

# A M E R I C A N R E C O R D E R





# HISTORY

# THE LEGACY OF ERICH KATZ

## (1900-1973)

BY MARK DAVENPORT

Katz and his students helped give birth to an American School of recorder players and educators, stretching back to his years in Germany and still alive today.



### WRITTEN BY MARK DAVENPORT

Mark Davenport is Professor of Music at Regis University in Denver, CO, where he directs the University's first collegium musicum, which just celebrated its 20th year.

In 2004 he founded and continues to direct the Recorder Music Center (RMC), the only institute of its kind in the U.S. that focuses exclusively on the recorder and its history. The RMC is the repository for the papers of the ARS and holds collections from many of its dignitaries.

Davenport served two consecutive terms on the ARS Board (2004-12), chairing the Education Committee. The former Book Reviews Editor for *AR*, he currently serves on its Advisory Board. This article marks the 30th year since his first piece ("Recorder Pitch: Always Throwing Us a Curve") appeared in these pages, contributions that now number among some three dozen publications.

Drawing on his master's thesis on Erich Katz (1994) and excerpted from his forthcoming book (*Community, Art, Education and the Quest for Meaning: from Black Mountain College to the Gate Hill Cooperative*), second-generation recorder player Davenport provides a timely overview of Katz and his students' sphere of influence. Katz's efforts in resuscitating the American Recorder Society and mentorship in his collegium musicum (the Musicians' Workshop) at the New York College of Music, paired with his students' activities in the celebrated New York Pro Musica, became crucial catalysts in the early years of the American School of recorder players and educators.

This year we commemorate the 50th anniversary of the death of our Society's Honorary President, Erich Katz (1900-1973), and look forward to the ARS's 85th year in 2024. When Katz died, the German expatriate had lived in the U.S. for 30 years. During that time, he transformed our novel (and mostly novice) New York recorder group into a national organization. It's a good time to reflect on just how Katz inspired generations of educators and ensemble directors while simultaneously elevating the recorder's place in the American early music revival, a movement still alive and vital today.

Katz accomplished his goals not as a professional performer, but rather as a musicologist, composer and innovative pedagogue. Consequently, his genius was less in turning out virtuoso

recorder players than it was in expanding and promoting the repertoire and educating its practitioners. He pursued this passion by rediscovering old music, while simultaneously fostering an interest in new music for the recorder and other early instruments and voice.

His legacy lives on through his many published music editions (including the *Members' Library Edition* that accompanies this *AR*, comprising previously unpublished music); his voluminous body of articles and essays; a thriving American Recorder Society; and the countless students who studied with him, at the New York College of Music (NYCM) during the 1940s and '50s, and with his succession of protégés in the years since.

Of all of Katz's students—and there were many—none were more consequential to the recorder than LaNoue Davenport and Bernard Krainis, both quickly earning reputations in the 1950s as the “young Turks” in the field. “They were possibly the first *bona fide* professional recorder players in the United States,” former ARS president Martha Bixler wrote in her memoir, *The ARS and Me*. “Each was, as a young man, strongly influenced by Erich Katz, but each was self-taught on the recorder. Each discovered, on his own, how to create a truly beautiful sound and to make music on the recorder in a way that had surely not been heard in professional music circles for some 200 years.”

Between the two of them, they did more than anyone else to bring the recorder to a mass market in the 1950s, a time when the instrument was just a blip on the radar screen for most post-war American audiences. Through dozens of professional recordings, workshops and festivals; tireless decades of concertizing (especially their performances with the heralded New York Pro Musica); and inducting two generations of recorder students, Bernie Krainis and LaNoue Davenport

took the momentum started by Katz to birth an American School of recorder players and teachers. At times their activities even predated those in the “Dutch School” of recorder players, that illustrious group who would soon come to dominate the field.

And yet, the story of Katz and his devotees seems to have been omitted from most of the otherwise very competent histories of the recorder that document those early years. The one exception perhaps is Geoffrey Burgess's excellent account of Friedrich von Huene (*Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World*), which considers their significant contributions, especially in relation to developments in recorder making during the latter half of the 20th century.

### Katz and the collegium musicum

Erich Katz's introduction to the recorder began at the age of 22 with his graduate studies at the University of Freiburg, where he worked under the musicologist Wilibald Gurlitt, himself a protégé of Hugo Riemann, often referred to as “the father of musicology.” While a professor at the University of Leipzig, Riemann established in 1908 a modern collegium musicum, the first in that city since those glory days two centuries earlier of Georg Philipp Telemann's collegium musicum (then a society of aristocratic musicians who rehearsed and performed for pleasure). Riemann's group (Gurlitt among them that first year) was made up of his own students who met outside of class to bring life to the music they had been scrutinizing.

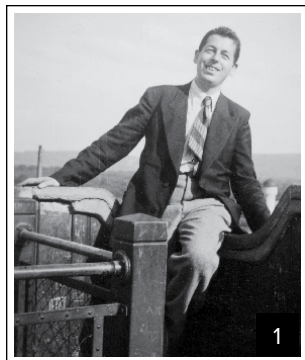
A decade later, when Katz arrived at the University of Freiburg, Gurlitt had just become the newly established Musicological Seminary's first director and subsequently launched his own collegium. Gurlitt's collegium, however, expanded on Riemann's in an important way: Riemann more strictly

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Bernie Krainis and LaNoue Davenport took the momentum started by Katz to birth an American School of recorder players and teachers. At times their activities even predated activities in the “Dutch School” of recorder players, that illustrious group who would soon come to dominate the field.

### ON THE COVER

Erich Katz as a young man in Freiburg, Germany, 1930s.  
©2023, Mark Davenport/Landkidzink Image Collection. Cover ©2023, American Recorder Society.



▲ 1: Erich Katz as a young man in Freiburg, Germany (late 1930s).

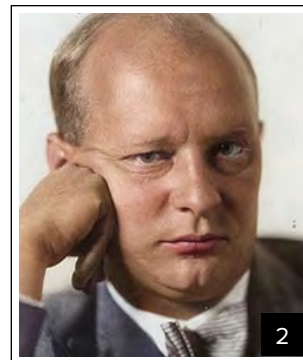
Photographer unknown. Gift of Winifred Jaeger. Digital image restored by Mark Davenport. Not yet catalogued.

adhered to the musical presentation of his class coursework; Gurlitt actively sought a concert milieu beyond the confines of the university. In this way, Gurlitt's group was modeled more closely on the activities of Telemann's early-18th-century prototype than on Riemann's 20th-century revival.

Gurlitt also introduced the recorder to his collegium. "Interest in the recorder started here in Freiburg," he proclaimed (in a letter to recorder maker Hermann Moeck in 1949), *with my two-hour lectures about "Instruments and Instrumental Music in the Baroque Period," which*

*I gave for the first time during the winter semester of 1920/21.... For the reconstruction of the recorders ... I borrowed and studied the quite unique and complete set of recorders in a case (ten pieces) from the Germanisches Museum in Nuremberg. The organ-builder firm of Walcker & Co. in Ludwigsburg (Württemberg) made five instruments, copied exactly from the originals, according to my suggestions. With this set of recorders we played five-part sonatas and suites of the 17th century in my collegium musicum. This may well have been the starting point for the newly awakened interest in the recorder at the time.*

Katz became Gurlitt's assistant in the collegium, finding in his mentor a gifted and inspiring teacher, "one of those rare instructors who teach more by action and example than by lecture and theory," Erich later wrote in *American Recorder* (Fall 1966). The collegium met twice a week to rehearse and gave regular performances in Freiburg. They also visited other cities such as Karlsruhe and Hamburg. Their repertoire ranged from Medieval Gregorian chant to Renaissance secular chansons to 18th-century music; they performed G.F. Handel



◀ 2: Paul Hindemith. Photographer unknown. Possibly 1930s-'40s.

organ concertos on Gurlitt's Praetorius organ.

While several of Katz's fellow students focused exclusively on early music, Katz set no such limitations. His palette had been too strongly influenced by the enormous activity in new music led by the emerging wave of young innovative composers, particularly Paul Hindemith. Hindemith quickly established himself among Germany's leading composers, his reputation launched, in large part, at the avant-garde chamber music festivals that took place between 1921 and 1926 at Donaueschingen, just a short distance from Freiburg. Katz attended these festivals, where he first met the composer; the two formed a lifelong friendship.

Hindemith's composition students,



▶ 3: Erich Katz, fifth from right, conducts an informal group of students at the Music Seminary in Freiburg (about 1931). Photographer unknown. The Erich Katz Collection, ARC 19, Recorder Music Center, Regis University Archives and Special Collections, Denver, CO.



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**4: Erich Katz teaching a recorder class at the New York College of Music (early 1950s).** Photographer unknown. The Erich Katz Collection, ARC 19, Recorder Music Center (RMC), Regis University Archives and Special Collections, Denver, CO.



**5: The Musicians' Workshop, New York College of Music (early 1950s).** Photographer unknown. Erich Katz is directing, left. Bob Dorough and LaNoue Davenport are standing (third and fourth from the left). Winifred Jaeger is in the front row, third woman from the right. The Erich Katz Collection, RMC.



**6: The Musicians' Workshop Singers at the New York College of Music (about 1955).** LaNoue Davenport is directing, right. Martha Bixler is in the front row (far left), Winifred Jaeger is third from the left, Patsy Lynch Davenport is next to Jaeger (fourth from the left). Photo by Chuck Lilly, courtesy of Mark Davenport.



Katz found out, were using krumphorns, cornettos, dulcians and other old instruments not for recreating Medieval and Renaissance music, but to perform contemporary student compositions. Hindemith would later bring some of these ideas to Yale University in the 1940s and early '50s; 90 miles away in New York City, Erich was involved in very similar activities.

