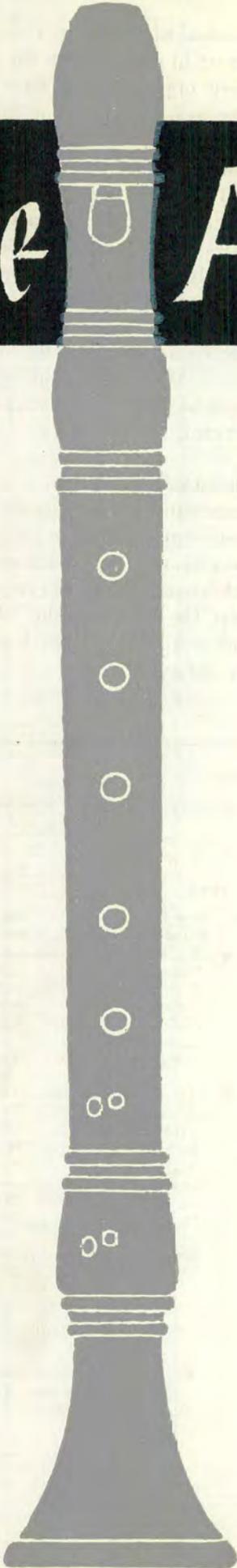


VOLUME IX

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# The American Recorder



SUMMER, 1968

75¢

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A QUARTERLY  
PUBLICATION  
OF THE  
AMERICAN  
RECORDER  
SOCIETY



## MESSAGE FROM THE PRESIDENT

In the past two years the ARS has had two presidents living outside New York: Howard Brown of Chicago and Peter Ballinger of San Rafael, California. Both found it frustratingly difficult to direct the Society's administration from a distance and, after manifold efforts, finally resigned. Once again your new president is a resident of New York City. However, I want to assure you that I am most concerned to be responsive to the needs of the entire membership. Having lived most of my life in California, I am very familiar with the West Coast scene, and I have come to know many of the rest of you through teaching at many ARS summer workshops. I intend to utilize the infor-

mation and experience which these contacts have given me to the utmost in dealing with the tasks that presently confront our organization. I have curtailed my schedule in order to have more time in which to fulfill my duties as your president. The Society is at a turning point. Its function and its goals are in need of re-examination. The Executive Board, which includes your president, is currently embarked on this endeavor. We will keep you informed as to our recommendations as promptly as possible, through the Executive Board minutes and the pages of this journal.

As a result of the recent elections the new Board members are Kenneth Wollitz (President), Martha Bixler, Dr. Frank Plachte, and Colin Sterne. Miriam Samuelson was re-elected.

Elloyd Hanson has informed me that, due to the pressure of other commitments, he will no longer be able to serve as Editor of THE AMERICAN RECORDER after the next issue. The magazine has had a most distinguished and valuable content under his informed and perceptive editorship. On behalf of the ARS I offer him our thanks and best wishes. John Koch will be the new editor of the magazine.

—Kenneth Wollitz, President

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# A NOTE ON ELECTRONICALLY AMPLIFIED INSTRUMENTS

By ROBERT EMMETT DOLAN

A visit to Los Angeles earlier this year provided an opportunity to gather data on, and to attend demonstrations of the electrical amplification of certain musical instruments. Though the process — a patented invention of the Conn Corporation of Elkhart, Indiana — is now being used for all orchestral instruments, the information that follows is limited to the three specific instruments heard in the Los Angeles demonstrations: flute, clarinet, and trumpet.

Two devices are employed: A "Multi-Vider" and a specially designed amplifier. The Multi-Vider is a small solid state miniaturized computer, weighing less than a pound and measuring 4" x 7" x 1 1/4". It can be clipped to the belt of the instrumentalist, and there are separate relays connecting the Multi-Vider to the instrument and to the amplifier. In addition to the On-Off switch there are five other switches, enabling the player to: (a) brighten the tone; (b) darken the tone; (c) add the upper octave; (d) add the lower octave; (e) add the tone two octaves lower.

The specially designed "500" amplifier has built-in reverberation and tremolo; three instrument inputs, plus a special Multi-Vider input; two channels; 110 v. auxiliary input. The Multi-Vider sells for \$244.50 and the amplifier for \$399.50.

The path from source-sound to amplifier-sound is as follows:

- (a) The source sounds are produced in a conventional manner on conventional instruments.
- (b) A simple attachment connected to the instrument relays the signal to the Multi-Vider.
- (c) The Multi-Vider is programmed to manipulate the tone in whatever fashion is desired. If added octaves are used, they are balanced or manipulated.
- (d) The manipulated signal is relayed to the amplifier.
- (e) The amplifier dials are set according to choice, and the signal is converted into the manipulated and amplified sounds.

So much for the mechanics. What kind of sound does this process produce? A cynic might say that, after years of trying to get the organ to reproduce the

timbres of various orchestral instruments, we have come full circle and are now trying to make conventional instruments sound like an organ. Partially true, but not the whole story, because these amplified sounds seem to be more faithful to the instrument they amplify than are such organ stops, for example, as flute, oboe, or clarinet.

The demonstration began with the flute. The added upper flute octave, when pushed beyond normal flute range, still sounds like a piccolo in that region, though it would not necessarily dominate a *fff* orchestral tutti, as the piccolo sometimes does. The two added lower flute octaves are excellent, and in the octave immediately below middle C, the sounds are more pronounced and less mellow than the comparable natural sounds on alto- and bass-flute in that general area. It is primarily in this low register that new possibilities for tone colors are introduced. Doubling the extreme upper and lower octaves does not seem particularly helpful, except for special effect; it is more a "gimmick" than good orchestration.

The major difference between the added lower octaves on clarinet and the same tones on bass clarinet or contra-bass clarinet is the added strength contributed by the amplifier. On the other hand, straight amplification of bass clarinet — rather than added lower octaves on clarinet — could accomplish the same thing, with only a slight difference in timbre. Nonetheless, it is a distinct advantage to be able to produce strong low clarinet-family tones, regardless of the type of clarinet used, in an area that has always required considerable clearance. The added *upper*-octave on straight clarinet is quite useful, because, with the Multi-Vider, extremely high tones can now be produced on clarinet, without having to allow time for the clarinetist to switch to the small E-flat clarinet.

Adding the upper octave to the trumpet produces rounder and less incisive sounds than their natural counterparts on the small D or E-flat trumpets. The lower added octaves on trumpet are something else again. They promise to be a boon to the composer who wishes to obtain low brass sounds, *p* or *f*, that are less lumbering and more penetrating than can be produced by trombones, horns, or tubas.

In all three instances, the timbre of the instrument remained constant, and did not change its nature

*(continued on page 98)*

Mr. Dolan, author of *Music in Modern Media: Techniques in Tape, disc and film recording*, G. Schirmer, Inc., New York, 1967, and a well-known composer-conductor of film and theater scores, teaches orchestration and conducting at Columbia University.

# GALLIARD RHYTHMS—A STUDY OUTLINE

BY JOEL NEWMAN

I. *Gaillarde*, Fr.; *Gagliarda*, Ital.; *Galliard*, Engl.

II. Thomas Morley's description in *A Plaine and Easie Introduction to Practicall Musicke*, 1597; Modern edition by R. Alec Harman, W. W. Norton, N. Y., 1952, p. 296f.:

After every Pavan we usually set a Galliard (that is a kind of music made out of the other)<sup>1</sup> causing it go by a measure . . . consisting of a long and short stroke successively, . . . the first being in time of a semibreve and the latter of a minim.<sup>2</sup> This is a lighter and more stirring kind of dancing than the Pavan, consisting of the same number of strains<sup>3</sup>; and look how many fours of semibreves you put in the strain of your Pavan so many times six minims must you put in the strain of your Galliard.<sup>4</sup> The Italians make their Galliards (which they term Saltarelli) plain, and frame ditties<sup>5</sup> to them which in their masquerades they sing and dance . . .

III. The Galliard is made more vivacious by rhythmic shifting. The common varieties of shift are outlined below, beginning with the simplest type:

1. The Galliard is an "after-dance" and often, though

not invariably, a metric variation of the Pavan.

2.  $\circ \downarrow \circ \downarrow$  (or, reduced to modern note-values:  $\downarrow \downarrow \downarrow \downarrow$ ).

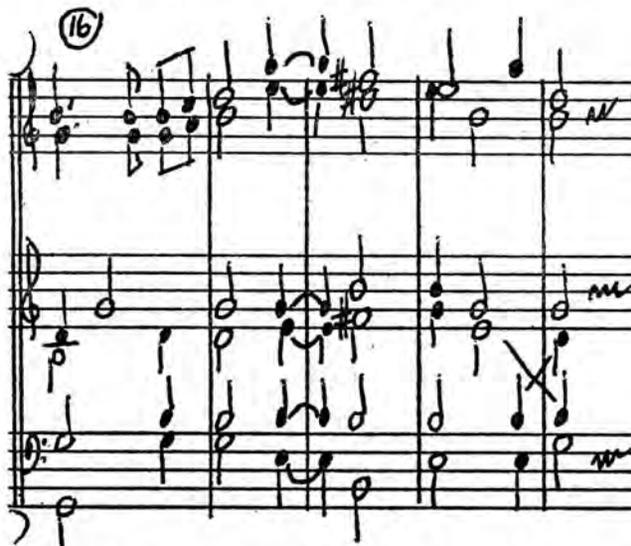
3. Three strains, each closing with repeat signs. Morley had already described the Pavan as a "kind of staid music ordained for grave dancing and most commonly made of three straines, whereof every strain is played or sung twice; a strain they make to contain eight, twelve, or sixteen semibreves as they list, yet fewer than eight I have not seen in any Pavan."

4. This is Morley's way of teaching the proportionate tempo change between the two dances, i.e. 2:3 or  $\circ \circ = \downarrow \downarrow \downarrow$  (or reduced,  $\downarrow \downarrow = \downarrow \downarrow \downarrow$ ). This was known as *Proportio sesquialtera* and is correctly indicated in modern editions by the formula ( $\circ = \downarrow$ ).

