

VOLUME XXIV NUMBER I FEBRUARY 1983

# The American Recorder

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# The American Recorder

VOLUME XXIV NUMBER 1 FEBRUARY 1983

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Cover: Colorado Workshop participants singing and playing madrigals between courses of a nine-course feast. (Photograph by Warren Blanc)

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# The Techniques of Consort Playing

**T**HIS ARTICLE is based on a series of short talks I gave for the first time at the Northern Recorder Course in York, England in 1978. In them I sought to analyze from my own experience as a chamber music player or cello and recorder what were the skills that I needed and the tricks that I used to enable me and my friends to produce a tolerable result from the sight-reading of a piece of music. These skills and tricks are not to be acquired simply by practicing Handel sonatas at home or by playing with forty others at a chapter meeting.

For each of the six talks I devised special exercises with tape recorder and overhead projector to demonstrate that these skills were easy enough to learn. The exercises cannot be reproduced here, but I describe them briefly at the end of each section for the benefit of any teacher who would like to make up his own exercises on the same basis.

## Introduction

Chamber music is primarily a social activity. Four or five people come together to produce by their combined efforts a musical result that, being greater than the sum of its parts, will afford them more satisfaction than they could achieve by that effort separately. So the First Commandment for the chamber music player is "Thou shalt not spoil the Music." This has nothing to do with artistic responsibility or some sacred duty to the composer. It is a simple matter of social duty towards your fellow players. If you spoil the music you spoil their enjoyment. The prime way of spoiling the music is by losing your place. So I shall concentrate on how to keep your place, or how to find it again when you have lost it. You can also spoil the music by playing it without understanding, so I shall also say something about making sense of the music as you play.

## Reading ahead

A basic requirement is the ability to read the notes with enough mental capacity left over to listen to the combined sound. Only if you can listen to all the other parts and adjust your own performance constantly to what you hear is there any chance that real music will result. And only when you can do this can you begin to call yourself a consort player.

Now the ability to read with mental capacity to spare is simply a question of playing and practicing until the reflexes are conditioned to translate the symbols on the page without conscious thought into muscular patterns of fingering, tonguing, and blowing. A conditioned reflex, however, is simply a posh name for a habit, and you can by practice acquire bad habits as well as good. Quite the worst bad habit is the failure to read ahead. I know from bitter experience that there are some intelligent and industrious people who make a thorough mess of their attempts to sight-read because they sit, hypnotized like a rabbit by a snake, with their eyes glued to the note they are playing, until the very moment when the next note comes up and bites them. It is a fatal weakness. You must give your subconscious time to program your fingers and tongue. Try reading this article aloud (but if at the breakfast table explain first to your spouse what you are at) and note where your eyes are in relation to your voice. Your eyes will often have scanned to the end of the sentence before your voice is halfway through it. You could not make sense of what you read if it were otherwise. And if your brain will do this for you with the printed word, it will do it for you with the printed note. But because you have in your lifetime spent only a fraction of the time reading notes that you have spent reading words, you may have to push your brain a little and force your eyes for-

ward. If you practice in this way consciously and consistently, I think you will be much gratified by the improvement in your sight-reading.

*(The exercise for this required the students to read a line of music on an overhead projector reel that was rolled forward so that what they played had disappeared from the screen shortly before they played it. N.B. If you try this, employ a conductor or the music will get faster and faster as the students endeavor to catch up with the vanishing notes.)*

## Rests

I find that the most fruitful disaster area in any piece of sight-read music is a measure with rests in the middle. It is partly that whole-note and half-note rests are so hard to tell apart. But there does seem to be something special about silence (or perhaps it is simply the absence of physical finger and tongue movement) that puts the player's internal counting mechanism out of action. It is essential that this counting mechanism continue to function despite the rest.

I believe that experienced players hardly ever count the length of the rests as such. They see the measure as a whole and position the notes at the end of the measure by, as it were, counting back from the coming bar line. Consider this example from Stanley Taylor's arrangement of *The Bells*:



There is no need at all to work out the length of these rests. It is obvious at a glance that if you are counting in half notes, you enter at the end of the first measure one beat before the bar line, i.e., on the sixth beat; and in the second measure you come in halfway through the sixth beat.

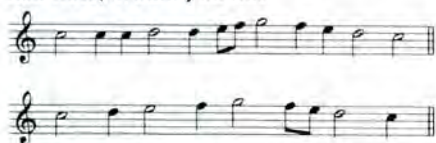
*(The exercise required the students to play, against a recording, one part in a Bach fugue*

in which all the rests of whatever length within a measure had been replaced by a cross, so that the length of the rest could be deduced only by subtracting the combined length of the notes from the known length of the measure. Despite an almost universal conviction that it could not be done at sight, most students appeared to do it with ease and a high rate of accuracy.)

#### Recognizing bar lines

Recognizing bar lines in what he hears is to the sight-reading musician what map reading is to the orienteer. Whilst he is on the right track it gives constant feedback confirming his position. And when he leaves the right track it shows him the way back. The experienced player is constantly checking his bearings by lining up the bar lines in his part with the bar lines that he hears in the other parts, and if they do not tally he adjusts his own part backwards or forwards until they do tally again.

How do you identify a bar line in a piece of music you cannot see? There are two quite separate clues—the rhythm and the harmony. The first is partly a question of simple stress, of the first note of the measure being louder than the others. It is also partly a question of melodic shape. Given the two following melodies, you would expect the bar lines to precede the half note, would you not?



This is because there is a tendency for the stressed note in any group to be longer than the unstressed ones. There are of course a multitude of exceptions, but if the stress and melodic shape do not give an adequate clue, then the harmony almost certainly will. Cadences resolve on strong beats, and usually on the first note in the measure (a major exception is a “feminine ending” in triple time). In slow, complex music—say a Dowland pavane—you might well have difficulty in identifying rhythmic stress and in distinguishing whether it was the first or the third beat of the measure. The cadences will usually sort it out for you.

How do you acquire this ability to hear bar lines? By practice. Make a habit of mentally conducting every piece of music you hear. Not just “beating time” or tapping your foot—anyone can do that—but counting silently 1,2,3,4 or whatever so that 1 always identifies the position of major stress in the music. Who knows? Six months of that might transform your

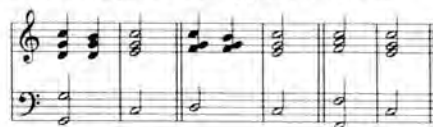
playing.

The obverse of hearing the bar lines in the other parts is the ability to put them infallibly into your own. We all have metronomes—of varying degrees of reliability—built into our brain, but some models seem to have been manufactured without that little bell that rings every 2,3,4, or 6 clicks. If you have this economy model, you are at a great disadvantage and need to have the bell fitted as an optional extra as soon as possible. You must be able not only to keep the ticks going steadily in your head but to program your brain to group them into 2’s, 3’s, 4’s, and 6’s. Then it will become almost impossible for you to play three or five beats in a measure of four. If your eyes misread or the publisher misprints the music, you will not falter but will play the next bar in the right place as if nothing had happened. The exercise described in the previous paragraph will help you to acquire this automatic subdivision habit.

(There were two sets of exercises here. In the first a series of extracts from sixteenth- and seventeenth-century music were faded in, which students in turn had to conduct—having first been briefly instructed in the conventions of conducting. In the second they were required to play one line in a simple duet [I played the other] from a doctored part in which many of the measures had too many or too few notes. They had to leave out the notes that could not be fitted into the measure and to extend the last note when there were too few.)

#### Recognizing cadences

Next in importance to the recognition of bar lines is the recognition of cadences. The player needs to be able to recognize them in the music as he hears it and to recognize them as they appear in his part. Below are just three typical cadences.



Note what happens to the individual parts. In the bass the note (a) falls a fifth or rises a fourth, (b) falls a tone, or (c) falls a fourth or rises a fifth. The upper parts either (d) fall a semitone and rise again, (e) stay put, (f) rise a tone, or (g) fall a tone or a semitone. These are very far from being the only forms that cadences can take, but these movements, and in particular (a) and (d), will be the telltale signs of the great majority of cadences that recorder players will encounter. Of course they will not indicate a cadence unless they occur in places where you would expect one, i.e.,

on a strong beat, particularly the first note of a measure, and at the end of a phrase. The resolution of the cadence will often be a long note.

What is the point of recognizing cadences? First, as feedback confirming or otherwise the rightness of your position when you see a cadence happening in your part and hear it happening in the others. Second, as an essential guide to phrasing. The resolution of the cadence signals a place where you can probably breathe. The preparation of the cadence signals a place where you may NOT on any account breathe. If you can see these places from afar you can take the necessary steps to avoid running out of breath in a place where it will spoil the music.

(The exercise involved listening to a madrigal by Weelkes, trying to identify the cadence, and then listening to it in a recording in which a break of a few seconds had been introduced before the resolution of each cadence. This was followed by study of the second soprano and bass parts to establish the patterns characteristic of cadences.)

#### Recognizing what is wrong

Would you believe that a group of intelligent and experienced players could go on playing for thirty or forty measures after one of them had become hopelessly lost? I can tell you that it does happen; and to me it is heartbreaking. It means that either (a) none of them is listening to the combined effect of the several parts; or (b) none of them has any conception of what it should sound like; or (c) they all lack the courage of their convictions to a pathological degree.

How do you know something is wrong? It will almost always reveal itself in disruption of the harmony. Of course the rhythmic unity of the piece will also be affected, but that may be very difficult to spot. So the first clue you get will be that the harmony is not obeying the rules of the period. With some modern music there are no rules, and there may just be no immediate way of telling whether you are right. But with all music up to this century there were rules, and their breach can be recognized by anyone who listens carefully, even if he could not begin to describe the rules themselves. Composers occasionally broke them deliberately, but never for very long.

So if a new piece of old music starts to sound to you discordant, you may properly wait a measure or two to see whether it was the composer being extra daring. If that hypothesis becomes untenable, you

may wait another measure or two to see whether the culprit can get himself back on the right track. And it goes without saying that all this while you will have been examining your own bar lines and cadences to see whether you have put a foot wrong. But if the music is then still discordant, you must cry "Stop"! You may be the youngest, smallest, poorest, shyest, ugliest of the party, but you have a duty to forget your inadequacy and to take the lead in bringing the music to a halt. Of course it would be nice if you could say what was wrong. But stop the music even if you cannot diagnose the fault. A wise motorist who hears dire noises from his engine does not wait to discover whether it is a broken piston or a cracked block before pulling off the road.

It takes a lot of practice to tell what is wrong even if you have the score in your hand. But you will usually find that if the music stops, someone will admit to having been lost or at least to having been unsure of his whereabouts. I have always advocated that five players should not spend all their time playing quintets. They should spend some part of their time playing quartets and taking turns sitting out and listening critically to the others. By this means each member will in time acquire a surer feel for the distinction between those parts which fit together correctly and that part which does not—as well as a greater sensitivity to questions of balance and ensemble. It is such good advice that no group that I know ever takes it.

*(The exercise consisted of a tape recording of a recorder quartet in which one member, after the beginning of the piece, made and persisted in a typical mistake, such as coming in early after a rest, misreading the key signature, playing C fingering on an F instrument, and so on. Students had to identify the point at which the mistake became apparent and to try to identify what the mistake was.)*

#### Ensemble

By ensemble I mean the ability of two or more players to march in rhythmic step so that the notes that the composer intended to sound together coincide absolutely. This is particularly important on the recorder. The instrument's attack is so clean that first-rate ensemble by itself is capable of giving a sparkle to the music that other instruments cannot achieve, thus offsetting some of the instrument's deficiencies. Conversely, of course, poor ensemble shows up more plainly than on other instruments.

Good ensemble is not difficult to achieve if you put your mind to it, although the

cerebral processes involved are complex. But it is an area in which it is fatally easy to acquire bad habits. The most prevalent of these is simple carelessness. I know groups who have played together for ten years who, especially when sight-reading, can produce the sloppiest ensemble you ever heard. Nag at them and they improve instantly. They just have their priorities wrong. They have not cultivated the sheer pride in ensemble that all self-respecting consort players ought to have.

Another bad habit is what you may call the Japanese-wife syndrome. These ladies, as you know, always walk (or used

to in the old days) three paces behind their husbands. There are some amateurs at all levels of experience and competence who habitually play a fraction of a second behind the others. I think of a violinist I have known for years. She knows the quartet repertoire inside out; she has no trouble reading the notes; she produces a nice tone. But she is always behind. Only by the tiniest fraction of a second, but behind. Because she is so nice nobody ever tells her. But she infallibly ensures that no quartet she plays with is ever mistaken for a professional group.

Why does she do it? Basically, I think,

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because she is timid. She waits to hear from somebody else where the note is to be played before she will commit herself to it. She quite literally follows her leader. She is not alone. I have encountered quite a few such players. The habit is often so deeply ingrained that when you tell the sufferer of his disability he looks at you in indignant disbelief. His reflexes have become conditioned to accepting as normal and proper a situation in which he makes his contribution marginally after the others.

Let us think about what is involved in good ensemble. How do we know just where in time to play any note? It is obvious that if we wait to hear where someone else plays it we shall be too late. What we in fact do is to employ a sophisticated system of dead reckoning. We note the distance apart in time of the preceding two or three notes, in whatever part they occur, and on that basis calculate where the next note ought to come. And that marvellous brain of ours will do this even when the speed changes. It can calculate the rate of acceleration or deceleration in a series of notes and project that rate forward to forecast the position of the next note.

The actual playing of that note is in every case an act of faith; a leap in the dark; bread cast upon the musical waters with absolutely no way of guaranteeing in advance that it will coincide with what the other players are doing. We are to that extent alone, though together. Each of us in a group is severally and jointly liable for the quality of the ensemble, and anyone who seeks to take less responsibility than his fellows must ruin the ensemble.

Since we calculate the position of the

next note from the immediately preceding notes, it follows that we must take our bearings from the fastest moving notes in whatever part they occur. If we are playing quarter notes against someone else's eighth notes, we must adapt to those eighth notes even if our part is the more important.

Is it impossible in these circumstances to have a leader? Not at all. But a leader's role has to do with sight much more than with sound. You can lead with sound only if yours is the fastest moving part. If you want to lead in other circumstances, then you must rely on physical movement. I cannot emphasize too strongly the vital importance of visual contact and physical movement in consort playing. Why is Jacob van Eyck's music all for solo instrument? Because a blind player is doomed, sadly but inevitably, to being a soloist. He can never successfully play concerted music because, although dead reckoning through his ears will take him so far, it has to be supplemented by visual signals. For starting and stopping a piece. And for all those many places where a change of pace is required, but where dead reckoning is ineffective because no one part is faster than the others. In all those places a leader is required, he must MOVE, and he must be looked at by everyone else.

String players have no problem. They must move their arms to make any sound at all. And it is easy to learn to infer from the way a fiddler lifts his bow just when he is going to bring it down. But recorder players do not need to move any visible part of their body in order to play. So they must make up for this by deliberately cultivating movement, at least at those times when dead reckoning will not serve. It need not be vigorous. A small up-and-down movement of the end of the recorder is quite enough. But it must be visible, and the players must watch for it.

*(The exercise consisted of a recording of an ostinato bass part in eighth notes from Bach's Prelude XXIV from Book I—of which the speed was constantly varied, but in a musically logical fashion. Students had to play the other two parts, which are in quarters and half notes, to demonstrate to themselves that it is perfectly possible to follow accelerating and decelerating movement.)*

#### Intonation

Poor intonation is death to musical pleasure, and especially so on the recorder. There are simple reasons in physics why a departure from pure intonation on the recorder is more painful than on other instruments. And there are simple reasons in economics why so many

recorders are manufactured out of tune.

You must have an instrument that can be played in tune at  $a'=440$  with the minimum of humoring and at a pressure that does not ruin the balance of the group. If you have any doubts about your wooden instrument, either get it checked and if necessary re-tuned, or leave it in a drawer and buy or borrow a plastic one. That, however, is only the beginning. You then have to play the instrument in tune. Here one may well say that the price of good intonation (as of liberty) is constant vigilance. Every note of any duration has to be checked against its context.

Bad intonation will show up most clearly at the cadences at the end of sections in the music. If there is roughness here take the chord apart. Start with the bass and those notes in octaves with it. Then add the fifth. And when those are in tune add the third. Sharp thirds are a common problem, particularly G sharps on the C instruments and C sharps and B naturals on the F instruments. Shading the intonation with extra fingers is often necessary. If trouble is persistent, play the parts two by two. Let the soprano and alto play their parts while the others adjudicate. Then alto and tenor, and so on. But do remember that if you have to doctor a note to get it into tune in one context, it will almost certainly need the same doctoring whenever you play it. And do face up to the fact that if any one of the players has to do anything at all extreme in the way of fingering or breath pressure to get more than the isolated note into tune, then instrument surgery or replacement is indicated.

*(The exercise consisted of a tape recording of a recorder quartet playing a number of extracts twice—once reasonably in tune and once with one instrument deliberately out of tune. Students had to say which version was out of tune, which instrument was wrong, and in which direction.)*

#### Summary

Two words run like a thread through almost all this good advice: "Listen" and "Adjust." When your whole mental equipment is taken up with reading the notes you cannot listen. So you must practice until reading becomes subconscious. Once you can listen, you must then develop the skill to adjust. And when you have the skill you must develop the mental attitude that puts adjustment to others as your first priority. When that happy day arrives you—and your friends—will really start to enjoy your consort playing.