## Katz brings the collegium idea to America

Katz's path to America was not one of choice. As a German Jew living in Freiburg, he was one of a hundred Jewish residents rounded up by the Gestapo during the infamous *Kristallnacht* in 1938, and taken to Dachau, the first of the Nazi concentration camps in Germany. He narrowly

escaped with his life, sharing the tragic but all-too-familiar story of fleeing his homeland and eventually emigrating to the U.S., where he landed at the doorsteps of the New York College of Music (NYCM) in 1943. (More about Katz's years in Germany appears in a number of previous articles, including commentary in Katz's *Santa Barbara Suite: Gala Centenary Edition*, published in 2000 by the ARS in honor of the 100th anniversary of Katz's birth.)

Katz taught musicology and composition at the NYCM, eventually becoming chair of the composition department, and in 1946 formed the college's madrigal group, which he directed. Two years later, following in the Riemann/Gurlitt tradition, he created the college's first collegium musicum, an ensemble he preferred to call "The Musicians' Workshop" (TMW). Its mission (stated in the program notes for "An Evening of Renaissance Music by the Musicians' Workshop," Lorimer Chapel, Colby College, April 13, 1958) was to

*encourage performers striving for professional standards of proficiency in the playing of recorders, lutes, viols and other temporarily neglected instruments on which music of the Baroque and earlier periods was originally performed. Concerts are given for the purpose of performing and promoting interest in music, old and new, suitable for small vocal or early instrumental ensemble. A unique aspect of the Musicians' Workshop is its interest in new music written for old instruments.*

LaNoue Davenport, a composition student of Katz's at the college since 1946, became a member of both the madrigal group and TMW from its start. Within a month of its formation, TMW was given the opportunity to perform live on radio station WNYC. Needing early instrumentalists to perform some of the

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THE NATIONAL ARTS CLUB  
15 Gramercy Park  
New York, N. Y.

THE MUSICIANS WORKSHOP  
June 15, 1955 8:30 PM  
Program

Alle, psallite cum luya	Anonymous - 13th century
Tenor, Recorder, Guitar, Viols	
Gram piant' agli ochi	Francesco Landini
Mes Esperis	Guillaume de Machault
Soprano, Recorder, Guitar, Viol	
De dinmi tu che	Francesco Landini
Sy dolce non sono	Francesco Landini
The Musicians Workshop Singers	
Alma Redemptoris Mater	Guillaume Dufay
Soprano, Viols	
Bon Jour, Bon Mois	Guillaume Dufay
Soprano, Tenor, Viols	
Maudit Soy	Heinrich Isaac
Instrumental piece without title	Heinrich Isaac
Viols	
Three Dances	Claude Gervaise
Viols, Recorders, Percussion	
Herr Gott erhoere mein Flehen (Psalm 102)	Sweelinck
Mein Ganzes Herz erhebt dich (Psalm 138)	Sweelinck
The Musicians Workshop Singers	
I N T E R M I S S I O N	
Missa Brevis	Dietrich Buxtehude
The Musicians Workshop Singers	
Proverb from King Alfred	Roderick Evans
Tenor, Recorder, Guitar	
Three songs from Ecclesiastes	Max Shames
Five Pieces for Voices A-cappella	La Noue Davenport
The Musicians Workshop Singers	
Miscellaneous Thoughts on Music	Erich Katz (from anon.
The Musicians Workshop Singers	14th century text)
Members of The Musicians Workshop: Erich Katz, Director; LaNoue Davenport, Conductor; Martha Bixler, Richard Bond, Patricia Davenport, Robert Dorough, Roderick Evans, Winifred Jaeger, Herbert Kellman, Priscilla Kerr, Max Shames and Lucy Swift.	

## 7: Program for The Musicians' Workshop, June 15, 1955.

Concluding with a performance of Miscellaneous Thoughts on Music, by Erich Katz, available in the ARS Members' Library: <https://americanrecorder.org/mle>.



ancient music, as the story goes, Erich suggested to LaNoue that he “learn to play the recorder”; just weeks later, LaNoue gave his first public concert on the air. The April 11, 1948, *New York Herald Tribune* Radio Concert Announcements listed the evening’s program as “vocal and chamber music of the fourteenth and fifteenth centuries,” with little known works by Guillaume de Machaut, John Dunstable, Anton Brumel, Heinrich Isaac (“Carmen”), and Josquin des Prez. With TMW, LaNoue found new artistic inspiration through his interest in performing early music and as a platform for composing and arranging his own works.

In the fall of 1948, the NYCM madrigal group was joined by Patricia (Patsy) Lynch, a recent graduate of music (piano) from the experimental Black Mountain College, NC, where she had just spent the summer as John Cage’s assistant in a music festival celebrating the music of Erik Satie.

Lynch’s primary area of interest, however, was in early music. She also took part in summer 1948 in workshops led by the German-American early music scholar and harpsichordist Erwin Bodky, Katz’s old friend and colleague from his undergraduate years at the Hochschule für Musik in Berlin. (That circle included musicologist and author Willi Apel and composers Kurt Weill and Ernst Krenek.)

An equally consequential coincidence was Lynch’s work under Black Mountain faculty member Edward Lowinsky, one of the most prominent post-war German-American musicologists. He was a figure already familiar to Katz, through his good friend and former colleague from their days in Gurlitt’s collegium in Freiburg, Heinrich Bessler (none other than Lowinsky’s dissertation advisor).

Lowinsky’s hotly debated work in the “secret chromatic art” of Renaissance motets raised his standing in

the world of musicology and in the emerging field of historical performance practice. In the latter field, he became a highly sought-after consultant for performances and recordings by early music ensembles, including critical work he later undertook with the New York Pro Musica in the 1950s-60s.

As part of her work under Lowinsky, Lynch wrote her senior thesis on a study and comparison between the Renaissance composers Giovanni Pierluigi da Palestrina and Orlando di Lasso. Prior to working with Bodky at Black Mountain, Lynch had already taken a harpsichord workshop at the college with Austrian-born harpsichordist Yella Pessl, who had accompanied the Trapp Family Singers at their Town Hall debut in 1938.

Having continued her harpsichord studies, when Lynch later joined Katz’s madrigal group in the fall of 1948 (singing alto), there were few, if any, members of the group who brought as much expertise to the table. This was not lost on Katz or on the other members of the group, particularly Katz’s young protégé LaNoue Davenport.

The attraction was mutual; soon she and LaNoue teamed up, first as musicians with common professional interests, and then as a young married couple. She soon joined TMW playing harpsichord and singing—and, like LaNoue and others, picking up the recorder and later the treble viol.

### Katz revives the ARS

In 1947, utilizing his resources at the NYCM, Katz held the first postwar meeting of the ARS (which had remained largely dormant since 1943) in the College’s auditorium, and quickly began reorganizing the Society’s 17 remaining members.

“Of course if you studied with Erich you were drawn into all of his activities,” LaNoue Davenport recalled in an AR interview. He became one of

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... if you studied with Erich you were drawn into all of his activities.

Katz’s first recruits, helping to organize chapter meetings and conduct playing sessions.

Lacking any professional recorder teachers to study with, however, LaNoue became the quintessential autodidact. Bringing a background as a professional jazz and Broadway trumpet player to the fore helped; he became fluent on the instrument in a relatively short period of time, finding concepts of Baroque ornamentation not far removed from his experience in jazz improvisation. “Improvisation is as essential as any other musical element in this repertoire,” LaNoue told Ken Wollitz in an interview in *American Recorder* (Fall 1969). When Wollitz asked, “How does one go about recovering this ‘lost art’ of improvisation?” LaNoue replied:

*You must study the historical treatises; but more important than that, you must steep yourself in the literature. The improvisatory patterns in Ganassi cannot be lifted literally and grafted onto a piece of music. Any great improviser learns the idiom and then expands on that. One must ornament according to one’s knowledge and one’s own proclivities as a creative musician.*

### A new protégé: Bernard Krainis

When TMW again appeared on WNYC in December 1948, one of their listeners was a very young and enthusiastic Bernard (Bernie) Krainis. In *American Recorder* (August 1989), he commented, “I happened to tune to station WNYC and heard, all by accident, a program by the Musicians’ Workshop. It was a half-hour

of madrigals and two- and three-part recorder things. I was very excited. It was the first time I had ever heard anybody else play the recorder with any degree of fluency.” Bernie immediately contacted Erich with a letter of introduction. “I heard your fine program on WNYC,” Bernie wrote, “and wish to commend you and your group for your excellent performance of this all-too-rarely heard music. It is however, as a recorder player that I am writing to you. Having become (at the risk of appearing boastful) a fairly decent player after 3 years of practice, I am anxious to play with a group of similarly inclined people—such as your own.”

Krainis, like Davenport, was originally a brass player (jazz trombone) and similarly taught himself to play recorder, after receiving an American-made Dushkin tenor from his father as a present after serving in the Army. “The price of autodidacticism,” Bernie confessed in the AR interview, “is time. It takes a long time to teach yourself something. It’s one step forward and a half step backward.”

In addition to teaching himself the recorder, Krainis had studied at New York University with the Medieval and Renaissance scholar Gustave Reese, so he was already familiar with much of the repertoire before asking Katz if he could join TMW. Katz, however, suggested Krainis first come to an ARS meeting and join the Society.

“It quickly became clear that this would be a quid pro quo arrangement,” Bernie remembers, “that in order for me to gain entrée into the Musicians’ Workshop, I was expected to put in my time with the ARS. That first year or two I believe I conducted every ARS meeting—and me with absolutely no experience in conducting.”

