruments.

CATALOG OF THE EMILIE AND KARL RIEMENSCHNEIDER MEMORIAL BACH LIBRARY. Edited by Sylvia W. Kenney. New York: Published for Baldwin-Wallace College by Columbia University Press, 1960. (295 pp., $7.50)

I first heard of Albert Riemenschneider in 1954 when I read his essay on "The use of the flutes in the works of J. S. Bach." It was originally planned as a lecture to be given at the Library of Congress in the summer of 1950, but Riemenschneider's death on July 20, 1950, made this impossible. Published as a separate pamphlet by the Library of Congress in 1950 and reprinted in 1954, it reached a larger audience when it was reprinted in three installments in the March, April, and May 1954 issues of *Etude* magazine. Curiously enough, this essay, which discusses Bach's use of recorder and transverse flute, is not listed in this Catalog; in fact, only one of Riemenschneider's presumably numerous articles is cited in the 520 items in the section under Music Literature.

Albert Riemenschneider, born in 1878 in Berea, Ohio, attended Baldwin-Wallace College (A.B., 1899), and then pursued advanced study in Cleveland, Vienna, and Paris, where he was an organ pupil of Widor and Guilmant. He was director of the Baldwin-Wallace Conservatory for over 40 years until his death, during which time he assembled an outstanding collection of books about Bach and many editions of his music which he used for his organ recitals and presentations of Bach's choral works on campus. Donated to the Baldwin-Wallace College in Berea, Ohio, the collection is now housed in a special library named in memory of his parents. Listing 2,537 items in all, this well-printed catalog will be of value to students of Bach's music and should be of special interest to those who wish to compare different editions of Bach's keyboard works, since the collection is unusually rich in this respect.

BACH: The Quarterly Journal of the Riemenschneider Bach Institute, Vol. I, No. 1, Winter 1970. (24 pp. Obtainable only by membership in The Riemenschneider Bach Institute, Baldwin-Wallace College, Berea, Ohio. Institutional, $18 annually; Library, $20 annually; Individual, $9 annually; Student, $5 annually)

This is the first issue of a new quarterly devoted to the music of J. S. Bach, which is included in the membership privileges of members of the Riemenschneider Bach Institute, together with

a free copy of the *Catalog of the Emilie and Karl Riemenschneider Memorial Bach Library* (reviewed elsewhere in this issue), admission to concerts, lectures and symposia, and (in the case of libraries) an annual mimeographed copy of Bach Library accessions in addition to the Kenney *Catalog*. Included in this issue is an editorial, a previously unpublished paper by the late Hans T. David, "The original titles of Bach's works," two pages of graphic "ground plans" of the "Goldberg" Variations worked out by Hans T. David, a description by the editor of some of the outstanding manuscripts and rare prints in the Riemenschneider Bach Library vault holdings, four pages of "Questions to the Editor" on matters of Bach editions and performance practice, and an announcement of the First Bach Institute Symposium-Concert Series (Feb. 13-14, 1970). More previously unpublished notes and analyses by the late Prof. David are promised for future issues and the other items in this issue will be regular features.

TWO- AND THREE-PART INVENTIONS. By Johann Sebastian Bach. Facsimile of the Autograph Manuscript together with a reprint of the Bach-Gesellschaft edition. With an Introduction by Eric Simon. New York: Dover, 1968. (Paperback, xii & 150 pp., $3.00)

EINE KLEINE NACHTMUSIK, K. 525. By Wolfgang Amadeus Mozart. Reproduction ,of the autograph manuscript together with a reprint of the Breitkopf & Härtel Complete Works edition. With an Introduction by Eric Simon. New York: Dover, 1968. (Paperback, x & 36 pp., $2.00)

PIANO SONATA NO. 32 IN C MINOR, OP. 111. By Ludwig van Beethoven. Reproduction of the autograph manuscript together with a reprint of the Breitkopf & Härtel Complete Works edition. With an Introduction by Eric Simon. New York: Dover, 1968. (Paperback, x & 82 pp., $2.00)

These inexpensive but handsomely printed paperbacks are the first to appear in Dover's new "Facsimile Series of Music Manuscripts." The Bach Inventions are reproduced actual size, but the photographs of the Mozart and Beethoven manuscripts are reduced in size 15%, making them uniform in format (8¼" x 11¼"). All are fascinating in the glimpses they offer into the composer's workshop, and much of the Bach and Mozart are playable as study pieces on the recorder.

