

A QUARTERLY PUBLICATION OF
THE AMERICAN RECORDER SOCIETY

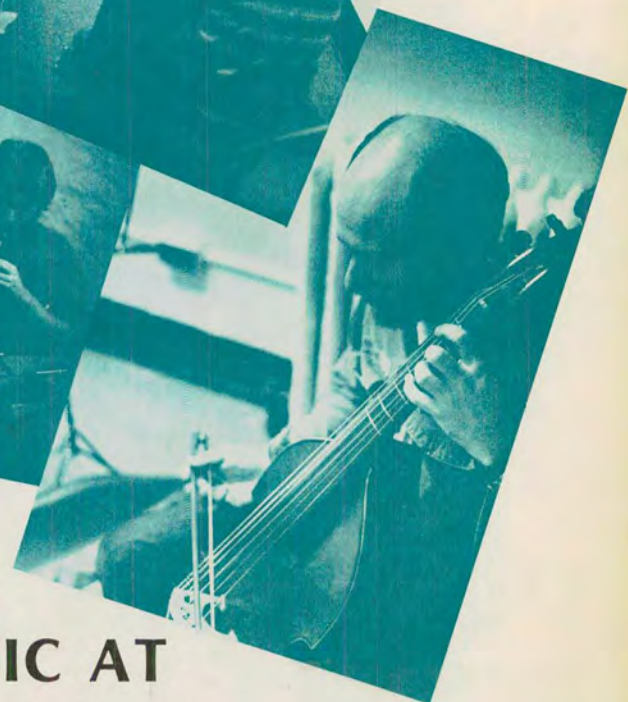
February 1976

\$1.50

THE

AMERICAN

RECORDER



**EARLY MUSIC AT
SARAH LAWRENCE**

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THE AMERICAN RECORDER

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The American Recorder is published quarterly in February, May, August, and November for its members by The American Recorder Society, Inc. Deadlines for manuscripts are the 15th of December, March, June, and September. Editorial and advertising correspondence: Daniel R. Shapiro, Editor, 164 Mulberry Street, New York, NY 10013 (212) 966-3631. Records for review to: Dr. Dale Higbee, 412 South Ellis Street, Salisbury, NC 28144. Music for review to: Mrs. Louise Austin, 112 South Clinton Street, Oak Park, IL 60302. Chapters news to: Neil Seely, 44 Willow Pond Road, Penfield, NY 14526. Inquiries and subscriptions to: The American Recorder Society, Inc., 141 West 20th Street, New York, NY 10011 (212) 675-9042.

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NOTICE TO SUBSCRIBERS

Members have no doubt noticed by now that the November 1975 issue was cancelled. In accordance with postal regulations, this issue continues the consecutive numbering of the volumes and is, thus, Number 4 of Volume XVI, where ordinarily the February issue would be the first number of a new volume.

The decision to cancel the November issue was made in order to effect some organizational changes which, it is hoped, will enable this periodical to publish reasonably close to schedule beginning with the May 1976 issue. In order to compensate for the missing issue, this issue and the next will be exceptionally large.

A Composer's Guide to the Recorder

for Robert Starer

BOB MARGOLIS

Composer and virtuoso recorderist.

The standard orchestration texts do not describe or even mention the recorder: it is not a member of the orchestra. In my experience, very few composers are well acquainted with the recorder's characteristics—no place exists to easily obtain the information they need to write effectively for the instrument.

This article contains such information as to benefit composer and player alike. Some introductory descriptive material is elementary to recorderists, but much additional material is unavailable elsewhere. So, if you are a recorderist interested in composing or transcribing music or perhaps better understanding any contemporary music you may already own, there is much here you may find useful.

Charts 3, 6, and 7 detailing underblown harmonics, multiphonics, and closed-bell notes are used by permission of Pete Rose, who first made them available at his November 1975 New York Recorder Guild workshop "Possibilities for the Recorder in Contemporary Music."

A Brief History

By the middle of the eighteenth century the recorder was becoming an obsolete instrument, a casualty of the evolution of musical taste towards a preference for increasing brilliance of both tone and technique. In particular it had been the flute with its greater resources of dynamic shading which replaced the recorder.

But the flute of the eighteenth century resembles the modern, cylindrically bored metal flute only in the method of tone production and certain aspects of appearance—the earlier flute, wooden, one keyed, and conically bored, is sweeter toned, softer, and in certain ways less agile than the modern flute with its Boehm mechanism.*

The modern recorder, however, quite closely resembles the Baroque recorder in tone, and is identical as to mechanism. The chief distinction is one of pitch, Baroque recorders being often tuned to $a' = 415$ Hz, a semitone below modern pitch. These low-pitch recorders have a darker tone.

The Recorder Family

The present-day recorder family is a large one. The approximate lengths and transposition of recorders are shown at the bottom left. (The great bass and sopranino are less often seen, but are not rare.)

There is a thumb hole on the back of the instrument plus seven holes running down the front, the bottom two usually being double holes, plus a hole at the bottom, the bell hole. The instrument is usually in three sections, tuning within the range of approximately a quarter tone being accomplished by pulling out the top section.

Uncommon sizes currently available are the Baroque-pitch soprano in c'' , sounding a major seventh above written notes; Baroque-pitch alto in f' , sounding a minor second below written notes; Baroque-pitch tenor in d' (voice flute), sounding a minor second below written notes; Baroque-pitch tenor in c' , sounding a minor second below written notes. Of these,

| Instrument | Length in Inches | Actual Sound |
|--------------------|------------------|----------------------------|
| Sopranino in f'' | 9 | octave above written notes |
| Soprano in c'' | 12 | octave above written notes |
| Alto in f' | 18 | as written |
| Tenor in c' | 24 | as written |
| Bass in f | 36 | octave above written notes |
| Great bass in c | 48 | octave above written notes |

**A flute which combines many of the tonal characteristics of the Baroque flute, and all the mechanical advantages of the modern flute is the conical Boehm flute (usually wooden, occasionally metal, and, in its most recent form, with metal head joint). While not as sweet-toned as the Baroque flute, it is sweeter and softer than the modern metal flute. Conical Boehm flutes may be obtained from Brannen Bros., Stow, Massachusetts.*

the Baroque-pitch alto is most often seen.

Renaissance-design recorders currently available, usually at modern and sometimes at other pitch levels, are restricted to a compass of one octave plus a major sixth, and found in c" soprano, f'alto, c'tenor, and f bass sizes. Uncommon is the sopranino in f". Rare are: sopraninos in c" (garkleinflötlein), a", and g", sopranos in d", and altos in g'. Exceedingly rare is the great bass in F (over six feet high). Renaissance-design recorders are less reedy in tone (fewer partials), louder overall, and perhaps better suited to closed-consort music (consorts of only recorders) than Baroque recorders.

At one time a soprano in a' and alto in d' (both lying a minor third lower than today's standard soprano in c" and alto in f') were available.

Fully ninety-nine percent of all modern recorders are of Baroque design at modern pitch. Amateur players usually own soprano, alto, and tenor, and with increasing fre-

quency, bass. Professional players add sopranino to these, and less frequently, great bass.

Transposition and Notation

The recorders are classed as non-transposing instruments, parts always being written at concert pitch. Players learn two sets of fingerings, one for F instruments and one for C instruments, and make the necessary transposition automatically so that all recorders sound at concert pitch, i.e., "in C."

Parts for sopranino and soprano recorders are written in treble clef with a small "8" above the clef to indicate that notes sound an octave higher than written. (Therefore, for these instruments notes are written an octave lower than they sound.)

Alto and tenor are notated in treble clef, sounding as written.

Bass and great bass are written in bass clef with a small "8" above the clef to indicate that notes sound an octave higher than written. (There-

fore, for these instruments notes are written an octave lower than they sound.)

Range

Refer to Chart 1.

Registers

Refer to Chart 2. There are four registers, one fundamental and three overblown. The overblown registers are produced by partially uncovering the thumb hole, tonguing slightly harder and increasing breath pressure somewhat.

On all recorders the fundamental register extends upwards one octave plus a major second, as reckoned from the lowest note of the instrument.

The first overblown register (reckoned from the lowest note of the instrument) extends from one octave plus a minor third to one octave plus a major sixth.

The second overblown register from one octave plus a minor seventh to two octaves.

The third overblown register from two octaves plus a minor second to two octaves plus a minor third.

The total compass of normal tones (tones not requiring closed bell) is thereby two octaves plus a minor third.

The boundaries between registers are called *breaks*. Notes slurred across registers invariably produce a "click" sound. It is easier to slur from a higher to a lower register than vice versa. While crossing the various register breaks presents difficulties of coordination for beginners, good players can make these transitions smoothly.

Agility

Wide skips between registers (for tongued notes) are idiomatic for the instrument. In the easiest keys (C Major for F instruments and G Major for C instruments) the recorder is as

CHART 1
Standard Range

Given in standard recorder notation. See text: "transposition and Notation."

Higher and lower notes possible, but see text: "Idiosyncrasies Of The Various Recorders"!

agile as the flute in scales, arpeggios, and passage work.

Chromatic scale passages are not idiomatic, but are possible. It is a matter of the skill of the player. Beginners will have considerable difficulty with fast chromatic passages as chromatic scales are not part of the usual technical training for the recorder.

Double and triple tonguing produce a light sound, and are more easily accomplished on the recorder than any other woodwind. Maximum velocity varies with the individual player and is not much limited by the instrument itself. The pattern for double tonguing is usually given as d-g d-g. The pattern for triple tonguing is usually given as d-g-d d-g-d although this presents two consecutive single tongues (the two d's) and impairs maximum speed. The pattern for triple tonguing d-g-d-g-d-g yields maximum speed (no single tonguings present). Note that the d's will be accented in preference to the g's: therefore the articulation pattern chosen will be in part dictated by the musical sense of the passage.

The normal articulation is the consonant *d*. Recorder legato is a very mild *d*: the effect is of tones barely touching one another with a continuity approaching legato (slurred). Notate by legato dashes over each note and the specification "recorder legato." Sometimes incorrectly called portato, which it is not, recorder legato is analogous to string *louré* bowing. The recorder's staccato is light and easily produced (notate with a dot over each note as is usual).

Commonly Seen Tonalities

The most often-seen keys for *F* recorder are: Major—C, G, F, B Flat; Minor—A, E, D, G, C, F. For *C* recorders: Major—G, D, C, F; Minor—E, A, D. Flat keys appear more often than sharp keys. Beginners may find difficult keys containing more than one accidental; even experienced players may be unaccustomed to keys

of more than four accidentals. Roughly speaking, the greater the number of accidentals in the key signature, the more difficult the technique, minor keys always being more difficult than their relative major keys. Remote keys are not recommended for fast music.

Effect of Tonality on Timbre

The greater the number of accidentals, the greater the number of forked fingerings required (and the more difficult the technique). But with increased use of forked fingerings there is a change of tone color: fork-fingered notes are less focused or darker sounding than notes which do not require forked fingerings.

Trills and Tremolo

All trills are possible except: *C* instruments—low c to c sharp, low d to d sharp; *F* instruments—low f to f sharp, low g to g sharp. The effectiveness of trills depends upon the skill of the player: some trills require the movement of but one finger, others are quite awkward

finger combinations or movements of several fingers.

Within the fundamental register tremolos of up to a major sixth are possible; in the first overblown register a major third is the safe limit. Tremolos between two registers ought not to exceed a major third: the effect is quite chirpy as there are as many "clicks" as notes.

Idiosyncrasies of the Various Recorders

Sopranino: The tones of the fundamental register are weak, the overblown registers being the more characteristic and useful in a traditional context. The tone of these high registers is sweeter and more delicate than the corresponding tones of the piccolo.

Soprano: The compass is similar to the piccolo, but the tone of the fundamental register is surprisingly full and strong. Do not take inexperienced players above the second g as they tend to play much too loudly. It is difficult to play the highest notes softly.

Key to Fingering System

TOP OF RECORDER

0 0 is thumb

1

2 1, 2, and 3, are first three fingers of left hand.

3

4

5 4, 5, 6, and 7 are first four fingers of right hand.

6

7

Bell Bell is closed by bell key, player's knee, or thigh. See text.

BOTTOM OF RECORDER

A diagonal slash through a number thus: 0 means "half"-hole.

Cover only holes *listed* for a given fingering. E.g.: "012"—cover only 012 holes.

Alto: The most popular recorder, the tone being well balanced through its range, but do not take inexperienced players above the second *e-flat*.

Tenor: The richest-sounding recorder, its best tone lying in its fundamental register. Notes approaching the top of the first overblown register become progressively more breathy—so do not treat the tenor recorder as though it were a flute which becomes progressively brilliant as it ascends through its compass. The opposite is true. For agility and brilliance of tone in upper registers choose the alto in preference to the tenor. Do not take inexperienced players above the second *g*. Note that the lowest *c-sharp* is sometimes missing from the instrument.

Bass: A very quiet instrument, its fullest tone is in its fundamental register, high notes are breathy—an asset or liability, depending upon context. Direct-blow basses are preferable to basses equipped with a crook [bocal], and Renaissance-design basses are considerably richer-sounding than Baroque-design basses. Do not take inexperienced players above the second *c*. Note that the lowest *f-sharp* is frequently missing.

Great bass: Quieter than the bass, more usually used for its lowest notes as the highest notes become breathy quickly. Do not take inexperienced players above the second *e*. Always with a crook. Lowest *f-sharp* may sound impure; lowest *c-sharp* and lowest *d-sharp* are missing as often as present.

Two notes deserving special consideration are the highest *f-sharp* and *g-sharp* for *F* instruments and the highest *c-sharp* and *d-sharp* for *C* instruments. The *F* instruments' *f-sharp* (*c-sharp* for *C* instruments) requires a closed-bell fingering for accurate intonation. Few recorders are equipped with a bell key and fewer players have mastered the art of stopping the bell on their knee. The *F* instruments' *g-sharp* (*d-sharp* for *C*

instruments) requires a fingering not generally known (see Chart 7). If you require either note, provide the score with fingering indications.

Special Effects (Coloristic Devices)

(N.B. Notation for Charts 3 through 7 is for alto recorder, i.e., *F* recorder. The same fingerings are used for *C* recorders. The pitches produced, however, will be a perfect fifth higher for soprano recorder, and a perfect fourth lower for tenor recorder. E.g.; The fingering for the first note listed on Chart 5 as *d'* will produce an *a'* on soprano recorder, an *a'* on tenor recorder, and an *a* on great bass recorder; the same fingering will produce a *d''* on soprano recorder and a *d* on bass recorder.)