Krainis did not conduct every ARS meeting. In fact, the record shows that Katz and Davenport were equally present at those early ARS meetings, leading

as many or more of the playing sessions.

LaNoue, unlike Bernie, had studied conducting as a profession, having thought of following in the footsteps of his famous older brother, Pembroke Davenport, who was making a name for himself as a musical director on Broadway that year with the musical comedy *Look Ma, I’m Dancing*, starring Nancy Walker. (Walker later became famous as the mother of Rhoda in the TV sitcom *The Mary Tyler Moore Show* and its spinoff *Rhoda*, and then introduced millions of Americans to “the quicker picker-upper,” the slogan for Bounty paper towel commercials.) LaNoue played trumpet in the show’s pit band, one of many such experiences. The show set up a line of successes that soon catapulted Pembroke into the forefront of Manhattan’s musical theater world, conducting Cole Porter’s record-breaking smash hit *Kiss Me Kate*, followed by *The King and I*, with music by Richard Rodgers and Oscar Hammerstein II.

When Katz’s fragile health began limiting his own conducting duties, both at the NYCM and with the ARS, he naturally turned to Davenport to take the baton, appointing him “Assistant Director.” Katz was expected to lead performances at the NYCM, but LaNoue conducted both the madrigal choir and TMW when they performed at most other public venues (though still technically under the “directorship” of Katz). The groups’ repertoire was wide-ranging, early music to newly composed.

One of these public performance spaces was the Off-Broadway theater (a former nightclub) in Greenwich Village called Circle in the Square. “The informal stage,” the music critic for the *New York Times* wrote that December 1951,

*was given over to musicians late yesterday afternoon. They call themselves the Musicians’ Workshop and they*

*devote themselves to unusual programs, in this case the very old and very new.*

*LaNoue Davenport, one of the conductors, contributed a Suite for Clarinet and Keyboard, which received its first concert performance—and a very good one—from Noel Stevens and Patricia Lynch Davenport. The soft, guitar-like sounds of the keyboard of the virginal were almost inaudible, but the clarinet part was modern, witty and without clichés.*

Titled “Concert of Early and Contemporary Music,” the first half was programmed by Katz chronologically: Renaissance works by Guillaume Dufay and William Byrd, then Baroque composer Alessandro Scarlatti. The second half of the program was turned over to contemporary pieces by more familiar names (Igor Stravinsky and Carl Orff), plus new works by Katz and his composition students at NYCM.

For New York concertgoers of the day, hearing unknown Renaissance composers on early instruments for the first time sounded as foreign to their ears as many contemporary pieces for prepared piano. The evocative concert programming was not lost on those sharing in these experiences, activities that increasingly overlapped with other areas of the contemporary New York music scene. Katz and fellow composers Henry Cowell and Lou Harrison, for example, had been longtime friends and colleagues, strengthened in the mid-1940s when the three served together on the summer music faculty at Mills College of Education (NY).

A number of Katz’s composition students—including Tui St. George Tucker and Davenport—moved in the same circles. Like LaNoue, Tucker composed and performed with TMW and participated in the expanding ARS concert series. As an accomplished recorder player in her own right, Tucker’s compositions were strongly influenced



by early music—yet she began introducing microtonality, developing special recorder fingerings that allowed the playing of quarter tones.

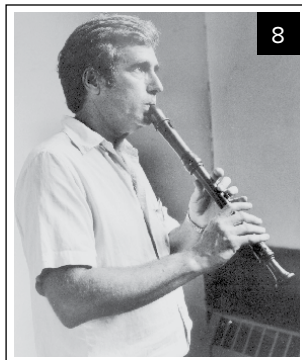
### ARS Newsletter, volume one

Katz found a niche for Krainis by recruiting him to help launch and edit the ARS's first "News Letter," on January 20, 1950, inaugurating a policy "long awaited and hopefully discussed, of presenting a fairly regular periodical devoted exclusively to the interests of the growing number of recorder players throughout the United States." (For a different, more comprehensive take on ARS *Newsletter* contents, see Martha Bixler's memoir, *The ARS and Me*.) Under Erich's directorship, Bernie was largely responsible for its initial format and contents, with annotated sections for announcing new recorder publications, concerts and recordings of interest.

A performance by Paul Hindemith's Yale University Collegium Musicum at the Cloisters was a highlight of the 1951 season. "The level of performance was first rate," Davenport wrote in the [August 1951 ARS newsletter](#) after hearing the group's choir accompanied by "shawm, krummhorn, lute, and a family of recorders."

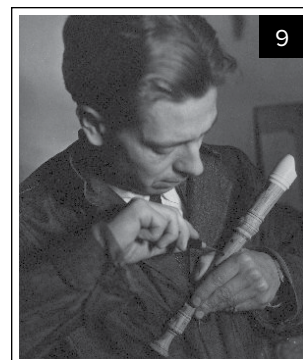
Some of those early recordings that were reviewed in the newsletter caught the ears of Katz and his circle. For example, Carl Dolmetsch (1911-1997), recorder, and Joseph Saxby, harpsichord had recorded a group of Elizabethan pieces, some Daniel Purcell, and a Handel sonata. Both players represented the activities of the UK Society of Recorder Players, a group much admired by the New Yorkers. The ARS newsletter quickly became a vehicle for sharing stories and articles of interest with their UK counterparts.

It was the American-born Safford



8: Bernard Krainis. Photograph by Clemens Kalischer, 1980s.

9: Carl Dolmetsch, probably 1950s. Photographer unknown.



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## AMERICAN RECORDER SOCIETY

### NEWS LETTER

20 JANUARY 1950

With this first issue of its News Letter, the American Recorder Society inaugurates a policy, long awaited and hopefully discussed, of presenting a fairly regular periodical devoted exclusively to the interests of the growing number of recorder players throughout the United States. For the present it is to be printed quarterly and its sole purpose is to be of service to recorder players.

To this end, we shall, in the future (insofar as we are able), endeavor to list and briefly describe all new recorder music both foreign and domestic, and to announce concerts of interest. Although the recorder movement is at the present time mainly concentrated in the New York City area, we are interested in receiving news of recorder activities outside this region and hope to print an increasing number of such reports as time goes on. (It would be greatly appreciated if, in this regard, members and others reading this News Letter who know of such activities would kindly drop a note concerning them to the editor: Bernard Krainis, 392 East 170th Street, Bronx 56, New York.)

We also hope to keep our readers informed on foreign developments, especially in England where the recorder movement thrives apace. Some space will be at the disposal of members who wish to buy or sell individual instruments. Questions received by the editor and considered to be of general interest will be submitted to one of our musical directors whose reply shall appear in the News Letter. Of those which are not answered in print, an attempt will be made to answer personally as many as possible. The editor will be grateful for contributions and announcements of all sorts from readers, but requests that these be both brief and of general interest.

### American Recorder Society

The American Recorder Society, after ten years of more or less fitful existence, this year underwent a complete reorganization with the ultimate purpose of drawing together the increasing number of recorder groups and individual players throughout the country. It was felt that only through a vital, active organization could the common interests of recorder players best be served. At the first meeting of the current season general plans were drawn up by the members present and an administrative council was elected to translate these plans into concrete action. The council consists of the following persons:

Musical Director, Erich Katz, PHD, 446 East 87th Street, New York  
Assistant Musical Directors,  
Betty Krohn, 55 Park Avenue, New York  
Eleanore Scovill, 5 Cornelia Street, New York  
Bernard Krainis, 392 East 170th Street, Bronx 56, New York

### ▲ 10: First issue of the ARS News Letter, January 1950.

Scans of those early issues from the 1950s are available at

[https://americanrecorder.org/ars\\_newsletters\\_1950-1959.php](https://americanrecorder.org/ars_newsletters_1950-1959.php)



**11: Bob Dorough (left), Patsy Davenport (playing harpsichord) and LaNoue Davenport. A Musicians' Workshop rehearsal c.1954.**

Photo by Scott Hyde.

**12: Bob Dorough (left) and LaNoue hanging out at the Davenports' New York City East Side apartment, about 1950. Photographer unknown.**

Both photos from private collection of author.

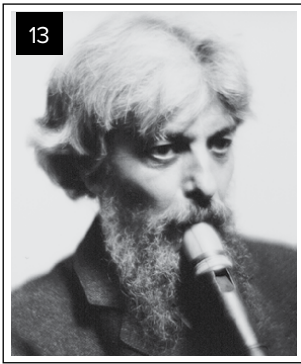
Cape's Pro Musica Antiqua (PMA) of Brussels, Belgium, that most captivated the New York early music community when PMA made their American debut at Times Hall in late 1949. "We have been seldom fortunate in this country in hearing so varied a program so extraordinarily well performed," Krainis wrote in his initial newsletter announcement of the group, adding that "we can only wistfully regret that there is not yet such an organization in the United States."

When PMA released its first series of recordings the following year, Davenport proclaimed, "they are just about the best performers of music of the pre-Bach period." Krainis added that "the wide range of fascinating colors and sonorities obtained with various combinations of voices and instruments is a continuing source of surprise and delight."

PMA, including the group's recorder player Henri Koenig, provided the most potent model for what both Krainis and Davenport hoped to achieve in their own ensemble work, inspiring LaNoue to raise the standards of TMW by seeking more accomplished singers and instrumentalists. That was part of his reasoning for forming "The Recorder Consort of the Musicians' Workshop"—LaNoue initially recruiting Bernie and Tui St. George Tucker. They gave a first performance of Katz's *Toy Concerto* in a WNYC program of "Modern Music for Young People," and often accompanied the singers in TMW in performances of early music.

