AMERICAN RECORDER

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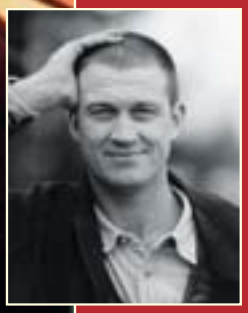

Bart Spanhove

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EDITOR'S NOTE

Death and music are no strangers. Death is often found in operatic context—the tragic ending in Giacomo Puccini's *Tosca* when the title figure leaps to her death, and the stirring music composed by Richard Wagner for Siegfried's funeral near the end of the four-part epic *Ring* cycle, after which Brunhilde flings herself on the hero's funeral pyre and sings for another 10 minutes or so.

Death's knock shows up in Tchaikovsky's symphonies and, underscoring the underlying sorrow of war, in the theme song from *M*A*S*H*—titled "Suicide is Painless," in the movie version it accompanies a mock suicide by the company's dentist (nicknamed Painless).

In the cases above, it's obvious that the act of death was not real, that it's a dramatic element incorporated into a musical work. While I can't say that death and music should be strangers, it's still difficult to accept including a suicide as part of a real musical event—as in the "suicide concert" supposedly planned as a rock band's way of granting a dying fan's wish—which got me to thinking of this in the first place.

Death figures prominently in a new **Metropolitan Museum of Art** image reproduced on this issue's cover and also explained in symbolic terms (page 6).

In recorder terms, was there life after 1750? Several shorter articles trace a few of its Classical, Romantic and even present-day developments—**Douglas MacMillan**'s article (page 16) outlines **the recorder in the 19th century**, and **Carolyn Peskin** offers an arrangement of a Beethoven contradanse (page 22) as well as answers to questions about modern-era recorders (page 19).

If you're a little shaky on **vibrato**, see this issue's *Opening Measures* column by **Frances Blaker** (page 39), in which she gives exercises to help you become rock solid in your use of recorder vibrato.

Happily, full of life is the subject of an interview (timed with republication of a useful recorder resource, of which he is the author)—**Anthony Rowland-Jones**, whose chat with Sue Groskreutz starts on page 8.

Gail Nickless

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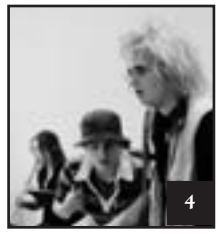

ON THE COVER:
Herman Henstenburgh
Dutch, 1667–1726
***Vanitas Still Life*, c.1700**
The Metropolitan Museum of Art, Purchase, Anonymous Gift, in memory of Frits Markus, and Frits and Rita Markus Fund, 2003, Photograph ©2003 The Metropolitan Museum of Art

FEATURES

DEPARTMENTS

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Statement of Purpose

The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2000, the Society entered its seventh decade of service to its constituents.

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PRESIDENT'S MESSAGE

An ARS State of the Union Address

Each year, as part of the September Board meeting, the ARS holds its Annual Meeting *(see photo below of this year's Annual Meeting)*. This is an opportunity for local recorder players to meet with the Board, have dinner together, play some music, and ask the Board questions.

These questions sometimes include, "What are the current projects that the Board and the committees are working on?," "How many members does ARS currently have?," "How are articles selected for *American Recorder*?," and "How can I get music published as part of the *Member's Library*?" This is a wonderful opportunity for members to learn more about how the organization works, and for the Board to interact directly with members.

At last year's Annual Meeting someone asked about the status of A.R.S. Nova 2000. Since we have not recently published news about the plan, I thought it was time to write about it in my column—a sort of ARS "State of the Union Address."

The Board initiated the A.R.S. Nova long-range plan in the late 1990s. After working with a consultant, the Board realized that such an initiative was necessary for promoting the ARS, planning future activities, and ensuring the financial health of the organization. The plan was formalized and adopted in 1999. Many projects were outlined: video and CD production and distribution, music publication, scholarships, services for professional recorder players, educational programs, outreach to related organizations, and programs for youth and seniors.

Along with these projects, numerous fund-raising incentives were planned and implemented. The A.R.S. Nova fund-raising campaign generated $38,511 with 263 generous donors contributing between January 1998 and December 2002.

...like with every other vital organization, our course must be periodically adjusted to reflect the reality of the times in which we live, as well as the needs of our members.

Some of these donations were earmarked for the start-up costs of the A.R.S. Nova plan. At its January 2003 meeting, the Board assessed all donations and any restrictions placed on them. A sum of $4,307 was determined to be restricted; it will remain in the A.R.S. Nova fund as interest-earning principal for projects specifically outlined in the long-range plan. The remainder was transferred to the ARS Capital Fund, which serves as the organization's reserve fund.

Additionally, the ARS received an NEA grant of $5,000 in 2001 to help fund the production of John Tyson's "Recorder Power" video. This video is now available and can be borrowed from the ARS office; a small refundable deposit is required.

You might ask, "What's next?" The Board has seriously reviewed the objectives, goals, and projects of the long-range plan, and is whole-heartedly committed to its fundamental vision of "enriching individual and community life through the music of the recorder." This year, each ARS committee has been asked to write a three-year plan to outline their activities and projects. Many of these were included in the A.R.S. Nova plan; some have been modified to reflect the current economic and technological state of affairs.

Here is a sampling of our current projects: planning the production of a new instructional video; updating the ARS web site; publishing a consort handbook; exploring options for an ARS conference; establishing a process for soliciting project-based grants; designing a composition contest; reformatting and redesigning Junior Recorder Society materials; and enhancing our communication with professionals and chapters around the country.

The spirit of the A.R.S. Nova 2000 long-range plan is still alive and well, and many of its projects are being pursued. Our goals and objectives remain the same, but the Board has taken a long, hard look at what can be realistically achieved with available resources—and, like with every other vital organization, our course must be periodically adjusted to reflect the reality of the times in which we live, as well as the needs of our members.

As always, if you have any questions or comments on the campaign, or other ARS issues, I welcome them at <amkarass@yahoo.com>.

Alan Karass, ARS President

TIDINGS

Report on recorder festival in Montréal, students perform Libby Larson work, annual Focus on Business Members

Montréal's Celebration of the Recorder

O, Montreal, and particularly Matthias Maute and Sophie Larivière, how beautifully you celebrate the recorder in all its manifestations—its virtuosic wonders to its amiable role as a consort instrument.

From September 18-21, during ***Les Journées de la flûte à bec***, Montréal felt like the center of the recorder world. Participants came from as far away as Nevada and New Mexico in the U.S., and Calgary in Canada. Performers and lecturers were drawn not only from Quebec's impressive well of talent, but from The Netherlands, Germany, and the U.S.From Maute's welcoming remarks at the opening session of the amateur workshop to the closing solo concert given by Marion Verbruggen, the festival celebrated the community of all recorder players, from beginners to the most consummate professionals.

Amateurs were reminded of this at our final concert, given in McGill University's venerable Redpath Hall—"we are all in this together"—performing and playing for the love of it.

The festival began with a workshop led by **Frances Feldon**, a teacher and performer from Berkeley, CA. She led about 50 enthusiastic amateurs in her own arrangements of Gershwin's *Rhapsody in Blue*, *I Got Rhythm*, and *S'Wonderul*. All of these pieces worked well in the usual SATB configuration, with richness added by a few contra basses.

Marion Verbruggen in action during a master class with John West (seated)

I think there was consensus that the *Rhapsody in Blue* was very special, in part because of the solo by John West, a 16-year-old player from Minneapolis, MN. Ms. Feldon also adroitly led us through Messiaen's *O Sacrum Convivium*, arranged by Peter Seibert, a piece that is particularly challenging because it is constantly changing time signature from 9/8 to 7/8 to 5/8, etc.

Rounding out the work of Ms. Feldon's atelier was the "Agnus dei' from the 14th-century *Barcelona Mass*, also her arrangement. She did a masterful job of shaping the group's sound and working through the tricky rhythmic idiosyncracies of the jazz pieces and the "Agnus dei."

After perfecting these and other pieces over the next few days, we were part of the warm-up act for Marion Verbruggen's solo concert on September 21.The other amateur group that played was *Flutissimo* of Montréal, under the inspired direction of Sophie Larivière. These 14 members of the **Montréal Recorder Society**, who meet bi-weekly, played an interesting program that included Renaissance and 20th-century music. Their ensemble skills reflected their hard work and good musicianship.

At the festival's center were astounding performances by **Ensemble Caprice** and the recorder consort **Buxus**, both of Montréal. Ensemble Caprice (Maute and Ms. Larivière, recorder and traverso, Susie Napper, 'cello, Olivier Fortin, harpsichord), joined by German soprano **Monica Mauch** and Dutch recorder virtuoso **Marion Verbruggen**. They performed several quartets and trios, of which several were arranged from their original violin settings for recorders by Maute.

Also on the program were two Telemann cantatas, "Seele leme dich erkennen" and "Ertrage nur das Joch der Mangel."

Ms. Mauch's voice was featured, in a particularly unusual way, in the one piece on the program not composed by Telemann. Maute's *Les Barricades* is known to many recorder players as an instrumental piece for three recorders that challenges the dexterity with its rapid arpeggiated figures, suggestive of falling water. Floating above this was Ms. Mauch's clarion soprano voice, delicately singing a German chorale tune, "Vater unser," off-stage. The effect created one of those moments in which the audience sits silently at the conclusion, unwilling to break the spell the music has created.

Marion Verbruggen (left) and Monica Mauch

The recorder consort **Buxus** (Femke Bergsma, Francis Colpron, Gregoire Jeay, Larivière, Maute, and Natalie Michaud) played an eclectic program of Renaissance music by Monteverdi, Woodcock, Lassus and Byrd, and also demonstrated the instrument's versatility in contemporary music—Paul Leenhouts' *Tango für Elise*, Dizzy Gillespie's *Night in Tunisia*, Maute's *Les Fleurs Dissipées*, and world premieres of *Aru* by Gerhard Braun and *Blues I* by Quebec composer Vincent Beaulne. The performance also marked the premiere of their new recorders made by Bob Marvin, to whom the concert was dedicated.

Marion Verbruggen capped off the festival with an impressive solo concert in which she played Bach's '*Cello Suite No. 5* transcribed for recorder, selections from Van Eyck's *Der Fluyten Lust-hof,* and two

continued on page 38

EMA Announces Winners in Recording Competition with Naxos

Early Music America (EMA) and **Naxos of America** have announced the winners in the recording competition that took place last spring. The winners were selected by Klaus Heymann and his colleagues at Naxos from a group of seven finalists previously announced by EMA.

Winners of the competition, for early music soloists and ensembles, receive a debut CD recording produced and marketed by Naxos. EMA and Naxos hope to promote the career development of early music performers and the philosophy of historically-informed performance by offering to the public recordings of the highest quality. Both the Grand Prize Winner and the First Runner Up will be recorded by Naxos.

The **First Runner Up** in the competition is **Ciaramella** (**Adam and Rotem Gilbert, Douglas Milliken, Debra Nagy, shawms and recorders**; Greg Ingles, sackbut; Anna Levenstein and Gail West, sopranos). Ciaramella is a Renaissance wind band specializing in music of the 15th century. Naxos will record their program, "Were I a Falcon I would soar on high," with music from three sources from the Austrian courts of Sigismund of Tyrol and the Emperor Maximilian I.

The Grand Prize Winner is the Catacoustic Consort (Annalisa Pappano, gamba/lirone/artistic director; Catherine Webster, soprano; Michael Leopold, theorbo; Becky Baxter, triple harp). Based in Cincinnati, OH, the ensemble performs music from 1500-1750.

Honorable Mention went to Lucas Harris, lute/theorbo, a freelance continuo player in the U.S. and Canada who resides in Boston. MA.

As this issue was being prepared, news was received that composer/arranger David Goldstein had died. A recent recipient of the ARS Presidential Special Honor Award, Goldstein's accomplishments were summarized in the September 2003 AR. Memorial letters will be published in a future issue of AR, along with information about a fund set up in his memory.

At Amherst: Nancy Cochran, teacher Geert van Gele, Peter Kwiatek, Norman Rosenberg, Rebecca Arkenberg, and J.B. Price. (Photo by Robert Radway)

ARS at Amherst 2003

The ARS had a notable presence at the **Amherst Early Music Festival** last summer, through scholarships awarded to four students, an ARS-sponsored play-in, and a booth at the exhibition.

Marilyn Perlmutter and **Rebecca Arkenberg** organized an ARS play-in, advertising it throughout the dorms and classroom areas with colorful posters. **Letitia Berlin** led the play-in, which lasted a little over an hour on a Sunday afternoon, with 23 recorder players of all ages and abilities participating by the session's end. Ms. Berlin chose works from the Spanish repertoire, ending with Tielman Susato dances, and masterfully worked with the new and experienced players

ARS was represented by a booth at the exhibition, manned by Ms. Perlmutter, Sue Roessel, Ms. Arkenberg, and other volunteers. During the weekend many people stopped by to visit, look over the materials, and talk about recorders—some also joining or purchasing ARS pins.

Recorderist **Cléa Galhano** will give her debut recital on January 19 at Wigmore Hall, London, England, with harpsichordist **Rosana Lanzelotte**; the duo continues to Rome, Italy, for another concert. FLAME, an organization assisting artists from Latin America, will sponsor the tour, along with the Schubert Club of St. Paul, MN, and others.

This tour follows a successful one last summer with Belladonna Baroque Quartet. After their performance at the prestigious early music festival ***Tage Alter Musik*** in Regensburg, Germany, a review in the *Mittelbayerische* ended: "The very highlight of the evening was created by Cléa Galhano and Barbara Weiss in Marin Marais' *Folie d'Espagne*. Here they made great music with smooth timbre, intricate ornaments, and with an obvious joy of playing."

Iowa Recorder Students perform on Family Concert

Last February, recorder students of **Irmi Miller's Recorder Studio** in Ames, IA, participated in a performance of Libby Larsen's *Song-Dances to the Light*. The American Orff Schulwerk Association commissioned this piece from the composer in 1995 on the occasion of Carl Orff's 100th birthday. It combines an orchestra with a children's choir, xylophones, glockenspiels and recorders.

Ten recorder players, playing SAT recorders, were guided by Miller through several rehearsals and the final performance. The Central Iowa Symphony, led by Mark Laycock, played a selection of music under the theme "Tales and Scales" for a "Family Concert." It traditionally involves elementary students of Ames in the Honors Choir and also features artwork displayed in the auditorium.

Students play during the performance of Libby Larsen's* Song-Dances to the Light. *First row (l to r): Ed Kraus, Sabina Miller, Patrick Jasper; second row: teacher Irmi Miller, Rebecca Miller, Kim Wipf; last row (partly visible): Yeon Soo Kim. (Photo by Ma'ayan Shoshona)

NEW IMAGE GRACES COVER OF THIS ISSUE

Herman Henstenburgh, Dutch, 1667–1726
Vanitas Still Life, c.1700
Gouache on parchment
13 x 11 in. (33 x 27.9 cm)
The Metropolitan Museum of Art, Purchase, Anonymous Gift, in memory of Frits Markus, and Frits and Rita Markus Fund, 2003
Photograph ©2003 The Metropolitan Museum of Art 2003.30

A human skull rests on the edge of a table or pedestal, crowned by a garland of flowers. In the background a trail of smoke rises from the snuffed wick of a candle stub, and an hourglass lies on its side. A leg bone extends into the foreground, its diagonal line continuing on the opposite side of the skull by the beak of an ivory recorder. A small book of music with crumpled pages obscures the rest of the recorder. A closer look at the image reveals precise and carefully painted details—a butterfly perches on a petal, a snail peers from under a leaf, and tiny, sparkling, droplets of water are sprinkled on a blossom and on the table top. The notes of the music can even be discerned.

What do all these separate images have in common? They are all symbols of the fragility and brevity of life, of vanity, death, and decay. This still life is a *Memento Mori* or *Vanitas*; it serves to remind of us of our own mortality and foolishness—the flowers, while beautiful, live only a short time. They will die, and so must we. Musical instruments often appear in these still lives, representing a silent voice or the transitory nature of music (before recording technology, of course!). Written music, like the hourglass, relates to the passage of time, and the crumpled pages are yet another reminder of impermanence.

The artist, Herman Henstenburgh, must have been familiar with impermanence. A pastry chef by profession, he was an artist only in his free time. Even so, he was one of the most skillful masters of the scientifically precise watercolor still life, popular in the late 17th and early 18th centuries. His work was much sought-after by Dutch and foreign collectors, including Cosimo III de' Medici, who in 1700 owned three of his drawings.

Henstenburgh executed this drawing on finest parchment. Through extremely delicate and precise layers of watercolor and gouache, heightened with gum arabic, the colors seem almost to glow.

This work was recently acquired by The Metropolitan Museum of Art, New York City, NY. Michiel Plomp and Rebecca Arkenberg collaborated on this article.

Michiel Plomp, curator in the Department of Drawings and Prints at the MMA, once studied recorder with Piet Kunst in his native Holland, and has recently taken up the instrument again.

Rebecca Arkenberg is a member of the ARS Board of Directors.

Bits & Pieces

The **Yamaha Corporation of America** has moved to 6600 Orangethorpe Ave., Buena Park, CA 90620.

Cal Performances has announced the suspension of the **Berkeley Festival & Exhibition** in 2004. In its place, **Early Music America** will host a conference and exhibition **June 10-12** in Berkeley, CA (locations TBA). Details of the conference, which will engage the theme "The Future of Early Music in America," will be announced.

The **Amherst Early Music Festival** will move to Bennington College in Bennington, VT. The event had been held since 2000 at the University of Connecticut, but that facility has raised room and board rates beyond the amount deemed feasible by the festival. The dates preferred by the festival, in August, were not available at Bennington College, so it will be held **July 11-25.** For more information, contact director Marilyn Boenau at 617-744-1324, e-mail <info@amherstearlymusic.org>.

Carolina Baroque's recording of J. S. Bach's Cantata BWV 209, "Non sa che sia dolore," was featured September 21 on "Viva Voce!," a weekly program that presents outstanding releases of vocal music on Davidson College's WDAV-FM. This cantata is included on the CD *Sacred and Secular Cantatas of J. S. Bach*, which also includes Cantata BWV 82a, "Ich habe genug," and Cantata BWV 202, "Weichet nur, betruebte Schatten," with Teresa Radomski, soprano (available through the ARS CD Club). These performances are good examples of how the recorder player can expand the limited literature of first-rate music for the instrument. **Dale Higbee**, recorder player and music director of Carolina Baroque, performs the virtuoso flute part in #209 on "sixth flute" (soprano recorder in d''), the flute part in #82a on voice-flute (tenor recorder in d'), and the oboe part in #202 on voice-flute and soprano recorder in c''. For information about all 15 CDs issued so far by Carolina Baroque, see the group's web site: <www.carolinabaroque.org>.

The European premiere of *Quick Rain* by **Stan McDaniel** took place October 26 on a program by **Ensemble de flûtes a bec** in Paris, France. The work won first place in the 1999 Chicago (IL) Chapter Composition Competition.

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A Recorder Icon Interviewed
A Talk with Anthony Rowland-Jones

by Sue Groskreutz

Sue Groskreutz grew up on the south side of Chicago, IL, where she began her musical life in the fourth grade by learning the violin and the piano. She majored in music education (with emphasis in violin and piano pedagogy) at Illinois Wesleyan University. She finished a master's degree at Olivet Nazarene University and an Advanced Certificate in Music Theory at the University of Illinois.

Her first teaching job was at the Walter F. Fierke Education Center in Tinley Park, IL, where she had the all-too-common experience of being asked to teach recorder with no formal training in the instruments. However, she fell in love with the recorder in the process, and went through the three levels of Orff-Schulwerk certification at DePaul University, where initial love of recorder became a full-blown passion. Following the Orff studies, she drove several nine-hour round trips to take private lessons with Aldo Abreu while he still lived in Bloomington, IN. She has since participated in many workshops and master classes, including several years at the Indiana University Recorder Performers' Workshop.