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# Six Canons for the Easter Season by Martin Agricola

## An edition with commentary

William E. Hettrick

READERS of *The American Recorder* have been introduced to the theoretical writings of Martin Agricola (1486–1556) through my translations of the discussions of woodwind instruments in his *Musica instrumentalis deutsch* (the 1529 edition in the November 1980 issue and the 1545 edition in the November 1982 issue, to be continued in May 1983).

As a music teacher and Cantor of the Protestant Latin school in Magdeburg, Germany, Agricola concentrated on instructional material in his publications, which include his books on musical instruments and music theory. Among the latter is a textbook entitled *Deo libri musices*, published in Wittenberg in 1561. With his usual concern for practical education, Agricola included fifty-four textless pieces in this book, one for each week of the year, with a couple left over. Written mostly in three parts, they illustrate various techniques of canonic imitation and were evidently designed for instrumental practice and performance.

The six three-part canons presented

here are assigned, respectively, to Easter week and the five weeks that follow. The pieces all feature strict imitation in the two upper parts over a bass line that is freely written, but frequently also participates in the imitation. Several different types of canon are illustrated: imitation at the unison after one measure (no. 1), at the upper fifth after one measure (nos. 2 and 4) and after a half-measure (no. 3), at the lower fifth after one measure (no. 5), and finally at the unison again, but with a time interval of three measures (no. 6). As identified in Agricola's book, the melodic lines of no. 6 are based on *Christ ist erstanden*, a traditional German Easter hymn derived from the Gregorian chant sequence *Victimae paschali laudes*, found in the Mass for Easter Sunday.

Although the six canons may be played by a variety of instrumental combinations, they work especially well for soprano, soprano, and tenor recorders, and the clefs employed in this edition fit that ensemble. Perhaps the final double notes in the *Bassus* part of the first two canons suggest

performance by a string instrument or a pair of instruments dividing at that point. At any rate, when the part is played by a single wind instrument, the higher note may easily be omitted.

Standard editorial procedures have been followed in the preparation of this edition. Incipits at the beginning of each piece show the original name, time signature, clef (the original presents them in this unorthodox order), and first note of each part (only two parts are notated in the original, the third part being derived from the *Discantus*). In addition, an editorial indication of the range of each part is given. Editorial accidentals are placed above their respective notes. All items enclosed in square brackets are editorial, as are all except final barlines and all measure numbers. The values of final notes are made to conform to the requirements of modern notation. Notes originally printed as ligatures are shown here by the symbol [ ].

Dis[cantus] 1

Soprano recorder

Soprano recorder

Bass[us]

Tenor recorder

The image shows a musical score for Canon 1. It consists of two systems of three staves each. The first system is labeled 'Dis[cantus]' and '1'. The staves are labeled 'Soprano recorder', 'Soprano recorder', and 'Bass[us]'. The second system is marked with a boxed '5' above the first staff. The notation includes various note values, rests, and editorial markings like square brackets and accidentals.

Dis[cantus]  
Bass[us]

5

10

15

20



25

This system contains measures 25 through 30. The treble staff begins with a whole rest in measure 25, followed by a half note G4, a whole note A4, and a half note B4. The alto staff has a whole note G4 in measure 25, followed by a half note A4, a whole note B4, and a half note C5. The bass staff has a quarter note G2, eighth notes A2-B2-C3, a quarter note D3, eighth notes E3-F3-G3, a quarter note A3, eighth notes B3-C4, a quarter note D4, eighth notes E4-F4-G4, and a quarter note A4. Measures 26-30 continue with similar rhythmic patterns and melodic lines.

30

This system contains measures 30 through 35. The treble staff has a half note G4, a whole note A4, a half note B4, and a whole note C5. The alto staff has a half note G4, a whole note A4, a half note B4, and a whole note C5. The bass staff has a quarter note G2, eighth notes A2-B2-C3, a quarter note D3, eighth notes E3-F3-G3, a quarter note A3, eighth notes B3-C4, a quarter note D4, eighth notes E4-F4-G4, and a quarter note A4. Measures 31-35 continue with similar rhythmic patterns and melodic lines.

3

5

Dis[cantus]

Bass[us]

This system contains measures 35 through 40. The Dis[cantus] staff has a half note G4, a whole note A4, a half note B4, and a whole note C5. The Bass[us] staff has a quarter note G2, eighth notes A2-B2-C3, a quarter note D3, eighth notes E3-F3-G3, a quarter note A3, eighth notes B3-C4, a quarter note D4, eighth notes E4-F4-G4, and a quarter note A4. Measures 36-40 continue with similar rhythmic patterns and melodic lines.

10

This system contains measures 40 through 45. The treble staff has a half note G4, a whole note A4, a half note B4, and a whole note C5. The alto staff has a half note G4, a whole note A4, a half note B4, and a whole note C5. The bass staff has a quarter note G2, eighth notes A2-B2-C3, a quarter note D3, eighth notes E3-F3-G3, a quarter note A3, eighth notes B3-C4, a quarter note D4, eighth notes E4-F4-G4, and a quarter note A4. Measures 41-45 continue with similar rhythmic patterns and melodic lines.

Dis[cantus]

Bass[us]

5 10

15

20 [C] [C] [C]

Dis[cantus]

Musical score for Dis[cantus] and Bass[us]. The Dis[cantus] part is written in a soprano clef, and the Bass[us] part is written in a bass clef. Both parts are in common time (C). The score consists of six measures. A box containing the number 5 is located above the final measure of the Dis[cantus part.

Piano accompaniment for measures 5-10. The score is written for three staves (treble, middle, and bass clefs) in common time (C). A box containing the number 10 is located above the fifth measure.

Piano accompaniment for measures 10-15. The score is written for three staves (treble, middle, and bass clefs) in common time (C). A box containing the number 15 is located above the first measure of this system. The final measure of this system contains a fermata symbol [∞] above the treble staff and below the bass staff.

[Discantus]

Musical score for the beginning of the piece. It features a Discantus section in the upper staves and a Bass line in the lower staff. The Discantus part consists of two staves, both in treble clef, with a common time signature. The Bass line is in a single staff, also in treble clef. The music begins with a vertical bar line and a double bar line, indicating the start of the piece. The Discantus part has a melodic line with some rests, while the Bass line has a more active, rhythmic pattern.

Musical score system 1, starting at measure 5. It features three staves: two in treble clef and one in bass clef. The music continues with a melodic line in the upper staves and a bass line in the lower staff. The notation includes various note values, rests, and phrasing slurs.

Musical score system 2, starting at measure 10. It features three staves: two in treble clef and one in bass clef. The music continues with a melodic line in the upper staves and a bass line in the lower staff. The notation includes various note values, rests, and phrasing slurs.

Musical score system 3, starting at measure 15. It features three staves: two in treble clef and one in bass clef. The music continues with a melodic line in the upper staves and a bass line in the lower staff. The notation includes various note values, rests, and phrasing slurs.

*Music autography by Wendy Keaton.*

These pieces were performed by the Hofstra University Collegium Musicum in March 1982 in concerts heralding the coming of spring, especially welcome after a long, hard winter. The consort of recorders and viols included Rochelle Drucker, Laura and Michael Goudket,

Marvin Rosenberg, and Millicent Vol-lono, to all of whom this edition is gratefully dedicated. Thanks are also due to the Faculty Research and Development Fund of Hofstra College of Liberal Arts and Sciences, Hofstra University, for a grant making possible the acquisition of a

microfilm copy of the source through the Deutsches Musikgeschichtliches Archiv, Kassel, Germany. The original on which this edition is based is found in the Musiksammlung Stadtarchiv of Heilbronn, Germany.



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Nancy Armstrong, James Maddalena

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program featuring works of Frescobaldi

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The 16th annual Bodky Competition sponsored by the  
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# Degree Programs in Early Music in the United States and Canada

Compiled by Jean W. Seiler

OVER the past months, *The American Recorder* has been gathering information from colleges and universities where recorder is offered. In the process of compiling the listing we have expanded it to include undergraduate and graduate degree programs in recorder, other early instruments, or early music, as well as programs accepting these instruments in fulfillment of the applied music requirement.

Some of the courses, faculty, etc., may have changed by the time this is issued. Interested individuals are encouraged to contact schools directly for more details.

We plan to publish additions to the listing as further information becomes available.

## Boston University

B.M. in lute/guitar (major in one, minor in the other), also harpsichord major. Technical mastery of chosen instrument (lute, guitar, harpsichord, viol, fortepiano, Baroque violin) and knowledge of its ancestry and offspring, and its relationship within the family of early music instruments. Intimate association of performance skills and academic scholarship.

Collegium in Early Music.

Summer Institute of Early Music (started in 1979, with Thomas Binkley and Alejandro Planchart as guest faculty).

Faculty: Thomas E. Greene (guitar); Mark Kroll (harpsichord); Murray Lefkowitz (viola da gamba, Collegium); Carol Lieberman (Baroque violin); Joseph Payne (harpsichord); Anthony Saletan (guitar).

Contact Boston University School of Music, 855 Commonwealth Ave., Boston, Mass. 02215. (617) 353-4241.

## Case Western Reserve University

B.A. Major in Music with emphasis in Early Music Performance Practices. Typical program includes music theory/history/literature, applied music, foreign language.

M.A. in Early Music Performance Prac-

tices. This program presupposes the same strong liberal arts training as the M.A. in Music History, plus a strong performance interest and background. It emphasizes research and the application of research to music performance.

Ph.D. in Early Music Performance Practices—highly qualified applicants may enter the Ph.D. program directly upon completion of a Bachelor's degree.

Collegium Musicum gives several concerts each year; smaller ensembles also.

Faculty: Ross W. Duffin (music history, performance practice, Collegium Musicum, ensembles); Quentin Quereau (voice); John G. Suess (strings).

Contact Ross Duffin, Dept. of Music, Case Western Reserve University, Cleveland, Ohio 44106.

## College of St. Scholastica

B.A. in Music Literature with specialization in Early Music Performance. Program includes general music history/literature/theory, applied music, language, ensembles, early music electives (such as history of music notation, history of instruments, sixteenth-century counterpoint, specific composer courses). Because the importance of a work experience with faculty guidance and support is recognized, the curriculum also includes a Direct Action Project.

Music Education certification is also available.

No graduate degree is offered, but graduate credit is available for several courses.

Ensembles and performing opportunities: Abbey Minstrels—a select group of five to seven instrumentalists, sometimes performing with the Madrigal Minstrels, a vocal ensemble—rehearses eight hours weekly, tours, and records. Also viol consort, recorder consort. Annual musico-dramatic production, using music of a certain period and in the style of a particular genre (this year's will be a life of St. Benedict, in the style of a thirteenth-

century liturgical drama).

Faculty: Shelley Gruskin (flutes, recorder, early winds, Abbey Minstrels, annual dramatic production); LeAnn House (harpsichord, theory); Sr. Monica Laughlin OSB (recorder, early clarinets, theory); Brent Wissick (early strings, choral program). Part-time faculty: Ruth Johnsen (Baroque violin); Edward Martin (lute).

Contact Sister Monica Laughlin OSB, Chairperson, Music Department, College of St. Scholastica, Duluth, Minn. 55811. (218) 723-6081.

## Concordia University

B.F.A. Major in Music, with specialization in performance of early music. Instruments include recorder, Baroque flute, Baroque violin, harpsichord, organ. Curriculum includes ensembles, performance practices, early notation.

Faculty: Christopher Jackson, Liselyn Adams, Wolfgang Bottenberg.

Contact Christopher Jackson, Department of Music, Concordia University, 7141 Sherbrooke Street West, Montreal, Quebec, Canada H4B 1R6.

Five Colleges (Amherst, Smith, Mt. Holyoke, Hampshire, University of Massachusetts)

B.A. and M.A. in Music. Instruction in viola da gamba, recorder, Baroque violin, Baroque cello, lute, harpsichord, organ, transverse flute, Renaissance winds. Admission required. The masters program at Smith provides an opportunity for graduate students to combine serious academic background work with first-class musical experience.

Ensembles: Renaissance winds, natural trumpet, viola da gamba, recorder, Renaissance mixed ensembles, Baroque chamber ensembles, Five College Singers.

Special activities include large-scale performances (some involving drama or Renaissance dance), winter-term instrument-building workshop, historical dance

classes; students of historical dance may receive credit for participation in the Castle Hill Early Dance and Music Week.

Faculty: Thomas Kelly, Director; Stephen Hammer (Baroque oboe, recorder, Renaissance winds); Margaret Irwin-Brandon (organ, harpsichord, fortepiano); Ernest May, Vernon Gotwals (organ); Miriam Whaples (keyboard continuo); Lory Wallfisch (harpsichord); Adrienne Greenbaum (Baroque flute). Part-time faculty: Marilyn Boenau (recorder, dulzian); Jane Hershey (viol, recorder); Peter Lehman (lute); Philip Levin (Baroque bassoon, recorder, Renaissance winds); Alice Robbins (viol, Baroque cello), Emily Samuels (recorder). Academic faculty: Paul R. Evans, Vernon Gotwals, Richard Sherr, Miriam Whaples, Ernest May, Irving Easley, Louise Litterick.

Contact Five College Early Music Program, 215 Sage Hall, Smith College, Northampton, Mass. 01063. (413) 584-2700, extension 724. For graduate program: Office of Graduate Study, College Hall, Smith College, Northampton, Mass. 01063.

### Indiana University

B.M. and M.M. in Baroque violin, harpsichord, recorder, lute, early harp, viol. M.M. and D.M. in Literature and Performance of Early Music (D.M. concentration in performance or collegium directing). Ph.D. in Musicology with concentration in Literature and Performance of Early Music. Auditions are required.

The Early Music Institute is an integral part of the School of Music, with special goals in the pursuit of teaching creative activity and research in medieval, Renaissance, and Baroque music. It is building toward a comprehensive program with high standards in performance and in research. Expansion in instruments offered will proceed with the addition of Baroque cello and Baroque oboe in fall 1983.

Some scholarships and assistantships are available, as well as the Jason Paras Memorial Fellowship in Early Music.

Ensembles: choral (male, mixed); generic (recorder, sackbut and cornetto, capped reeds, strings); Baroque (chamber music; Baroque orchestra and opera, beginning 1983); ad hoc ensembles.

Faculty: Thomas Binkley, Director (lute and related instruments, recorder, organology); Stanley Ritchie (Baroque violin/viola); Elisabeth Wright (harpsichord); Allan Dean (cornetto, Baroque trumpet, recorder); Mary Louise Smith (recorder); Hans Tischler (medieval notation); Thomas Noblet (Renaissance notation); David Fenske (bibliography); Walter

Kaufmann (organology); plus music history and theory faculty. Part-time faculty: Robert Grossman (lute); Cheryl Fulton (triple harp); Roy Wheldon (viol/vielle); Frances Feldon (traverso).

Contact Early Music Institute, Thomas Binkley, Director, School of Music, Indiana University, Bloomington, Ind. 47405. (812) 335-4088.

### Longy School of Music

Senior Diploma or B.M. Major in Early Music Performance. Senior Diploma is a four-year course for students seeking intensive musical training. B.M. (from Emerson College) combines intensive musical training at Longy with liberal arts courses at Emerson. Students receive strong musicianship and theoretical training, with a concentration in performance practices and style.

Admission requirements include audition. Graduation requirements include performance in at least one student assembly program per semester, plus a full-length senior recital. Study of secondary instrument (harpsichord for non-keyboard majors).

Courses include music history, performance practices, ensembles, continuo, harmony, counterpoint, fundamentals of musicianship, eurythmics. There is also a Master Class series.

Faculty: Andrew Waldo, coordinator (recorder, vocal ensemble); Sonja Lindblad (recorder, recorder consort); Carol Epple (Baroque flute); James Nicolson, Martin Pearlman (harpsichord); Jane Hershey (viola da gamba, viol consort); Stephanie Beal, Jean-Rodolphe Bindschedler (Baroque cello); Anthony Martin (Baroque violin); Stephen Hammer (Baroque oboe); Douglas Freundlich (lute); Jean Rife (natural horn); Kenneth Roth (performance practices); Laurie Monahan (vocal ensemble); Frances Fitch (organ, continuo).

Contact Longy School of Music, One Follen St., Cambridge, Mass. 02138. (617) 876-0956.

### Mannes College of Music

B.M. and M.M. in Early Music Performance. Admission by audition and examination in theory and ear-training; with permission, part-time qualified students may take or audit individual courses and perform in ensembles through the Extension Division.

Study includes private lessons, ensemble participation, introductory surveys of repertory and sources, theory and transcription of medieval and Renaissance music, and reading from music sources in

black and white mensural notation. Electives in performance practice. Undergraduates may also take the Techniques of Music sequence in theory, ear-training, dictation, and analysis.