(The reviewer of the following book is John Koch, Editor of the AR.)

THE MODERN HARPSICHORD: 20th CENTURY INSTRUMENTS AND THEIR MAKERS. By Wolfgang Joachim Zuckermann. New York: October House, 1969. (256 pp., illustrated, $15)

This reviewer, as Editor of the AR, tried to get two of America's outstanding harpsichord builders as well as two outstanding harpsichordists to review this book, but all declined to do so because they either contributed information to it or are mentioned in it.

For fifteen dollars the reader has a right to expect a book that has all the handsomest accoutrements that the publisher's art can muster. October House has not failed in this respect. The book is beautifully laid out, the photographs and drawings are reproduced with flawless clarity, and even the color of the end papers is distinctive.

For those interested in harpsichords as instruments, there have been three essential books to have: Boalch's *Harpsichord and Clavicord Makers 1440 to 1840*, Russell's *The Harpsichord and Clavicord*, and Hubbard's *Three Centuries of Harpsichord Making*. All three of these are scholarly historical works, and the harpsichord revival of the present century, which was begun by piano makers who applied plucking actions to what were essentially pianos in disguise, owes an enormous debt to these three historians who catalogued, photographed, and examined old harpsichords so that new instruments that approached the playability and tonal resources of the old insrtuments could be built.

Mr. Zuckermann, neither a historian nor a scholar, but rather an entertaining journalist of the modern harpsichord and its makers, examines how well today's makers of harpsichords are making use of the information that these three great historians unearthed for us. His opinions, based on wide experience with modern instruments as restorer, repairer, regulator, and builder, are very personal and often very emphatic. No one will agree with everything he says about any aspect of his subject. Essentially he is writing contemporary history, and this, no matter what the subject matter, will always be more subjective and therefore more controversial than a record of the past.

After a few brief chapters on the modern revival and a few notes of history, he sails into an alphabetical list of the modern makers from Adams to Zuckerman (in which he examines the phenomenon of kit building), taking his life into his hands as he goes. One might quibble with his devoting such a large number of pages to his own kits in comparison with the number of pages he devotes to some other instruments. However, there are an enormous number of harpsichords built from kits today, and what kits should Mr. Zuckermann be better qualified to talk about than his own?

He likes harpsichords based on historical principles of disposition and tone. He dislikes the product of most of the larger German factories. He hates gimmicks and complex mechanisms that don't work. He punctures bombasts and misleading advertising. He tries to give the prospective harpsichord buyer a guide for spending his money — and of course will offend those who have already spent their money for instruments he does not admire.

He makes mistakes as he goes along, and sometimes his breezy style of writing is a little harsher on some maker than he probably intended. He could have been harsher on his own products, not all of which measure up to the principles he espouses here.

The professional musician will probably not have to be cautioned against using this book as a 20th Century Harpsichord Bible, and the amateur musician should be advised not to make such a mistake. Such a book will probably have to wait until the next century to be written. However, this is an extremely interesting and readable book. That it needed to be written is beyond question, and it is good that it has been written.

LETTERS TO THE EDITOR

Dear Sir:

I'm sending you some correspondence which has appeared recently in the Recorder Guild News, with the thought that you might be interested in publishing it in the AR. I think these letters raise some issues which are fundamental to the ARS and its development; perhaps some ARS members in other parts of the country might like to contribute their thoughts.

—Michael Southwell
New York, N. Y.

(Michael Southwell is Executive Director and Chapter Representative of the New York, N. Y. chapter of the ARS.)

The following appeared originally in the Recorder News of the Southern California Recorder Society, and was reprinted in the Recorder Guild News of January, 1970, under the heading, *A Message From Erich Katz:*

Recorder players sometimes ask: what really is the purpose and function of the American Recorder Society? They look for visible and tangible benefits and often find these too meagre. Maybe they don't care particularly for the contents of the magazine; they don't use the Directory much; they can do without the free music; and the meetings, they believe, could well be arranged locally without paying dues to somebody in that foreign city, New York.