They were soon joined by Davenport's recorder student and close friend Robert (Bob) Dorough. (This was before the cool jazz vocalist and pianist went on to record with Miles Davis and achieved notoriety as the composer for ABC's Saturday morning children's program *Schoolhouse Rock!*.) The *New York Tribune* reviewer Jay S. Harrison (reprinted in





▲ **13: Arnold Dolmetsch, 1916.**

Photographer unknown.

the *ARS Newsletter* of June 25, 1952) described the recorder consort's Circle in the Square program of Machaut, Josquin and Praetorius, as "a grand one ... compositions of elegance and power, spilling over with life."

At this early stage in the American early music revival, the most coveted early instruments (recorders, violas da gamba, harpsichords) were still being built in Europe, particularly in the Dolmetsch factory in Haslemere, UK, where Arnold Dolmetsch and his family had built a revivalist empire. When Katz was still a student of Wilibald Gurlitt, in the 1920s, Gurlitt had not yet heard the name Arnold Dolmetsch, but Katz had. "I heard vague news of an instrument maker of Swiss origin," Katz remembers,

*who experimented with reconstruction of ancient instruments—harpsichord, gamba, recorder, and others—first in the U.S. and then in his own workshop in England. In pictures, with his long beard, he looked like a prophet from the Old Testament, and that's what he was indeed, a prophet in the wilderness announcing the gospel of OLD MUSIC ON OLD INSTRUMENTS, which was to become a kind of battle cry for the small group of his collaborators and followers. To them, the name of Arnold Dolmetsch became an almost mythical, holy name.*

Thirty years later, the Dolmetsch

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At this early stage in the American early music revival, the most coveted early instruments (recorders, violas da gamba, harpsichords) were still being built in Europe, particularly in the Dolmetsch factory in Haslemere, UK.

instruments became even more highly sought after and expensive—a major impediment for LaNoue and Patsy, who had ambitions of establishing their own early music ensemble. Luckily, Patsy's good friend Paul Williams, a fellow Black Mountain College alum, offered to help them purchase a set of early instruments. Williams determined the most cost-effective plan for Patsy and LaNoue would be to travel directly to the Dolmetsch factory, where they could avoid having to pay the high import duty by carrying the instruments back with them. There were also the added benefits of having the opportunity to physically try out the instruments they were interested in purchasing and leapfrogging the usual six- to 12-month waiting period. Through Williams's generous grant they were able to purchase a set of recorders, a small consort of viols (TrTTB), a psaltry and a small harpsichord (or virginal).

By 1952, LaNoue was already known to the Dolmetsches through his work in the ARS, making his entrée into the center of the UK early music scene a relatively easy one. During a private gathering at the Haslemere estate of Carl Dolmetsch, who had earlier taken over the family firm, Carl introduced Patsy and LaNoue to his performing partner, harpsichordist Joseph Saxby, and other pioneers

in the British early music movement—among them composer Walter Bergmann, musicologist Edgar Hunt (who receive the 1997 ARS Distinguished Achievement Award) and the respected musicologist Thurston Dart. The private affair caught Patsy off guard when she and LaNoue were asked to perform that evening. "There was this terrible misunderstanding," Patsy remembers, when they expected that LaNoue would play some recorder sonatas "and they knew I played harpsichord and took it for granted that I'd be playing with him!" The pressure for royal entertainment became too much for Patsy—but LaNoue welcomed the opportunity. Patsy recalls, "Saxby had to jump in and play, but he knew all of those sonatas better than I did."

The worries were all for naught, as the evening was a huge success. So impressed was the UK group that they elected LaNoue vice president of the SRP, an honorary position he held with great pride and affection. This vice presidency, editor Andrew Mayes, of *The Recorder Magazine* affiliated with the SRP, would later reflect, "is indicative of his influence in the recorder world in particular and of his remarkable musical legacy that will remain in the world of music generally."

Upon returning to the States, Patsy and LaNoue built a formidable presence. "Having those instruments really gave us some clout," Patsy recalls. Being the only TMW members with a child (my brother Darius), their New York City apartment became ground zero for both rehearsals and social gatherings.

The Recorder Consort of The Musician's Workshop gained national attention when they signed with Classic Editions, a record label headed by the astute, young and very ambitious Irving Kratka. "I had a very close relationship with your



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At a time when few quality editions of recorder music were available, Katz brokered a deal ... to launch a series of publications focused on the recorder and its music ... the ARS Editions.

◀

14-15: Album cover (top) and contents (bottom) of Music Minus One box set, *Learn to Play the Recorder: A New Comprehensive Method by Erich Katz*. Fifty folk songs performed by LaNoue Davenport and You (MMO 202R, 1962).



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16: Album cover for the Recorder Consort of The Musicians' Workshop's first LP, *Recorder Music of Six Centuries, Volume I* (Classic Editions 1018, 1951).

All three images on these two pages courtesy of Mark Davenport.



Dad,” Kratka told me at the age of 90, after 66 years in the business. “LaNoue was an absolutely terrific guy.”

Their first project together, *Recorder Music of Six Centuries*, was meant to be the first in an anthology series devoted to recorder music. (The photograph of the Davenports’ Dolmetsch instruments used on the album cover was taken by LaNoue’s good friend Scott Hyde.)

The album deal had a catch, however: Kratka agreed to produce and distribute Davenport’s professional projects on Classic Editions in return for LaNoue performing on recordings for Kratka’s other label—one that specialized in the novel educational idea of LPs meant to be accompanied by the listener, usually an amateur player on a host of various instruments or voice. The albums typically consisted of a complete work being recorded by a small ensemble—for example, one or two recorders with continuo (bass in-

strument and keyboard instrument)—and a play-along version where one of the solo parts was left out, to be played by the listener as an aid to practice. It was a kind of pre-karaoke that took the country by storm in the mid-1950s. Kratka called his label Music Minus One (MMO) and made a small fortune in the process.

Among Kratka’s first albums was an LP of Davenport playing each of the 50+ rounds and folk songs in Erich Katz’s *Recorder Playing: A New and Comprehensive Method* (the 1951 Clarke & Way publication included with the album). Beginning players could choose either the soprano or alto version of the LP and then spend hours playing duets with LaNoue.

It could have been a short-lived gimmick had it not become so popular. Of all the various instruments featured on MMO albums, the recorder became particularly marketable, accounting in no small part for the

astounding rise in popularity of the instrument throughout the 1950s and ’60s. Over a decade later Kratka repackaged that first LP as an MMO box set, including Erich’s method book and a “fine imported instrument,” the modified version touted as “a popular family package and good display item,” in the October 6, 1962, *Billboard Magazine*. (Before he died, Kratka sold his business to Keith Markdak, CEO of Hal Leonard Corp. Many of the original recordings have been repackaged and are still sold at [www.halleonard.com/series/MMONE?dt=item#products](http://www.halleonard.com/series/MMONE?dt=item#products).)

### ARS Editions

At a time when there were few quality editions of recorder music available, Erich Katz brokered a deal with the start-up publishing company Clarke & Way, to launch a series of publications focused on the recorder and its music. This became the start of the ARS Editions. Erich edited the first 40 publications in that series, including many of his own arrangements.

In his role as editor-in-chief, Katz took the opportunity to include arrangements and original works by those of his colleagues and former students in the ARS Editions.

The company was started by Bertram Clarke and David Jacques Way in 1950. Co-founder Clarke, as it turns out, was married to underground filmmaker Shirley Clarke, before she would become “one of the great untold stories of American independent cinema.” After studying modern dance with Martha Graham and Doris Humphrey, the dancer turned to filmmaking.

Attending one of TMW’s performances of recorders and harpsichord, Shirley quickly imagined the perfect soundtrack for her second short film, *In Paris Parks*: a scenic landscape of children and their families taking advantage of the many parks in post-



war Paris. The carousels, Hula Hoops, puppet shows and small train rides through the park provided perfect subject matter for Davenport's own initial experiments with an original recorder soundtrack, drawing on his small circle of instrumentalists in TMW for the recording. Erich encouraged LaNoue to rearrange the piece for inclusion in the ARS Editions (No. 17)—*A Day in the Park: Children's Suite for Four Recorders*, the first contemporary music publication to appear in the series. (The piece was excerpted by the ARS for its 2014 Play-the-Recorder Day music.)

By then (starting with No. 13), the ARS Editions had been taken over by Associated Music Publishers (an arm of the prestigious Schott & Co., with whom Katz had published as a young man in Mainz, Germany, and in London in the early 1940s). AMP continued to distribute the earlier editions from the short-lived Clarke &

Way. (David Way, coincidentally, went on to become a respected harpsichord builder after purchasing Zuckermann Harpsichords, Inc., where he helped develop the evolving new harpsichord designs based on more historically-informed principles of construction.)

### New York Pro Musica becomes America's collegium

In the 1950s, Katz turned to editing the ARS Editions and gradually scaled back his conducting—all the while keeping the ARS afloat from his kitchen table, and pushing the ARS to expand out of New York City and form chapters all over North America. At the same time, Krainis and Davenport entered a period when the face of early music in America was almost single-handedly altered by one man: Noah Greenberg, who founded the New York Pro Musica Antiqua with Bernie in 1952.

"The rarest of human beings," W.H. Auden would write, Greenberg was a person so full of enthusiasm and zest for living that he practically willed his new ensemble to the forefront of the classical music scene. While he and Krainis were still in the planning stages of the project that would become known as the New York Pro Musica Antiqua, Krainis asked the Davenports if Greenberg could borrow their Dolmetsch virginal for a series of rehearsals with Greenberg's choir, The Primavera Singers.

When Krainis began assembling an instrumental ensemble for the Pro Musica Antiqua, he asked Davenport to participate in both their first concert and the group's debut recording, *An Ode On the Death of Mr. Henry Purcell* (music by John Blow and words by John Dryden; released in 1953 on Esoteric, a mostly jazz label that included an eclectic assortment of artists and genres, <https://www.youtube.com/watch?v=HC6tOnVoY-U>).