5. Ditties are texts. Dowland's lute air-galliards come to mind as the best-known "sung dances," but Morley may have been referring to such Italian models as the set of five-part dances with words included in Orazio Vecchi's *Selva di varia ricreatione*, 1590.

A.  $3/4$  with intrusions of  $3/2$

1. All parts shifting in equal note-values:



Ex. 1. W. Brade. Galliard a 6, meas. 17-18 (Values reduced from Consortium edition by H. Mönkemeyer. Heinrichshofen's Verlag, No. 1133)

2. All parts shifting in varied values:

Musical score for Example 2, measures 14-17. The score consists of five staves (treble and bass clefs). Measure 14 is marked with a box containing the number 14. A bracket above the first staff spans measures 14, 15, and 16, with a '3' above it, indicating a triplet. A double bar line is placed between measures 15 and 16. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals.

Musical score for Example 2, measures 20-24. The score consists of five staves (treble and bass clefs). Measure 20 is marked with a box containing the number 20. A bracket above the first staff spans measures 22, 23, and 24, with a '3' above it, indicating a triplet. A double bar line is placed between measures 23 and 24. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals.

Ex. 2. Holborne. *Ecce quam bonum*, meas. 21-24. (*Lacrimae*; Four Pavans and Galliards, ed. by J. Newman. Heinrichshofen's Verlag, No. 1182)

3. Some parts shifting, while others retain the normal pattern:

Musical score for Example 3, measures 5-7. The score consists of four staves (treble and bass clefs). A circled number 5 is written above the first staff. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals. The score shows some parts shifting while others retain a normal pattern.

Ex. 3. Holborne. *The Marie-Golde* (Pavans, Galliards, etc., 1599. No. 8, see meas. 5-7.)

B. 3/2 (3/4) with intrusions of 6/4 (6/8)

8 Galliard

Ex. 4. Holborne. The beginning of the Galliard to Spero (Same source as Ex. 2). See also the regular alternation of 3/4 and 6/8 in *The Widowes Myte* and in *Muy Linde*, both in Holborne's *Third Set of Quintets* (RMS 754).

10

15

Ex. 5. S. Rossi. La Zambalina, from Sinfonie, Gagliarde, Canzoni, Vol. I; ed. by F. Rikko & J. Newman. Mercury Music Corp.

C. Further mixtures

A piquant complication occurs when the expected 3/2 broadening at a cadence is interrupted by an unexpected bit of 6/8. This is the point of one of the Gaillarde by François Caroubel in Praetorius' Terpsichore (1612).

If measures eight to ten are played as  $\text{♪♪♪} | \text{♪♪♪} |$  the result is quite ordinary. Pretend, instead, that a 3/2 measure is about to occur (e.g.,  $\text{♪♪♪} | \text{♪} ||$ ) and play the passage as follows:  $\text{♪♪♪} | \text{♪♪♪} |$  to bring out the surprise twist.

Gaillarde.

Ex. 6. M. Praetorius. Gaillarde from Terpsichore, 1612. No. 285.

Joel Newman is an Associate Professor in Columbia University's Music Department. This outline is a revised version of part of the theory work presented by the author at the Provincetown Collegium Musicum.

(To be concluded in the next issue)

## PAPERBACKS ON MUSIC BY MARTIN DAVIDSON

THE BALLAD LITERATURE AND POPULAR MUSIC OF THE OLDEN TIME, by William Chap-pell, F.S.A., Dover Publications, 2 vols., 823 pages, \$2.25 each vol., unabridged reprint of the original 1859 edition.

The accurately delineated subtitle: "A History of the Ancient Songs, Ballads, and the Dance Tunes of England, with Numerous Anecdotes and Entire Bal-lads; also A Short Account of the Minstrels." And in a genteel manner for the keyboard: "The Whole of the Airs Harmonized by G. A. MacFarren."

This is the original (not the subsequent Wooldridge edited) version that explored the gamut of English airs, starting with such pre-Elizabethans as:

Sumer is Icumen In; Song on the Victory of Agin-court; Nowell, Nowell; Pastime with Good Com-pany; Blow thy Horn Hunter; The Three Ra-vens;

and ending with such late 18th-century Georgians as: Nancy Dawson; The Tight Little Island; Care, Thou Canker of Our Joys; Petticoat Loose; Since Hodge Proves Ungrateful.

There are over 400 wonderful tunes in this Chap-pell opus, which obviously was a work of love. It is a delight to browse in, recorder in hand, for both its mu-sical and literary aspects. The keyboard harmoniza-tions might even find amateur concert use as represen-tations of Victorian taste in contrast to, say, Claude Simpson's recorder ensemble arrangements of some of the same tunes.

Thank you Dover.

THE ART OF ACCOMPANIMENT FROM A THOROUGH-BASS, as Practised in the XVIIth and XVIIIth Centuries, by F. T. Arnold, Dover Publica-tions, 2 vols., 918 pages, \$3.00 each vol., unabridged reprint of the 1931 edition.

This extensive work is one of the prides of British musical scholarship. In view of the expanding con-temporary interest in music of the Baroque on the part of listeners and performers alike, it certainly de-serves re-issue. It is primarily a practical work for the already musically knowledgeable. To acquire this his-torical 'art' the student must be immersed in the views and circumstances of the original proponents thereof. By necessity, then, the work is also a detailed history of the subject.

Quoting from superior authorities: "The classic treatise on the continuo system is Mr. F. T. Arnold's...," Charles Sanford Terry.

"...is one of the few entirely satisfactory modern studies in early interpretation, and anyone going far into the subject will certainly turn to it for its mass of detailed and accurate information," Robert Doning-ton in his *The Interpretation of Early Music*, 1963, which itself is written in an Arnoldian mold.

MUSIC IN THE MEDIEVAL WORLD, by Albert Seay, Prentice Hall, 1965, \$2.45.

This is the first volume in a new 9 volume 'History of Music Series,' eight titles of which encompass West-ern music. Of three volumes at hand, each contains about 200 pages. Prentice Hall is primarily a text book publisher. The production, quality, uniformity of for-mat, and organization of each of the volumes reflect this. After a quick thumbing through the Seay volume I started to read it under the limp expectation that I was embarking on a "College Outline" exercise in pedantry.

I was quickly disabused of this in the first few pages. Though the coverage and periodizations are tradi-tional—from the Hebraic background of early Christian liturgical practice to the Italian Ars Nova — Seay seems to have special skill in explaining the workings of the medieval mind and how it consistently influenced the composition and practice of music for a millenium. To make reasonable sense out of such a large chunk of history is an admirable achievement.

There are a few places when one will have to refer to the Harvard Dictionary to clarify a point. Exten-sively indexed are names of personages, compositions, and sources. Less satisfactory is the indexing of techni-cal terms (unaccountably unindexed are such terms as discantus, duplum, glossing, isometry, parody tenor, through composed — and perhaps 30 or 40 others). De-spite these minor cavils—whether read for its own sake or as preparation for tackling Gustave Reese's bulkier opus on the subject — highly recommended!

FOLK AND TRADITIONAL MUSIC OF THE WESTERN CONTINENTS, by Bruno Nettl, Pren-tice Hall, 1965, \$2.45. (*History of Music Series*).

Within the constraint of 200 pages B. Nettl surveys this vast subject with a judicious balance of general-ization and particular detail. Much of this latter is fas-cinating simply as fact. European (Western and East-ern), African, North and South American aboriginal and civilized music in this field are covered. The in-terplay between all these and with art music, as cul-tures interact, is stressed.

A unique work in paperback.

# THE ENGLISH FLUTE

## A HALF-YEARLY REPORT

Since I wrote the last *English Flute* in November 1967 the early music scene in this country has become a little healthier. If the general impression of the recorder and its place in our music life has not changed, at least Renaissance woodwind instruments are beginning to get the airing they now receive abroad.

The first event of interest was the visit of Gustav Scheck to London in January. Scheck has had a most distinguished career as a modern flutist, later also as a recorder player and baroque flutist with his own chamber ensembles, and eventually as the founder and principal of the world famous music school in Freiburg. Although he had toured widely throughout the world, he had never visited England to perform, and indeed has never played in North America either. It may seem strange that one of the world's leading flutists should never have been invited to England, but the rise to power of the Nazis in Germany and the ensuing war have much to answer for on this count. Scheck was a firm opponent of the Nazis from the start, and suffered deeply, both physically and spiritually during this period of his life. It was obviously impossible for him to come to England at this time, and after the war there was still much anti-German feeling in this country. Scheck was still worried about how he might be received here even now, twenty years and more after the end of the war, but he was soon put at ease and was most impressed by the warmth and friendliness of the people he met.

At this juncture I must confess to a less than impartial interest in the event, for I was one of the people responsible for bringing him to this country (others were John Thomson, formerly editor of the *Recorder and Music Magazine*, Edgar Hunt, and Walter Bergmann, who played the harpsichord in the concerts). We dispensed with the usual costly agency and organised everything ourselves — two concerts, two master classes, and a radio broadcast. From a financial point of view we could not have been more successful, which supports my claim in the last of these columns that we need a promoter to act as a catalyst for the growth of early music.

If the concerts were not quite as successful as we might have hoped for from the artistic standpoint, there were many hazards to contend with. Although England can no longer be accurately described as *the* recorder nation, the audiences here for concerts involving recorders must be the most discerning that per-

formers could hope to meet. This is not to say that they are hostile, but that they really listen to every note — something which can be unnerving to performers not used to it. Scheck was very much aware of this aspect, and also had to contend with a great deal of trouble from his instruments. Each concert featured both recorder and baroque flute (recorder sonatas by Barsanti, Handel, Loeillet, and Telemann, and flute sonatas by J. S. Bach, Hasse, and Vinci). The cold weather seems to have been responsible for the strange cracking noises which occasionally emerged from his recorder, and may also have been the cause of a large crack opening up in his baroque flute. But such was the quality of the artist that he overcame all these obstacles, and he created moments when the sheer beauty of his playing defied description. The diplomatic critics of the national press were impressed, as I was, by his ornamentation of slow movements. I attended rehearsals as well as the concerts, and was most pleasantly surprised to find that the ornamentation he used in rehearsal when he was getting the feel of the hall, was completely different from that used in performance. No other recorder player has quite the musicality and spontaneity in ornamentation that Scheck has, and this alone would keep him at the top of the tree.