What these people don't realize is that without the existence of the ARS they would probably not even know what a recorder is and would never have had the chance to play it. There would be no good instruments on the market to choose from, nor all the music available from the publishers. It is all these and other hidden and indirect blessings that count much more than the obvious ones. The organization includes only a small minority of the recorder players in this country. But over the years it has exerted a most beneficial influence far in excess of its numerical potentiality. Musically, it has led to a vastly improved quality of playing of the average amateur; educationally, it has raised a whole generation of qualified teachers and performers and provided for classes and workshops; and socially, it has brought friends of recorder playing and old music in general together, thereby to profit from each other. Those who are in a position to compare the situation as it existed 20 or 25 years ago with the present state of affairs, know the truth of these observations.

Therefore, to be a member of the ARS means to be part of the "movement;" of the efforts to raise the level of proficiency as well as the enjoyment of making good music. All the other benefits are incidental.

* * * * *

David R. Brooks, Chapter Representative of the Peninsular Recorder Society (Virginia) responded to this message with the following letter to the Editor of the Recorder Guild News:

I suppose one must be foolhardy indeed to question the views of such an eminent personality as Dr. Katz. Of course it is not his ability as a musician or teacher that I question, but only his appraisal of the past contributions and present purpose of the ARS.

In the first place, what is wrong with expecting "incidental" benefits like a useful and interesting journal, tangible results from the dues sent to New York, and, yes, even free music? According to Dr. Katz's implication, we should feel petty for expecting such tangibles and should instead contribute our dues merely to be part of the "movement." I question the common sense of such a position.

In the second place, consider the past achievements of the ARS as presented by Dr. Katz. Would he be as willing to accept the negative side of all these contributions? If the ARS is to be given credit for good instruments and music, is it also ready to accept the blame for not taking stronger positions against terrible instruments and incompetent editions? If it is said to have "exerted a most beneficial influence far in excess of its numerical potentiality" is it also ready to explain why no really significant elementary school educational program has ever been sponsored by the ARS? Why should we accept without comment the sad statement that "the organization includes only a small minority of the recorder players in this country" when there is every reason to ask why the ARS should not include *at least* a majority of American recorder players? Actually the ARS has, over the years, alienated significant numbers of people in one way or another, both amateur and professional. Not true? Ask yourself if the "advanced" group of the Recorder Guild's regular meetings is really representative of advanced amateur playing at present. Of course it isn't.

And then there's the matter of ARS teachers and workshops. Recall that it was only a few years ago that the ARS Directory stopped the practice of letting *anyone* have themselves listed as a teacher without examination by qualified examiners. With respect to workshops, it is general knowledge that the quality of playing is so poor and the teaching conditions so out of date that many qualified professionals will not longer teach at ARS workshops. An example: last year's Goddard school made the difference between a nearly solvent summer workshop program and absolute financial disaster. Yet this year, the director of that successful week was not asked to teach at *any* school, perhaps because the conditions imposed by the ARS were such that it was known he could no longer afford to accept.

In conclusion, I must take issue with Dr. Katz's assertion that "to be a member of the ARS means to be a part of the "movement." Membership may or may not be worthwhile, depending on one's own point of view, but the ARS is in fact far removed from the totality of the recorder movement in America today.

* * * * *

Michael Southwell answered this letter with the following, which appeared in the March, 1970 issue of the Recorder Guild News:

I would like to respond to some of the ideas in David Brooks' very interesting letter which was printed last month. I write of course as an individual, not as any sort of official spokesman for the Recorder Guild, and (as chapter representative) I think I can speak with some knowledge about the ARS. My comments will follow his, paragraph by paragraph.