It was a reversal of fortunes for

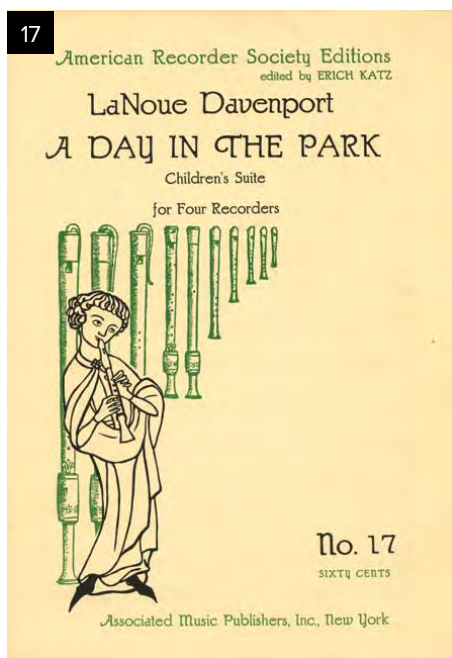
Davenport, in a sense, when Krainis asked him to join the group, essentially as a sideman. For one, LaNoue was dubious about the group using the same name as the Brussels-based Pro Musica Antiqua. (The New Yorkers later did drop the "Antiqua," settling on New York Pro Musica, NYPM. "Because a title cannot be copyrighted or otherwise protected, Safford Cape could only grin and bear the fact that the younger group had made off with his ensemble's name," said Greenberg's biographer James Gollin.)

The bigger issue for Davenport, however, had to do with Greenberg's group competing with his own similar ambitions. At the time, it was survival of the fittest for the small pool of talented singers and instrumentalists; leaders and directors all formed new ensembles and vied for the same conscripts. Establishing one's reputation as a performer, especially early in a career, often meant juggling ensemble prospects until one or another either collapsed or prospered. LaNoue, consequently, agreed to participate in the recording and debut performance at the New School for Social Research, but only under the pseudonym John Leonard (hence the historical absence of credit to LaNoue for these earliest contributions).

### Recorder Consort of the Musician's Workshop vs. New York Pro Musica

With Davenport focused exclusively on his Recorder Consort of TMW (minus Krainis), he led the group in recording its second Classic Editions album, *Christmas Carols of Many Nations*—the ensemble joined by the All Saints Choristers under conductor William Self, one of the few American church choirs using boy sopranos and altos. The instrumental carols played by the recorder consort were arranged by Katz and available in the Clarke & Way publications of the ARS Editions.

The LP was quickly followed by



▲  
17: Cover of LaNoue Davenport's *A Day in the Park*, published in the ARS Editions, edited by Erich Katz (about 1955).



*18th Century Recorder Music*, featuring the recorder in its place as part of the Baroque chamber ensemble. The album includes several virtuoso works that exploited LaNoue's skills as a soloist.

As it turned out, the NYPM quickly gained the lion's share of attention. Part of this had to do with Noah Greenberg's fundraising virtuosity. The other part had to do with the NYPM being signed by Columbia Records, one of the top record companies and a major coup for such a seemingly fringe group. Ironically, for Krainis, the repertoire (at least for their recording projects) was almost exclusively vocal. While LaNoue was honing his skills as a soloist in a Baroque group, Bernie spent much of his effort doubling singers or providing short instrumental fillers between the larger vocal pieces.

Imagine LaNoue's surprise, then, when Bernie showed up at the Annual Concert of the American Recorder Society the following summer with "The Recorder Consort of the New York Pro Musica Antiqua," a group that featured two of Bernie's most accomplished students, Elizabeth Kyburg and the musicologist Joel Newman. (Newman would become a crucial collaborator and editor of the NYPM editions—as well as a tremendous supporter of the ARS, taking over from Katz to edit its ARS Editions from the 1960s on plus serving on the ARS Board. Newman received the 2007 ARS Distinguished Achievement Award.)

With Krainis focusing most of his attention on the Pro Musica, Davenport assumed the editorship of the *ARS Newsletter*, beginning with its **June 1953** edition. For the next decade, he became a much more active proponent of the Society, spending an increasing amount of time in support of, and in collaboration with, Katz and his various efforts.

## The Manhattan Recorder Consort

In 1957 Davenport finally struck out on his own, launching the Manhattan Recorder Consort (MRC). The MRC featured three of LaNoue's advanced recorder students, a sort of next generation in the continuum: Martha Bixler, Shelley Gruskin and Bernard Arnold. Bixler came to New York from Yale University, where she sang in Hindemith's collegium. Having heard about the Madrigal Singers through a former student at Black Mountain College, she called up Patsy and arranged a meeting. She quickly became an



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**18: Shelley Gruskin.** Photographer unknown. About 1970.

**19: Album cover for the Manhattan Recorder Consort's first LP, *Medieval, Renaissance and Baroque Recorder Music* (Classic Editions 1056, 1957), directed by LaNoue Davenport.**

Cover photo, from left to right: LaNoue Davenport, Bernard Arnold, Shelley Gruskin and Martha Bixler. Courtesy of Mark Davenport.

important figure in the ARS, as is well documented in *American Recorder*.

Likewise, Gruskin, a professional flautist with a degree from Eastman School of Music, heard LaNoue play on the radio and tracked him down for recorder lessons. Both Gruskin and Bixler later played pivotal roles in the ARS, each serving for a time as the Society's president. Each also was chosen to receive the ARS Distinguished Achievement Award.

The MRC recorded six albums for Classic Editions between 1957 and 1961. The first, *Medieval, Renaissance and Baroque Recorder Music*, includes several sets of early dances, three instrumental settings from Heinrich Isaac, an Orlando Gibbons fantasia, and two Baroque pieces (a solo sonata by Jean-Baptiste Loeillet and trio sonata by Johann Friedrich Fasch; for these last two, Bixler plays harpsichord).

By then, LaNoue and Patsy had moved out of the city to an intentional community near Stony Point, NY, called the Gate Hill Cooperative; with a second child (yours truly) to take care of, Patsy assumed the role in which many female performers of the period found themselves: putting their performing careers on hold while childrearing.

Bixler had no such responsibilities, nor did the viola da gambist Martha Blackman, an exceptional musician who had spent the previous two years studying early music in Europe as a Fulbright scholar (followed by postgraduate work at the Juilliard School). This time it was LaNoue who was doing the pillaging, borrowing Blackman from Krainis after hearing her perform with NYPM Baroque Trio, a performing group that Krainis put together just for one concert with the Pro Musica's harpsichordist Paul Maynard, .

Krainis's work with the NYPM focused strictly on music before 1700,

but Davenport had no such restrictions. For the MRC's second LP, in fact, he programmed an entire album of 20th-century music written specifically for the recorder, the first American commercial recording to do so. It included *Four Dances* by Hans Ulrich Staeps, Paul Hindemith's *Trio for Recorders* (*Plöner Musiktag*), a set of recorder divisions by Seymour Barab, and Benjamin Britten's *Scherzo* for recorder consort. The album also included two new works for recorders, by LaNoue (*Three Duets*) and by Katz (*Suite for Four Recorders and Percussion*).

### The folk revival

Erich Katz had been a long-time proponent of introducing recorder arrangements of ethnic folk songs, including traditional American ballads. He made and published dozens of such arrangements, including many that appear in his recorder method. His students (Davenport and then Bixler especially) followed in that practice.

Nothing to date, however, crossed over into the commercial field as much as LaNoue's work with the American singer/songwriter Ed McCurdy, for a time in the 1950s one of the most popular singers of the folk revival. McCurdy's sudden fame came with his 1957 LP *When Dalianse Was in Flower: And Maidens Lost Their Heads*, an album of bawdy ditties drawn from Tom D'Urfey's early-18th-century collection of songs "celebrating pleasure"—or as the album notes exclaim, McCurdy's "first musical excursion into the lusty ways of Elizabethan England."

Accompanying McCurdy was the noted banjo player Erik Darling and, with perhaps a sense of authenticity, McCurdy included a recorder player on the album, Alan Arkin (yes, the same Alan Arkin who would become a famous American actor, director and screenwriter).

When McCurdy decided to build on

his success by recording a Volume II for the burgeoning Elektra Records label, he decided to bring in professional early musicians: harpsichordist Robert Abramson, and recorder player LaNoue (a fellow recording artist whom McCurdy had earlier met when both recorded for Irving Kratka's Classic Editions label).

Intrigued with McCurdy's success, Irving Kratka in turn encouraged Davenport to record his own folk-influenced album. The result was *A Day in the Park: Music for a Child's World*, the MRC's third LP, and its most commercially successful release: a collaboration with American folk singer, songwriter, and Appalachian dulcimer player Jean Ritchie, the "Mother of Folk." The album is historically significant since it provides the only extant recording of an important group of English and Irish folk songs documented by Ritchie as a result of her extensive research into traditional songs in the British Isles, work conducted in 1952 as a Fulbright scholar. Her light, clear voice, presented with simplicity and directness, complements the set of traditional American folk songs arranged for recorders by LaNoue.

The album also includes the first recording of Erich's *Toy Concerto* and LaNoue's *A Day in the Park*. The young girl in the photo on the album cover is Kratka's daughter, Bixler told me. (The photo was taken by David Gahr, who had just been hired by Moe Asch, Folkways Records founder, to photograph album covers for Woody Guthrie and also for Pete Seeger before Seeger would go on to document 50 years of American music and cultural history.)