These past months have seen the sudden rise to fame of David Munrow — only in his mid-twenties, but already an excellent recorder player and also a virtuoso performer on almost any Renaissance wind instrument you care to name. His performances of baroque and modern music are well up to standard, but it is as a devotee of the music of earlier times that Munrow merits attention. His group, *The Early Music Consort* includes an outstanding young harpsichordist, a gambist, a player of various stringed instruments, and a fine countertenor, James Bowman, who has also achieved a great deal of success recently. This nucleus is supplemented by other singers and instrumentalists from time to time. The confidence of the group is its most impressive feature: all are assured performers, deeply involved with the music, and obviously enjoy every minute of it. This brings a *rapport* with the audience, which is heightened by Munrow's witty introductions to the items. The two main programmes of the group feature popular music of Europe from 1625-1800 (working back in time from more familiar ground), and music associated with the royal courts of England from the 14th to 18th centuries, both of

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which have great audience appeal. The group has already been seen on commercial television in the North of England, and had a number of radio broadcasts (which is quite impressive, for we have only one nation-wide radio service). Munrow and wife have also been featured in a national Sunday newspaper, with a photo captioned "sopraninis [sic] must be kept warm" — a reference to the practice of putting instruments inside one's pocket so they will be up to pitch when brought out later. His wife helps him in the lecture-recitals on early instruments he gives to schools. Munrow is just the sort of young player who could revitalise recorder playing in England.

Finally I would like to mention the increasing use of original instruments, not only for Renaissance and baroque music, but for late 18th- and early 19th-century music too. The *Cappella Coloniensis* (a group attached to West German radio) gave a performance of a newly unearthed opera by Haydn called *Armida* in Cologne in February, which was broadcast on the radio here in July. The effect of the classic woodwind instruments was particularly splendid. The Danzi woodwind quintet (a Dutch group led by flutist Frans Vester) played some classical quintets on authentic instruments in 1966 and 1967 in Holland, Germany, and in Montreal at Expo 67, and have made some records (music by Michael Haydn, Cambini, and Reicha on Philips 802.791) to capture the occasion. Artists are increasingly coming to realise that performances on original instruments can reveal revolutionary things about the music that was intended for them. That's progress!

—David Lasocki

## LETTER TO THE EDITOR

Dear Sir:

Attention Vertical Flutists, *Flütistes à bec*, *Flautisti dolce*, *Schnabelflötisten*, Recorderists, and *Flageölanτες!*

Rid yourselves of your antiquated keyless objects of ridicule and scorn; purchase a genuine Pedantiphone, which will meet your need for a truly modern recorder. It embodies such refinements as the following:

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—Randolph A. Stewart  
—Herbert W. Myers  
Würzburg, Germany

## ROSES AND BRICKBATS

What They Say About the ARS Editions

Compiled by JOEL NEWMAN

ARS Editions No. 44, Alvin Etler: 3 Pieces (AAT); No. 48, Don Stone: Introduction, Air and Countrydance (SAAT); No. 54, John Koch: Songs and Dances (SAT).

Of these three sets, Etler's is the most dissonant, Stone's the most ambitious, and Koch's the simplest. All are effective in their various ways.

Alvin Etler's first piece is called "Pileated" (which means "capped"). Brittle staccato sections contrast with smoother organum-like phrases. The strident harmonies are put to softer use in "Mourning" and burst out again in "Pica Pica," simulating well the magpie's harsh clatter.

Don Stone's "Introduction" has not a sharp or flat in sight. The "Air" is a rhapsodic alto solo over harmony which shifts languorously between A $\flat$  Major and B Minor regions. The "Countrydance" is a wittily fragmented scamper. There are three awkward turns in the playing-score.

John Koch's "Songs (without words) and Dances" are easy ensemble music, avoiding high notes and all complexities of harmony and rhythm. There are no titles. I liked best No. 3, a lively 6/8 which is in parallel triads throughout, and No. 5, which is like a simple canzonet.

ARS Edition No. 55. J.-B. Loeillet: Sonata in D Minor (AA), ed. by Elloyd Hanson.

I hope publishers will soon consider the recorder widespread enough to justify thorough-going reprints of complete sets of baroque sonatas, instead of the piece-meal production that tantalizes players at present, though having said this, I doubt whether Walsh's two-recorder arrangements of Loeillet's solo sonatas are worth the trouble.

Moeck and Universal have both done No. 3 of Walsh's set (Op. 1, No. 4 of the solo sonatas) and Moeck printed No. 1 (Op. 1, No. 1). Presumably they thought these the best. Now we have No. 4 (Op. 2, No. 3). It is a fair arrangement, but nothing as good as certain sonatas originally composed for two unaccompanied altos.

The editor has phrased the music, suggested some ornaments and provided a double for the Saraband. The publishers, for their part, have given us eight pages of music and two full pages of music-samples, an extinct device that does not need resurrecting.

Paul Clark in RECORDER AND MUSIC MAGAZINE,  
February, 1967

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ARS Edition No. 59. Hans-Martin Linde: Four Caprices for Unaccompanied Alto or Flute; No. 63. Jack Beeson: Sonata Canonica for Two Altos; No. 62. Hans U. Staeps: Sonata in C Minor in Modo Preclassico (A & Piano or Harpsichord).

Three more of the excellent American Recorder Society Publications. As might be expected from a composition by one virtuoso dedicated to another (Bernard Krainis), the Caprices give scope for a very high standard of technique, which is not to say, however, that their interest is only technical or that they cannot be approached by players of less than virtuoso ability. Among special (but essentially musical) effects called for are flutter tonguing, finger vibrato, and graduated vibrato. Vibrato is rather a neglected subject among recorders: generally, it seems that either one has it or one hasn't and that's all there is to it. A work, therefore, which calls for *controlled* vibrato in some parts and none in others should be of some assistance in bringing this facet of technique under control. There is nothing impossible about these pieces for the moderately advanced player nor is the music "avant garde," though certainly modern. They cover a wide range of moods and No. 3, especially, requires the player to have his wits about him. Unaccompanied solo recorder is a difficult medium to write in and these Caprices are some of the best modern examples I have met.

For the listener, two unaccompanied instruments are not much more interesting than one unless the writing is especially skilful, when sometimes the ear may be tricked into thinking that more is happening than is really the case. Jack Beeson's Sonata achieves this at times and is generally a work that should give pleasure to players and audience alike. There are two quite lengthy movements, one moderato, one fast, which contain attractive ideas well worked — some acciaccaturas in the second make a delightfully humorous effect. The publication is exemplary in providing full score and two separate parts, the latter necessary, the former very helpful.

Professor Staeps is something of a "wizard" with recorder music, even if his spells don't always quite work. In this Sonata some of the slow melodies tend to lack a sense of direction but generally it is most enjoyable, more than plain pastiche and much more successful than his earlier Sonata "in the old style." Actually, if this is *really* Prof. Staeps' idea of the "modo preclassico," it might explain some of the unfavorable remarks which have been made about his editions of early music, but it is fairly clear that here he has his tongue in his cheek, with some rather saucy harmonies

and modulations. The dedication to the twelve-year-old girl who gave its first performance may be intended to reassure other players but she must have been a gifted young lady to play it all up to speed. The keyboard part goes well on either piano or harpsichord and I slightly prefer the latter, which does sound more "preclassico."

Edgar Gordon in RECORDER & MUSIC  
MAGAZINE, September, 1968

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## THE NEW ARS EDITIONS

J. S. Bach: *Sonata No. 2 for Alto Recorder and Keyboard; transcribed by I. H. Paul* (ARS Ed. 60). Score, 19 pp. and Recorder part. \$2.50

At last, a Bach work for our series — and a first modern edition of the E $\flat$  Flute Sonata adapted for recorder! This is a transcription of the second of Bach's three Sonatas for Flute and Obligato Harpsichord. The transcriber has made the transpositions and adjustments needed to suit the recorder's range; he has also provided detailed workings out of the ornaments for both recorder and keyboard parts.

*Early German Chorale-Preludes; arr. by Maurice C. Whitney for Recorder Trio* (ARS Ed. 69). Score, 12 pp. \$1.25

This year's ARS Members' issue comprises seven Chorale settings by such organists of the Middle Baroque period as F. W. Zachau (Handel's teacher), J. G. Walther (colleague and friend of Bach), the Nuremberg organist Johann Pachelbel, and J. S. Bach's uncle, J. Christoph Bach. These are skillfully arranged for SAT, with one item for ATT.

John Reid: *Sonata for Alto Recorder (or Flute) and Keyboard, with Cello or Gamba, ad lib.; ed. by Alexander Silbiger* (ARS Ed 66). Score, 11 pp. and Recorder and Gamba parts. \$2.50

Reid, a Scottish General, flute-player, and philanthropist (1721-1807) left two sets of Flute Sonatas. This Sonata is "a refreshing change from the usual Baroque diet. It is full of the echoes of Scotland," says its editor. Its third movement is a close relation to "Annie Laurie" and the final Giga is actually a true-blue Scotch Jig. This is a first modern edition, based on a copy of the original in the Boston Public Library.

—Joel Newman,  
General Editor, ARS Editions.

