

AMERICAN RECORDER

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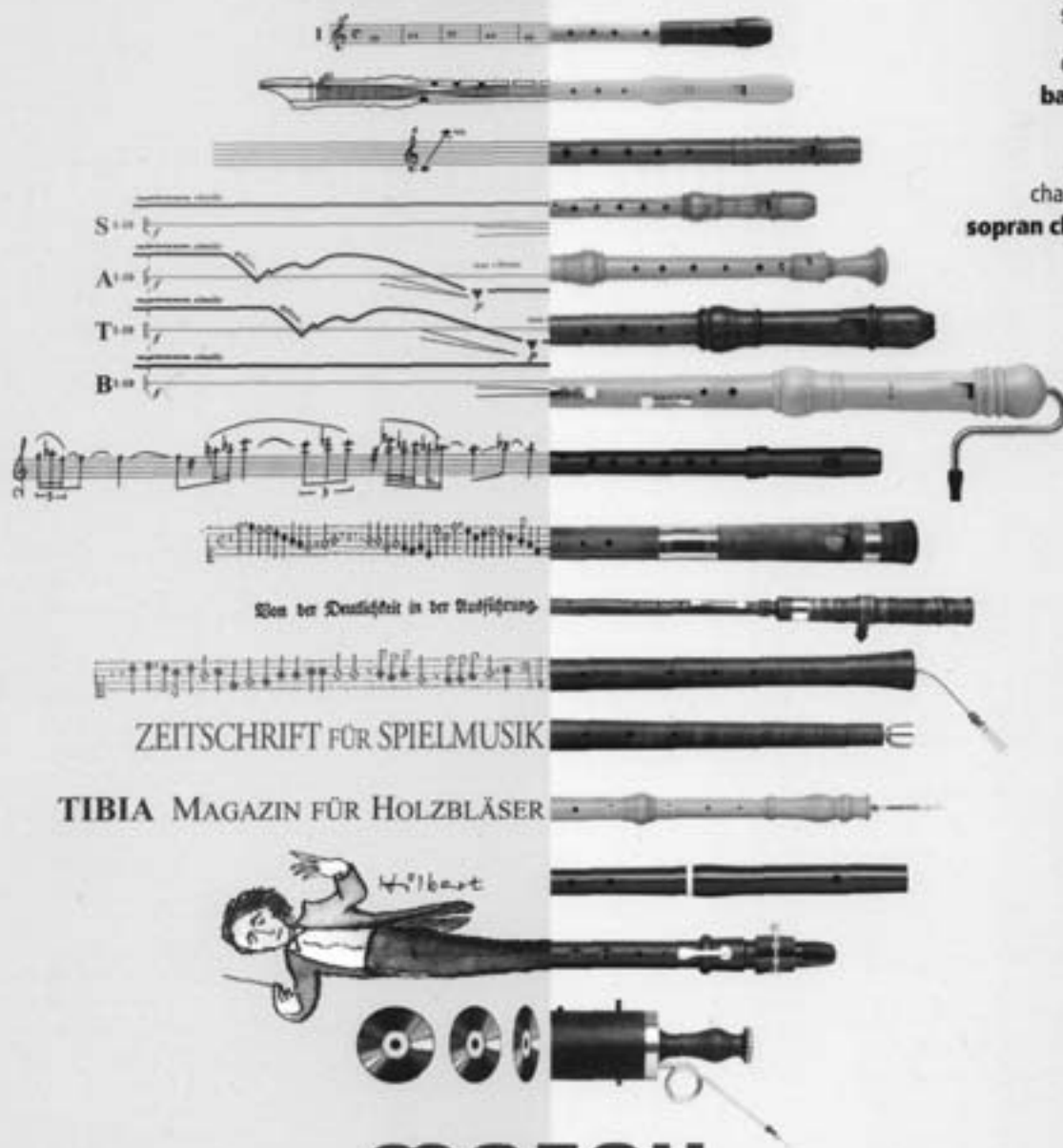
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Anthony Rowland Jones

A Recorder Player Icon...



The third edition of Recorder Technique has just been released by Peacock Press!

It has been considerably revised since the second printing in 1986, and is designed for recorder players who have already acquired basic skills and who aim at proficiency in a wide range of solo & ensemble music from the Renaissance to present day.

Techniques such as tonguing, ornamentation, and fingering are covered in considerable detail, and the book takes full account of recent research in the performing practice of early music.

This book is closely integrated with the new second edition of Practice Book for the Treble Recorder, (which includes selected passages from the recorder repertoire) and is essential reading for all players and teachers who aim to improve their understanding of the recorder and its music, and the quality of their playing.

BUY BOTH AS A SET:

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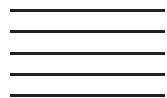
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EDITOR'S NOTE



Announced by all the trumpets of the sky, arrives the snow."--Ralph Waldo Emerson

The cover artist for this issue of AR, **Jeff Jurich** (also the artist for the March 2003 AR cover), seems to have substituted a recorder for the trumpet—and that idea fits nicely with my frame of mind, as I look out from my office at snow that covers well the dry grass and brown earth underneath.

Looking back like Janus at last year, we will find more appearances in this issue by the November 2003 AR cover—as **Rebecca Arkenberg** examines more closely the **music in the image** (page 6), and readers write of their reactions to the “Vanitas,” in **Response** (page 25).

With this first issue of a new year, we welcome a new department editor whose writings will focus on education (page 12). **Jody Miller** teaches band at McCleskey Middle School in Marietta, GA, and applied recorder and early music at Emory University in Atlanta. In previous AR issues, you have read of three performances at the Boston Early Music Festival by the McCleskey Middle School Recorder Ensemble, which he directs, plus his own ARS Great Recorder Relay performances. Questions, comments or suggestions can be e-mailed to him at <Recorder96@aol.com>, or mailed to 3970 Norman Road, Stone Mountain, GA 30083.

It took several people on two continents to bring you the article in this issue (page 14) by Van Eyck expert **Thiemo Wind**, whom we are happy to have as an AR contributor. Van Eyck also shows up in this issue’s **Music Reviews** (page 27).

Using the same methods, two recorder ensembles are joining forces as an international sextet of virtuosi to produce concerts, as described in a report from **Rachel Begley** (page 8).

It won’t have to be that much of a production to participate in **Play-the-Recorder Month**—unless you choose to make it a production and submit it for the “Most Creative” event contest. It’s super to have a **newly-commissioned work** by **Adam Gilbert** for the celebration, *ARS Fantasia super* (page 21).

Gail Nickless

A M E R I C A N RECORDER

Volume XLV, Number 1

January 2004



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ON THE COVER:

Illustration
by
Jeff Jurich
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Recorder residency at Sitka, new recorder orchestra to debut,
Flanders Recorder Consort joins New Amsterdam Trio

GAIL NICKLESS, Editor

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FRANCES BLAKER, Beginners; JOHN H. BURKHALTER III, Book Reviews
THOMAS CIRTIN, Compact Disc Reviews; JODY L. MILLER, Education
CONSTANCE M. PRIMUS, Music Reviews; CAROLYN PESKIN, Q & A
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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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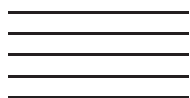
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PRESIDENT'S MESSAGE



On September 24, 2003, I received the sad news that David Goldstein had passed away in his New York City apartment. David was a long-time recorder and viola da gamba player, composer, arranger and ARS friend. David touched many people through his enthusiasm, generosity and kind spirit. The May issue of *American Recorder* will include a tribute to David.

My first contact with David was only nine months ago. At its January 2003 meeting, the ARS Board decided to establish a new award, the Presidential Special Honor Award, to recognize special and unique contributions to ARS and the early music community. The Board enthusiastically agreed that David was the perfect person to be the first recipient of this award.

I called David several times during the spring. The first call was to notify him that he would receive this award. He was very resistant at first, insisting that there must be someone else more worthwhile to receive the award.

During subsequent calls I assured him that we were not going to change our minds, and I tried to convince him to attend the Boston Early Music Festival (BEMF) in order to receive the award. Unfortunately, poor health ultimately prevented him from traveling to Boston.

A reception was held in David's honor during BEMF. An article on the event and his award appeared in the September issue of AR. During the festival we were able to collect the personal written congratulations from many of his friends and well-wishers in a special booklet created especially for his birthday on June 24. ARS Board member Richard Carbone presented David with his award over the summer.

As a tribute to David and his legacy, the ARS Board has decided to create the Goldstein Fund to support the publication of recorder music and ARS scholarships. A task force has been established to outline the uses of this fund and the activities it will make possible. Details will also be published in the May issue of AR.

David left behind a considerable library

of original compositions and arrangements. He wrote numerous pieces for friends and fellow musicians, sometimes inspired by performers or challenges ("Could you arrange my favorite tune for my ensemble?"). His musical interests were extremely varied; his personal library included Elizabethan consort music, compositions by G. F. Handel and Richard Wagner, plus music from the Christian and

As we start a new year, we reflect on the gifts we've received over the year. These are not only the material gifts we receive, the visits with family and friends, but also the ways in which our lives have been touched by the kindness, generosity and goodwill of others.

Jewish heritages and from many ethnic traditions. His own works are musical, interesting, and sometimes quite challenging.

I am happy to announce that there are plans to preserve his music at a new Recorder Music Center at Regis University in Denver, CO. The ARS has been assisting ARS member and Regis University assistant professor Mark Davenport, whose dream it is to establish this center. The Recorder Music Center will be dedicated to preserving the legacy of recorder music in this country. Details about the center will appear in upcoming issues of AR.

Last, a memorial concert for David is being planned for later this year in New York City, NY. Information will be posted on the ARS web site when available.

As we start a new year, we reflect on the gifts we've received over the year. These are not only the material gifts we receive, the visits with family and friends, but also the ways in which our lives have been touched by the kindness, generosity and goodwill

In Memoriam David Goldstein

of others. For many friends and musicians, David's life was a remarkable gift.

I wish you a peaceful and music-filled New Year!

Alan Karass,
ARS President, <amkarass@yahoo.com>



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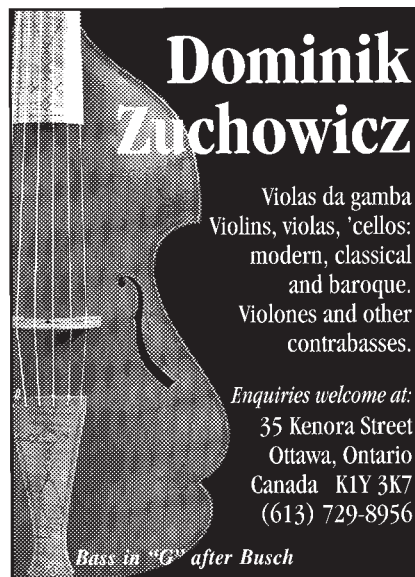
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St. Paul, MN 55104
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jean@honeysucklemusic.com

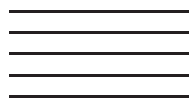
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*Reflections of Sitka, European trio meets American quartet,
Suzuki workshop takes new location and leadership*

Oregon Coast Recorder Recorder Residency at Sitka Center

Letitia Berlin and I were lucky to be the first recorder players awarded the Oregon Coast Recorder Society's recorder residency at the Sitka Center for Art and Ecology.

My project was to finish composing a piece for two recorders and narrator, on which I had been working bit by bit over the last couple of years. Tish and I had performed it in its half-finished form several times, and it had been very positively received.

However, I had never had an opportunity to really focus on composition for longer than an hour here or there. That is why the residency was such a great gift to me. Here was an opportunity to focus exclusively on composing and practicing recorder for an entire month! I looked forward to it the entire year, planning how I would spend my days so as to best take advantage both of the gift of unclaimed time and of the open coast, rugged headlands, woods and streams of the area. I wanted to make sure that the time did not simply slip through my fingers.

Having never composed for more than an hour in one month, a half-hour the next, I did not know if I would be able to maintain a daily schedule of composing. I started by setting aside one hour for composition each day, and devoted the remaining hours to practice, rehearsal with

Tish (for our Tibia duo playing), and hiking. I found the setting—surrounded by trees, and only a five-minute walk to the open spaces of Cascade Head, with views of the ocean and the Salmon River estuary—very refreshing and inspiring.

I soon discovered that the hour of composition began to spread. By the end of the month, I was composing several hours a day, and also snatching brief moments to work on pieces each time I walked past my small desktop built into the stair landing. It faced out of a large round window through which, when I looked up from my manuscript paper, I could see between large sitka spruce down to the ocean, where the locally-famous Polly Rock, and an unnamed rock, jutted out of the water.

***Here was an opportunity
to focus exclusively
on composing and
practicing recorder
for an entire month!***

I now have a photograph of this view on my computer desktop, so that, each time I do computer work, I am reminded of this incredible month by the sea, spent writing music and playing the recorder. I can scarcely imagine anything I would rather do. It helps me keep things in perspective.