The collaboration between Ritchie and Davenport was followed up later that year when Ritchie reciprocated, asking LaNoue and harpsichordist Robert Abramson to accompany her on her own album of traditional



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Intrigued with McCurdy's success, Irving Kratka in turn encouraged Davenport to record his own folk-influenced album. The result was *A Day in the Park: Music for a Child's World*.



**20:** Album cover for Jean Ritchie and the Manhattan Recorder Consort's LP, *A Day in the Park: Music for a Child's World* (Classic Editions 1056, 1959), directed by LaNoue Davenport.



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**21:** Album cover for Ed McCurdy, *When Dalliance was in Flower: and maidens lost their heads*, Volume II (Elektra Records, 1958).

Both images courtesy of Mark Davenport.



21

Christmas carols. The 17 American folk songs on *Carols of All Seasons* (Tradition Records TLP1031) anticipate the use of recorder by other folk singers like Judy Collins throughout the 1960s.

The opening track, *The Carnal and the Crane*, one of two instrumentals, “was not one I had chosen to sing on this album,” Ritchie notes, “but Mr. Davenport and Mr. Abramson both fell in love with the haunting melody, so well suited to their instruments.” For the song *Christ Church Bells*, originally an English processional dance tune, Ritchie added words and the three performers came up with an original idea. “I hummed the melody for Mr. Abramson and Mr. Davenport,” Ritchie remembers, “and we thought it

would be fun to ‘sing’ it in three parts, using the harpsichord and the recorder as the first and second voices, and I to come in as the third. This is what you hear on this record—an experiment, played and sung for the fun of it.”

LaNoue’s recorder accompaniment on this album, his recorder student Frances Feldon much later noted in her assessment of the album in *AR*, “includes simple instrumental doubling of the vocal melody, faux-bourdon-like harmonies, imitative and decorated counter melodies, and introductions that echo that melody.” Of the songs on the album, reviewer Edward Tatnall Canby for *Audio* magazine wrote in January 1960, “Ritchie sings them with exquisite taste and musicianship—how many opera sing-

ers have a tenth of her musical sense!”

The album became one of Ritchie’s most popular, still commercially available over 60 years later.

### 1959: a new era

Even as Katz devoted his energy to his students’ successes, the ARS’s expansion, and to editing the ARS Editions, his always uncertain health continued to decline. In July 1959, he suffered his first stroke. Unable to carry on his work as musical director of the ARS, he decided to move to his beloved Santa Barbara, CA, with his companion Wini Jaeger (our Honorary Vice President; as a piano major at the NYCM in fall 1950, she had been drawn into the madrigal group and into playing the “blockflöte” she recalled playing as a child—and from about 1952, served as ARS treasurer).

In California, Katz quickly understood that New York City was not the only hotbed of recorder activity. “We were amazed at the playing level of members of the Southern California Recorder Society, a well-established, large organization with strong leadership,” Jaeger remembered in 2008. They soon became friends with Gloria Ramsey, Shirley Marcus and Andrew Charlton.

Katz’s many letters during his years in Santa Barbara show a continuing concern for the affairs and growth of the ARS. After arriving in CA, he offered classes for adult beginners, and just as he had always done with TMW, he combined those players with his more advanced students in a mixed ensemble—and played music he arranged.

1959 was also an important year for the ARS, as well as for both Davenport and Krainis. Before Katz stepped down as musical director of the ARS, he laid the groundwork for the incorporation of the Society. The newly-incorporated Board members, chosen by secret ballot, unanimously elected



▲ 22: Album cover for Jean Ritchie’s *Carols for All Seasons* with LaNoue Davenport, recorder, and Robert Abramson, harpsichord (Tradition Records, 1959). Courtesy of Mark Davenport.



LaNoue as the first constitutional president of the ARS. It was a new era for the Society.

This came at a time when Krainis was growing increasingly disenchanted with the direction in which Greenberg was taking the NYPM, with less interest in Baroque instrumental music or concern for the careers of the Pro Musica's instrumentalists, according to Greenberg's biographer James Gollin. As a result, Bernie resigned from the NYPM at the very time, coincidentally, that the group enjoyed its most success (after producing the popular liturgical drama, the *Play of Daniel*, based on a 13th-century manuscript).

Back in control of his solo career, Krainis wasted no time putting together a string of reputable performing ensembles and recordings, some eight releases between 1960 and 1965, including (astonishingly) stints on Mercury and Columbia records. His first effort, *The Festive Pipes: Five Centuries of Dance Music for Recorders*, on the independent KAPP record label, became an early classic for recorder players.

In addition to Bernie, the group included two very young and extremely talented recorder players: the 17-year-old Daniel Waitzman, another student of Bernie's; and the 20-year-old Paul Jordan, Tui St. George's "prize student." Bernie's student Joel New-

man and Newman's brother Morris, a professional bassoon player, rounded out the extraordinary quintet.

Hailed by the *New York Herald Tribune* as "a virtuoso who works miracles," Krainis turned to an entirely Baroque album of concertos by Vivaldi and Telemann with the "Krainis Baroque Ensemble," adding a one-on-a-part Baroque chamber string ensemble with continuo. The album is likely a response to the first commercially-available recording by Frans Brüggen (1934-2014), released several months earlier.

Brüggen had included Telemann's stellar *Suite in A Minor* in his first outing—what Marvin Rosenberg called "eye-opening technical virtuosity," in his review in *American Recorder* (Spring 1961, only the magazine's second year) of the recording. "The technical mastery of the recorder is so overwhelming that it almost overshadows all other considerations."

Krainis, likewise, included Telemann's suite, which drew an interesting comparison in its review by Joel Newman in *American Recorder* (Fall 1961). Brüggen's version, Newman wrote, "once aroused my enthusiasm, but now appears nice and neat and too square. The orchestra he uses is massive, the harpsichord's color and bite amply present and the conducting precise. Though Krainis is only backed

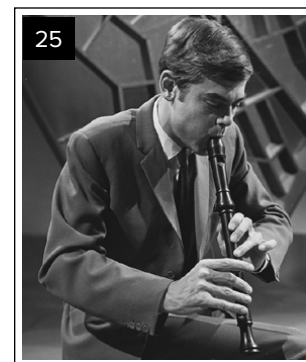
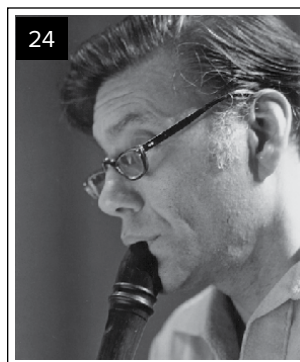
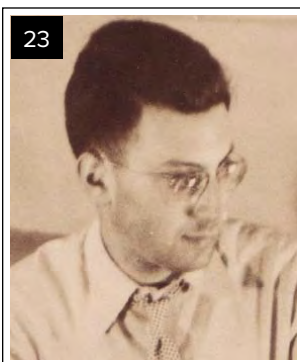
by a string quintet and cembalo, I was amazed at the orchestral quality of the sound," a hint of what would become a more standard Baroque chamber ensemble in the years to come.

Krainis followed with a second volume using the same recorder consort, but this time Krainis featured himself as principal soloist on "Side Two," performing Telemann's *Trio Sonata in C Minor* and Arcangelo Corelli's solo sonata "La Folia," accompanied by Pro Musica's Paul Maynard, harpsichord, and Barbara Mueser, gamba.

### A new recorder player for the Pro Musica

When Krainis resigned from the NYPM in early 1960, Noah Greenberg immediately turned to Davenport to fill the position, which LaNoue just as quickly accepted. Noah and LaNoue had much in common when it came to their shared interests in earlier musical periods. "The main enticement," LaNoue immediately wrote to his Santa Barbara correspondent, "was a ten-week tour of Europe this summer.... The State Dept. is sponsoring the tour." An American ensemble was about to perform on the home turf of the Dutch School of recorder players.

With Davenport barely settled into his new role, a dazzling invitation came from Leonard Bernstein, the newly anointed conductor of the



**23: Joel Newman.** ARS historic photo, likely early 1960s. **24: Morris Newman.** 1970s. Both by unknown photographers. **25: Frans Brüggen.** Photo from the cover of Telemann recording (Brunswick Records, 1962; reissue, Idis 6734, c.2018).

New York Philharmonic.

Bernstein had strengthened his international stature when CBS brought his Young People's Concerts to the television screen, carrying on a tradition of combining musical performances with informal lectures and targeting young audiences. Bernstein contacted Greenberg in hopes of recruiting Pro Musica instrumentalists to take part in his theme for the week: "Unusual Instruments of Present, Past, and Future."

Bernstein's idea was to present a concert pitting the old against the new, beginning with a Gabrieli *Canzone* that featured cornetto and sackbut players from the NYPM Wind Ensemble against the trumpets and trombones from the Philharmonic. "Isn't it fascinating to hear old sounds and new sounds side by side?" Bernstein asked his audience. "Then we can really understand history—which is not just a dull subject in school, but an exciting way of knowing about what happened in our world before we were living in it."

Bernstein continued his program by moving up to the 18th century with a slightly different idea: using the first movement of J.S. Bach's fourth *Brandenburg Concerto* to compare his much larger Philharmonic Orchestra (with modern flutes) against a much smaller Baroque-size orchestra (with period instruments played by the Pro Musica's soloists and continuo).

The live broadcast from the stage at Carnegie Hall in New York City was an ingenious display of educational showmanship, its success marked by the show's syndication in over 40 countries. Featuring Davenport and Paul Jordan on recorders, Martha Blackman, viola da gamba, and Paul Maynard on harpsichord, it's hard to imagine any single more significant "show and tell" event for the introduction to the world stage of the recorder and other early instruments.