Mr. Brooks apparently considers *The American Recorder* not "useful and interesting"; this is, I suppose, a matter of personal opinion. I myself find it frequently (even if not always) interesting and useful, and I think it has improved noticeably in recent issues. The "tangible results" to be expected from dues are unspecified; what does he propose? The ARS has just set into motion the publication of a series of pamphlets on various aspects of recorder playing and chapter organization, and is actively considering what else it can do to service its members. But all activities like this take both time and money, and the ARS does not have much of either to spare. Everything the ARS does is accomplished through volunteer labor, and it hardly seems fair to ask professional musicians to take even more time away from the busy schedule of teaching and concertizing by which they support themselves. Lack of money is the reason the ARS can no longer (after last year) send out free music. Only a really drastic dues increase could give the ARS the financial security to continue this program or start new ones, and I wonder whether the members of the ARS would approve of such an increase.

I join with Mr. Brooks in criticizing the ARS's failure to establish elementary school recorder programs and to include a majority or even more of American recorder players. I do not think, though, that the ARS can take upon itself the task of evaluating instruments. Aside from the problem of who would do the evaluating and how they would afford to do it, it seems to me that no really satisfactory conclusions could be drawn, because of the notorious variability of instruments. I myself have played Dolmetsch altos that ranged from dreadful to superb; what kind of judgment should I make about them in general? So things here are not quite so simple as I think Mr. Brooks wants to make them. Music already is being evaluated, in the reviews in *The American Recorder*. Alienation from the ARS seems to me something quite different from non-attendance at Recorder Guild meetings. Most of the services the RG provides are frankly not even aimed at the highly advanced amateur player, who can take care of himself anyway. I am sure that the ARS (like every other organization) has indeed alienated people, but I am not so sure that it has alienated "significant numbers" of them. It certainly does not *try* to alienate anyone.

Does Mr. Brooks object to the ARS Directory's stopping listing just anyone as a teacher? This is precisely the kind of objective evaluation he asked for in the previous paragraph, and has given the potential student at least one assurance that he will not be getting an incompetent teacher. I am surprised to hear that the quality of playing at workshops is poor; it was not poor at the recent RG Weekend Workshop, although it certainly did run the gamut from beginning to advanced. I have not heard complaints about last summer's ARS Workshops. What does it mean to call teaching conditions "out of date"? The ARS of course has to make do with whatever facilities are provided for its workshops, but I have always though that the workshops have been blessed with singularly pleasant conditions. Perhaps Mr. Brooks means to imply (although he does not say) that the ARS does not pay its teachers enough. This is a matter of judgment; I mentioned above the financial limitations of the ARS, and I think it pays its teachers a quite reasonable (if not wonderfully generous) salary (plus room and board). Mr. Brooks is simply misinformed when he suggests that Eric Leber was not asked to teach at any workshop this summer; he was, although I do not know as I write this whether he has decided to accept or not.

I agree that there is no particular merit to simply being part of a "movement," but I cannot agree that the ARS is not the "movement." And I think this discussion, and the interest which it ought to raise, are indications of its vitality.

FUTURE CONCERTS

Philidor Trio (Elizabeth Humes, soprano; Shelley Gruskin, Baroque flute and recorders; Edward Smith, harpsichord): presented by the University of Minnesota at the Sugar Hills Resort at Grand Rapids, Michigan.

June 14th evening concert: Baroque Music in England (Croft, Pepusch, Purcell, and Handel).
June 19th evening concert: The Italian Style (Locatelli, A. Scarlatti, Barsanti, Marcello, Keiser, Stokes, J. S. Bach, and Handel).

RECENT CONCERTS

October 14, 1969. Faculty Chamber Music Concert presented by the Wichita State University School of Music. David Green — recorder and bassoon, Beatrice Pease — violin, Robert Musser — oboe, W. James Jones — clarinet, John Reed — horn, Douglas Lee — piano, and Frances Wallingford — harpsichord.

1. Telemann: Sonata in F major for recorder and harpsichord. 2. Telemann: Sonata in A minor for recorder, violin, and harpsichord. 3. Telemann: Quartet in G major for recorder, oboe, violin, and harpsichord. 4. Mozart: Quintet in E flat major for piano and winds.

December 3, 1969. Faculty Recital of the Ithaca College (N. Y.) School of Music. Lucille Baker — soprano, David Berman — flute, George Driscoll — piano, Frank Eldridge — harpsichord, Peter Hedrick — alto recorder, and Einar Holm — violoncello.