Ms. Groskreutz joined the board of directors of the American Recorder Teachers' Association in 1994 and became its president in 1997. She has also been active as a music reviewer for American Recorder.

The following interview is an edited and updated version of one that ran in four issues (January, April, June and December, 2002) of *ARTAfacts,* the newsletter of the American Recorder Teachers' Association. It was conducted using a combination of e-mail, postal delivery and fax in 2001, before it was known that a new edition of *Recorder Technique* by Anthony Rowland-Jones would be reprinted in late 2003 by Ruxbury Publications. (Ruxbury is affiliated with Peacock Press, publisher of *The Recorder Magazine* in the U.K. Those interested in purchasing *Recorder Technique* when it is available in the U.S. may contact Magnamusic Distributors, Inc., contact information on back cover of *AR*).

Corresponding to a considerably revised third edition, the Ruxbury version correlates *Recorder Technique* with *A Practice Book for the Treble Recorder*, which originally had been published several years apart and without cross-references. Now reworked as a package, and with parts rewritten and expanded, the two form the second stage of a learning trilogy (beginner to advanced) conceived by Rowland-Jones. Several chapters were also rewritten to serve as freestanding references to particular skills, such as articulation.

The text of the full interview by Ms. Groskreutz may be read at the ARTA web site, <www.mwemm.com/arta>. The first part of the full interview, as run in *ARTAfacts,* included additional details regarding his youth; another segment at the end consisted of specific questions and his answers.

Ms. Groskreutz recommends reading an article by Nicholas Lander, published in the summer 2001 issue of *The Recorder Magazine* on the occasion of Rowland-Jones's 75th birthday. For the most part, material in that article is not duplicated in this interview. It includes fascinating additional information about Rowland-Jones's youth as a Bevin Boy, working in the coal mines during the Second World War.

Both authors concur that Rowland-Jones is an elusive person to interview, due to his stunning modesty.

Anthony Rowland-Jones helped to bring the recorder to "adulthood" with the publication of *Recorder Technique* in 1959. This was followed by *A Practice Book for the Treble Recorder* in 1962. In 1978, his first book for adult beginners was published (and reprinted in 1981): *Introduction to the Recorder*, which he considers as stage one of his learning trilogy. *Playing Recorder Sonatas: Interpretation and Technique* (1992, still available from Oxford University Press/Clarendon Press) was written for those who were well into the *Recorder Technique* stage, but with an emphasis on interpretation rather than technique, and constituting the last of the learning trilogy.

He also wrote *Playing Recorder Duets* (1995, Allegro Press, Bristol), which includes the first modern appearance of a duet from Samuel Pepys's personal music book. He was also assistant editor to John Thomson for *The Cambridge Companion to the Recorder* (Cambridge University Press, 1995), to which his contributions included an iconographic history of recorder development and symbolism.

As a boy, he began to play (and almost immediately to teach) the penny whistle at the "ripe old age of 12." Having started to teach penny whistle at such a young age, he can now boast that he has been teaching for some 65 years!

He switched from penny whistle to recorder upon entering Oxford University, when he realized that the music he really wanted to play was the repertoire written for recorder. Over the years, he has played in a number of groups and has taught an estimated hundred or so students, while also pursuing his profession as a university administrator. His retirement present from the Students' Union, when he gave up being vice-president of Anglia University in 1984, was a low-pitch alto recorder by Albert Lockwood, an instrument that gives him special pleasure (all the more because of the source).

In his retirement, Rowland-Jones is active as a writer and researcher in the field of recorder performance and history. Besides the books mentioned above, he is the author of numerous articles in *AR* and other journals. Since 1994, the majority of his 30 publications have been in the field of recorder iconography—including his most recent contribution to *American Recorder* in the January 2003 issue.

In the excerpt below, Rowland-Jones answers questions about his book, Playing Recorder Sonatas*, with a few references to* Recorder Technique*. Please note: to save space, the abbreviations* **PRS** *and* **RT** *will be used for most references to these two books.*

SG. I've been rereading your 1992 book entitled Playing Recorder Sonatas*, and I came across the following comment on page 30: "Some players, enthused at having a new piece of music put before them, will want to play it through at once. This exploratory run-through can, however, all too easily fix certain presentation styles, speeds, and phrasings in one's mind which are then difficult to eradicate later. It is probably best to think about a sonata before starting to play any of it—its "affect," the speed of movements, thematic relationships, the character of the bass line, dynamics, and so on."*

This passage made me smile, as I could remember back when I was a high school student. Once per week, I hopped on a train into Chicago and took a violin and/or piano lesson. Sometimes, I would have the time to sneak over to Carl Fischer to look through piles and piles of music. If I happened to have a few extra dollars on me, I would buy a new piece of music. Once home, I would make a beeline to my instrument and plough through the piece, come what may.

To a certain extent, I am still this way. My personal cure for the "blues" is to find a new piece of music, and then to go on a sight-reading frenzy. I never thought that this habit might be making me less flexible, and less open to new ideas. I love to play the Bach F Major Sonata (BWV 1031) on recorder. I have made something of a game out of this piece. If I travel to a recorder workshop and take a private lesson, I bring a fresh copy of the piece with me, and let the teacher scribble all over it. I have played this piece for Eva Legêne, Han Tol, Aldo Abreu, John Tyson, Michael Lynn, Joris Van Goethem, and Paul Van Loey, and its safe to say that each teacher has conflicting advice about some issues, but that in each case, their interpretive advice brings the piece alive in ways that I would not have come up with on my own.

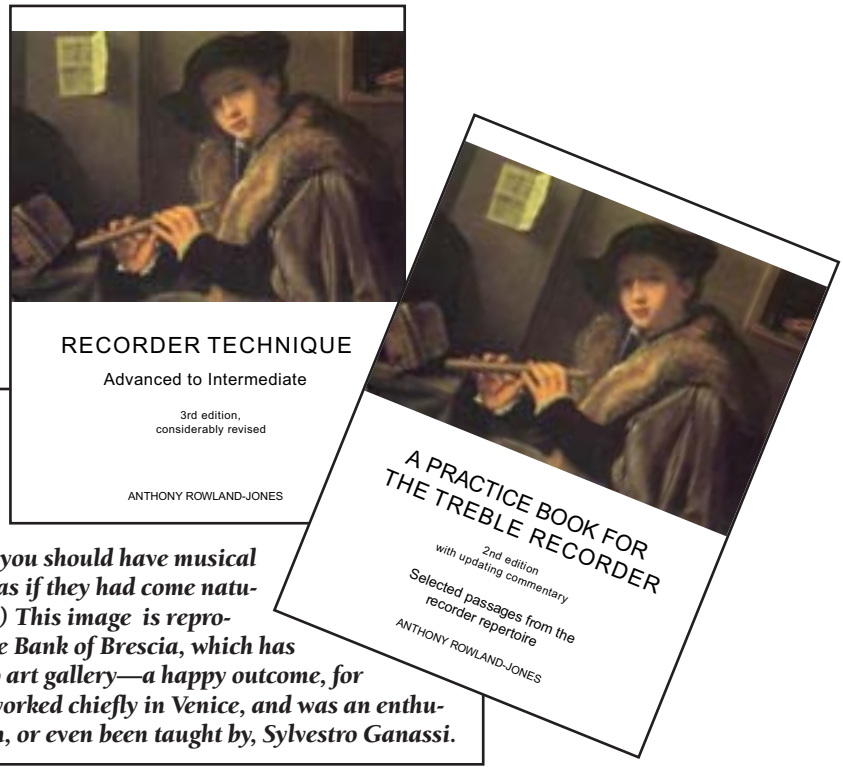
Then, I listen to Nikolaj Tarasov's lovely, lyrical, legato interpretation (played on a prototype of a modern alto on the CD entitled Cantabile*), and I begin to imitate his playing, much to the distress of some of the previously mentioned teachers. So, I feel as though I am pretty flexible, and open to musical suggestions in spite of my "plough through it" sight-reading habit, but it is perhaps true that I would be more flexible and open if I studied the music first. Your comments?*

ARJ. *PRS* uses a deliberate element of shock-tactic to keep readers thinking. But, after all, even the sight-reading section in the Associated Boards' Exams allows one minute for the victim to look at the piece, and think how best to play it, before actually being asked to start. (I used to train my students how to use that all-important minute!)

I'm not against sight-reading bashes, so long as you don't kid yourself you're playing the music with complete understanding—and then you should forget as quickly as possible how you played it that first time. Furthermore, what I say is more about Baroque sonatas than difficult 20th-century music, which is less formulaic and where structure is often less apparent (if there is any there at all). So it is very difficult to make heads or tails of a 20th-century sonata just by looking at it and trying to get the gist in the mind's ear. It has to be played through just to see/hear what's there.

The same is true of much concerted music, so when I conduct, *e.g.*, a Byrd fantasia, I play it through first rather slowly and completely mechanically so that we get an inkling of what it's about.

Anthony Rowland-Jones, on the occasion of his 75th birthday in 2001, playing the low-pitch Lockwood alto given to him by students as a retirement present.



Covers of the newly-reprinted companion volumes by Rowland-Jones. Both incorporate Giovanni Girolamo Savoldo's* Portrait of a Man with a Recorder*, a rare painting showing a person actually practicing recorder. He does so in private, almost secretly, following the precept of Castiglione in his book* The Courtier *(1528)—that you should have musical skills without revealing your struggles in acquiring them, as if they had come naturally. (More description is printed in* Recorder Technique.*) This image is reproduced with the kind permission of the painting's owner, the Bank of Brescia, which has permanently loaned it to the Pinacoteca Tosio-Martinengo art gallery—a happy outcome, for Savoldo was born in Brescia, Italy, probably in 1485. He worked chiefly in Venice, and was an enthusiastic amateur of music—in fact, he may well have known, or even been taught by, Sylvestro Ganassi.

Then down to the nitty-gritty after that. I like your phrase "plough through it!" Afterwards the land has to be tilled, the seeds (ideas) sown, and the crop brought to fruition.

Incidentally, I don't think it's a good idea to imitate someone else's performance of a piece, even if that someone else is the composer! Teachers are there to offer technical and interpretative advice, which players (pupils) then use as inspiration to develop their own personal perception of the music. Each of your starry collection of advisers on the Bach *Sonata* will have offered you something of value. They may not really like your emergent performance but they have no right to be "distressed" that you have thought for yourself.

SG. You state that you used to train your students how to use that all-important minute before the sight-reading section in the Associated Boards' Exams. Can you give me a little insight as to how you trained your students for that minute?

ARJ. My very crowded formula for a worthwhile 60 seconds before a sight-reading exercise is called the "Five Ps" *[see boxed list below]*. Practice the "Five Ps" procedure by talking aloud over a timed minute. A professional faced with a new piece would probably cover all this ground in a few seconds. I used to make my students "talk a piece through" in this way, aloud, in one minute.

SG. Your "Five Ps" make fantastic advice, and I tried them out at a chapter meeting when new music was passed out. I certainly didn't cover all ground in one minute, but I can see that it would be possible with practice.

Practice the "Five Ps" procedure by talking aloud over a timed minute.

I read with interest your comments about dynamics on page 45 of PRS. *You state, "...a recorder can be pulled out and blown harder for loud movements, and pushed back in for soft movements; or different recorders can be used for soft and loud movements in the same sonata." I have actually done this—I have switched to a softer recorder for the slower movements. I already owned a very soft alto made by Philippe Bolton that I regularly switch with my brighter von Huene Denner alto. I recently asked Tom Prescott to make a very quiet soprano recorder so that I could do the same with solos played on soprano. Tom made a beautiful soprano with an extremely narrow windway, which allows me to really blow, and yet, play with a softer dynamics. I am absolutely in love with this instrument!*

However, I always considered switching instruments within a piece to be "cheating," since I have never seen nor heard of any of the "greats" switching instruments. I remember an especially moving performance by Han Tol (among others), where he displayed amazing control of a wide range of dynamics (and intonation!) without playing "sleight of hand" tricks and switching instruments. Just how widespread is the practice of using softer instruments for softer movements within Baroque sonatas? Have you ever seen this done in an actual performance?

ARJ. I think the answer to your question is suggested in the following sentence on page 45—especially the phrase "even if they felt they were desirable." [*The full sentence reads, "As there is little or no pause between the movements of Baroque sonatas, many players would not regard such expedients as practicable, even if they felt they were desirable."]*

[ARJ also suggests consulting two spots in J. J. Quantz, On Playing the Flute, *where Quantz refers to lengthening and shorting the instrument to raise or lower the pitch in order to deal with dynamics. Concluding the chapter, "Of the Embouchure," Quantz mentions, "It remains to be noted that if you wish to moderate the tone of the flute and play somewhat more softly, as is required in the Adagio,...[and] the flute becomes a little lower as a result, you must also [make adjustments to] raise the flute from its normal level as much as your softer playing... require....This makes the flute shorter, and thus higher; and in this fashion you can always remain in tune with the other instruments." In "What a Flautist Must Observe if he Plays in Public Concerts," Quantz suggests, "If there is a large accompanying body, the flautist may tune the flute a little lower for the Adagio,…and blow more strongly, so that he is not covered up by the accompaniment, should it be intrusive at times. In the Adagio, on the other hand, he must tune so that he can play comfortably without forcing the flute by excessive blowing. For this it is necessary that he push [in] the width of a good knife's back deeper into the flute.... In the following Allegro, however, he must not forget to [return] to its former position."*

And my reasons for putting it this way come out in the following paragraphs. I have never changed instruments in the course of playing a Baroque sonata, although of course quite a number of 20th-century pieces require changing, *e.g.,* from alto to sopranino. Carl Dolmetsch used to play the last movement of Telemann's *Concerto in E minor* for recorder and flute on a sopranino recorder rather than the alto specified, but this makes this Polish dance movement even more exciting and I rather like it that way. I somehow don't think Telemann would have objected, perhaps not even to the ad-

Anthony's Five Ps:

Consider the music from the following aspects:

Personality

What is the *style* of the music? Title? Speed-word (*e.g.,*"Andante')? Major or minor? Key? Lively or sad? Bold or calm? Dance-like or song-like?

Phrasing

Look for one or more places to breathe, or just to phrase (as if the music had words). Is the start upbeat or downbeat? Cadences? Rests? Phrases at half-way places?

Pulse

Time-signature. Choose speed—not so fast as to make reading more difficult—not so slow as to make the music drag or sound dull. Music played with conviction, good phrasing and expression will sound good even if played slowly.

Problems

Look for:

- Accidentals—in key signature and elsewhere in the piece.
- Unexpected rhythms, dotted notes, triplets, ties, syncopations.
- Speed changes (ritardandos, etc). Rit. at end?
- Dynamics. If unsure, start *mf*.
- Slurs, staccato, etc. (slight emphasis to show awareness).
- High notes, unexpected intervals.

Pre-hear

Imagine the whole piece. Pre-hear opening phrase at chosen speed before starting to play.

dition of a small drum as Carl did at a Newcastle Society for Recorder Players concert—Telemann himself talks about the "barbarity" of his Polish original.

I did once play a soft movement by pushing in the head of the recorder, which had to be pulled out to start with to match the harpsichord as it happened. But I felt I was "cheating" a little. I regularly practice fingerings which allow for quite vivid changes of dynamic—one of my favorites is the echo achievable in the lower octave by thumb leaking, but it needs doing very carefully.

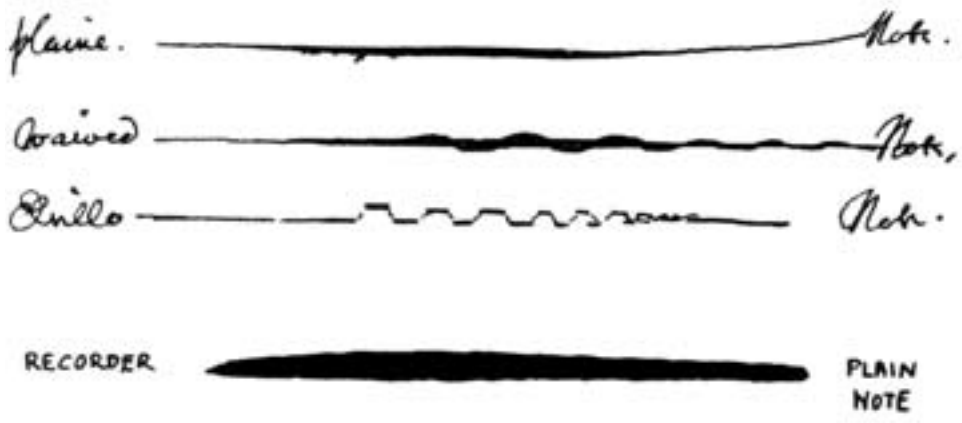
Markus Zahnhausen, in one of his pieces, goes one stage further—recorder harmonics. This is a beautiful, clear but barely audible sound produced with abnormally low breath-pressure (you need to purse your lips at the windway and blow only a pin-head airstream). But this is a very advanced technique.

At the other extreme, my wife Christina told me that, with optimum heavy shading, I once played too loud for the accompanying harpsichord and 'cello!

Han Tol is doing what any professional recorder player should be able to do—all on one instrument! But Michala Petri walks in with a handful of sopranino recorders for her Vivaldi concertos, as she worries about the windway getting wet. So she changes between movements to prevent blocking with moisture. All the instruments sound the same, however, and the changing has nothing to do with dynamic change. I have often changed instruments— say three different altos—in a program with pieces in different styles from different eras. Indeed it is "inauthentic" not to. Of course in a way "sleight of hand" is exactly what you saw Han Tol do: carefully controlled and practiced fingerings, with leaking and shading, and plenty of variety in articulation and breath delivery positions. So many players simply don't move their tongue around enough.

I never play my "soloistic" recorders (mainly Dolmetsch's) in consort. For this I use my quieter-toned Albert Lockwood recorders, with shallower windways and narrower bores. Of course, I use Renaissance-type instruments for playing music of that period; it doesn't sound right on Baroque-model recorders. But my superb Lockwood voice-flute *[see photo later in article]* and tenor will work well in any situation. One can "mold" sound more in the larger instruments.

Incidentally one of my teaching tricks was to get my pupils to mold a single note in plasticine, rolled roughly cigar-shaped, and then play it. They must have thought me mad!



The first three note-formation diagrams were made by Roger North in his "Notes of Me" (c.1695)—Plate II of* Roger North on Music. *North was a viol-player, and his concept of the "plaine note" derives from the sound produced by the outcurved Baroque bow, held underhand. The last diagram, a "cigar" by Rowland-Jones, is a suggested shape of a Baroque recorder plain long note, showing the faster articulation and formulation of recorder sound as compared with a note drawn out by a viol bow. Like the viol note, the recorder note is developed or nurtured after its short articulation period.

SG. Plasticine, rolled roughly cigar-shaped? Can you elaborate on this? I tried it, and could not get a sound out of it.

ARJ. The "cigar" idea derives from Roger North—see page 76 in *PRS*. If you mold your length of plasticine into the shape I have drawn under Roger North's diagrams you have a visualization of the normally-articulated and played plain note on a recorder. A plain note on a viol is slower-speaking, as is shown by North. However, you can roll your cigar like this *[see diagram at upper right]*.

There are hundreds of variations, of course, though copying your own molded plastic on the desk in front of you isn't always easy. What the exercise does for students is to instill the concept of the molded note by producing it in a visual medium. Of course you can draw the notes as I have done above, but using plasticine adds in the tactile action of actually molding the note. This concept is the key to expressive playing—nurturing a note after it has been articulated by volume change, pitch change, or vibrato, *i.e.,* rapid pitch change, or change in breath delivery as in the tremolo, or using tongue and finger positions to change the tonality of a note by varying its "undertone," or its harmonic structure. What is then done for one note is then applied to a whole phrase to achieve expressivity. I hope I haven't blown too much cigar smoke at you!