## MUSIC REVIEWS

OTTAVIANO PETRUCCI. *Canti B Numero Cinquanta*. Edited by Helen Hewitt. With an introduction by Edward E. Lowinsky (Vol. II of *MONUMENTS OF RENAISSANCE MUSIC*; General Editor, E. E. Lowinsky), Chicago and London: The University of Chicago Press, 1967

ANTHONY HOLBORNE. *The complete works, vol. I: Music for Lute and Bandora*. Edited by Masakata Kanazawa. Cambridge: Harvard University Press, 1967

B. F. WHITE & E. J. KING. *The Sacred Harp. Facsimile of the third edition, 1859. With a historical introduction by George Pullen Jackson*. Nashville: Broadman Press, 1968

The only thing these three books have in common is that they are not "recorder music," but scholarly editions of some of the source material from which practical editions have been, or will be, arranged. Yet, as is nowadays the case with many scholarly editions, they are accessible enough even to the layman to warrant the attention of serious amateurs. Lowinsky, in his introduction to the Petrucci work, says: "The notion that a good edition should serve the ends of study and of performance is by now an accepted standard for scholarly editions."

Of course a critical review of the merits or shortcomings of these new editions, from the point of view of the professional musicologist, does not belong in the pages of this journal. All that is attempted here is a brief description of their contents.

Petrucci, the first and most famous prolific of a number of music printers of the Renaissance, published the above named work in 1502 as the second in a series of three. It contains 51 (not 50, as the title indicates) pieces, all of them, with two exceptions, chansons. The exceptions are a beautiful 5-part motet "Virgo Celesti" by Loyset Compère, and three-part motet "Ave Ancilla Trinitas" by Antoine Brumel.

Altogether, many of the great masters of that period, including Josquin, Obrecht, and Isaac, besides some lesser known or unknown composers, are represented in this collection. The number of voices ranges from 3 to 6 parts. The original has, as a rule, no texts, or only text beginnings; in this edition, however, the editor has added to most pieces the text as derived from other sources. Thus, in the manner of that period, the music can be sung, or played, or performed with voices and instruments mixed.

The whole volume is beautifully printed and produced, and the extensive scholarly apparatus, with over 80 pages of introductions, source lists, and com-

mentaries on the compositions and their texts naturally makes this a very expensive book. To libraries and music departments, possession of it should be obligatory. But the treasures found in it may make it worthwhile even for the individual lover of the music of that period who can afford the high price.

In the Holborne edition, the editor again stresses the point that it is "intended to be both scholarly and practical," and in this case "not so expensive that performers will consider it intended for library use only." To achieve this goal, critical notes are not included in this volume, but are available separately on microfilm. However, sources are given as well as an introduction telling what little is known about Holborne's life and work. He was born before 1550 and died in 1602, a composer and lutenist of considerable reputation in his time.

The present edition of his music for lute and bandore ("a scallop-shaped instrument of the lute family with wire strings") contains fantasies, pavans, galliards, allmaines, variations, and a few other odd pieces. Many of these exist also in settings for a consort, from which the lute settings were arranged by the composer. All the pieces are printed in tablature and in modern notation, which will make it easy to adapt them for performance on various media besides the lute (for instance, harpsichord, or solo recorder with lute or harpsichord accompaniment).

"The Sacred Harp" is an unabridged re-publication of an early edition of a work which appeared under this title in the middle of the 19th century. It belongs to the tradition of those Southern tune books which provided the singing material for Protestant (mostly Baptist) homes and church meetings. The pieces are three- and four-part, written in the strange notation of square- and triangle-shaped notes customary for these song books and in an archaic style for harmonization that sometimes reminds one of medieval motets.

At first glance it seems an unlikely source for any connection with recorder playing. But whoever has played, or heard, Sidney Cowell's arrangements of such tunes in ARS Edition No. 10 (see also her commentary, in AR VIII, 1, Winter 1967, where she gives an excellent survey of the general background of this kind of music), will soon be convinced that recorders are eminently suited, either alone or together with singing, to perform these pieces and to help bring out their austere "woodcut" character and their straight and sincere expression.

—Erich Katz

ADALBERT NUDERA. *Divertimento a tre in C, No. 4, for three melody instruments. Practical edition by Jiro Kratochvil. (HG 559). Köln: Musikverlag Hans Gerig, 1966*

JOHANN HERMANN SCHEIN. *Canzona for five instruments. Practical edition by Paul Winter. Köln: Musikverlag Hans Gerig, 1966 (HG 496)*

JOHANN HERMANN SCHEIN. *Canzona for six instruments. Practical edition by Paul Winter. Köln: Musikverlag Hans Gerig, 1966 (HG 532)*

Here are three compositions which offer to the performer a variety of instrumentation. Although recorders were not among the choices listed in the preface, we may well consider the possibilities of these works as recorder pieces.

The Nudera comes in score and parts. Parts for the Schein pieces are available separately. Some voices are written in the alto clef; I would say that this might be a drawback for the average recorder player who neither reads that clef nor would take the time to transpose the part to treble clef.

Nudera was a contemporary of Mozart and a well-known figure at the time. His music is, as the preface tells us, in a "cheery, popular style," one not altogether foreign to the recorder. However, this is certainly not the most gratifying period of music for our instrument.

The top part goes well on alto recorder and could be quite fun to play, with several fairly challenging passages that must be tossed off with a semblance of ease. The second part, aside from a few notes, fits the tenor recorder, but the line is less interesting. The bass would have to be taken on a string instrument, a viola perhaps, since the low "C's" make it awkward for the gamba. All in all there seems to be no compelling reason to use recorders in this otherwise nice piece; the original instrumentation (for woodwinds or strings) would be more suitable.

The two Schein Canzoni, similar to other Schein we have played, would be a better choice for our instrument, though one would have to put up with the alto clef again. While the six-part Canzona could be orchestrated for two soprano recorders, one alto 8va, two tenors 8va, and bass, the five-part Canzona would best be for SSAT with a viol, or viola, on the bass line, which would make for a very rich combination. Both of these Canzoni should sound well and are not too difficult for an intermediate group. The six-part Canzona has more equality of the parts; in the five-part piece the sopranos are a bit more showy than the other voices. All these Gerig editions have handsome covers and are well printed and easy on the eyes.

—Shirley Marcus

MARIO DUSCHENES. *Twelve Etudes for Alto Recorder (Flute, Oboe). BMI Canada Ltd., 1967 (NY: AMP)*

DIETRICH ERDMANN. *Blockflöten trio für Anfänger. SSA. (Score) Köln: Musikverlag Hans Gerig, 1963*

LANOUE DAVENPORT. *Variations on Three Ravens. SAT. (Score) Brooklyn: Anfor Music Publishing, RCE No. 8, 1968*

ERICH KATZ. *A Miniature Suite. For Two Alto Recorders (or alternate instruments). Brooklyn: Anfor Music Publishing, RCE No. 9, 1968*

The Twelve Etudes by Mr. Duschenes are in the old tradition of such studies for various instruments: passage-work involving scales, arpeggios, and intervals, tonguing exercises on repeated notes, dotted rhythms, triplets, and so forth. They are of the school of Frederick the Great rather than of Linde, and the average player will be able to sight-read them at speed.

The three Trios of Dietrich Erdmann consist of several short movements each, described by the composer as ensemble pieces for beginners. It must be pointed out that they would give most satisfaction to young beginners, for adults who have just been drawn to the recorder may be presumed to be of sufficient musical sophistication to find these trios disappointing. They lack substance, charm, and even humor (so often a saving grace in the slightest of works). Only a score was furnished for review, but parts are not needed.

LaNoue Davenport's *Variations on Three Ravens* are easy and pleasant and unpretentious. The tune is an especially fine one, and the composer has explored its linear, harmonic and rhythmic implications most inventively. There are six variations, making up a work of good length, reasonably priced. Score only was provided, but there is only one page-turn within a movement, and it is not a troublesome one. This work has been recorded by The Manhattan Recorder Consort on their Classic Editions recording *Sheep May Safely Graze*.

As for Dr. Katz's *Miniature Suite*, the choice of the title is technically correct, since its three movements — Slow, Moderately Slow but Lively, and Fast — are indeed short and altogether occupy only two pages. The content, however, is not that which is usually associated with recorder music labeled miniature, little, klein, or petite. Experienced players will enjoy many hours mastering the mournfully contemplative first movement, the sinuous second (marked "In the manner of a Tango"), and the relentless, almost demonic, drive of the third movement in 5/8 which may inspire you to rush out and perform unnameable rites of spring.

—Roy Miller

# RECORD REVIEWS

BY DALE HIGBEE

G. P. TELEMANN: MUSIQUE DE TABLE, PRODUCTION III. Vol. 1 – The Concerted Works: Suite in B $\flat$  Major for Two Oboes, Strings and Continuo; Concerto in E $\flat$  Major for Two Horns, Strings and Continuo. Vol. 2 – The Chamber Works: Sonata in G Minor for Oboe and Continuo; Quartet in E Minor for Flute, Violin, Cello, and Continuo; Trio in D Major for Two Flutes and Continuo. The Concentus Musicus, Vienna, Nikolaus Harnoncourt, director. (Performers include Leopold Stastny and Gottfried Hechtel, Baroque flutes, and Jürg Schaeftlein, Karl Gruber, and Bernhard Klebel, Baroque oboes). VANGUARD (S only) VCS-10008, VCS-10009, \$3.50 each.

Since I wrote the review-article on "Telemann's Table Music on Records" (AR, VIII, No. 3, pp. 77-79), this fourth version of the Third Production has appeared, and it merits attention because of its use of original 17th and 18th-century instruments, except for the harpsichord. Flutes are by A. Grenser, Dresden, c. 1750, and Pourto, Paris, c. 1780; oboes by P. Paulhahn, Germany, c. 1720, and A. Grenser, Dresden, c. 1750; the bassoon is of 18th century Viennese origin; and the natural horns were made by J. Huschauer, Vienna, c. 1756.