Charts 3 through 7 present extranormal techniques, some of which have come to be associated with *avante-garde* music. For each of the following techniques it is essential to provide the score both with fingering and descriptive indications. Most of the fingerings contained in the charts are unknown to the majority of recorderists; indeed, some are presented here for the first time. Following are all the extranormal techniques

I have observed (*many of them may be combined simultaneously*):

Portamento or Glissando, the sliding between pitches, is easier on the recorder than on any other woodwind, provided the portamento does not cross a register break. The technique involves slowly rolling the fingers away from or towards the holes (depending upon whether ascending or descending, respectively) with a careful control of breath pressure. Notate by connecting the first and last pitches with a solid line.

Underblown Harmonics [see Chart 3] are accomplished by means of special fingerings to produce true pianissimo sounds, and are really an extension of portamento technique in that breath control and shading of holes (particularly the thumb hole!) is used to control pitch. The sound of the lowest tones is that of a whimper. (Notate as shown.)

Quarter Tones [see Chart 4] are easier to produce than on any other woodwind owing to the recorder's lack of keys. Quarter tones are exceedingly difficult within the lower minor third of the compass and are for this reason not included in the fingering chart. Within this region, half-holing of half holes and shaded

CHART 2
Location of Registers

The chart displays five musical staves. The first staff, labeled 'Fundamental Register', shows two notes on a treble clef staff. The second staff, labeled '1st Overblown Register', shows two notes with fingerings. The third staff, labeled '2nd Overblown Register', shows two notes with fingerings. The fourth staff, labeled '3rd Overblown Register', shows two notes with fingerings. The fifth staff, labeled 'Recorders', shows two notes with fingerings, with 'F' and 'C' written below them.

bell technique is the only means of quarter tone production—an awkward process. Elsewhere, quarter tones are produced by relatively simple, though unorthodox fingerings. Quarter tones may also be used in the fashion of jazz-style “blue” notes; microtones are also possible. All fingerings should be indicated below the notes. Tui St. George Tucker was the first person to publish a quarter tone fingering chart for the recorder, in Anfor RCE no. 14, *Sonata* and *Romanza* for solo recorder. As any two fingering charts, these two differ. Quarter tones above the range in Chart 4 are difficult to produce with accuracy of pitch. (Notate as shown.)

Flutter Tonguing is again easier

than on any other woodwind, owing to the recorder’s virtually indifferent embouchure technique. Flutter tongue is accomplished either by a rolled “r” sound or a voiceless back-of-throat gargle, the resultant sound being nearly identical.

Alternate Fingerings [see Chart 5], quite aside from their usefulness as trill fingerings, produce variations in timbre from corresponding standard fingerings. Alternate and standard fingerings are sometimes alternated quickly to produce effects of timbre juxtaposition, much in the same way as standard and underblown harmonic fingerings are sometimes alternated to produce echo effects. (Notate as shown.)

Chords or Multiphonics [see Chart

6]: Chords are the production of several sounds simultaneously by controlled overblowing, using special fingerings. The sound is a distorted, growling buzz, and is very easily produced. However, each make of recorder responds differently to a given fingering (the chords in Chart 6 work on most recorders), and specifying the make of recorder used would be helpful information. From the player’s point of view, chords should be approached in this fashion: first, play separately the pitches of the chord to fix them in the mind. These are the pitches to aim for, but they may not be exact. Then, fingering the chord as indicated, gradually increase breath pressure until the sound “cracks,” producing several pitches simultaneously—this is the breath pressure required to produce this particular chord. If this does not work, start the chord with a strong attack, immediately pulling back on breath pressure—certain chords require this “reverse” technique. If still unsuccessful, it may be necessary to leak air from certain holes, something to be determined by trial and error. Almost any fingering whatsoever will produce a chord if properly coaxed by the methods just described.

Chords are one type of multiphonics. Other multiphonics involve singing into the instrument (the lips, as normal, enclosing the mouthpiece). Sung tones of low pitch produce a buzzing sound. Falsetto tones produce far less buzzing, and the sung tones themselves are more easily identifiable.

Always give the fingerings for chords directly under the chords.

White Noise is a rushing-wind sound produced by stopping the bell with a porous material such as carpet, closing all the holes, and leaking air from the thumb hole. High-pitched harmonics at dog-whistle frequencies will sound, the frequencies varying with breath pressure.

Closed Bell Notes and *Extraordinary Pitches* [see Chart 7]: It is possible to considerably extend the

CHART 3 Underblown Harmonics (Pianissimo Tones)

ALTO RECORDER NOTATION

Pitch is controlled by thumb aperture and breath pressure. Blow extremely softly.

(Notes in brackets, while not true underblown harmonics, will yield pianissimo tones.)

CHART 4 Quarter Tones

ALTO RECORDER NOTATION

An octave consists of twenty-four quarter tones or twelve semitones. A quarter tone is an interval equal to one quarter of a whole tone (one half of a semitone). The interval between adjacent notes on this chart is one quarter tone. The notes without fingerings are the "standard" pitches in their proper locations in the quarter tone scale.

(Two quarter tones = one semitone.)
(Four quarter tones = one whole tone.)

The symbol [V] indicates "one quarter tone flat"

0123457 | #0123467 Shade Bell | #

0123567 | 01235 | #0124567 | #

012467 | #01345 | # | 013 |

02456 | #03 | # | 23 | # no fingers!

23456 | # 123467 | # 1234 |

1236 | # 123 Bell | # 124 Bell |

124567 | # 12456 | # 1456 |

1356 Bell | # 136 Bell |

(# equals b ♭ | # equals ♭ | etc.)

CHART 5 Alternate Fingerings

ALTO RECORDER NOTATION

These fingerings yield the indicated pitches at normal or near-normal volume levels. They are useful for producing variations of timbre; also normally used as trill fingerings. It is possible to slur back and forth between any alternate fingering and its corresponding standard fingering.

II 013456 | #II 12345 | II 023 | II 123

#II 0 or 1234567 | II 1234567 | #II 123467 ||

range of the recorder by means of stopping the bell hole. Few recorders are equipped with a bell key, so the bell hole is usually stopped by the player's knee or thigh (the left side is more convenient for most). The porosity of clothing may allow air to leak. For this reason it is a good idea to put some plastic wrap on top of the clothing—this assures a good airtight seal necessary for closed bell notes. (However, the bell trill at the end of Tui St. George Tucker's *Sonata* (edition previously cited) is played with the palm of the right hand, as only the left hand is occupied with fingerings.)

A much overlooked function of the bell is its usefulness in permitting rapid movement between extreme pitches—movement which would otherwise be quite awkward. It is for this reason that closed bell fingerings are given for notes which could otherwise be produced normally, with open bell. So, for rapid movement between notes lying within far-spaced registers (e.g., movement between the fundamental register and notes higher than the first overblown register) examine Chart 7 to determine whether closed bell fingerings would simplify technique. Of course, certain extraordinary low and high pitches can be produced only with closed bell.

There is no standard notation for closed bell notes. One possibility is writing the word "Bell" over each such note. If an extended passage is to be played entirely with closed bell, write *Bell* followed by a dashed line over the closed bell notes, terminating with a downward jog at the end of the closed bell passage, much in the same way as 8va followed by a dashed line is used to indicate a passage to be played an octave higher. Another possible notation, calligraphically more difficult but visually more compelling, is to enclose all closed bell notes within a rectangular box. This will serve to alert the player to lower the recorder to close the bell.

Finger Vibrato is the oscillation of pitch between normal and somewhat

flat (by about a quarter tone) levels, accomplished by partially covering and uncovering a conveniently located lower hole in the manner of a trill. Surprisingly, this is a Baroque technique which had been used to "sweeten" long tones, and not a modern innovation. The effect can be eerie. Notate by the word *finger-vibrato*.

Rhythmic Breath Pressure Vibrato: An increase in breath pressure raises the pitch of any note by slightly more than a quarter tone, and a decrease in pressure lowers the pitch, but by a smaller degree. The speed and rhythmic pattern of these pitch fluctuations may be notated (possibly by means of small rhythmic values superscribed) and the depth indicated (either by dynamic markings or by wavy-lined vibrato graphs).

Windway Vibrato is produced by waving the right hand over the window*—the sound is that of an extremely exaggerated vibrato. As the right hand is thus occupied, only the left hand is available to finger notes (unless another performer is called upon to produce the windway vibrato while the "main" performer plays the notes).

Covered Windway: In the windway vibrato, the hand approaches the window or labium only so close as to lower the pitch. If the right hand is gently cupped over the window and brought steadily closer thereto, the pitch will gradually get progressively lower until a point is reached where the pitch shifts sharply upwards to a shrill squeal. This is the piercing sound of the covered windway (*gently* covered, for if it is completely covered,** the sound will become a stifled, breathy squeal). However, properly controlled, covered windway can be an ear-splitting shriek, equal to the power of a piccolo at the

top of its range, quite capable of cutting through a symphony orchestra. The tenor recorder seems loudest here. Curiously enough, fingering has no effect on pitch(!) and the standard fingering of convenience is 0123. Only force of breath pressure, position of covering hand, and oddly enough bell closure have effect on pitch.

Transition From Singing Outside The Instrument To Playing may be made directly, without break; further, the singing may cease the instant the mouth is closed over the mouthpiece or continue together with the playing. Whatever vowel sounds are being sung before the instrument is brought to the lips will diphthongize to the sound "oo" as soon as the lips are closed around the mouthpiece. The diphthong will be formed starting with "oo" and sliding to the new vowel sound when the transition is the reverse, from playing to singing. (Of course, if the vowel sung is "oo" there will be no new vowel sound or diphthong formed in transition.)

In general, whenever pitches are to be sung, they are so indicated on a separate staff below, and joint to the instrument's staff by a bracket.

Parts of the Recorder may be played separately. The head joint alone will produce slide-whistlelike sounds if a finger is inserted therein (closed windway and stopped bottom are also possible). The bottom two sections may be played in the manner of a trumpet (or cornett) with results which may be comical. Or, using the bottom two sections with the bell tightly closed, the mouth is placed firmly around the top opening and all the holes are tightly covered—the net result being an airtight seal. If, in this manner, air is sucked inwards while trilling with any one finger, an interrupted rushing-air sound is produced. If additionally the shape of the mouth cavity is changed to conform

to vowel sounds, the interrupted rushing air will be given vowel shapes in an extraordinary manner. Surely other effects are possible.

Playing More Than One Recorder Simultaneously: Using only one hand a player can play on *F* instruments the notes *c, d, e, f, f-sharp, g, octave c, and octave d*, plus certain intermediate tones. (For tones for *C* instruments transpose up a perfect fifth.) With one player playing one instrument in each hand, any combinations of these notes can be sounded together, but if one instrument octaves, the other usually must. Since the player is tonguing two recorders at once there will be a perfect synchronization of rhythms, flutter tongue, vibrato, and, depending upon skill, trills. It is possible, if physical limitations are kept in mind, to add a third recorder as a drone.

Prepared Recorder: We see much of prepared pianos, harpsichords, and the like, but nothing, in my experience, of prepared recorders. The easiest preparation is taping certain holes shut; used in conjunction with playing more than one recorder simultaneously there is a possible expansion of pitches available. (The most obvious holes to tape are 0123: the fingers of the right hand then cover holes 4567 and the left hand takes a second recorder played "normally." The recorder's close relative, the pennywhistle, is particularly well suited for this, having only six holes and octaving by breath pressure alone. I like the British-made *Generation* pennywhistle, which I believe they call a flageolet, particularly the one in b-flat'. The American-made *Flutophone*®, of charming tone although restricted to a compass of one octave plus a major second, is also an interesting subject for this treatment. Both are quite inexpensive.)

A somewhat risky preparation for the recorder would involve drilling extra holes to alter the temperament of the scale. A plastic recorder would serve well as a guinea pig for those who may wish to attempt this.

*This part of the recorder is variously referred to as window, lip, labium, or knife edge—in any event it is the slot in the head joint from which air emerges.

**WARNING: Do not touch the knife edge itself as it is subject to warping and splitting on wooden recorders.

A sort of preparation is the British-made *Dolmetsch Tone Projector*, which may still be available. The projector is a plastic apparatus in a wheelbarrowlike shape which fits over the window of the recorder. I have sizes to fit soprano and alto recorder. The tone projector lowers pitch slightly allowing for greater breath pressures and higher volume levels.

If it is volume you want, the recorder can be electrified by adding a contact microphone. This will require drilling a hole in the head joint.

If it is softness, an echo key can be installed. This is a closed-standing key operated by the player's chin.

The key covers a small hole bored at the base of the beak on the back of the recorder. When the hole is open, the instrument goes sharp, requiring lower breath pressure to bring pitch back to normal. Lower breath pressure causes lower volume.

To *mute* the recorder, tape halfway shut holes 1234567. Tape the bottom half of holes 124567 shut, and the top half of hole 3. This preparation may be of use to those who wish to practice late hours without disturbing neighbors. Since not only tone and intonation are degraded but also it becomes difficult to find the holes with the tape in the way, this preparation might not be a good idea

for concert performance. (We tape the *top* of hole 3 shut to permit the production of $\emptyset 12$, d for F instruments, a for C instruments.) A piece of paper put up the windway will also mute the instrument and degrade the tone. The paper is likely to become both wet and stuck, however, and the probability of damaging both the windway and the knife edge is too great to risk comfortably, so this perilous preparation is recommended only for a plastic instrument.

Tapped-hole Tones: By fingering any note within the fundamental register of the recorder and sharply tapping one hole, a hollow percussive sound will be produced. (Tap the finger on a hole that would normally be closed for the note selected.) In a sense, this is the recorder's equivalent of the violin's left hand pizzicato. The sound, although pianissimo, projects well, but production of the sound requires considerable force. Speed may be somewhat impaired, and since articulation of the sounds is being accomplished by the finger, not the tongue, a modified finger technique must be learned. Notate with x 's in place of note heads.

Special Articulations: The recorder is very responsive to minute changes in articulation. Great alterations of articulation consonants will produce marked changes in the shape of the tones produced.

The Baroque double tongue "did'll" will shape notes differently from the modern "duh-guh" double tongue. The attack is smoother, and it sounds as if the recorder were saying "diddle."

The consonants t , k , and p pronounced (voiceless) explosively makes a quazi-pizzicato sound. The technique involves keeping the mouth partially open, the instrument resting on the lower lip. It is possible to briefly sustain tones in this fashion, although much air is wasted with the mouth partially open and the sustained tones are of breathy quality.

The sounds "s" and "sh" may be used as articulations in two ways:

CHART 6

Chords [Multiphonics]

ALTO RECORDER NOTATION

Approximate pitches. See text.