This concept is the key to expressive playing—nurturing a note after it has been articulated.

The Ecstasy of St. Theresa *by Giovanni Lorenzo Bernini (1598-1680), in the Cornaro Chapel (1644-47), Santa Maria della Vittoria, Rome, Italy. Kenneth Clark, in* Civilisation *(BBC, 1969) quotes from St. Theresa's description of how an angel with a flaming golden arrow pierced her heart repeatedly: "The pain was so great that I screamed aloud, but simultaneously felt such infinite sweetness that I wished the pain to last eternally. It was the sweetest caressing of the soul by God....Perhaps the closest parallel to the combination of deep feeling, sensuous involvement and marvellous technical control is to be found not in visual art, but in music...." In its manifestation of the theatrical power of sculpture and architecture to achieve emotionally affecting communication, the work of Bernini epitomizes the attitude one should adopt not only to early 17th-century Italian sonatas, but also to later Baroque music.*

SG. Sometimes your writing is so striking that it almost makes me gasp. I came to paragraph two on page 53 in PRS*, concerning the Affettuoso movement of the Telemann* Sonata in D minor*, where you have written, "Except for cadential trills, no ornamentation, other than the figures Telemann has already included, and a varied vibrato at the tops of phrases to bring out the intensity of the affect, is needed in this movement. Its internal elaboration is as complete in itself as the folds of the drapery in Bernini's St. Theresa sculpture (Plate 7)". After studying the plate of the Bernini sculpture* [photo at left]*, and the movement itself, I find this to be a very lovely metaphor. But it brings big questions to mind.*

I tend to be something of a minimalist when it comes to ornamentation, partially from fear that what I want, and what will actually come out, will not quite agree! I went digging through my CD collection and found a performance of this sonata performed by Clas Pehrsson. He has added considerable ornamentation to the Affettuoso, quite florid in some spots. I admit that I would be afraid to bring this music to a teacher in a lesson or a master class situation without having added a bit of myself, in the way of ornamentation. Ornamentation as an absolute "must" has been drummed into me by many teachers, both in private lessons and master classes. How does one go about making the decision whether or not a movement can stand without added ornaments other than the obligatory cadential trills?

ARJ. I'm delighted you so much liked my analogies between recorder sonatas and works of art (as well also as rhetoric and poetry). The analogy with painting was used as long ago in Ganassi's 1535 recorder tutor, *Fontegara*. It not only affords the same cross-conceptualization as the plasticine cigars do, but places the music in its historical aesthetic context.

Ornamentation is certainly a big question. Neumann's book *Ornamentation in Baroque and Post-Baroque Music* on ornamentation in the time of Bach runs to over 600 pages without really attempting to cover the subject of ornamentation in its entirety. Other scholars have written even more pages disagreeing with him. So a lot of people are put off altogether. But, like grand slam tennis champions who began by knocking a ball against a wall in the back yard, you have to begin somehow.

Both in *RT* [in the expanded third edition, see pp. 102-3 and 104-5] and in *PRS* I have tried to resolve this problem. The subject lends itself to generalizations (*i.e.,* more right than wrong) and aphorisms, so here are a few more to inspire you:

1. More early music was improvised than written down. So get used to improvising and scratch the terrors. Twiddle an invented Baroque sonata from scraps of Handel, etc., in your memory, or better still, make up something within a simple chord sequence, like a jazz musician with the 12-bar blues.
2. Some ornaments in Baroque sonatas are almost obligatory like an appoggiatura/trill at a final cadence, or a *coulé* on falling thirds at the end of a phrase in French music. So start by getting these really nice. This is what my Three Blind Mice exercise (*PRS,* Appendix 1 and also now in the third *RT*) is mainly for.
3. One note added to ornament a phrase can be more effective than eight.
4. A number of composers, such as Telemann, Bach, and Handel, have shown how they ornament their own music. Read, mark, learn and inwardly digest.
5. An ornament derives from affection, like a kiss. It should not be applied, like lipstick.
6. Repeats and da capos should enhance the original statement, revealing its meaning and beauty. Ornamentation is just one way of doing this—there are many others. There is no such thing in music as an exact repeat.
7. "Adagio" means "please ornament."
8. It is better to play well without ornaments than to play badly with them.
9. Ornamentation should never obscure the structure of a piece or the shapeliness of its melodic lines.
10. Always know what the continuo bass is doing, and never ornament at cross-purposes with the harmonic structures and progressions of the music.
11. Ornamentation is highly fashion-conscious. A style of ornamentation that suits one decade, country, instrument or composer may be unacceptable in another. And even some composers change their own styles to suit a particular piece of music and those who hear it.
12. The Baroque word for an ornament was a "grace," not a "disgrace."

Well, there are a dozen ideas off the cuff, which may help you even if they don't quite answer your question. I don't have the Clas Pehrsson CD of the Telemann D minor you mention, but generally Affettuosos include a lot of the composer's own ornamentation. One can extemporize a little, a rather perilous procedure when the composer has already suggested

what to do, but to make the music sound florid is being self-indulgent to the point of crassness.

SG. I was disappointed to read what you had to say about Neumann's book, as I have purchased the book and begun to read it.

ARJ. Neumann's book is stupendous as an incredibly comprehensive work of scholarship, especially in relation to Bach. He has firm ideas, which were duly challenged by other scholars. I prefer Robert Donington's almost equally massive tome [*The Interpretation of Early Music*, London, corrected/revised second edition, 1975], though he is sometimes too dogmatic in his approach to an elusive subject. These are works of reference, not a way to learn how to ornament recorder sonatas.

In fact, it is the American Recorder Teachers' Association that has published what is now the best approach to Baroque ornamentation in issues 5 and 6 (1999 and 2000) of the *Recorder Education Journal*. David Lasocki's contributions to these two issues are, as always, brilliant. When I read his writings, I often feel, "I wish I'd written that myself." If you read, mark, learn, inwardly digest and then *apply* everything in those two issues, you'll get to the point where reference to Neumann, Donington, Carl Dolmetsch and Edward Dannreuther will become meaningful and worthwhile.

The Baroque word for an ornament was a "grace," not a "disgrace."

(Dannreuther was the author of Novello's *Music Primer* on Musical Ornamentation, published in 1893-95 in two volumes of about 200 pages—price six shillings each!—a superb compilation of excerpts, some quite long, from the writings or other indications by composers and others on ornamentation, ranging from about 1600 to Richard Wagner, together with a scholarly commentary. It is a tremendous pioneering work.)

Couperin, Bach, Telemann and Handel tell us, in different ways, how they like their music to be ornamented, and so, later, does Quantz in his invaluable book *On Playing the Flute* and in his *Solfeggi*. (See John Byrt's article in *Leading Notes,* viii/2 Autumn 1998, the journal of the U.K. National Early Music Association, pp. 6-15. This journal has been superceded by NEMA's current journal, *Early Music Performer*.)

SG. I really enjoyed reading the chapter on tonguing in PRS *(Chapter 5). Since I taught myself how to play the recorder (and made just about every mistake possible), my fingering abilities developed way ahead of my tonguing abilities. Many students with whom I have worked mirror my own development. They have quite good finger technique, but very uninteresting articulation. Listening to students and helping them to liven up the articulation has probably helped me as much as it has them! Chapter 5 should be considered required reading for all emerging recorder players. Although I had previously heard or read much of the information in the chapter, the way you have organized the tonguings into the quick-speaking to the slow-speaking articulations makes it easier to organize my thoughts and helps in decision making as to where to use which articulations.*

But the real highlight (for me) in this chapter was your tonguing suggestions in the Furioso of the Handel Sonata in D minor. *Then I came across the footnote that reads: "Players trying out and practicing different tonguings will find that wearing ear-plugs emphasizes the sound effect of their tonguings, and this may help them to make a more informed choice of articulation and achieve tonguing accuracy, neatness, and variety" (p. 188). I tried this, and I could not believe how much it helped. Thanks so much for this valuable footnote.*

A particularly useful (and fun) articulation pattern that you discuss is the "ticker tacker deree digger do." I also appreciated the discussion about the differences that the vowel sounds make in choosing articulations. Also, the "y" tonguing is something that I've never used, but I am beginning to find it useful in difficult slurs. Do you have any more words of wisdom regarding the elusive topic of articulation?

ARJ. Now you've broached a really difficult question—articulation. Quantz wrote out pieces of music with tonguing consonants marked above each note in his Chapter VI, "Of the use of the tongue," but his meaning isn't always clear because of the vital relationship between tonguing and inequality. I don't think it would be a good idea to publish a whole set of pieces (sonata movements, etc.) as an exercise book, as that would make the subject too categorical and rigid. Like so much else in Baroque music, articulatory interpretation is subjective, depending on one's conception of the affect of the music, and rhetorical considerations in its communication. One cannot be prescriptive.

But a few examples are needed to show the nature of the questions that need to be

A particularly useful (and fun) articulation pattern that you discuss is the "ticker tacker deree digger do."

No two people enunciate the same thing in exactly the same way, as profiles of tongue, teeth, mouth and lips differ. And there are many different languages and many different ways of speaking them.

asked. There is a book of mainly very difficult exercises called *The Complete Articulator* [by Kees Boeke], but it was not my cup of tea. I did like the section, "Articulation in Early Baroque," which helps you understand the historic sources of articulation precepts on pp. 54-60 in Ulrike Engelke's *Music and Language–Interpretation of Early Baroque Music According to Traditional Rules* (Zimmermann, Frankfurt, in German and English parallel, pan 174, ZM2814, 1990). And anything written on French articulation by Patricia Ranum (*e.g., American Recorder*, January 2001) is the summit of authority—never do differently from what she says. Walter van Hauwe's *The Modern Recorder* deals with articulation progressively in each of its three volumes—all good stuff. He very rightly suggests that each recorder player needs to develop his/her own style of articulation.

In these last two writers' points is the hub of the problem. No two people enunciate the same thing in exactly the same way, as profiles of tongue, teeth, mouth and lips differ. And there are many different languages and many different ways of speaking them. "D" is pronounced differently in Spanish, Italian, French, German, English English and American English, and "r" is even more variable, especially between England and Scotland. To teach tonguing you have to be a linguist, phonetician, speech therapist, music historian, musician—as well as a crazy recorder player. I had to teach a Japanese pupil tonguing: it was gruelling (but she still sends me a dainty card every Christmas).

Added to this, you need to accommodate tonguing to the voicings of each individual recorder—Renaissance or Baroque style, descant, tenor or bass, etc. And then imagine how the composer would have articulated the music if he had sung it in the language most familiar to him at the time of composition. I said it was a difficult subject.

SG. Concerning my own personal difficulties with the "r" tonguing, one instructor suggested that I say "daddy" with the "r" sound supposedly coming on the second syllable of "daddy." Can you shed any further light on this mysterious tonguing for me?

ARJ. One American writer did suggest the second consonant of "daddy" as a way of getting "r" articulation, but this would bamboozle English readers who would produce two "d"s, the second lighter by virtue both of the strong-weak accentuation and the tongue-raising effect of the following vowel. The speech therapists' trick is to make the patient say "a rat a rat" over and over again. This worked well with my Japanese student, whose patience was phenomenal.

There's another more amusing way and that is to "sing" tongue tunes. This is best done by placing the tongue, centrally in the mouth (*i.e.,* vowel "err"), just grazing on to the teeth-ridge, with the sides of the tongue only gently against the back upper molars. If a very soft air-stream—the merest whisper of air—is then activated, you (but no one else) will hear a note of a recognizable pitch created by the tiny vibration between the end of the tongue and the teeth-ridge. It takes a bit of getting, but comes in the end. When you can hear it, move the cheeks in and the pitch will fall about an octave, with intermediate cheek positions giving intermediate notes—so you can play tunes! This will soon accustom you to getting the tongue straight to an "r" position which will be about right for Handel, Bach (or Quantz), even Ganassi, but not for French music.

Patricia Ranum says that the French "r" is forward of the teeth-ridge, where it won't play tunes. If you press the tongue forward and upward—firmly upward so that it bears on to the back upper molars—you will be in the "y" position at an "ee" breath-delivery. This is a positive stricture in air-flow. Using this "y" very sharply with a simultaneous drop in breath-pressure, timed at lightning speed to synchronize with finger-movement, you will eliminate most register-break clicks in slurring, even upward ones. The ultimate exercise is the E♭ F G slur in "Sheep may safely graze" when it repeats as an echo effect. Even professionals dunk this, thereby missing out on the echo. I admit to touching it up with "r" to help me over the high register break. A low breath-pressure with "y" doesn't seem quite sufficient. But it depends very much on the voicing of the instrument and its bore. Bach used rather narrower bore recorders than Handel, made to play cleanly in the higher register, but weaker on lower notes.

I have some of my own methods for teaching tonguing, but of course use Ganassi and Quantz for their respective periods, and several *American Recorder* articles—one from 34 years ago! These are "Tonguing and Rhythmic Patterns in Early Music" by George Houle in *AR,* Spring, 1965; "Articulation: The Key to Expressive Playing" by Scott Reiss in *AR,* November, 1986; and a letter from Bernard Krainis that appeared in *AR*, May, 1988. These are very important and useful articles.

SG. While reading Chapter 6 concerning ornamentation, I came upon the following statement regarding some lower notes in Giovanni Battista Fontana's Sonata Terza*: "The suggestion here, as these low notes are particularly rich in tone-quality on many Renaissance descant recorders, is to generate huge sonority, using breath-, finger-, and possibly also tongue-vibrato all at once" (p. 111). While I have used all of these types of vibratos individually, I have never used them in combination. I tried using breath and finger vibrato together, and my finger tends to want to move at the same speed as my breath. I wonder if you could elaborate on this.*

ARJ. Early 17th-century music was performed with passion ("affect") to the point of excess—a quality found in the architecture and drama (*e.g.,* lavish masques) of that period. So my suggestion of playing three types of vibrato at once is derived from this idea. You will find just attempting to do it will achieve the right effect (affect) because of the "over the top" concentration it requires. It doesn't matter if some wavelengths synchronize. If you actually notice that, you haven't got it right—it should be an uncontrolled outburst!

Systematized practice needs to be seen as a means toward enjoying the recorder and its music more.

SG. OK. Let's hear it for uncontrolled outbursts! Just wait until my next lesson with Eva Legêne!

Another question/comment: I came to this quote on page 140 of PRS*: "Mattheson asserted that the recorder was the "only woodwind instrument on which one could play perfectly in tune in all twenty-four keys." (in* Critica Musica *(1722) quoted by Walter Bergmann, "Henry Purcell's Use of the Recorder,"* Recorder and Music Magazine [*predecessor to* The Recorder Magazine]*, November, 1965, pp. 333-35).*

Then you stated: "Gratifying though this statement may be, the emphasis has to be on "could." Remembering that original Baroque recorders were often less well-behaved intonationally than modern recorders, the statement ought perhaps to read "...on which it is just about possible, with a critical ear and considerable application, to play perfectly in tune in all twenty-four keys.'"

*In my recorder youth, I purchased all four volumes of the Schickhardt sonatas, and I worked my way through them all. While my intonation in some of the heavier keys left something to be desired, the technical gains that I experienced astounded me. I discovered all kinds of useful alternate fingerings and trill fingerings that I would never have found otherwise, and my sight-reading ability jumped by eons. (Of course, I also practice scales and arpeggios in all keys as well as chromatic scales beginning on every note.) While I wholeheartedly agree with you that "... the quality of the music would not always justify the effort and nervous tension that would be expended in performing them..." (*PRS*, p. 139), I would go through this "Schickhardt torture" again, and I would recommend it to others. Am I giving out good advice here?*

ARJ. The answer is "yes, within limits." It is clear from this question and some of your earlier ones that you are a person of considerable determination and perseverance—almost a glutton for punishment! Practicing all the scales throughout their range, and playing sonatas written in keys with scary key-signatures only to demonstrate the versatility of the recorder (*i.e.,* Schickhardt's), is an excellent way of getting to know your instrument, its strengths and weaknesses, and how by skillful fingering and breath and articulation control, to remedy weaknesses. But not all people thrive on hard work, and I would hate to put a less determined pupil off Baroque sonatas generally by forcing some rather uninspired music in six flats upon him/her.

Scale practice is of course essential but one has to judge for each pupil how best to inveigle him into the hard work side of recorder playing. My book, *A Practice Book for the Treble Recorder*, designed to accompany *RT,* uses part of a very beautiful piece by Edmund Rubbra to exercise both C♯ major and F minor in close juxtaposition, and an exciting piece by Gordon Jacob marked "Presto con fuoco" exercises chromatic scales in both directions. Vivaldi provides plenty of arpeggio exercises.

Similarly my Three Blind Mice exercise [*PRS* and the third *RT*] is a superb way of learning a whole range of fingerings as well as how to play a well-turned trill, but needs, in teaching, constantly to be related to actual trills found in real and enjoyable music. Systematized practice needs to be seen as a means toward enjoying the recorder and its music more, by playing with greater skill and confidence. Music will never sound right if the player loses his/her enjoyment and zest.

In October 2003, Anthony Rowland-Jones takes a break from practicing "some difficult bits in Leclair flute sonatas" on his Lockwood rosewood voice-flute (tenor in D) during a Scotland holiday. (Photo by Christina Rowland-Jones)

The Recorder in the Nineteenth Century

by Douglas MacMillan

One Saturday morning in 1980 I was drinking a cup of coffee in Dr. Carl Dolmetsch's kitchen when I caught sight of a large and obviously old recorder. Dolmetsch explained to me that the instrument was a voice-flute, stamped "Metzler" and therefore probably dating from the early 19th century. Metzler worked in London at the turn of the 18th and 19th centuries, and, although subsequent research suggests that the instrument is of somewhat earlier origin, the stamp indicates that it passed through Metzler's workshop (probably for repair) and must have been in use at the time.

The finding of this instrument kindled my interest in the dark age of the recorder's history, the 19th century. A period of research led to my being awarded the Fellowship of Trinity College, London, in recognition of a thesis entitled "The Recorder in the late eighteenth and early nineteenth Centuries," a summary of the research being published in The Consort *in 1983.*

Thereafter my interest in organology remained dormant until I attended a lecture recital by Nicolaj Tarasov on "The Development of the Recorder from 1750 until the present" at The London International Exhibition of Early Music in 2000; a few months later I resumed work on the recorder in the 19th century.

What follows is a brief preliminary overview of the recorder during a period of time when it is said to have passed out of use.

It is generally believed that the recorder ceased to be an instrument of significance in serious music by the middle of the 18th century, a number of theories (some sound, others merely speculative) being cited for this. The principal reason, I believe, is that the soft recorder became inaudible in the enlarging orchestra of the late 18th century— an enlargement not only in size but in sound quality.

The enlarging orchestra was itself a product of the development (in music) of greater expressiveness and the development of sonata allegro form, products indeed of The Enlightenment. The days of the suite (with its lack of harmonic development) had given way to the emotionally powerful symphony, the trio sonata had been overtaken by the string quartet, and opera had expanded considerably in scope. The few pieces from the late 18th century calling for the recorder were mostly occasional obbligato passages in accompanying vocal music. The German flute (a transverse flute using an early key system later replaced by the key construction developed by Theobald Boehm) had replaced it in both orchestral and chamber music.

It is open to question, however, that any artifact of mankind will suddenly pass into oblivion: in obsolescence it will linger here and there until it becomes obsolete (like the capped reed instruments of the Renaissance) or it is forged anew and restored to a vigorous life. The story of the recorder in the 19th century is of continued existence until the flowering of its revival as the 19th century gave way to the 20th.