As to what I composed...my main project was to complete my piece for two recorders and narrator, *Vejen til island skrives på vandet* (the way to Iceland is written on the water); however the more I worked on it, the longer and larger, it grew. The story that forms the narration—a tale of a sea voyage in Viking times, and how it affects the people involved—grew, expanded and hasn't stopped yet. It got to the point where I thought, "If I write anymore, this piece will need to become an opera, or else it will take hours to speak all the words and then play all the music!" So

I came to an impasse.

After the month was over, I had to resume normal activities, so I have not been able to devote time to this piece since returning home. I don't know what to do with it; either I must greatly simplify the story, or greatly expand the piece.

Throughout the month at Sitka, I was

writing other pieces as well. Once I started composing every day, I found music just welling up, and I wrote it all down. Having time and freedom from care allowed my musical ideas to flow.

I wrote several shorter recorder duos, with such titles as *Rain* (it was April in Oregon...), and *People on the Outer Edge*. I wrote a number of recorder trios, including *Slow Circling of Condors* (played by some of our readers at the recent recorder Elderhostel in Carmel Valley, CA) and *Foxes, Ravens and Maybe a Porcupine*.

Since returning home, I have tried to continue making time for composing. I have not always succeeded, but I find more time than in the past. I have just completed a recorder quartet (as yet untitled) that our ensemble, the Farallon Recorder Quartet, will perform in Phoenix, AZ, this month.

An added, special aspect of our stay at Sitka was time spent with our recorder friends in the area. We have been teaching the yearly "Winds and Waves" workshop each April for five years now, so we know most of the members of the Oregon Coast Recorder Society. It is a small, but active,



Letitia Berlin (left) and Frances Blaker perform a new composition by Frances Blaker at an open house for all Sitka residents.

Frances Blaker (left) and Letitia Berlin during one of the workshops they gave during the Sitka Center residency



chapter with great vision and drive. Their accomplishment in creating this residency shows that ARS chapters can do *anything*, even with only 12 members.

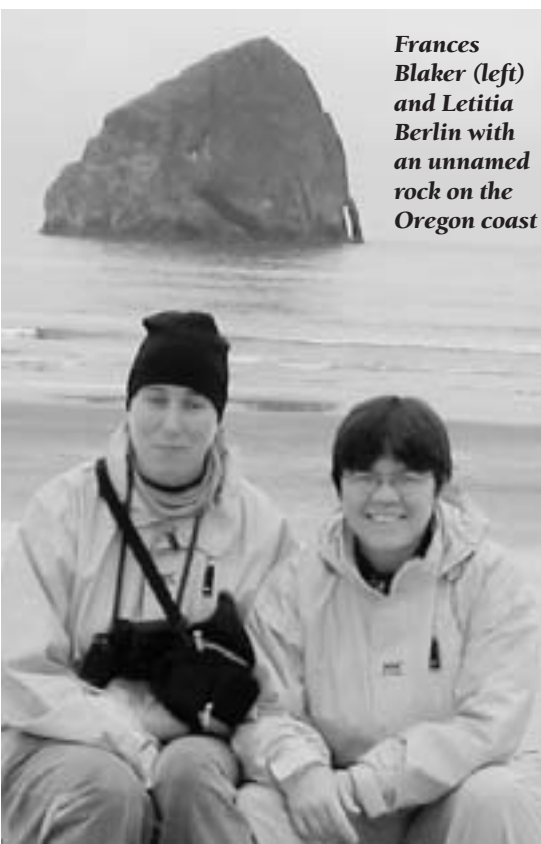
Several times a week Tish and I got together with various chapter members: early morning hikes through woods, stream banks and tall, wet grasses with Jane; learning to sea kayak with Corinne, and having French fries and beer afterwards in the local pub with her and husband Wade; and numerous other occasions with other chapter members.

We also met the two other artists-in-residence, both finishing four-month stints at Sitka Center: Gabby, an installation artist, and Patricia, a writer working on a book about immigrant gardens. Patricia was happy to finally have the company of women after three months; we went for hikes on the headlands, far above the ocean, and to Neskowin for pumpkin pancakes. Through Gabby, I broadened my concept of art, and saw things in a new light.

The time spent at Sitka has made a lasting and powerful impression on my life. I will never forget it, and I hope I will never underestimate its importance. Thank you, Oregon Coast Recorder Society.

Frances Blaker

ker
nces
ents



Frances Blaker (left) and Letitia Berlin with an unnamed rock on the Oregon coast

How it started, and How to apply for a Sitka Residency

In 2001, members of the **Oregon Coast Recorder Society** raised more than \$10,000 to establish a recorder residency at **Sitka Center for Art and Ecology**. This amount will provide a residency of an average of two to three weeks each year, or a month every other year. A dwelling and studio are provided.

To be eligible for the residency, applicants are required to earn part of their income from recorder performance or composition; this is to indicate that applicants have a degree of professionalism. Those at the beginning of a career are as welcome as mature artists.

Frances Blaker and Letitia Berlin were chosen as the first recorder residents and spent a month at Sitka in the spring of 2003. During their stay, Frances completed several new compositions, while Tish worked on an instruction book. Together they rehearsed new repertoire. They, along with Cléa Galhano, presented a concert and workshop during the first weekend of May.

The deadline for applications for the next residency is **April 21**. Dates can be chosen from mid-April to late May of 2005. Applications are available at <www.sitkacenter.org/residency> or by calling 503-994-5485.

Sitka Center is located on Cascade Head on the central Oregon coast. The surrounding rugged headlands and Salmon River estuary are very beautiful.

Efforts are underway to raise enough money to provide a yearly month-long residency, with the goal to raise another \$10,000 by December. Friends of the recorder may send donations, earmarked for the recorder residency, to Sitka Center, P.O. Box 65, Otis, OR 97368 or <www.sitkacenter.org>. All donations to Sitka Center are tax-deductible.

Various efforts are being made to help raise this money. Corinne Newbegin has devised a basket that fits on a music stand to hold pencils, glasses, tuners and such, and she has produced several of these. Half of the \$20 price of each "Le Gadget" is a donation to Sitka Center to help support the recorder residency. For more information, contact Corinne at <coconew@aol.com>. "Lost in Time," a local recorder trio, has also donated concert proceeds to the residency.

For more information, the Oregon Coast Recorder Society contact is Corlu Collier, <corlu@actionnet.net>.

Early Music America Announces Performance Competition

Early Music America (EMA), with the support of a private donor, will sponsor the **EMA Medieval/Renaissance Performance Competition**. The winner of the competition will receive a cash prize and a concert sponsored by EMA as a concurrent event at the Boston Early Music Festival (BEMF) in June 2005.

The purpose of this competition is to encourage the development of emerging artists in the performance of Medieval and Renaissance music.

Applicants must be EMA members (individual or organizational), residents of the U.S. or Canada, and active as soloists or ensembles using voice(s) and/or period instrument(s). Repertoire is limited to Medieval and Renaissance periods, roughly A.D. 800-1620, performed in an historically informed style.

Applicants should be able to define themselves as "emerging artists"—ensembles that have not performed together for more than five years, and where most or all of the performers are age 35 or younger.

By **April 30**, applicants should submit to EMA three copies of each of the following: an unedited audition recording of no longer than 30 minutes, on unlabeled CDs; paper copies of the program of music recorded, with no artist or group names included; paper copies of the artists' contact information, short bios of the performers, and, if an ensemble, a short history of the group.

Finalists will be selected by June 30, and will receive hour-long coaching sessions from a distinguished early music artist plus give live concert performances of up to 30 minutes in New York City, NY, in early October during the New York Early Music Festival. (Small travel subsidies are available upon application.)

A winner will be selected immediately after the finalists' concert, and will give a full-length concert performance, presented by EMA as a concurrent event during the 2005 BEMF.

The winner will also be featured on the early music radio program *Harmonia*, as scheduled by host Angela Mariani.

For more information, contact EMA at 206-720-6270, <info@earlymusic.org>.

Iconography Detectives on the Case

The study of musical iconography is truly detective work, requiring research into art and music, as well as literature, history, and science.

Beginning with a close examination of the work of art, sleuths count strings, locate fingerholes, and try to sing the tunes of painted music.

But questions remain. Is that angel playing a real lute or an artistic idiosyncrasy? Who is the musician in that portrait—a real performer or a model posed as a performer?

Clues lurk in such mundane documents as inventories, wills, or records of payment. Mythologies and literature may shed light on symbolic meanings. Political and religious documents provide tantalizing descriptions of ceremonies, processions, and lives of patrons and musicians. Musical manuscripts, letters, and other ephemera may hold a key to understanding the meaning of a work of art. In many cases, we will never know, but the research itself tells a fascinating story.

In November I attended the ninth conference of the **Research Center for Music Iconography** for four days of presentations by scholars from all over the world. Entitled “**Music in Art: Iconography as a Source for Music History**,” the conference was organized by Zdravko Blazekovic, director of the Research Center at The City University of New York (CUNY), with additional support from The Metropolitan Museum of Art, Austrian Cultural Forum, Barry S. Brook Center for Music Research and Documentation, the Historic Brass Society, and Foundation for Iberian Music.

The conference commemorated the 20th anniversary of the death of Emanuel Winternitz, first curator of musical instru-

ments at The Metropolitan Museum of Art, and one of the founders of the field of musical iconography.

Leslie Hansen Kopp honored Winternitz in a multi-media biographical sketch, including her own experiences and memories. Of special interest to recorder players, a film clip from the 1950s showed Winternitz handing an ivory alto recorder from the Museum’s collection to a young man, who then played a tune on it—a young man identified by Martha Bixler as Bernard Krainis.

Martha was one of several recorder players I encountered who either presented or attended conference sessions. **Susan Thompson** (Yale University Collection of Musical Instruments) presented a paper on hautboists depicted in Dutch etchings and engravings. The presentation by **Mauricio Molina** (CUNY) was on square drums. **Adam Gilbert** (Case Western Reserve University) played the bagpipe to illustrate his lecture on pastorelle pipes and carnal humor in *Les Cent Nouvelles Nouvelles*. Christa Patton and Chris Rua attended Saturday sessions.

Although a number of the presentations covered themes related to Marsyas (in Greek mythology, the satyr who found

a double flute that Athena had discarded because playing it distorted her face; he challenged Apollo, who played kithara and sang, to a musical contest and lost), or to wind instruments in general.

One session specifically focused on the depiction of recorders in a “*Vanitas*” painting by French painter Simon Renard de Saint-André. Similar in imagery to the Herman Henstenburgh “*Vanitas*” that

appeared on the cover of the November 2003 *American Recorder*, the painting was thoughtfully and engagingly discussed by **Debra Pring**, Goldsmiths College, University of London. Pring, a recorder player herself, projected details of the painting and played a recording of the page of music that, stained with wine, lies partially hidden under a pair of crossed recorders. More information about this work of art will appear in a forthcoming issue of AR.

Inspired by the work of these researchers, I did a little detective work of my own and can now point out the similarities between the tune in the Henstenburgh “*Vanitas*” and Jacob van Eyck’s *O slaep, o zoete slaep*. Below is the tune as it appears in the Amadeus edition, and a transcription from the painting. When I get a chance to examine this work with a magnifying glass and the help of the curator, I will follow up with our findings.

Visit the Research Center for Music Iconography at the CUNY Graduate Center on-line at <http://web.gc.cuny.edu/rcmi> for more information about this conference and for abstracts of articles from past conferences.

Rebecca Arkenberg

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65. O slaep, o zoete slaep

transcription?

Suzuki Method Recorder Institute at New Location, under New leadership

To relieve Katherine White from her double duties as teacher trainer and institute director in the past, **Irm Miller** has agreed to serve as the 2004 Suzuki Method Recorder Institute director. In collaboration with Iowa State University in Ames, IA, the program is taking shape for the 2004 Summer Institute approved by the Suzuki Association of the Americas (SAA).

Scheduled for July 11-23, the **Suzuki Method Recorder, Flute, and Violin Institute** offers intensive music study, observation and fellowship among a diverse group of people touched by Shinichi Suzuki's *Talent Education*. The program will include student classes in Suzuki recorder, Suzuki flute, and Suzuki violin. At the core of the offerings are master classes, group lessons, technique classes, mixed ensembles, play-ins and performances, with enrichment classes also offered.

Beginners and non-Suzuki students are welcome. They are expected to communicate with the teacher at least one month before the start of classes.

The institute requires full-day attendance. Young children six years and younger can register as short-day students. Classes for these students will be scheduled with fewer classroom hours and to allow for longer breaks, but may involve morning and afternoon hours. A parent or responsible adult must accompany each student under 18 years old and is expected to participate in the master classes.