1. Songs by John Dowland, William Corkine, Tobias Hume, and John Attey for soprano and harpsichord. 2. Handel: Cantata: Nell dolce dell' Oblio for soprano, alto recorder, and harpsichord. 3. A group of songs by Brahms for soprano and piano. 4. Ravel: Chansons Madécasses for soprano, flute, 'cello, and piano.

January 30, 1970. A Concert of Music for Historical Instruments given by the Utah Chapter of the ARS at Saint Mark's Cathedral in Salt Lake City. Instrumentalists were from the Salt Lake Antiqua Musica, the Salt Lake Ensemble for Early Music, the B.Y.U. Ancient Instrument Ensemble, and the Provo Society for Ancient Music.

1. Dietrich Becker: Suite for recorder quartet and organ. 2. Schein: Suite for recorder quartet. 3. Handel: Gavotte, Bouree, and La Rejouissance for two recorders and 'cello. 4. Hovhaness: Pastoral and Dance for recorder and string quartet. 5. Hindemith: Trio for recorders. 6. Warlock: Capriol Suite for five recorders and percussion. 7. Traditional Persian Chahar-gah for santour and zarb. 8. Isaak: Suite for recorder quartet. 9. Holborne: Pavan and Galliard for recorder quintet. 10. Telemann: Quartet in G for recorder, oboe, violin, harpsichord, and gamba.

March 2, 1970. A concert presented by the Music Department of Pfeiffer College in Misenheimer, North Carolina. Dale Higbee — Baroque flute and recorders; Lucile Epperson — harpsichord and piano.

1. Handel: Sonata in G, Op. 1, No. 5 for flute and harpsichord. 2. An Elizabethan Suite introducing the recorder family. Byrd: Wolsey's Wilde (alto.). Anon., 16th Century: Heart's East (tenor). Farnaby: Bony Sweet Robin (soprano). John Bull: A Gigge (soprano). Anon. 16th Century: Spagnoletta (bass). Anon. 16th Century: Nobody's Jigg (sopranino). 3. Two solos from "Select Preludes and Vollentarys for the Flute being made and contriv'd for ye improvement of ye Hand with variety of compositions by all the Eminent masters in Europe." (1708) Purcell: Prelude ("Fourth Flute"). Pepusch: Prelude ("Voice Flute"). 4. Mozart: Viennese Sonatina in B flat for harpsichord. 5. Telemann: Sonata in B flat for alto recorder and harpsichord. 6. Anon. 17th Century: Greensleeves to a Ground for soprano recorder and harpsichord. 7. Scarlatti: Sonata in D minor, L. 413 and Bartok: Bagpipe and Village Joke from Mikrokosmos, Vol. 5. For harpsichord. 8. Halsey Stevens: Sonatina Piacevole (1956) for alto recorder and harpsichord. 9. Peggy Glanville-Hicks: Sonatine (1941) for alto recorder and piano. 10. Antony Hopkins: Suite (1952) for soprano recorder and piano.

* * * *

Concert News sometimes lists a program that includes, but does not feature, recorders — if only to bring to the readers' attention the often forgotten fact that variety is the spice of life, in music as elsewhere. A program consisting entirely of recorder music or of music from a single period of musical development can be very exciting, particularly if there is variety in the instrumentation — and especially if that instrumentation includes the human voice, but the general public will often find a program more appealing that includes some non-recorder music.

Variety must be appropriate, of course. Even the general public (poor creature!) would not be at all impressed by the inclusion of some of Chopin's heroic Polonaises on a program consisting otherwise of Elizabethan delicacies. One would probably only point out the limitations of the other.

All of this simply leads up to the fact that the second program listed above must have worked beautifully in this respect.

—*The Editor*

CHAPTER NEWS

MARIN COUNTY CHAPTER

During the summer of 1969 an impromptu one-day workshop was hastily organized to take advantage of LaNoue Davenport's presence in the area. It was held in the music room of the grammar school in which our president, Doug Perrin, teaches and was thoroughly enjoyed by all attending. Then, in November, a two-day workshop under Mario Duschenes was held in the same location. Over fifty players participated and were captivated by Mr. Duschenes' engaging personality and erudite direction.