THE INSTRUMENTS

The essence of a study of a musical instrument during a period of obscurity is a search for extant instruments dating from the time in question, and of 19th century recorders there is no lack. My research has revealed the existence of well over a hundred 19th-century recorders, ranging from around 50 instruments whose makers can be precisely identified through a number of anonymous instruments to a fascinating series of unusual developments in recorder making. It is those instruments whose makers can be identified and located both chronologically and geographically that provide the major evidence for the continued existence of the recorder; my checklist includes instruments dating from the very beginning of the century until well into its third quarter.

Essentially the recorder was a northern European instrument, with only a few examples from Italy and none from Spain: most examples come from France, England, Germany, and Austria. The English and French instruments tend to be altos, voice-flutes (tenor recorders in D), and tenors, but the list of recorders coming from Bavaria (southern Germany) and Austria exhibits a preponderance of sixth flutes (soprano recorders in D) and sopranos. The small, and geographically-isolated, town of Berchtesgaden in Bavaria was a noted center of recorder making until the death of the last known maker, Paul Walch, in 1873. Of the French instruments, a substantial proportion come from the villages of La Couture-Boussey (home of the Hotteterres) and Ivry-la-Bataille. In London the firm of Goulding was the last of the line of the great English makers running through Bressan, the Stanesbys, Schuchart, and Cahusac. Most of the recorders are "Baroque type" instruments, but in a few cases keywork has been added, no doubt in an attempt to

The soft recorder became inaudible in the enlarging orchestra of the late 18th century—an enlargement not only in size but in sound quality.

Soprano by Lorenz Walch II (1786-1862) (Used by kind permission of the Dayton C Miller Collection of the Smithsonian Institution, Washington, D.C., museum number DCM 663)

simplify the cross-fingering required on the recorder. The pattern of keywork, however, exhibits no consistency.

Towards the end of the century, a few copies of historic instruments (including those of "Renaissance" type) were made, some simply as examples of an instrument of a bygone age to furnish the cases of museums, while others were made to be played upon.

Alongside the recorder (with its seven finger holes and one thumb hole) there flourished a number of other duct flutes—one, the flageolet, dating back a couple of centuries, another both beginning and ending its career in the 19th century. This latter instrument is the csakan—an instrument of greater interest than significance in the history of musical instruments, but which merits a few words in any discussion about the recorder in the 19th century.

The csakan appeared in Vienna in the first decade of the century, and appears to have been derived from the "walking stick" or "cane" flutes favored by dandies of the time: the name "csakan" is derived from an Hungarian word meaning "walking stick." Initially the csakan had few keys, but at the height of its career it acquired up to 13. It was made in the key of A♭ and had a range of a little over two octaves. Its use was confined to a small area of eastern Europe, and it fell into disuse after the middle of the century—but leaving a legacy of some 400 pieces ranging from solos to concerti, many of which may be played on the recorder after appropriate transposition. Some authorities consider the csakan to be the "Romantic recorder," but such a view stems from a lack of perception of the continued existence of the true recorder in the 19th century: Romantic duct flute, certainly, but not Romantic recorder.

Of other duct flutes, the French and English flageolets enjoyed considerable popularity among amateur players, and also left a repertoire suitable for the present-day recorder player.

MUSIC

Commenting on the existence of a number of recorders dating from the late 18th and early 19th centuries, Carl Dolmetsch—as long ago as 1956—posed the question, "For whom were they made, and what was played on them?".

Almost half a century later, the answer to the first question remains obscure, for there is little documentation on performances, with the exception of an isolated reference to the use of recorders in church services in Switzerland. What is certain, however, is that they were used, for otherwise there would have been no point in their manufacture: musical instruments are made to be played.

Virtually no music specifying the recorder has come down to us from the 19th century, suggesting that recorder players then (as now) made their own arrangements of music originally intended for other instruments. That such a custom was common in the 18th century is beyond doubt (witness London publisher John Walsh's arrangements for recorder of Arcangelo Corelli's violin sonatas), and present-day recorder players remain adept at arranging music for their ensembles! Much of the Viennese csakan music bears the heading, "pour le csakan ou flute douce," but it is far from certain that "flute douce" applies in this context to the recorder. It is probable that the small German recorders were used in folk music.

The csakan, out for a walk

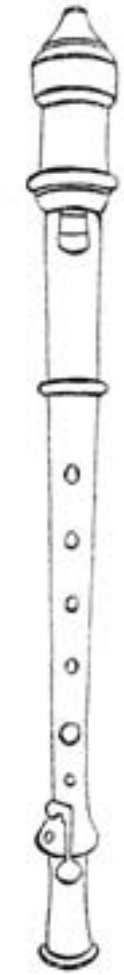
The importance of the recorder as an amateur's instrument is well-documented throughout the 18th century, and many players would have learned to play (at least after a fashion) using one of the many tutor books published during the late 17th and 18th centuries. It is notable that the publication of these methods diminished after about 1780, the last to be printed being Swain's *The Young Musician* of 1818.

For music, it appears that the small number of 19th-century recorder players either relied on arrangements or played folk tunes handed down by an aural tradition. Even one of the first regular early music ensembles, the Bogenhauser Kunstlerkapelle (active from the late 1890s) relied heavily on arrangements of music ranging from Mozart through Strauss to folk and military pieces.

THE RECORDER IN AMERICA

Although the 19th-century recorder was essentially a European phenomenon, there is evidence for the use of recorders—or at least recorder-type instruments—in the American Civil War of 1861-65.

Recorders came to New Hampshire as long ago as the early 17th century, one commentator observing that, "For music, there are two drums for training days, while no less than fifteen hautboys and soft recorders are provided to cheer the immigrants in their solitude." Some authors have incorrectly assumed that this quotation refers to the use of the instrument in bands of the Civil War period, which to any student either of the recorder or of military bands would seem somewhat improbable.



***Sketch of the Firth, Pond and Co. recorder, as illustrated by Russell Gerhardt in the fall 1961 issue of* American Recorder**

However, the discovery of a recorder-type instrument by the New York makers Firth, Pond, and Co,. dating from between 1856 and 1862 lends some credence to the theory. This instrument was described in an article entitled "The Anachronistic Recorder" in a 1961 volume of *AR*. It is the size of an alto, its lower range extended by a single key, and features a wind-cap in the manner of flageolets of the period (the only other wind-cap recorder known to this author is an early 19th-century instrument by Goulding, now in the Victoria and Albert Museum, London). Although the Firth and Pond instrument is a hybrid, it could well be that such "recorders" were used during the Civil War period, although it is rather unlikely that as soft an instrument as a wind-capped recorder would find a place in a military band.

THE REVIVAL OF THE RECORDER

It is often said the "Early Music Movement" began with Felix Mendelssohn's 1829 performance of Bach's *St. Matthew Passion*, the first for perhaps 100 years. A number of scholars (notably in Belgium) began to express an interest in music of former times, and by the last quarter of the 19th century experiments were being made in the use of viols, lutes, harpsichords, and recorders.

That the complexity of the apparently simple recorder was not appreciated is beyond doubt: in Brussels, in 1873, a demonstration of a "recorder consort" was given by student wind players, the flautist being allocated the soprano, the oboist the alto, the clarinetist the tenor, and the bassoonist the bass. The resulting cacophony was heard by the young Arnold Dolmetsch, whose shrewd musical mind told him that something was sadly wrong and that musicians of former days would have played somewhat differently on the old instruments.

By 1885, Mahillon had made playable copies of the Kynseker recorders in the Germanisches Nationalmuseum in Nurnberg and brought them to be played in London at the International Inventions Exhibition of 1885. The subsequent story of the revival of the recorder by Arnold Dolmetsch in England, and Gurlitt, Danckert, and Harland in Germany, is well-documented and familiar to many.

Why, then, was this obsolescent instrument revived? Its gentle sound could hardly be pitted against the valved trumpet, the multi-keyed oboe and the modern violin, as it could be in the days of Bach's Brandenburg concerti. It had been replaced (as had the Baroque flute) by Boehm's keyed cylindrical flute in orchestral and chamber music.

The same question may be applied to the lute and viol, but one answer may be applied to all.

The late 19th century witnessed the height of romanticism in music, with the huge orchestras of Richard Wagner, Gustav Mahler, and Peter I. Tchaikovsky dominating the scene. Architecture had become ponderous, and the Industrial Revolution (with its mechanization, huge factories and urbanization) was in full swing.

Throughout history any development—whether artistic, scientific, theological, or political—has produced a counter-reaction and it is my belief that a reaction against Romanticism and industrialization led to a desire to return to a simpler expression of emotion. The Arts and Crafts Movement, the pre-Raphaelite artists, and the simple life of some religious sects bear witness to this.

In music, what could be better than a return to the refined and delicate tapestry of Renaissance viol music, the elegant simplicity of the trio sonata—and, of course, the correct instruments on which to play the pieces? The early pioneers dusted off the old instruments and retrieved long-forgotten music from libraries, eventually making both modern copies of the instruments and publishing performing editions of the music.

Why, then, was this obsolescent instrument revived? ...it is my belief that a reaction against Romanticism and industrialization led to a desire to return to a simpler expression of emotion.

It is to these pioneers that the recorder—once in obscurity, but never totally eclipsed—owes its present position. The continued history of the recorder through the 19th century has born fruit in the development in both the instrument and its music in the 20th century—and who knows where the 21st century will lead this glorious instrument, with its uninterrupted history dating from the Middle Ages?

Douglas MacMillan began to play the recorder in his late teens, having rejected his clarinet as being too modern. He studied the recorder with Maureen McAllister and the Dolmetsch family and founded a Baroque group, Camerata Oriana, in 1972.

He was awarded the Fellowship of Trinity College, London, for a thesis on the recorder in the late 18th and early 19th centuries, and the Fellowship of the London College of Music for a thesis on the Small Flute Concerto in early 18th century England. He has published several papers on the recorder, crumhorn, and cornamuse.

The author would be pleased to hear from anyone who can add to knowledge of the recorder in the 19th century as he continues research in this field. He can be contacted by e-mail at <douglas.oriana@btinternet.com>.

Q & A

Recorder instrument development after the Baroque era

QUESTION: Why doesn't the recorder have many keys like other woodwinds?—Students in grades 4-6, visiting The Metropolitan Museum of Art in New York City, NY

ANSWER: Flutes, oboes, clarinets, and bassoons were not always many-keyed instruments. The Baroque ancestors of our modern woodwinds had only a few keys. Extensive keywork was added in the 19th century, when challenging orchestral repertoire created a demand for new fingering systems that extended the instruments' ranges and avoided awkward forked fingerings. Complicated keywork was devised to make these new systems possible. Addition of full keywork also enabled makers of transverse flutes to drill larger tone holes, allowing more sound energy to radiate out into the concert hall.

Recorders, being fipple flutes, were not designed for playing the highly expressive orchestral repertoire of the late 18th and 19th centuries, music that required large, controlled changes in dynamics. Traverso players and reed players could produce the required dynamics and still play in tune by coupling increases or decreases in breath pressure with changes in lip position or tension, so as to alter the size and shape of the windway.

This is not possible with a fipple flute, which has a fixed windway. Playing louder by blowing harder causes a rise in pitch. Playing more softly by blowing more gently causes the pitch to fall. Thus the recorder could not be used as an orchestral instrument during the Classical and Romantic periods and, consequently, did not share in the modernization of the other woodwinds, which included the addition of full keywork.

However, it would be wrong to say that nobody ever invented a multi-keyed recorder. Such instruments actually did exist in localized regions of Europe during the 19th century, as will be explained below, and certain makers today are still experimenting with many-keyed recorders.

Although the recorder fell out of favor in most parts of Europe between about 1750 and 1900, it remained popular in Austria-Hungary during a good part of the 19th century in a modified form known as the csakan. This instrument is believed to have been invented by Anton Heberle, a Viennese flutist, around 1807. Its name comes from a Hungarian word meaning "walking stick" or "cane flute," because the first csakans were used as walking sticks as well as musical instruments.

Recorders, being fipple flutes, were not designed for playing the highly expressive orchestral repertoire of the late 18th and 19th centuries, music that required large, controlled changes in dynamics.

Early csakans were made without keys and were intended for playing easy salon music. Later ones, however, were designed for performing challenging solo and chamber works composed expressly for them. Such instruments were not standardized, being made with up to 10 keys, and some of them were transposing instruments like the modern clarinet and saxophone.

In 1821 Ernest Krähmer, a Viennese oboist and csakan virtuoso, wrote a method book for a csakan with seven keys and a 2.5-octave range, and he composed a good deal of music for it (*see* Music Reviews *in this issue*). Altogether, about 500 pieces have been composed for the csakan, most of them before 1850. (For German-speakers, or those whose German is sufficient to read through a repertoire list, such a list is included in Marianne Betz's book, *Der Czakan und seine Musik*, Tutzing: Hans Schneider, 1992). The instrument continued to be played up to the turn of the 20th century.

Many-keyed recorders were also made by a few individuals in the early and middle 20th century, but their popularity was localized and short-lived. In 1926, Louis Stien, principal oboist of the Paris Opera, invented the *flute d'amour*, a modified tenor recorder with modern oboe fingering and keywork.

In the 1950s Edward Powell, son of a renowned Boston flute maker, designed the "Orkon," a modified soprano recorder with simplified Boehm-system flute fingering. He had hoped it would be widely used in elementary-school classrooms as a pre-band and pre-orchestra instrument.

In 1959, Boston recorder maker Friedrich von Huene designed an alto recorder with Boehm-system fingering, but lack of time and money prevented him from perfecting it.

Despite the ingenuity of the above inventions, commercial production of these instruments proved unsuccessful. Failure was attributed partly to their high cost and partly to the 20th-century early-music revival with its emphasis on historical instruments.

With a goodly amount of Renaissance, Baroque, and 20th-century music, as well as numerous popular and folk arrangements currently available to recorder players, an interest is now developing in recorder arrangements of selected pieces from the Classical and Romantic repertoire, and a few makers are now designing recorders intended for such repertoire—*i.e.,* recorders with an extended range, a stronger low register, and full keywork. In 1988, saxophonist Arnfred Strathmann developed a soprano and alto recorder with elaborate saxophone keywork and other innovations. Read the *Q&A* segment below for more information about other recent developments.

While Mr. von Huene does not foresee a great demand for such recorders in the near future, he favors making them available to adventurous players who would welcome them and are willing to pay the price.

QUESTION: I have heard that there are certain instruments called "harmonic recorders," which are designed for playing late-18th-, 19th- and 20th-century music. What exactly is a harmonic recorder, and how does it differ from conventional recorders?—G. R., Portland, Oregon

ANSWER: "Harmonic" recorders are recently-developed instruments designed for playing post-Baroque repertoire. Modeled after a line of long-bored recorders made in pre-World War II Germany, these instruments have a special bore design that enables them to produce in-tune harmonics by overblowing their lowest notes, something a conventional recorder cannot do—hence, their name.

As a result of that special property, these recorders are said by their makers to have a range easily extended through overblowing, with a strong, full tone throughout their entire range. Some of them also include mechanisms for effecting changes in dynamics and timbre without using alternative fingerings.

Harmonic recorders are now being made by the Mollenhauer Company in Germany. The Mollenhauer "Modern" alto, developed by recorder maker Joachim Paetzold in collaboration with recorder virtuoso Nikolaj Tarasov, is designed especially for playing late-18th- and 19th-century music (*i.e.,* Classical and Romantic repertoire). Since it is 1.25 inches longer than the standard alto, it has a double key for the low f and f♯.

Unlike traditional Baroque-style recorders, whose lowest notes are weak and thin-sounding while their highest notes are unpleasantly loud, the "Modern" alto has a strong sound that is quite uniform in volume and tone color throughout a range of 2.5 octaves. It has a non-reedy, flute-like tone that is said to nicely complement the sound of a modern or historical piano.

This instrument is available from several vendors who advertise in *American Recorder.* Prices vary from around $450 to around $900, depending upon the dealer and the kind of wood (pearwood, rosewood, or ebony).

Mollenhauer also makes another line of harmonic recorders, the Helder Harmonic alto and tenor. These instruments, developed by recorder maker and player Maarten Helder, are intended for professional performers of 19th- and 20th-century music. The tenor has the same range as a Boehm flute (b to d''''), over three octaves! Thus it can be used to play solo flute repertoire.

The alto has an equally wide range, extending down to e'.

These instruments have four keys, which allow the lowest notes to be reached easily and aid in playing the third octave. The head joint of these versatile recorders contains a detachable "sound unit" consisting of four parts: (1) an adjustable block (patented by R. Strathmann), whose vertical position can be changed by turning a knob before playing or during a pause in a performance to produce different tone colors, or to compensate for swelling of the block during lengthy performances; (2) an adjustable windway ceiling whose distance from the block can be changed to produce other tonal variations; (3) several interchangeable windway roofs made of different kinds of wood, for still further tonal variation; (4) a mechanism by which the player can tilt the block with his lips so as to modify timbre and dynamics during a performance. The lip control device can, by request, be made and adjusted to the player's specifications.

The tenor also has an optional "piano" key, which makes decrescendos possible.

The Helder recorders are made of rosewood and come with a hard carrying case. Approximate prices are $2,200 for the alto, $2,500 for the tenor without piano key, and $2,700 for the tenor with piano key. These instruments are custom-made and are obtainable by special order only.

Carolyn Peskin

Send questions to Carolyn Peskin, Q&A Editor, 3559 Strathavon Road, Shaker Heights, OH 44120; <carolynpeskin@stratos.net>.

Composers/Arrangers

Arranging an Orchestral Work for Recorder Quintet

by Carolyn Peskin

This is the eleventh in a series of articles featuring the works of composers and arrangers who write for the recorder. Each installment is accompanied by discussion of the the composer's own working methods, including the performance considerations that went into creating the selected piece of music. It is hoped that the considerations that composers and arrangers have to keep in mind will be of general interest to all AR *readers, who will also be able to add to their music collection a series of performable short pieces or excerpts.*

Stan McDaniel, Series Editor

In recent years, arrangers of recorder ensemble music have been turning to light orchestral works from the Classical and Romantic periods (late-18th and 19th centuries). Despite the inability of recorders to reproduce the dynamics and varied timbres of the original instruments, some of this repertoire sounds quite charming on recorders. This article discusses my arrangement of Beethoven's *Contredanse No. 5* for recorder quintet (SSATB).

Derived from English country dances, contredanses were popular on the European continent during the 18th and 19th centuries. Beethoven's *Twelve Contredanses*, composed in 1802, were scored for various combinations of instruments and were probably commissioned for use in an official masked ball.

The source consulted was a 19th-century edition of the orchestral score (Ludwig van Beethoven, *Werke*, II/17a, Leipzig: Breitkopf & Haertel, 1862-65). *Dance No. 5* was scored for violins 1 & 2, 'cello, double bass, two B♭ clarinets, two bassoons, and two E♭ horns. The double bass part duplicates the 'cello an octave lower and so is not considered a separate part. The second violin part has frequent double stops and must, therefore, be treated as two separate parts. There are thus 10 individual parts.

The harmony, however, consists entirely of triads and seventh chords (triad plus added seventh above the tonic note), so four parts are adequate to cover it. My task in making a quintet arrangement was to choose the five most important lines at any given moment and disregard the others.

Clarinets and horns, unlike recorders, are "transposing instruments." Their music is not notated at the pitches actually heard. I first rewrote those parts at actual pitch.

Next I determined which instruments have the bass line and which have the melody. That was easy, because the piece is essentially homophonic (melody plus chords). The bass line is scored for 'cello and double bass except in measure 21 (horn 2) and measure 22 (bassoon 2). I assigned that line to the bass recorder. In the first 16 measures, violin 1 has the melody, doubled in places by violin 2 an octave below (a typical orchestral technique). Ignoring the octave doubling, I assigned the melody in those measures to soprano 1.

In the first section of the trio (measures 17-20), the melody alternates between violin 1 and clarinet 1, and several parts drop out to lighten the texture. I gave the melody there to soprano 2 alternating with alto, and made soprano 1 *tacet* (silent). In measures 21-24, the two violin parts have the melody in octaves. I again ignored the octaves and gave it to soprano 1.