Recorder faculty will include Katherine White (CA), Patrick O'Malley (IL), Alan Thomas (FL) and Irm Miller (IA). Short-term teacher training for recorder teachers is planned for Unit 1 Recorder, the Practicum Unit for Suzuki Recorder, and one of Units 2, 3 or 4, depending on enrollment. Check the SAA web site, <www.suzukiassociation.org>, for short-term teacher trainee auditioning requirements. Anyone interested in teaching the recorder to young and older students, in private lessons or classroom setting, may be interested in this method of teaching. CEUs will be offered.

Detailed information can be found at <<http://www.geocities.com/irmisrecorders/SuzukiRecorderInstitute.html>> or by contacting Irm Miller, 515-292-6118 or <irmim@netscape.net>.

Bits & Pieces

La Notte, a Vivaldi CD recently recorded by **Musica Pacifica**—Judith Linsenberg, recorder; Elizabeth Blumenstock, violin; Gonzalo Ruiz, oboe; Marilyn Boenau, bassoon; David Morris, 'cello; Michael Eagan, archlute; and Charles Sherman, harpsichord—was chosen September CD of the Month by *Toccata-Alte Musik Aktuell* of Regensburg, Germany. Quoting the journal, "The best compliment I can give to these transparent, driving, and always gripping performances is that they sound so authentic, as though they were being played by a Venetian ensemble. In fact, a Venetian ensemble of Vivaldi's time!"

John West, a 17-year-old student of **Cléa Galhano**, won the Minnetonka (MN) Orchestra Young Artist Competition, and will perform Vivaldi's *Concerto in C Major* with the group in February.

Milwaukee, WI, composer **Geffrey Gordon** and the **Galhano/Montgomery Duo** won a grant from the American Composer Forum. Gordon will compose a new work for the duo—Cléa Galhano, recorder, and Vivian Montgomery, keyboard.



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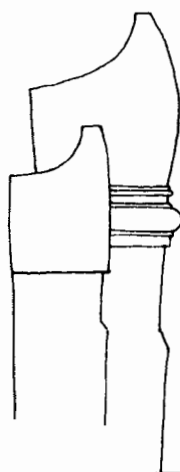


Flanders Recorder Consort (above) and New Amsterdam Recorder Trio (left)

Flanders Recorder Consort/New Amsterdam Recorder Trio concerts:
March 14, 3 p.m., First Presbyterian Church, Southold, Long Island, NY.
For tickets, call Arts in Southold Town, 631-734 7696.
March 15, 7:30 p.m., Church of the Transfiguration, New York City, NY.
Contact the New York Recorder Guild, 212-662-2946, for tickets.



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Flanders Recorder Consort and New Amsterdam Recorder Trio in Concert

The **Flanders Recorder Consort** (Bart Spanhove, Joris van Goethem, Paul van Loey) and the **New Amsterdam Recorder Trio** (Rachel Begley, Daphna Mor, Tricia van Oers) will appear in two concerts together during March. The unique program of music from seven centuries for three-six recorders will involve six recorder virtuosos from two compatible and complementary ensembles, players from four countries and two generations, music for three to six recorders from seven centuries, and a collection of dozens of instruments from around the world.

The connections between the two ensembles go back a long way. In fact, the New Amsterdam Recorder Trio (NART) owes its existence to Bart Spanhove, who suggested in 2001 that the three of us should get together because he thought we might make a good trio. He and Han Tol (both of the Flanders Recorder Quartet) knew our playing well: Daphna, Tricia and I had been students of one or both of them, and we'd maintained contact with our mentors over the years.

The Flanders Recorder Quartet (FRQ) had agreed to give a weekend workshop last March for the Recorder Society of Long Island, of which I am music director. Both Bart and I thought it would be wonderful for the students at the workshop to hear some first-rate recorder playing, but, sadly, our budget couldn't cover a concert fee for the quartet in addition to the teaching. Almost as a joke—but perhaps it was more wishful thinking on our part—I suggested that, instead of a formal public concert, we might have a short private workshop concert with the quartet joining NART. To our complete surprise, they thought it was a great idea. FRQ's one stipulation was that our entire rehearsal time would be no more than one hour.

E-mails in both Dutch and English bounced back and forth over the Atlantic, as we honed our repertoire choices—admittedly limited because we would be seven players, and the repertoire should require almost no rehearsal.

Parts were assigned according to who owned which instruments. Most of the pieces chosen were known, and in many cases recorded, by FRQ, but not all were known by NART. I can't speak for the quartet, but our trio certainly rehearsed our parts together ahead of time!

The differences between an ensemble that has been together for 16 years, and one that is barely more than a year old, are so hard to quantify. Not surprisingly, we felt pretty intimidated to be playing alongside our idols and mentors.

Miraculously, or perhaps simply due to both the influence of our teachers and the friendships our ensembles have built, there was an immediate chemistry. It was not that things didn't need working out: for example, one of our instruments could not play in tune with their consort, so we

had to borrow one of theirs. Rehearsing, in itself, was a bit of a challenge, as we drifted in and out of both English and Dutch!

The concert itself was a fantastic success, with Bart at-

testing that, for him, this was "a concert of a lifetime." Audience members felt that they had heard and seen history in the making. Too bad, we all commented, that it was a "one-off."

Fast-forward now to the summer of 2003: again, the e-mails are bouncing back and forth over the Atlantic. The quartet wants to return to Long Island in March 2004 for another workshop, and is happy to do more concerts with our trio.

Unfortunately, Han Tol is unable to come—but every cloud has a silver lining: as he pointed out, music for six is so much more plentiful than for seven (and largely superior too). Rehearsals are once again limited, yet perhaps not so stringently, and this time it's not so daunting to be playing with such distinguished friends.

By the time you read this, the program will be complete, the parts assigned and maybe even rehearsed—at least on the western side of the Atlantic!

Rachel Begley

New Recorder Orchestra Celebrates First Season

Strange but true: until recently, you could find a recorder orchestra in suburban Long Island (NY), and you could find a (newly formed) recorder orchestra in the wilds of Connecticut—but you could not find a regularly performing recorder orchestra in New York City. At a time when recorder orchestras are becoming an increasingly important aspect of recorder playing, New York City had little to offer.

That has changed with the founding of the Manhattan Recorder Orchestra, which held its first rehearsal in September and will present its first concert on January 28.

"The Manhattan Recorder Orchestra was formed because people in New York City—supposedly the cultural capital of the universe—needed a recorder orchestra and there wasn't one," explains founder and president Amanda Pond. "The commute to the other two groups was horrendous, involving either a two-hour train ride at rush hour or a lengthy drive—and don't forget, most New Yorkers don't own cars. The pressure was mounting to create something in the city."

Things started to fall into place in the spring of 2003, when Pond asked composer and virtuoso **Matthias Maute** if he might be interested in conducting such a group. She had heard him perform with Rebel and had even met him briefly. Still, it seemed like a long shot: he lives in Montréal and maintains a busy performance schedule.

But Maute responded positively. "I thought this to be a really exciting idea," he says. "I have been conducting many different groups at workshops, but never had the chance to work continuously with one group."

With a conductor on board, the legwork could begin. Players, including a good number of professional and semi-professional musicians, were individually invited to join the orchestra. Rehearsal and concert dates were scheduled, and the search for appropriate space was launched. Finding a rehearsal hall turned out to be surpris-

ingly easy. "I cruised the internet for about an hour," Pond reports. One phone call, and she found it: a cavernous Romanesque church on Manhattan's upper West Side.

Locating a place to perform was more challenging, due to a little-known law of nature, according to which affordable rehearsal space and affordable concert space cannot co-exist. Once again, an on-line search proved useful. Pond found a concert venue at Saint John's in the Village Episcopal Church, a brightly-lit contemporary structure downtown. She even identified the orchestra's first patron—"an angel in the shape of Stanley Epstein, who is paying our rent."

Maute's task was to decide upon the music. "The recorder is still an underestimated instrument and its possibilities deserve to be fully explored," he says. "One important part of this exploration is the repertoire of the recorder orchestra."

The program he chose begins with late Renaissance and Baroque compositions by Johann Hermann Schein, Samuel Scheidt, Henry Purcell and Giovanni Gabrieli—music that, according to Maute, "leads us back to the origins of the early recorder orchestra sound."

It concludes with three contemporary pieces: *The Party* by the Dutch composer Willem Wander van Nieuwkerk, *Midsummer Meadow Suite* by the English composer Lyndon Hilling, and Maute's *Indian Summer*, a "big band" piece originally

composed for the recorder orchestra of the Indiana Recorder Academy in Bloomington and its former director, Weezie Smith.

MRO's first full concert—its debut—is scheduled for January 28 at Saint John's in the Village Episcopal Church. However, it made its first foray into the public ear in December, when 13 of its members joined ARTEK (under artistic director Gwendolyn Toth) in a performance of Heinrich Schütz's *Christmas Story*. In addition, Maute conducted the group in a presentation of Schein's *Suite in G Minor*.

The orchestra will also perform in September in Montréal, as part of an exchange project with the Canadian recorder orchestra *Flutissimo*. Other concert dates have yet to be locked in.

What does the future hold for MRO? "I hope that the group will be consistent in terms of membership, rehearsal and concert intervals," Maute says. "And I hope this collaboration will motivate the members to intensify their personal exploration of the recorder, because we plan to perform regularly in New York and elsewhere."

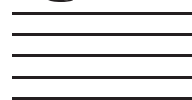
And someday? "Ideally we would have a set of instruments made by one recorder maker who tunes the instruments according to our needs," Maute states.

Meanwhile, he says, "The recorder world in the States is a very lively one and it is a great pleasure for me to be part of it. Let us keep it moving!"

Nancy Hathaway



Manhattan Recorder Orchestra
(Photo by Melvyn Pond)



Slowing down CDs, a recorder for a child with a deformed hand, how hand position became standardized

QUESTION: *When and by whom was it decided that the recorder should be played with the left hand on top?*—Rebecca Arkenberg, Stratford, CT

ANSWER: In the heyday of the recorder, instruments were ambidextrous in that they could be played with either the right or left hand down. They had single holes and, in the case of Baroque recorders, the foot could be rotated to make playing with either hand easy.

As the making of woodwinds advanced through the years, makers began adding more and more keys, and these key systems were ultimately right-hand specific, since it was not efficient to make them both ways.

Flutes and oboes in the late 18th century largely replaced the recorder, and their hand-specific keywork is what changed things. In 19th-century Europe, the recorder had adopted many of the keys of the other instruments. In England, the recorder was replaced to a certain extent by the flageolet, which also had a more extensive key system.

For this answer, Ms. Peskin consulted Friedrich von Huene, a renowned American maker of historical recorders.

QUESTION: *Why are some recorders made in one piece and others in two or three pieces?*—Students in grades 4-6, visiting The Metropolitan Museum of Art in New York City, NY

ANSWER: Recorders made today are modeled, at least roughly, after historical instruments found in museums and private collections. One-piece recorders are modeled mainly after Renaissance instruments made in the late 15th, 16th or early 17th century, and are designed for playing consort music of that period. Most Renaissance recorders have a relatively wide, nearly cylindrical bore, resulting in a uniformly strong sound throughout the entire range, but the range is only about 1-1/2 octaves. Others, the so-called “Ganassi” recorders, have a more complex “choke” bore, producing an upward-extended range.

A small number of one-piece recorders

are modeled after Medieval (14th- or early 15th-century) instruments. They have a cylindrical bore. They may or may not be representative of typical Medieval recorders, for only two surviving recorders from that period have been found, and they are both in unplayable condition.

Three-piece recorders are modeled after Baroque instruments, developed in France by the Hotteterre family in the mid-17th century. Such instruments have a more complicated, basically conical bore (narrowing from top to bottom), resulting in an upward extension of their range to

In the heyday of the recorder, instruments were ambidextrous in that they could be played with either the right or left hand down.

over two octaves. Recorder makers in the Baroque era found that such an instrument could be tooled more easily and accurately in three pieces than in a single piece.

Three-piece recorders also have the advantage of being tunable by pulling out the head and/or foot joint. That was an important advantage in the late 17th and early 18th centuries, when the recorder was played as a solo or chamber instrument along with the basso continuo and various other melody instruments. (Tuning had been less of a problem during the Renaissance, when recorders in a given consort were designed together as a matched set.)

Baroque recorders sound stronger in the second octave than in the low register. During the Baroque era, altos and, less frequently, sopranos and sopraninos were used as melody instruments because of their bright sound in the upper registers. Larger sizes were rarely used. Today, however, Baroque-style instruments are made

in all sizes and are used by amateurs for music of various historical periods.

Historically designed two-piece recorders are modeled after instruments of the late 16th and early 17th centuries, and are intended for repertoire of that transitional period. (Michael Praetorius, in his treatise *Syntagma musicum* of 1619, was the first to mention two-piece recorders that could be tuned together by pulling out the head joint.)