Ensembles: The Mannes Camerata (Renaissance and early Baroque vocal and instrumental music) gives a series of concert performances each fall and a fully staged theatrical production each spring (1982-83 repertory includes Schütz's *Historia der Geburt Jesu Christi* and Peri's opera *Euridice*). The Baroque Chamber Ensemble and the Mannes Loud Band offer several performances each year.

Lecture-demonstrations, master classes, and recitals by permanent and guest faculty.

Faculty: Paul C. Echols, Coordinator (survey of repertory and sources, Mannes Camerata); Allan Atlas (theory and transcription of medieval and Renaissance music); Kenneth Cooper and Eugenia Earle (harpsichord); Dennis Godburn (recorders, shawm, dulcian); Valerie Horst (notation, repertory); Joseph Iadone (lute); Bernard Krainis (recorders); Philip Levin (Baroque bassoon, recorders, Baroque Chamber Ensemble); Sandra Miller (Baroque flute); Benjamin Peck (sackbut, Loud Band).

Contact Paul C. Echols, Coordinator of Early Music, Mannes College of Music, 157 East 74th St., New York, N.Y. 10021. (212) 866-8189.

### McGill University

B.M. and M.M. in Performance (currently harpsichord and viola da gamba; other instruments such as recorder and Baroque flute are possible). These can also fulfill the instrumental requirement for music history majors.

Collegium and small ensembles.

Faculty: Mary Cyr (viola da gamba); John Grew (harpsichord, organ).

Contact Veronica Slobodian, Office of Admissions, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, Quebec, Canada H3A 1E3.

### New England Conservatory

B.M. Major in harpsichord, Baroque flute, Baroque oboe, Baroque violin, recorder, viola da gamba, early music with instrumental, vocal, or court dance concentration. Sampling of early music performance courses offered in recent years: continuo, advanced continuo, court dance, Renaissance performance practice, Baroque performance practice, improvisation, music for dance.

M.M., same majors as above. Recent courses include: continuo, advanced con-



tinuo, court dance, Baroque music, Renaissance and Baroque wind instruments, string techniques of the seventeenth and eighteenth centuries, viol consort, improvisation, music for dance. In Department of Music History and Musicology: Baroque instrumental music, Renaissance sacred music, Baroque sacred music, Renaissance dance and dance music, Baroque dance and dance music, performance practice 1100-1500, performance practice 1500-1650, problems in medieval music, problems in Renaissance music, notation of medieval music, notation of Renaissance music, research into music history.

Ensembles include Collegium Musicum (graduate and qualified undergraduate students) and Collegium Terpsichore (dance group—yearly joint concert with Collegium Musicum).

Faculty: Richard Conrad (voice); Grace Feldman (viola da gamba); Frances Conover Fitch, John Gibbons (harpsichord); Stephen Hammer (Baroque oboe); Laura Jeppesen (viola da gamba); Sandra Miller (Baroque flute); Daniel Pinkham (music history); Kenneth Roth (oboe, recorder); Daniel Steiner (Baroque violin); Robert Paul Sullivan (lute); Julia Sutton (court dance, music history); John Tyson (recorder).

Contact Daniel Pinkham, Chairman, Department of Early Music Performance, New England Conservatory, 290 Huntington Ave., Boston, Mass. 02115.

### New York University

Certificate in Early Music Performance, which may be taken by itself or in conjunction with the M.A. in Music. Qualified individuals may apply for Special Student status to register for individual courses, with the permission of the instructor and the Director.

Curriculum includes seminars in the music of the relevant periods, performance practice, musicology, notation and editing of early music, style analysis, history of instruments, history of theory.

Collegium Musicum is offered. Special activities include lectures, symposia, concerts.

Faculty: Edward Roesner, Acting Director; Stanley Boorman, David Burrows, Jan LaRue. Visiting faculty have included Alexander Blachly, Howard Mayer Brown, and Charles Hamm.

Contact Edward Roesner, Acting Director, Department of Music, 268 Waverly Bldg., New York University, Washington Square, New York, N.Y. 10003.

### Oakland University

B.M. (some students elect the B.A. degree). Normal undergraduate music degree with the applied instruments being recorder, lute, viola da gamba, harpsichord, or voice. Student is expected to graduate with a solid foundation in his instrument, a solid grounding in theory and history, basics of performance practice and research techniques, as well as a good deal of experience in performance.

Collegium Musicum includes Renaissance Ensemble, Collegium Singers; these groups perform twelve to thirty-five concerts a year in the Midwest.

Special activities include at least one master class or workshop per year from visiting performers.

Faculty: Lyle Nordstrom (recorder, lute); Enid Sutherland, Patricia Nordstrom (viola da gamba); Ray Furguson, Penelope Crawford (harpsichord).

Contact Lyle Nordstrom, Department of Music, Oakland University, Rochester, Mich. 48063.

### Oberlin College Conservatory of Music

B.M. in Performance (harpsichord, recorder, lute, Baroque flute, Baroque oboe, Baroque violin, Baroque cello, viola da gamba). Auditions required.

Designed to prepare students for careers in performance on early instruments and for the combination of performance and musicology, the program includes applied study, ensemble, music history and theory, language, and relevant liberal arts courses. Two student recital appearances, junior recital, and senior recital are required. Music history courses offered are music before 1600, music in the Baroque era, introduction to music research and writing, performance practices. Theory courses include studies in medieval/Renaissance/early Baroque/late Baroque music, Renaissance counterpoint, Bach analysis at the keyboard, the cantatas of Bach.

Ensembles: Collegium Musicum, Renaissance Wind Ensemble, Viol Consort, Baroque Ensemble Class.

The Conservatory offers the three-week Baroque Performance Institute every summer, attracting practitioners of early music from all over the world.

Faculty: James Caldwell (Baroque oboe); Loris O. Chobanian (lute); Lisa Crawford (harpsichord); Michael Lynn (recorder, Baroque flute); Marilyn McDonald (Baroque violin); Michael Manderer (lute); Catharina Meints (viola da gamba); William Porter (harpsichord); Robert Willoughby (Baroque flute); L.

Dean Nuernberger (Collegium Musicum, theory).

Contact Oberlin College Conservatory of Music, Oberlin, Ohio 44074.

### Peabody Conservatory of Music

B.M. and M.M. Major in harpsichord or lute (studies in recorder, viola da gamba). Audition required. Courses include theory, counterpoint, canon and fugue, history of organ construction, harpsichord literature, lute history and literature, source readings in music history, music history/literature of the relevant periods, sacred choral music of the Renaissance and Baroque, editing original sources, harpsichord tuning, keyboard ornamentation, lute tablature, lute pedagogy. Master classes are offered with noted musicologists and performers.

Baroque ensemble, harpsichord ensemble, lute ensemble, recorder ensemble.

Faculty: Shirley Mathews (harpsichord); Roger Harmon (lute); Joseph Turner (recorder); Mary Ann Ballard (viola da gamba).

Contact Office of Admissions, The Peabody Conservatory of Music, One East Mount Vernon Place, Baltimore, Md. 21202. (301) 659-8110.

### Sarah Lawrence College

M.F.A. in the Performance of Early Music, specializing exclusively in the music of the Middle Ages and Renaissance and oriented to performance. Program includes musicology, extensive ensemble playing, survey courses, performance workshops, mastery of a second instrument or voice. Ensembles present a formal concert at least once a semester. Student recitals and a related term paper.

Concentus Laurentius consists of all the student ensembles.

Faculty: Alexander Blachly (musicology, survey, musicianship); the four members of Music For A While: LaNoue Davenport (ensembles, winds); Judith Davidoff (bowed strings, ensembles); Christopher Kenny (ensembles); Sheila Schonbrun (voice, ensembles). All five faculty members are involved in the performance seminars. Adjunct faculty: R. John Blackley (survey); Wendy Gillespie (performance seminar); Patrick O'Brien (lute); Steven Silverstein (recorder, cornetto, shawm); Joshua Rifkin, Edward Roesner, and Mary Springfels (performance seminar, survey).

Contact Graduate Studies Office, Sarah Lawrence College, Bronxville, N.Y. 10708.

### Stanford University

D.M.A. in the Performance Practices of Early Music. Ph.D. in Historical Musicology. The program, designed to produce capable performers and articulate teachers, combines scholarship and performance. Courses include lessons, performance technique, dance, history, research techniques, languages, style analysis.

Performing groups: Early Music Singers, Renaissance Wind Band, Medieval Ensemble, Baroque Ensemble.

Faculty: George Houle, Director of Early Music Program (performance practice, Baroque Ensemble); William P. Mahrt (performance practice, Medieval Ensemble, Early Music Singers); Margaret Fabrizio (harpsichord, early piano); Herbert W. Myers (Renaissance winds, Renaissance Wind Band).

Contact Prof. George Houle, Department of Music, Stanford University, Stanford, Calif. 94305.

### University of Arkansas

B.M. and M.M. Recorder accepted to fulfill instrumental requirement for major in music history or theory. Instruction in recorder, historic winds, historic strings, harpsichord, lute.

M.M. in Music History with emphasis in early music performance practice will be offered as of fall 1983.

Collegium Musicum, viol consort (consisting of faculty, students, and townspeople). Also concerts by faculty ensemble. Rameau festival in fall 1983 will include operas and chamber music.

Faculty: Barbara Garvey Jackson, Coordinator of Music History (historic strings); Roger Widder (recorder, historic winds); Leonard Garrison (historic winds); Claire Detels (harpsichord); James Greeson (lute); William A. Nugent (bibliography); Jack Groh (Schola Cantorum); Richard Brothers (opera director).

Contact Barbara Garvey Jackson, Department of Music, University of Arkansas, 201 Fine Arts Annex, Fayetteville, Ark. 72701. (501) 575-4701.

### University of British Columbia

B.M. Major in General Studies or in Music History and Literature, with concentration in historical instruments (currently harpsichord, lute, viola da gamba, recorder, early flutes). General studies curriculum is designed to provide a general higher education in music and to prepare students for professional work in such related fields as criticism, broadcasting, editing. Audition required. Music history and literature curriculum is formulated for the student planning to continue after

graduation in the area of musicology and wishing to obtain graduate degrees in music with the ultimate aim of teaching in a university. The student must obtain a wide theoretical knowledge, a comprehensive background in music history, a working knowledge of piano, and a reading knowledge of French and German, and should possess an intense interest in other musical areas, art, literature, and philosophy.

Collegium Musicum fulfills the requirement for participation in small ensemble.

Faculty: John E. Sawyer (viola da gamba, Baroque violin); Paul Douglas (early flutes); Hans-Karl Piltz (Baroque violin, viola d'amore). Sessional faculty: Doreen Oke (harpsichord); Patrick Wedd (organ); Peter Hannan (recorder); Ray Nurse (lutes).

Contact John E. Sawyer, Department of Music, University of British Columbia, 6361 Memorial Road, Vancouver, B.C., Canada V6T 1W5.

### University of Iowa

Ph.D. in Musicology with specialization in Performance Practice of Early Music. The program seeks students who already have a high degree of performance ability, and combines practical experience and thorough training as scholars of early music, in the context of a strong traditional musicology program. Courses include performance practice, period, composer, and genre courses in medieval, Renaissance, and Baroque music; principles of construction and maintenance of historical instruments; history of musical instruments; notation; seminar in collegium administration. Instruction is available on recorder, Baroque flute, viola da gamba, and harpsichord.

The Collegium Director's Program, an adjunct to the graduate program in Musicology, attempts to impart the scholarly information, practical knowledge, and experience to administer a collegium. Its purpose is to turn out first-rate scholars who are also first-rate collegium directors.

Collegium Musicum includes wind bands, Baroque trios, chanson groups, madrigal groups, various consorts.

Faculty: Edward L. Kottick (early instruments, Collegium Director's Program); Elizabeth Aubrey (Collegium, early instruments, voice); Sven Hansell (seventeenth- and eighteenth-century performance practice); Marilyn Sonville, Department Head (musicology).

Contact Musicology Department, School of Music, University of Iowa, Iowa City, Iowa 52242. (319) 353-3445.

### University of Missouri—Kansas City

Ph.D. in Music History—recorder was recently accepted for the performance requirement. Recorder is also used in the performance styles class (graduate and undergraduate) and in the recorder pedagogy class (for graduate students who have earned a degree in music; offered through the division of continuing education). Instruction in recorder, viol, lute, harpsichord.

Collegium Musicum uses recorder extensively, as well as capped reeds and other instruments mentioned above. It performs for conservatory productions and at various colleges, community functions, etc. Both graduate and undergraduate students may participate.

Faculty: Hermione Abbey (recorder, viol, Collegium); Gerald Kemner (harpsichord).

Contact Dr. Hermione Abbey, Conservatory of Music, University of Missouri—Kansas City, 4949 Cherry, Kansas City, Mo. 64110. (816) 363-4300.

### University of Pittsburgh

B.A. Major in Music. Recorder is one of the instruments in which a student may have private instruction in order to satisfy the applied music requirement.

M.A. and Ph.D. in Historical Musicology.

Collegium Musicum is open to undergraduate majors and graduates students.

Faculty: Colin Sterne (recorder, Collegium Musicum); Don Franklin (performance practice).

Contact Colin Sterne, Dept. of Music, University of Pittsburgh, Pittsburgh, Pa. 15260.

### University of Toronto

B.M. and M.M. in Performance, with recorder as major instrument; plucked strings and viola da gamba are also a possibility. The University also offers a Ph.D. in Medieval Studies with major in music, through the Medieval Center.

Ensembles: medieval, Renaissance, Baroque, vocal.

The Toronto Consort is in residence.

Faculty: Timothy J. McGee (early music performance practices); Andrew Hughes (medieval music and performance); Alison Mackay, Garry Crighton (medieval and Renaissance ensembles); Douglas Bodle (Baroque ensemble); William Wright (vocal ensembles), Hugh Orr (recorder).

Contact Department of Music, University of Toronto, Toronto, Ontario, Canada M5S 1A1.

### Wagner College

B.A. Major in Music. Recorder, harpsichord, viola da gamba, lute, voice. Students must pass a level 8 jury examination and present a senior recital. Other requirements include courses in comprehensive musicianship and music history, and competency exams in keyboard, voice, intervals and chords, and music history.

Collegium Musicum includes motet choir, consorts of recorders, viols, early brass. There is also a guitar and lute ensemble.

Performance Seminar in Early Music is a one-week intensive summer course; faculty includes the New York Consort of Viols.

Faculty: Martha Bixler (recorder, harpsichord); Patricia Neely (viola da gamba); Edward Brown (lute); Drew Minter (voice); Ronald Cross (Collegium Musicum, music history).

Contact Dr. Ronald Cross, Chairman, Department of Music, Wagner College, Staten Island, N.Y. 10301.

### Washington University

M.M. and Ph.D. in Historical Performance Practices. Special studies in continuo, vocal and instrumental ornamentation of the Renaissance, Baroque, and classical periods, and the techniques of editing music for performance. In addition to performance, musicological studies are strongly emphasized.

Collegium Musicum: vocal and instrumental ensemble performances. Also smaller chamber groups for recitals. Occasional large-scale productions: in 1982-83 Handel's *Orlando* will be produced in conjunction with a symposium on Baroque operatic performance practices.

Faculty: Nicholas McGegan (flute, harpsichord). Visiting artists teach intensive courses in their particular fields.

Contact Department of Music, Washington University, St. Louis, Mo. 63011.

### Wilfrid Laurier University

Honors B.M. with specialization in Baroque and Early Music. The program, designed for serious study of music in its historical context, is intended for the student who wants to begin or continue learning a historical instrument or historical vocal practice. Four-year study of instruments of one historical family, one-year of second instrument or voice. Instruments of the faculty collection are available to students. Fourth year includes graduation

recital or project.

Wind ensemble, early music ensembles.

Faculty: Michael Purves-Smith (Baroque winds, harpsichord, theory, ensembles). Part-time faculty: William Kuinka (mandolin); Paul O'Dette (lute); Susan Prior (recorder, Baroque flute); Peggie Sampson (viola da gamba, theory).

Contact Carol Raymond, Faculty of Music, Wilfrid Laurier University, Waterloo, Ontario, Canada N2L 3C5. (519) 884-1970.



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"Head Wench" Anna Keedy presents four-and-twenty blackbirds in a pie to "Duke" Michael Grace at the Colorado Workshop's closing feast.

Photograph by Warren Blanc

## Summer workshops and courses

### Colorado ARS Workshop

The Colorado 1982 Workshop was a grand and glorious experience. It attracted ninety full-time participants, half of whom came from out of state. On the faculty were Jack Ashworth, Martha Bixler, Andrew Charlton, Carol Herman, director Constance Primus, Martha Reynolds, Kenneth Wollitz, and Duain Wolfe, along with special instructors Augusta Bleys, Nancy Carr, Michael Grace, Ruth Harvey, and Albert Seay. A most congenial group, they gave freely of themselves and their knowledge.

The two-hour morning classes covered topics from "Voices and instruments" to viol technique, and from Baroque sonatas to contemporary music. It is not very often that one gets to play music under the direction of its composer, but in the latter class we played many works arranged or written by Andy Charlton.

After lunch and chorus, one-shot electives encompassed a broad range of interests. Making a choice was difficult, since each day we were offered eight to ten alternatives. In the evenings we learned about "The power of the bass line" from Herma, assisted by Bixler and Wollitz; "Arranging for the recorder family" from Charlton; and "The polychoral style of Venice" from Reynolds. Dancing and other

amusements followed.