In assigning the other parts, I tried wherever possible to distribute interesting counter-melodic motives among the inner voices. For example, I gave the 16th-note trill in measure 10, originally scored for bassoon 1, to the tenor recorder, and the descending 16th-note run in measure 11, originally scored for violin 2, to the alto.

Before proceeding further, I had to make one important change. *Contredanse No. 5* was originally written in the key of E♭ major. Although that key fits the ranges of the recorders, it proved unsatisfactory because of the awkward, weak-sounding low E♭s in the soprano parts and low A♭s in the bass part. Transposition down a half step to D major eliminated that problem.

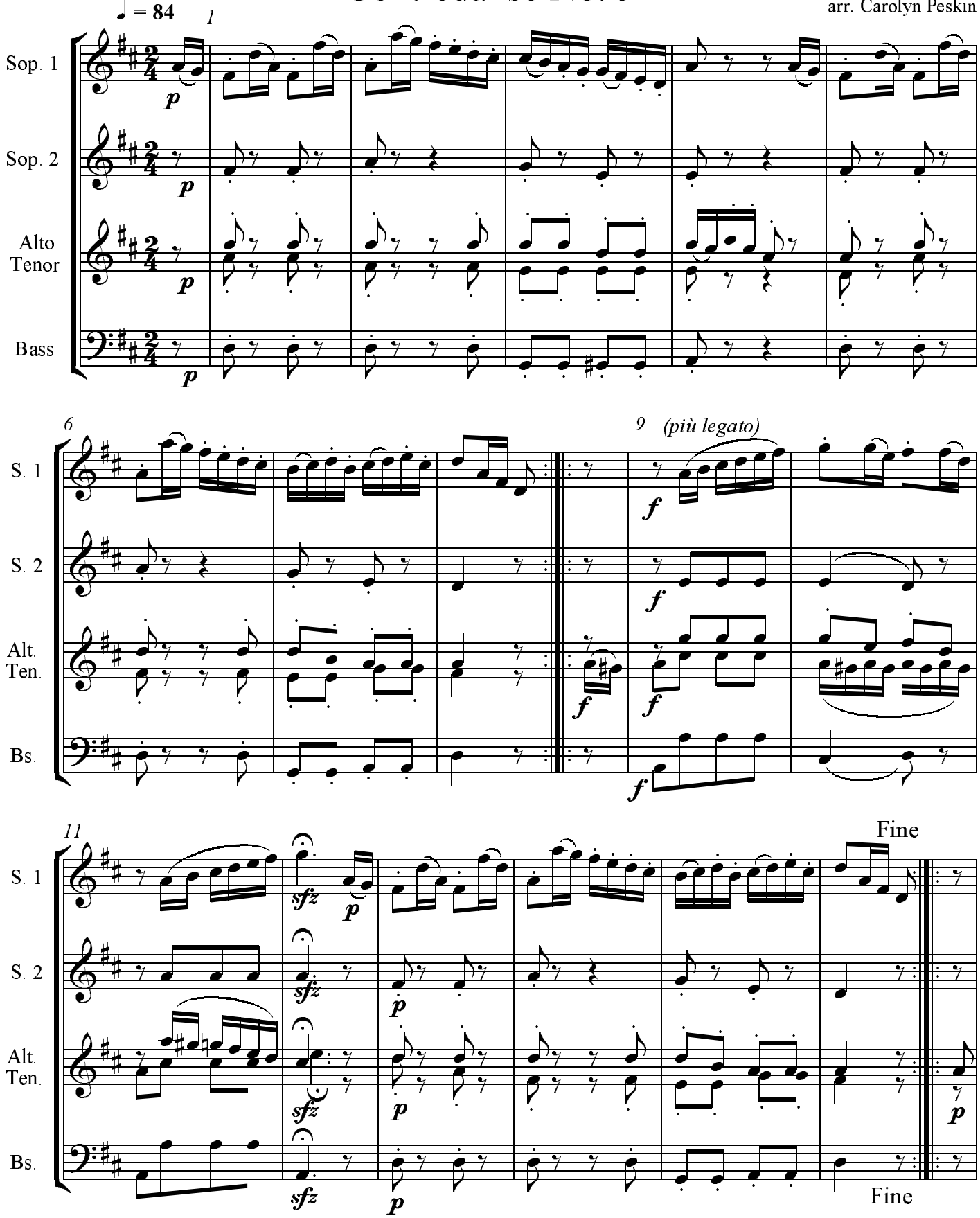
All dynamics on my score are Beethoven's, as are the articulation markings in the trio section. In measures 1-16, the articulations in the top line are Beethoven's. He did not include articulation markings for the other voices in those measures, but I added some in an effort to approximate his dynamics. I thus made eighth notes in soft passages staccato and those in loud passages more legato. In measures 23-24, which are meant to be loud, I departed from Beethoven's downward melodic progression and transposed the top line up an octave so as to avoid the top soprano's weak lowest notes. In a grand-consort situation, Beethoven's crescendo can be better approximated by playing measures 17-20 one-on-a-part and then gradually adding players in measures 21-24.

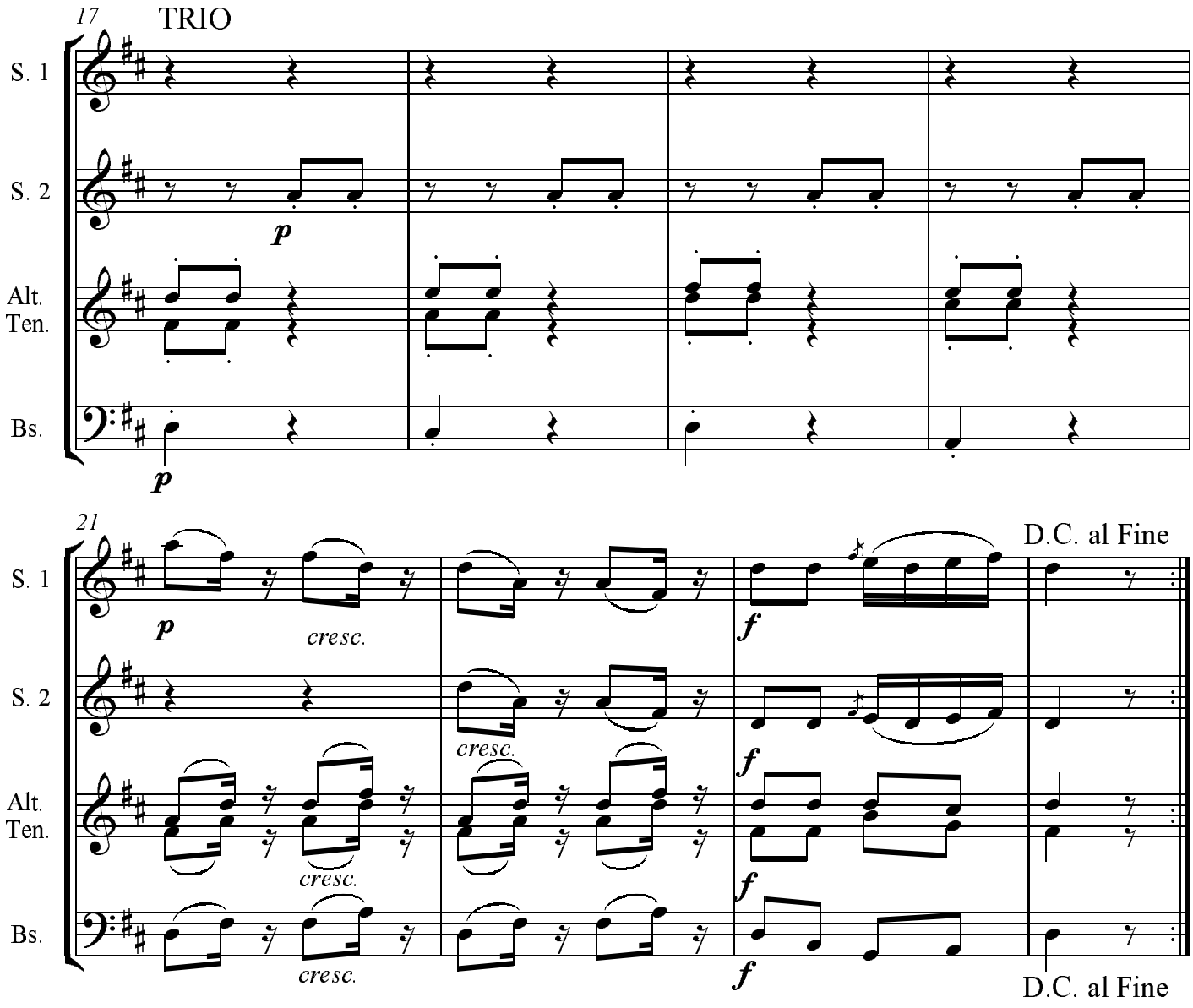
Carolyn Peskin is a member of the Association of Recorder Composers and Arrangers, editor of American Recorder's *Q&A column, and current ARS vice president.*

Click to Play Midi file

Contredanse No. 5

Ludwig van Beethoven
arr. Carolyn Peskin





***Performance note from the arranger*:**

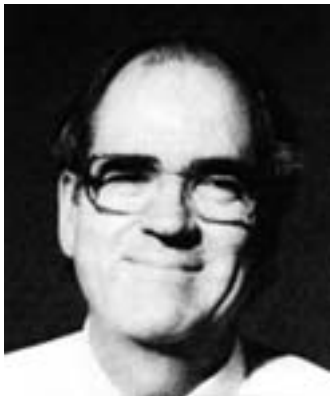
This arrangement can be played by a quartet by giving the repetitions of A in measures 17-20 to soprano 1 and then deleting the soprano 2 part. In fact, I had originally arranged the piece for four recorders and added the second soprano line later to accommodate a beginning player.

The quintet arrangement is designed especially for a grand consort situation in which one or two strong sopranos play the top line and the other sopranos play line 2.

ON THE CUTTING EDGE

Scaling Mt. Everest, concerto-style

I have news of a major new recorder concerto that received its premiere on March 16, 2003, in Wiesbaden, Germany. The soloist was the American virtuoso, **John Tyson**, and the orchestra was the Rhenish Collegium Musicum conducted by the composer, **David Serendero**.



Composer David Serendero

Chilean composer, conductor and violinist David Serendero was born in Santiago in 1934. Since 1972, he has lived and worked in Germany, conducting the Rhenish Collegium Musicum since its founding in 1973.

Tyson is one of America's true recorder "stars." His recordings and concerts have established him as a highly persuasive advocate for the recorder in both old and new music. As a faculty member of the New England Conservatory of Music in Boston he has helped to train emerging recorder players for many years. I have heard him live several times in Boston, MA, and have been impressed by his technical and communicative skills and his expressive commitment to whatever he plays. His eclectic ensemble *Renaissonics* has been much praised for its innovative and entertaining concert programs.

No stranger to modern recorder concertos, Tyson released a CD in 1990, *Something Old, Something New* on the Titanic label (available through the ARS CD Club), which has been a favorite of mine for years. Concertos of Antonio Vivaldi, Joseph Bodin de Boismortier, and Arnold Cooke are including on the recording, as well as Alan Hovhaness' *Sextet for Recorder, String Quartet and Harpsichord.*

The Cooke concerto played a part in the genesis of the new Serendero work, *Triptych ("Triptico") for Recorder and Orchestra.* Let Tyson tell the story in his own words:

I met composer/conductor David Serendero several years ago when I performed the Arnold Cooke and Heberle concerti with his orchestra in Wiesbaden. I had heard a recording of one of his compositions and was impressed with the stylish ease with which he wrote for orchestra as well as with a generosity of spirit in his music. At that time I asked him if he had ever thought of writing for recorder and orchestra—something which he had never considered! To make a long story short, we very much enjoyed working together and after the concerts he invited me to his place to discuss things and for me to demonstrate the recorder's potential. He said that he would think about a Recorder Concerto (something which composers say but which rarely happens). Much to my surprise, a few months later I received a thick package from him containing a completed 45-minute Concerto for Recorder and full Symphony Orchestra!

No recorder concerto to my knowledge has ever been conceived with such length and capacity for sheer entertainment value as this one.

This is indeed a huge piece of music. Its three movements call for alto recorder in the outer movements, and tenor recorder in the central one. The orchestra consists of woodwinds in pairs, pairs of horns and trumpets, percussion and strings. The approximate durations for the movements are as follows:

Mvt. 1, "A Bright Day,"18 minutes
Mvt. 2, "Dreams," 12 minutes
Mvt. 3, "Dance," 13 minutes

These are extended durations for any concerto, not just for recorder.

The question, as in most music, is whether or not the work sustains interest throughout its length. Although well-scored for the most part—Tyson has assured me the orchestration is colorful and effective—the piece is written in a naïve, over-emphatic style that reminded me of circus music in many places. At its worst, the music sounds like Dimitri Shostakovich or Nino Rota on a bad day. At its best, it can certainly bring a smile to one's face, and maybe even cause genuine laughter—not in mockery, but out of enjoyment of the work's energy and high spirits.

There are some unusual touches in the work. The recorder cadenza in the first movement—quite a long cadenza, by the way—begins with a passage for both recorder and voice. This involves playing and humming at the same time, which is quite possible on wind instruments, often as double-stops. Here the vocal line is independent of the recorder line. Since I had only a MIDI version of the score to audition, I can't be sure how well this works, but Tyson assured me it was a fine effect (although he confessed he was not much of a singer and had to work hard to master the technique required).

The second movement ends with three measures in the recorder part marked "Grumbling," and "independent breath and fingering," beginning *forte* and tapering to *pianissimo.* Tyson tells me this involved free improvisation with fingers flying all over the holes. If the orchestral chords (simple triads in the strings) beneath the "Grumbling" were more interesting, this would be quite a remarkable conclusion to the movement.

The piece is very tonal and the melodies hue closely to the tonic in whatever key center is employed (the tonal center does shift quite often). The composer seems happiest writing jaunty, *scherzo*-like music: even the slow middle movement can't resist breaking into a *scherzo* for much of its length.

I tried out various passages on my recorder and found much of the music lies comfortably on the instrument. With all the shifting tonal centers, of course, there is a considerable amount of chromaticism. This, coupled with lots of fast passages and virtuoso figuration, makes *Triptych* a real challenge, a kind of Mt. Everest of recorder concertos to be scaled by the most intrepid adventurers.

I envisioned costumed characters capering about during many of the composition's movie-music passages.

With some pruning—I think the piece would be more effective and more practical if it were perhaps half its original length—this could be an entertaining addition to many a concert, especially "pops" or family-oriented programs, which are so much in vogue these days. Alternatively, any of the movements can stand alone as a complete musical experience. I envisioned costumed characters capering about during many of the composition's movie-music passages. That said, it must be declared that no recorder concerto to my knowledge has ever been conceived with such length and capacity for sheer entertainment value as this one.

Recorderist John Tyson

John Tyson deserves a hero's medal for taking on the challenge of preparing and premiering this enormous work. To return to Tyson's own words:

. . . I really like this concerto. It is a generous, joyous, complex and very entertaining work and a brilliant showcase for the recorder. It is conceived as a way to incorporate the recorder into a modern orchestral context. Yes, I did play without amplification (although in a less than ideal acoustic, amplification might be needed).

The premiere took place in a church in Wiesbaden, seating perhaps 300 on the main floor with additional seating in a balcony. The ensemble, according to Tyson, was of large chamber orchestra size. In other words, it was a fine setting for the recorder.

For the record, Tyson used a Dawson alto recorder—voiced to be played loudly—in the outer movements, and a Yamaha plastic tenor in the middle movement. He liked the accurate tuning and reliability of the Yamaha and was quite happy with the results.

Serendero has prepared the score meticulously using *Sibelius* music software. The score and parts are handsome and easy to read, and are available from the composer.

I urge professional recorder soloists to investigate this huge and entertaining concerto. There is nothing like it in the recorder repertoire.

The composer David Serendero can be contacted by e-mail at <sere@tiscalinet.de>. John Tyson can be reached at <TysonTsuru@aol.com>.

Tim Broege <Timbroege@aol.com>

MUSIC REVIEWS

Carols, chorales and trios, a Classical concerto, and csakan studies for recorder

***CONCERTO IN F MAJOR (CA. 1785),* BY ANGELUS ANTON EISENMANN, ED PETER THALHEIMER.** Moeck Verlag 1057 and 1058 (Magnamusic), 2001. S'o and orch (2 hns in F *ad lib*, 2 vlns, vla *ad lib*, 'cello) with pf reduction. Sc 19 pp, pts 2–5 pp, pf 14 pp. $22 (rec and pf), $32 (sc and pts).

The post-Baroque recorder repertoire is sparse, which is disheartening in part because the recorder is well-suited for the lyricism of early and late Classical styles. Imagine a Stamitz quartet or a Mozart *sinfonia concertante* that features the recorder. Consequently, an obscure Classical recorder work is a remarkable find.

But is the *Concerto in F Major* by Angelus Anton Eisenmann actually for recorder? Little is known of Eisenmann beyond the fact that he was active as a violinist and composer in Cologne in 1785, when the recorder was, at best, a fading memory. According to the preface of the present edition, the solo part in the manuscript is designated *flautino* and transposed down a fourth. This is curious. One would not expect to find that an 18th-century performer had used C fingering for playing an F recorder—just the opposite, actually.

An obscure Classical recorder work is a remarkable find.

Furthermore, the term *flautino* is of little help: it was used to indicate a variety of instruments, including small versions of the flauto traverso and flageolet as well as sopranino recorder. Perhaps the best candidate is the flageolet in G—a member of a family of instruments that enjoyed renewed popularity at the end of the 18th century—whose part would be transposed down a fourth. The work fits such an instrument well, as it stays close to the home key with only a few easy accidentals in the solo part. Although largely consisting of dance and popular music, the flageolet repertoire contains a few pieces of art music, including concertos.

Whatever the case, the *Concerto in F* is a charming, tuneful work in three movements that lies under the fingers nicely and would make a delightful concert piece for intermediate-level recorder players.

This publication is a fine critical edition issued in two versions: the solo part with a piano reduction of the orchestra (Moeck 1058) and a full score with the orchestral parts (Moeck 1057).

Thomas Cirtin

***50 STUDIES (CSAKAN-SCHULE,) OP. 31,* BY ERNST KRÄHMER.** Dolce 511 (Magnamusic), no publ. date listed. A solo, 35 pp. $9.

Joseph Ernst Krähmer (1795-1837) was a recognized virtuoso on the csakan, a form of keyed recorder that originated in Hungary. With Krähmer's splendid playing, the csakan was able to develop its own distinctive repertoire.

Krähmer composed many works for csakan between 1822 and his death in 1837—most of them in the popular Viennese "salon" style. These *50 Studies* have been selected from Ernst Krähmer's *Csakan-Schule (Op. 31)*, published in Vienna around 1830. Pieces from the original that are too easy or have too wide a range for the recorder have been omitted. Also, the original collection ended with an extended fantasy that has not been included because it has already been published separately (DOL-510).

On the back page of this publication, Bernard Thomas wrote the following: "Bearing in mind that the csakan was originally in A flat, recorder players can choose to play this music either on a soprano in C, or alto in F, if a more authentic instrument is not available." However, only a couple of these studies can actually be played comfortably on an alto; the great majority fit nicely on a soprano recorder.

The ranges are very wide, often from a (notated) middle C reaching two octaves to the second ledger line C. Some even go higher to a C♯/D♭, D, E♭, and E♮. Thus, these etudes make good practice for recorder players who find themselves inadvertently switching to F fingerings in the higher ranges of a soprano recorder.

Krähmer's music is gutsy, lusty, vital, vigorous, often humorous, and just plain fun.