A serious attempt at recreating Baroque style has been made by Harnoncourt and his colleagues, but they chose to destroy the overall structure of the "Production" by assembling the concerted works on one disk and the chamber music on the other, using the "Conclusion" as the final movement of the Suite. Most prospective buyers would be likely to purchase both disks (especially at the bargain price), but perhaps for readers interested largely in hearing music played on one-key *traversi* this might have some merit. Unfortunately, however, it must be reported that the flute tone is rather fuzzy, especially in the Quartet, where it is also over-powered by the other instruments.

These performances are better, over-all, than those directed by Bernet on MUSICAL HERITAGE SOCIETY, but in no way do they challenge the fine readings on ARCHIVE, directed by Wenzinger and also using Baroque instruments, or Brüggens' dashing performances on TELEFUNKEN with modern instruments. If you are interested in historical instruments, I believe you will find the ARCHIVE set much more satisfying, with better tempos, more life and "bite" to the performances, and mellower stereo sound.

The horns do quite well in this VANGUARD set, and the oboe soloist is very fine, with excellent intona-

tion, in the G Minor Sonata. Piguet's playing on the ARCHIVE set, however, is more flowing and relaxed and his tone is much sweeter. In the flute pieces, also the ARCHIVE set offers better balance and tempos, plus superior playing by Linde and Bopp.

In the Quartet both slow movements are repeated in an ornamented version by members of the Concentus Musicus. While this might be interesting for instructional purposes, or desirable for short movements requiring a repeat, in this case it simply makes the movements too long.

THE FITZWILLIAM VIRGINAL BOOK. A program of 17 selections by Anon., Bull, Byrd, Farnaby, Johnson, Munday, Peerson, Philips, Strogers, Tisdall, and Tompkins. Blanche Winogron, Virginals. DOVER (S) HCR-ST-7015, \$2.00; (M) HCR-5266, \$2.00.

*The Fitzwilliam Virginal Book*, edited from the original manuscript, with an introduction and notes by J. A. Fuller Maitland and W. Barclay Squire. An unabridged and unaltered republication of the work published by Breitkopf and Härtel in 1899. New York: Dover, 1963. Two paper-back volumes, each \$3.50; two-volume set, \$7.00.

I first became familiar with some of the delightful music from *The Fitzwilliam Virginal Book* through Carl Dolmetsch's recordings (LONDON LPS 24, LPS 278, LL 1026, all now out-of-print) of his arrangements published by Schott (RMS 568 and 570). There are other arrangements for recorder and keyboard (e.g. Schott RMS 447) and a number of the tunes have been arranged for recorder consort too, but most of them are simplified versions of idiomatic – and virtuosic – keyboard pieces. Readers may enjoy perusing the originals, plus a wealth of unfamiliar music, in this splendid two-volume bargain priced DOVER reprint.

The recording is superbly performed and recorded. Blanche Winogron has obviously lived with this music for some time and has it in her blood, so to speak. Her selection of pieces makes for an interesting and varied program and her performances are characterized by virtuosity and musical sensitivity. "Munday's Joy" will be familiar to readers, as will "Woody-Cock," heard here in a truly masterful set of variations by Giles Farnaby. Other pieces I found especially interesting are "Barafostus' Dreame" and a quite remarkable "Pavana Chromatica" by William Tisdall. Included with the record is a valuable booklet of notes on the music by Sydney Beck. The page location of each piece is given so the listener can readily locate the music.

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The list of materials that we can obtain for instrument builders is truly exhaustive. We can now locate sources for virtually all woods. Hand tools of all sorts can be furnished, and we can supply the makers of stringed instruments with tuning pins built to their own design.

We also have several other new offerings which, although not uniquely ours, are certainly of the greatest interest. The newly available copies of a Rottenburgh alto recorder, designed by Friedrich von Huene of Boston and produced by Moeck, are in stock. We also have a limited number of specially designed Mollenhauer soprano and alto recorders, not listed in our catalogue. These instruments adhere closely to the Baroque originals, and are made of quality hardwoods in the best tradition of fine craftsmanship. We would also like to call your attention to the fine reproductions of Renaissance recorders from the workshop of Otto Steinkopf. These are particularly noteworthy considering the recent growing interest in the use of such instruments. That Renaissance recorders are ideally suited for Renaissance music cannot be argued. The Steinkopf instruments are the best modern copies available. Any questions you may have about the nature and use of Renaissance recorders are likely to be answered in a pamphlet we are preparing. The availability of this pamphlet, the first of our series dealing with the use of historical instruments, will be announced shortly.

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**THE PLAY OF HEROD: A Medieval Musical Drama.** Singers and instrumentalists of the New York Pro Musica; Boys' Choir of the Church of the Transformation, New York; Noah Greenberg, Director. DECCA (2-disk boxed set) (S) DXSA-7187, \$11.58; (M) DXA-187, \$11.58.

**THE PLAY OF HEROD: A 12th-Century Christmas Drama,** Realization by Charles Ravier. Ensemble Polyphonique of the French National Radio, Charles Ravier, Conductor. NONESUCH (S) H-71181, \$2.50. *The Play of Herod: A Twelfth-Century Musical Drama*, ed. by Noah Greenberg and William L. Smoldon. New York: Oxford University Press, 1965, \$4.25.

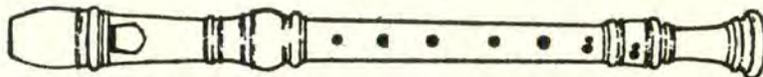
The New York Pro Musica production of **THE PLAY OF HEROD**, first presented in New York at the Cloisters in December, 1963, actually consists of two plays, "The Representation of Herod" and "The Slaying of the Children." They are both from the 12th century French manuscript known as the "Fleury play-book" and were transcribed into modern notation and translated into English by William L. Smoldon. The well-printed, paperbound score, published by Oxford, includes a reproduction of the original manuscript and a literal transcription of the music, plus a complete performing edition edited by the late Noah Greenberg. In addition, there are extensive notes on the play by Dr. Smoldon, plus photographs from the

Pro Musica production. These are also included in the nicely printed folder and libretto which accompanies the DECCA recording, but many readers will enjoy following the music and want to acquire the Oxford score too.

Instruments are used sparingly but to good effect, especially the bells, which are splendidly recorded. Instrumentalists include LaNoue Davenport, soprano recorder; Shelley Gruskin, bagpipe; Judith Davidoff, vielle; Paul Maynard, bell carillon; and Frederick King, tenor drum.

All the singers are very fine, but I was especially impressed with Sheila Schonbrun's performance as Rachel in the masterful scene where she expresses her human grief over the massacre of her infant son. The final Te Deum, which ends the work on a note of tranquility, is very beautiful, and the music deserves to be made available separately so it could be performed apart from the play.

After hearing the Pro Musica performance in its classic simplicity, the recording on NONESUCH of "The Play of Herod" in a "realization by Charles Ravier" comes as something of a shock. The record jacket notes refer to the Smoldon-Greenberg edition of the score, and one might reasonably expect to hear something which follows closely their suggestions. This single disk presents a somewhat cut version of "The



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Representation of Herod," with the relative roles of voices and instruments being reversed, so that the sense of drama is destroyed. Checking the score, it is apparent that Ravier retained some of the Smoldon-Greenberg text for the essentials of the story, but giving this colorfully orchestrated version the same title as the DECCA set is misleading, to say the least. Recorders, used to portray the shepherds, are played by the late Richard Dolmetsch, Pierre Poulteau, Michel Sanvoisin, and Huguette Ehrmann.

**THE ART OF ORNAMENTATION AND EMBELLISHMENT IN THE RENAISSANCE AND BAROQUE.** Works by Archilei, De Rore, Merulo, De Layolle, Hofhaimer, Sandrin, Parsons, Monteverdi, Boësset, Brewer, Corelli, F. Couperin, A. Marcello, Vivaldi, J. S. Bach, Handel, Nardini, Telemann, Quantz, Rameau, C. P. E. Bach, Gluck and Anon. Jean Allister, contralto; Ambrosian Singers, Denis Stevens, director; Patricia Clark, soprano; Alfred Deller, counter-tenor; Deller Consort; Desmond Dupré, lute; Edgar Fleet, tenor; Maureen Forrester, contralto; Anton Heiler, organ and harpsichord; Anneliese Hückle, soprano; I Solisti Di Zagreb, Antonio Janigro, conductor; Jaye Consort of Viols, Francis Baines, director; Igor Kipnis, harpsichord; Bernard Klebel, oboe; André Lardrot, oboe; Harold Lester, harpsichord; Gustav Leonhardt, harpsichord; Eduard Melkus, violin; Raymond Meylan, flute; Jelka Stanic, violin; Leopold Stastny, Baroque flute; Jan Tomasow, violin; Vienna Baroque Players; Vienna State Opera Orchestra, Charles Mackerras and Marie Rossi, conductors; Wenzinger Consort of Viols. BACH GUILD (2-disk set) (S only) BGS 70697/98, \$11.58.

Probably more than any other group of instrumentalists, recorder players take the problems of ornamentation seriously, and a number of amateur players are more knowledgeable on the subject than all but a few professional performers on other instruments. Hence, although the recorder is not featured in any of the 25

examples of Renaissance and Baroque music included in this fine 2-disk set, it will be of keen interest to readers of this journal. And those who are students of the Baroque transverse flute will be rewarded with the splendid playing by Leopold Stastny on that instrument of the lovely Adagio in Quantz' famous *Versuch*.

In each instance a plain version is followed by a more elaborate one and, especially in the Renaissance pieces, the medium is generally altered as well. One hears, for example, an intermezzo by Antonio Archilei for viol consort, followed by an elaborately ornamented version for accompanied voice. Claudio Merulo's "La Zambecara" is performed first by viols and then in the composer's floridly ornamented version for keyboard — both highly idiomatic in conception. From the late Baroque period idiomatic transcriptions in ornamented versions include J. S. Bach's reworkings for harpsichord of the beautiful Adagio from Marcello's C-minor Oboe Concerto and the Vivaldi Violin Concerto, Op. 3, No. 11. Of perhaps more direct interest to readers will be the several instances of the composer's own written-out ornamented version, such as the Adagios from Corelli's Violin Sonata in C, Op. 5, No. 3, Nardini's Violin Sonata in F, and Quantz's *Versuch*.

