

THE AMERICAN RECORDER SOCIETY

114 East 85th Street, New York 28, N. Y.

Founded in 1939 by Suzanne Bloch

OFFICERS

ERICH KATZ *Musical Director* / GERTRUD BAMBERGER - MARTHA BIXLER - LAOUE DAVENPORT - ALBERT HESS - HERBERT KELLMAN
BERNARD KRAINIS - JOHANNA E. KULBACH - JOEL NEWMAN *Asst. Musical Directors* / CARL COWL *Secretary* / WINIFRED JAEGER *Treasurer*



NEWSLETTER

LAOUE DAVENPORT, Editor
R. F. D. Gate Hill Road
Stony Point, N. Y.

MARTHA BIXLER, Associate Editor
369 East 68th Street
New York 21, N. Y.

No. 35
January 1959

FRANCIS W. GALPIN - RECORDER PLAYER

By Dale S. Higbee

The name of Arnold Dolmetsch is a household word to recorder players in America, and it is well known that 1958 marks the 100th anniversary of his birth. Less known is the fact that last year also marked the centenary of the birth of another man - Francis W. Galpin - who played an important part in the recorder revival, and who probably aroused the interest of more people in the study of instruments of the past in all its breadth than any other single individual. Arnold Dolmetsch, intensely practical in his approach and interested in good music whatever period it came from, almost single-handedly revived the viols, and relatively late in his career he recovered the recorder. With the exception of the recorder, however, he did little research in wind instruments. Thus, Galpin - collector, antiquarian, and wind instrument enthusiast - complemented Dolmetsch almost perfectly. It is to these two men

that much of our debt for the revival of the music of the past, played on the original instruments, is due.

Galpin was born in Dorchester, England on Christmas Day, 1858. As a boy, he was much interested in music, wind instruments in general, and the clarinet in particular. In 1877 he entered Trinity College, Cambridge, where he was a student for five years, in preparation to entering the clergy, and during this time he was active in his leisure moments in musical circles at the university. He made a name for himself by his excellence as a clarinetist, and also for his organizational ability in building up an orchestra.

In 1883 Galpin was ordained and he took up his work as a parish priest. His parochial work was always foremost with him, but he was indefatigable and had many interests to which he devoted his leisure. An enthusiastic archeologist, he contributed many papers to the Essex Archaeological Society. In addition, he was a competent botanist, a fellow of the

of this publication would like to suggest that each chapter appoint, elect, or otherwise designate a correspondent to the Newsletter, who would be responsible for collecting and writing up news of their chapters' activities for publication in the ARS Newsletter. In this way news would be presented in the form so wished by the various chapters. Please!!!

The editors would like to state in addition that though we are very much interested in all the news sent us of the doings of individual members of the ARS, space does not permit us to print news of everything you write about. Chapter news must come first, and if the number of chapters continues to expand at the present rate (and this we applaud) some individual events will be crowded out. So if your name did not appear in this issue of the Newsletter, please do not think we didn't know or care about your activities!

RECORDER IN THE DESERT

The recorder is being heard these days in the clear air of the great Southwest. ARS members Sanford and Ruth Kaye recently packed their recorders and moved from New York to Phoenix, Arizona, in the Valley of the Sun. Within a few weeks, the Kayes and the recorder were the subjects of a generous article in the local Sunday newspaper. Mr. Kaye then spoke about and demonstrated the instrument as a guest on a TV show. On November 17, at the Arizona State Music Teachers Convention, at Tempe, recorders were played on a program of Baroque music. Philip Shaw (soprano), Sanford Kaye (alto), Victor Baumann (tenor), and Jonelle Wilkerson (bass) played selections from ARS editions 11, 23 and 25.

On November 30, the Kayes and new ARS members Annette Pizer and Judy Frederick joined forces with the Phoenix Classic Guitar Society in a concert at the local Heard Museum. About 250 people, many of them standees, were treated to the sound of recorder music, most of them for the first time. The following evening, Mr. Shaw, Mr. Kaye, Mr. Baumann, and Miss Wilkerson repeated their Tempe performance in a concert at the Musicians Club of Phoenix. For the Xmas season the Kayes have joined Mrs. Pizer and Mrs. Fredrick in a program which is being offered at

several schools and churches. There seems to be no doubt that the recorder is gaining a place in the musical life of this desert community.

AMOR MUSICAE

Claudia Lyon, recorder; Reba Mirsky, keyboard; Claude Montoux, flute; Whitney Tustin, oboe; and others. On November 16, 1958 at Carnegie Recital Hall; at Donnell Library on November 20; at Fieldston School on December 3; at Caspary Auditorium, Rockefeller Institute on January 29, 1959; and at Brooklyn Museum on March 29, 1959.

THE KRAINIS BAROQUE ENSEMBLE

Two concerts at The YM-YWHA, the first January 11, 1959 at 8:30, the second February 22, 1959 at 8:30. Bernard Krainis, recorder; Betty Wilson, soprano; Gordon Myers, baritone; Joseph Marx, baroque oboe; Sonya Monosoff, baroque violin; Martha Blackman, viola da gamba; Morris Newman, baroque bassoon; Joan Brockway, 'cello; Paul Maynard, harpsichord.

THE MANHATTAN RECORDER CONSORT

At The Mannes School of Music, for The Society of the Classic Guitar on January 23, 1959 at 8:30. LaNoue Davenport, Martha Bixler, Shelley Gruskin, and Bernard Arnold, with Patricia Davenport, treble viol; Robert Kuehn, baritone, and viola da gamba.

ARS MEETINGS IN NEW YORK CITY

Recent meetings of the Society in New York City were conducted by ARS assistant musical directors Joel Newman and Johanna Kulbach on November 17th and December 12th at the New York College of Music. At the November meeting Joel Newman was assisted in a performance of Spanish and Italian Renaissance music by his sister, Phoebe Sheres, and by Dr. David Goldstein, Isabel Schack, Ralph Taylor and Rip Townsend. Mr. Townsend exhibited the versatility of the Renaissance man by playing recorder and triangle simultaneously in one of the dances.

At the Christmas meeting, conducted by Mrs. Kulbach, members played a new edition of old music, "Seven Medieval Carols,"