Anyone who has ever played through Krähmer's *Concert Polonaise, Op. 5* (DOL 204), or his *Rondo LaTyrolienne, Op. 35* (DOL 205), knows that Krähmer's music is gutsy, lusty, vital, vigorous, often humorous, and just plain fun. These etudes did not disappoint me. They are just about the perfect difficulty for a rousing sight-reading session for an advanced player who knows his/her scales and arpeggios and can play them rapidly. Advanced intermediate players might enjoy them as well, but I would recommend serious study of scales and arpeggios (including dominant seventh arpeggios) either before or during your study of these etudes.

This is not to say that this music is just a collection of scales and arpeggios. While the etudes are certainly graced with such, each one has its own musical identity. Some of the etudes use the turn abundantly, and I found myself occasionally substituting other ornamentation so as to not overuse the turn. Other selections emphasize trills and mordents. Also included are some double-tonguing exercises with "dad'll" as the suggested articulation. Recorder players will, of course, need to use various legato tonguings in place of the indicated extended slurring.

Since these pieces were composed be-

tween 1822 and 1837, they definitely have a late Classical/Romantic flavor to them, and they help to fill in a historical gap in repertoire for recorder. Although they are called "etudes," many of them could easily stand up as solo repertoire or great solo encores.

Sue Groskreutz

***A SONGBOOK OF FRENCH CAROLS,* ARR. JOSEPH A. LOUX, JR.** Loux LCC-19, 1999. Voice (or melody inst.), SATB recorders and/or other insts., opt. kbd, crumhorns, perc. Sc 16 pp, vocal pt 8 pp, kbd pt 4 pp, other pts 2 pp each. $12.50.

***NOËL DES OISEAUX (CAROL OF THE BIRDS),* ARR. J. A. LOUX & J. R. PHELPS.** Loux LTM 13, 2001. Voice or solo inst. with kbd and/or recorder, viol, or string ensemble, opt. perc. Sc 4 pp, vocal/kbd pt. 4 pp, other pts 1 p. each. $8.

***VOICI TROIS BOHÉMIENS (WISE MEN COME FROM THE EAST),* ARR. J. A. LOUX & J. R. PHELPS.** Loux LTM 14, 2001. Voice or solo inst. with kbd and/or recorder, viol, or string ensemble, opt. perc. Sc 4 pp, voice/kbd pt 4 pp, other pts 1 p each. $8.

***TWO FESTIVE CHORUSES,* BY JOHANN SEBASTIAN BACH, ARR. CHARLES NAGEL,** Cheap Trills TR35 (Magnamusic), 2001. SATB, Sc 8 pp, pts 2 pp. $5.

***WEIHNACHTLICHE TRIOS FÜR BLOCKFLÖTEN (CHRISTMAS TRIOS FOR RECORDERS),* ARR. RONALD J. AUTENRIETH,** Moeck ZFS 751 (Magnamusic), 2001. SAT, Sc 8 pp. $5.50.

Myriad opportunities exist for recorder groups to perform during the Christmas season, so finding appropriate, enjoyable music is always an adventure. The Kalamazoo Recorder Players (KRP) had the opportunity to perform from these new arrangements, and would like to share their impressions with other recorder groups looking for music.

From the Loux Music Company comes both a new collection of carols and a new series of French carols. The new collection, *A Songbook of French Carols*, features three pieces: "Il est né, le divin Enfant," "Célébrons las Naissance," and "Venez, bergers."

"Il est né" is the most appropriate piece from the collection for a larger group such as the KRP. It is scored for voice, SATB recorders, and tambourine with optional parts for tenor recorder/viol/oboe, bass crumhorn/viol, and keyboard. Although the tenor crumhorn is not mentioned as a possibility for the first optional part, we used it because of the way it matched the bass crumhorn, which played the second optional part.

After an introduction using the basic melody accompanied by a drone and mildly technical parts on the alto and tenor recorders, there are six verses that could be sung with instrumental accompaniment or could be performed just instrumentally. If it is performed without a singer, an instrumentalist will need to play the vocal line on the last verse since the melody is not included in the instrumental parts.

"Il est né" is the most appropriate piece from the collection for a larger group.

The KRP found that it was important to provide more variety if all of the verses were to be performed. Variations employed were the occasional use of the optional parts, the use of different vocal ranges for different verses, and the addition of the sopranino recorder for the final verse. We enjoyed exploring the many possibilities with this fairly common carol. Smaller ensembles with fewer resources should also enjoy this arrangement, although they might want to perform fewer verses.

"Venez, bergers," in *A Songbook of French Carols*, could also be performed by either a larger or smaller ensemble. It is scored for voice, SATB recorders with the possibility of using either viol or 'cello on the bottom line in lieu of bass recorder, keyboard, a variety of percussion instruments such as tambourine, dumbek/bass drum, wood blocks, finger cymbals, and an optional drone in fifths. Again, variety could be created for the six verses by the occasional use of the drone, by using different voices for different verses, and by using the keyboard as the only accompaniment for a singer during at least one verse.

The third piece in *A Songbook of French Carols*, "Célébrons las Naissance," is a less interesting arrangement for recorders because it is intended as a vocal solo with keyboard accompaniment. The recorder ensemble only provides a short introduction, interludes, and a coda. However, there are many situations where such an arrangement would be very useful.

In 2001, the Loux Music Company began publishing a new series of French carols entitled *La Tabatière à Musique* with the expected completion of the set to occur this fall. Besides the titles reviewed here, other familiar French carols (such as *Le Sommeil De L'Enfant Jésus* and *Noël Nouvelet*) are listed in this series, as well as many less familiar ones, giving ensembles a multitude of choices for new music.

The carols are scored for voice or a solo instrument with keyboard and/or recorder, viol, or string ensemble with the

possibility of using percussion. Each edition includes both French and English texts. Parts included are a score without text, two vocal parts with keyboard accompaniment, and a full set of instrumental parts, with both soprano and alto parts for the second line plus alto clef parts for the two tenor lines. As was true with *A Songbook of Carols*, the parts are well laid-out and easy to read, with only two minor annoyances. For one, the optional percussion parts are only on the score. Second, two of the parts are printed on the insides of the front and back covers. If one cuts the cover apart to use those parts, there is no longer a cover to hold the complete set.

The two editions in *La Tabatière à Musique* series sent to KRP for review were *Voici Trois Bohémiens* (Wise Men Come From the East) and *Noël des Oiseaux* (Carol of the Birds), both of which we found to be pleasant arrangements of these carols. *Voici Trois Bohémiens* has three verses that can be done either with or without a singer. An optional second tenor recorder part is provided that doubles the melody—apparently true of all the editions in this series. This augmentation of the basic SATB instrumentation does enrich the sound and can be used for variety.

Variety could also be added by having the singer sing one of the verses with only keyboard accompaniment. *Noël des Oiseaux* has seven verses with three different settings; by using the ideas suggested above, ample variety can be achieved. Accomplished bass recorderists will particularly enjoy the active part provided for them in the seventh verse.

The *Two Festive Choruses* were a particular favorite of the KRP, for there is nothing like the joy of performing music by Johann Sebastian Bach. The two choruses included in this collection are "Höchster, schau in Gnaden an" from Bach's *Cantata for Christmas Day* (BWV 63) and "Man Singet mit Freuden vom Seig" from his *Cantata for Michaelmas* (BWV 149). To create this SATB recorder arrangement, Charles Nagel used Bach's SATB choral parts with the occasional substitution of the basso continuo lines for the bass recorder part and with a few other note changes as well. While some of these changes are ornamental additions, a few of them are wrong notes. The parts are very readable with no page turns, and parts are provided in either octave for the alto line.

Since there are only a few breath marks in this edition, it would be worthwhile to consult an *Urtext* edition of these choruses for punctuation, or to consult a vocal edition if an *Urtext* edition is not available. So much of what makes Bach's choruses distinctive is the phrasing, and his extensive use of weak cadence endings makes that phrasing less than obvious in an instrumental edition with limited phrase markings. The members of the KRP were not pleased at first with the difficulty of properly leaving a space after these weak endings, but they recognized the difference such phrasing made in the liveliness of the final result. Although one misses the instrumental interludes and instrumental accompaniments that are part of the original choruses, these arrangements provided an interesting challenge without being overwhelming. For the non-singers in the group, it was a wonderful opportunity to experience Bach choruses, and the finished product was satisfying to all.

***SAT recorder trios will appreciate Ronald J. Autenrieth's creative arrangements of the Baroque compositions featured in* Weihnachtlich Trios für Blockflöten.**

SAT recorder trios will appreciate Ronald J. Autenrieth's creative arrangements of the Baroque compositions featured in *Weihnachtlich Trios für Blockflöten* (Christmas Trios for Recorders). The chorale preludes by Baroque organists

Johann Pachelbel and Friedrich W. Zachow are contrapuntal in nature and are arranged from organ compositions where a three-part texture predominates.

The same is true of Franz Xaver A. Murschhauser's theme and variation treatment of "Gegrüßest seist du, o Jesulein." The more homophonic "Ich steh an deiner Krippen hier" appears as a hymn tune with basso continuo by J.S. Bach in Schemelli's *Gesangbuch*. Since this originally consisted of only two parts, the arranger created a third line using normal Baroque practice, briefly varying the texture by using only the original two lines.

Throughout these arrangements, Autenrieth deals creatively with the problems that arise in matching ranges to an SAT trio. One wishes, however, that his imaginative solution to the range problem at the end of Zachow's "Vom Himmel hoch" had included the use of the tonic as the last note of the bottom line, which was true in the original.

All of the pieces included in this collection are reasonably short and are accessible to a fairly competent intermediate ensemble. Less experienced players could play the soprano parts in the Bach and Zachow chorale preludes, and, on the tenor, the bottom line on Murschhauser's theme and variations. In fact, with an octave change of the low C, the same bottom line could be played by an inexperienced alto recorder player.

The editorial notes included with this collection are particularly appreciated, since many of the original settings are not very well-known.

Judith Whaley and
the Kalamazoo Recorder Players

Judith Whaley is the music director of the Kalamazoo Recorder Players, a part-time faculty member at Kalamazoo College, and a former ARS Board member, where she served as Vice President and chair of the Education Committee.

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB= contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp= pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P/H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer's name.

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MUSIC REVIEWS *(cont.)*

SINFONIA NO. 13 IN A MINOR (BWV 799) **BY J. S. BACH, ARR. ALYSON LEWIN**. Hawthorns Music RS 101 (Magnamusic), 2001. SAB. Sc 3 pp, pts 1 p each. $8.

TRIO SUPER HERR JESU CHRIST (BWV 655) **BY J. S. BACH, ARR. LAYTON RING**. Hawthorns Music RA 165 (Magnamusic), 2002. ATB. Sc 8 pp, pts 2 pp each. $9.50.

TRIO SUPER ALLEIN GOTT (BWV 664) **BY J. S. BACH, ARR. LAYTON RING**. Hawthorns Music RA 152 (Magnamusic), 2002. ATB. Sc. 8 pp, pts 2 and 3 pp each. $9.50.

As indicated helpfully by the editor, this *Sinfonia* is a three-part exercise in strict counterpoint, one of a set of 15 keyboard pieces Bach wrote in 1723 while *Kapellmeister* at the Cöthen court. These pieces were intended for his 12-year-old son, Wilhelm Friedrich, as teaching material. The two *Trios* are chorale preludes from Bach's collection, *18 Chorales*. They paraphrase Lutheran hymn tunes, introducing the cantus firmi in full in the bass part towards the end of each prelude.

(By the way, matching chorales, BWV332 and BWV104, are easily available on the web site <http://www.jsbchorales.net/pdf.html>, and are helpful in detecting the chorale fragments in the concluding phrases of the preludes.)

These three J. S. Bach arrangements range in difficulty for amateur recorder players, but they all merit further study and offer each player a satisfying line. None of them require a frenzied tempo, so they can be enjoyed in a leisurely way. The *Sinfonia* is well within the reach of intermediate players, but offers the challenge of a full range for each instrument. In fact, the top line, designated for the soprano, goes so high that the editor suggests playing it on sopranino. Alternative octaves for the bass are given where range might be an issue, but the low F is needed.

The two trios based on Bach chorales work best for high intermediate or advanced players. The one on *Allein Gott* challenges each line with contrasting higher and lower notes, which should be articulated to simulate two voices. Alter-

native octaves are given for high notes on the tenor, and there is a breath-eating, sustained concluding C for the bass.

The tenor part has an awkward page turn (but it is a one-handed note), and the alto part also requires a prompt turn. The upper two voices of the trio on *Herr Jesu Christ* require a lot of finger action; the bass line, though less active, remains interesting. To balance this soprano and alto duet, we think that doubling the bass, or perhaps playing it on a stringed instrument (at least for the chorale section), would offer a contrast of timbres that is structurally reinforcing.

Barbara Duey, Jean Hopkins, and Suzanne Niedzielska collaborated on this review. Each has played recorder for over 20 years, and has attended numerous recorder workshops taught by distinguished professional recorder faculty.

***COMPLETE SONATAS FOR RECORDER AND BASSO CONTINUO*, BY G. F. HANDEL, ED. TERENCE BEST**. Bärenreiter BA 4259 (<www.Barenreiter.com>), 2003. A & bc, Sc 53 pp, pts 20 pp and 23 pp. Abt. $29 + P&H.

Here we have yet another edition of the six Handel sonatas for recorder and harpsichord or basso continuo. The history of printed editions of these sonatas, every recorder player's favorites from the early 18th century right down to the present, is a tangled one (see my article in *AR*, November 1998). There has been much research by Handel scholars over the years leading to many editions, each claiming to be the most correct.

My favorite modern edition of the sonatas is the David Lasocki/Walter Bergmann edition of 1979 (Faber, rev.1982). These editors have made an exhaustive study of the sources, both printed and manuscript, and given us what they say in the preface is "an attempt to present these six sonatas as the composer intended them." The research is carefully explained in the critical notes, and all possible variants are given in the score.

In addition, Walter Bergmann's continuo realization is my favorite. Continuo realizations vary considerably from score to score. His realizations tend to be more imaginative and less ponderous than many. The only thing wrong with this edition is a terrible problem with page-turns for the keyboard player.

But whence comes yet another "scholarly" edition of the Handel recorder sonatas?

Yet another "scholarly" edition of the sonatas was published by Amadeus in 1994. Like Lasocki/Bergmann, the editor Winfred Michel has researched the sources carefully. His approach to the continuo realizations is interesting; he reasons, quite correctly, that since Handel uses the words "for recorder and harpsichord," it is not always necessary to add a viola da gamba or 'cello, and for that reason the harpsichord part can be treated a little differently from the usual. In slow movements, for instance, he strives for "a full-bodied realization to express dignity and splendor." Bass octavation (doubling notes in the left hand by adding the octave below), the addition of unfigured suspensions, turning the accompanying right hand part of the harpsichordist into an obbligato third voice, even the use of *tasto solo* are among his unconventional, but certainly not incorrect, bag of tricks. Oddly, Michel does not print these sonatas in their usual order, but since that was the order used by Walsh (Handel's original publisher), not Handel, it may not matter.

But whence comes yet another "scholarly" edition of the Handel recorder sonatas? In 1955, as part of its new edition of Handel's complete works, Bärenreiter-Verlag put out a deeply flawed edition of *Eleven Sonatas for Flute and Figured Bass*, among which are four of the familiar sonatas for recorder. The "big" D minor and B♭ major sonatas, the so-called "Fitzwilliam" sonatas, are missing, although bits and pieces of the D minor appear in other sonatas. The editor, Hans-Peter Schmitz, uses unreliable sources (mainly the Friedrich Chrysander edition of 1879), and there are many errors. In an attempt to rectify this situation the English musicologist and Handel scholar Terence Best edited and published a "Revised Scholarly Edition"of these 11 sonatas in 1995, with notes about the original instrumentation and provenance. He had previously published the two "Fitzwilliam" sonatas with Bärenreiter in 1982.

The Complete Sonatas... reviewed here are a reprint of the four recorder sonatas contained in Best's "revised scholarly" edition of the *Eleven Sonatas...* of 1995, plus the two "Fitzwilliams."

MUSIC REVIEWS *(cont.)*

This is a fine recorder edition. Best gives us his sources in a much more concise fashion than Lasocki/Bergmann, as well as critical notes that are succinct and clear. He does not give variants. I could wish that he had made up his own continuo realizations to the "original four" sonatas, instead of relying on Hans-Peter Schmitz, but perhaps that was part of the agreement. Page turns are well-planned and easy for all of the performers.

Let's hope that this is the final "scholarly edition" of the Handel recorder sonatas. I do not see a need for any more!

Martha Bixler

SONATA IN F MAJOR AFTER TRIO IN F (TWV 42:F9), **BY GEORG PHILIPP TELEMANN, ARR. ANDREW ROBINSON**. Dolce 260 (Magnamusic), 2001. A kbd, Sc 10 pp, pt 5 pp. $7.

SONATA IN G MINOR AFTER TRIO IN G (TWV 42:G9), **BY GEORG PHILIPP TELEMANN, ARR. ANDREW ROBINSON.** Dolce 261 (Magnamusic), 2001. A kbd, Sc 10 pp, pt 4 pp. $7.

SONATA IN C MAJOR AFTER TRIO IN C (QV 2:2), **BY JOHANN JOACHIM QUANTZ, ARR. ANDREW ROBINSON.** Dolce 262 (Magnamusic), 2001. A kbd, Sc 15 pp, pt 5 pp. $8.

SONATA IN F AFTER THE TRIO FOR BASS RECORDER, VIOLA (OR BASSOON) AND CONTINUO (H588/9), **BY CARL PHILIP EMANUEL BACH, ARR. ANDREW ROBINSON.** Dolce 263 (Magnamusic), 2001. B or A kbd, Sc 12 pp, pts 5 pp ea. $7.

Dolce Edition's editor/arranger Andrew Robinson has given us a real treasure with these four editions! Originally they were composed as trio sonatas for recorder with another instrument and continuo: Telemann's *Sonata in F Major* called for an oboe and his *Sonata in G Minor* for a *dessus de viole* (treble viol), both with alto recorder; Quantz's *Sonata in C Major* combined the alto recorder with a transverse flute; and Carl Philip Emanuel Bach's *Sonata in F* was scored for bass recorder and viola (or bassoon). Following the practice of J. S. Bach, who arranged some of his trio sonatas for solo instru-

ment with obbligato harpsichord, Robinson has arranged these pieces for recorder solo, giving the second instrument's part to the right hand of the keyboard. Additional harmonies are added in optional small notes, and figures are included in the keyboard score. Although historically a bass instrument was often added to Baroque sonatas, no separate continuo part in included in these editions.

The prolific Telemann composed a number of trio sonatas that specified recorders, including several for two recorders and continuo as well as those for one recorder with a contrasting instrument. Concerning his trio sonatas, he wrote: "…I arrange them in such a way that each part has as much to do as the others." This is evident in the two sonatas reviewed here. The *G Minor* begins with a "Soave ma non Adagio" movement, followed by a "Vivace," a "Largo," and a final "Allegro." As with most of Telemann's music intended for recorder, this fits so well that it sounds more difficult than it is.

The same applies to the *F Major* sonata, which is even more accessible because of its key. Its opening "Allegro" consists of running sixteenth notes and triplets. In the "Affettuoso" that follows, the recorder and harpsichord play in contrasting counterpoint. The last movement, "Presto," is a fun romp for both instruments. Recorder players should heed the advice by J. J. Quantz to study Telemann's trio sonatas, now available in these practical editions.

Music combining recorder with Baroque flute is rare and difficult to compose because the timbres of these instruments are so similar, yet so different. Johann Joachim Quantz (1697-1773), the flute teacher of King Frederick the Great of Prussia, succeeded beautifully in this challenge with his *Trio in C* (QV2:2). In Robinson's arrangement, retitled *Sonata in C Major*, the subtleties of the contrast between the original two instruments are lost by giving the flute part to the keyboard, but it remains a delightful piece. The opening "Affettuoso" requires skillful articulation by both performers to imitate dynamic nuances required in the *galant* style. The second movement, "Alla breve," challenges the recorderist's fingering, tonguing, and breathing techniques in non-stop passages of broken chords up to eleven measures long. This movement is followed by a somber "Larghetto," which, according to Quantz, would benefit by the addition of little "graces." The final movement is a frilly "Vivace" in 3/8 with many ornamental thirty-second notes.