During the week before Christmas, the *Gopher Baroque Renaissance and Rococo Ensemble* (a recorder quartet composed of Alfred Spalding, Toby Rein, Don Baldwin and Margaret Greene) accompanied by a guest vocalist (male, age 13) presented a program of early and traditional Christmas music for several retirement and convalescent homes in the county. They were enthusiastically received. This sort of activity might be an interesting thing for other chapters to do on other occasions — St. Valentine's Day, Easter, 4th of July, Thanksgiving.

Does any one have a recorder arrangement of *The Stars and Stripes Forever?*

—Alfred Spalding

CHICAGO CHAPTER

THE HEMIOLA
(reprinted from the *Recorder Reporter*)

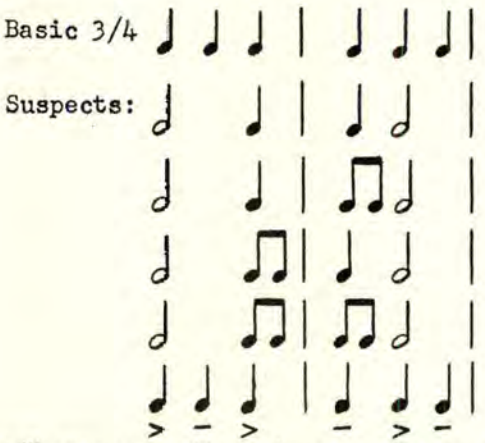
The rhythms of the music that we usually try to play are probably the most important single aspect of performance. It is incumbent upon any interested player of Medieval, Renaissance and Baroque music to give great attention to the rhythmic construction of any piece of music with which he becomes involved.

One of the most often encountered, or at least, most readily recognizable, manifestations of rhythmic alterations of accent which we encounter is the hemiola. Curt Sachs (*Rhythm and Tempo*, New York, 1953) uses the following illustration to show the twofold character we may impute to six time units (in this case, eighth notes):

The transition from the duple 6/8 meter to the triple 3/4 meter (or 6/4 to 3/2, etc.) is hemiola. Both Sachs and Willi Apel (*Harvard Dictionary of Music*, Cambridge, 1944) agree that hemiola is the substitute of three imperfect (duple) values for two perfect (triple) values. Neither states that the reverse is hemiola, although Apel indicates that both accentual shifts occurred frequently in Baroque music.

What should we do about the hemiola? We should try to find and play hemiolas in our music. Learning to find them takes a little practice; to play them takes more practice. First we must realize that the bar line as we have come to know it, implying regular meter and accent, is a modern invention which is of relatively little value other than to cater to our training. For proof of this, try to sing any of the Medieval and Renaissance songs which were *written in a language you understand.* The meaning of the words dictates meter. Almost all music before the height of the Baroque era was vocally derived.

However, the bar line does give us some clues. In triple meter (3/4, 3/2, etc.) be suspicious if the last unit of one measure is tied across the bar line to the first unit of the next measure. Be suspicious also of the following configurations, which I have cast in 3/4:



These will serve as a guide to the many other possibilities which you may discover. Above all, remember that the accenting which you discover must be singable.

For playing practice, play galliards, courantes and anything edited by Joel Newman. Dr. Newman will have almost certainly edited into his work every probable hemiola a piece can contain. Listen to recordings of the music of the Renaissance and listen carefully for the shifts of meter. Because this music was not heavily accented, there may be some difficulty at first, but keep listening.

It is only within the last few years that the wide variety of rhythmic patterns possible has been put back into music in a way similar to that which occurred normally in Renaissance music. If we realize that probably as much musical garbage was produced four hundred years ago as is being produced today, but that the worthwhile music is the most likely to survive, and if we can work around our prejudices, we can probably learn a great deal about mensural music (the kind we have been involved with in this discussion) by listening to today's music. Current listenable examples include a great recording of *Aquarius / Let the Sun Shine In* by "The Fifth Dimension."

—Howard Weinstein

* * * * *

Several times a year members of our chapter ask if anything can be done to improve the poor intonation of the other members. Poor intonation is, simply, failure to play in tune. It stems from several causes:

1. Lack of proficiency on the instrument — the player is concentrating completely on fingering the notes.
2. Failure to listen — to oneself in relation to the group as a whole.