The last evening was unique. Rather than class performances, we all took part, in costume, in a "feste." We ate in "olde English" style, with a minimum of utensils. After all, what do you need for turkey legs but fingers? The stew fit nicely into little loaves of bread with the tops cut off. The faculty played sackbut flourishes to accompany the herald's announcements of each event. A chorus sang and played madrigals from the tables where they sat, and a juggler, bagpiper, players, and dancers provided entertainment. The evening was capped by a faculty performance of some of Charlton's music after which there was dancing and farewell partying.

Thanks from all of us to Connie and to Roberta Blanc, the workshop coordinator. In anticipation of continued excellence, I've already put the workshop on my 1983 calendar.

Marilyn Perhutter

### The Katz scholars

Dr. Erich Katz was one of many European intellectuals who took refuge in the United States before and during World War II. He arrived here in 1943 and taught at the New School for Social Research, the College of the City of New York, and the New York College of Music, where he was chairman of the Composition Department. It was at the New York

College that he gathered together a group of perhaps a dozen recorder players who had belonged to a society organized in 1939 by Suzanne Bloch. The group had lapsed into inactivity during the war, but Dr. Katz breathed new life into the organization. As Music Director of the American Recorder Society he involved himself and it in a number of activities, including putting out a newsletter (which later developed into this journal) and editing and publishing the ARS Editions, as well as scheduling players' meetings and helping chapters to form in other cities. His range of interests was broad, but his primary concern was music-making, whether by amateur or professional. Through his teaching, playing, and compositions, Dr. Katz became one of the most important figures of the recorder movement in the U.S. as well as the guiding light of the Society. When he moved to California in 1959 he was voted Honorary President of the newly incorporated ARS.

Upon the death of Dr. Katz in 1973, the Board of Directors of the ARS established a fund in his memory for the purpose of providing music scholarships for students, for commissioning compositions, and for any purposes consistent with the goals of the Society. Funds were acquired through contributions and benefit concerts; these have been invested, with the interest being spent by the Trustees of the Fund primarily for tuition scholarships to ARS workshops. At its October 1981 meeting the ARS Board decided to call recipients of these funds "Katz scholars." Last summer nine members of the Society were chosen by the directors of the six major workshops to receive these scholarships. All are recorder players, but one is a professional flutist and another is planning to become one. One is a countertenor. Three are college students. One is at least a part-time housewife.

The recipient of the Katz scholarship at the Colorado Workshop was Anna Reedy, from Lakewood, Colorado, a Swarthmore College senior, a lutenist, dancer, and drama major. Miss Reedy took and passed the Level III Examination at the Workshop. Recorder at Rider's recipient was Anders Schneiderman, from Syracuse, New York, a freshman at Amherst College. Gully Dunlap, Katz scholar at the Amherst Workshop, comes from a family of weavers living on Mt. Desert Island, Maine. She is a flute major studying for a masters degree at the Mannes College of Music in New York. Miss Dunlap plays recorder with the Mannes Camerata (she was recorder soloist for its acclaimed performance of Marco da Gagliano's *La Dafne* last spring).

At Amherst she did production work for the theatre project and took classes in recorder, flute, beginning viol, and Renaissance dance.

Jean Kershaw, a professional flutist newly attracted to the recorder, received a Katz scholarship at the Mideast Workshop. A freelance performer and teacher in New York, she has started recorder ensembles at the Greenwich House Music School there and at the Interlochen Center for the Arts in Michigan. Ann Greene, of Bloomingdale, Illinois, and Greg Nelson, from Whitewater, Wisconsin, were the Katz scholars at the Midwest Workshop. Mrs. Greene is the mother of a six-year-old son and a consultant at nursery schools in her area in the teaching of music to young children. She sings in local groups performing Renaissance music. Mr. Nelson is a counter-tenor in his senior year at the University of Wisconsin. His major instrument is the trombone, but his primary performing interest is in voice. He is a member of the Early Music Ensemble at the University. He has been a recent soloist with the Milwaukee Chamber Choir and plans a solo recital in March of 1983. Charles and Michael Norton, of Smithtown, and Regina Vicens, of Patchogue, New York, were the Katz scholars at the LIRF Summer Clinic.

It hardly needs to be pointed out that, with inflation and declining interest rates, the funds available each year do not go very far. The above-named scholarships were the full extent of disposable funds this past year. All contributions are gladly accepted and should be in the form of checks made payable to The American Recorder Society, with the notation that they are for the Dr. Erich Katz Memorial Fund. All contributions are tax-deductible.

#### Viol seminar at Wagner

This past June thirty-five viol players from the United States, Puerto Rico, and Switzerland joined with the New York Consort of Viols for the Eighth Annual Performance Seminar in Viola da Gamba at Wagner College, Staten Island.

The faculty included Lucy Bardo, Judith Davidoff, Grace Feldman, Alison Fowle, Wendy Gillespie, George Hunter, and William Monical. Among the events were a concert with guest artist John Olund, tenor; William Monical's lecture on the history of instrument varnish; Damian Dlugolecki's talk on the making of strings; and George Hunter's lecture-demonstration on the consort songs of Orlando Gibbons.

Mornings began with warm-up sessions, followed by three hours of consort playing. In the afternoon there was a master class, led each day by a different faculty member, with George Hunter accompanying on the harpsichord. Participants could perform a solo piece or be coached on a continuo part. Late afternoon classes consisted of more consort playing and sessions in early notation, early strings, and tablature.

At the student concert Friday evening the levels ranged from beginner to advanced; a few people who had arrived not knowing how to

hold the instrument were able to perform five days later. Renaissance dancing followed, led by Judith Davidoff and accompanied by a student volunteer dance band.

Those who did not have to leave early Saturday morning took part in a mass play-in featuring a twenty-three-part Gabrieli motet using five choirs of viols, and participant David Goldstein's three-part composition, "I'm Gonna Take the Ferry to Staten Island."

It should be mentioned that recorder players also had a good time reading through quartets during the week's few spare moments.

Mary Hawley



Aston Magna's artistic director Albert Fuller.

#### Aston Magna

As a musical organization, Aston Magna has existed for ten years, recreating Baroque and early classical music on original instruments. Though it started at an estate in the Berkshires (from which it took its name), Aston Magna is wherever its musicians, musical director Albert Fuller, soloists Jaap Schröder, Stanley Ritchie, Fortunato Arico, and John Solum, and assisting artists, happen to be. Last summer's festival in Great Barrington, Mass. had a seventeen-or-so piece orchestra and presented, on three successive weekends, three Brandenburg concerti led by Stanley Ritchie and three Mozart symphonies (plus the *Exultate Jubilate*) led by Jaap Schröder, along with various chamber works. Among the soloists were those mentioned above and Judith Nelson, John Gibbons, John Hsu, Bernard Krainis, and Philip Levin. The chamber works ranged from the Marais *Sonnerie* and Couperin's *Seconde Leçon de Ténèbres* to a delightful Haydn baryton trio (baryton with cello and viola).

The Aston Magna Academy, directed by Raymond Erickson and housed at nearby Simon's Rock of Bard College, runs concurrently with the festival. For three weeks its participants study the music of a particular place and time in its total cultural setting; this year's place and time was France—Versailles, in fact—during the personal reign of Louis XIV (1661–1715). There were superb lectures on the general history of the reign by Eugene Cox (Wellesley), and excellent ones on music history by Robert Isherwood (Vanderbilt), James Anthony (Univ. of Arizona), and Catherine Massip (from France's Bibliothèque Nationale); art history by Princeton's John Rupert Martin (who almost made one love Poussin); literature by Marcel Gutwirth



John Solum and Stanley Ritchie rehearse Bach's Brandenburg Concerto No. 5.

of Haverford (who also inspired and performed in a staged reading of Molière's *Le bourgeois gentilhomme*). The moving keynote lecture, on the relation of science and the arts, was by Lewis Thomas; it was followed by a stunning "personal view" of Versailles in slides and text by Albert Fuller. Other standouts were lecture-demonstrations (and 7:30 a.m. open classes) given by Baroque dance specialist Shirley Wynne, assisted by dancer Ron Taylor; David Fuller's talks on French keyboard music; and lecture-demonstrations by Stanley Ritchie (on Lully's bowings), Sally Sanford (on the pronunciation of consonants in the period), Catherine and Robert Strizich (lutes and guitar), and Shelley Gruskin (musette). The one that proved to have broadest applicability was John Hsu's, on gamba articulation as described in Marais, Loulié, and other seventeenth- and eighteenth-century French sources. Hsu's contention that French articulation frequently utilizes a *trochaic* pattern of stress/release (in contrast to the more consistently iambic pattern of Italian music) was confirmed again and again in performance experiments on different instruments.

Although there is no daily instrumental or vocal instruction, the faculty takes turns giving master classes to which all participants are invited. Particularly illuminating were Schröder's and Hsu's, and—for the relations they made between texts and music—Judith Nelson's and Nigel Rogers'. The faculty are also given to offering short, informal recitals to illustrate various points that have arisen; Jaap Schröder's, which included an exquisite sonata by Elisabeth Jacquet de la Guerre, was especially fine. Participants are encouraged to listen to rehearsals as well, and Albert Fuller's coaching of the Couperin

*Leçon* section by section, even phrase by phrase, was a memorable one that I caught one afternoon of the final week.

In addition to faculty there are fellows to keep things moving; among this year's were the Metropolitan Opera quizmaster, Edward Downes, conductor Newell Jenkins, museum curator Laurence Libin, harpsichordist Alan Curtis, and a former president of the Modern Language Association of America, Edith Kern. Downes and Libin also parked cars for the concerts.

Most of the fifty-odd participants were professional musicians and musicologists, though there was a sprinkling of humanists—historians, literature people, a philosopher. Jean Hakes was there, as were younger early music singers Edmund Brownless, Susan Brodie, and Larry Vote; Lucy Bardo participated in the viol master class.

One aspect of Aston Magna that cannot be ignored is the food. Chef Shipen Lebzelter and his staff turned out one masterpiece after another (and often received standing ovations): duck à l'orange, lobsters, soft-shell crabs, couscous, sushi and sashimi, éclairs, and, his specialty, New York Ices.

The topic for 1983 will be "European and American Arts in the Age of Revolution: ca. 1770-1800." Inquiries should go to Aston Magna, 65 West 83rd St., New York 10024.

Suzanne Ferguson

### Upcoming classes and competitions

#### Colorado 1983

Bernard Krainis will conduct a master class in Baroque performance practice for woodwinds as part of the Colorado ARS Workshop, July 24-30.

Each day the 3½-hour session will be



Jaap Schröder conducting Mozart's *Symphony in D major, K. 250*.



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devoted to a different repertoire—early Italian, late Italian, French, German ("International") and unaccompanied—and each participant will perform a solo work with continuo accompaniment in each of these styles. An introductory lecture-demonstration on historical tonguings will provide a frame of reference, and participants will consult the early woodwind treatises to help shape an expressive vocabulary consonant with the style of the music; tonguing, rhythmic alternation, and ornamentation will be stressed. Each participant will meet with Mr. Krainis during the week for a private lesson. To conclude the week Mr. Krainis will be joined in recital by Lionel Party, harpsichord, and Philip Levin, Baroque bassoon.

Participation is limited to ten advanced players of recorder, modern and Baroque flute, oboe, and bassoon. Some grasp of harmony is essential. Instruments may be tuned to either  $a'415$  or  $a'440$ . Participants may attend all workshop activities, and those attending the workshop are invited to audit Mr. Krainis's master class. Tuition for the class is an additional \$90 over workshop fees.

Applicants should submit a taped cassette audition containing a slow and fast movement from a solo work together with a \$10 non-returnable audition fee payable to Colorado ARS Workshop, via first class mail, no later than April 1, to Bernard Krainis, Pumpkin Hollow Rd., Great Barrington, Mass. 01230.

Players of harpsichord, Baroque cello, and gamba with some continuo experience are invited to send an audition tape of their continuo work to Mr. Krainis at the above address. Those selected to play for the master class will receive lodging and meals and a full workshop-master class tuition.

For further information please write or telephone Constance Primus, Colorado ARS Workshop Director, 13607 W. Mississippi Ct., Lakewood, Colo. 80228. (303) 986-0632.

### Flanders Festival, Bruges

The festival's seventh international harpsichord competition and first fortepiano competition will take place from July 29 to August 7. They are open to performers on either or both instruments, born after December 31, 1950; deadline for applications is May 1. Among those on the jury are Kenneth Gilbert, Christopher Hogwood, Gustav Leonhardt, and Trevor Pinnock.

Details and a program of events (including lectures by members of the jury and an exhibition of keyboards) and concerts (which continue through August 13) are available from the Festival van Vlaanderen-Brugge, C. Mansionstraat 30, B-8000 Brugge, Belgium.

### Recorder competition in Calw

From August 26 through September 2, the City of Calw, in the Black Forest of southern Germany, will sponsor a competition for recorder players between seventeen and thirty years of age. A prize of DM 6,000 (c. \$2,450) will be awarded. There is also a contest (no age limit) for compositions of new works for one to four recorders. Going on currently will be a recorder symposium, with

concerts, lectures, seminars, and exhibitions of instruments. For further information, contact the Musikschule der Stadt Calw, Postfach 1361, D-7260 Calw, West Germany.

### Two celebrations

#### Carl Dolmetsch and Joseph Saxby's fifty-year partnership

In October 1932 the management of the Oxford Playhouse wanted an authentic Elizabethan band to generate the food of love for their autumn production of Shakespeare's *Twelfth Night*. So Thea Holme, who played Olivia as well as helping manage the company, sent a message to her uncle, Arnold Dolmetsch, asking for help, adding that they already had a most talented young pianist who could assist if necessary. Arnold dispatched two of his children, Nathalie and Carl, who arrived in Oxford to meet the pianist, Joseph Saxby, the son of the noted Russian violinist, Michael Zacharewitsch.

Saxby had trained with Fanny Davies, herself a pupil of Clara Schumann, and already had a career as accompanist for artists of the calibre of both his father and John McCormack. He readily admits that when he went to Oxford the harpsichord family was virtually unknown to him. However, as an accompanist he was accustomed to varying his touch to meet the differing demands of each artist he worked with, so, when presented with the virginals that the Dolmetsches had brought along, he did not find the different approach it required too difficult to master. In addition, he and Carl got along well, both appreciating the other's sense of humor.

For fourteen performances they played *Heartsease*, until commanded by Orsino to cease and go their separate ways. However, the following February Carl was due to give a concert at London's City Literary Institute when he was let down by his regular harpsichordist. He recalled Saxby and sent a message to see if he was available; he was, and so began a lifetime partnership.

They were still missionaries at that time, for even many serious musicians knew little about the harpsichord or recorder. School lecture concerts became an important part of their work, and there must be thousands who join me in recalling with gratitude and pleasure the puckish, intense Carl lucidly explaining the history and workings of their little-known instruments while Saxby, his stern face framed by rimless spectacles, sat at either harpsichord or clavichord.

Away from the platform, Saxby is rather ebullient, with a quick, lively mind. Musically, he says his aim has always been to put flesh on the fingers of the skeletons irreverently used by Beecham to describe the sound of the harpsichord.

In 1940 Arnold Dolmetsch died. To Carl fell the task of maintaining the family tradition, including both the family firm, Arnold Dolmetsch Ltd., which manufactured instruments, and the Haslemere Festival, which had been founded in 1925. In spite of these additional obligations Carl and Joseph have now completed





Carl Dolmetsch and Joseph Saxby.

some 44 tours all over the world.

The story has often been told how, in the early 1920s, Carl lost his father's only recorder in Waterloo Railway Station. To make a replacement, Arnold had to teach himself a long-forgotten craft. Soon he started making recorders for others, and nothing illustrates the tremendous impact of his work more than the current proliferation of these instruments. With the arrival of plastic it became possible to mass-produce them, and to date the Dolmetsch firm alone has sold more than eight million, while other manufacturers abound. Indeed, the recorder is probably the world's most common single instrument, although whether most are played to their capabilities is another matter.

Four years ago the family firm, Arnold Dolmetsch Ltd., ran into problems, and a major boardroom row led to all the members of the family pulling out and starting up individually. However, the new management failed to make a go of it and a year ago ceased trading. Last March the family reacquired the major interests, and now the work is carried on by two firms, J. & M. Dolmetsch, making recorders, and Haslemere Musical Instruments, Ltd., for keyboards. The family tradition is continued by two third-generation members, Carl's twin daughters Jeanne and Marguerite. Jeanne, a recorder player, is assistant director of the Haslemere Festival, while Marguerite plays both recorder and viola da gamba.

Both Carl Dolmetsch and Joseph Saxby are as busy as ever, even living close to one another in Haslemere. They have greatly developed their repertoire. When they began they were confined to eighteenth-century and earlier music, but now a considerable number of contemporary composers has written for them. This year's Haslemere Festival included a chamber concerto for recorder and string quartet by Alan Ridout, which will join works by Hertz

Murrill, Antony Hopkins, Edmund Rubbra, Colin Hans, Arnold Cooke, Sir Lennox Berkeley, and Gorbod Jacot.