The following chords sound an octave higher than written:

Many other chords are possible. Almost any fingering will produce a chord.

Either as initial attacks, or sustained noise. In the latter, the player hisses or *shushes* ("s" and "sh", respectively) for the duration of the note. A variant of this requires the player to hold the instrument at an angle (deflected horizontally, usually rightwards) and form his lips to a consonant midway between *f* and *v* (the so-called Spanish *v*). The sound is one of equal proportions of tone and rushing air.

Notate all these clearly as regards the possible variations.

Dynamics

Unless the special techniques of the underblown harmonics are used, the recorder is normally limited to a narrow dynamic range. As mentioned under the heading "Rhythmic Breath Pressure Vibrato" an increase in breath pressure will, besides increasing volume somewhat, cause the recorder to go sharp. Thus, the use of *p* and *f* as dynamic levels is of psychological value only: the recorder cannot produce these volume levels without going flat or sharp.

The normal range of dynamics for the recorder in its fundamental register is *mp* to *mf*. The first two overblown registers offer a range of from *mp* to *f*. (The dynamic range of the flute is greater.) Tones of the third overblown register may be struck *mf* to *ff*. The next two semitones have the same dynamic range. Notes above must be struck *ff* to sound.

If true levels of *pp** and *ff* are wanted, special fingerings must be provided. Chart 3 gives excellent *pp* fingerings. There is not yet a system of *ff* fingerings: basically, flatter-than-normal fingerings are used (frequently coarsening tone). The quarter tone chart 4 may be helpful in

*Baroque technique requires *p* echo passages to be played staccato, giving the subjective impression of softness. It further seems that the ear may be relatively insensitive to flat notes of very brief duration.

locating some of these. Otherwise, try to find appropriate shade-fingerings—that is, covering and partially covering holes that would normally be open. Once the note has been flattened by shade-fingering or quarter tone fingerings, it is raised to proper pitch by increased breath pressure, which also means increased volume. Tone quality is bound to shift drastically. The bell may also be shaded to lower certain notes. Curiously though, the bell when closed

will lower certain pitches, and raise others. The lowering effect is gradual, varying directly with the degree of bell closure; the raising of pitch is stepped, the note clicking instantly to a higher pitch. For example, finger 01346 and slowly close the bell—the pitch will slide slowly down. Then finger 02356 and slowly close the bell—the pitch will instantly crack upwards. This is very strange indeed.

But then, the charm of the recorder lies partly in its limitations.

CHART 7 Closed-Bell Notes and Extraordinary Pitches

ALTO RECORDER NOTATION

Closed bell is useful in permitting rapid movement between extreme pitches (see text). Closed bell also provides notes outside the standard range. For higher notes than those listed here see text: "Covered Windway."

01234567 Bell (soft) | 0123456/7 Bell (soft) | 0123456 Bell

012345 Bell (soft) or 0123467 Bell (soft) | 012346 Bell (soft) | (soft:) useful for a/b♭ trill | useful for a/b♭ trill

012356 Bell | 0123 Bell | #01245 Bell

keep bell closed and use standard fingerings | # 2345 Bell

no known closed bell fingerings | 01234 Bell | 01235 Bell

no known closed bell fingering | 0125 Bell | no known closed bell fingering

012456 Bell (soft) | 01456 Bell | 01346 Bell (THE STANDARD FINGERING) | 013 Bell

02356 Bell left Open | 0123456 Bell or 02356 Bell

012456 Bell Slightly Leaking or 0256 Bell (loud) | 01245 Bell left Open

014 Bell left Open (loud) | 013456 Bell (loud) | 01356 Bell left Open (loud) | 2 Excelsior

For Further Reference

(Prices are approximate)

Alemann, Eduardo Armando. *Spectra* for Four Recorders. New York: Galaxy Music Corporation, American Recorder Society Editions, No. 79, 1975. Performance Score, \$2.50; Record, \$3.00; Set of Score and Record, \$5.50.

Andriessen, Louis. *Sweet* for Alto Recorder. London: Schott & Co., Ltd., 1972. The Modern Recorder Series No. 2. RMS 1370. \$2.50.

Berio, Luciano. *Gesti* for Alto Recorder. London: Universal Edition, 1970. (Joseph Boonin, Inc., Music Publications, P.O. Box 2124, South Hackensack, NJ) approximately \$2.30 (U.E. 15627)

Britten, Benjamin. *Scherzo* for SATB Recorder Consort. London: Hawkes & Sons, 1955. Edition RP 1, 65 cents. (Recorder on E.M.I. SLS 5022) Also available in Boosey & Hawkes: "Recorder Pieces from the 12 to the 20th Century."

C.R.A. [initials only] *Tres Movimientos para Flauta Dulce* (Soprano). Buenos Aires: Barry, 1962. (Boosey & Hawkes) \$1.00.

Dorough, Robert. *Eons Ago Blue* for ATTB Recorder Consort and optional percussion and gamba or cello. Hullabaloo Music, 1962. (Recorded on Odyssey 32160144)

Du Bois, Rob. *Spiel und Zwischen-spiel* for Alto Recorder and Piano. Amsterdam: Donemus. Edition D398. (For U.S.A. and Canada: C.F. Peters Corporation, 373 Park Avenue NYC) approx. \$8.00

Hindemith, Paul. *Trio* from *Ploner Musiktag*. Originally written for Soprano in A and two Altos in D. Mainz: B. Schott's Sohne, 1932. Edition 33554D5. Transposed version for Soprano, Alto, and Tenor: London: Schott & Co., Ltd., 1952. Edition 10094a miniature score. (Recorded on E.M.I. SLS 5022)

Linde, Hans-Martin. *Music for a Bird* for Treble Recorder Solo. Mainz: B. Schott's Sohne. Edition Schott 6278. RMS 2050. (Recorded by the composer on E.M.I. Electrola/Odeon 1C065-28841) approx. \$1.75

Miller, Edward. *Song* for Recorder or Flute. New York: McGinnis and Marx, 1964. (Recorded by Bernard Krainis on Odyssey 32160144) approx \$2.00.

Murrill, Herbert. *Sonata* for Treble Recorder or Flute. London: Oxford University Press, 1951. approx. \$2.00

Quantz, Johann Joachim. *On Playing The Flute*. New York: Schirmer Books, 1966. In paperback, \$7.95. (This is Edward R. Reilly's translation

of Quantz's classic of Baroque music instruction, written in 1752. Much more than a flute method, Quantz's book gives "inside information" of value to all musicians—composers and performers alike. Quantz's approach to performance esthetic seems valid for much modern music.)

Tiet, Ton-That. *Ai Van 2* (Epitaphe 2) for Bass Recorder and Harpsichord. Paris: Soci t  des Editions Jobert, 44 Rue du Colis e. 75008 Paris. 1973. approx. \$5.75

Tucker, Tui St. George. *Sonata for Solo Recorder and Romanza for Solo Recorder*. Brooklyn, NY: Anfor Music Publishing, 1970. RCE No. 14. \$2.00 (Terminal Music, 166 W. 48 St., NYC)

Vetter Michael. *Il flauto dolce ed acerbo: Instructions and Exercises for Players of New Recorder Music*. Celle: Moeck Verlag, 1969. Edition Moeck Nr. 40009. Approximately \$20.00. Temporarily out of print. (Also contains some 4,000 additional fingerings. Do not, however, assume that these will all work on all recorders—they must be tested individually. Also contains excerpts from the modern literature, notation chart, technical advice, and exercises which are very difficult. German and English in one volume.)

THE RECORDER IN THE CLASSROOM

Early Music at Sarah Lawrence

DANIEL R. SHAPIRO

As part of the continuing interest of The American Recorder Society and this magazine in the role of early music and instruments in educational institutions (generally subsumed under the heading "The Recorder in the Classroom"), I made a small pilgrimage to Bronxville, New York, to observe the Graduate Program in Performance of Early Music at Sarah Lawrence College. The program, which is in its second year, is run by the members of Music For A While (Stanley Charkey, LaNoue Davenport, Judith Davidoff, Sheila Schonbrun, Steven Silverstein) and Richard Taruskin. The curriculum, which leads to a Master of Fine Arts degree, has several aims:

1. To provide an opportunity for early musicians to attain a high level of proficiency in performance and scholarship, and to diversify their instrumental capabilities.
2. To enable professional musicians in areas other than early music to obtain knowledge of early music commensurate with their training.
3. To increase the general level of performance and scholarship in early music by producing models and teachers for students and amateurs of early music.

Interest in early music has been becoming more widespread among musicians and music lovers for a number of reasons, according to the faculty. Many "classical" musicians

have been attracted by the opportunity to avoid having to play commercially (i.e., "popular music") in order to survive financially, and by the chance to play music which has not already been "done to death" in the concert halls.

Musicians and audiences alike are stimulated by some of the features of early music that have been lacking in standard concert formats: more informality and closer communication between performers and listeners (Music For A While does not perform in proscenium settings, for example, and many early music groups and performers take the time during concerts to explain aspects of the music and instruments), and an inclusion of a wide variety of types of music in concert programs ("sacred" and "secular," Medieval and Renaissance, music from different geographic areas, different instrumentations, etc.). Moreover, the fact that such a large percentage of early music audiences are also players of early music harks back to a time when music was more a part of everyday life, and was not something confined to the concert halls.

Sarah Lawrence College has provided a receptive environment for the early music program. It is a relatively small and flexible institution, and has allowed the faculty members to organize and modify the curriculum to

best achieve the stated objectives. An increase in the number of students would give the program more security in this era of financial instability when, almost without warning, "non-essential" programs and personnel must be dropped (and who knows in advance who or what is essential?).

Students in the program must extend their range of performing capabilities. Wind majors must minor in viols, viol majors in winds, lute and voice majors in one or the other, and lute and voice are available to wind and string players as electives. Once they have fulfilled the primary requirements on their major and minor instruments, students are permitted (and encouraged) to dabble in such "exotic" instruments as the shakuhachi, Bulgarian flute, and others. Faculty members feel that this increases the students' ability to juxtapose a wide variety of instrumental sounds, which is an important feature of early music performance.

On the subject of playing an unfamiliar instrument, one student remarked: *"Everybody has to take beginning viol. At first I tried everything I could to get out of it, but they didn't let me. Judith Davidoff teaches and she's a great teacher. After a week, I had so much fun I couldn't believe it."*

I spent the better part of a day on campus and had the opportunity to

observe a rhythm training class, the aforementioned beginning viol class, private instruction sessions in recorder and lute, several impromptu sight-reading sessions with mixed consorts and voices, and the tail end of a rehearsal by Music For A While. The general atmosphere was a rather even balance of serious dedication and enjoyment. Faculty and students related with the mutual respect and conviviality so often seen at early music workshops, and great stress was laid in solving performance and interpretation problems particular to individual students. I'm not sure whether the faculty would approve of this suggestion (and it should certainly not be taken without prior approval by them), but everyone who entertains even a small spark of interest in this type of program would do well to observe it in action.

And why not? Is there any way that the literature for the recorder is inferior to that of other instruments in which a college major is possible at hundreds of institutions in the United States and Canada? To the saxophone, for example? Or the clarinet, or the trombone? How is the recorder inferior to any other instrument in terms of musical expression? Does the recorder stand at a disadvantage to other instruments in terms of the in-

tellectual benefits to be derived from its practice? Or in terms of the enjoyment people experience when they perform?

It is my contention that anyone who feels he has a case against the recorder in any of these areas has researched that case poorly. In fact, the recorder compares favorably on every count. Few instruments currently offered as a major in our schools, colleges, and conservatories

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can boast of a literature which spans some nine hundred years of history. It is a quality literature of enormous size, and, significantly, the easier portion of it is of higher quality than that of any other wind instrument.

The expressive capabilities of the instrument, although unique to it, are as extensive as the talents of the performer. The recorder is purported to be a simple instrument, and yet I have never heard any two players who sounded alike on it, even when playing the same recorder. Because of the number of historical styles one must be familiar with, the artistic and intellectual challenges are certainly significant. Considered with normal technical problems, and the problems of ornamentation which are part of the interpretation of several historical styles, it seems that there is enough to keep anyone busy for a lifetime.

Yet these formidable challenges should not frighten anyone away from the recorder. It is such an enjoyable instrument to play, and one can derive musical satisfaction from playing it on so many different levels!

Why, then, should the recorder not be offered as a college major at the undergraduate and graduate levels? Admittedly, there is probably not much of a market for a person so trained as a performer. This statement, however, can be made concerning the preparation of anyone or any instrument (or voice) for a career exclusively as a performer. In fact, very few performance majors have ever become engaged full-time in such a career. Most performers must pursue other activities in order to support themselves, and the activity most often pursued is some sort of teaching. The recorder is therefore no more or less appropriate for performance study than any other instrument.

The possibilities for the recorder in public school music education curricula are tremendous. Programs already begun in the United States by a few hard-working teachers have been successful in terms of bringing good music to more people, but we

have only scratched the surface. The vast majority of our school systems have not put the recorder to good use; one reason for this is that the vast majority of our teachers are not aware of the possibilities. A teacher training program in recorder is needed. Teachers who have majored in recorder or historical woodwinds would be better yet. Think what a string specialist can do for a string program to see the logic in this. In fact, a person specially trained in recorder would be best qualified to run a recorder program. Such a person's performing ability would set an example, to light the student's way. Well aware of the potential of the recorder in school programs, he would be able to develop the use of the instrument in elementary general music classes, as well as expanding to solo classes in recorder, and ensembles at all levels, thus bringing music to a greater number of students than is now possible. This would not usurp any existing programs, but would enhance the entire music offerings. The availability of good inexpensive plastic instruments makes the joy and intellectual stimulation of playing on

an instrument with a good extensive literature available to more children than is now possible. Given the present economic situation, school programs may well need what the recorder can provide.

It must be recognized that a person trained as a specialist in recorder would not necessarily devote his time to it exclusively. The undergraduate and graduate college courses must therefore reflect the probable demands to be made on a recorder major as they do for present vocal and instrumental students, whatever their major.

At the college level, new programs of study tend to be developed when administrators perceive sufficient student demand. These days new programs of study must also be feasible from an economic standpoint. Academic innovations are usually expensive, and student demand can be met only when the innovations generate enough extra income from tuition, state aid or some other source. A new major in recorder could be very expensive if it meant hiring additional specialized faculty.