However, practical as well as historical considerations are involved in today's recorder designs. Certain sopranos, intended for school use, have an essentially Baroque bore, but are constructed in two rather than three pieces. All the tone holes are drilled on one piece, doing away with a detachable foot joint that might be easily lost or rotated out of alignment by young students.

For more information, consult Edgar Hunt, *The Recorder and Its Music* (New York: W.W. Norton, 1963; rev. reprint ed., Peacock Press, 2002) and John Mansfield Thomson, *The Cambridge Companion to the Recorder* (Cambridge: Cambridge University Press, 1995).

QUESTION: *I was asked to teach recorder to a five-year-old girl with a birth defect on her left hand. While her right hand is fully developed, her left hand has only a thumb and a very short index finger. Are there any special recorders designed for people with missing or malformed fingers? If so, which one would you recommend?*—Irmi Miller, Ames, IA

ANSWER: Your best bet is probably the Aulos 204AF plastic soprano. This instrument looks like the Aulos 103N one-piece model used in elementary-school music classes, but it has a headjoint plus six separate pieces that can be assembled so as to meet the needs of players with missing or malformed fingers. By rotating the pieces and plugging some of the holes, the recorder can be made to accommodate individual players' hands. Once the proper alignment has been attained, the pieces are glued in place for permanency.

According to the makers, anyone with six usable digits can play a chromatic scale from c" to a", and anyone with seven usable digits can play a full two-octave chromatic scale (c" to c"). This instrument is available in the U.S. from the Aulos distributor, Rhythm Band Instruments, P.O. Box 126, Fort Worth, TX 76101; 800-424-4724, <www.rhythm-band.com>. The current price is under \$45.

Keyed wooden recorders for people with only one functional hand are made by Yamaha, Mollenhauer and Dolmetsch, but they are expensive, and the Yamaha model is not currently available in the U.S. A Mollenhauer soprano based on model #1042 can be custom-made for either right-handed or left-handed players. Mollenhauer also makes one-handed alto, tenor and bass recorders, and will add keys to instruments from other makers. For further information, visit the Mollenhauer web site, <www.mollenhauer.com>.

Dolmetsch one-handed recorders in the Gold Series have been made since the 1930s. For more information about them, visit the Dolmetsch web site, <www.dolmetsch.com/helppage.htm>.

QUESTION: I bought some play-along CDs recently and tried practicing with them, but found that many of the pieces are played too fast for my level of proficiency. Are there any devices on the market that can slow down a CD without changing the pitch?—C.M.K., Carson City, NV

ANSWER: Superscope Technologies has produced a series of CD players that can reduce the speed of any CD without altering the pitch. The simplest model, the PSD220, can reduce the speed by 33 percent in one-percent increments with the touch of a button. A reduction of about five to 15 percent can be accomplished without noticeable distortion. Speed can also be increased by 50 percent in one-percent increments.

A useful feature of this machine is the A-B repeat button, which allows you to play a difficult segment of a piece repeatedly at a reduced tempo until it is mastered at that tempo, and then the speed can be increased gradually. You can use the battery-powered PSD220 with headphones or can connect it to a stereo sound system or externally powered speakers. It comes with a sturdy carrying case. The

suggested retail sale price is \$369.

A somewhat more sophisticated model is the PSD230, which allows you to change speed and pitch independently. Pitch can be increased or decreased one octave in semitone increments without varying the speed. You could, therefore,

A useful feature of this machine is the A-B repeat button, which allows you to play a difficult segment of a piece repeatedly at a reduced tempo until it is mastered at that tempo, and then the speed can be increased gradually.

use this machine to change the tuning of the instruments on a CD from a'=415 to a'=440 and vice versa. The suggested retail price for the PSD230 is \$499. For more information about Superscope Technologies portable CD players, go to <www.supertechnologies.com>.

If your computer has a CD player capable of digital reading, Roni Music has designed software called Amazing Slow Downer, which can reduce the speed of any CD by 50 percent to 400 percent without changing the pitch. It can also change the pitch incrementally by semitones or cents (hundredths of a semitone) at full or reduced speed. Thus it can be used to change key (as in the 415/440 example mentioned above) or to adjust a CD to a recorder that is slightly sharp or flat.

There are separate versions for PC/Windows and Mac computers. The current sale price is \$39.95. Amazing Slow Downer has replaced Roni Music's older Slow Speed CD Transcriber, which was mentioned in the Q & A column in the May 2000 issue of *American Recorder*. For more information about Roni Music software, go to <www.ronimusic.com>.

For information about other hardware and software capable of changing the speed and/or pitch of CDs, visit <www.alisdair.com/educator/transcribing-tools.html>.

Carolyn Peskin

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

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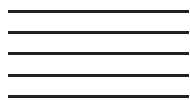
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The value of constructive criticism

Many recorder players pick up the recorder as a first instrument late in life. Others learn to play the recorder as a child before having an opportunity to join school band or orchestra, and some of those become reacquainted with the recorder as adults.

In any case, a significant number of recorder players learn without exposure to a systematic approach to assessment and evaluation. This makes me wonder if our standards as recorder players and teachers are low.

Spending my professional life as both an educator and a recorder player, I am constantly questioning my philosophy. The given with me, however, has been that I will freely adopt practices used by performers of "mainstream" instruments.

My first experience of being evaluated formally as a musician was my audition for chair placement in my fifth grade band trumpet section. It is remarkable that I remember this better than any other chair audition (I probably did two to four of these yearly for the next 11 years). The au-

dition was easy, ensuring success for most students, but it was not announced to us beforehand. Needless to say, tension was high.

As my band teacher counted off the tempo for each of the students, they stumbled through the exercise—a diatonic exercise of quarter notes in the key of E^b major. Each time a student paused or used two fingerings to make it through one note, I mentally added points to my own scoreboard.

He listened and gave verbal feedback. Luckily for me, he pointed out the need for improvement. As a recorder player, I have noticed that assessment doesn't happen frequently.

I can still hear my own rendition of this eight-bar phrase that used only five pitches. Mr. Pinson counted off at about 72 beats per minute. I confidently played at about 160 beats per minute. I was so proud that not only could I tongue and sit up correctly, but I could play faster than any of the other trumpet players (my current Baroque ensemble will truly appreciate this insight).

Mr. Pinson broke the long silence that followed by carefully addressing each student's performance. When it was my turn, he gently pricked my little bubble of inflated ego and explained that I had not played what was expected. He did realize I had practiced more than my comrades and rewarded me with first chair.

In the end, Mr. Pinson's assessment served me well. He listened and gave verbal feedback. Luckily for me, he pointed out the need for improvement. As a recorder player, I have noticed that assessment doesn't happen frequently. Part of the rationale must be that we are so appreciative of people learning to play

recorder that we take advantage of every opportunity to pat ourselves and others on the back.

I am certainly not suggesting that we take an extreme turn and begin approaching everyone with an overly critical ear. Instead, we should take an approach similar to students participating in school band or orchestra.

Students who are in middle or high school may be eligible to participate in the local, district, or state solo and ensemble festival. Typically, they would prepare a brief solo or small ensemble piece and play it for a judge or small panel of adjudicators. In turn the judge would complete a form to evaluate the student's performance based on tone, intonation, musicianship, and technique. Teachers can check their local or state music education organizations for these opportunities.

An effective alternative would be to have a guest adjudicator at an annual recital. This person could give similar feedback to your students of any age.

In the end, the student will benefit from comments from the perspective of someone other than his or her own teacher. Using the same evaluation tool, the teacher can ascertain areas of weakness that may not have been previously noticed. In short, if we can raise standards of younger students, they will learn to relish the feedback they receive.

If my first band teacher had not given me immediate and relevant feedback, it is unlikely that my first audition would have had the same impact. My subsequent improvement in playing the correct tempo led me to learn that tone and tonguing also mattered.

Students of all ages learn better when their instruction is multifaceted. The creative teacher can implement various forms of assessment from student self-evaluation to festivals and competitions.

Teachers, students, or recorder players should feel free to e-mail me with questions or suggestions. With the help of the most effective teachers in the country, I will attempt to increase awareness of learners at all levels.

Jody Miller, <Recorder96@aol.com>

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OPENING MEASURES

Using scales

If you know your scales you can play your instrument faster and with more fluidity than someone who has not taken the trouble to learn scales.

At first, learning scales may seem like a lot of bother. I felt that way as I was learning to play. Of course I could play a scale when faced with it on the page—but not quickly if it had more than just a couple of sharps or flats (I always preferred the flats), and I would have made a poor showing if asked to play a scale without music.

Once I began my studies at music conservatory I had to play scales to pass my examinations, but only those with up to three sharps or flats. The logic was that early music mostly stayed in these keys. Well, have you ever played all of those Hot-teterre preludes, for example, or Ferrabosco's fantasie on the hexachord—these pieces move through many scary keys!

Even so, I just stuck to the requirements, although a small voice inside me kept reminding me that I was leaving a gaping hole in my technique. I knew I was an incomplete musician as long as I did not truly know all my scales—in fact, I would not truly know my instrument.

One day I decided to buckle down and do it. I found scale work so boring that I was compelled to discover ways of maintaining my interest, and thus succeeded in learning to play any scale without music—major, minor and finally also chromatic.

What a relief! I was finally free of my secret incompetence. During the course of this study (which did indeed take many months), my playing became much more secure, and I spontaneously began to gain the ability to improvise. My sight-reading improved as well. I found myself able to play new pieces at rapid speeds with much less effort and time spent. So many benefits told me that every second of the dreaded scale practice had paid off.

I must say I am not one of those who advise practicing boring scales while watching TV. You would be throwing away half of the positive results. It is much better to use scales to practice something else, such as tone or articulation—playing mindfully. If you once listen, you will discover that a scale can be the most beautiful music in the world—and who would

want to miss the opportunity to hear that?

How preachy this sounds! I will just say this: practice scales; you will be happy that you did. Below are ways to keep your interest engaged while learning scales.

1. Listen to your sound. Make a good and pleasing tone. Carry your music from note to note.

Practice scales; you will be happy that you did.

2. Use a different scale each day when you practice your tonguing exercises. Practice “t,” “d,” “t r d r” and “did’l” articulations on scales—and more.
3. Pay attention to what it feels like to move your fingers, both individually and severally. Let them have a life of their own without your interference (now this is a hard one!).
4. Focus on playing the scale itself, but use a different rhythm each time. Not only will this keep you attentive, but it is also an effective way to train muscles because they are forced to move very rapidly at one moment and allowed to rest at another moment (this is known as interval training among athletes).
5. Use a scale (at first one octave, later two) to increase blowing efficiency and breath control by playing it more slowly each time.
6. Scale game: write key names on slips of paper that you put in a hat. Each day play the scale you draw. Or write them on dice if you want the fun of tossing.
7. Improvise in a particular key. To learn a scale, you don’t need to play the notes in scale order. Choose a key and improvise, noodle around, play tunes by ear (always staying in your key). This will be really effective training!
8. Play several different scales in a row without stopping. Pick any three keys; pick three adjacent keys on the circle of fifths (the succession of keys a fifth apart—follow it around from the starting point, and after 12 progressions you will return to the original key). Play all major scales in rising chromatic order (on alto: F major, F# major, G major, etc.). Play all minor scales in the same way. Play all major or all minor scales in the order of the circle of fifths.
9. Use a different scale each day for tone shaping. Make a crescendo on each note staying within one pitch; make a decrescendo on each note; make a crescendo and decrescendo on each note; use vibrato on each note.
10. Play unusual scales: chromatic scales; whole tone scales; church modes; jazz modes; any others that occur to you.

These should certainly keep you busy until the next issue of AR. Happy toodling!

Frances Blaker

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“Fantasia & Echo”

Jacob van Eyck’s Ultimate Mastery

by Thiemo Wind
transl. Maria van der Heijde-Zomerdijk

Born blind, and a nobleman, Jacob van Eyck (c.1590-1657) was widely known as a carillonneur and as a leading expert in the field of bell casting and tuning. A letter from René Descartes, who lived for some years in Utrecht, to the French music theorist Marin Mersenne describes how Van Eyck was able to use resonance to isolate different partials without touching the bell, by whistling.

Employed in Utrecht at the Dom (cathedral) and other churches, Van Eyck played carillon, an ancient instrument found especially in The Netherlands and Belgium, but also now in the U.S. and U.K. It is played by a skilled performer from a manual and pedals similar to those of an organ, and consists of up to 70 bells nowadays.