With the growing international interest in early music today, it is inevitable there should be varied approaches. The Dolmetsch/Saxby method, once thought controversial now seems old-fashioned. Yet it is not long ago that even serious musicians thought the harpsichord, let alone the spinet, virginals, or clavichord, was, in common with the recorder, something to be read about in reference books. The gentle Haslemere giants wrought a mighty musical revolution.

Rodney M. Bennett

Reprinted from *Music & Musicians*, October 1982.

#### Walter Bergmann's eightieth birthday concert

Walter Bergmann is well known and respected in the U.S.A. as an editor and arranger. In the U.K., in addition, he is much loved as a conductor and teacher. To celebrate his eightieth birthday and to honor his contribution to music, the Society of Recorder Players on November 13 put on a concert of music edited, arranged, and composed by him, and organized a collection throughout the forty branches of the Society to give him a present.

He started his recorder teaching shortly after the last war under Michael Tippett at Morley College. It was appropriate therefore that the concert should be held there. Sir Michael Tippett had agreed to make the presentation, but on the day was unwell. John Aris, another friend from early days at Morley and now well known on radio and TV, made the presentation instead. This consisted of a copy of the first edition of Purcell's *Orpheus Britannicus* and a check for £500.

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Walter Bergmann with the Danesholme Recorder Quartet.

Photograph by John Cueden

A capacity audience of nearly 400 heard a program that included Herbert Hersom conducting *The Drummer Boy* for children's chorus, percussion, and recorders; Ilse Wolf singing three Purcell songs edited by Michael Tippett and Walter Bergmann, the last being *Music for a while*—which in a recording with Walter Bergmann at the harpsichord had in the 1950s introduced the countertenor voice of Alfred Deller to a national audience; and such original composers as the *Chaconnetta* on a Purcell ground, played by Janet Coles (cello) and the SRP Loncon Branch Recorder Orchestra conducted by Nancy Winkelmann; and *Pastorale* (written for Alfred Deller), sung by Stephen Rickards and Kathleen Stubbings.

It was a very affectionate and happy evening.  
Theo Wyatt

### Very early music

#### Echoing bronze

My story reaches halfway around the world and goes back to the earliest historical records; it involves obscure information buried in odd places and a famous passage from a religious text. So if you will permit me to unfold the tale as the clues appeared to me, I will outline the history of what is probably the world's most ancient amplifying system.

Several years ago, I was teaching an undergraduate course in ancient science to a mixed group of science and humanities students. This is a fascinating field, since we have from the Greeks an abundance of clear and well-written basic texts on a variety of subjects, from pure mathematics through medicine to astronomy. The curious reader will find a full statement about this germinative scientific activity of the Greeks in George Sarton's excellent two-volume *A History of Science* (Harvard U. P., 1952).<sup>1</sup> I was looking through the end of the second volume when I noticed on p. 352 something strange about "sounding vases,"

which were incorporated into ancient theaters in a way which Sarton did not fully understand. A footnote passed me on to his multivolumed *Introduction to the History of Science* (Baltimore, 1927-48), Vol. 3, p. 1569, where the subject was pursued in more detail. No examples of these "vases" have been discovered in remains from the ancient world, but several have been noticed by medieval scholars, apparently cemented into the vaults of 10th through 12th century churches. Sarton quotes scholars and travelers who have seen and heard these vases; many of them attest to their effectiveness in amplifying voice and music. But he quite correctly sees problems in these reports, noting that we are apparently dealing with single-frequency Helmholtz resonators which would resonate only in a narrow range of frequency, and would probably do more to distort than aid the original sound source. Sarton leaves us at this point, noting that the matter is not settled to his satisfaction.

About this time, I was reading with a small group of students some New Testament passages in the original Greek. We naturally turned to Paul's famous "Hymn to Love" at I Corinthians 13, and I read no more than the first few words before noting the term in Greek which quite literally translated means "echoing bronze." The full sentence is

Though I have many things prophetic gifts, miraculous faith, academic knowledge, yet lack love, then I am as *echoing bronze* and resounding cymbal. . . .

I immediately sensed that this old phrase in the Greek, *echoing bronze*, might have something to do with Sarton's "vases." Later that year I decided to do a careful lexical search, and establish in my own mind the basic concepts of the words "echoing" or "echoer" and "bronze."

To my surprise, "bronze" was never used in any ancient text for a musical instrument, hence the parallelism to "cymbal" was broken

and the modern Bible interpreter's translation "horn and cymbal" or "drum and cymbal" could not be correct. I was astonished that such an important phrase, in a text that has for two thousand years affected the lives of millions of believers, could be so much in doubt, so I rechecked my data and found that my first impressions were confirmed. A "bronze" could be a Parthian soundmaking war machine; it could be the resonating plate behind the string of the lyre; it could be many acoustical devices; but it was never used for the name of a musical instrument. Horn is *salpinx*, drum is *tympanon*, and apparently *echoing bronze* is something else. And so the question arose: Precisely what?

Later I was perusing Vitruvius' Roman "textbook" *On Architecture*,<sup>2</sup> which we know to have been written around 30 B.C. by a practicing Roman contractor/architect, when my eye caught in the Fifth Book the same terms which one of my students had been using in his music paper. Focusing in closer, I found in Vitruvius a full description of the theory and use of the "acoustic vases" which Sarton had described. But Sarton apparently did not go to Vitruvius, or he was appalled by the technicalities of the involved terminology which Vitruvius uses following the Greek theoreticians, and went no further.

In brief, the information which has come down through the ages from Vitruvius, apparently unnoticed by Sarton, is this. Theaters throughout Italy were originally largely constructed of wood, and hence had reverberative properties suitable for sound propagation. In case of need the actor could turn to the large hung double doors and project his voice back to the audience. But as wood gave way in the first century B.C. to stone construction, the theaters became acoustically dead, and better ways were needed to project voices and music over the theater. About this time most of the cities of Italy, as well as Greece proper, adopted resonating jars, which were large containers cast of bronze or, in the case of poorer communities, fired earthenware. These were located in niches around the periphery of the back of the theater. In each of a dozen or so niches was placed one inverted vase, its lip resting on a set of wedges which could raise or lower the relationship of the jar mouth to the plane directly below it. Each jar was empirically tested for a suitable resonance, but could be fine-tuned at the mouth as well. The jars around the back edge of a smaller theater would represent the tones of a standard musical scale, whereas larger theaters boasted a triple row of vases tuned in variant scales with minutely different division of the octave, thereby narrowing the gaps between the chromatic resonant frequencies. By locating the basic octave around the middle of the usable human voice, an amplifying device of fair gradation and quite considerable acoustic subtlety was created.

Vitruvius goes on to describe the exact location of the tones according to the three intertwined musical scales, and it was probably this incursion into Greek harmonic theory, embedded as it is in an unfamiliar vocabulary, which caused poor Sarton to desist. But the overall

meaning is abundantly clear, and examples of this kind of device in Hellenistic theaters—as well as the famous second-century B.C. example at Corinth which was removed by the Roman governor Lucius Mummius, and sold at public auction at Rome to raise funds—are cited as normal for the period. Corinth of course brings us back to Paul's words "echoing bronze," which now begin to have a much clearer meaning. We have no direct information that the Corinthians rebuilt the acoustic amplifying system in their theater after Mummius, but the fact that Paul uses the phrase "echoing bronze" at Corinth a hundred years later implies that this was still one of the notable landmarks of the city.

Rather than the traditional interpretation as "horn and gong," which might be construed as a loose reference to pagan cult, we have a crystal-clear reference to the technical refinement and sophistication of the acoustic systems

of the theater. In this case it is surprising how much abstract theory had been built up before the third century B.C., and how this was put into practical effect by an unknown profession of acousticians whose work was apparently widely spread and well known in the Hellenistic world.

William Harris  
Classics Department  
Middlebury College

<sup>1</sup>These volumes are now available from W.W. Norton in paperback in somewhat reduced format: ISBN 0 393 00525 9.

<sup>2</sup>Available in a Dover reprint as well as a Loeb Classics edition.

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# BOOK REVIEWS

Dale Higbee, editor

## The Origins of Modern Musical Criticism: French and Italian Music 1600-1750

GEORGIA COWART

UMI Research Press, Ann Arbor, Michigan, 1981, xii & 215 pp., \$39.95

## Changing Aesthetic Views of Instrumental Music in Eighteenth Century Germany

BELLAMY HOSLER

UMI Research Press, Ann Arbor, 1981, xxiv & 295 pp., \$39.95

Not your jolly bedtime read, either of these books, but miles above all too many of the recycled doctoral dissertations in this series, both in significance of subject matter and quality of the writing. If you can repress your outrage at the disparity between the price and the physical aspect (for the Cowart book, over thirty cents per industrial-quality page of the main text; for both, cheap end-notes instead of professional footnotes), you will acquire a fresh and remarkably detailed overview of seventeenth- and eighteenth-century music aesthetics. Both books take the same approach, essentially a critical summary of writings of the period; both are lavish (the Hosler more so) with quoted passages in the original and in translation, without which the reader could receive little direct feeling for the quality of thought of the various writers.

Both books are about ideas: Hosler's has no music examples and virtually no discussion of particular pieces; Cowart's ten examples (xeroxed from whatever the author supplied, in UMI's usual slovenly manner) reflect the sparse incidence of concrete analysis in her sources. It must be said, however, that her own inclinations seem to distance her even further from real music. She prints four examples showing the attempts by three composers (Lully, Couperin, and Fux) to illustrate their own ideas of the contrast between French and Italian styles—the principal issue in the writings she is examining, after all—yet her comments amount to no more than the most superficial observations about what the composers might have thought they were doing. Still, a lot of essential reading is condensed into these studies, reading that is discouragingly laborious for anyone not thoroughly at home in the languages and willing to spend the time required to pick his way through much superfluous verbiage and fuzzy thinking.

The history of French music throughout the old régime can be viewed as one long struggle with Italy. The thesis of Cowart's book is that the polemics generated by this struggle gave birth to modern critical thought about music, not only in France but also in England and Ger-

many. The topics covered are the comparisons between French and Italian music from the Renaissance to the late seventeenth century; the quarrels between the ancients and moderns that so dominated French intellectual history in the last part of the century; the famous quarrel between Le Cerf de La Viéville, defender of French music, and Ragueneau, advocate of the Italian; the emergence of music criticism from these quarrels; the attempts to reconcile French and Italian tastes (*les goûts réunis*); the quarrel of the *Lullistes* and the *Ramistes*; the war of the buffoons; and finally, the effect of all these quarrels on English and German thinking about music. Not the least valuable feature of the book is the bibliography of some 350 entries, which not only supplies a comprehensive checklist of writings on the subject, but bears witness to the breadth of the author's reading and her control of the field.

Cowart's great strength is her ability to draw comparisons between one writer and another, to show how each fits into one or another of the great streams of traditional thought, and to trace threads of development from one to another. Somehow, she manages to impose on a kaleidoscopic assortment of writings coherent patterns, out of which the careful reader can form a picture of a period in which fundamental musical issues were in the mainstream of intellectual history and were taken seriously by an informed laity.

In a sense, Hosler begins where Cowart leaves off: her second chapter describes attempts to naturalize French ideas on German soil; thus the two books may be read in sequence to carry one through the history of ideas about music from before 1600 to after 1800. But Hosler's real subject is the changing attitudes of German writers of the eighteenth century toward instrumental music. From its low estate as poor relation to vocal music in mid-century, instrumental music rose to a position as noblest of all the arts—the most “romantic,” in E.T.A. Hoffmann's estimation. In tracing the course of this complete turnabout in aesthetic thinking, she came to see that the notions of rationalism (neo-classicism or the musical Enlightenment) versus romanticism current in modern writings on music, based as she perceives them to be on theories of literary romanticism and the imitation-expression dichotomy, could not account for the musical and philosophical realities—that the favorite music of the early romantic writers was the classical symphony, for instance, or that for the arch-priest of Enlightenment mimesis, Batteux, imitation meant “the representation of the tones of passionate utterance,” or that imitation and expression were “inextricably bound together” in eighteenth-century thinking, or that musical expression

“certainly did not correspond to the romantic poetic theory of self-expression.”

The problem for the Germans was to reconcile their traditional view of the high worth of music with the rise of an abstract instrumental music that lacked not only words but also “meaning”; a music that confounded the unity of affections by exploiting contrast; that seemed to be designed to appeal to the lowest elements in man's nature, those touched by brilliance or sensual beauty. They solved the problem by revising not their concepts of music, but those of the soul to which music was to speak, endowing it with dynamic properties and limitless scope, and liberating the emotions it experienced from the earthbound “affections” of the Enlightenment. The “infinite longing” of the romantics could be expressed by no art so perfectly as by abstract instrumental music, the art furthest removed from concrete reality.

Hosler's book is in arch-form: outer chapters presenting sixteen aesthetic “problems” of instrumental music as seen by the Enlightenment and as resolved by the romantics; second and penultimate chapters describing the schools of thought at either end of her period, French neo-classicism and the romanticism of the *Frühromantiker*; and three core chapters examining the writings of a dozen key thinkers, showing the progression from one pole to the other. Her book rests on a careful re-reading of material that musicians of the past fifty years have been taking far too much for granted, playing catch with pairs of opposites like “rationalism vs. romanticism, rationalism vs. emotionalism, head vs. heart, intellect vs. sentiment, objective truth vs. subjective intuition” without asking themselves how these might apply to real music and what the critics were really saying. Much familiar music history has suddenly become dated through her efforts.

David Fuller

## Modern Harpsichord Makers

JOHN PAUL

Victor Gollancz, North Pomfret, Vermont, 1981, vii & 280 pp., \$37.50

Wolfgang Zuckermann's *The Modern Harpsichord* (Oxford House, 1969), which discusses the work of just about every maker known to the Western world, was written just when the twentieth-century version of the harpsichord—the plucking piano—had run its course; indeed, the book helped bring about the return to the classical instrument. John Paul's *Modern Harpsichord Makers* has the ring of a sequel—Zuckermann brought up to date—but the title is less modest than the book itself. In his first paragraph the author admits that “Some Modern British Harpsichord Makers” might

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have been a more accurate title, since his intent was to produce "a reasonable cross-section of the makers at present at work." Zuckermann describes the work of the makers; Paul lets the builders themselves speak, and they do so with eloquence and conviction.

The book contains essays by nineteen craftsmen, each, for the most part, writing about his own work. An important exception, an appreciation of Arnold Dolmetsch's place in the harpsichord revival by his son Carl, is of particular interest to recorder players since Dolmetsch was the spiritual father of all of us involved in early music, and his son's loyalty to his ideas about "improving" the harpsichord, as wrong as we may now see them, is touching. Another chapter is by John Barnes, curator of the Russell Collection in Edinburgh. A restorer and builder, Barnes contributes an invaluable discussion, complete with checklist, of the drawings of early keyboard instruments available in England, the Continent, and America.

Most of David Law's essay concerns the phenomenon of the harpsichord-making class of the London College of Furniture. This program, initiated by Michael Thomas, an authoritative builder of the generation just past, has been an important influence on the younger makers, providing them with the commonality of experience that many American makers got from Hubbard and Dowd. In another chapter, Peter and Ann Maetaggart, producers of authentic Flemish papers and decorative restorers, discuss their work, which is of basic importance to the movement toward authenticity in early keyboard instruments.

Fifteen other makers are represented, including venerable firms such as Robert Goble and Son and Morley Galleries, relative newcomers such as Malcolm Rose and Mark Stevenson, and the author himself. Apart from recounting his own work, Paul writes a lengthy introductory chapter describing the harpsichord, virginal, spinet, clavichord, and fortepiano from an engineering, acoustical, historical, and social point of view. In so doing he manages to shed new light on the instruments and their twentieth-century revival. Paul has his idiosyncrasies, to put it mildly, but he has garnered a seat-of-the-pants understanding of the acoustics of the harpsichord that is most impressive, even if not entirely consistent with the latest experimental work from this country. One gets the impression of a restless soul, one who will not be content until he fully understands that wonderfully vexing box of strings, keys, and jacks.

On almost every page this book recalls the battle that raged fifteen or so years ago between modernists and traditionalists. Few essays omit a reference to the "bad old days" of heavy bottomless construction, metal frames, short bass scales with overspun strings, thick soundboards with piano barring, 16-foot stops, and heavy actions. John Morley calls it the "Dark Age of Harpsichord Making"; Mark Stevenson says, "It still seems incredible that the twentieth-century makers got it so wrong." On the other hand it is clear that the early builders were responsible for re-introducing the

harpsichord to performers, audiences, and critics who would have completely misunderstood the instrument had it remained untouched by the century of brilliant advances in piano technology. It took the Dolmetsches, the Pleyels, the Challises, and the Wittmeyers to bridge the gap, to accustom the musical world to the sound of the plucked keyboard instrument, even if it was a plucking piano. Yet it would be a mistake to consign those makers to a transitional role. They were authentic designers and builders. Granting that they proceeded from premises now seen as improper, we must admit that they produced some amazing solutions. Whether or not we sympathize with Dolmetsch's urge to modernize the harpsichord, we must stand in awe of his fecund attempts to do so.