Perhaps it should not have been a surprise then, when an Associated Press reporter and photographer showed up at the Davenport home that spring. This was followed by a headline, "Ancient Recorder Enjoys Modern Boom: Million Sold a Year," and a write-up subsequently published in American newspapers across the country.

Before the NYPM departed for their first European tour that summer, its Board accepted Davenport's proposal for a series of recorder classes to complement the other workshop activities of the Pro Musica—part of its educational mission to provide students and amateur players with the opportunity to study under the organization's professionals. This led to LaNoue starting an in-house collegium musicum, a sort of farm system for the purpose of training instrumentalists who would eventually contribute to the pool of professional performers in the

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It's hard to imagine any single more significant "show and tell" event for the introduction to the world stage of the recorder and other early music instruments.

NYPM's concerts and workshops.

This was paired with the development of the NYPM library (with oversight by Joel Newman) just as Associated Music Publishers (the same company that distributed the ARS editions) extended its contract for the Pro Musica editions. Davenport would soon become the company's "General Editor," contributing numerous recorder editions throughout the 1960s.

Through these undertakings one gets a sense of an intimate overlap between the activities and figures of the ARS, furthered when Davenport



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**26: Still image from Leonard Bernstein's Young People's Concerts with the New York Philharmonic.** (left to right) Paul Jordan, LaNoue Davenport, Sonya Monosoff and Martha Blackman (March 27, 1960).





Davenport by making recorders and flutes for the NYPM, thus embarking on a decades-long quest to build the most viable and historically accurate models. Subsequently, Burgess notes, “Von Huene’s Renaissance consort instruments were held in high regard and were used on recordings by several leading groups of the day including the NYPM, Michel Piguet’s Ricercare Ensemble in Switzerland, and Frans Brüggen’s consort.”

The pinnacle of this collaboration between Davenport and von Huene came with the 1964 Decca release of the NYPM Renaissance Band, with the entire first side “A Suite of Dances” by Michael Praetorius. It was a watershed moment for these two friends and associates. The 13-piece band and much of the material are documented in an episode of the Ford Foundation’s National Educational Television show, *The World of Music*, currently watchable on several YouTube channels: <https://youtu.be/MPjdsQ97DZc>.

In addition to the avalanche of Decca recordings, editing work for Associated Music Publishers, a demanding concert schedule and international tours (including the Soviet Union and South America), Davenport still found time to supplement his activities with recordings for Irving Kratka’s Classic Editions. The most unusual LP was the Manhattan Record Consort’s alter ego, *The Medieval Jazz Quartet Plus Three*. The project, spearheaded by Bob Dorough, featured Dorough’s recorder arrangements of jazz standards backed by a jazz rhythm section (a recording discussed in some detail by Frances Feldon in her [American Recorder November 2009](#) article about LaNoue). Released in 1962, that recording became the first mainstream jazz album for recorders and paved the way for several generations of similarly themed endeavors.

After hearing the album Krainis commissioned Dorough to write a jazz piece (*Eons Ago Blue*) for his recorder consort. The work was included in Bernie’s Columbia LP *Sweet Pipes: Five Centuries of Recorder Music* (1963), where he is joined by Bixler, Eric Leber and Waitzman.

In 1962 Krainis published his recorder method for soprano or tenor recorder, *The Recorder Song Book*. That same year he was elected president of the ARS, taking the reins after Davenport’s term. Otherwise, Bernie became almost completely focused on Baroque chamber music and in advancing his





career as a recorder soloist. Perhaps the highlight of that period was a live recording of Vivaldi, Handel and Telemann concertos recorded in Watford Town Hall, London (July 22-24, 1965), with the London Strings under the direction of Neville Marriner (released later that year on the prestigious Mer-

29: Friedrich von Huene as a young recorder maker in his shop, 1960s.

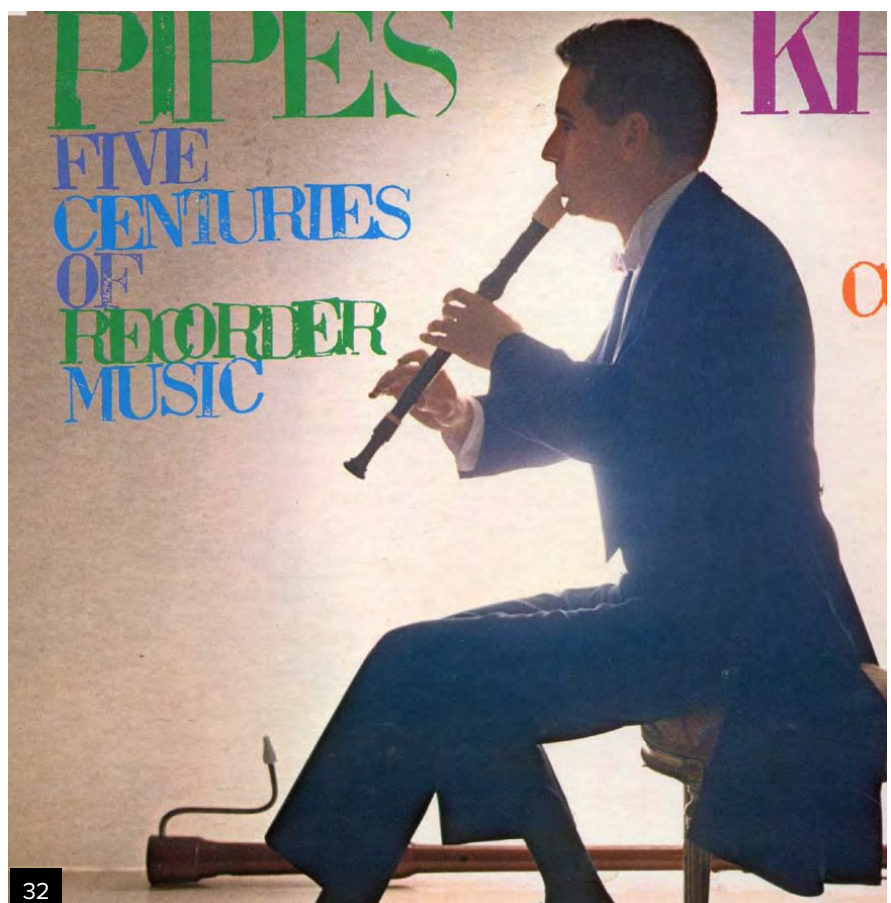
30: Friedrich von Huene, left, with Martha Bixler and LaNoue Davenport of the New York Pro Musica. Photo from a presentation by Geoffrey Burgess at the 2015 Boston Early Music Festival.



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31: Album cover for The Medieval Jazz Quartet Plus Three (1962; reissue, Classic Jazz CJ19, 2008). (left to right) LaNoue Davenport, recorder, tenor krummhorn; Martha Bixler, recorder, alto krummhorn; Bob Dorough, vocals, recorder; Shelley Gruskin, recorder, Baroque flute. The rhythm section on various tracks was Al Schackman, guitar, bouzouki; George Duvivier, bass guitar; Paul Motian, drums. Irving Kratka joined the recording to play finger cymbals on Nature Boy.

32: Enlargement from album cover for Sweet Pipes: Five Centuries of Recorder Music, Bernard Krainis, recorder (Columbia MS 6475, 1963). Photo from The ARS and Me by Martha Bixler.



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cury label).

That same year, under sponsorship of the ARS, Krainis organized the first of two International Recorder Schools that took place at Skidmore College in Saratoga Springs, about 40 miles north of Albany, NY. In the ad for the workshop in *American Recorder*, Bernie lists himself as the lone American recorder faculty, joined (at his invitation) by Hans-Martin Linde from Switzerland, Hans Ulrich Staeps from Vienna, Austria—and most significantly, Frans Brügger, from Amsterdam. It was a turning point in Bernie's career and a humbling experience, to not only be equaled but surpassed by Brügger's exceptional technical prowess.

Brügger's success lay not only in his exceptional musicianship—but as a result of a country that, through a concerted national effort, elevated the standing of the recorder to that of any other classical instrument, their institutions of higher learning introducing recorder diploma courses at many of the state music conservatories. "Within a decade of his appointment," German scholar Robert Ehrlich notes, "Brügger was to transform his class in The Hague into the leading international centre for a new generation of

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recorder virtuosi.”

(Brügger was voted by readers of *American Recorder* as the “Recorder Player of the Century,” as counted on the last day of the last millennium and reported in [AR January 2000](#). He received the 2001 ARS Distinguished Achievement Award.)

### An ensemble approach and the American School

Apart from the novel release of *Medieval Jazz*, Davenport's interests became almost entirely centered on Renaissance consort music, with an emphasis on versatility rather than specialization (in contrast to a focus on recorder virtuosity, that of Krainis as well as of Europe's Dutch School).

As a former professional trumpet player LaNoue very readily took to the sackbut and cornetto, and also studied gamba. He began to insist that his students and colleagues, under his directorship of the Pro Musica's Renaissance Band, develop the same type of ethos—not only learning to play the entire range of recorder sizes, but to study other early winds as well, especially capped and double reeds, and, depending on the performer's background, brass, strings, percussion and even voice.