(We are ignoring the further complications of dynamics.)

Poor instruments are given more credit than they deserve for poor intonation. On a poor instrument there are more notes that need breath pressure adjustment by the player to be in tune, and some notes may be impossible to correct completely, but even good instruments require constant breath control for each note to be played exactly on pitch. Changing to a better instrument has misled players into thinking all intonation problems are solved. That, however, is only a temporary illusion.

How does one learn to play in tune?

1. Practice — to gain technical facility, to know one's instrument (which notes tend to be sharp or flat), to develop accurate and consistent breath pressure.
2. Listen — to recognize poor intonation when it occurs, to make the proper correction.

It has been my observation that intonation will improve as players recognize the problem and gain in ability and experience with group playing. As Shakespeare said: "Happy are they that hear their detractions, and can put them to mending."

—Neil Seely
CHAPTER NEWS EDITOR
89 Adams Street
Brockport, N. Y. 14420

FINANCIAL REPORT

We have prepared a statement of Income and Expenses of the American Recorder Society, Inc. for the fiscal year September 1, 1968 to August 31, 1969. As this statement is prepared on a cash basis, the gain for the period, $2,198.82 is reflected in the cash balance.

Cash Balance, September 1, 1968	$5,532.01
Gain for Fiscal Year	2,198.82
Cash Balance, August 31, 1969	$7,730.83

This cash balance is made up as follows:

Chase Manhattan Bank	$7,551.28
Franklin Society Federal Savings and Loan Association	179.55
Cash Balance, August 31, 1969	$7,730.83

These bank balances were the only known assets of the Society at August 31, 1969.

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

Respectfully submitted,

—GOULD & KOBRICK
Certified Public Accountants

THE AMERICAN RECORDER SOCIETY , INC.
STATEMENT OF INCOME AND EXPENSES
SEPTEMBER 1, 1968 TO AUGUST 31, 1969

INCOME

General Membership Fees	$11,519.94	
Goddard Seminar	7,875.00	
Magazine Advertisements	3,163.60	
Magazine Subscriptions	857.45	
Interlochen Seminar	1,305.00	
Income from Directory	276.00	
Teachers' Certificates	30.00	
Sundry	373.30	
Total Income		$25,400.29

EXPENSES

Magazine Publishing Expenses:			
Printing	$5,552.00		
Editorial Expenses:			
E. Hanson	1,000.00		
J. Koch	1,100.00		
F. Rubinstein	100.00		
M. Reany	150.00		
Postage and Mailing	773.15		
Handling	340.39	9,015.54	
Goddard Summer Seminar — Fee, etc.		5,685.00	
Postage and Mailing — General		2,337.16	
Stationery, Printing and Supplies		1,863.18	
Interlochen Seminar		1,060.00	
Rent		550.00	
Treasurers Allowance		600.00	
Transportation		521.92	
Idyllwild Seminar		550.00	
Telephone		279.04	
Accounting		125.00	
Sundry Fee		92.50	
Refunds		84.00	
Dues and Subscriptions		82.50	
Miscellaneous		355.63	
Total Expenses			23,201.47
Gain for Period			$ 2,198.82

APPLICATION FOR MEMBERSHIP IN
THE AMERICAN RECORDER SOCIETY
141 West 20th Street, New York, N. Y. 10011

I am enclosing $..... .....in check ( ) money order ( ) for membership in The American Recorder Society, Inc., to September 1, 19.....

NAME: (Mr.) (Mrs.) (Miss).....

ADDRESS: ....

CITY..... STATE..... ZIP CODE.....

☐ I am not affiliated ☐ I am affiliated with the.....chapter.
(Please make check or money order payable to The American Recorder Society, Inc.)

MEMBERSHIP DUES

The annual dues are applicable to the fiscal year September 1st through August 31st of the following year. Dues are $5.00 per annum in U.S. currency.

THE AMERICAN RECORDER

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GERALD BURAKOFF, *The Recorder in School Music*
DALE HIGBEE, *Record and Book Reviews*
MAURICE C. WHITNEY, *Music Reviews*
NEIL and SUSAN SEELY, *Chapter News*

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116

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