Van Eyck was also an avid recorder player, performing on the Janskerkhof (St. John’s Churchyard) on summer evenings. Because of the popularity of these performances, Van Eyck was urged to have his music written down for a printed edition. His pieces were published beginning in 1644, and became popular among amateur musicians in a growing middle class. This work, “Der Fluyten Lust-hof” (“The Flute’s Pleasure Garden”), comprises sets of variations (or divisions) for the soprano recorder on psalms and then-popular French, British, Italian, Dutch and German songs.

For more information on Van Eyck, as well as other articles by the author of this article, see <www.jacobvaneick.info>.

In this article, a superscript numeral indicates on which beat of the measure a musical section begins or ends.

Jacob van Eyck is known mainly as a composer of variation works. In the two volumes of his *Der Fluyten Lust-hof*, 96% of the approximately 150 solo compositions can be categorized in this genre. Hidden among them can be found a few works that are not associated with pre-existing materials: two small preludes (New Vellekoop Edition nos. 1, 89) and three works referred to as fantasias (NVE 16, 90, 145).

Of these, “Fantasia & Echo” (NVE 16) is by far the most interesting. This article takes a closer look at this composition.

The development of the fantasia genre was closely related to the emancipation of instrumental music from vocal forms. In the 17th century, the term stood for various types of compositions. The Greek word *fantasia* refers to thought, internal image. An instrumental fantasia was based on the individual imagination, and was not tied to existing models or textual sources of inspiration. This freedom is one of its basic characteristics.

In his *Tratado de glosas*, published in Rome in 1553, Diego Ortiz said he could not give an example of a fantasia, “because everyone plays them in their own style.”

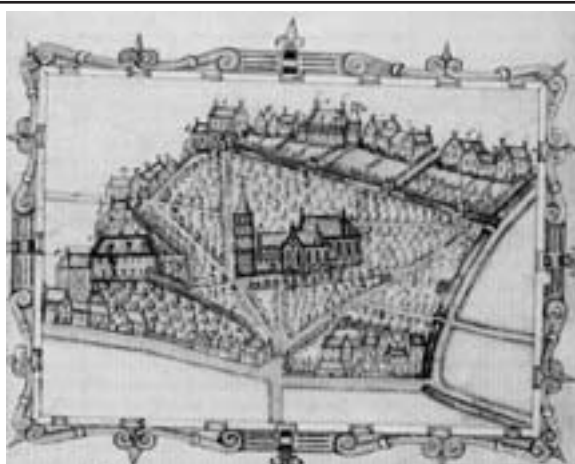
The freedom offered by the fantasia makes it an ideal medium for improvisation, for “fantasizing.” “Et lors que le musicien prend la liberté d’y employer tout ce qui luy vient dans l’esprit sans y exprimer la passion d’aucune parole, cette composition est appelée *Fantaisie*,

Thiemo Wind studied musicology at Utrecht University with Marius Flothuis and Willem Elders, and recorder at Hilversum Conservatory. He is the author of many articles on early woodwinds, and specializes in Dutch 17th-century solo music for recorder (Jacob van Eyck and others), on which he is writing a dissertation. He has served as musicological advisor to Frans Brüggen and the Orchestra of the 18th Century. For the 2nd edition of the New Grove Dictionary of Music and Musicians, he wrote on several topics, including Van Eyck.

Wind’s publications include a complete edition of Van Eyck’s *Der Fluyten Lust-hof* (the New Vellekoop Edition published by XYZ, replacing the out-of-print one by Gerrit Vellekoop) and an anthology of all-solo recorder pieces by Van Eyck’s colleagues, *The Gods’ Flute-Heaven* (Earlham Press). His facsimile edition of *Der Goden Fluit-hemel* was published by the Dutch Foundation for Historical Performance Practice, STIMU.

In 1993 he was the instigator of the International Recorder Symposium organized by STIMU during the Holland Festival of Early Music in Utrecht.

Wind is music editor of the leading Dutch newspaper *De Telegraaf*, and lives in Houten, a village six miles south of Utrecht.



St. Janskerk then (drawing by J. Rz. van den Bergh, 1604)...



ou *Recherche*,” Marin Mersenne wrote in his *Harmonie universelle* of 1636. (“And when the musician takes the liberty of using everything that springs to mind, without expressing the passion of any word, this composition is called *fantaisie*, or *recherche*.”) “*Recherche*” is the French equivalent of “*ricercar(e)*” or “*ricercata*,” a contrapuntal form developing in Italy at the same time.

Mersenne’s remarks seem to apply perfectly to the other two fantasias by Jacob van Eyck, but not to the “*Fantasia & Echo*,” which shows a distinct relationship to the keyboard fantasia.

Keyboardists wanting to demonstrate their skills preferred to use their highest ideal: imitative counterpoint. The keyboard fantasia in southern European countries was a matter of polyphonically oriented *improvisation*, while in Northern Europe this type of fantasia developed as the highest form of keyboard *composition*. William Byrd initiated this development. In 1597 in *A Plaine and Easie Introduction to Practicall Music*, Thomas Morley gave the first comprehensive description of this new type of composition:

The most principall and chieftest kind of musicke which is made without a dittie is the Fantasie, that is, when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as shall seem best in his own conceit. In this may more art be shown than in any other musicke, because the composer is tide to nothing but that he may adde, diminish, and alter at his pleasure. And this kind will beare any allowances whatsoever tolerable in other musick, except changing the air & leaving the key, which in fantasias may never be suffered. Other things you may use at your

pleasure, as bindings with discords, quicke motions, slow motions, proportions, and what you list. Likewise, this kind of music is, with them who practice instruments of parts in greatest use, but for voices it is but sildome used.

and now (photo by Thiemo Wind)



This new idea spread over the European continent in a short time. It was Jan Pieterszoon Sweelinck (1562-1621), the great Dutch composer of the late Renaissance period, who

put the new insights into practice in Amsterdam.

The designation “*Fantasia & Echo*” calls forth associations with works of Sweelinck, who composed various echo fantasias for keyboard. There is common ground with respect to the content, as well: Van Eyck’s solo composition shows specific conceptual approaches that can also be found in Sweelinck’s oeuvre.

Because no keyboard works by Sweelinck’s Dutch pupils have survived, it is difficult to verify the scope of certain basic compositional principles. The echo principle in itself was, at the time, internationally popular and had a strong Arcadian connotation, hinting at a world of shepherds and shepherdesses, caves and mountains.

Without any doubt, Van Eyck was familiar with the Sweelinck school. Alewijn de Vois worked from 1626 to 1635 as the organist at the Dom (Cathedral) in Utrecht. His father, Pieter de Vois, a blind organist and carillonneur from The Hague, had been one of Sweelinck’s most important pupils. Van Eyck was also friends with Lucas van Lenninck from Deventer, who had been a student of Sweelinck as well.

In Sweelinck’s handling of the fantasia, two types can be distinguished: the monothematic and the echo. The latter type is a relatively small group. As Pieter Dirksen indicates (see *References* at end of this article, which include the source in which Dirksen lists his classification num-

bers for Sweelinck’s works), echo fantasia is an unfortunate choice of term, since the echo principle is often only a very modest part of a given work. Echo is mentioned explicitly in the title in just three of the eight works by Sweelinck belonging to this group (“*Fantasia auf die Manier eines Echo*,” etc.).

Sweelinck’s echo fantasias begin with an *exordium* (opening section), usually in canonic form. However, in his “*Fantasia d4*,” the introduction is fugal, while most of the composition is defined by echoes. Van Eyck’s composition shows marked resemblances to this work in particular.

The “*Fantasia & Echo*” begins with a quasi-polyphonic section that spans 14-1/2 measures. The opening theme of the *exordium* is an ascending pentachord, of which the fifth note is embellished with eighth notes (see ex. 1a). The melodic passage d'-e'-f'-g'-a'-b'-c''-a' also characterizes the opening of Sweelinck’s aforementioned “*Fantasia d4*” (see ex. 1c). Rhythmically, Van Eyck’s opening phrase is identical to that of another echo fantasia: Sweelinck’s “*Fantasia C2*” (see ex. 1b).

After the statement of the opening theme, the theme follows again—but adorned, a fifth higher, “in keyboard manner” (see ex. 2a-b). Here, as one might expect, the variation composer asserts himself. Compared with keyboard composers, Van Eyck’s range of possibilities was extremely limited, since he wrote for only a single voice. In a keyboard work, the second entry of the theme is usually coupled

EXAMPLE 1

a. Van Eyck, “*Fantasia & Echo*,” opening

b. Sweelinck, “*Fantasia C2*,” opening

c. Sweelinck, “*Fantasia d4*,” opening

EXAMPLE 2

a.

b.

EXAMPLE 3 Aurelio Virgiliano, Ricercar 10, beginning



with a counter-subject: “something different” happens. Melodic embellishment was, for Van Eyck, the only way to combine the thematic idea with the realization of “something different.”

He was not alone in his efforts to translate polyphony into monody. In Italy, at the end of the 16th century, Aurelio Virgiliano did the same in one of his solo ricercares from *Il dolcimele* (see ex. 3).

After the theme has been established at the upper fifth, Van Eyck makes an addi-

tion in the second part of measure 5 (e¹-f¹-g¹-a¹) to cadence in A minor. There is no third entry of this particular theme, which, because of the limited range of the recorder, should come as no surprise. But the imitative introduction is not over yet. In the middle of measure 6, the composer introduces new thematic material—with a descending line, unlike

the first theme. The note values ensure continuity, although there are never more than two sixteenth notes in a row. When we reduce this second theme to its main notes, an augmented retrograde version (the notes of the theme in reverse and in longer note values—but not strict) of the beginning of the first theme can be recognized (see ex. 4).

This second theme goes from A minor (or perhaps F major) through a sequence back to D minor. Now, again, a transposed and embellished repetition follows, this time a sixth higher and making an extended cadence before the entire repetition is completed. The character of this fourth phrase of the *exordium* firmly establishes the key. The section is in D minor, until a picardy third turns it into major (m.13).

A summary of the *exordium* in main notes is shown in example 5. As a whole, this cleverly constructed introduction completely fits Morley’s description of the fantasia.

Now the real echo work begins. A total of five echo sections can be distinguished. After the second, an imitative segment without a strict echo interrupts. The last three measures of the piece also do not follow the echo principle. Therefore, eight sections can be distinguished in this piece. Table I shows a formal outline.

entire work—not just the *exordium*—should be considered a fantasia. This is a “fantasia in the manner of an echo,” like the comparable works by Sweelinck.

In Sweelinck’s “Fantasia d4,” the first echo originates directly from the *exordium*, because the last entry of the introductory theme also forms the first echo motive. Van Eyck did not make such a fluid transition, but he does dovetail the first echo section with the *exordium*, in part through the way he begins the echo motive: with a linear ascending up-beat in two sixteenth notes, followed by an eighth. A similar entry had already happened in measures 6 and 10. We have seen other rhythmic and melodic elements from the echo motive in the *exordium* as well (see ex. 6).

In Van Eyck’s variation works, there is usually only room for echo motives lasting one or two quarter notes. In the “Fantasia & Echo,” most of the motives are longer, so the echo function becomes more important.

Sweelinck’s “Fantasia d4” contains echo motives that last several measures: for some musicologists, this was reason enough to doubt the authorship of the piece. Pieter Dirksen points out, however, that the echo technique in this fantasia has not been embedded in a larger structure: echoes form the very essence of the piece. For the composer, this might have been the reason to opt for longer motives.

Van Eyck begins both echo blocks (sections ii-iii, v-vii) with the longest echo motive, a logical choice. These long motives sound most clearly like a statement. A melody like “Malle Symen” in the *Lust-hof*

EXAMPLE 5 “Fantasia & Echo,” exordium



EXAMPLE 4 “Fantasia & Echo”

a. opening



b. measures 6³ and following (reduced)

tion in the second part of measure 5 (e¹-f¹-g¹-a¹) to cadence in A minor.

There is no third entry of this particular theme, which, because of the limited range of the recorder, should come as no surprise. But the imitative introduction is not over yet. In the middle of measure 6, the composer introduces new thematic material—with a descending line, unlike

Table I: Formal outline of the “Fantasia & Echo”

Section	Measure	Description	Details
i	1-15 ²	Exordium	Imitative (between alto and soprano)
ii	15 ³ -20 ²	Echo 1	Echo motive 5 ♩, descending sequence
iii	20 ³ -23	Echo 2	Echo motive 2 ♩, ascending sequence
iv	24-29 ²	Imitative section	Measures 24 ¹ -26 ³ (in A minor) = 26 ³ -29 ² (in D minor)
v	29 ³ -40	Echo 3	Echo motive 5 ♩, var. on Echo 1, descending “sequence,” from 34 ³ , motive is transformed to 4 ♩ and descending sequence without echo
vi	41-43	Echo 4	Echo motive 2 ♩, tripla; descending “sequence”
vii	44-47	Echo 5	Echo motive 4 ♩, tripla; descending “sequence”
viii	48-50	Coda	“Summary”: ♩ & ♩ & ♩

(see NVE 5 & 113), in which the echo function is part of the melody, also starts out with the longest motive: the first lasts two measures, the second and third just one.