Ken Wollitz describes that type of experience during a week-long summer workshop in Southern California in the mid-1960s, where LaNoue coerced practically all of the 90 recorder players to sing for a performance of Josquin's *Missa Pange Lingua*. “It was LaNoue's ambition,” Wollitz recalls, *to have only a quartet of recorders, a quartet of viols, and a quartet of mixed instruments, and have the rest of the workshop members sing.... When LaNoue announced his idea at the first faculty meeting the rest of us assured him from our own experience that he would never succeed.... LaNoue insisted on at least trying ... [and] did get us all to sing, and*



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**33: Album cover for Bernard Krainis's *Concertos for Recorder and Strings* with the London Strings, directed by Neville Marriner (Mercury Records, 1965).**

▶

**34: Ken Wollitz.** Photographer and date unknown (probably 1960s).





*he did so through an approach that was simple, unearthing, elegant, and musical. First he had us sing a D, an easy note in anyone's range. Then we were asked to sing it again and move a whole step upwards to E, and then again, moving a whole step downwards to C. Next he had us sing up and down the C scale. Nothing threatening in that. Next came his master stroke. He quickly divided us into three groups and had us sing up and down the scale as a three-part canon.... The result was a lovely succession of rising and falling triads. We found ourselves making beautiful sounds with our voices. When we finished, LaNoue said, "Okay, let's sing the mass." We did so gladly. All fear of singing had vanished.*

Of course, picking up a recorder and putting it down to play a different size of recorder or to sing was something that LaNoue (and Bernie) would tell you was done all the time in The

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Of course, picking up a recorder and putting it down to play a different size of recorder or to sing was something that ... was done all the time in The Musicians' Workshop.

Musicians' Workshop a decade and a half earlier. LaNoue's efforts were simply an extension of that spirit that had started with their teacher Katz. Winifred Jaeger remembered that Erich "approached much of his work from the perspective of a teacher and as a musicologist—he wanted people to make music, and he had a way of drawing them into that sphere. As a teacher, he delighted in working with students who progressed to a professional level, but also in any progress

by less advanced students."

The workshops in Southern California and Saratoga Springs offer an apt contrast for what had developed during the early years of the American School of recorder players and teachers: Krainis hoped to set up a "school" for the advanced training of professional recorder players; Davenport attempted to expand the musicianship of what was, in all practicality, a country of mostly amateur players.

Both, however, understood and agreed on the need for a higher level of academic training, despite the lack of national support provided in the U.S. compared to the national support provided by European countries—and both, once again, took the lead in that direction.

Although little acknowledged today, Krainis co-founded the summer early music academy and festival Aston Magna, in Great Barrington, MA, which just celebrated its 50th festival

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**35: Canto Antiquo workshop in California, about 1971.**

(left to right) Ken Wollitz, Shirley Marcus, Shirley Robbins, Friedrich von Huene, LaNoue Davenport. Photographer unknown. Photo courtesy of Mark Davenport.

season in summer 2023.

After a decade with the NYPM, Davenport formed the early music ensemble Music For A While with several other former members of the Pro Musica (soprano Sheila Schonbrün, gambist Judith Davidoff and lutenist Chris Williams). In that same year (1971), they became “Artists in Residence” at Sarah Lawrence College, in Bronxville, NY. There they initiated one of the first early music programs in the U.S. Recruiting two of the most prominent American musicologists, Alexander Blachly and Richard Taruskin, they soon launched one of the country’s first master’s degree programs in early music (1975).

### A continuing collegium spirit

Representing a fourth generation of educators in a continuum that began with Katz’s experiences with Wilibald Gurlitt and Hugo Riemann, Davenport founded and directed Sarah Lawrence College’s first collegium musicum, a position he maintained over the next 30 years. At Sarah Lawrence, LaNoue continued to educate and influence subsequent generations of early music professionals who followed in the practice (initiated by Katz) of mastering multiple instruments, expanding repertoire, balancing old and new genres, and crossing over into vernacular traditions and world culture. This idea of flexibility in playing multiple recorders and

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This idea of flexibility in playing multiple recorders and other instruments, and even singing, is often incorporated into the meetings of ARS chapters and workshops, led now by recorder players who bring forward to the present those ideas that started so many years ago.... This movement is still progressing in what has become a distinct American School of recorder players and educators.

other instruments, and even singing, is often incorporated into the meetings of ARS chapters and workshops, led now by recorder players who bring forward to the present those ideas that started so many years ago.

This tradition is epitomized and has been put into practice by several professional musicians: Grant Herreid and the late Tom Zajac, both of whom studied with Davenport at Sarah Lawrence, and the late Scott Reiss, whose only recorder teacher was LaNoue.

Herreid, the current director of the collegium musicum at Yale University (where Hindemith’s 1950s collegium took a similar direction, performing music of all eras on old instruments, and which included the young Martha Bixler), came to Sarah Lawrence in 1980. A trumpet player during his undergraduate years, Herreid was attracted to Davenport’s background in jazz. As a multi-talented instrumentalist, he was invited to take part in performances with Music For A While “which deftly combined winds, strings and voices,” Herreid recalls, “in ways that still inform my own orchestrations in the Yale Collegium.”

Applying the same type of individual mentorship received from Katz, Davenport made a point of creating

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▲ 36: Music For A While concert performers for “Chaucer and Becket—A Canterbury Tale,” Sarah Lawrence College (1987). (left to right) LaNoue Davenport, recorders; John Genke, actor/narrator; Grant Herreid, recorder and lute; Sheila Schonbrün-Davenport, soprano voice; Judith Davidoff, vielle; Susan Reit, recorder and harp; Tom Zajac, recorder and bagpipes. Photographer unknown. Courtesy of Mark Davenport.





▲ 37: Grant Herreid. 38: Tom Zajac. 39: Scott Reiss. Photographers and dates unknown.

professional opportunities for his own students even after they graduated. “Later on, a particular thrill was touring in LaNoue’s program of Guillaume de Machaut’s music set against the music of Duke Ellington,” Herreid remembers, “in which LaNoue explored the expressive affinities between the two composers, and in which I was able to call upon my former jazz background in improvisations of music spanning six centuries.”

Herreid’s classmate in the program at Sarah Lawrence was a long-time Piffaro member and another multi-instrumentalist praised for his versatility—Tom Zajac, who left a legacy

of recordings of Medieval dances to 21st-century chamber music. With his group Ex Umbris, Zajac performed 14th-century music at the Fifth Millennium Council event in 1999 in the East Room of the White House. The sound of his bagpipe playing awoke astronauts every morning on a 2001 space shuttle mission. As a teacher and faculty member Zajac led collegia at Mannes College of Music in New York City, the University of Maryland and Wellesley College in Massachusetts, and brought his ideas to numerous workshops.

Scott Reiss, heralded by the Washington Post as “a world-renowned vir-

tuoso on the recorder and a champion of early music and folk music from several traditions,” was a founding member of the Folger Consort in Washington, D.C.. He and his multi-instrumentalist wife Tina Chancey formed Hesperus, with its signature fusion of early music excellence with European and American traditional music. Chancey remembers that Reiss credited LaNoue’s “approach to rhythm, founded in jazz, as bringing early music to life.” Scott looked to LaNoue “as his musical father,” Chancey recalls, “and felt that his encouragement is what made it possible for Scott to become a professional.”

Considering the dozens of students of LaNoue Davenport at Sarah Lawrence College—as well as students influenced by the generation including Herreid, Zajac, Reiss and many others—and we begin to see an unheralded history in America that starts with those humble introductions in Erich Katz’s Musicians’ Workshop at the New York College of Music in the late 1940s. This movement is still progressing in what has become a distinct American School of recorder players and educators.

No one would have been more pleased to observe this evolution than Katz himself. Thank you, Erich, for those most auspicious beginnings. ❁



▲ 40: Winifred Jaeger and Erich Katz with an old truck, about 1960.

## INFORMATION AND LINKS OF INTEREST:

A number of references in this article are from original source material held in the Erich Katz Collection, ARC 19, Recorder Music Center (RMC), Regis University Archives and Special Collections, Denver, CO; and also from first-person research conducted by the author for his forthcoming book (Community, Art, Education and the Quest for Meaning: from Black Mountain College to the Gate Hill Cooperative, set for publication in 2026). Other resources include:

## WRITINGS

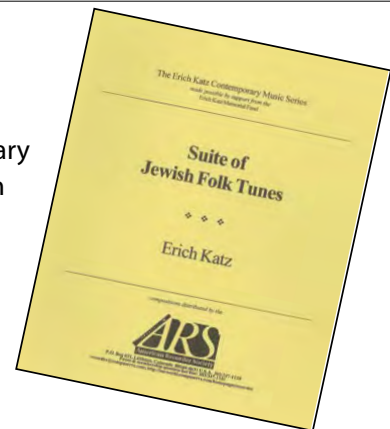
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## More Music Published by the ARS

The Erich Katz Music Series (*selections below*) originally included contemporary music titles that were winners or finalists in the ARS's Erich Katz Composition Competition. Other music in compatible genres and of similar difficulty levels has been added over the years, as it has become available to the ARS. The ARS also publishes music in the David Goldstein Series and Professional Series. See and purchase all of these online at <https://americanrecorder.org/katzeditions>.



<b>Erich Katz Music Series</b>	(Instruments, Playing Level)	Member/Non-Mem. Price
Suzanne M. Angevine, A Short Tale for two basses (Level II). 2 scs, 8 pp.		\$ 5/\$8
Cecil Effinger, Dialogue and Dance (SATB, Level II-III). Sc & pts, 26 pp.		\$10/\$18
Erich Katz, Suite of Jewish Folk Tunes (S S/A8 A/T, Level II). 3 scs, 18 pp.		\$10/\$18
Stanley W. Osborn, Kyrie and Vocalise for soprano voice and recorders (SATB, Level II). 2 scs & 4 rec pts, 18 pp.		\$ 8/\$14
Frederic Palmer, Entrevista (SATB, Level II). 2 scs & 4 rec pts, 16 pp.		\$ 8/\$14
Sally Price, Dorian Mood (SATB, Level II). Sc & pts, 10 pp.		\$10/\$18

(PDF version of all pieces also available at Member pricing)



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