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have satisfied the student demand in four ways. First, the recorder is one of the instruments covered in the classroom instruments course required of all music education majors with vocal emphasis; it is in fact about one fourth of the course. Second, there is a separate class in recorder which runs through both semesters. This is open to all undergraduates on an elective basis, and can be repeated for credit. There are usually two sections to which students are assigned according to playing ability. In this way it is possible to give beginners the basics of technique along with an introduction to easier consort music, and also to help more advanced players explore the solo baroque and even contemporary literature. A number of these students successfully performed solo and ensemble music on recital programs usually reserved for performers on their major instruments. Third, candidates for the masters degree in music can elect to take private lessons on the recorder for credit towards the degree. Finally, and also at the graduate level, the college offers a summer workshop in recorder for public schools, stressing the practical and diverse uses of the recorder in the elementary and secondary school classroom.

There have been student inquiries about a major in recorder at Ithaca College, but the program has not yet been offered. Courses of study would have to be developed in performance and in music education with either vocal or instrumental emphasis. The need in the public schools for good recorder programs will increase, and the colleges must be ready to satisfy that need. Some foreign countries are ahead of us in this respect: Great Britain, Holland, Germany and Israel already have extensive recorder programs in their school systems, and several European conservatories offer major studies in the recorder. I do not see why it should not happen here as well.

Music for the Elementary Consort

JANE COFFEY

Recorder playing is a satisfying experience for young and old alike. In the Burnt Hills-Ballston Lake School system in upstate New York, all third graders learn to play the soprano recorder. When the students reach the fourth and fifth grades in Charlton Heights Elementary School, the more proficient are incited to audition for the Recorder Consort. This consists of from 20 to 28 (depending on the year) fourth, fifth and sixth graders playing sopranino, soprano, alto, tenor and bass recorders. Some selections used in performance are for soprano only, while others use the full gamut of the instruments. Thus, the students must be alert enough to

transfer back and forth from F fingering to C fingering instruments.

More and more recorder players, musicians and publishers are writing music for beginning recorder ensembles. Perhaps the best way to begin such ensemble work is by using two and three part soprano arrangements.

Gerald Burakoff of Consort Music, Inc., has felt the need for ensemble works and has arranged and published several such books. "The Elementary Duet Book for Soprano Recorders" (published by Hargail Music)—simple arrangements of folk songs in two parts, "The Duet Recorder-Book 1," Burakoff and Strickland, for two part soprano and rhythm instru-

ments, and "The Duet Recorder-Book II," contain excellent arrangements of Renaissance and Baroque pieces, pieces particularly appropriate to the recorder, but simple enough for young players to perform.

An excellent book for very beginning recorder which eventually includes all the soprano recorder notes is "The Whitney Recorder Reader for Soprano Recorders" by Maurice Whitney. This is sub-titled, "Solos and Duets arranged in progressive order of difficulty."

"First Duets for Descant Recorders" arranged by Walter Bergmann includes English, French and German tunes for two soprano recorders.

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Harold Newman and Mieczyslaw Kolinski have written "The Children's Song Book for Soprano Recorder." This is a collection of duets and rounds—many familiar folk songs, Puerto Rican songs and Hebrew songs. Newman and Kolinski have also published "First Book of Duets for Soprano Recorders," two-part arrangements of folk songs.

"One, Two, Three Play"—American Folk Songs arranged by Arthur Nitka includes autoharp and guitar chords and has some interesting arrangements for some of our patriotic songs such as America and America The Beautiful, as well as other American folk songs.

Many teachers use the recorders with the Orff instrumentarium in the Orff approach. Lawrence Wheeler has written "The Ensemble Recorders," ten American folk songs arranged for two soprano recorders and xylophones, glockenspiels, metallophone and rhythmic clapping.

"First Performance" by Gerald Burakoff and Willy Strickland is another group of selections for two soprano recorders (optional voice on Soprano I part), choice of Orff instrument and rhythm instruments.

Altos and tenors can be added to the recorder ensemble when the student's hands are large enough to reach the holes. Since the alto is in a different key, the most advanced students would be chosen to play the alto recorders. A good book of simple soprano and alto arrangements is "Folk Melodies of the Orient" edited and arranged by Betty Warner Dietz. Percussion suggestions are given.

Other collections for Soprano and Alto arranged by Sonya and Gerald Burakoff and simple enough for young groups are, "Songs from the British Isles" and "Christmas Music."

Several collections for three part recorder (SSA) have been published. Newman and Kolinski have written "The Ensemble Book for Three Recorders." These pieces are arranged for three sopranos with an optional alto written for the third part.

Maurice Whitney has written "Renaissance Debut," "Traditional Hymns," "Folk Songs of America," and "Folk Songs of Europe" (with a Baroque collection soon to come off the press). These are for SSA but Mr. Whitney has suggested that tenors can be used on the second soprano line and this works very well. Excellent and interesting piano accompaniments are given in all of these books.

We have a Bass recorder in our Elementary School Consort. I have found that two E.C. Schirmer collections "Elizabethan and Shakespearean Musicke for the Recorder" and "Jacobean and Restoration selections for four-part recorder as well as some arrangements for two and three players.

As can be seen, I have suggested collections of recorder music rather than single pieces. I find such collections are more economical in a school situation. Pieces that have single parts for separate instruments are sometimes difficult for young students to use, especially parts that have several measures of rests. Hopefully they will learn to watch other parts when following a score.

Elementary consorts can be rewarding and fun for director and students. Happy tootling!

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"Traditional Hymns;" "Folk Songs of America;" "Folk Songs of Europe;" "Renaissance Debut," Maurice Whitney; Consort Music Inc.

"Elizabethan and Shakespearean Musicke for Recorder," Claude Simpson; E. C. Schirmer.

"Jacobean and Restoration Musicke for Recorder," Claude Simpson; E. C. Schirmer.

The Recorder in Music Education

GORDON SANDFORD

Associate Professor of Music,
Director of The Collegium Musicum,
University of Colorado,
Boulder, Colorado

In most parts of the United States, music is a highly developed part of public school education. Bands, orchestras, and choirs are frequently very skilled in performance. The number of students involved and the quality of their involvement is often astonishing. In classroom music, too, American methods are quite sophisticated. Large amounts of time and money have gone into the preparation of materials aimed at leading our children to music.

Use of recorder in American schools, however, scarcely parallels these other musical activities. Appropriate training has simply not been a regular part of our colleges and conservatories. Recorder literature (including methods, music, and related historical material) is not systematically included in teacher training. The result is that properly trained recorder teachers and performers are in short supply. While a dedicated few have made exemplary contributions, the music profession as a whole has been slow in evolving a tradition

of recorder education comparable to that of such countries as England and Germany. We have some catching up to do, both with other phases of music education in our own country and with recorder education elsewhere.

Two items strike me as needing special attention from those interested in recorder education. First is the matter of continuity from one level of schooling to the next. Too often we have no clear idea of how one thing leads to another in teaching with a spiraling effect. Teachers at higher levels fail to build on what has been taught earlier, and the student, rather than advancing systematically, continues to repeat the same things over and over. A good method book assumes the principle of continuity. I am simply suggesting that we need this same continuity on a larger scale, from grade to grade, from school to school. Good high school bands and orchestras could not exist without it, and good recorder instruction is no different.

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attention is the matter of where recorder teaching fits into the large picture of music in education. I trust that our primary goal is the training of complete musicians, and thus we must look beyond the narrower limits of recorder playing. Following the lead of college curriculums I have divided musical studies into three parts (performance, theory-composition, and history) and would like to suggest ways the recorder might be included under each.

The most obvious place for recorder in the schools is in performance studies. Since American music educators have traditionally emphasized musical performance, this facet of recorder study should fit into the present educational structure very easily.

There are several types of groups with which the recorder might be associated: 1) It could be used by itself in recorder ensembles, with or without keyboard accompaniment. Indeed this type of ensemble has been used more frequently than any other, for there is an ample literature of duets, trios, quartets, and larger ensembles for recorders by themselves. 2) The recorder can be incorporated into existing bands and orchestras, although this introduces difficult problems of balance. Using the recorder in this way is rewarding but it does require sensitivity to the instrument's capabilities on the director's part. An example: Renaissance dances, which often sound well with a small string orchestra, are greatly enhanced by the addition of recorders either alternating or combining with the strings. Also I have seen creative elementary school band directors arrange light band accompaniments for recorders in unison with beautiful results. 3) The recorder could be used as basis for an early music ensemble. While little work has been done with early music ensembles in schools, I feel it could be a successful addition to high school music programs. Increasingly the requisite instruments are being manufactured, and I would

like to see more early music ensembles in schools. 4) The recorder can be a delightful addition to existing madrigal choirs, dance ensembles, and theater groups. Madrigals usually go very well on recorders, and certainly there is plenty of music for dance and theater within the recorder repertory.

In addition to performance studies the recorder can enhance theory and composition studies very nicely. Here the student uses the recorder as a means of exploring sound in an analytical way—through melody, harmony, rhythm, dynamics, timbre, texture, and form. The emphasis is on musical components rather than on preparation of existing pieces for performance. Carl Orff's system of music education, using percussion instruments, somatophonic sounds, and gambas (in addition to recorders), is the most famous example of this type of instruction. With the aid of these instruments Orff encourages students to explore the principles of ostinato, canon, speech rhythms, and rondo. Recorders have found niches (albeit often small ones) in a great deal of the published materials for elementary and junior high schools. It is quite common practice for students to select and organize their own musical materials in order to see how and why sounds fit together. Students act both as composer and performer, thus viewing music from two different angles. Since the recorder is relatively inexpensive and relatively easy to play in the early stages it works well in these experiments.

Historical studies, too, would seem to be a fertile field for the recorder. Since its music is found in most eras of music history, one can use the recorder to trace musical styles rather conveniently. Many of the knotty, yet delightful, problems of music history (performance practice, notation, music in other arts, music in society, instrument construction) are well documented in recorder bibliographies. Indeed this material is commonly included as an integral

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part of recorder instruction and performance, and The American Recorder Society has been very good in encouraging a desirable synthesis of this material in its educational program. The recorder, then, can serve as an excellent tool or springboard for approaching historical topics.

Similarly the recorder serves well as an introduction to ethnic musical studies. In the first place great quantities of music from other cultures have been transcribed for recorders, are readily available, and are easy to play. In the second place the recorder has many counterparts in the instruments of other cultures. A knowledge of the recorder can start a person on a study of these ethnic counterparts in a personal and meaningful way.

While the recorder can be (and often is) used diagnostically in the schools, I do not consider this legitimate. When the recorder is referred to as a "pre-band" or "training" instrument it loses its true *raison d'être* and is put in the position of a step child. The recorder is a "real" instrument, one with an honored history, a good repertory, and an instrument with a unique contribution to make in music. It certainly should not be relegated to an inferior position within the musical hierarchy and has many legitimate ways in which it can contribute to music education in the schools.

Dealing with recorder in the schools is a big order, a long-range task. We need creative ideas; we need thought and detailed planning; we need interest and enthusiasm. The challenge is there, and it is great. But the rewards should easily match the work.

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J.S. BACH: Four Overtures, BWV 1066-1069. Collegium Aureum, Franz-josef Maier, director. Hans-Martin Linde, baroque flute, in No. 2. BASF (2 record set, released 1973) (S) KHF 20332. \$13.96.

The Collegium Aureum utilizes a somewhat larger group of strings than the Concentus Musicus Vienna in their recording of these superb orchestral works by Bach (see AR, Winter, 1969, X(1) 9), but balance is very good throughout, and Linde's baroque flute is never covered up in the second suite. Linde plays with a sweet, woody tone and remarkably good intonation, and the other performers are also absolutely first-rate. I think the larger body of strings is a plus in the brilliant third and fourth suites, where Bach adds trumpets and timpani, especially the marvellous French Overture to No. 4. Bouree II in Suite No. 1 seems a little lethargic to me, but otherwise tempos are very good throughout, with nice flow in the various dance movements. The recording, produced by Harmonia Mundi, is very fine. It is difficult to choose between these spirited performances and those by the Concentus Musicus Vienna. Readers with an interest in historical instruments and baroque performance practice would do well to acquire both sets.

MICHEL BLAVET: Six Sonatas for Flute and Continuo, Op. 2. Ransom Wilson, flute; Lionel Party, harpsichord. MUSICAL HERITAGE SOCIETY (S) MHS 1861, \$3.50.

MICHEL BLAVET: Four Sonatas for Flute and Continuo, Op. 2, Nos. 1, 2, 4 and 5. Gabriel Fumet, flute; Jean-Louis Petit, harpsichord. Societe Francaise du Son (S) SXL 20.140.

MICHEL BLAVET: Sechs Sonaten fur Flote und Klavier, Op. 2. Edited by Walter Kolneder. Heidelberg: Willy Muller, Sueddeutscher Musikverlag, 1969. (2 vols., Sonatas 1-3, 4-6. WM 2486 and 2487 SM. Scores, 36 and 40 p., plus parts for flute and violoncello. No price given.)

Michel Blavet (1700-1768), a self-taught, left-handed flute virtuoso, was one of the most celebrated performers of his time, as well as a composer of some distinction. Best known of his works are the six attractive sonatas for flute and continuo, Op. 2. An edition by Louis Fleury has been available since 1911, but a new version edited by Walter Kolneder offers superior editing, good quality paper with clear print and no bad page turns, plus a separate cello-continuo part. Especially interesting and valuable is the inclusion of Blavet's own indications of where to breathe, which

should help modern students as much as those of Blavet's day whom he noted "have a certain difficulty in breathing at the right time. As a consequence they often confound one phrase with another, or they split a tune which should be played all in one breath." (Kolneder's translation.) All students of the *traverso* will want to acquire this music, and it is also recommended to advanced recorder players, since these fine sonatas require only minimal editing to be suitable for soprano recorder.

A good recording of four of the sonatas was released several years ago on SOCIETE FRANCAISE DU SON label, as performed by Gabriel Fumet and Jean-Louis Petit. Petit's harpsichord realization is sometimes overly obtrusive, but otherwise this recording is very satisfactory. Better in every way, however, is a new version on MUSICAL HERITAGE SOCIETY, which includes all six sonatas. Ransom Wilson, a former student of Jean-Pierre Rampal, plays in much the same style as that great

virtuoso, with a fine warm tone and effective ornamentation, and he is given excellent support by Lionel Party. There is some print-through at beginnings of movements, but this is a minor flaw in an otherwise excellent recording.

Record Reviews

Dale Higbee

TRANSFORMATIONS. ANON.: Istampita ghaetta; GUILLAUME DUFAY: Par droit je puis bien complaindre; Malheureux cuer, que veux tu faire?; Invidia nimica; C'est bien raison de devior es-saucier; Je me complains piteusement; GRIMACE: Alarme, alarme; F. LANDINI: Adiu, adiu; Se la nimica mie; MATHEUS DE PERUSIO: Andray Soulet; VAILLANT: Par maintes foyes. Music for a While: LaNoue Davenport, recorders, krummhorn, sackbutt; Judith Davidoff, kemence (Turkish fiddle), vielle, psalteries; Philip Levin, recorder, shawm, krummhorn; Sheila Schonbrun, soprano; Steven Silverstein, cornett, recorder, krummhorn. 1750 ARCH RECORDS (Box 9444, Berkeley, Calif. 94709) (released 1974) (S) 1753, \$6.98.