Robinson worked directly with the manuscript source for his arrangement of this work. In his introduction, he notes the ambiguity of the slurs in the original and shows possible interpretations. Serious students should also refer to Quantz's important treatise, *On Playing the Flute* (modern edition, ed. Reilly, publ. Faber) for the composer's own suggestions on tonguing, breathing places, ornamentation, and other matters of interpretation. This is not an easy piece for either player, but well worth whatever practice and rehearsal time it might take to perfect.

Robinson's arrangement, *Sonata in F*, of Carl Philip Emanuel Bach's trio for bass recorder, viola or bassoon, and continuo is a real gem! It gives bass recorder players a rare opportunity to play fast and expressively. (An alternative part is included for those who prefer to play it on alto recorder.) C.P.E. Bach (1714-1788) was employed at the court of Frederick the Great at the same time as Quantz, but it is not known for whom or why this rare late piece calling for bass recorder was composed. Robinson writes in his notes that this trio was one of C.P.E. Bach's favorite pieces, and he later transposed it for other combinations of instruments.

The bass recorder part ranges from low F to high D but lies mainly in the upper compass. In the first movement, "Un poco Andante," the three parts interact in graceful counterpoint. The motifs in the second movement, "Allegretto," are in sixteenth notes interspersed with triplets and some syncopated figures. The last movement, "Allegro," contains ornamental figures in stepwise sixteenths and triadic triplets that play around between the two upper parts. As in the work previously reviewed, performers should consult Quantz's treatise or a good modern guide for interpretation of the ornaments and the *galant* style.

These editions are well-printed, but the publisher could have taken more care in planning for page turns. The harpsichordist often must turn during keyboard solos or important parts, so a page-turner would be a help for smooth performance.

Constance M. Primus

***CHRIST LAG IN TODESBANDEN (3 SETTINGS FROM 1524/1544),* BY LUPUS HELLINGK, ARNOLD VAN BRUCK, AND JOHANN WALTHER, ED. BERNARD THOMAS**. London Pro Musica EML 379 (Magnamusic), 2001. Four voices or instruments, 4 scores 8 pp each. $7.50.

These three settings of "Christ Lag in Todesbanden" come from publications issued in 1524 and 1544, near the beginning of a long line of settings of Lutheran chorale melodies. Interestingly, as Bernard Thomas points out in his notes, van Bruck and Hellingk were Catholic and probably made their settings on commission from the publisher Georg Rhau. Walther's setting is the most straightforward, really a mildly decorated chorale-style setting with the melody in the tenor. The other two are more substantial motet-style settings, the Hellingk running to almost 100 bars.

"Christ Lag in Todesbanden" is a very characteristic melody, familiar to many as a hymn and from its use in Bach's *Cantata No. 4,* so it is rewarding to hear the melody as it appears and reappears in the motets.

"Christ Lag in Todesbanden" is a very characteristic melody, familiar to many as a hymn and from its use in Bach's* Cantata No. 4, *so it is rewarding to hear the melody as it appears and reappears in the motets.

These settings are intended for voices, but the level of rhythmic activity is such that an instrumental performance also makes quite a good effect. Even a beginning ensemble would be able to negotiate Walther's arrangement (which would work well in an SATB scoring), while intermediate groups would find the motets comfortable (ATTB with the alto reading up the octave). The loose score pages are cleverly printed to eliminate page turns.

Scott Paterson

CHAPTERS & CONSORTS

Floating along with Handel, articulating in the dark, and remembering

The End of Summer...

Orange County (CA) Recorder Society members Lori McAfee and Lois Sheppard—performing, along with David Conrad, as **The Sandpipers**—entertained the audience of the Long Beach Shakespeare Company's summer productions, *King Lear* and *Much Ado About Nothing*. The trio provided Elizabethan music during preshow events and was part of the shows' live music. The entire Shakespeare company was invited to Santa Catalina Island to perform two shows at the Descanso Club, where they were well-received amid promises of return engagements.

In Michigan, the **Northwinds Recorder Society** also donned period costume to play at Raven Hill's Solstice Magic Festival in East Jorden, MI.

Earlier, as the school year drew to a close, **Northwinds Recorder Society** members **Lonhilt Klose**, **Nancy Gurney**, **Jan Smith**, and **Jack MacKenzie** had shared their recorder consort music with 90 fourth-graders at a Boyne City elementary school *(see photo below, courtesy of music teacher Erin Zucker)*. After the quartet played, the students played for them on their neon-colored recorders.

Both chapter events received newspaper coverage, with photos of chapter members appearing in the *Petoskey News-Review.*, and an article describing the school visit. Apparently less newsworthy was a Wednesday evening play-in when chapter members assembled on a floatboat to play Handel's *Water Music* on Walloon Lake *(see photos at upper left)*.

Two events traditionally end the year for the **Moss Bay (WA) Recorder Society:** the Moss Bay Meet in April, and the annual joint May meeting with the Cascade Recorder Consort in Enumclaw.

The Meet's all-day gathering had three conductors. **Lorelette Knowles** opened, leading three Easter hymns, a group of dances by Augustine Bassano, and a *Sonata for Five Recorders*, "La Scalabrina," by late-17th-century composer Giovanni Battista Vitali. Wini Jaeger took the early-afternoon program, starting with two vocal selections—a three-part setting of Psalm 95 by Claude Le Jeune, and a six-voice motet by Giovanni Gabrieli, *Beata es, virgo Maria*. In the final session, **Larry Stark** presented pieces for recorders, crumhorns, and sometimes voice, including Ludwig Senfl's *Da Jakob nu das Kleid ansah* and the anonymous *Assumpta est Maria*—both played first in original four-part versions followed by five-part settings to end the day.

The trek to Enumclaw was made by recorder players from seven localities around Washington state. A highlight of that meeting, held at the Enumclaw Library, was when librarian **Claire Wesley** conducted the whole assembly in Felix Mendelssohn's setting of *In the Forest*, plus two madrigals and a Demantius *Intrada* in six parts.

For the benefit of those wondering what the name signifies, Wini Jaeger writes that "Moss Bay" is a bay in Lake Washington, the large body of water that separates the "Eastside" from the city of Seattle, WA. Moss Bay forms a part of the waterfront area of Kirkland, where the chapter started and where many chapter meetings have been held.

Marge McNutt reports on the success of an August master class and workshop led by Lisette Kielsen for the **Aeolus Recorder Konsort** (ARK) in Little Rock, AR. Following an afternoon of private lessons, nine players participated in a Friday evening master class, and 22 players from three states spent Saturday playing in energetic imitation during their day-long study of canons.For a list of musical selections used in the workshop, see <www.ualr.edu/~recorder>.

...And the Beginning of Another Year

On September 21, the **Chicago (IL) Chapter** held the first meeting of its program season. As has been the September tradition for many years, the Oak Park Recorder Society gave a short concert to start the session. There was one very important difference this year, though: the man who had led the Oak Park group for about 30 years was no longer at the podium.

In memory of his leadership, the chapter devoted this opening meeting to playing pieces that were favorites of a great friend of the Chicago recorder scene—**David Fitzgerald**, who passed away on July 19 at age 76.

After the Oak Park recorders played (led by Nancy Chabala and Kim Katulka), those attending heard three selections by some 25 members of the Tower Chorale (directed by Jim Winfield), another local group that has enjoyed the benefit of David's participation over the years. Among the tributes brought to the meeting in Dave's honor, composer Ann McKinley had added new words to a round, which everyone joined in to sing.

Mid-way through the meeting, there was a break for refreshments, when members could also look at photographs and written memories that had been assembled by Carol Stanger. Members of David's

family and some friends from outside the Chicago area were also in attendance, with David's grandchildren picking up percussion instruments to play along with the chapter members.

The Chicago chapter welcomes any additional tributes from other recorder players whose paths had crossed that of David Fitzgerald's over the years.

Congratulations to the **Toronto (ON) Early Music Players Organization**, whose members are celebrating their 20th anniversary year.

Conductor **Ken Andresen** led the first-ever workshop held in the Bay Area that was devoted exclusively to music for recorder orchestra. Sponsored by the **Mid-Peninsula (CA) Recorder Orchestra**, the October 18 workshop was entitled "The Recorder Orchestra Experience" and covered repertoire from the 16th century through the present day, with works by Morley, Praetorius, Mozart and MacDowell. Andresen remained in California for a week following the workshop, coaching small recorder groups.

Last May, Andresen conducted a performance of similar repertoire by the **Connecticut Recorder Orchestra**.

A pitch check station has been established for members of the **Mid-Peninsula Recorder Orchestra**. Prior to the beginning of each rehearsal, each ensemble member is encouraged to arrive early, warm up any instruments to be used that evening, and then check each instrument's intonation.

Pitch-black lighting conditions made for a challenging September meeting for the **South Bay (CA) Recorder Society**. Resourceful leader **Judith Linsenberg** rose to the occasion, instructing the participants in articulation techniques in the dark! Before the lights went out, she spent time on breathing and phrasing in several pieces: the four-part *Ung Doulx Regard* written in 1545 by Mancicourt, and two 1589 sinfonias in six parts by Malvezzi. After the lights came back on, the evening finished with *O that the learned poets* by Orlando Gibbons.

Included in a recent issue of the *Serpent Newsletter* is the report that there is a serpent in the midst of meetings of the **Greater Knoxville (TN) Recorder Society**. (Photos of this unusual early music instrument are available at <www.serpentwebsite.com>—where photos and details of the modern prototype of a "Squarpent," akin to the Paetzold "square bass," are also posted. While the modern "Squarpent" makes no attempt to approximate the curvy shape of the historical serpent instrument, it could give those interested in purchasing one of the expensive instruments an alternative way to learn fingerings while saving money to buy one. Next on the drawing board: the "Box-O-Cleide.")

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials to the following addresses:
American Recorder, 7770 South High St., Centennial, CO 80122-3122.
by e-mail <editor@recorderonline.org>;
ARS Office, P.O.Box 631, Littleton CO 80160-0631, by e-mail <recorder@AmericanRecorder.org>;
Richard Carbone, Chair, Chapters & Consorts Committee, 8 Candlewood Drive, Greenville, RI 02828-1802.

Recorder, Viola da Gamba and Harpsichord Workshop

Hidden Valley Music Seminar, Carmel Valley, CA, May 29-June 5, 2004
Director: Letitia Berlin

A workshop for advanced players offering masterclasses for recorder, viola da gamba and harpsichord, coached baroque chamber ensembles, separate renaissance consort classes for recorder and viols, continuo classes for harpsichordists, evening activities including faculty concert, lecture/demo, student concert Saturday morning. Limited enrollment, acceptance at discretion of the faculty.

Faculty: Geert Van Gele, recorder masterclass, ensembles; Letitia Berlin, ensembles; Webb Wiggins, harpsichord masterclass, continuo, ensembles; Margriet Tindemans, viola da gamba masterclass, ensembles

Beautiful country setting, lodging is in spartan but comfortable rooms on site or nearby motels, excellent food. Two hours south of San Francisco, nearest airport is 20 minutes away in Monterey; Amtrak station 45 minutes away in Salinas.

Contact: for workshop information, Letitia Berlin, 510-559-4670, tish-feb@mindspring.com
To register or inquire about fees & accommodations,
Peter Meckel, 831-659-3115, hvms@aol.com

Telemann fantasias. It was particularly gratifying to hear her play the Telemann, because *Fantasia No. 1* was a piece she critiqued in her master class.

When not attending the workshops or concerts, participants could sit in on two master classes taught by Ms. Verbruggen. She is always an inspiration to watch—doing her best to put nervous participants at ease, but at the same time suggesting, cajoling, and demonstrating. I'm always amazed how quickly most of the subjects leave the session playing the piece better than when they arrived. From the safe spot as auditor, one also leaves with valuable suggestions for one's own playing, regardless of how far away one is from being as competent as the brave souls who sign up for the master class.

There was a youth workshop led by Ms. Bergsma and a musical theater performed by four young actors and the recorder quartet *Flûte alors*. The musical theater event, *An Episode From the Annals of Scientific Inquiry or Professor Yebudgralov and his trustworthy assistant Nescio,* turned out to be a captivating prodiction. The witty and funny text written by young recorder player **Andrew Levy** from Berkeley, CA, proved to be an ideal counterpart to Béla Bartók's music taken from the *Microcosmos* and arranged for recorder quartet by Maute. Four young actors and the recorder group *Flûte alors* presented a spectacular show that pleased the crowd of recorder friends *(see photo, above right)*. It also showed the fascinating new possibilities of the recorder in a quite unusual context.

What made this festival so unique, and so important, aside from the events described, was its spirit. It was a truly international endeavor to showcase the recorder as a serious instrument worthy of the attention of contemporary society. At the same time, the comraderie that is engendered by well-directed workshops for amateurs was very evident.

As an American, coming from a country where most people think a recorder is a machine for preserving sounds, I was especially impressed with the attention afforded the festival from icons of mainstream Canadian society. For example, the Canadian Broadcasting Corporation recorded all the concerts and will air them on the radio in the near future. The artists were interviewed by the CBC in depth, and participants were also canvassed by the radio producer for their views on why playing the recorder is such a rewarding activity. The Saturday night concert was preceded by welcoming speeches by the consuls-general of Germany and The Netherlands, in honor of the participating artists from those countries. McGill University donated Redpath Hall as a concert space.

As an American, coming from a country where most people think a recorder is a machine for preserving sounds, I was especially impressed with the attention afforded the festival from icons of mainstream Canadian society.

Thanks to Maute and Ms. Larivière, and the other organizers and volunteers who helped produce this festival, the recorder has taken a step to its rightful place in modern society as a "serious" instrument—and as a source of joy and community among the family of musicians who play it, both amateurs and professionals.

Priscilla Winslow

OPENING MEASURES

The straight scoop on vibrato

Ideal recorder tone is straight and pure. However sometimes we want to warm up a note with vibrato. Vibrato is used as an embellishment to our tone, rather than as an integral part of tone, as in modern instrument performance aesthetics. In order to do this, one must learn how to make a pleasing vibrato on purpose, as opposed to the rapid, tight involuntary vibrato some recorder players have. Anything involuntary cannot be controlled and used to your own purpose. So let's get rid of that nasty, automatic quiver and acquire the ability to make, at will and in a pleasing variety of shapes, a lovely, warm vibrato.

The involuntary vibrato is fairly common, particularly among singers and sometimes players of other wind instruments who take up the recorder. In my experience it is often the result of too much tension in the abdominal and diaphragm muscles. These two sets of muscles work opposite one another during blowing (or singing—which is just blowing through the vocal chords): the abdominal muscles push air out of the body while the diaphragm holds air back so it won't all go out in one big *Whoooosh*.

You can demonstrate for yourself that two muscles can work in opposition to one another, maintaining a balance of power while using different amounts of strength: put your hands together in front of you and push them gently against one another. You are pushing equally with each hand, using a minimal amount of strength—almost none. Now increase the amount of strength used in both hands. You still maintain balance (equal strength from each hand), but now the muscles on each side work harder. If you continue to increase the strength from each hand, the muscles will begin to shake. I believe this is what happens in the abdominal muscles and diaphragm when a recorder player works too hard with both sets of muscles—the shaking muscles also shake the sound. Because it is caused by extreme muscle tension, it is not controllable.

Vibrato can be produced on purpose by the abdominal and diaphragm muscles, by the throat, and even by the tongue. Throat vibrato tends to be very rapid and shallow, and, to my mind, not a pleasant sound (although unpleasant sounds are also useful in music). Using the tongue to produce vibrato disturbs articulation, one of our most important expressive means on the recorder, and therefore is not ideal, unless you plan to slur everything.

That leaves what is usually referred to as diaphragm vibrato. I think this is a misnomer. It implies that we make the vibrato with the diaphragm. It is hard enough to control the diaphragm, much less make a special movement with the diaphragm. What actually happens in what we might call "low vibrato" is just a blowing louder and softer, louder, softer, etc. This produces a pitch fluctuation as well as a loudness fluctuation—both natural parts of vibrato. (Interestingly, vibrato on string instruments does not include a fluctuation of loudness, but only of pitch. I will have to follow bunches of other wind players and singers around, listening intently to their vibrato, to discover whether theirs includes both pitch and loudness fluctuations. For the moment, I think we can define vibrato as a fluctuation in pitch during the course of one note. Any comments?)

We can define vibrato as a fluctuation in pitch during the course of one note.

It is also interesting to realize that, when a musician uses vibrato as an ornament on a note, the vibrato becomes an ornament of intensification, and musicians will usually make a crescendo as another part of the intensification.

Vibrato exercises

To learn to make vibrato, follow these steps.

1. The Arch

The most elementary exercise for developing a good vibrato is the arch.

If you have been following this column for long, you will already be familiar with this exercise.

Choose any note on your recorder (the mid-range notes are easiest, then the high notes, while the low notes are most difficult). Begin without tonguing, blowing as softly as you can. Blow gradually louder until you reach the loudest point possible without squeaking, and then gradually decrease your sound until you reach your starting point. Do all this in one smooth flowing breath. Make your arches as wide as you can within the confines of the note—stretch the bubble of the note.

2. Chain of arches

When you are very good at playing one arch, you can begin adding more arches to make a chain of them in one breath.

Choose any note and play a beautiful arch. Play two arches in one breath, lifting your sound up again just as you reach the end of the first arch, swooping up to the top for a second peak, then gradually tapering off as before.

Play three arches in one breath, and then four, five, six and more. Make sure each arch is symmetrical, rising and falling at the same speed. Make sure that you "rescue" your sound just before it dies away in the dip between two arches.

The most common mistake I hear from those learning to make chains of arches is that they do not let the sound decrease enough between arches. Try to go right down to the floor before swooping grandly upward again.

Continue adding arches until you can make chains of 20 or 30 arches. This will take some weeks of regular and consistent practice—but, as you know, things of value are worth the time and effort.

3. Varied Chains of arches

Once you are able to play smooth and regular chains of arches, each arch the same size and shape as the last, it is time to try varying the speed. Play a chain of arches beginning slowly and gradually increasing speed. Also try playing a chain of quick arches gradually slowing down. Aim to make all your arches the same height

even as their speed changes. This will keep you from developing an irritating nervous vibrato. The last thing I want is for you to become irritating!

Using Vibrato

Once you have mastered the mechanics of vibrato, you must learn to apply vibrato in music.

Choose an easy piece of music: perhaps a nice minuet or a familiar song. Play it slowly, making a vibrato on every note possible. Make some of your vibrati slow, some fast, some varied. Be sure to keep every one of them nice and wide (with tall peaks) so that your sound will remain pleasing.

At first you will probably lose track of your rhythm. Keep trying: you will soon be able to think about rhythm while making a different chain of arches on each note.

Do the above exercise on at least 10 different pieces of music. This will ensure that you are good at making vibrato on lots of notes before you go on to the next step.

Finally, you are ready to try the real thing. Again, choose a fairly simple piece of music and just play your heart out, making vibrato here and there. Try the same tune several times, making vibrato on different notes and of different speeds each time. You will soon begin to recognize what you like and don't like.

Doing this with many pieces of music will develop your taste as well as your ear, and your vibrato muscles—three in one!

Listen to your favorite musicians (of all sorts), noticing how they use vibrato. Try out the effects that you hear. Decide where in your music you need a little more intensity—this will be a good spot for vibrato.

Now I leave you on your own, to explore this wonderful means of expression in music.