Van Eyck confines himself without exception to the octave echo principle. He clearly draws attention to the echo with the markings *forte* (strong) and *piano* (soft): *forte* for the high “source,” *piano* for the lower-sounding echo. The relative strength of the registers on a recorder

starts in a different part of the measure from its “source.”

The “Fantasia & Echo” is a composition with a clear and balanced structure, making it likely that it was an established piece in Van Eyck’s own performance repertoire at the time he dictated it in 1644. Suddenly it had to be forced into the notational straitjacket.

Since Van Eyck repeats the first echo pair one step lower, there are four entries, all starting in a different part of the measure (see ex. 7). This causes an intriguing episode of tension. A spark of genius? The conclusion is premature, as a common-sense explanation is also possible.

Characteristic of this signal-like echo motive is the way it seems to evade a strict time signature. In fact, every quarter note can be played as if it were the first beat. If we really want to attach a time signature, the motive by itself would fit in triple time as well as in common time. The observed irregularity does not become apparent until the chain of repetitions each time causes a metrical displacement

(shown with dotted lines in ex. 7).

The question arises as to whether Van Eyck played this chain of motives strictly in time, as the section lends itself to free use of time; a *fermata* over the final quarter note of the echo motive would have been a nice touch. The performer can raise the tension by creatively playing with the timing of the echo’s start. In this manner it becomes a free and unmeasured, quasi-improvised fantasia section.

The notation might also be in error. As a blind composer, Van Eyck was not used to thinking in written note values. In

As a blind composer, Van Eyck was not used to thinking in written note values.

Der Fluyten Lust-hof, we can identify several places where he “shifted into the wrong gear” and dictated note values at half the right value. This section of the “Fantasia & Echo” is the sort of place where such a thing could have happened. The motive is dominated by eighths and sixteenths, with a quarter note at the end. Suppose that Van Eyck really had wanted to end the motive with a half note. It is very possible that he mistakenly dictated a quarter note, which, after all the eighths and sixteenths, is long. Ending with a half note, the motive would have been one and a half measures long, and the periodization would have been considerably more regular (indeed, a half-measure shift had already occurred in the *exordium*).

My reconstructions of various pieces suggest that the manuscript of *Der Fluyten Lust-hof* used by the printer had very few bar lines, if any—at least far fewer than the printed sources. The typesetter in the print shop apparently kept placing bar lines in equal periods from the beginning, until the moment he started to realize that something was not quite right. If the section in question was not notated the way Van Eyck intended it, there was not much that looked suspicious. After all, four times five quarter notes makes five complete measures. Consequently, the second echo section starts in the right place in the measure.

The motive in this second echo section has a duration of two quarter notes and is,

um (reduced)



takes care of the dynamic contrast by itself. Thus, the markings seem to clarify primarily what is happening here, more than to urge performers to play loud and soft. (Although octave echoes occur in many pieces by Van Eyck, this is the only work in which they have such markings!)

It is unusual that the duration of the first echo spans five quarter notes. Typically, a linear echo is played out in regular periods, spanning a quarter note, a half or whole measure, or a multiple number of measures. One can easily guess the result of this irregular periodization: the echo

EXAMPLE 6 “Fantasia & Echo”: rhythmic and melodic correlations between the first echo motive and the exordium



EXAMPLE 7 “Fantasia & Echo” first echo section



in comparison with the first, of a fleeting nature. Sweelinck used similar motives (see ex. 8). The octave echo is subjected to an ascending and tension-building sequence, hints at A minor, then finally lands without interruption

EXAMPLE 8 Van Eyck and Sweelinck: related echo motives
Van Eyck: "Fantasia & Echo"



Sweelinck: "Echo fantasia d3," right hand



at the middle section (iv), facilitated by a bridge derived from the echo motive (measure 23, second half; see ex. 9).

As mentioned before, like the exordium, this middle section

has an imitative character. Occasionally Sweelinck, too, punctuated his echo sections with an echoless insert. The phrase of measures 24-26³ (A minor), essentially not more than an embellished cadence, repeats itself a fourth higher (D minor) in 26³-29² (see ex. 9). However, the closing scale passage ascends the first time and descends the second. In this imitative middle section, we notice again the polarity between A minor and D minor.

The introduction of the second echo block (section v) reflects the beginning of the first (section ii): the opening motive is

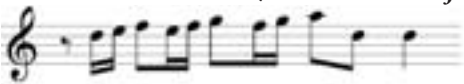
The thirty-second notes provide "fire in the battle."

EXAMPLE 9 "Fantasia & Echo," measures 23 and following



EXAMPLE 10 "Fantasia & Echo"

a. Echo motive section ii (measures 15 and following)



b. Echo motive section v (measures 29 and following)



c. Echo motive, transformation (measure 32)



d. Transformation to sequence motive



unmistakably derived from the motive at the beginning of the first block (compare ex. 10a-b). The duration is again five quarter notes. The new motive is less melodic, and based more on harmony than the first. Disregarding passing and changing notes, it begins with a broken inverted D minor chord (f'-a"-d"), followed by an arpeggiated D major chord (a"-f#-d"). The brief note repetition (a"-g"-a"-g") recalls the tremolos of the

preceding imitative section and creates a tight structure.

As in the first echo section (ii), the echo pair is repeated one step lower, al-

though this time slightly transformed: a more melodic passage replaces the tremolo (compare ex. 10b-c). This type of transformation occurs regularly in Sweelinck's echo fantasias (a striking example would be "Echo fantasia C1," measures 104 and following). Van Eyck's motives recall an inverted (low-high) echo motive from Sweelinck's "Toccata G1," measures 75-79 (see ex. 11).

EXAMPLE 11 Sweelinck, "Toccata G1," measures 76-77 (right hand)



The transformed motive is then, again, itself transformed. Reduced to a regular four-quarter-note period, it is no longer used as an echo, but to form a descending sequence (see ex. 10d). Van Eyck finishes off this sequence with a virtuoso cadence in F major, which incorporates a cadence figure called a *grosso* in Italian. This trill embellishment, however, begins at the wrong place in the measure: on the fourth beat, rather than an accented part of the measure. Something is wrong with the hierarchy of beats in the measure, and the previous sequence shows an equally strange hierarchy.

If the bar lines are moved to the left by one quarter note, everything falls into place (see ex. 12). After the final quarter-note rest in measure 40 is eliminated, the transition to measure 41 (section vi) becomes considerably more exciting. The thirty-second notes provide "fire in the battle." Similar types of virtuoso thirty-second-note interjections can be found in Sweelinck's fantasias as well.

The second echo block, like the first, continues with a section having a two-quarter-note echo motive (section vi). This time, however, it is not so short-winded, since it does not include an upbeat. It begins on the first beat and is made up of *tripla* (triplets) for a change: a sextuplet or a double triplet in sixteenth notes (in the sources, indicated with one "3" per six notes), followed by an eighth-note triplet.

There are no fast *tripla* echo motives in Sweelinck's echo fantasias; in these pieces, the Amsterdam master restricted himself to binary divisions. Sixteenth-note *tripla* do occur regularly in his other fantasias, though, especially towards the end. (Examples are the "Fantasia d1 'Cromatic,'" "Fantasia a1," "Fantasia F1," and "Fantasia g2.")

Van Eyck proves to be inventive once more, because his *tripla* motive is a free variation of the five-quarter motive from the previous section, with a descending third at the end (see ex. 13). Again we have unity in variety. It is worth noting that the groups of sixteenth notes marked with a small number “3” have been composed melodically in such a way that they can be performed metrically as three times two (sextuplet) as well as two times three (double triplet). In the latter case, an anti-metric tension is created between the faster notes and the slower eighth-note triplet that follows.

Again, the echo pair is repeated a step lower in a slightly modified form. The most important change occurs in the sixteenth-note *tripla*, which are mirrored horizontally and vertically (see ex. 14).

The second echo is not realized completely: where an eighth-note triplet should occur, the sixteenth-note *tripla* continue and finish the section.

In the last echo section (vii), for the first time the motives have a duration of four quarter notes. Because of the regular periodization, combined with the length of the motive, this section has more stability than any of the previous echo passages.

Just as in the preceding section, Van Eyck was guided by a previous five-quarter-note motive—this time not from the second echo block, but from the first (section ii), finishing with a descending fifth (compare ex. 15a-b). The echo pair is repeated a step lower, in a slightly modified form, which can also be interpreted as a variant of the motive from section ii (compare ex. 15c-d). The sixteenth-note *tripla* are shaped melodically in such a way that the groups of six now look like double triplets rather than sextuplets.

Three measures without echo conclude the work (see ex. 16a). In measure 48, Van Eyck combines *tripla* and *dupla*, as if summarizing the composition. This shows a similarity to the final cadence of Sweelinck’s “Fantasia d1 ‘Cromatic’” (see ex. 16b). As a separate section, the three-measure conclusion is very short, and it might be better interpreted as a coda. In combination with the preceding balanced echo section, it provides the weight for a concise ending.

To sum up, with his variation works, Jacob Van Eyck straddles the border between commonplace diminution technique and art. In “Fantasia & Echo,” however, he emerges as a real composer who

EXAMPLE 12 “Fantasia & Echo”: measures 34³-40 (corrected)



EXAMPLE 13 “Fantasia & Echo”: relation between echo motives



EXAMPLE 14 Transformation of echo motives in section v



has mastered the “free” form. The work has a clear and symmetrical plan: an *exordium* and a closing section, two echo blocks related in motives and periodization, separated by a central imitative section. Although the first block includes two sections and the second block three, there is a balance between the lengths of the *exordium* and the first echo block (a combined duration of 22-1/2 measures occurring early in the piece) with the second echo block and the coda (21-1/2 measures, later in the piece). The imitative section (iv), which provides a calming interlude, thus has a central position.

The work can be considered a translation from a polyphonic keyboard practice into the monophonic vernacular of the recorder—but, at the same time, it is more than that. In the *exordium* as well as in the

The “Fantasia & Echo” is a composition with a clear and balanced structure, making it likely that it was an established piece in Van Eyck’s own performance repertoire at the time he dictated it in 1644.

EXAMPLE 15 “Fantasia & Echo”: relation between echo motives from sections vii and ii

a. Echo motive section ii



b. Echo motive section vii



c. Echo motive section ii



d. Echo motive section vii



EXAMPLE 16

a. Van Eyck, "Fantasia & Echo," coda



b. Sweelinck, "Fantasia d1 'Cromatica'," end



echo motives, Van Eyck has enthusiastically borrowed, associated and transformed, and made the most of limited material. To paraphrase Morley's words: he "alters at his pleasure."

While many of his variation works give the impression of "frozen" improvisations, here Van Eyck shows his most constructive side. Within a tight structure, there is a balance between unity and diversity. The transformations of the echo motives go beyond the strict diminution practice to which Van Eyck confines himself for his regular variations. This explains why the "Fantasia & Echo" sounds like the solid work of an imaginative composer, who felt the pleasure and freedom to

loosen his boundaries while working in a different instrumental form.

References

Jacob van Eyck, *Der Fluyten Lust-hof*, New Vellekoop Edition, ed. Thiemo Wind (Naarden-Huizen: XYZ, 1986-1988), 3 vols. (abbreviated in this article as NVE)

Jan Pieterszoon Sweelinck, *Opera Omnia*, Vol. I – Fascicle I: Keyboard Works (*Fantasias and Toccatas*), ed. Gustav Leonhardt (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis [VNM], 1968).

This reference may be difficult to find, but might be ordered by an early music shop or

bookseller, or found in music libraries. Within the text of this article, the several pieces mentioned correspond to specific pieces in this volume; see below for a list showing correlation with Dirksen's classifications.

Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck. Its Style, Significance and Influence* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997).

The classification numbers used in this article were taken from this source, and correspond to the following pieces in the *Opera Omnia* (OO):

Echo fantasia C1: OO #13

Fantasia a1: OO #4

Fantasia C2: OO #14

Fantasia d1 "Cromatica": OO #1

Fantasia d3: OO #11

Fantasia d4: OO #34*

Fantasia F1: OO #5

Fantasia g2: OO #8

Toccata G1: OO #18

Thiemo Wind, "Some Mistakes or Errors..." *Recorder Magazine*, vol. 11, no. 3 (1991), pp. 82-86.

This article contains more information on the metric errors made by the scribe in notating Der Fluyten Lust-hof.

A black and white photograph of two young musicians, a girl and a boy, playing recorders. The girl is in the foreground, looking down at her instrument. The boy is behind her, looking up. The image is used as a background for a text overlay.