The matter of "authenticity" in performing early music is problematic at best, and the notes accompanying this fine record by members of Music for A While frankly states that "the aim of the present renditions is not the historical documentation or demonstration of the music but its enjoyment." Least "authentic" but one of the most interesting and enjoyable selections is the anonymous dance *Istampita ghaetta* which opens this recital. Given a virtuosic performance with spirited rhythms and exotic tone colors, it sounds not unlike present-day near Eastern musicians having the equivalent of a jam session. Immediately following this, the most extended (seven-and-a-half minutes) work performed, the pristine sound of two recorders, playing Landini's *Se la nimica mie*, comes as something of a mild shock. Recorders are heard in fully 8 of the 11 selections: a duet for 2 tenors, a trio for 2 recorders and organetto, and in consort with voice, cornett, drum, kemence, organetto, psaltery, sackbutt, shawm, and vielle. One of the other three pieces features the nasal sound of 3 krummhorns and vielle, and a harp is heard together with voice in one selection. Sheila Schonbrun's beautifully expressive singing in five pieces adds much to the success of this attractive recording; I especially enjoyed Dufay's lovely *bergerette Malheureux cuer, que veux tu faire?*, where she is accompanied by vielle and bass recorder. Complete texts, with partial English translations, mostly of unrequited love, are included with the printed commentary. Stereo sound is first-rate.



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The musical score is written for a trumpet in 2/4 time with a tempo of 104 beats per minute. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes first and second endings. The second staff features a slur over a series of notes. The third staff contains a trill marked with *tr*. The fourth staff has a dynamic marking of *f*. The fifth staff includes a slur and a trill. The sixth staff has a dynamic marking of *f* and includes a trill. The seventh staff has a dynamic marking of *f* and includes a trill. The eighth staff has a dynamic marking of *p* and includes a trill. The ninth staff has a dynamic marking of *f* and includes a trill. The tenth staff has a dynamic marking of *f* and includes a trill.

da capo al 

Largo (♩ = 60)

Musical score for Largo (♩ = 60). The score consists of four staves of music. The first staff begins with a first ending bracket (1) and a second ending bracket (2). The music is in a major key with one sharp (F#) and a common time signature. The piece concludes with a double bar line and the instruction "attacca subito".

Minuet (♩ = 112)

Musical score for Minuet (♩ = 112). The score consists of five staves of music. The first staff begins with a first ending bracket (1) and a second ending bracket (2). The music is in a major key with one sharp (F#) and a 3/4 time signature. The piece concludes with a double bar line.

Gigue (♩ = 100)

Musical score for Gigue (♩ = 100). The score consists of one staff of music. The first staff begins with a first ending bracket (1) and a second ending bracket (2). The music is in a major key with two sharps (F# and C#) and a 3/8 time signature. The piece concludes with a double bar line.

February, 1976.

AN ARTICLE OF MERIT!

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Dear Fellow Recorder Enthusiast:

Every so often there appears a reference work of exceptional merit - one I can without reservation commend to our customers and friends of Terminal Music.

Such a piece appeared in the last issue of the American Recorder. It's entitled Observation on the Relation between Wood and Tone Quality in Recorders, by the esteemed Martin Davidson.

I've written to the American Recorder and with their permission have obtained a modest number of reprints of this article. They're available, on request, on a first come first served basis - a service to our many fellow musicians.

Why You Should Read It

Any recorder enthusiast who wants to know the coldly scientific criteria that go into the selection of materials for making recorders should read this article. It's a perspective we all need. Too often we get caught up in recorder selection strictly from the artistic point of view - the musicians' ear for lovely tone with ease in playing. (I plead guilty!) As a musician, I know what I like - what sound good to me - as a physicist, I would certainly fail the course. (When I read Martin's article I learned some of what I probably should have learned in school!)

I Guess I'm Just A Musician

However - I guess in the final analysis I'll go on picking the recorders from the musician's point of view. Physicists don't always agree anyway! I recall a physicist friend of mine told me he and his colleagues always failed to agree on the secret of the Stradivarius violin. Some true experts say the varnish - some say the wood itself - some say the undercutting of the top section. Taking the thing apart yields nothing except a busted-up Strad! Same with recorders I fear. Some designs are great - wood, plastic, or fiberglass. Autopsy would prove absolutely nothing. Wood or plastic - each individual design has its own set of characteristics - depends upon what you want. (If accusticians all agreed, it wouldn't be costing somebody all that bread to change



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Off Base? (Watch It!)

On one thing you're sure off base, Martin - you call me a lignophile (Watch it! I write to a mixed audience.) You're right - I do love wood but only when it SOUNDS ravishing. I am also a plasticophile (sic) - when a plastic recorder turns me on soundwise, and plays well. And I suspect my allegiance would promptly switch to lead pipe, rubber hose, glass, stainless steel, epoxy, or welded-up brillo if it gave the sound I want, and recommend to my customers. (translation: friends!) Scientifically it may look great, but the ear of the musician rules the heart. An instrument's either got it or it doesn't. Got to play it to find out!

Some of My Best Friends are Scientists. But...

The defense rests. For the purely scientific point of view, I defer to Martin. Send for your reprint of his article to know all of the things he wisely teaches. But, careful, THE IAB IS NOT THE LIP. The scientist must always give way to the musician. A gorgeous sound, easy response and great dynamic range - cannot be determined purely by the scientific method. (I've thrown out many a bumper with a great spec sheet.) It's an art not a science. Pure and simple.

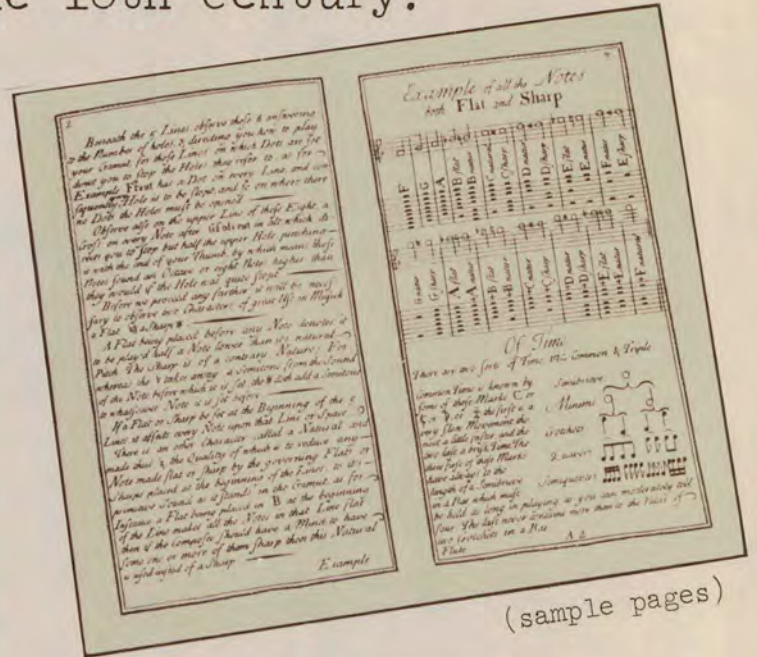
So thanks Martin - for your learned treatise. It's great! Drop in sometime and let me congratulate you in person.

Art Nitka

PS Almost forgot. Got some lovely things for you this month. Some of 'em repeats from a special Christmas-time folder we printed this year (and promptly sold out so very many items) - Also some new and very choice specialties of interest to every recorder musician. They're all on the next several pages. Turn over and see which ones you just can't live without!

TAKE A PEEK back into the past, and rediscover the lost wisdom of the 18th century.

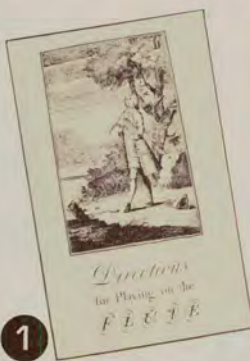
IT'S THERE for those who can discover and uncover its musical mysteries. I saw this set of authentic, learned treatises - unabridged, photocopied from the originals - and figured my friends who buy from Terminal Music should have a chance to probe their secrets. The serious musician will want to peruse every one of these facsimile reproductions at length. Buy the set and store a century of musical wisdom on your book shelf. (Can you stand so much knowledge?)



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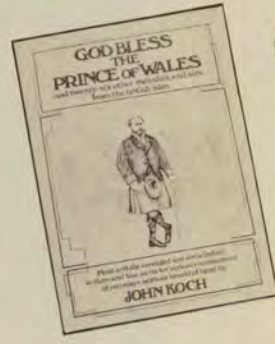
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the second player begins when the first player reaches 2

CANONIC SUITE

(in the style of Telemann)

STEPHEN MALINOWSKI

PERFORMANCE NOTES

Trumpet Call: Tongue this movement hard, and be boisterous about it. Other notes than those indicated can be trilled, and those indicated may be omitted (this is true for all movements). The eighth notes in the last line can get a bit sticky; tongue lightly here and hope for the best; double-tonguing on a soft syllable (like *tottle-ootle*) will help here. A ritardando should occur only during the last two quarter notes.

Largo: Very legato tonguing throughout. Take deep breaths, and use them all up in a rich vibrato on the dotted quarter and half notes. Ornament like crazy (but keep in touch with reality, please). If the high *f* in the second line presents a problem, slur up to it through *e* as an ornament. I like adding the grace notes *a-b-c* before the trill in the second line. Take a very long and intense ritardando. Switch parts for the

Minuet: Lightly. There should be an articulation pause between the first and second, and second and third measures, and where the theme recurs. Ritard on the last two quarters only; do not ornament this movement.

Gigue: If you can play it faster than 100, do so, just as long as you keep it clear and in control. Ritard only on the final eighth note!

Stephen A. Malinowski was born August 6, 1953 in Santa Monica, California. He is currently studying composition with Thea Musgrave at the College of Creative Studies on the campus of the University of California at Santa Barbara. Originally a pianist, Stephen was interested in the recorder and early music by his mother, Mary Ann, who studied recorder playing with Erich Katz, and participated in concerts of early music. He has composed primarily keyboard music, and chamber music for wind and string instruments.

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Editor's note: We invite composers to submit original compositions for recorders and early instruments to *The American Recorder* for publication. There is no payment for publication, but the composer retains the copyright so that the music can be published elsewhere by the composer without obligation to this magazine. Compositions should be no more than eight pages in length, including room for biographical data and program notes, and should preferably be submitted in reproducible form. All compositions will be evaluated by the editor.

CANZONETTE FRANCESE, by Giuseppe Guami, edited for SATB Recorders by Phillip D. Crabtree, ARS Edition No. 83, 1974, Galaxy Music Corp., New York, Score and Parts \$3.00.

Four first-class examples of that late sixteenth century genre, the Canzon(a) Francese. For several decades Italian musicians had been making keyboard and lute transcriptions of French chansons, and it was only natural that instrumental groups should look to the same source for ensemble music, especially since the current Italian madrigal, with its emphasis on an expressive rendering of an emotional text, lost essential value when transcribed for instruments. The chanson, on the other hand, was generally lively, sectional, imitative, and had short but good melodies. Composers, among them Guami, took advantage of the chanson's structural logic, distinctive melodic elements, and opportunities for imitative polyphonic writing to develop the instrumental "Canzona alla Francese." The four in Mr. Crabtree's present collection are among the finest I've seen.

Galaxy has provided beautifully printed score and parts. The editor's informative Preface and other editorial achievements are exemplary. In dealing with tempo in the frequently troublesome tripla sections (sometimes with ambiguous proportional signatures), he advocates a sane and practical flexibility, and cites the authority of Nicolo Vicentino (1511-1572). At any rate, (no pun) four better than average players (one of them with an agile bass that can speak clearly up to high G) will find in this set a substantial challenge to their virtuosity and a great deal of musical satisfaction.

B.J.H.

TRE STUDI PER QUATTRO, by Jurg Baur, for Recorder Quartet, Breitkopf & Hartel, Wiesbaden, 1973 (distributed by Associated Music Publishers, NYC). Edition Breitkopf 6689. Score (2 needed for performance) \$6.75.

Glissandi, locomotive noises, futtertonguing, quasi aleatorisch passages, measures of 40/16, chords, trilled chords—all these devices of the avant garde, and many others besides, appear in Baur's formidable trio of studies composed in 1972. Composed for Brueggen & Co.? or Michael Vetter & Co.? Surely only four virtuosi of the highest skills, playing superb instruments, and fully informed about (and practised in) the full gamut of Bartolozzi's canon of wind-playing tricks can dream of actually performing these works. Only taste will then tell players and listeners alike whether it is worth the effort. We very

Music Reviews

*Louise Austin,
editor*

REVIEWERS FOR THIS ISSUE: Bernard J. Hopkins, William Metcalfe, Jane P. Ambrose, Louise Austin, Eugene Reichenthal.

badly need recordings of this type of material if we are to learn to cope with it even on the most rudimentary level. Cope we must, if the modern recorder is to partake of one of the important aspects of the compositional language of today. *Caveat emptor.*

W.M.

NEUE LIEBLICHE UND ZIERLICHE INTRADEN ZU FUNF STIMMEN, by Johann Groh, for Recorder Quintet. Ed. by H. Monkemeyer. Moeck, Celle, 1974. Moeck ZFS 416-417. (U.S. distributor—Magnamusic, Sharon, CT)

Five Intradas, chosen from 36 published in Nurnberg in 1603, here edited for recorders SSA(or S)T(or A)B by the ubiquitous Mr. Monkemeyer. They are good pieces with enough inner-part activity to sustain interest, although impossible to swallow all at once, since they are all processional. Sonorous on cornetti, shawms, sackbuts, and viols, they are pretty shrieky on high-pitched recorders. The bass part takes the player up to the high C-sharp, a rather tentative note on most Renaissance-design instruments. Well-equipped consorts might enjoy playing these on Alto, two Tenors, Bass, and Great Bass.

W.M.

DANCES FROM TERPSICHORE (1612), by Michael Praetorius. Arr. by

Christopher Ball for SSAB or SSTB, with optional percussion and optional keyboard accompaniment; or for recorder solo and keyboard. McAfee Music Corp., 180 West End Ave., NY 10023, 1974. Consort Edition (3 score-parts, keyboard part, alternate viola part), \$6.00; Solo Recorder Edition (incl. keyboard part), \$2.50.