Musical examples were largely chosen from Ernst T. Ferand's *Improvisation in Nine Centuries of Western Music* and Hans-Peter Schmitz's *Die Kunst der Verzierung im 18. Jahrhundert*, so readers having these anthologies available can follow the performances better. The Quantz Adagio, found on page 132 of Ferand, was also published with a realization of the figured bass in the Appendix to Arnold Dolmetsch's *The Interpretation of the Music of the XVIIth and XVIIIth Centuries*, and may be found in Tables XVII-XIX in the back of the Bärenreiter reprint of the *Versuch* or pages 169-172 of the fine English translation by Edward R. Reilly. "Douce mémoire" by Pierre Sandrin appears in *Tratado de glosas* by Ortiz (Bärenreiter reprint, p. 86).

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Performances are generally very good, including fine playing by the Jaye Consort of Viols, the beautifully matched voices of the Ambrosian Consort, and the elegant violin playing (on Baroque violin) by Eduard Melkus. In his accompaniments Anton Heiler is very fine, but he seemed somewhat stiff to me in his performance of the ornamented version of the Air from Handel's Suite in D minor for harpsichord. It might be mentioned, too, that Bernard Klebel's oboe playing in the Marcello is lively, but surely 18th-century players would have added some ornaments of their own, rather than play the naked line as written. The players in the magnificent opening to the Telemann Concerto in E Major do full justice to the music, and those who wish to hear the whole work will find it listed as Concerto for Flute, Oboe d'Amore, and Viola d'Amore, not Flute-Oboe-Violin, as given in the notes (and in the Schwann Catalog, which lists the same piece both ways). The Grave from the Telemann Trio-sonata in G for Flute, Violin and Continuo is a very routine work, in contrast, but it may interest some readers as it is played on Baroque flute.

The folder accompanying this record lists all the music and sources, and will be of value to those seeking guidance regarding ornamentation — although one wonders why Robert Donington's *The Interpretation of Early Music* was omitted.

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## CHAPTER NEWS

### TUCSON, ARIZONA

The Tucson Chapter of ARS was formed this past fall with about twelve members. We have had monthly chapter meetings. In addition most of the members have met once a week for two hours, each person in turn taking charge of planning the music. The group has played five times in public this year: for a nursing home, a church musical program, a retired people's community program, and two group luncheons. We have found these programs stimulate us to prepare music carefully. We also have thereby introduced the recorder to many people — for many of our audience it was a complete first! We welcome winter visitors to our meetings. Just call when you come to Tucson!

—Mrs. Peter Madison

### MARIN COUNTY, CALIFORNIA

During the 1967-68 (September to June) the Marin Recorder Society met, on the third Friday evening of each month, in the music room of St. Paul's Episcopal Church in San Rafael. Peter Ballinger conducted one or two earlier meetings, and Leo Christiansen handled the remainder of the year; on one occasion, various members conducted, an admirable experience for both conductor and conductees. Attendance averaged about 20. Much of the music was from *Das alte Spielbuch* and Susato, with Buxtehude, Palestrina, and Bach filling out.

For the fifth year in a row, Carl Dolmetsch and Joseph Saxby visited us in October and conducted a workshop; we look forward to their return again this fall.

For diversion, we had a day of playing in the Bohemian Grove by the Russian River, arranged for by Bill Barnes; ghosts of great people who have camped in this famed area danced while the music spun. In May we held our annual weekend at West Point Inn on the slopes of Mt. Tamalpais, attended by over 30 enthusiastic players.

Through some incredible breakdown in communications, both eastern where the home front is, and western where its president resides, no one seemed to know that Hans-Martin Linde was in San Francisco in early May for a concert. Had we known it in sufficient time perhaps a day or even an evening workshop session could have been planned. Perhaps the ARS should consider assuming the important function of alerting the president or chapter representative of various chapters when some travelling luminary is expected in their area, so such things as workshops and seminars can be arranged.

—Alfred Spalding

### NORTH SHORE (North Suburban Chicago), ILLINOIS

The North Shore chapter has been meeting this past season at the Music Center of the North Shore, in Winnetka, an ideal arrangement. Guest conductors and soloists were Don and Louise Austin (Don brought his harpsichord), Kay Bowers, Gretel Dunsing, Ken Johnson (with Johnny Mavreas' guitar), George Olson (who has been, though unofficially, our mentor and guide), and Ed Paul. Attendance has been around 25, with new players showing up at each meeting. Several small groups play together regularly and more frequently, but the monthly chapter meetings bring together new players in the area. Members of the small groups have presented programs for the Pan-

American Union in Chicago, Kendall College, the Unitarian Church in Evanston, the Chicago chapter, and for our own meetings. Publicity in local papers has stimulated interest.

—Genevieve Gilbertson

### PITTSBURGH, PENNSYLVANIA

The Pittsburgh chapter now has 28 members. The highlight of the past year was the workshop (our first) held April 27-28 at the University of Pittsburgh, with Colin and Roberta Stern working with the recorder groups and Edgar Hoover with gambas. Participants came not only from our own state, but from West Virginia, Ohio, and Canada. Besides playing, the program included a symposium, a lecture by Mr. Sterne "Some Rhythmic Problems in the Performance of Baroque Music," and a student-faculty recital held in the Frick Fine Arts Museum auditorium. A most interesting part of the concert was the shakuhachi-koto idiom of a sonata for alto recorder and harpsichord composed by Colin Sterne. The success of the workshop encourages us to try for a repeat this year.

—Tom Vanden Eynden

### TWIN CITIES, MINNESOTA

This year we have devoted ourselves to the spirited rhythms of the renaissance. Dr. Arnold Caswell and Donna Gunderson, music directors of the chapter, have guided us through the intricacies of the hemiola, rebarring, abrupt changes in tempo, etc. Chapter music has included William Byrd's *The Leaves Be Green* and *Pavane and Galliard*, Tulerunt *Dominum Meum*, Frescobaldi and Guami's *Zwei doppelchorige Kanzonen*, Robert Parsons *Fantasia*. With Charles Ario's help and encouragement, a few courageous souls are buying — and actually learning how to play — renaissance instruments: racketts, shawms, dulcians, rauschpfeifs, cornettos, krummhorns, kortholts, and percussion instruments. Some of us old woodwind devotees are even buying viola da gambas, and there is one person playing a rebec. Approximately fifty new instruments have been bought by 18 of the chapter member this year.

Paul Thompson, chapter president, has arranged several programs in keeping with our new enthusiasm for renaissance music. Robert Loudon, a musicologist from the University of Minnesota, spent an evening teaching us how to dance the allemand, the galliard, and the courante. This meeting was the best attended of any during the year with about thirty people present. Charles Pederson introduced us to the lute with a short lecture followed by a performance of several pieces. The St. Anthony Park Bell Ringers rang through a program of works for bells, one of which included a part for recorder. And Charles Ario gave a demonstration lecture on Renaissance instruments.

We enjoyed another workshop under Edward Smith and Shelley Gruskin, the latter introducing us to Frescobaldi's *Canzoni*, which we played with one choir of recorders and another of renaissance reeds.

Throughout the year the Ario Renaissance Ensemble of six members, Charles Ario, Donna Gunderson, Nancy Froseth, Beverly White, Katherine and Jim Cumming, has been performing outside the Chapter, including concerts at the University, the Walker Art Center, Macalester College, and the educational TV station here.

—Beverly White

## MIAMI, FLORIDA

New faces from Ft. Lauderdale and the University of Miami have expanded the membership of the Miami Chapter this past year. Members have been very active doing public performances as well as playing at the monthly meetings directed by Arnold Grayson.

In May, several members of the society played again at Barry College in their annual Spring Concert accompanying a group of madrigal singers. Lutes, viol, krummhorn, kortholt and glockenspiels were used as well as recorders. Several members also formed a small chamber orchestra to do the medieval background music for Chaucer's "The Miller's Tale." This was presented three times at the University of Miami using percussion, viols, lute and recorders. Various small groups have appeared at schools, clubs, churches and on TV in the area.

The format of our April meeting was changed from group playing at the bank to a consort night at Arnold Grayson's Recorder Workshop. This was very well-received and successful with eight groups performing. We hope to do it every year.

The highlight of the year was a workshop held at Barry College in April. This consisted of a day's group playing, instruction and lecture by Eric Leber assisted by Arnold Grayson. It was very well attended drawing players from Ft. Myers, Hollywood and Ft. Lauderdale as well as Miami.

—AraBelle Carlson

## PROVIDENCE, RHODE ISLAND

For Nov. 13, 1967 our performing ensemble prepared a program of instrumental music of the renaissance, baroque and contemporary periods, to which the public was invited. Other programs were prepared for the Greenville Library, several private schools, and the Cistercian Monastery of Wrentham, Mass.

The Providence Educational Station WSBE has given our chapter the opportunity to tape a half hour televised program of our choice. The tape was made Jan. 15, 1968. In this program our performing ensemble demonstrated old instruments with musical selections by Tielman Susato, Diego Ortiz, Gaspar Sans, and Heinrich Isaak. The instruments used were recorders, lute, baroque guitar and the viola da gamba. The script included a brief description of the function of the ARS and its chapters. The program has been shown in Providence, R.I., Orono, Me., Hartford, Conn., Durham, N. H., and Washington, D. C.

The Providence chapter meets every first Monday of the month at the Providence Journal Auditorium for instruction and playing sessions under the direction of Marcelle Gareau and Ilse Schaler. Other playing sessions are held in private homes where small groups practice together. Our last meeting was conducted by Martha Bixler.

Last but not least, the Providence public school system as of this year will use recorders in their music classes. Heidi Robertson has been employed to pioneer.