Frances Blaker

COMPACT DISC REVIEWS

Recordings of Bach, and works from the 20th-century recorder revival

***BACH & HANDEL: BAROQUE MASTERS*. CAROLINA BAROQUE: DALE HIGBEE, DIR.** Carolina Baroque CB-110 (ARS CD Club), 2002. 1 CD, 65:03. $17.

***BACH: MUSIC TO CHALLENGE THE INTELLECT AND TOUCH THE HEART*. CAROLINA BAROQUE: DALE HIGBEE, DIR.** Carolina Baroque CB-112 (ARS CD Club), 2002. 1 CD, 54:39. $17.

***ARIAS, DUETS & BALLET MUSIC FROM HANDEL OPERAS*. CAROLINA BAROQUE: DALE HIGBEE, DIR.** Carolina Baroque CB-113 (ARS CD Club), 2002. 1 CD, 52:52. $17.

Carolina Baroque is an enterprising Baroque chamber ensemble from Salisbury, NC, led by recorder player Dale Higbee. These three recent recordings capture performances given by the ensemble in April and November of 2002. In fact, *Bach and Handel: Baroque Masters* and *Bach: Music to Challenge the Intellect and Touch the Heart* were recorded a mere seven days apart!

The programs are generally of the miscellaneous variety with individual arias and selected movements from larger works put together to form a varied, but balanced, sequence. *Bach and Handel* does include the complete *Italian Concerto* of J.S. Bach and G. F. Handel's cantata *Nel dolce dell'oblio*, along with selections from Handel's *Rinaldo*, *Rodrigo* and *Serse*, and movements from Bach's gamba sonata, BWV 1029, and flute sonata, BWV 1030, and the famous "Sheep May Safely Graze."

In similar fashion, the Bach recording is made up of the first half of Cantata 21, the six-part Ricercare from *The Musical Offering*, and all of Cantata 182, while the Handel opera program includes excerpts from *Alcina*, *Ariodante*, *Giulio Cesare in Egitto*, *Il pastor fido*, *Radamisto*, *Rinaldo*, and *Terpsicore*.

The size and makeup of Carolina Baroque is flexible (growing to 10 for the Bach program), but it centers on Higbee, soprano Teresa Radomski, and keyboardist Daniel Hannemann. Despite this flexibility, some original scorings are altered on all three discs, such as the substitution of a recorder for the oboe in Cantata 21. While not unpleasant in effect, this sort of change does significantly alter the composer's original conception. In all other respects, however, instrumental disposition is used well to give extra color and variety.

While the ensemble is quite professional and often very effective in its presentation, these live performances are not always as polished as is usually expected on a compact disc. All three discs would seem to be taken straight from public performances with no touching up. (There are no program notes beyond the listing of repertoire, performers, and performance venues.) Thus some slips remain and, as usual in such circumstances, become more noticeable on repeated hearings. The recorded sound is very clear and present, however.

In the end, these discs are full of enjoyable and enthusiastic music making and are worth a listen for anyone interested in the repertoire they contain.

Scott Paterson

It's refreshing to hear a commitment to bringing Bach's music alive, rather than simply preserving it.

***BACH*. FLANDERS RECORDER QUARTET.** FRQ CD02001, 2002, 1 CD, 51:00, $18.

One of the comments that I often hear about first-rate recorder ensemble playing is that it sounds like an organ. Of course, what the listener is usually commenting on is the flawless tuning that we come to expect from an organ.

I'm delighted that this recording by the Flanders Recorder Quartet captures both the impeccable tuning of an organ and the essential human nature of both Bach's music and ensemble playing. This human quality means that the music on this CD is full of passion and life, with individual lines that sing independently, yet are beautifully synchronized with one another—a feat impossible on any mechanized instrument played by a single musician.

The repertoire presented by FRQ is representative of some of Bach's best compositions in four parts, with a clear preference for his fugal writing and organ works—obvious choices for this ensemble's first recording of Bach. (Some would argue that this is Bach's best work, in any case.) In addition to the fugues, the repertoire ranges from Bach's transcription of Vivaldi's *Concerto in D minor*, Op. 3, No.11, to the great organ passacaglia to his chorale preludes. Some works appear in nearly their original form—the contrapuncti from *The Art of the Fugue*, for example—while others have been made into sensitive arrangements that sound very much original. This is a credit to Spanhove and Van Goethem, who managed the subtle reworkings, omissions, and additions, together with key changes and imitation of organ registers, to great effect.

Perhaps the most striking thing about this CD is the passion that infuses the performances. FRQ does not take the "hands off" approach to Bach of which so many musicians are guilty. They are not afraid to use dynamics, vibrato, rubato or improvised ornamentation. Attention to detail is one of the outstanding features of this ensemble's playing. It's refreshing to hear a commitment to bringing Bach's music alive, rather than simply preserving it.

Some moments I particularly enjoyed include the refined, yet stunningly beautiful, ornamentation in the Largo movement of the Vivaldi transcription; the freedom of the cadenzas in BWV 543; the delightful pairing of instruments in parallel in the Passacaglia; and the quintessential bass playing in so many of the selections. It's also gratifying to hear the difficulty of playing this music: while there were superhuman feats of breathing, tonguing and fingers, the very human breaths throughout the recording made it apparent that this was not one machine creating this music, but four individuals with human limitations.

I have to add that this recording is much more interesting—and on so many different levels—than *The Four Seasons*, the ensemble's last, all late-Baroque, offering. The group has obviously grown in very positive ways since then. I find myself listening afresh to Bach, much in the same way I have come to view musical imitation with fresh eyes (and ears) after experiencing FRQ's *Art of the Fugue* program when they were on tour in the U.S. in 2001.

The recording was made in a wonderful acoustic: sufficiently live for resonance without losing the details of articulation. The recording quality is mostly excellent—a few balance shifts occur here and there, presumably resulting from the editing process. These are only mildly disconcerting, and not noticeable to most listeners, I suspect. All in all, it's a wonderful recording—one of a very few that make me proud to be a recorder player!

My only major complaint is that, at 51 minutes, it's too short—and that's surely not Bach's fault! I hope this means we can expect another stunning, yet highly personal, Bach recording from FRQ in the not-too-distant future.

The instruments played on this CD were all made by Friedrich von Huene, and the CD is available in the U.S. from the Von Huene Workshop, 65 Boylston Street, Brookline, MA 02445, 617-277-8690 or <info@vonhuene.com>.

Rachel Begley

MODERNE BLOCKFLÖTE. **KARSTEN BEHRMANN, REC; RITA LAUGS, HC; ODA KLEEMANN, PF.** Cadenza 800 921 (Qualiton), 2002, 1 CD, 40:10, $18.99.

This intriguing recording shows that the recorder was viewed as a modern, as well as early, instrument from the very beginning of its revival, and taken seriously by composers who were among the best of the 20th century. Part of the program presents forgotten repertoire from the time when composers were still struggling to understand the instrument.

The CD begins with short, simple pieces by Darius Milhaud, Albert Roussel, Francis Poulenc, and Georges Auric from 1934. This was a time when the recorder was new; its capabilities were yet to be realized; and the emergence of the recorder virtuoso was decades away. The approach of these composers can best be described as *cautious*. The piano part often contains more musical interest than the solo, but the lyrical sweetness of the recorder—a quality that attracted students and amateurs to the instrument in those early days of the revival—causes it to float high above like a seagull buoyed by ocean breezes. That the potential of the instrument was not fully grasped does not take away from either the historical or musical worth of these pieces.

By contrast, the remaining compositions are mid-century products that exhibit the recorder as a full-blown recital instrument. Paul Höffer's *Suite for Recorder and Piano* (1947), Henk Badings's *Sonata for Recorder and Harpsichord* (1957), and Cyril Scott's *Aubade* (1953) are complex works for advanced players. Though conservative in style, they use the instrument's full range of expressive and technical capabilities—stopping short of *avant-garde* practices.

Behrmann plays in a thoroughly modern style, appropriate for the program, and manages the technical demands of the large works brilliantly. Laugs and Kleemann are excellent musicians who never overpower Behrmann, even when the keyboard parts provide more substance. This is especially apparent in Kleemann's lovely and judicious handling of the piano parts in the French works.

CORELLI & CO. **PARNASSUS AVENUE: DAN LAURIN, REC; HANNEKE VAN PROOSDIJ, HC, ORGAN, REC; DAVID TAYLER, THEORBO, BAROQUE GUITAR; TANYA TOMKINS, VC.** BIS 945 (Qualiton), 2002, 1 CD, 70:00, $18.99.

Dan Laurin needs no introduction to recorder players. He has been thrilling early music audiences with cutting-edge live performances and recordings for many years. To his credit are CDs of sonatas by G. F. Handel, concertos by Antonio Vivaldi, duets by G. P. Telemann, and his monumental nine-disc set of Jacob van Eyck's *Der Fluyten Lust-hof*. Laurin is a virtuoso of the highest order who pushes the limits of musical expression.

Corelli & Co. is an anthology of Italian solo recorder literature. Many of the works are standards made popular by Frans Brüggen three decades ago, such as *Sonata Op. 5, No. 11,* by Arcangelo Corelli, *Sonata in A minor* by Diogenio Bigaglia, and *Sonata in C major* by Francesco Barsanti. Included on the program are lesser-known gems by Giuseppe Sammartini and G.G. Boni.

Brüggen's recordings of Italian repertoire have aged well because of the vitality of his performances. Laurin stands in no one's shadow, however: his approach to this familiar music is so inventive that listeners will feel as if they are hearing it for the first time. His technique is impeccable, and he is fearless in the liberties he takes to express the *affect* concealed in the score. Yet, there is nothing bizarre in his interpretations: underneath it all, Laurin is a sensitive musician who seeks the art in the music. Complementing him exquisitely are Hanneke van Proosdij, David Tayler, and Tanya Tomkins as the continuo group.

One curious feature of this performance is the array of recorders used. Laurin plays instruments in E, G, F, E♭, and B♭, yet all of the works lay well for the standard soprano recorder in C and alto recorder in F. I've always been skeptical of Baroque recorders in E, G, and E♭, as there is no documentary evidence for them. The instruments that have come down to us ostensibly in those keys might be better explained by the vagaries of pitch standards in the Baroque era.

Nonetheless, the playing is superb, making this a "must have" recording for lovers of Baroque chamber music.

Thomas Cirtin

Each CD review contains a header with some or all of the following information, as available: disc title; composer (multiple composers indicated in review text); name(s) of ensemble, conductor, performer(s); label and catalog number (distributor may be indicated in order to help your local record store place a special order; some discs available through the ARS CD Club are so designated); year of issue; total timing; suggested retail price. Many CDs are available through such online sellers as <www.cdnow.com>, <www.towerrecords.com>, <www.amazon.com>, etc. Abbreviations: rec=recorder; dir=director; vln=violin; vc=violoncello; vdg=viola da gamba; hc=harpsichord; pf=piano; perc=percussion. Multiple reviews by one reviewer are followed by that reviewer's name.

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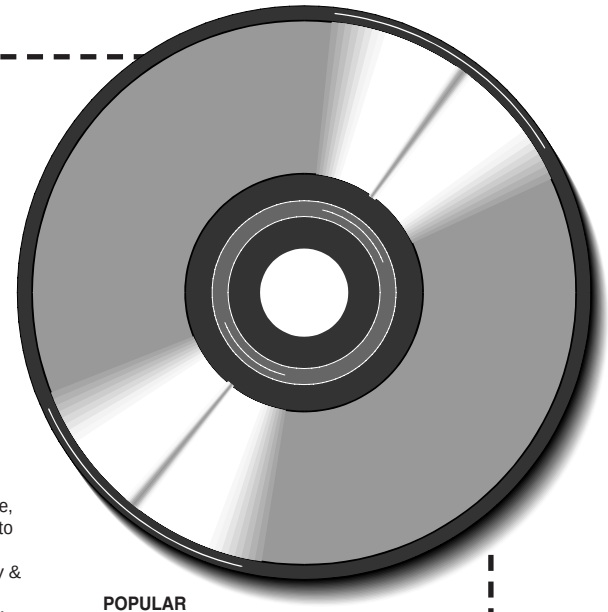

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NEW LISTINGS

____**IN NOVA CANTICA** Healing Muses. Eileen Hadidian, flute & recorder; Elisabeth Engan, soprano; Neal Rogers, tenor; Shira Kammen, vielle, violin, harp, alto; Kit Robberson, vielle, gamba; David Tayler, lute, Baroque guitar. A Christmas celebration: Medieval and traditional carols, chansons and festive dances from the 13th-17th centuries. Healing Muses. $17 ARS/$20 others.

____**ENSEMBLE PIACERE 2002** Ensemble Piacere. Maria Brojer, soprano; Irmtraut Freiberg, recorder, harpsichord, organ, rankett; Eva Maria Kaukel, recorder & organ; Eva Mock, guitar. Sparkling performances of works from the Renaissance to the 20th century by Frescobaldi, Ortiz, Telemann, Fux, Keil and many others. Ensemble Piacere. $17 ARS/$20 others.

____**BACH ARIAS, DUETS AND CHAMBER MUSIC** Carolina Baroque. Dale Higbee, recorders; Teresa Radomski, soprano; John Williams, bass/baritone; John Pruett, Baroque violin; Holly Maurer, gamba, Daniel Hannemann, harpsichord & organ. Recorded live in 2003, this CD features Bach cantatas and other works, including Cantata BWV 140, *Wachet auf*. $17 ARS/$20 others.

IN STOCK (Partial listing)

____**THE AGE OF JOSQUIN: THE GRAND TOUR** Highland Park Recorder Society & Chamber Orchestra, Robert W. Butts, conductor. RWB Productions. $17 ARS/$20 others.

____**AIRES AND DUETS FOR TWO FLUTES AND BASS** Vicki Boeckman & Dorte Lester Nauta, recorder; Mogens Rasmussen, gamba; Viggo Mangor, archlute & chamber organ. Trio sonatas by Handel, Telemann, Braun, Merula, Rossi. Primavera. $17 ARS/$20 others.

____ **ARIAS, DUETS & BALLET MUSIC FROM HANDEL OPERAS** Carolina Baroque. Dale Higbee, recorders. Live recording of a variety of excerpts from operas of Handel, including *Alcina* and *Giulio Cesare in Egitto*. $17 ARS/$20 others.

____ **BACH & HANDEL: BAROQUE MASTERS** Carolina Baroque. Dale Higbee, recorders. Excerpts from several of the masters' operas and cantatas, recorded in 2002 concert. $17 ARS/$20 others.

____ **BACH: MUSIC TO CHALLENGE THE INTELLECT AND TOUCH THE HEART** Carolina Baroque. Dale Higbee, recorders. *Cantata No. 21*, Part One; *Cantata No. 182*. $17 ARS/$20 others.

____**BLOCKFLOETENENSEMBLE WIEN** Irmtraut Freiberg, Karin Heinisch, Susanne Jurdak, Eva Maria Kaukal & Prisca Loeffler, recorders. Ensemble music for three-five players; works by J.Chr. Demantius, J. Hilton, M. Kaeser, Monteverdi, Morley, Mozart, W. W. van Nieuwkerk, Pachelbel, Reichardt, Schermann. $17 ARS/$20 others.

____**CHARLESTON PRO MUSICA ON TOUR** Marsha Evans, Lewis Fitch & others, recorders, gemshorns, guitar and voice. Medieval and Renaissance music with consort and singers. Millennium Music/ Charleston SC. $17 ARS/$20 others.

____**CHRISTMAS AT THE CASTLE** Blue Oak Consort and guests, Richard Geisler, dir. Five centuries of holiday music from many lands; played and sung by 17 musicians on recorders, strings, percussion and voice. $17 ARS/$20 others.

____**CHRISTMAS MORNING** David Young, recorders; Lisa Franco, celtic harp; with other Renaissance instruments. Well-known Christmas music. Universe Music. $17 ARS/$20 others.

____**CONCERTI DI NAPOLI** Rebel: Matthias Maute, recorders; and REBEL. Sonatas by Mancini, Roberto Valentini, A. Scarlatti. Dorian. $17 ARS/$20 others.

____**DANCING DAY** Scott Reiss, Tina Chancey & Jane Hershey, recorders & other early instruments; Rosa Lamoreaux, soprano; Mark Cudek, lute & citern; Joshua Lee & Daniel Rippe, bass viol & percussion. Medieval, Renaissance and traditional Christmas music, spanning 500 years, from the British Isles, Italy, France, Spain Germany and America. Koch International. $17 ARS/$20 others.

____**DREAMS INSIDE THE AIR TUNNEL** Zana Clarke, recorder & composer. "Drawing on the music of the didjeridu & shakuhachi...beautiful & hypnotic..."—*American Recorder*. Orpheus Music. $17 ARS/$20 others.

____**FOLIAS FESTIVAS** Belladonna Baroque Quartet. Cléa Galhano, recorders.16-17th-century music by Falconieri, de Tafalla, Merula, others. Dorian. $17 ARS/$20 others.

____**FRUIT OF A DIFFERENT VINE** Alison Melville, Natalie Michaud & Colin Savage, recorders; A. Hall, piano. Works by Hindemith, Berkeley, Leigh, Staeps. 1994 ARS Professional Recording Grant CD. S.R.I. $17 ARS/$20 others.

____**THE GREAT EMU WAR** Batalla Famossa, a young ensemble, with first CD of Australian recorder music. Orpheus Music. $17 ARS/$20 others.

____**HANDEL: THE ITALIAN YEARS** Elissa Berardi, recorder & Baroque flute; Philomel Baroque Orchestra. Handel, *Nel dolce dell'oblio & Tra le fiamme*, two important pieces for obbligato recorder & soprano; Telemann, *Trio in F*; Vivaldi, *All'ombra di sospetto*. Dorian. $17 ARS/$20 others.

____**IMAGINE II** David Young, recorders. More contemporary interpretations of classic songs from the 1970s by Neil Young, Jim Croce, Carole King, and Moody Blues. Universe Music. $17 ARS/$20 others.

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____**LES AMIS DU BAROQUE** Paul Nauta, recorder & Baroque flute; Koen Dieltiens, recorder; Jan de Winne, Baroque flute; Christina Mahler, 'cello; Shalev Ad-El, harpsichord & organ. Music by Bassani, Corelli, Vivaldi, etc. Highlight Intl. $17 ARS/$20 others.

____**MANCINI: CONCERTI DI CAMERA** Judith Linsenberg, recorders; Musica Pacifica. Seven Mancini sonatas, plus works of Durante, D. Scarlatti. "Highly recommended" citation, *2000 Vivaldi Prize, Giorgio Cini Foundation.* Dorian. $17 ARS/$20 others.

____**MIDNIGHT SUN** Alison Melville & Colin Savage, recorders; Ensemble Polaris members playing flute, clarinet, guitar, 'cello, hurdy-gurdy, percussion. New arrangements of traditional music of Norway, Finland, Estonia, Sweden, Scotland. *Classic CD* Disc of the Month, August 2000. Dorian. $17 ARS/$20 others.

____**MY THING IS MY OWN: BAWDY MUSIC OF THOMAS D URFEY** Tina Chancey, Grant Herreid & Scott Reiss, recorders & other early instruments; Rosa Lamoreaux, soprano. Improvisations on tunes of love, sex & seduction in 18th-century England. Koch Int'l. $17 ARS/$20 others.

____**POPULAR MUSIC OF THE RENAISSANCE**, Anne & Rob Burns play recorders, cittern, guitar, straw fiddle, drums, whistles, pipes. Second From the Bottom. $17 ARS/$20 others.

____ **SACRED & SECULAR CANTATAS OF J. S. BACH**. Carolina Baroque. Dale Higbee, recorders; Teresa Radomski, soprano; John Pruett & Doris Powers, violin; Mary Frances Boyce, viola; Selina Carter, 'cello; Daniel Hannemann, harpsichord & organ. Live performances of three cantatas, BWV 82a, BWV 202, BWV 209. $17 ARS/$20 others.

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