Nine of the famous, extremely available *Terpsichore* gems (including three found in that most familiar Fidula edition), in an array of scores and parts which seem unnecessarily complicated when the buyer first opens the folder. The music is gorgeous; but for this reviewer the best way to approach it is from the simplest of scores (Fidula, the two Doblinger volumes), scores which force one to decide on the proper instrumentation (including the proper recorders for each part), to improvise the percussion and/or keyboard sounds which one might want to hear in addition to the instrumental lines, and then to listen critically to the results. Christopher Ball's notes, once one finds them, are probably helpful to players who lack experience in playing or listening to Renaissance dances. Can there be many such left who would rush to pay \$6.00 for nine of them? This reviewer finds the edition for solo recorder and keyboard pointless; but some may find it useful for pleasant playing at home. When all is said and done, the *music* is first-rate; and if you want more Praetorius this edition may suit your needs very well.

W.M.

SUITE No. IV IN E MINOR, by Charles Dieupart, for Tenor Recorder and Continuo. Ed. by J-C. Veilhan and D. Salzer, Alphonse Leduc, Paris, 1974 (distrib. by Elkan-Vogel, Phila.) Score and Parts, plus facsimile of the original parts, \$9.00.

In approximately 1710, Roger of Amsterdam published Dieupart's six solo harpsichord suites, in an edition which also included the composer's own parts for violin or voice flute in D or fourth flute in B flat, bass viol and arch-lute continuo. Veilhan and Salzer have edited the fourth of these suites, realizing the figured bass and providing clean and accurate parts for tenor recorder, soloist, harpsichordist, and viol player. Besides these, Leduc's seemingly astonishing price of \$9.00 also includes a facsimile of all of Dieupart's original parts, including the much-ornamented version for solo keyboard, complete with its obligatory table of graces explaining the ornament signs. Thus this edition can serve modern players in several ways. Those who wish to play from original instrumental parts and realize the continuo

as they go may do so by copying or xeroxing the facsimile solo and figured bass parts (the facsimile does not appear to be copyrighted, and its layout on the pages prohibits performance from the original parts without copying—doubtless Dieupart would not object, nor should Messrs. Leduc, I think). The harpsichordist who wishes to play any or all of the seven movements (French *Ouverture* plus the normal six dances) need only play from the original *clavecin* part in facsimile (assuming he or she can read the bass line in the baritone clef); but most players will find it simplest to play from the modern printed parts, perhaps studying the original harpsichord version for clues as to ornamentation, texture, and style which might be found therein. Now: assuming that all this flexibility makes the price worthwhile, the \$64.00 question is—is the music itself worth it? The answer is a clear “yes!” Attractive, intricate, never run-of-the-mill, the suite is a first-rate specimen of the French Baroque. Salzer’s realization draws heavily upon the original harpsichord solo version for its ornaments, and is generally very fine. One could only wish that Veilhan had given the solo recorder player a few more suggestions as to trills, hemiolas, *notes inégales*,

and the like which, if clearly marked as editorial, need not have spoiled the apparent simplicity of Dieupart’s original solo part but would have been most a most helpful guide for the amateur. Recommended, then, despite its price, for the quality of the music and the chance to deal directly with original parts as well as their modern realizations. Try a few movements on the soprano while you are at it.

W.M.

TWO SONATAS FOR TWO FLUTES, by J.B. Loeillet, edited by Gwilym Beechey, *Musica da Camera*, #7; Oxford University Press, 1973. Price: \$5.40. These two sonatas are lackluster Loeillet. For an exorbitant price (\$5.40), one can buy two sonatas (Opus V, Book II, #1, 4) from a set of six for a total of sixteen minutes of relatively dull music. The D major sonata works well on two baroque flutes or two alto recorders, oboe or violin on one or both parts also being acceptable options. Although the performance notes state that all of the sonatas “sound best on two flutes,” the second sonata (g minor) is difficult and extremely awkward on baroque flutes, but works beautifully on two

alto recorders. Recorder players will of course have to make appropriate octave transpositions when the compass goes below F. The major advantage of this publication and of the other pieces in the *Musica da Camera* series is that the edition is clean and editorial additions are clearly marked as such.

Jane P. Ambrose

Editor’s Note: We welcome Ms. Jane Ambrose to our distinguished roster of Music Reviewers. She is an assistant professor of music at the University of Vermont and a reviewer for Choice Notes of the Music Library Association and the journal of the National Association of College Wind and Percussion Instructors. She is a member of the UVM Baroque Ensemble along with another of our reviewers, Dr. William Metcalfe. This is the first review concerning baroque flute, and we will continue to have music for flute reviewed.

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plus keyboard. Consort Music CM 1019, 1973. Price: \$1.50, score only.

"Eleven countries are represented in this group of well known European folk songs," to quote the preface, and they are good ones. Many recorder players enjoy playing folk tunes and most of them have a way of sounding good on recorder. The keyboard part adds to the overall sound and, as suggested, percussion is a nice touch. For those new to percussion, use the rhythms in the keyboard part for starters and branch out from there. Some of the tunes sound especially nice on two tenors and a bass, if available.

All eleven tunes are beautifully printed with no page turns, and most play in less than a minute. Lower intermediate to advanced players will enjoy this collection. One on a part is best for satisfying results.

L.A.

RENAISSANCE DEBUT, arranged by Maurice C. Whitney. Consort music CM1023, 1974. Price: \$1.75, score only. As usual with Consort Music publications, the price is right for this collection. Dr. Whitney supplies many voicing possibilities for these well-known Renaissance compositions: duet combinations with or without keyboard, simple trios (SSA, SST, SAT, SAA, AAA, and AAT) plus keyboard, large combinations doubling parts an octave down and bass reading from the keyboard line. With most of the pieces, I found the keyboard part adds a great deal. Only a few of the pieces sound as good or a little

better without keyboard. Try all combinations and have fun deciding.

The title suggests this might be easily played music. Intermediate players should be able to sight read it quite well, but played up to tempo it will be a definite challenge for less than intermediate players.

The collection contains dances by Arbeau, Gervaise, and Susato, a Frank Intrada and Villancico by del Encina. There are no page turns in this beautifully printed, uncrowded score. Duration: about one minute per piece.

L.A.

BLUES IN RETROSPECT, for Recorder Quartet SAAT, by Andrew Charlton. Anfor Publishing Company, REC No. 19, 1972. Price: \$1.50, score only.

Mr. Charlton is an excellent arranger of jazz music for recorder. If you haven't tried any of his modern arrangements before, try this one and discover recorders playing jazz with a soft, smooth touch. *Blues*, in addition to being printed with blue notes, is designed to have the blues "feeling" by being arranged in 6-8 time. It rounds the corners of the square interpretation that sometimes plagues the recorder player while attempting jazz music. I worked on this piece with several groups and they all enjoyed it. Recommended for sharp intermediate or advanced players.

L.A.

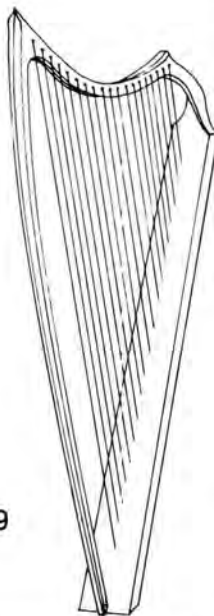
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TROIS MORCEAUX POUR FLUTES A BEC ET PETITE PERCUSSION, edited by Rene Widiez. Alphonse Leduc, Paris, 1972 (distrib. by Elkan-Vogel, Phila.). Price: \$1.75.

These read like the homework of a mediocre student in the first weeks of an elementary harmony course (although one minuet bears the name of J. Ph. Rameau). They are inexpressibly dull for any age level. The illustrated fingerings are for "le pipeau," some form of flageolet with a fingering system quite different from the recorder's. The one fascination this book has for me is that the three pieces were selected from "Onze danses" and from "Quatorze pieces," which according to my arithmetic means that there are twenty-two pieces presumably inferior to these somewhere in print. Mind-boggling.

E.R.

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SPECTRA for Four Recorders, by Eduardo Armando Alemann. ARS Edition No. 79, Galaxy Music Corporation, 1975. Performance Score: \$2.50. Record: \$3.00.

This is the winner of the First ARS Composition Contest and is a very contemporary piece with most of the possibilities of sound well used. Moving from one sonority to another, the player attempting this piece will learn what his or her recorder can do. The exciting textures definitely require advanced skill. Everyone reads from the score which is most necessary with this type of piece. All of the markings for unusual sounds and techniques are well explained under the heading of performance instructions. Still, the first look at this score might unnerve all but the very brave, and someone came up with the perfect solution to that problem! A record of the piece, beautifully done by the Pro Arte Consort of Buenos Aires. I highly recommend buying the record with the music, especially if you are not too familiar with contemporary sound and notation. If you're not sure what is intended by some of the notation, which is very possible, the answer is in the record. Don't worry about copying the artists. I'm sure each player's personal touch will be there. I believe you'll enjoy trying to make the very high, rapidly tongued sounds, the slow vibratos, the broad glissandos, and careful blends of sound that make this an exciting composition.

L.A.

MELANCHOLIC MEMPHIS MEMO, for Recorder Quartet (SATB) by Jos Wuy-

tack. Alphonse Leduc, Paris, 1974 (distrib. by Elkan-Vogel, Phila.). Price: \$1.75.

The composer is a specialist in the Orff system of teaching music, and he is much in demand internationally as a clinician for music educators. This light music has a dedication: "for my master class, 1962, Memphis", but whatever difficulties it would present to moderately good players are musical rather than technical: the rhythms are unusual and shifting.

There are six movements, all quite short, each with its own modest mood, all somewhat jazzy in style. The book is small (about 6.5 X 11 in.) but well printed, page turns are between movements, and four people would require two books for comfortable reading, since it is in score form. It is amusing to read through, and a friend of mine who teaches adult classes says that it has considerable educational value.

E.R.

THREE THIRTEENTH CENTURY DANCES for Recorder Duet (SA), transcribed and arranged by Peter Hedrick. Sharon, CT: Consort Music, Inc., a Division of Magnamusic, 1975. Price: \$1.75.

It is hard to believe, although we have it on good authority, that such familiar and rollicking tunes have not previously been issued in a practical edition for performing. Two of these lively medieval dances were used by the New York Pro Musica in "The Play of Daniel." They are the most appealing examples I know of *estampie* or *ductia*, popular dances of the time. A simple percussion is included in the score, and the ensemble is very effective if done at the recommended speed, which is not especially difficult.

Alternate instruments are suggested in the editor's preface, but what is not mentioned is that every note of all three dances lies beautifully for a duet of alto and tenor krummhorns, the tenor reading down an octave.

According to the preface, the dances are anonymous, among the earliest examples of purely instrumental polyphony. Mr. Hedrick found them in the British Library along with the early canon "Sumer is icumin in," to which they are very similar in spirit.

E.R.

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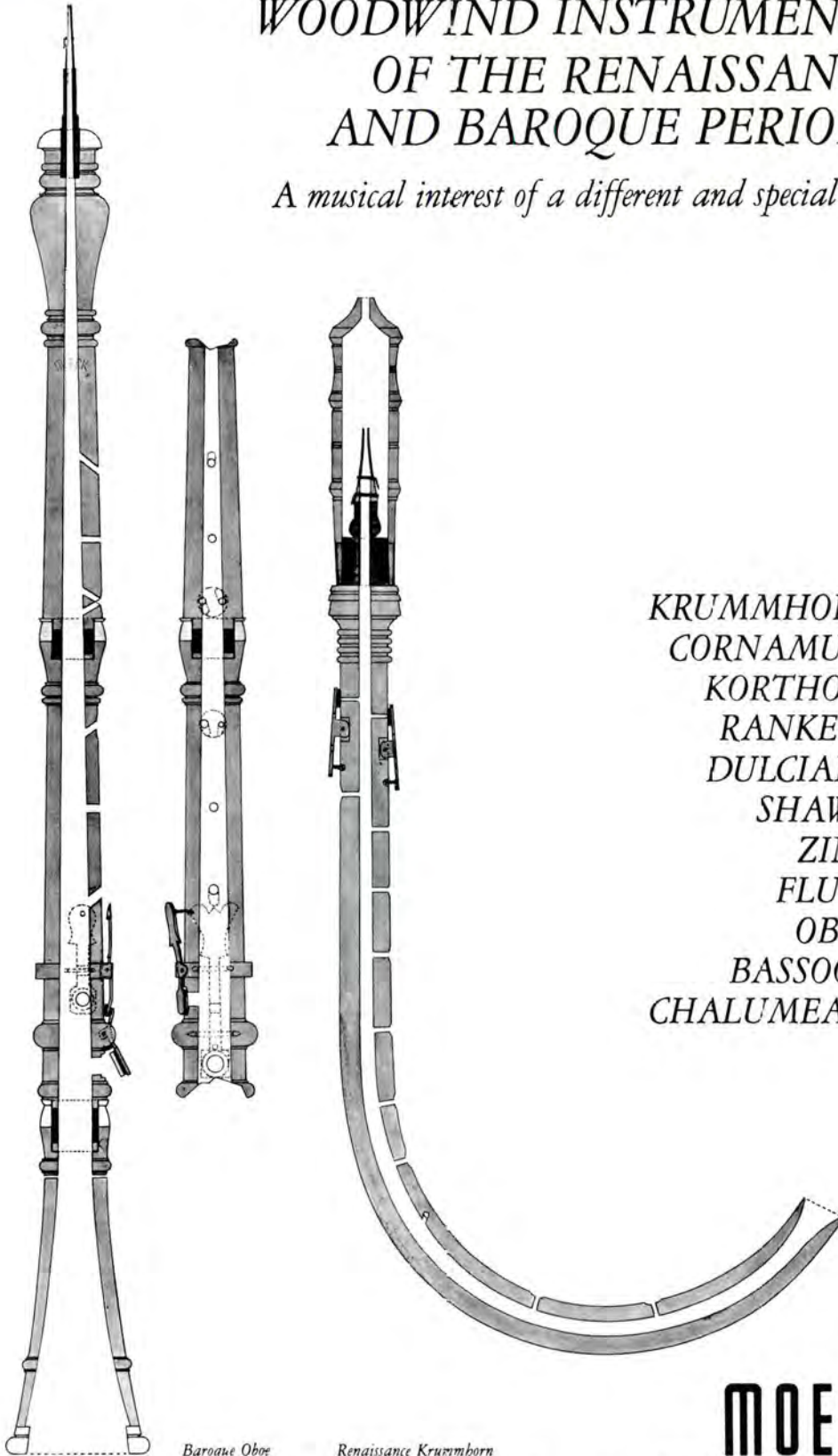
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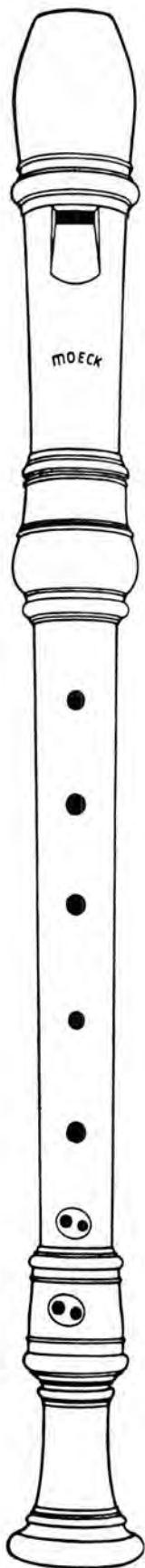
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YOUNG MR. PEPYS. By John E.N. Hearsey. New York : Charles Scribner's Sons, 1974. (5.25 X 8.5 in., 307 p., 13 black-and-white illus., \$7.95)

This nicely produced book is no substitute for the original *Diary*, now in process of publication by the University of California Press (see reviews in AR, Feb. 1972, Aug. 1973, and Aug. 1975), but it can serve as a useful introduction to that remarkable work, and its frequent quotations preserve something of the unique flavor of Pepys' writing. In addition to chapters covering the period of the *Diary* (1660-1669), Mr. Hearsey provides background data on Pepys' ancestors, immediate family and relatives, and his childhood, as well as relating the events of his life subsequent to those recorded in the *Diary*. He also provides a Table of Events, a brief chronology of Pepys' life, information on the Principal Persons Mentioned in *Young Mr. Pepys*, and an index. *Young Mr. Pepys* includes a number of references to music, which was Samuel Pepys' principal recreation and consolation, including his playing on the flageolet, but readers of AR will be disappointed that Mr. Hearsey fails to mention the recorder, Drumbleby, or Thomas Greeting.