Nowadays things are different. As with recorders, lutes, and gambas, we go forward by going backward. Now almost all makers either build copies of museum instruments or base their designs on some historical school or builder. Some copy precisely, others freely, some experimentally. John Paul, who falls into this latter category, feels that all life is change and that harpsichords also must change. Others are not so extreme, but all agree that the perfect copy does not — cannot — exist.

*Modern Harpsichord Makers* can be viewed as a series of essays by some randomly selected harpsichord builders; it also tells the story of the revival of the instruments of early music in the twentieth century with a great deal of insight. And finally it fulfills one of John Paul's modest goals: to "help to define the state of the art as it is at the moment of writing." The state of the art was poised for change when Zuckermann wrote in 1969; it may very well be poised, once again, in 1982.

Edward L. Kottick

**The Keyboard Concertos of Carl  
Philipp Emanuel Bach**

RACHEL W. WADE

UMI Research Press, Ann Arbor, Michigan,  
1981, xvii & 360 pp., \$49.95

C.P.E. Bach spent the early part of his life in Leipzig and Frankfurt, where he completed three keyboard concertos. Forty-one more were composed in his Potsdam (Berlin) period, and nine in Hamburg during the last twenty years of his life. This book investigates Bach's habits in writing concertos and the details of his compositional process. It offers insights into the composer's many well-known idiosyncrasies and cites numerous examples of Bach's penchant for revising his compositions, sometimes more than once.

Wade's text includes valuable data on many works questionably attributed to C.P.E. Bach. She also lists all the catalogues of his music from the first, the *Nachlassverzeichnis*, published after his death but containing a numbering system that existed in his lifetime, up to the best-known one, by Alfred Wotquenne, published in 1905; and she mentions a new thematic catalogue by Eugene Helm, which is listed in *The New Grove* as being in progress. In searching through these catalogues she discovered many

discrepancies.

One chapter is concerned with the actual method of transmission of the compositions. The copying of scores and parts became the duty not only of Bach himself and members of his family, but of a stable of professional copyists, who had many problems stemming from the composer's inclination to alter musical passages. Also included are information about Philipp Emanuel's business dealings and relationships with music dealers and publishers, particularly the firm of Breitkopf, and a valuable listing of present-day locations of the concertos.

In the chapter titled "The compositional process," Wade gives a brief chronological overview of Bach's musical training and development: his career spanned some fifty years, and he was involved in significant changes of musical style. While his early education took in all aspects of the Baroque tradition, he himself contributed to the waning of that tradition. His awareness of contrapuntal practices of the earlier period is evident in the *Württemberg Sonatas* and the final choruses of Parts One and Two of *Die Auferstehung und Himmelfahrt Jesu*, both majestic fugues—yet some of these same keyboard works include passages of classical proportion, balance, and symmetry.

Of much interest is the information Wade gives concerning Bach's sequence of decision-making while composing. His use of various colors of ink, erasures, and the fading of lines of staves make the process of study difficult. An example of his technique of correction and alteration is shown in the autograph of *Die Auferstehung und Himmelfahrt Jesu*. Bach's hasty preparation of this score often resulted in his not erasing errors but scratching through them with the pen, putting the correction at the bottom of the page.

He rarely considered a work finished. Wade gives examples of the many alterations found in the concertos, including three different types: the extensive revision of a work composed several years previously, the elaboration of the melody in the keyboard part, and the addition of wind parts. The final chapter deals with borrowings from his own music, as well as from other composers' works.

This book should be of great interest to students of the classical period, as well as those with a special interest in C.P.E. Bach. Its large print makes it easy to read, and the music examples are clear and legible. About one-third of this volume is text, the remainder being notes, facsimiles, transcriptions and illustrations; lists of manuscript and early printed sources of the keyboard concertos, of concertos falsely attributed to C.P.E. Bach, and of those of questionable authenticity; and copyists' names, owners of sources, authentic cadenzas, and modern editions of C.P.E. Bach's concertos, plus an excellent bibliography.

Richard H. Brewer

Richard H. Brewer is Professor of Music and Director of Choral Activities at Pfeiffer College, Misenheimer, N.C. He earned his doctorate in 1964 at the University of Southern California with a dissertation on *The Two Oratorios of C.P.E. Bach in Relation to Performance*.

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# MUSIC REVIEWS

Louise Austin, editor

## Thymehaze (A & piano)

JOHN CASKEN

Schott TMR #6, distributed by European American Music, 1979, \$4.25

There is much talk these days about a "new romanticism"—not a return to nineteenth-century musical language, but an aesthetic return to beauty and directness of expression. This work by a young British composer falls into this category, although in view of its title and emotional character a better descriptive term might be "new impressionism."

*Thymehaze* is basically a long series of static episodes with an overall stylistic unity. For the recorder part, Casken relies heavily upon mannerisms derived from Japanese shakuhachi music. The unifying factor in the piano part is the blurring effect of the sustaining pedal, which remains down throughout most of the piece. Casken further unifies his work by taking an idea from one episode and using it again in another, although these borrowings are rarely developed.

Only one copy of the score is provided. Its combination of regular page turns and fold-out

pages works perfectly. Players experienced in this type of music will find Casken's brief, clear explanations in the score a real joy, and they should not have any problem handling the piece. Novices should look elsewhere, however, because many notations that have become standard in new music are here employed without any explanation at all.

This is an effective work that could be quite beautiful if performed by sensitive musicians. Practitioners of present-day recorder music should definitely give it a try.

Pete Rose

## Pavane, Opus 50 (SAATTB, optional GB)

GABRIEL FAURÉ

Arranged by Brian Davey

Novello Publications, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, 1981, \$13.75 (additional parts available)

Few arrangers successfully transcribe romantic music for recorders, but Mr. Davey has managed to give this lovely, flowing melodic work a fine, sonorous treatment. The sound is

rich and full, and the soprano is used sparingly, mostly in its lower register and usually doubled by a tenor. Although a welcome addition to the ensemble, the great bass is not essential. The orchestral quality would probably be enhanced by a cello on the great bass line and a violin on the second tenor. My group played this work one-to-a-part, but it is also excellent for a large recorder group, and has been so performed in the Queen Elizabeth Hall in London.

Eugene Reichenthal

## Adaptation d'airs et de danses anciens (SAT in various combinations)

Volume 7

Arranged by F. Ligiston

Alphonse Leduc, distributed by Theodore Presser, Eryn Mawr, Pa. 19010, 1977, \$3.25

These eleven tunes—two by Mozart, four dances by Schubert, a minuet by Haydn, and melodies from Handel's *Water Music*—would make a good introduction for children to this music if only the arrangements had a pleasanter sound. As with previous editions in the series, they are pitched high: most are for SSAT, some

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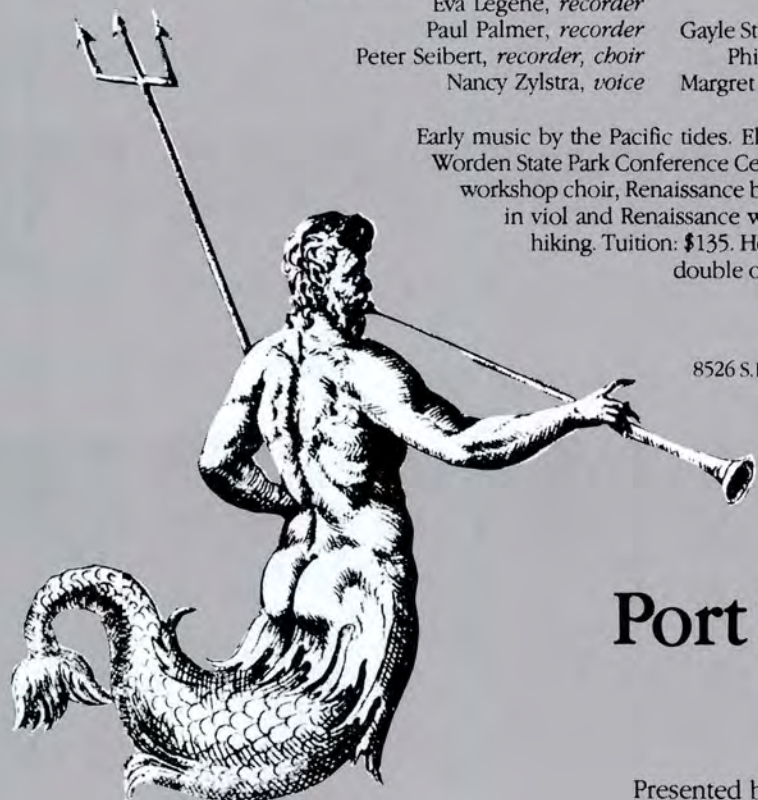
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for SSSAT, and the inner and lower parts are often uninteresting. To be fair, I had two different ensembles, both of good performers, give sympathetic readings to this book; in both cases the reaction was adverse. It was summed up by one player as, "This could give recorders a bad name."

The fault is not with the music. If M. Ligiston would simply compare his arrangement of the "Hornpipe" from the *Water Music* with that of Dr. Bergmann for the same instruments in the *Second Handel Album* (Schott), he might make future editions more valuable.

Eugene Reichenthal

### Fughetta in F (SAT)

G.F. HANDEL

Arranged by Kenneth McLeish  
Oxford University Press, 1978, \$3.75

This is an effective arrangement of moderate difficulty, with interesting parts for all three players. At the Allegro moderato tempo that is called for, it is four minutes in duration. Recommended.

Alto and tenor parts are provided, along with a full score from which the soprano will read. The absence of a separate soprano part saves a little on the cost of engraving and printing, and presumably the soprano player will be the leader.

**Three Early Melodies (SAT, optional voice)**  
Arranged by Hans Ulrich Staeps  
*Sweet Pipes*, 23 Scholar Lane, Levittown, N.Y. 11756, \$2

The first melody is the familiar madrigal by Orlando Gibbons, *The Silver Swan*. Text is in English, and the vocal line doubles the soprano or tenor recorder part. The second, *Est perdu l'amour*, is a lute piece from c. 1520, with French text, and the third, *Du bist von allen*, is from the Tyrol and has a German text. The latter two songs are provided with English translations, but these are just for meaning and do not fit the vocal line.

As recorder trios, they are easy, tuneful, and lie well for the instruments.

### Six Duets in Modus Lascivus (SA)

WILLY STRICKLAND

*Sweet Pipes*, 23 Scholar Lane, Levittown, N.Y. 11756, 1979, \$1.50

These duets are arranged for intermediate players. "Modus Lascivus" refers to experimental tonalities used by Tibor Serly and other composers of the early twentieth century. They sound strange to ears accustomed to major and minor.

Maurice Whitney

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

### Concerto No. 5 in C major (S)

J. BASTON

Piano reduction by Robert Paul Block  
\$6.50

Editions like this one of concertos with piano reduction usually are offered primarily for study purposes, although since so few people have access to a chamber orchestra, or even to a string quartet with harpsichord, the pieces are often performed with the reduction. The piano part of this piece will sound all right if the pianist isn't too heavy-handed. It is certainly very different from a continuo accompaniment and should not be mistaken for one; at best, such a performance must fall short of the composer's intentions. Nowhere in the edition is any mention made of the availability of orchestral parts.

Baston's concerto is a pleasant work, worthy of Mr. Lasocki's efforts. It consists of three short, very playable movements. The recorder part is apt in range, tessitura, and melodic figuration. Originally for the sixth flute (soprano recorder in D), the concerto has been transposed down a step to C major so it can be played using the same fingerings.

The editing is well done, even down to listing specific corrections in the recorder and bass parts. The typography, as in all the Zen-on editions I have seen, is exceptionally clear and readable.

### Concerto in A minor (S)

F. DIEUPART

Piano reduction by Robert Paul Block  
\$5

This concerto by Dieupart is a charming, playful work, scarcely more than five minutes long with repeats, of moderate difficulty, and full of interesting dialogue between the recorder and what are presumably the first violins in the accompaniment. The differences in sound

between the piano reduction and the original orchestral version are even more marked than in the Baston concerto discussed above, since two oboes and a bassoon are called for in addition to the strings. Don't let the composer's name fool you. That these are Italianate pieces can be seen in the movement headings and the eloquent but short embellishments in the Grave e Staccato section (Dieupart spent most of his career in London, where Italian opera was all the rage).

David Lasocki's preface (given in Japanese and English, as in other Zen-on publications) consists of a thorough explanation of editorial procedure as well as information on Dieupart and the background of this concerto. Mr. Lasocki also explains why he believes the work to be genuine Dieupart, even though the location of the original manuscript in Dresden might lead some to question the authorship.

### Sonata in F major, Opus 3 No. 8

(A & BC)

J.B. LOEILLET

Continuo realization by Robert Paul Block  
\$7.50

This was the Jean Baptiste Loeillet who was born in Ghent ("de Gant"), not to be confused with cousin J.B., known as "John of London," or his brother, Jacques. Although other selections from Opus 3 are already available in modern editions, this, to my knowledge, is not.

It consists of five movements: Largo, Allemanda, Vivace, Largo, and Allegro (gigalike, although not so marked). Interesting for its melodic surefulness, the work is harmonically and rhythmically imaginative as well, although not overly complex. It is altogether accessible and well written for the recorder. David Lasocki's editorial work is fine in every way: the preface is clear, concise, and informative; and the musical text is clean and uncluttered. The continuo realization is generally acceptable, but on a few occasions I think it ranges too close to the recorder part.

Peter Hedrick

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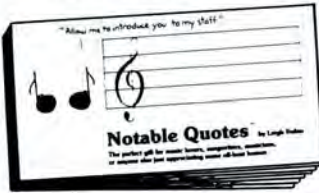
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- PS 121 "And remember, old top 40 hits never die, they just become golden oldies."
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- PSM 123 "That's funny, they don't look Jewish!"
- P 124 "If you're not feeling well why don't you get a tune up?"
- P 125 "So the doctor told me to take two aspirin and stay composed."
- P 126 "That's no primitive tribe!, they're into punk rock!"
- P 127 "Hey baby, watta say we make beautiful music together?"
- P 128 "Wanna score baby?"
- PSM 129 "Sorry, no minors allowed in th s bar."
- P 130 "He's a nice guy, he just repeats himself too much."
- P 131 "I think you're carrying this country western fad too far!"
- P 132 "Now you can call me RE, or you can call me Raymond, or you can..."
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# CHAPTER NEWS

Bernard J. Hopkins, editor

## Columbus

The Columbus Chapter's 1981-82 year was again full of varied activity. The monthly meetings featured small group playing as well as programs on such topics as early notation, sixteenth-century diminutions, the performance of sixteenth-century dance, and folk instruments of South America. The chapter sponsored a two-day workshop directed by Shelley Gruskin and an afternoon session by Wendy Gillespie and Paul Elliott.

The chapter also performed in the Lenten series of Holy Trinity Lutheran Church in Upper Arlington, in part to express gratitude to the church for having provided space since 1975 for our monthly meetings.

Various members were again active in the Ohio State University Medieval and Renaissance Festival and the Early Music in Columbus series, sponsored by the Capital University Conservatory of Music and coordinated by chapter member Craig Kridel. Among the highlights of this year's series were performances by Shelley Gruskin and the Elizabethan Enterprise, and the presentation of a seventeenth-century masque by The Early Interval (with assisting musicians), The Ohio State University Historical Dance Ensemble, and Capital University's theater department.

The Early Interval, composed entirely of chapter members, also had a busy year, presenting numerous concerts, a program and workshop at Mt. Union College, and Ron Cook's original score for *A Midsummer Night's Dream* at Capital University and The Ohio State University Mansfield Campus.

Finally, a number of concerts were given by the Columbus Cornetto and Sacbut Ensemble, which includes chapter members Dick Fuller and Craig Kridel, and The Augustans, a Baroque group which includes chapter member Suzanne Ferguson.

Ron Cook

## North Monterey Bay

The North Monterey Bay Chapter's monthly meetings have consisted primarily of directed group playing sessions. In September Ker Johnson, director of numerous early music workshops, led us in exploring vocal techniques. The sixteen assembled members first sang a four-part motet (some of us had never sung in a choir before!), then translated the musical phrasing into our recorder playing. Other delights followed in the same vein, and though it was an unusually small group, it was one of our most musically satisfying experiences.

October brought our chapter's First An-

nual Renaissance-Baroque Workshop, co-sponsored with Cabrillo College. Directors were Robert Dawson, education director of the San Francisco Early Music Society and director of the Pastime With Good Company Players; Frederick Palmer, director and concert manager of the Palo Alto Telemann Society; and Eileen Hadidian, Baroque flautist, harpsichordist, and Renaissance and Baroque dance specialist. The workshop started Friday evening with a lecture-demonstration (in costume) on Renaissance and Baroque musical styles. The twenty-four attendees spent all day Saturday and Sunday in classes, some of which involved prior preparation of a solo, duet, or trio work; the performances served as a focal point for discussions of Baroque musical style. During the classes on Renaissance music, many recorder players got their first taste of crumhorn playing and sorted out some extremely complex Venetian dance rhythms. The high point of the weekend was the Renaissance Feast, with dance instruction and live musicians providing proper encouragement for pavanes and minuets. We all wore our most beautiful costumes, ate lavishly, danced like courtiers, and found the entire affair unforgettable!