—Ilse Schaler

## ROCHESTER, N. Y.

The climax of the 1967-68 season of the Rochester chapter was the annual spring concert where there was a definite feeling of excitement and enthusiasm. It was held at the beautiful old Morgan Manning Mansion with 70 people attending. Forty-four of them played recorders. Eight groups performed starting with the beginners from the YMCA and WYCA. Our music director, Helen Benz, has been teaching these classes for several years and has greatly helped the recorder movement in Rochester. One of our members, John White, composed a "Sonata For Quartet" which had its première performance. Elizabeth Dobbs arranged a song from "Nuits d'été" by Berlioz for seven recorders and soprano voice. We were very pleased to have as guests an excellent consort from Buffalo.

At our monthly meetings the problem has been the difficult one of subjects interesting and at a level that has value for both beginners and more advanced players. We have tried various combinations of lectures and playing sessions. Next year we are going to try bi-monthly meetings.

The greatest help to our chapter was a series of six sessions on technique given by Bernard Krainis during the summer of 1967. Fifteen of our members attended and found it of great value. We were very fortunate to have Mr. Krainis in Rochester where he was teaching at the Eastman School of Music.

—Jeannette Klute

## LETTERS TO THE EDITOR

### Acoustics

The following footnote should have appeared at the very end of my article, "Acoustical Characteristics of the Alto Recorder" (AMERICAN RECORDER, Vol. VIII):

A very complete bibliography may be found in *A Study of the Acoustical Properties of a Renaissance, Baroque and Contemporary Fipple Flute (Recorder)* by Thomas E. Turicchi; The Catholic Univ. of America, 1966, Ph.D., Music. This very interesting dissertation is available from University Microfilms, Inc., Ann Arbor, Michigan.

—Daniel A. Driscoll

### Bell Key

Dear Sir:

The attempt by Daniel Waitzman to place the bell-key in a historical context has serious weaknesses in my opinion. To compare a whistle flute of 1528 and today's recorder with its complex bore, isn't significant in exact acoustical terms.

The advantages and possible disadvantages of a bell-key can hardly be compared between an Irish bagpipe and recorder. Why not compare a wow-wow mute to a violin mute?

How can Mr. Waitzman ask why the old makers didn't think of the bell-key, and at the same time point to five examples of its usage that pre-date or parallel "baroque" recorder makers?

This brings me to the hypothesis that those instrument makers, who clearly saw and used the bell-key on other instruments (as Mr. Waitzman has pointed out) must have denied its application to the recorder for a reason. I have set out to find any possible disadvantage in using a bell-key in spite of welcoming the many advantages pointed out by Mr. Waitzman, especially in contemporary music.

Try fixing a leather pad to the bottom of an alto, as I have done to six reputable makes. Use tape and change the angle, playing high F with and without the pad. At an angle of 60° or closer, the bell-key adversely affected the ease of speaking of high E and F, and added a slight amount of airyness. For those who are used to modern recorders with very large windways, this airyness is nothing new, but for some who have near copies to the best of the old, the airyness will be something new and objectionable.

If some think that a mechanical disadvantage of a key working at a swing of 90° is feasible, then I say why not fix the same key to a sousaphone!

—Steven Silverstein  
Burlington, Mass.

Dear Sir:

In the Winter 1968 issue of THE AMERICAN RECORDER you published an article by Daniel Waitzman, entitled, "The Bell Key" The article states: "By 1958, John Koch, of Haverhill, New Hampshire was using a bell key to obtain additional notes on his bass recorder."

The person referred to in the article is not John Koch, but myself. At one time I decided to experiment with a bell key for the bass and sent a sample footpiece to a keymaker with specifications for making a key to cover the end hole. He did not follow my instructions, but closed the end hole with cork, bored another hole in the side of the footpiece, and made a key to cover that hole. At this point I decided that the cards were not stacked in my favor, gave up the experiment and have never resumed it.

I am sure Mr. Waitzman's intentions are good, but the statement in his article is erroneous and misleading.

—William F. Koch, Sr.

### Decline

Dear Sir:

I should like to reply to Bruce Haynes' criticism of my article, "The Decline of the Recorder in the 18th Century."

Far from implying "that the Baroque recorder is the same instrument as those which are made today," I was careful to refer to the contemporary instrument as the "neo-Baroque" recorder, in recognition of the difference between the two designs. Whether this difference affects the validity of my argument is questionable: I do not think so.

It is doubtful that the recorder "was probably easier to play than either" flute or oboe. (In this connection, see Quantz's *Ver-such*, Ch. XVIII, par. 15, last sentence, p. 304 of Reilly's translation.) In any case, Mr. Haynes' "explanation" for the recorder's

decline seems puzzling. What he is saying is that since "the recorder must have had some special appeal to the Baroque player which his other instruments could not offer, . . . was a more maneuverable and incisive instrument than the flute of the period, had a much different character than the oboe, and was probably easier to play than either, . . . it had to be left behind . . . in order to maintain its identity" when musical styles changed!

The fact that the recorder did not survive the Baroque era in serious music is scarcely proof that it "is simply not a galant instrument, and can never hope to equal the flute, oboe, or violin in expressive quality," in view of the 18th century's limited knowledge of the instrument's capabilities.

Mr. Haynes feels that the only valid way to perform Baroque music is to play it "as it was played when it was composed . . . on Baroque instruments . . . in a small, 18th century sized hall which limits the number of listeners. . . ." One might object that the role of the performer is (or should be) more than that of a human phonograph; that he should *interpret* the music, i.e., convey his conception of it to his audience. To try to do more (or less) than this would be historical plagiarism at best, though of course such super-objectivity is, fortunately, unattainable. There are indeed excellent arguments for performing music on the instruments for which it was conceived. But I cannot agree that this is the only valid approach. The performer must be given absolute artistic freedom (he will take it anyway) — including the freedom to apply organological developments of the past two centuries to older music. Mr. Haynes' opinions of such things as performances of the *Messiah* with a thousand voices, have no bearing on my article, which espouses "intelligent eclecticism," based on "common sense" — i.e., good taste. Moreover his Panglossian view of 18th-century woodwinds is simply not tenable: witness Mozart's complaints about the flute, Mattheson's criticism of the recorder, Hawkins' comments on woodwinds in general, and the music itself. There are, in a very real sense, no "18th-century ears" or "20th-century ears"; human evolution does not proceed at any such pace. There are only musicians striving to make music with more or less imperfect tools. Our modern woodwinds are in some ways superior to the old for performing Baroque music. Can we not admire the timbre of 18th century winds, while recognizing their imperfections and trying, ultimately, to combine the best features of both types? Or, are our ears insensitive "to some of the more subtle distinctions which Baroque musicians considered significant," such as intonation? Let us not forget that the 18th century's aversion to keys stemmed largely, if not entirely, from technological difficulties. Moreover, it is wrong to assume that chromatic, elaborately-keyed woodwinds are incapable of the sort of tonal sensitivity that Mr. Haynes advocates.

But all these philosophical quibbles pale before the real issues: the recorder, having begun to emerge from its long eclipse, is being forced to compete with modern instruments in large, unresonant concert halls. All of us would agree that the modern concert is a less-than-ideal institution. But it is here to stay. If we want the recorder to continue to exist as a professional woodwind, we must restore the balance between it and the other woodwinds. One way of doing this is to revert to Baroque instruments entirely, as the Cappella Coloniensis has done. It is unreasonable and egotistical to expect our foremost instrumentalists to do so, *en masse*. Another way is to resort to amplification; this is no real solution, besides being a negation of the human element in music-making. A third is to modernize the recorder. This is, in the long run, the most feasible. It does *not* mean "reinventing the flute," provided that the basic whistle-type sound generator is retained. The application of the clarinet's octave key to the oboe did not make the oboe into a clarinet. Nor does it entail the abandonment of the traditional recorder, in this age of organological pluralism.

There is still a fourth "solution" to the problem of the recorder in the modern world. We can remain within our ideological ivory (or boxwood) towers, reject all innovations, and wait for the few professional recorderists to again "put down their recorders and pick up other instruments," as a result of economic necessity (caused by the lack of a truly modern recorder), or just plain impatience with the recorder world's self-defeating abnegation of reality. This would be unfortunate for all of us, both amateur and professional, and for Western music.

Despite our differences, I respect Mr. Haynes' concern for the future of our instrument and hope that he will continue to give us the benefit of his views.

—Daniel Waitzman

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arr. Erich Katz

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## Playing French

Dear Sir:

I would like to thank Robert Marvin for his valuable article "Playing French Late Baroque Music on the Recorder" in your last issue. I found new and interesting light shed on many aspects of this difficult subject. As it was intended to be a discussion of practical problems it would be wrong of me to raise academic quibbles, but there are a few helpful comments I think I can make.

Mr. Marvin lists as his sources Hotteterre's *Principes de la flûte*, *L'Art de Préluder*, and *Méthode pour la Musette*, and Freillon-Poncein's *La véritable manière*. I would like to point out that there is another important source which he did not use—the preface to Hotteterre's *Pièces pour la flûte traversière et autres instruments, avec la basse continue. Livre Premier. Oeuvre Second*, which was published in Paris in 1708 and again 1715. From the point of view of Mr. Marvin's article, perhaps the most important instruction is that *flattements*, *tremblements*, and *battements* should all be played more slowly or more quickly according to the tempo and character of the piece. This is in direct contrast to what he has to say in the *Principes*, but as these pieces were published in the following year, perhaps Hotteterre had had second thoughts on the matter?

The second edition of these pieces had a table of ornaments appended to the preface, and as well as the *port de voix* (not, incidentally, the *port-à-voix* as Mr. Marvin has it), *coulement*, *battement*, *double cadence*, and *accent* of the *Principes*, there are signs and rough realisations given for the *port de voix double*, *demie cadence apuyée*, *tour de gosier*, *double cadence coupée*, and *tour de chant*. The main points from the preface and table are given in the introduction to my translation of the *Principes*, which should have been published (by Barrie and Rockliff, London) by the time this letter is printed.