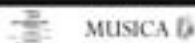
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Setting a Name to Music

At the suggestion of Rebecca Arkenberg and the American Recorder Society, I have set the organization's name to music as a *soggetto cavato*, using some of my favorite licks from the music of Heinrich Isaac and his contemporaries.

The phrase *soggetto cavato delle vocali* ("subject carved from the vowels") describes a process of deriving a *cantus firmus* from *soffège* syllables relating to the vowels of a name or phrase. Applying for a job in Ferrara in 1502, Heinrich Isaac pulled a rabbit out of his hat by composing, in two days, a motet on the fantasia *La mi la sol la sol la mi*. These syllables have been suggested to be a musical representation of the words....a kind of *soggetto cavato*.

Josquin, who beat out Isaac for the Ferrara job, wrote *Missa Hercules Dux Ferrariæ* based on the vowels of the Duke's name. His *Missa La sol fa re mi* reportedly derives its melody from the phrase, "Lascia far a mi" ("Leave it to me"), a musical commentary directed at a recalcitrant patron.

The practice originates in the concept of the magical power of names, and the Neo-Platonic concept that, because everything is related, the sounds within a name somehow capture the essence of a person or idea. Whether this concept is accepted or not, once a theme is adopted, it takes on an association with a name that often outlasts its owner.

The practice did not die with the Renaissance, and can be heard in works by Bach, Schumann, and Shostakovich.

I approach the task of writing in historical style as a study, one that can teach volumes to students of early music. This composition adopts as its subject the words, "American Recorder Society." I have avoided the common use of Latin—although "*Collegium Tibicinum Americanorum*," suggested by my friend, the musicologist Kerry McCarthy, has its charms. After all, this is for an American organization.

The subject in English divides nicely into three phrases: *Fa Re Mi Fa*, *Re Sol Re*, and *Sol Mi Re Ut*. I extrapolate the last syllable, the historical equivalent to *Do*, from the letter "Y," based on its partial-vowel status and its historical affinity to the letter "U" (as *upsilon*).

The theme appears in several literal or slightly ornamented complete statements. The first statement, which ends at measure 20, appears in the bass with complete text, and could be treated as a complete (albeit short) composition. The letters "A",

"R" and "S" mark the individual phrases in subsequent entries of the complete theme. The text may be sung if desired.

In addition to complete statements of the theme, literal and paraphrased fragments pervade the composition. An ambitious performer could add text to those fragmentary phrases.

As requested, I scored the work to be performable by SATB recorder quartet, though it could be performed by other ensembles as well.

Most Renaissance composers would choose systematic structural devices, such as a migrating *cantus firmus*, or sequential entries of a theme in ever-decreasing note values. In contrast, I follow the *amoebic* style, simply trying in many places to get out of a contrapuntal fix. If you find a hidden structure, let me know. I have left several contrapuntal errors intact in favor of preserving thematic material. Another composer would have found a different solution, but I comfort myself that Isaac himself used blatant parallel fifths when it suited his purpose.

Finally, a word about the last measure: in 1496, the theorist Gafurius described a "celebrated procedure" in which parallel tenths surround a Tenor (the part above the lowest), noting its use by Josquin, Isaac, and "other eminently delightful composers." I have added just such a coda, hoping that eminence might be contagious. Because the last note is held in both tenor and soprano, short "ticks" take the place of modern barlines in order to facilitate counting.

Adam Gilbert has played recorder since the age of eight, where he began playing *Go Tell Aunt Rhodie* from the Burakoff method. He has since performed as a member of the Waverly Consort, Ensemble for Early Music, and Piffaro, the Renaissance Band. He is also a founding member of the ensemble *Ciarabella*. He completed his dissertation on elaboration in the Masses of Heinrich Isaac at Case Western Reserve University, and is currently a visiting assistant professor of musicology at Stanford University. He also teaches at Amherst Early Music Festival and Madison Early Music Festival.

by Adam Knight Gilbert

Save this Date:

March 13 is Play-the-Recorder Day

Not only is March **Play-the-Recorder Month**, but March 13 has been designated "Play-the-Recorder Day" for 2004. In order to mark the occasion, the ARS Board has commissioned a new piece titled *ARS Fantasia super*. A copy of *ARS Fantasia super* is printed on the following pages.

All ARS members are invited to play the new composition on March 13 to get Play-the-Recorder Month off to an exciting start. Chapters, consorts, and any other members are encouraged, but not required, to play *ARS Fantasia super* at 3 p.m. EST (or 8 p.m. GMT for our international friends). It will be fun to know that fellow recorder players around the world are playing the same piece at the same time.

The most creative use of *ARS Fantasia super* anytime on March 13 will win a special prize from the ARS. In addition, prizes will be offered to chapters for the most imaginative PtRM activities and for the largest percentage membership increase during March. Please send the details (including photos) of your chapter, consort or individual activities to the ARS office to help us tell other members how you celebrated Play-the-Recorder Month and Day! The winners will be announced in the September issue of *American Recorder*.

ARS Fantasia super "fa re mi fa, re sol re, sol mi re ut"

Adam Knight Gilbert (©2003)

1

Soprano

Alto

Tenor

Bass

10

Am - er - i - can

Re - cor - der So - ci - e - ty

(b) (b)

19

26

34

System 1 (Measures 34-41): Treble and bass staves. Treble staff has a treble clef and a flat key signature. Bass staff has a bass clef and a flat key signature. Measures 34-41 show various musical notation including eighth, quarter, and half notes, as well as rests.

42

System 2 (Measures 42-49): Treble and bass staves. Treble staff has a treble clef and a flat key signature. Bass staff has a bass clef and a flat key signature. Measures 42-49 show various musical notation including eighth, quarter, and half notes, as well as rests. Letters 'A' and 'R' are placed below the staves in measures 45 and 48 respectively.

50

System 3 (Measures 50-57): Treble and bass staves. Treble staff has a treble clef and a flat key signature. Bass staff has a bass clef and a flat key signature. Measures 50-57 show various musical notation including eighth, quarter, and half notes, as well as rests. Letters 'R', 'S', and 'A' are placed below the staves in measures 50, 52, and 56 respectively.

58

System 4 (Measures 58-65): Treble and bass staves. Treble staff has a treble clef and a flat key signature. Bass staff has a bass clef and a flat key signature. Measures 58-65 show various musical notation including eighth, quarter, and half notes, as well as rests. Letters 'A', 'R', 'R', and 'S' are placed below the staves in measures 59, 61, 63, and 64 respectively.

66

System 1 (measures 66-73) features four staves. The top staff has a treble clef and a key signature of one flat. It begins with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. A 's' (sustained) marking is placed under the first measure. The second staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The third staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The fourth staff has a bass clef and a key signature of one flat, starting with a whole note G3 and followed by a series of eighth and sixteenth notes.

74

System 2 (measures 74-81) features four staves. The top staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The second staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The third staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The fourth staff has a bass clef and a key signature of one flat, starting with a whole note G3 and followed by a series of eighth and sixteenth notes.

82

System 3 (measures 82-89) features four staves. The top staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The second staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The third staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The fourth staff has a bass clef and a key signature of one flat, starting with a whole note G3 and followed by a series of eighth and sixteenth notes. An 'A' (accented) marking is placed under the last measure of the system.

90

System 4 (measures 90-97) features four staves. The top staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The second staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The third staff has a treble clef and a key signature of one flat, starting with a whole note G4 and followed by a series of eighth and sixteenth notes. The fourth staff has a bass clef and a key signature of one flat, starting with a whole note G3 and followed by a series of eighth and sixteenth notes. An 'R' (ritardando) marking is placed under the first measure, and an 'S' (sustained) marking is placed under the last measure of the system.

RESPONSE

Cover opinions, CD clarification,
back to the 19th century, DIY “supercorder”

Comments about the “Vanitas” cover from the November 2003 issue

I wanted to say that I have always enjoyed the covers based on old art. But you outdid yourself in November. That cover was truly spectacular—and it was great to discover so much information about it inside the magazine.

Nancy Hathaway, New York City, NY

Without analyzing the merit of [the] Herman Henstenburgh drawing depicted on the cover I must conclude that to use it [at] this time of the year where everybody is looking toward a joyful Christmas and Holidays, children playing and singing, you come with a human skull and “to [remind] of us of our [own] mortality and foolishness—...”. Now, the next cover will be what!; a tomb of an “illustre” buried in 1500...with flowers and everything else including a dark sky with some “vampires”?

Very inappropriate cover.

Sincerely, George Albert Petersen
Annandale, VA

Very inappropriate cover.

REPLY: Art is a very subjective taste, so it's possible that each reader will have a different appreciation and reaction to any art used on the cover of *American Recorder* (or art found anywhere else). The decision to print Henstenburgh's “Vanitas” in November was largely related to the opportunity to use a recently acquired, almost-unknown, image (although proximity to Halloween didn't seem to be bad timing).

The painting is such a visual feast that it almost seems as if it could be used at any time of year: the flowers are brilliant and fresh with their water droplets, looking almost spring-like. The viewer is obviously meant to enjoy looking at them, even while pondering that they are transitory.

Also, the idea of the Christmas season beginning just after Halloween is a modern marketing ploy. For centuries in the Christian church, Advent has been not so much a celebration as an introspection, a “Winter Lent” in preparation for the cele-

bration of Christmas—in fact, death is one of the four traditional topics on which sermons for Sundays in Advent are often based. Christmas itself traditionally began on December 25, and the observance lasted for the Twelve Days until Epiphany, something that has almost vanished in the face of post-Christmas clearance sales.

Harvest celebrations in years past also had their component of death being a part of life (think of the ballad of John Barleycorn, as recounted by Robert Burns).

On substituting recorder for other wind instruments

As your reviewer suggests in discussing three of our CDs in the November issue of AR, Carolina Baroque CDs are all recordings of live performances, so they are not 100% letter-perfect, but I hope that they convey the spirit of the music. The reviewer says there are no program notes, but program notes, English texts of vocal music, and brief bios of the performers accompany our CDs, so possibly they were not given to the reviewer with the discs.

In the Baroque period the recorder in professional performances was a doubler's instrument, usually played by oboists. As all serious students of the recorder discover, it has a very limited literature of really first-class music. However, flexibility was the order of the day in Bach's time. *Cantata BWV 82*, for example, was scored for bass solo, oboe, strings and continuo, but when the composer transposed it to fit the soprano voice in BWV 82a, he used the transverse flute as the obbligato instrument. As mentioned on page 6 of the November issue of AR, I play the flute part in BWV 82a on voice flute in d', which was used in the 18th century for playing flute music. I play the flute part in *Cantata BWV 209* an octave higher on sixth flute because the balance is better than with the gentler voice flute. And I often use the fourth flute (soprano recorder in b' flat) or fifth flute in c'' to play oboe music an octave higher than written, which works well because the recorder has few overtones whereas the oboe is unusually rich in overtones.

Quantz comments both in his autobi-

ography and his famous treatise *On Playing the Flute* on the lack of good music specifically intended for the transverse flute, and in the first half of the 18th century violin music was frequently adapted for the flute. No conductor would ever think of hiring me to play Baroque music composed for flute, oboe or violin on the recorder, but since I run Carolina Baroque I often play music on the recorder that was originally scored for those instruments.

Dale Higbee, Music Director/recorders
Carolina Baroque

A REPLY FROM TOM CIRTIN, COMPACT DISC

REVIEWS EDITOR: Carolina Baroque's recent recordings of music of J.S. Bach and G.F. Handel are delightful, joyous performances. The ensemble is professional, and each musician evinces a keen sense of Baroque style. I agree with Mr. Higbee that no one expects live performances to be perfect; nonetheless, it is incumbent on every CD reviewer to point out the shortcomings, as well as the virtues, of recordings. After all, reviewers are advocates for the listeners. Scott Paterson's piece was fair and insightful, and overall quite positive. I stand by his review. I am grateful to Mr. Higbee, however, for correcting an error by pointing out that program notes are indeed included with his CDs.

More about “The Recorder in the Nineteenth Century”

I was pleased to see Douglas MacMillan's article “The Recorder in the Nineteenth Century” in the November 2003 issue of *American Recorder*. The survival and popularity of duct flutes throughout the nineteenth century is a fascinating subject, and certainly one worthy of further exploration. I would like to offer a few observations regarding certain aspects of Mr. MacMillan's article. He mentions the flageolet only briefly on page 17 and does not offer much explanation of this instrument or its differences from the recorder. This is a pity, since the flageolet was certainly the most common duct flute of the period being examined. An interesting article about this instrument was recently published by Jane Girdham, titled “The Flageolet Play-

er: The Ultimate Amateur Musician," in *Early Music*, Vol. 30, No. 3 (August 2002), pp. 397-409.