Carolyn Woolston

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# BOARD MINUTES

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Because the Board of Directors meets only once a year, the minutes appearing below have not been officially approved, although each member has had an opportunity to make corrections in this draft.

Note: The following committees met Friday afternoon or evening, October 1: Education, Chapter Relations, Finance, Workshop, and Membership.

Saturday, October 2, 1982, 11:00 a.m. The meeting was called to order by Vice-President Constance Primus with the following members present: Andrew Acs, Suzanne Ferguson, Bernard J. Hopkins, Valerie Horst, Patricia Petersen, Susan Prior, and Peter Seibert. Philip Levin was ill, and excused himself after the Friday afternoon committee meetings. Alternate Board members Benjamin Dunham and Helen Jenner attended Saturday's meeting, and Ms. Jenner stayed on for Sunday's. Administrative Director Waddy Thompson was present for all except salary discussions. As in all but one of the past several years, the meeting took place at the home of Martha Bixler and her husband, Richard Sacksteder, to whom the Board voted heartfelt thanks.

After the 1981 Board minutes were discussed and approved, the new agenda was reviewed. President Shelley Gruskin joined the meeting, assuming the chair, and the first item of business was the report of the Workshop Committee. Its chairperson, Ruth Bossler, showed the Board the packet of materials prepared this year by the Committee for ARS workshop directors and announced plans for a packet on chapter workshops. She asked for discussion on the \$5 per student per workshop fee that is returned to the national organization, and the possibility of giving reduced rates to students sent by chapters to workshops specifically to study recorder pedagogy. Her report was accepted with a vote of thanks, moved by Ms. Horst and seconded by Mr. Seibert. Polly Ellerbe was put on the Workshop Committee at her own request. A budget line of \$500 was added for 1983 to extend the program of grants to chapters to send a member to a workshop for education benefitting the chapter. Requirements for the grants will be announced by the Workshop Committee. It was suggested that, to aid planning, our schedule be circulated to other early music workshop directors, in the hope that they will reciprocate. Mr. Thompson announced that the ARS enrolled 101 new members at summer workshops (possibly more, as Midwest had not yet reported). Ms. Horst requested an exemption from the \$5 per student fee for

Amherst, and the ensuing discussion centered on the hardship the fee imposes on workshops with large transportation expenses for faculty. The fee was originally instituted to cover office time spent on workshops; it was suggested that since procedures have been streamlined, it is no longer essential. After vigorous argument, Ms. Petersen moved to eliminate the charge and to refund the money to this year's workshops. Mr. Seibert seconded the motion, with the ensuing tie vote broken by Mr. Gruskin. The motion passed.

Ms. Primus presented the report of the Education Committee. The Study Guide may have to be reprinted by spring, as the supply is nearly exhausted. The committee requested a spring meeting to work on the teachers' supplement to Level III and to revise the guide for Levels I-III. Ms. Horst requested that Level III be divided into two parts, less and more advanced. Ms. Prior volunteered to review the Level III materials and suggest divisions to the Level III subcommittee (Ms. Primus, Ms. Bixler, Mr. Seibert). Ms. Primus announced the creation of a IA Achievement Award for children (details on Level I examinations were to appear in the fall *Newsletter*), the results of this summer's Level III examinations (two of three passed, and the third must retake just one section), and plans for the Level IV and V study guides. Ms. Prior will chair the subcommittee for these guides; Michael Lynn, Shelley Gruskin, and Jerome Kohl will also be asked to serve, along with several advisory members. The Education Committee's priorities were discussed, with some Board members suggesting that the lower-level teaching program should take precedence over the professional teacher and performer programs. Ms. Primus said she hoped the Committee could produce both programs this year. She asked for suggestions for the new programs as well as for revisions of the earlier ones and the teacher examination (III-T). Ms. Horst moved to accept the report, Ms. Petersen seconded, and the motion passed. Ms. Bossler left, and there was a brief recess for lunch.

The Board reconvened at 2 p.m. for the Finance Committee report. Mr. Seibert turned the proceedings over to Mr. Thompson, who went over the accountant's report and the 1982 and 1983 budgets. Mr. Dunham suggested changes in accounting procedures: in particular, a change to accrual basis reporting. Mr. Thompson left the meeting, and discussion of his position and compensation began. Ms. Horst moved that

"in view of the expanded duties and workload of the office manager in implementing increased activities of the Society, the position be formally retitled Administrative Director [rather than Office Manager] and made full time." The motion was seconded by Ms. Petersen and passed unanimously. There was discussion of ways to enhance Mr. Thompson's compensation package in view of the superb way he has reorganized the office in his short tenure. An expense account was established for his travel on Society business and for education, particularly in the area of fund raising. The Society will pay for additional insurance and award him a third week of paid vacation.

A raise for *American Recorder* editor Sigrid Nagle was also discussed, and announced to her when she joined the meeting at 3:20 p.m. There was widespread praise for the quality of Ms. Nagle's work and a consensus that the magazine continues to improve. The Board expressed gratitude for her responsiveness to requests and suggestions and for her success in holding the line on the magazine's budget.

Mr. Dunham expressed concern about the tax status of the magazine as a possible "profit-making" venture of the Society, even though a substantial part of its expenses are in fact paid from members' dues. He and the Office Committee will look into the accounting procedures of the magazine. Although Editor Nagle wished to promote subscriptions to the magazine among non-members of the organization, Mr. Acs moved that subscriptions "be available to individuals only through membership" (AR continues to be available to institutions). Ms. Primus seconded the motion, and it passed with five pro votes, two con, and one abstention. Ms. Petersen suggested that the editor publish a questionnaire in order to elicit members' perceptions of and suggestions for AR. New columns on such topics as pedagogy and current news in the early music field (awards, competitions, major tours and festivals) were proposed.

Ms. Bixler joined the meeting and gave a preliminary report on election procedures. She noted that by the fall of 1983 the seven members of the Nominating Committee must be chosen from among the chapter representatives, and that Louise Austin, who organized the last nominating committee, had left a number of guidelines for her successors.

Among Mr. Dunham's suggestions was the following: since the elected Board members, although hard-working and well qualified, are not in a position to commit or



manage large financial resources, the by-laws could be amended to permit adding to the Board appointed members who would have access to such resources. The Board agreed to consider this idea at the next meeting.

After describing the tedious manual operation involved in the production of the *Directory*, Mr. Thompson reported on his research into office computers. Hiring a computerized mailing service would soon cost more than buying our own computer. The system he favored, from Televideo, would cost in the neighborhood of \$8,000. It would keep our records on three floppy discs and have a letter-quality printer. Mr. Dunham suggested that it might be advisable to go to a larger capacity, hard-disc computer now rather than change over at a later date. He estimated that the cost might be only \$2,000-3,000 more. Mr. Acs moved that we "invest in a computer, to meet our present and anticipated future needs, similar to those in use by organizations of comparable size and activities. The Office Committee will be authorized to make the final decision on the type of equipment to be purchased and the type of financing." Mr. Seibert seconded the motion and it passed unanimously. It was noted that we would need to consider an insurance/service contract as well.

Ms. Petersen gave the report of the Membership Committee, which at present consists of herself, Ms. Prior, and Gerald Burakoff; she expressed the need to add more members outside the Board. She outlined a number of proposals dealing with the circulation of our brochure and contacts with other organizations and publications. The Committee plans to launch a membership drive and to look into what we can offer children. Chapters will be further encouraged to have all members join the ARS. Mr. Gruskin pointed out that the ARS "radiates benefits" through the chapters, from which nonmembers profit. Ms. Ferguson suggested publicizing gift memberships in AR; Mr. Seibert suggested T-shirts. Mr. Dunham, who had a number of suggestions for publicity, such as public service advertisements on the radio and in magazines, was added to the Committee to work on posters and advertising.

Mr. Acs reminded the Board that it had not approved the proposed fee schedule, recommended by Mr. Thompson, adjusting foreign memberships to cover actual costs. He moved the schedule, which raises foreign memberships to \$20.50 (Canadian memberships are \$18; U.S. high school memberships are \$10). Institutional subscriptions to AR will be \$16 (U.S.) and \$20.50 (foreign). Ms. Petersen seconded the motion and the schedule was passed. The meeting recessed at 8:30 p.m.

Reconvening at 9:30 a.m. October 3, the Board continued to consider membership development. It was decided to appoint a Development Committee of Board members and others to assist in fund raising. We will reactivate our membership in MENC (Music Educators National Conference) and

MTNA (Music Teachers National Association). Mr. Gruskin was instructed to call Sheldon Pierson of Trophy Music, who has not proceeded with plans for the "industry council" he so enthusiastically proposed over two years ago; in the absence of any dramatic developments, we will write off that relationship. Suggestions were sought for attracting chapter members to the national organization. Fr. Hopkins suggested premiums of old ARS Editions for those who bring in new members; another idea was tuition scholarships to ARS workshops for chapters with one hundred percent national membership. Ms. Horst and others urged more frequent communication of our efforts to the chapter representatives, as well as asking how we can help them encourage more active participation in the national organization. She proposed a *Chapter Circular*, to be sent several times a year to all chapter representatives. In the questionnaire circulated last spring, a number of chapters expressed the need for more teachers and conductors, so Ms. Primus offered to have her committee develop a pedagogical curriculum for workshops in connection with the Level III teachers' supplement. The brochure was discussed and suggestions made for changing its cover in the next edition. Another 10,000 of the present brochure will be ordered.

Moving on to the Chapter Relations Committee report, the Board heard Ms. Ferguson's summary of the replies to the questionnaires sent last spring; these would appear in the fall *Newsletter*. She announced that the Committee will prepare packets for chapters on the following topics: why form a chapter, how to organize and administer a chapter, what to do at chapter meetings, and how to run chapter libraries—as well as on public relations, membership building, fund raising, and concerts and other activities. These packets will be circulated to the chapters as they become available through the year. To encourage chapter workshops, Ms. Ferguson proposed the establishment of a two-part listing service: one part with each chapter's requirements, and the other naming teachers and workshop directors, along with their qualifications and availability. The listing would be published annually and, if developments warranted, updated regionally within the year. After discussing the ARS's responsibility for teachers' qualifications (none; the chapters could investigate the teachers of their choice by contacting previous workshop organizers), the Board approved the proposal.

Mr. Gruskin reported on the publications situation. Colin Sterne has noted that fewer compositions are being sent him for consideration; he encourages the submission of more works and would like the Board to arrange for the publication of promising pieces. Ms. Jenner, who does music autography for Hinshaw Publications, said her employer is interested in putting out an anthology of intermediate-level music from different periods suitable for various-sized groups.

Such a collection could be used for large-group playing at chapter meetings. She proposed a moderate-sized collection costing about \$10. Mr. Gruskin was one of those who urged a larger anthology that a chapter could use for a year or more, but other members thought a more modest enterprise would test the market with less risk for the publisher and a lower price for the prospective customer. Ms. Jenner was instructed to proceed, and she asked for suggestions for the pieces to be included. Mr. Gruskin was instructed to follow up with Galaxy on our earlier discussion of a possible anthology of reprints of the most successful ARS editions. The Publications Committee was reconstituted with Ms. Jenner as chair. Members appointed at the meeting were Ms. Petersen and Gerald Burakoff, with other members from the North Carolina area to be selected by Ms. Jenner and Mr. Gruskin.

Mr. Acs proposed that an annual meeting of the membership be held at a different ARS workshop each summer. After discussion, Mr. Acs moved (seconded by Ms. Primus) that every ARS workshop be instructed "to hold a meeting open to all ARS members (whether enrolled in the workshop or not) to air their concerns. The date and time of the meetings, and the name of the convener, who shall represent the Board of Directors, will be published in the *Newsletter*." The motion passed unanimously.

Mr. Gruskin reported on the Katz Fund activities, which have been minimal. Ms. Primus told the Board that Dr. Gordon Sandford has offered to provide a home at the University of Colorado for the Katz papers and manuscripts now held by executor Winifred Jaeger. He has proposed that a Colorado graduate student be awarded funds to catalogue the collection at Ms. Jaeger's home in Washington. Ms. Primus was instructed to report to Prof. Sandford that such a proposal would have to be approved by the Katz Fund trustees, not the Board. Mr. Gruskin was instructed to review the composition of the Katz Fund Board of Trustees and to make adjustments in its membership and chair in order to increase the visibility and activity of the Fund. Ms. Nagle is supervising preparation of a report for AR on this year's Katz scholars at ARS workshops.

After further discussion and computation, Mr. Seibert moved the revised budget; Ms. Petersen seconded it; and the budget, with a surplus for the first time in a number of years, passed. Mr. Thompson was named to initiate a Development Committee, with Mr. Dunham and Richard Conn as possible advisory members. Further ideas for fund raising were discussed. The calendar for next year's meetings was considered; they will be held either September 24-25 or October 1-2, depending on Board members' schedules. This year's schedule, which allowed committee meetings to precede the full Board meeting, was seen as efficient, and was adopted for next year as well.

Respectfully submitted,  
Suzanne Ferguson, Secretary

Gentlemen:

We have prepared, on the cash basis, the Balance Sheet of the American Recorder Society, Inc. as of August 31, 1982 and the related Statement of Revenues, Expenditures and Fund Balance for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying Balance Sheet and Statement of Revenues, Expenditures and Fund Balance present fairly, on the cash basis, the financial position of the American Recorder Society, Inc. as of August 31, 1982 and the results of its operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Faishon Bafna & Company  
Certified Public Accountants

September 28, 1982  
New York, New York

THE AMERICAN RECORDER SOCIETY, INC.

BALANCE SHEET

CASH BASIS

AUGUST 31, 1982

**ASSETS**

**Current Assets**

Cash in Banks (Note A)	\$ 7,869.58
Investments - Dreyfus Liquid Assets (Note B)	13,677.53
Petty Cash Fund	44.08
Postage Inventory (Note C)	<u>383.85</u>

Total Current Assets \$ 21,975.04

**Fixed Assets**

Office Furniture and Equipment	1,748.33
--------------------------------	----------

**Other Assets**

Security Deposit - Rent	900.00
Loans and Exchanges Receivable	<u>294.86</u>

Total Other Assets 1,194.86

**TOTAL ASSETS** \$ 24,918.23

**LIABILITIES AND FUND BALANCE**

**Current Liabilities**

Payroll Taxes Payable	\$ 379.50
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Fund Balance 24,538.73

**TOTAL LIABILITIES AND FUND BALANCE** \$ 24,918.23

See notes to the financial statements.

THE AMERICAN RECORDER SOCIETY, INC.

STATEMENT OF REVENUES, EXPENSES AND FUND BALANCE

CASH BASIS

AUGUST 31, 1982

**REVENUES**

General Membership Dues	\$45,152.45
-------------------------	-------------

Donations - American Recorder Society	610.00
Magazine Income:	
Advertisements	\$ 17,155.00
Subscriptions	2,628.12
Back Issues	<u>876.62</u>
	20,659.64
Royalties	185.00
Directory Ads	1,265.00
Mailing List	2,092.61
Miscellaneous Income	380.00
Workshops: Revenue (Scholarships & Participants' Fees)	5,602.89
Less: Expenses (Scholarships)	<u>4,795.00</u>
	807.89
Interest Income	<u>2,007.71</u>
<b>TOTAL REVENUES</b>	<u>\$73,160.30</u>

**EXPENSES**

Magazine Publishing Expenses:

Editor Salary	7,000.00	
Editor Expenses	3,959.85	
Printing	15,559.41	
Art Director	2,595.50	
Graphics and Typesetting	4,642.10	
Postage	1,920.00	
Honorariums	<u>835.00</u>	36,511.86
Office Salaries		12,757.00
Payroll Taxes		943.54
Rent		3,067.50
Postage		4,700.26
Office Supplies and Expenses		1,569.24
Directory and Newsletter Printing		5,608.70
Telephone		690.05
Outside Labor		1,028.30
Board of Directors Expenses		3,530.93
Accounting		750.00
Mailing House Services		1,771.50
Other Expenses		<u>482.93</u>

**TOTAL EXPENSES** \$73,411.81

Excess of Expenses over Revenues ( 251.51)

Fund Balance - September 1, 1981 24,790.24

Fund Balance - August 31, 1982 \$24,538.73

See notes to the financial statements.

THE AMERICAN RECORDER SOCIETY, INC.

BALANCE SHEET

CASH BASIS

NOTES TO THE FINANCIAL STATEMENTS

AUGUST 31, 1982

**NOTE A - Cash in Banks**

Chase Manhattan Bank	\$ 3,374.93
Amalgamated Bank - Checking	1,158.19
Amalgamated Bank - Savings	<u>3,336.46</u>
	<u>\$ 7,869.58</u>

**NOTE B - Investments - Dreyfus Liquid Assets**

American Recorder Society	\$6,787.87
Dr. Erich Katz Memorial Fund	<u>6,889.66</u>
	<u>\$13,677.53</u>

**NOTE C - Postage Inventory**

In Meter	\$ 223.23
In Bulk Mail Account	<u>160.62</u>
	<u>\$ 383.85</u>

# LETTERS

## Comments on the August issue:

Frank Plachte's suggestions on how to improve the ARS in the Letters section of the August issue were fine as far as they went, but I have a few to add:

1) Once a year, make workshops available to all members within 250 miles of their homes. (You must remember that some members get to play with others only at workshops. You might have to subsidize a workshop or two.)