ANTHOLOGY OF INSTRUMENTAL MUSIC FROM THE END OF THE SIXTEENTH TO THE END OF THE SEVENTEENTH CENTURY. Compiled and edited by Joseph Wilhelm von Wasielewski. (Unabridged republication of *Instrumentalsätze vom Ende des XVI. bis Ende des XVII. Jahrhunderts*, published originally in Bonn in 1874 as the music supplement to Wasielewski's *Die Violine im XVII. Jahrhundert und die Anfänge der Instrumentalcomposition*.) New Introduction and Notes by John G. Suess. New York: Da Capo Press, 1974. (12 X 9 in., xxix and 80 p., \$19.50)

We tend to think of the great revival of "early music" as a product of the past 20 years or so, but this fine anthology of 17th century instrumental music was originally published over a century ago. Its compiler, Joseph Wilhelm von Wasielewski (1822-1896), a violinist and composer, as well as author of several books, was a student of Mendelssohn, David, and Hauptman, and a personal friend of Schumann. The present *Anthology*, compiled mainly from the conservatory library at Bologna and state libraries at Brussels and Berlin, is quite remarkable in providing a fine selection of the major types of instrumental ensemble music in the 17th century. Its value is increased for the modern student by an excellent essay on late 16th and 17th century instrumental ensemble works, plus

critical notes on all of the 38 selections, by John G. Suess of Case Western Reserve University. Composers whose music is included are Allegri, Banchieri, Bassani, Farina, Fontana, Gabrieli, Legrenzi, Marini, Maschera, Mazzaferrata, Merula, Mont' Albano, Neri, Torelli, Uccellini, Veracini, and Vitali.

This volume will be of most value to students of music history, but it may also interest serious recorder players who will find several works that could be readily transcribed for recorder consort. Of the one piece originally scored for recorders and strings, only a fragment for strings alone appears in this anthology. The music, a *Sonata für 3 Flöten, 2 Violinen, Violetta und Tiorba o Viola* (1651) by Massimiliano Neri, might be worth exploration by some readers.

MUSICAL INSTRUMENTS TEA TOWEL. Illustrations of ancient instruments from the Leslie Lindsey Mason Collection. (Linen, 17 X 30 in., \$2.25. Available from the Museum of Fine Arts, 479 Huntington Avenue, Boston, MA 02115)

This attractive linen towel features color illustrations of an interesting assortment of 17th, 18th, and early 19th century instruments from the former Galpin collection now in the Museum of Fine Arts in Boston. The Chevalier one-key flute is included but, alas, no recorders. Especially if framed, it would make a nice decoration for one's music room.

THE FLUTE AND ITS PROBLEMS: TONE DEVELOPMENT THROUGH INTERPRETATION FOR THE FLUTE. By Marcel Moyse. Tokyo: Muramatsu

Gakki Hanbai Co., Ltd., 1973. (Cloth, 10.5 X 13.5 in., 61 p., incl. 17 p. text, text and music being a facsimile of the author's manuscript, \$23.00. Available from Hansen Music Publications, 3323 Westside Avenue, Cincinnati, Ohio 45208)

This book represents what is probably the final word on artistic flute playing by one of the greatest masters of the instrument. Born in 1889, professor at the Paris Conservatory and flute soloist at the Paris Opera for many years, Marcel Moyse participated in numerous historic performances in the earlier years of this century, and he continues to be active as a teacher in Vermont and Europe. In 1934 he published his *De La Sonorite: Art et Technique* (Leduc), one of the most valuable books for the flute student, and in 1962 he published *Tone Development Through Interpretation for the Flute (and other wind instruments)* (McGinnis & Marx), a collection of operatic melodies and some slow movements from instrumental works that he found useful in studying tone development. Now the text to this work, plus more melodies and some etudes, is finally in print.

This book will be of great interest to flutists, especially former students of Moyse, but it can be read with profit by other wind instrumentalists as well. In his Preface Moyse writes: "After some years of experience with my pupils at The National Conservatory of Music of Paris I am convinced that this book would be of value not only to flutists but to all wind instrument players who hope to see their instruments equal in prestige those more privileged until now. I hope to see this conviction shared by all, and look forward to the day when these instruments considered for so long as 'poor relations' will be accepted at their true value." (p. 1) The problems discussed are most relevant to wind instruments requiring an embouchure, but Moyse's thoughts on expressiveness, vibrato, and music-making will interest recorder players too.

Moyse's comments on his experiences in playing in the Paris Opera Orchestra, beginning when he was only 19, and listening to singers compete with each other might be considered relevant to the playing of baroque trio-sonatas with imitative parts. He writes: "I witnessed very interesting competitions between singers. In the old operas, for example, in which both men and women performers have the opportunity to rival one another in intelligence and musicality, each taking in turn the same phrase an octave apart. The greatest applause would go to the singer who could develop his phrase with the most intelligence, who could graduate his

Book Reviews

Dale Higbee

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crescendo and decrescendo with the most skill, who puts the accents and inflections in the right places and who found not only the quality, intensity, and timbre of voice necessary to express his feelings, but also of the type of expression in vibrato." (p. 4)

In discussing the great baritone, Vanni Marcoux, Moyses writes: "He created atmosphere from the first note for he not only always found the vocal color and nuance most appropriate to characterize the phrase, but with an unheard-of art, he was able to envelope his voice with an almost imperceptible but innate vibrato in order to make it even more attractive. This vibrato had absolutely nothing systematic about it; never was it a matter of 7, 9 or even 99 vibrations per second. It was a question of a vibrato related to the general emotion of the phrase—either wide or tight, which could disappear or become more intense at will, according to the feeling to be expressed." (p. 4-5) Later he comments "This problem of life, of expression of emotion in performances must attract the special attention of all performers. It can have enormous repercussions in the professional life of a musician, for with the great advances of modern science, playing of wind instruments soon can be mechan-

ically simulated to perfection. Professional survival will be only for those who are skillful enough and artistic enough to exteriorize and project to their listeners those sentiments contained in a musical phrase." (p. 6)

Like Ganassi (*Opera Intitulata Fontegara*, 1535), for whom "the aim of the recorder player is to imitate as closely as possible all the capabilities of the human voice," Moyses's ideal is *bel canto* singing: "Let us imitate the good qualities of great singers." (p. 6) His comments on sonority and vibrato, as well as suggestions for effective practicing, should prove helpful to many students who strive towards that ideal.

**DIRECTORY OF MUSIC FACULTIES
IN COLLEGES AND UNIVERSITIES,
U.S. AND CANADA, 1974-76.** Compiled and edited by Craig R. Short. Binghamton, N.Y.: The College Music Society, 1974. (Paper, 10 X 7 in., x, 247, 247, 80 and 8 p., \$12.00. Available from College Music Society, care of Music Department, State University of New York, Binghamton, N.Y. 13901)

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This fifth edition of a computer-generated directory is similar in format to the second and third editions, reviewed earlier (AR Summer 1969 and May 1971), but is considerably expanded and also includes an Index to Graduate Degrees in Music, which was previously published separately. 19,138 music faculty members in 1,300 institutions of higher learning in Canada and the U.S., are listed alphabetically, as well as under their respective institutional music departments and by areas of interest. Increased interest in recorder instruction seems evident from the fact that 75 teachers are listed under Recorders as an area of teaching specialization, whereas in the 1968-70 Directory only 40 were so listed, and in the 1970-72 Directory 45 names were listed. Other categories of teaching specialization that would particularly interest readers of AR include Harpsichord, Lute, Viols, Early Keyboard, Other Early Instruments, Collegium, Renaissance Wind Band, and Madrigal Groups.

WIND INSTRUMENTS OF EUROPEAN ART MUSIC, Horniman Museum, London. By E.A.K. Ridley, Foreword by David M. Boston. Photographs by Bernard Brandham. London: Inner London Educational Authority, 1974. (Publication No. 7168 05456. 5 X 7.5 in., 107p. plus 20 p. black-and-white plates. Available from Horniman Museum and Library, Forest Hill, London SE23 3PQ. Price 45 p in UK only.)

This little book presents a concise and knowledgeable account of the nature and types of European wind instruments, an excellent discussion in non-technical language of their acoustic principles, a good general history of such instruments, and then detailed information on the following specific types: duct flutes (including the recorder), transverse flutes, oboes, bassoons, other double-reed instruments, clarinets, other single-reed instruments, lip-activated side-hole instruments, trumpets and trombones, French horns, cornets and bugle-horns, and organs. A listing of the Adam Carse Collection of 320 instruments is included, arranged in chronological order of acquisition, plus a catalogue of all European wind instruments now in the Horniman Museum, listed systematically by category, with physical dimensions, catalogue numbers, and information as to whether they are from the Bull, Adam Carse, or the General collections. The 20 plates include a judicious selection of 92 representative instruments, with examples from each of the several categories except organs, and the author provides a useful list of books and an index. The 8 recorders in the collection include an anonymous soprano in G, altos by Anon., I. Heitz, J.J. Schuchart, T. Stanesby and Stanesby Jr., and a modern bass by Adler.

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1972; A REFERENCE BOOK FOR
RECORD COLLECTORS, DEALERS,
AND LIBRARIES. By David Edwin
Cooper. With a Preface by Guy A.
Marco. Littleton, Colorado 80120 (P.O.
Box 263): Libraries Unlimited, Inc.,
1975. (6 X 9 in., 272 p., \$13.50 in U.S.
and Canada, \$16.00 elsewhere)

This systematic bibliography is restricted to
Western art music, plus jazz & blues, but it
includes 1,908 serially numbered entries in
21 languages from 37 countries. Entries
are classified under two main sections,
Classical and Jazz & Blues, which in turn
are subdivided into the following areas of
interest: general guides and historical
surveys, buyers' guides, subjects, genres,
label discography, chronology. An index by
composers, performers, subjects, and dis-
tinctive monographic titles is also provided,
but the recorder is not listed in the index or
as a subject, although my article "J.S.
Bach's music for recorder on records. Part
I: The Brandenburg Concerti, BWV 1046-
1051" (AR, Fall 1968, XI, 116-123) is
listed under J.S. BACH-Brandenburg Con-
certi. I noticed too that Mr. Cooper's list of
U.S. periodicals including record reviews
(p. 234) is incomplete. These are minor
flaws, however, in an important work of
bibliography that will be useful to both
scholars and hi-fi enthusiasts.

The following book review is by Dr.
Sabina Teller Ratner.

POEM AND MUSIC IN THE GERMAN
LIED FROM GLUCK TO HUGO WOLF.
By Jack M. Stein. Cambridge, Mass.:
Harvard University Press, 1971. (6.25 X
9.5 in., 238 p., \$10.00)

AR readers who have played transcriptions
of German art songs will be interested in
this study of the evolution of the lied
between 1750 and 1900. Though the song
analyses have been approached from the
poetry, they are will illustrated with musical
examples. Stein states: "I attempt to
analyze, through individual lieder, just how
lyric poetry and music are combined, what
problems are inherent in the form, and
whether there is an ideal way to effect this
combination." He concerns himself with
the interpretation of the poem by the
composer and its degree of faithfulness to
the intention of the poet.

Stein's consideration of the problems of
combining poem and music constitutes an
excellent introductory chapter. Then the
songs of Gluck, Reichardt, Zelter, Haydn,
Mozart, and Beethoven are examined,
followed by those of Schubert, Schumann,
Brahms, and Wolf. The creative output of
each composer is arranged according to
poet. A useful bibliography and index of
titles and first lines of poems and songs
complete the work.

The following book review is by Michael
G. Zadro, a professor in the Studio De-
partment of the Faculty of Fine and Per-
forming Arts at State University College,
New Paltz, New York. He collects flutes,
makes reproductions of Renaissance
flutes, and has published articles in
EARLY MUSIC.

A SURVEY OF MUSICAL INSTRU-
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ted by a Committee of the Music Library
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Dale Higbee, Cynthia Adams Hoover, and Phillip T. Young. Ann Arbor, Michigan: Music Library Association, 1974. (6 X 9 in., xi and 135 p., cloth \$5.50, paper \$4.00. Available from Music Library Association, 343 South Main Street, room 205, Ann Arbor, Michigan 48108)

The compilers of this instrument collection survey, initiated by Dale Higbee in 1959, are to be more than simply commended for their labors in providing everyone interested in musical instruments with a valuable reference work. The volume, though slim, encompasses 572 entries, representing approximately 87,000 instruments housed in museums, historical societies, colleges, and universities, as well as instruments accumulated by private collectors. The work is notably more than a survey but constitutes a veritable directory of collection locations with mostly brief but adequate descriptions of contents, emphasis if any, and the nature of viewing and loan accessibility.