On the subject of the French trill, I would like to point out that not only did Antonio Mahaut say that the French trill had a preparation, but that it accelerated. His example is taken from an earlier flute tutor — that of Michel Corrette. Freillon-Poncein is another author who says that trills should accelerate, and Hotteterre's instructions do not specifically mention an even trilling.

It is certainly difficult to find any reference to the use of breath vibrato in baroque music, but here is one which may be of interest. The violinist Geminiani was ahead of his time in advocating the use of vibrato as much as possible on the violin (see *A Treatise of Good Taste in the Art of Musick*, London 1749) but even he states that on the transverse flute vibrato should be made on long notes only (see *Rules for playing in a true taste on the violin, German flute, violoncello and harpsicord*... Opera VIII, London, n.d.). Quantz's statement that "You can also considerably improve the tone quality of the flute through the action of your chest. You must not use a violent, that is, a trembling action, however, but a calm one" (*Versuch*, IV:25) is another important reference to breath vibrato. How far one can extrapolate back to earlier music is difficult to say, but it is unlikely that they would have used more breath vibrato than this.

I find it interesting that in 1759 Mahaut still mentions the *flattement* in his flute tutor, whereas only two years later Delusse in his mentions in addition to the *flattement*, a vibrato produced by shaking the instrument and also a breath vibrato. Delusse's material on ornaments is mostly borrowed from Geminiani, and he uses Geminiani's rule for the violin that vibrato should be used as often as possible. On the other hand, as late as 1791 J.G. Tromlitz (a consolidator of the Quantz school of flute playing) advocates the use of the *flattement* type of vibrato (but only for held notes) and considers breath vibrato harmful to playing and the chest alike!

—David Lasocki, Manchester, England

## Australia

Dear Sir:

In her interesting article, "Music in Australia," Elizabeth May appears to have confused Trinity College of Music, London with one of the colleges of Cambridge University. May I set the records straight?

The prototype of the Australian Music Examinations Board (AMEB) is the system of examinations which was pioneered and developed by Trinity College of Music, London. We first sent examiners to Australia in 1895, and our work there is still thriving.

ing. We examine candidates in a wide variety of musical subjects and although piano is still the most popular of all instruments, the recorder has an enthusiastic following. Our syllabuses cater not only for the recorder soloist but also for ensembles. The College diplomas of Licentiate and Fellowship are available to solo players who have reached an advanced level. We have examination centres in 35 countries — including, of course, the U.S.A. — and we are always glad to put enquirers in touch with our local representatives.

—Ernest Heberden, MA  
Secretary, Trinity College of Music  
Mandeville Place  
London, W.1.

Dear Sir:

I was interested to read the article on "Music in Australia" (THE AMERICAN RECORDER, Vol. VIII) and to see the reference to the Grainger Museum.

I could add the following to the first "reference" at the end of page 76. The first time I met Percy Grainger was in fact at a Haslemere Festival in 1931. Sir Henry Wood and Constant Lambert were also there. Later Grainger and Dolmetsch collaborated in a series of editions for viols or violins published by G. Schirmer in 1944 including such masterpieces as Ferrabosco's "Four-Note" Pavan. These editions included a valuable note drawing attention to the different bowing techniques of the viol and violin families.

If Percy Grainger was an "eccentric genius" so was Arnold Dolmetsch, and they must have had much in common as musicians also!

—Edgar Hunt, England

P.S. May I say how much I appreciate the copies of your AMERICAN RECORDER which you send me.

### Catch Society

Dear Sir:

The Catch Society of America is a new organization devoted to increasing scholarly knowledge of and interest in the catch and related musical forms, and in the popular culture of the sixteenth through the eighteenth centuries.

The Society will publish a quarterly newsletter containing editions of catches, articles, notes, and reviews of recent publications, recordings, and performances. It will encourage and facilitate the formation of affiliated catch clubs and performances of the music. It will meet annually (in 1968, at a Seminar in conjunction with the New York meeting of the Modern Language Association) to discuss current and projected research and other society activities.

All recorder buffs who are also interested in vocal chamber music — or in Restoration and Augustan history, music, theater, and popular culture — are invited to join the CSA. Please address inquiries to Dr. Malcolm A. Nelson, Acting Executive Secretary, Catch Society of America, Grinnell College, Grinnell, Iowa.

—Dr. Malcolm A. Nelson

### Fingering

Dear Sir:

From time to time, I suppose, a magazine or newspaper will publish some inane remark simply for the purpose of measuring readership, by weighing the volume of irate response. Such, to be charitable, may have been your intent in allowing one of your reviewers in the Fall issue to classify as "unmusical" the publication of an alto part transposed into a key for C fingering. If so, here is my ½ oz. of protest.

Unmusical? Unprevalent, perhaps, because publishers have probably found it unprofitable to take on this extra expense in so limited a field; when one does, however, he should be encouraged, not threatened. But "unmusical"? Has the reviewer ever seen a symphony score or an orchestration? Is Beethoven's Fifth unmusical? Schroeder should shudder.

The purists who insist that the alto part be written straight usually argue that it is good discipline for the player, eases the conductor's job, helps instill correct pitch in the player's mind, and the like. But I have noticed a couple of things over the past several years: (1) the best recorderists, including Krainis, Davenport and Brüggem, occasionally lapse into the "wrong" fingering, a sight somewhat dismaying to lesser talents; and (2) those who most firmly disdain transposition tend also to disapprove of such "frills" as keys, even on a great bass, yet persist in this harsh point of view while calmly accepting all the comforts of an elec-

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The growing national interest in recorder-playing is most gratifying and I am certain that a great many more recorder enthusiasts will discover the superior quality of the Wesner.

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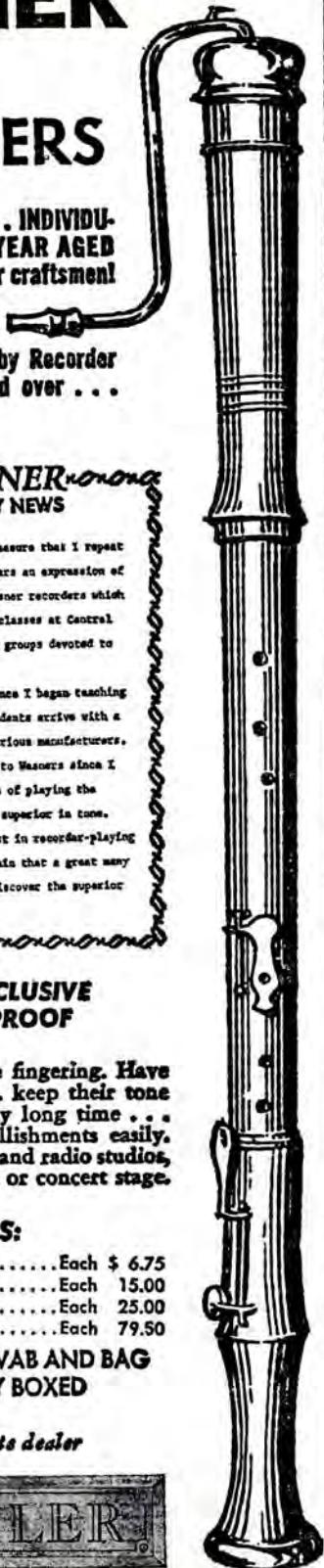
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The growth of interest in the recorder is not likely to saturate the concert stage with virtuosi. But it does and should promote participation in small neighborhood and community groups who play for enjoyment and recreation. And if the members of such groups, without the time for years of arduous work and training for the development of skills (of questionable reliability in the crisis — remember Krainis, Davenport and Brüggén) can utilize a simple method so that all may play any recorder voice equally insofar as fingering is concerned, who is to say this method is "unmusical"? Who, that is, except the musical snob. Or a reviewer.

—Alfred Spalding,  
Ross, Calif.

### Workshop

Dear Sir:

The Kelischek workshop is no longer only a place where musical instruments are crafted. For twelve happy people "the Kelischek workshop" refers to an informal musical get-together held in Atlanta during Christmas Week, 1967. We came from the northern cold of South Bend, Chicago, and Minneapolis, and from Mobile, Ala. to share instruments and play with Rosemary and George Kelischek and other early music enthusiasts from the Atlanta area.

The versatility of the players and the variety of instruments at our disposal provided the opportunity to hear antiphonal music with each choir producing its own tone color. For a three choir score we had one consort of viols, one of Renaissance reeds, and one choir of recorders. We also played broken- and whole-consort pieces for various sized ensembles. Our playing sessions were made successful due to the time our host spent adjusting the tuning on our krummhorns, kortholts, and rauschpfeifs.

Except for a little bird-watching (the first sighting of a mocking-bird for some Northerners) and the purchases of a snake from a local petshop by one of the participants, we did little other than make music and share information about our hobby. Even a belated birthday party for Mr. Kelischek was a time for playing. Lute music interspersed our conversation and songs were sung to the accompaniment of psaltery, guitar, and organistrum (i.e. hurdy-gurdy). Two mornings some of us played from a collection of Weihnachtsmusik and from a volume of Musica Britannica with a soprano singer who lives in Atlanta. The late morning sleepers were awakened to this beautiful sound, but at other times there was less than lovely noise coming from first attempts at the treble viol, pardessus, or cornetto.

All this pleasure was made available to us because the Kelischeks recently bought the house next door to their home and workshop. They hope to be able to have more musical gatherings, and with the facilities they now have future ones cannot but be as exciting as the present one was.

—Lois Ario,  
Minneapolis, Minn.

(from page 75)

when it invaded alien registers. The sound of each instrument is, of course, an amplified sound, rather than the natural sound of the instrument, but it is the kind of amplified sound to which we have become accustomed in stereophonic recording. It differs from the sounds produced by electronic tone generators to the extent that it is an amplified sound of a recognizable timbre — a specific orchestral instrument — rather than a synthesized sound.

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