2) Have board meetings via telephone conference hook-ups, not get-togethers that enrich the airlines.

I endorse Frank's plea that ARS editions again be made available at a reasonable cost.

Above all, you must remember that most of us play for fun. You and your magazine seem to lose sight of this fact; sometimes the articles tend to be esoteric and appeal to only a tiny portion of the membership.

As for the question on how to control stagefright (Forum, same issue) the answer is that you don't. A little controlled stagefright is good; it's necessary and important for a performance.

Henry Katz  
Durham, N.C.

## In support of an American Early Music Society:

First, let me congratulate you and the editorial board on the rather startling improvement in the overall quality of the AR since the "jury" system went into effect.

My second point concerns the letter in the August issue from Mr. Frank Plachte. I have been a member only since 1977, but I feel I've seen enough of the Society to realize that Mr. Plachte is right on target with his criticisms and suggestions, with the possible exception of item no. 5 on regional vice-presidents; they might not be of much use to the average chapter. I strongly support his item no. 8: as has been suggested numerous times in recent years, the ARS needs to broaden its base and become the American Early Music Society. The original focus on the recorder served a purpose, but much of the membership has gone on to develop wider interests in early music and instruments—as is evident at any chapter meeting.

I, for one, strongly feel that the Society must move into new areas in order to ensure its continued vitality. By becoming an Early Music Society it could appeal to a much wider segment of the musical fraternity and also better serve the interests of its current members.

Perhaps the board could propose such a change to the membership. If approved, it could

then develop a detailed plan for accomplishing the transformation.

Keep up the good work with the magazine. Your efforts are a credit to the Society.

Michael Burckę  
U.S. Air Force

## Tuning a consort:

Kenneth Wollitz' article on consort playing (November 1981) was excellent, with the exception of all that nonsense about tuning—if I were a beginner I'd flee the recorder forever. I've played in professional groups for five years and taught for two, and I've yet to see the group that can't be pulled together by intonation and breath pressure adjustment alone. Any recorder worth playing can be blown a half-tone sharp or flat—a couple of minutes with an electronic tuner shows that.

The biggest problem with the push-me/pull-you school of tuning is that it encourages players to think that once they've fiddled with the head joints of their instruments, they are playing in tune. The reality is that players must be constantly alert to changes in the group's intonation. The only way to play in tune is to listen, listen, listen!

I realize that this point of view is a minority one, but I wish you'd give it equal space.

Hazel Mosely  
Santa Fe, N.M.

## Keyboard tour, cont'd.:

Since Ed Kottick has renounced the joys of playing the recorder in order to dedicate himself to the pursuit of the perfect harpsichord, he failed to mention in his otherwise excellent report of George Lucktenberg's tour of historical keyboards (November) details that would be of special interest to recorder players. Most of the public collections include other instruments besides keyboards—so we saw historic recorders in London, Oxford, Brussels, The Hague, Antwerp, Nuremberg, and Munich. My only disappointment was in Chester, where we had a sightseeing stop. I had assumed that the famous set of Bressan recorders at the Grosvenor Museum would be prominently displayed, but they were in storage, and I was unable to persuade the museum officials to let me see them. It is a pity that they are not on permanent display in a museum that appreciates their importance and value.

Dale Higbee  
Salisbury, N.C.

## Report on the ARS Education Program Level III Examinations

Just before the Board meeting in September the Education Committee met to evaluate the Level III exams taped during the summer. The evaluation process itself proved to be a learning experience for the committee. Even with only three classifications—unsatisfactory, satisfactory, and outstanding—such questions arose as what standard "satisfactory" should represent. The committee members recognized that fair evaluation depended on a clear idea of the purpose of the exam and its significance both to the candidate and to the ARS. They agreed that since the music in the Level III Study Guide was selected to give an accomplished amateur player a goal and possibly a challenge, the exam should be judged on the basis of reasonably competent amateur playing. The fact that there were borderline cases forced the discussion to become specific and helped the committee establish firm standards. They decided that technique need not be brilliant and flawless, but the candidate must demonstrate basic knowledge and competence. Sight-reading may not be perfect but should indicate an understanding of the music. Pieces need not be ready for professional performance, but the candidate must play the notes at a reasonable tempo and show some awareness of style.

The procedure of the exam, both in administration and evaluation, was felt to be efficient and easy to follow. Aside from the addition of a teachers' supplement to Level III, only a few minor changes will be made for future exams. The committee originally set up the Study Guides for individual use but sees them as providing a syllabus for exam candidates as well. Members' response to the Guides and to the exams will be gratefully received.



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WILLIAM CROFT: Sonata in G major, Alto Recorder and Harpsichord  
J.A. HASSE: Sonata in F major, Alto Recorder and Harpsichord  
G.P. TELEMAN: Partita V in E minor, Soprano Recorder and Harpsichord  
G.F. HANDEL: Sonata in A minor, Alto Recorder and Harpsichord

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CHRISTOPHER EDMUNDS: Pastorale and Bourrée, Soprano Recorder and Piano (1968)  
GORDON JACOB: Variations, Alto Recorder and Harpsichord (1963)  
COLIN HAND: *Plaint*, Tenor Recorder and Piano (1971)  
NIGEL BUTTERLEY: *The White-throated Warbler*, Sopranino Recorder and Harpsichord (1965)  
COLIN HAND: *Suite Champêtre*, Soprano Recorder and Piano (1970)

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J.M. LECLAIR: Trio-Sonata in D major, Recorder, Violin, Cello, and Harpsichord  
G.F. HANDEL: Trio-Sonata in C minor, Recorder, Violin, Cello, and Harpsichord

### DO NOT MISS

- 1) 59th Haslemere Festival of great early music, July 22-30, 1983.  
Write Secretary, Jesses, Haslemere, Surrey, England.
- 2) Dolmetsch Summer School, August 4-11, 1983. Brochure from above address.

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# C L A S S I F I E D

**TEACHERS:** The Workshop Committee of the ARS is compiling a list of teachers with group teaching experience who are available/interested in teaching at ARS chapter meetings and chapter workshops. This listing will be updated regularly and will be provided to workshop directors, all eighty-five ARS chapters, and, on request, to other groups. Interested teachers should write to the ARS, 48 West 21st St., New York, N.Y. 10010, requesting teacher information forms.

**FOR SALE:** Prescott copy of Grenser traverso, \$450. Write James Bailey, 2767 Kensington Place, Columbus, Ohio 43202.

**FOR SALE:** Rippert copy alto recorder by Prescott. A-440, boxwood stained dark, full ivory. Magnificent instrument. \$1,000 (appraised \$1,075). Thomas Curtin, 145 Glendale, Rochester, Mich. 48063. (313) 656-1574.

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# Larry Nitka's extraordinary all wood inventory clearance

ARTHUR NITKA PRESIDENT



WHERE EXPERT ADVISERS TAKE TIME TO HELP YOU

# RECORDER SALE!

DISCOUNTS UP TO  
40% FOR A HAPPY,  
HAPPY 1983

What's better than a sale on all wood quality recorders? An extraordinary sale! Terminal Music's extraordinary inventory clearance sale, that's what! Why is our early-on 1983 sale so special – why can we allow our customers to save so much? It's time to reorder and restock, that's why! It costs us less to clean off all our warehouse shelves at sacrifice prices than to replenish our stock with 3 of this voice, 10 of that brand, etc. It simply costs us less to start all over again! We may save, but you're the one who benefits – and BIG!

### Nothing held back – and you can Mix 'N Match!

First, you get last year's prices (who knows about 1983 prices at this point?). Second, you get the best name brands in the business – nothing held back. If we've got it, you get it! Third, as a large recorder dealer (we've been called the world's largest) we've got a tree-mendous selection in all woods, brands and voices. Somebody's advertising campaign says "select don't settle." Well, that's what you do! Fourth, we'll let you mix-n-match. It's a fast way to destroy my dealer profit – but it's great for our customers! (And it does move larger quantities of recorders FAST!) So we'll permit you to take the "3 price" for each recorder when you order 3 of any combination of brands or voices. Fair enough? (I hope so – very few dealers love their customers enough to make this kind of sacrifice!)

### Friends, these prices are LOW!

Just cast your glims over the prices on these pages. The first law of advertising is to concentrate your customers' attention on very few items – in other words don't confuse the issue with a lot of type. BALONEY! I say, my customers are willing to spend time with an ad if it serves their best



### Saying of the Month

"All the world is a stage and all the players have great recorders bought this month (for pennies) at Terminal Music!" Anon.

interest – saves them great wads of cash! Am I right? (I'm gambling on this now, friends – help me bank on it!) (Larry, those bad puns will get you nowhere – Ed.)

### No sale like this one – first come, first served!

To sum up, you won't find a sale like this in your local newspaper or anywhere else except in Terminal Music's specialized advertising to the recorder enthusiast – where Larry Nitka loves ya, one and all, is looking out for your interests, and also has a lot of recorders to move! ("Truth is always the best policy" – *George Washington*.) Some voices in some brands are somewhat short in supply. First come, first served. All items in stock at this writing. (I don't believe in advertising what I haven't got to sell!) So, unlimber your wrist and write me a check, tout-de-suite if you want to get in on '83's biggest bargain opportunity! Great for schools, recorder clubs, associations, institutions or churches with limited budgets but great taste in recorders. A real boon for every recorder artist or purchasing agent. Your buck NEVER bought so much beautiful sound.

A healthy 1983 to all, *Larry*

### Terminal Music's Mix 'N Match feature saves more money

It works almost like a Chinese restaurant menu – only you pick your prices from Column A, B or C. Here's how –

Select the recorders you want. If you order 3 or more (any combination of brands and voices) use the Column C price for each recorder (do you realize how much money you are saving?) If you order 2 recorders (any combination) use the Column B price for each recorder. If you order 1 recorder use the Column A price (still a substantial saving!). (Note that when you use Column C you make out like a bandit! Advice to the thrifty, use Column C!!)

# SHOP HERE FOR THE BUY OF THE CENTURY!

(Well, at least the best buy of '83!)

These prices are impossible to beat!

## SOPRANINOS

Brand & Model #	List	A	B	C
GILL #52 Maple DH	24.10	16.75	15.50	12.95
ROESSLER #248 Pearwood DH	57.50	46.92	40.00	34.34
MOECK #211 Maple SH	77.00	57.75	53.85	45.97
MOECK #219 Maple DH Rottenburgh	112.00	84.00	77.80	66.89
MOECK #810 Maple SH Renaissance	126.00	94.50	87.83	74.92
*MOECK #419 Boxwood Palisander DH Rottenburgh	173.00	129.75	119.00	102.80
*MOECK #519 Blackwood DH Rottenburgh	214.00	159.50	147.00	126.49

## SOPRANO'S

Brand & Model #	List	A	B	C
GILL #102 Pear Maple DH	14.95	10.45	9.87	8.38
ROESSLER #104 Maple DH	27.50	20.63	19.25	16.34
GILL #101 Concert Maple DH	26.00	17.90	15.20	13.98
AURA by Coolsma Pearl DH	26.00	19.50	18.20	14.95
MOECK #122 Maple DH	42.00	31.50	28.90	24.87
ROESSLER #254 Pearwood DH Master	45.50	37.22	31.97	27.41
MOECK #223 Maple DH Metal Band	47.00	34.95	31.90	27.87
ADLER #1940DHB Maple DH Barokmeister with Elfinite Rings	79.00	59.25	54.92	31.12
MOECK #129 Maple DH Rottenburgh - 2pc	82.00	61.50	56.70	48.75
MOECK #229 Maple DH Rottenburgh - 3 pc	110.00	82.55	76.20	65.72
MOECK #820 Maple SH Renaissance	120.00	89.00	83.00	71.00
MOECK #329 Maracaibo Boxwood DH Rottenburgh	164.00	122.80	114.72	97.70
MOECK #429 Zambezi Rosewood, Palisander DH Rottenburgh, Ivory Rings	207.00	155.00	144.50	123.62
MOECK #529 Blackwood DH Rottenburgh Ivory Rings	261.00	195.00	182.12	155.00
GILL #104 Washable Plastic Mouthpiece, Wood Body	3.95	1-9.50	10 or more	3.50

## ALTOS

Brand & Model #	List	A	B	C
GILL Maple Pear DH	39.95	27.96	23.90	19.87
ADLER #20001DHB Birch DH	44.00	33.00	29.70	26.25
ROESSLER #108 Maple DH	49.50	37.13	34.65	29.70
AURA by Coolsma Maple Pear DH	62.00	46.25	42.80	36.97
ADLER #1621DHB Pear DH Barokmeister	80.00	59.00	55.00	47.00
ROESSLER #258 Pearwood DH Master	97.50	79.16	67.99	58.28
MOECK #236 Maple DH	125.00	93.75	87.42	73.89
MOECK #239 Maple DH Rottenburgh	189.50	142.00	132.60	112.69
*MOECK #239A Maple Rottenburgh "Old Pitch" A415	189.50	142.00	132.60	112.69
MOECK #830 Maple SH Renaissance	207.00	154.00	134.95	123.00
MOECK #339 Bubinga-Maracaibo Boxwood DH Rottenburgh	264.00	212.00	197.75	169.00
MOECK #439 Zambezi Rosewood, Palisander DH Rottenburgh with Rings	378.50	283.00	263.00	226.00
MOECK #539 Blackwood DH Rottenburgh with Elfinite Rings	472.00	354.00	329.00	282.00
*MOECK #539A Blackwood Rottenburgh "Old Pitch" A-415	472.00	354.00	329.00	282.00

## TENORS

ADLER #1822 DHB Pearl Dbl D & Dbl C Holes	76.50	57.37	53.50	45.80
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Brand & Model #	List	A	B	C
ROESSLER #111 Maple Dbl D Hole, Sgl Key	82.50	61.88	57.75	49.50
GILL #302 Maple Dbl D Hole, Sgl C Key	90.00	63.00	54.00	45.00
ZEN-ON #2300B Maple Dbl D Hole, Sgl C Key	140.00	104.00	97.00	83.00
ROESSLER #262 Pearwood Dbl Holes, Dbl Key	185.00	149.78	128.66	110.25
ZEN-ON #2500B Cherry Dbl D Hole Dbl Key	190.00	142.50	133.00	114.00
MOECK #242 Maple Dbl D Hole Single C Key Metal Band	222.00	165.00	154.00	132.00
MOECK #243 Maple Dbl D Hole, Dbl Key	257.00	191.70	178.90	152.20
MOECK #244 Maple Dbl D & Dbl C Holes Rottenburgh	293.00	219.22	204.27	173.90
MOECK #249A Maple Dbl D Hole Dbl Key Rottenburgh	352.00	263.00	245.18	208.79
MOECK #349 Bubinga Maracaibo Boxwood Dbl D & C Holes, Rottenburgh	361.50	275.00	252.00	215.93
MOECK #349A Bubinga Maracaibo Boxwood Dbl D Hole Dbl Key Rottenburgh	420.00	314.10	293.28	250.88
*MOECK #841 Maple SH No Foot Key Renaissance	420.00	315.00	294.00	251.90
MOECK #449 Palisander Dbl D & C Holes, Rottenburgh with Ring	481.00	360.70	336.17	287.50
MOECK #449A Palis Rottenburgh with Ring	539.00	403.22	376.00	321.68
*MOECK #549 Blackwood Dbl D&C hole Rottenburgh with Ring	601.50	480.00	452.00	395.00
MOECK #840 Maple SH C Key Fontenelle Renaissance	518.00	462.00	431.00	369.00
*MOECK #543A Blackwood Dbl D Hole Dbl Key Rottenburgh with Ring	560.00	534.00	485.00	412.00

## BASSES

ROESSLER #116 Maple 3 Keys with Bocal	275.00	206.25	192.50	157.30
ZEN-ON #5500B Cherry 2 Keys, Dbl Holes Direct Blow	440.00	329.00	307.00	262.00
ROESSLER #267 Pearwood 2 Keys One Dbl Key with Bocal	459.00	372.25	319.76	274.68
ZEN-ON #5400B Maple 2 Keys Dbl Hole with Bocal	475.00	355.25	331.90	283.00
MOECK #252 Maple 3 Sgl Keys, SH Direct Blow	570.00	427.00	398.00	340.60
MOECK #252A Maple same as 252 with Bocal only	644.00	482.10	449.00	383.00
MOECK #253 3 Sgl Keys, Dbl Key 4 SH Direct	656.00	489.00	457.00	389.50
MOECK #253A Same as 253 with Bocal only	728.00	544.00	507.60	433.00
MOECK #259 Maple Authentic Copy Rottenburgh Bocal, DH & F Key	895.00	669.00	625.00	532.00
MOECK #850 Maple Renaissance F Key with Fontenelle Direct Blow	929.00	692.12	648.77	553.00

## GREAT BASS IN C

MOECK #262 Maple Sgl Holes Low Keys Bocal	1063.00	797.03	754.00	652.00
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