An obvious thought, which may inevitably occur in many minds, is to question the value of such a compilation, since instrument collections are fluid entities which may be and are sold, exchanged, or completely dispersed in numerous ways. But this is true of all aesthetic and historic collectibles and in no way mitigates against the contribution the MLA Survey provides. We must assume that the Survey will also remain fluid and pertinent through the issuance of subsequent editions reflecting the changing state of collection holdings as well as new listings and deletions.

An attempt at defining what constitutes a musical instrument and what does not remains ambiguous and unresolved, thus affecting inclusions. Music boxes, for example, are included, whereas cylinder players are not. Both, however, produce musical sounds by the surface activation of rotating drums sans performer.

A number of entries unfortunately are excessively wordy and in some cases even "chatty" or "folksy," a condition this reviewer found annoying in an otherwise excellent effort aimed at clarity and conciseness. Some entries were found to contain erroneous information and all correspondents so credited should forward corrections to a member of the MLA committee. Hopefully, in a future edition, editorial revisions will eliminate such flaws. Nevertheless, the volume as it stands makes available an indispensable storehouse of information for all involved with musical instruments.

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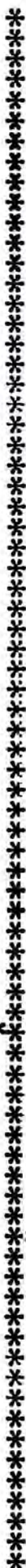
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four-part Missa "La mi la sol/o praeclara," and the Missa "La Bassa-danza" (or "La Spagna"). Everybody participated on one instrument or another—including the capped reeds known as vocal chords (credit: Shelley Gruskin). Exhausted and happy, we would end the formal part of the day with either Renaissance or square dancing, expertly led by Judith or Eric out of doors. There was no penalty attached to turning in or playing ping pong, which some did instead. On the last evening there was also a short student concert and a party with dancing again.

Next year is the anniversary of Machaut's death (1377). His music will be the focus of the 1977 workshop. There will be lectures about him and his music, about ficta and other subjects of interest to Early Music lovers.

The faculty concert, entitled ISAAC & CO., took place mid-week, that is to say on Sunday, January 4. "& CO." included Dufay, Senfl, Finck, Susato, and Praetorius. It was a lovely concert despite the faculty's short residence together. (Instruments used were viola da gamba, recorder, krummhorn, percussion, rankett, shawm, harp, cornetto, and guitar.) This listener missed the human voice, which lends a fuller texture (verbal meaning too, of course) to any early music ensemble. But a small workshop cannot afford more than five faculty members. So it is up to the ARS membership to see to it that more students register. Then a singer could be included among the roster.

A word about the general atmosphere of this workshop, my fifth: genial, open, uncliquish—a splendid environment indeed, in which we could learn and play, play and learn.

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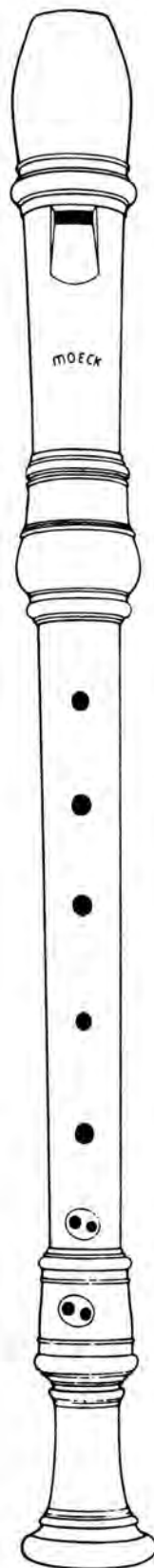
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Correspondence

Recorder Woods

First of all, I would like to agree with Mr. Davidson that the literary licentiousness of the "eager lignophile" quoted in "Observations On the Relation Between Wood and Tone Quality in Recorders" (*The American Recorder*, Vol. XVI, Number 3) almost begs for the stating of a strong counter-dogma. However, some of Mr. Davidson's points in support of his own views leave much to be desired. The most blatant misrepresentation in the article is the implication that those who claim to be able to detect a relationship between wood and tone quality could do so in a comparison between different makes of recorders. To the best of my knowledge, this claim has never been made. Rather, the contention is that, among otherwise *identical* instruments, the material is responsible for a secondary but noticeable difference in tone quality. Indeed, the "comparisons" quoted in the article are in fact taken out of context, for they refer not to all instruments, but to one model by one manufacturer (Moeck) which used to be available in the four woods listed. (Bubinga has now replaced plumwood in this maker's inventory.) The accuracy of claims regarding tone quality must therefore be considered on a much more subtle scale than Mr. Davidson has used, for clearly the primary determinants of tone quality are design and workmanship.

Mr. Davidson's comments regarding the psychological need to justify the purchase of expensive instruments using "exotic" woods are, in my view, highly suspect. Simple observation tells us that professional musicians cannot, as a rule, afford the luxury of indulging their aesthetic sensibilities with an instrument whose extrinsic value does not include some intrinsic value as well. So, if a professional recorder player prefers grenadilla to maple, we can conclude in general that it is because he or she thinks that the more expensive mater-

ial is better in terms of sound, durability, and stability.

A more fruitful inquiry would be to ask why recorder manufacturers would try to convince us that maple and pear are as acceptable for recorders as some other material. These woods are indeed relatively "common." They grow in the temperate zones of the Northern hemisphere near centers of industrial activity and are plentiful and accessible. However, they have little natural resistance to moisture penetration and are so unstable that they must be artificially stabilized (e.g., by paraffin impregnation) before they can be used for wind instruments. Even with this extra processing step, mass-production quantities of these woods may be accumulated at less cost than comparable quantities of inherently better materials. The resulting instruments may be good or bad, just as with the best of materials, but there is no reason to interpret the abundance of pearwood recorders as having any more than an economic justification.

A large part of Mr. Davidson's article concerns not *initial* tone quality, but the retention of tone quality as a function of durability and stability of the instrument. It is obvious that Mr. Davidson has not done much work with wood, for he does not know that many of the exotic woods which he downgrades are really more durable and stable than maple and pear. Others, such as plumwood and bubinga, are not very "exotic" in their properties, but are used because of their attractiveness, availability, and suitability in at least a gross sense. The implied relationship between hardness and a tendency to split does not exist for instruments properly made and cared for. More importantly, the harder woods, by virtue of their high density and uniform texture, are actually *easier* to work with than softer varieties when subjected to the operations required for making wind instruments. Rosewood, for example, is usually dense and uniformly fine-grained. Its high natural oil content makes it relatively impervious to moisture penetration. It bores cleanly, takes detail well, and is easy to turn and finish on a lathe. Maple, on the other hand, is relative-

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ly soft, light, and coarse-grained. Due to the summer-winter cycle in the temperate zones, its texture is highly non-uniform. It tends to tear when turned on a lathe, and it "pushes off" the tool, resulting in a tendency to turn and bore slightly out of round. It does not take detail well, and its softness makes it relatively difficult to finish to a blemish-free surface.

These difference are not absolute, nor do they proscribe the use of inexpensive woods in their proper place, but they do impose limitations and responsibility on makers of recorders. An obvious point is that the variation within wood species is extreme. There are many types of "rosewood," some of which are not at all suited for wind instruments.

Similarly, there are many different types of maple; the type favored by European manufacturers is quite different from (and inferior to) the wood used by some American instrument makers. The availability of certain woods in large sizes makes their use imperative for large instruments. In some cases the acute shortage of tropical woods has more than an economic impact; it is disheartening to see beautiful and rare materials wasted on common, or worse, mass-produced recorders. On the other hand, it is just as wasteful to produce really fine instruments from inferior materials. They are not as durable and stable, and the labor involved may actually be more for the inferior material than for one which has the desired natural properties. In summary, reputable instrument makers do not use expensive woods for their snob appeal, or to indulge a flair for the bizarre. They use them because they believe, based on observation and experience, that these materials will provide the best medium for translating their ideas into reality.

The differences in working qualities of various woods brings me to the final point of this letter, that is an explanation for the differences recorder players claim to be able to assign instruments apparently identical except for their material. Apart from the questions of the acoustic interaction of an instrument and its vibrating air column, which will continue to be debated, there is no doubt that different materials respond differently to identical operations and care applied during the manufacturing process. Thus, the interior surfaces of a maple recorder are characteristic of maple, and no other wood. It is not unreasonable to expect, as a result, a subtle tonal difference between a maple recorder and the same instrument manufactured in the same way from some other wood. Whether this difference can actually be detected and used as a basis for selecting an instrument is a question each player must decide for himself.

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Columbus, Ohio, Chapter

Our Chapter meets monthly with approximately twenty-five members in attendance. We participate in group playing at various levels, but our members expressed a desire for more smaller groups this next season. Our chapter musical directors, Doug Leonard, Suzanne Ferguson, Dick Fuller, Marge Grieser, and Bob Lowry, alternate directing.

The highlight of our last season was a two-day workshop, followed by a concert, with Kenneth Wollitz and Martha Bixler, April 5-6 at Hughes Hall, Ohio State University. This was well attended by members of our chapter and other players from cities throughout Ohio.

Suzanne Ferguson and Doug Leonard were on the Faculty of the Put-in-Bay, Lake Erie Workshop, August 10-16. Suzanne and Doug also performed in a series of informal lunch "Rug Concerts" of early music in the Hopkins Hall Art Gallery at Ohio State University. These concerts included a Renaissance Wind Band, Recorder and Viol Consorts, a cittern and guitars with baroque trumpets.

The "Trouvere Trio" played for a Shakespearian style wedding in the Amphitheater at Mirror Lake, Ohio State University Campus. They also performed in an early music concert at the Ohio Historical Society Museum. Members of the trio are Helen Erfurt, Ruth Rieppel, and Shirley Calhoun. They were assisted by Altamae Calkins with percussion.

Various workshops were attended by Dan Grieser, Altamae Calkins, Dorothy Hubbell, Janice Harris, and Craig Kridel. Craig organized a Renaissance Street Fair earlier in the summer.

Elected officers for the current year are: Ron Cook, *President*; Becky Parrish, *Secretary*; Dan Greiser, *Treasurer*; and Helen Erfurt, *Chapter Representative*.

Helen Erfurt

ADDRESS CHANGE

Please note the new address for Neil Seely, Chapter News Editor: 44 Willow Pond Road, Penfield, NY 14526. All Chapter News should be sent to him rather than to the editor of THE AMERICAN RECORDER.

Chapter News

Peninsula Recorder Society (Virginia)

The highlights of our 1974-75 season were two informal performances, being the first opportunities for many of us to play in public. In the fall, we were asked to help give an authentic flavor to a brass rubbings exhibition and sale which was held at the parish house of Bruton Parish Church in Williamsburg, Va., as a benefit for the Monumental Brass Society of England. Twice during the day we entered the hall in procession (led by krummhorn

and percussion) and played a group of Renaissance dances before a backdrop of larger-than-life rubbings of knights. Following that, Lee and Gail Ticknor led six costumed dancers in a demonstration of the *Bransle des pois* while Carl and May Daw accompanied on soprano recorder and tambourine.

In the spring, following a good newspaper article on our chapter, the Society for Creative Anachronism contacted us to supply music for a medieval feast marking the formation of the Hampton, Va., barony (chapter) of their society. Between courses of the lengthy meal, which included venison and cold cherry soup, seven of us played an assortment of medieval and Renaissance music ranging from the spirited processional from the *Play of Daniel* to the subdued "Ah Robin, Gentle Robin" by Cornyshe. After the meal the banqueters made brave attempts to dance to some of our pavans, bransles, and galliards, teaching us that the proper tempo of a galliard when danced is just short of exhaustion for the players!

May B. Daw

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Denver Chapter

The Denver Chapter held its elections and the new officers for the 1975-76 season are as follows: *President*, Noel Johnson; *Secretary*, Sharon Helton; *Treasurer*, Margaret Pull; *Librarian*, Georgeanne Weiser; *Music Directors*, Augusta Bleys and Constance Primus; *ARS Chapter Representative*, Richard Conn.

Richard Conn

West University Chapter

Since our organization in April and subsequent chartering in June, the West University (Houston area) Chapter has been quite active. We have had two successful fund-raising sales which enabled us to purchase a bass recorder for the Chapter. Purchased in Europe by Helens Kolenda, the Moeck Meister bass will float among the various individuals and ensembles wishing to learn it and use it in multi-part music.

In June we sponsored a retreat-picnic at the Coushatta Recreation Ranch, about 50 miles outside of Houston. It was a lot of fun for everyone who attended. We invited the members of the Austin Chapter, and Ferne Allen came. We hope to have

some joint events with our friends in the capitol, and in other unchartered areas of Texas. A wide selection of music was purchased for the event, and retreaters swam in the lake, played recorders by the shore, and joined in a folk dance demonstration following a cold buffet supper.

Our Chapter has a music library, housed in the West University Public Library. The facilities make it convenient for everyone wishing to check out music, and the county library heads feel our music to be a valuable increment to their system.

We have enjoyed guest conductors at our monthly meetings, drawing from the early music faculty of Rice and Houston Baptist Universities. The format has been group playing of sight-read music and homemade refreshments in our members' homes. Harmon Ferguson, who in addition to his executive banking skills is music director for West University Methodist Church, has conducted at our meetings. Harmon has a wonderful knack for recognizing the musical capacity in a group and attaining it, making them sound well, but never making anyone feel desperate.

We hope to host a workshop down here in the future, and sponsor some concerts.

Lauren Boehme

for the Madison Art Center's Sidewalk Art Fair, the Potter's Guild Show and Sale, and the Madison Art Guild; and performances coming up include the Madison Public Library, the Madison Art Center, and the University of Wisconsin Elvehjem Art Center.

The members of ENCORE perform in Renaissance dress, and instruments used by the group include recorders, krummhorns, gamba, Renaissance flute, guitar, harpsichord, percussion, and voice.

Marin County, California, Chapter

At the Fall Election, the following officers were chosen: Richard Judd, *President*; Joann Disbrow, *Vice President*; Trude Burke, *Secretary*; Barbel Jacobs, *Treasurer*; Alfred Spalding, *ARS Chapter Representative*. The Chapter presently has 35 members meeting at Redwoods Presbyterian Church in Larkspur on the third Friday evening of each month, and conductors are obtained on a rotation basis from several able recorderists in the bay area. At our last meeting, Peter Ballinger directed us in a variety of music, including double choirs by Frescobaldi and Guami. We expect to put on a program of recorder music for the public sometime in the late spring. And, as we have done for the past dozen years, we look forward to a spring weekend on the slopes of Mt. Tamalpais, overlooking the bay.

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