A larger problem lies in MacMillan's discussion of the instrument illustrated on page 18, which he identifies as a recorder, based on Richard Thompson's description of the same instrument in the November 1961 issue of *American Recorder* (p. 3). Although superficially similar to a recorder (with seven fingerholes and a thumbhole), this instrument would have unquestionably been called a flageolet when it was manufactured or sold by the New York firm of Firth, Pond and Company between about 1848 and 1863. Part of the identification problem may have been that the instrument as depicted is missing its mouthpiece, which is usually made of ivory or bone and looks rather like a short cigarette holder. A very similar flageolet, also made by Firth, Pond and Company (and complete with its mouthpiece), is pictured in Laurence Libin, *American Musical Instruments in the Metropolitan Museum of Art* (New York, 1985), p. 74, fig. 60. American-made flageolets of this time were modeled after English examples, which differed from so-called French flageolets that had only four fingerholes but two thumb holes, as pointed out by Thompson. Unfortunately, Thompson also used this criterion to dismiss the Firth, Pond and Company instrument as a flageolet, further relying on Nicholas Bessaraboff's oversimplified and somewhat flawed classification of duct flutes in *Ancient European Musical Instruments* (Boston, 1941), pp. 62-64.

MacMillan might be forgiven for taking Thompson's information at face value, but I cannot agree with his suggestion that flageolets of this type have a "wind cap." I have only ever seen this term used when referring to reed instruments like the crumhorn, where the cap isolates what is usually a double reed from the player's mouth. When a player blows into the open end of the wind cap, air surrounds the reed and is ultimately forced through it, causing the reed to vibrate. The purpose of the "cap" that fits atop an English style flageolet is to provide a hollow chamber for a small piece of sponge that is supposed to absorb moisture from the play-

er's breath and keep the windway from clogging. The function is quite different from that of the structure usually called a wind cap. MacMillan's makes the further observation that the only other "wind-cap recorder" he knows of is one by Goulding from the early nineteenth century, belonging to London's Victoria and Albert Museum. As described by Anthony Baines in that museum's *Catalogue of Musical Instruments*, Vol. II: *Non-Keyboard Instruments* (London, 1968), p. 85, the cap on

***I would like to suggest
that we would
all be better off
classifying instruments
like the recorder,
flageolet, csakan,
or any other flutes
with a windway that
directs the player's
breath past a sharp edge,
as duct flutes rather than
as fipple flutes.***

this tenor recorder is apparently for the purpose of housing a sponge, just as with flageolets of the period. He does not refer to it as a wind cap.

On a final note, I would like to suggest that we would all be better off classifying instruments like the recorder, flageolet, csakan, or any other flutes with a windway that directs the player's breath past a sharp edge, as duct flutes rather than as fipple flutes. In the *New Grove Dictionary of Musical Instruments*, s.v. "fipple" (London, 1984), Jeremy Montagu likewise advocates that use of this term be abandoned, demonstrating that for well over a century there has been remarkable difference of opinion among scholars regarding exactly which component of a duct flute is

called the fipple. Writers have variously suggested that in such instruments the word fipple denotes the windway, the lip, the block, or even the head section in its entirety. The term "duct flute" is far less ambiguous as a classification.

Darcy Kuronen
Curator of Musical Instruments
Museum of Fine Arts, Boston

**It's a bird, it's a plane, it's
Supercorder!**

Since 1999, I have invented a tuning-vibrato control, an index-finger-alone dual B/B-flat key, and several advanced innovations. Applying these to modern 2-1/2 octave alto recorder designs provides an easier-to-play recorder with strong, even sound on every note. It also plays quietly in-tune, and has lovely vibrato for held notes.

I am playing a prototype as "oboe" in a 45 piece orchestra with everything except (what luck!) oboes. Not as loud as an oboe but it pleasantly fills the part. I have the plum part in a Rossetti wind suite with flutes, me ("oboe"), clarinets, bassoons, horns and string bass.

Since it seems the only way to advance the "supercorder" cause is to make and sell them myself, I am proceeding to do so. Tools are being bought or made, challenges are being overcome, pleasing shapes and sounds are emerging, and I have confidence for presenting them fairly soon.

I can't yet set a price, but I am hoping to be able to sell them directly (only) for 1500-2000 \$Canadian (around 1125-1500 \$US). At this point, I have little evidence there's anybody who will want them, though. If you are interested in the project or would like to comment or would like more information, please encourage me by sending me a note!

Craig Carmichael
820 Dunsmuir Road
Victoria BC Canada V9A 5B7
<craig@saers.com>
<<http://www.saers.com/~craig>>

Responses from our readers are welcome and may be sent to *American Recorder*, 7770 South High St., Centennial, CO 80122. Letters may be edited for length and consistency.

MUSIC REVIEWS

A new Van Eyck edition, recorder treatise facsimiles, new play-along CDs, recorder noodles, and ricercares

DER FLUYTEN LUST-HOF, BY JACOB VAN EYCK, ED. MARIJKE OOSTENKAMP AND BERNARD THOMAS. Dolce 125 (Magnamusic), 2002. S solo. 3 vols. music + 1 vol. commentary, 223 pp. \$29.50.

Few works in the recorder repertoire have received as much attention from performers, students, and scholars as Jacob van Eyck's *Der Fluyten Lust-hof*. Why so much celebrity for an obscure collection by a composer whose total output does not quite fill 200 pages? Recorder players are accustomed to mining for gems, and Van Eyck's collection gleams brightly because it brings together some of the finest melodic material of the 16th and early 17th centuries in skillful settings that are musically and technically challenging.

Van Eyck (c.1590–1657) was a blind carillonneur and recorder player who served at various churches in Utrecht, The Netherlands, and as the director of the bellworks in that city. Among his duties, he was charged with playing the recorder to entertain people taking evening strolls through the churchyard of Janskerk.

The tunes are stated simply, making them appropriate for beginners, whereas the variations are increasingly demanding.

His *Der Fluyten Lust-hof* comprises nearly 150 pieces, largely sets of variations for unaccompanied soprano recorder. Van Eyck drew on a variety of sources: French *airs de cour*, English dances and broadside ballad tunes, psalm tunes, and other music from Germany, The Netherlands, and Italy. Many of the works will be familiar to early music audiences, such as "Daphne," "Rosemont," "The English Nightingale," "Vater unser im Himmelreich," Giulio Caccini's "Amarilli mia bella," "Puer nobis

nascitur," and John Dowland's sublime "Pavane Lachrymae." The tunes are stated simply, making them appropriate for beginners, whereas the variations are increasingly demanding, requiring mastery of the recorder and an acute understanding of early Baroque musical practice.

The present publication is the third modern critical edition of the complete collection and has a lot to commend it, including its low price. It is offered as a four-volume set: the first three volumes present the music, and the fourth is a commentary that provides historical background incorporating recent scholarship and musical examples of the original tunes. The presentation is clean and easy to read, and the editing is intelligent. This is an excellent edition of essential repertoire and should be in the library of every serious student of the recorder.

THREE SUITES IN ENGLISH STYLE (CA. 1700), BY JEREMIAH CLARKE ET AL., ED. PIERRE BORAGNO. Alphonse Leduc (Theodore Presser), 2000. S or T & bc. Sc 28 pp. \$17.95.

The late 17th century marked significant change and innovation in the music of France and England. Lully's iron grip on musical esthetics in France was starting to loosen, and Italian style—perhaps introduced by Innocenzo Fede, a composer attached to King James II's court exiled at St. Germaine-en-Laye—was making inroads.

Similarly, French style dominated English music at that time, but another Italian composer, Nicolas Mattheis, was thrilling connoisseurs with his bravura playing and lyrical melodies, making a strong impact upon English tastes.

The present edition, *Trois suites dans le goût anglais*, contains music for recorder in C with basso continuo by Jeremiah Clarke (1674–1707), Pierre Gautier (or Gaultier) de Marseille (1642–96), and Innocenzo Fede (1660–1732). It is taken from a manuscript of 17 works, the remainder of which are for alto recorder with basso continuo.

Considered together, these works provide a lesson in subtle, yet important, stylistic differences. The *Suite in G Minor* by Gautier is full-strength French music that shows no foreign influences. Gautier was a prominent French opera composer who worked under license from Lully. His chamber music was so highly regarded by Jacques Hotteterre le Romain that Hotteterre recommended it as supplementary material for his watershed treatise *Principes de la flûte traversière* of 1707.

In contrast, Clarke's *Suite in G Minor* is a French-style work that reveals its English pedigree in its tunefulness and daring harmonies. Clarke, whose considerable output shows originality and inventiveness, is perhaps the most important English composer of the generation between Purcell and Handel.

Completing the anthology is Fede's *Sonata di Camera* [sic] in D minor. Its Italianate trimmings are perhaps the first volley in the stylistic skirmishes that characterize music of the succeeding generation. Requiring only intermediate technique, all three suites are fine works of art that represent well the shifting sensibilities of their era and reflect the variety of English taste at the end of the 17th century.

The present edition breaks new ground in early music publishing. Typical of manuscript sources, the bass is largely unfigured. In lieu of the customary continuo realization, however, the editor provides detailed figures, expecting performers to work out their own accompaniments.

Certainly the lack of a continuo realization limits the utility of this edition, but there is still a lot of worth here. For one thing, these works make fine duets for soprano and bass recorders, and would work well for tenor recorder, flute, or oboe with viola da gamba or violoncello. The counterpoint is complete in the two parts, and the bass is as active as the soprano part. At the few places where the bass part dips below the range of the bass recorder, only small adjustments are required to bring those passages into line.

MUSIC REVIEWS (cont.)

Furthermore, these are good practice pieces for the budding continuo player: The thorough figuring provides everything a student needs—assuming a rudimentary understanding of counterpoint—to devise an accompaniment. In any case, this volume contains a lot of good music, and adds to the sparse repertoire of Baroque recorders in C.

Thomas Cirtin

TRIO SONATA IN F MAJOR FOR TWO TREBLE (ALTO) RECORDERS AND BASSO CONTINUO, TWV 42:E, by G. Ph. Telemann. Dowani Music Minus One DOW 2500 (Excellence in Music, Inc. 1-800-573-5066), 2003. AA & bc + CD. Sc 11 pp, pts 3 pp ea. \$27.50.

TRIO SONATA IN C MAJOR FOR TWO TREBLE (ALTO) RECORDERS AND BASSO CONTINUO, OP. 3, NO. 5, by J. M. Hotteterre Le Romain. Dowani Music Minus One DOW 2501, 2003. AA & bc + CD. Sc 9 pp, pts 2 pp ea. \$27.50.

Do you enjoy play-along CDs? In its release of two trio sonata titles, Dowani has made a very good product even better. (Readers may want to refer to reviews of Dowani CDs in the September 2001 AR.)

The printed music for earlier Dowani releases included only the missing solo line, but this printed music, taken from an urtext edition, shows all parts (including bass line). The scores and parts are in a larger 9"x12" size, and also serve as an index to the CD tracks. Printing is clear and easy to read, with no page turn problems.

The CDs are organized as in earlier Dowani releases. The first track is a tuning note: A=440. The next tracks feature complete concert performances, played well by Manfredo Zimmermann, first recorder; Ulrike Volkhardt, second recorder; and Alexander Puliaev, harpsichord. It would be great if, in the future, information could be included about specific instruments used on the recording.

Ornamentation is interesting and appropriate to each composer. Articulation is matched well, particularly when the recorders play parallel rhythms. In the Hotteterre, *inégale* passages are nicely played—a great model for students to imitate. The first movement of the Telemann contains imitative passages where ornamentation is also perfectly matched.

INTEMERATA DEI MATER, by JOHANNES OCKEGHEM, ED. BERNARD THOMAS. London Pro Musica *Per Cantare E Sonare* LPM 523 (Magnamusic), 2000. Five voices or instruments. Sc 9 pp, pts 2 pp each. \$7.50.

D'UNG AULTRE AMER (2 SETTINGS CA. 1500), by PIERRE DE LA RUE, AND [JOHANNES] LE BRUN, ED. BERNARD

It may be a surprise that the harpsichordist does not play the printed continuo realization by Thomas Pauschert, but improvises nicely as if in a live performance—gently rolling chords, extra motion in appropriate places, and lead-in passages at some repeats. The full score includes figures, providing one more teaching tool—an opportunity to study how the printed realization evolved from figures, and to compare the printed realization to actual performance.

Following the complete performances, the accompaniment is played in three different tempos, first with the first recorder part missing and then the second missing. I especially enjoyed that separate CD tracks offer either the first or second recorder as the missing solo part. By making a music-minus-one solo of each recorder part, students can choose to play along with each part to check intonation and stylistic details before playing as the missing part with the tracks—a wonderful opportunity for less-advanced students.

In the slow tracks, the solo part is still heard, muted and almost unnoticeable as you play along. In the medium and fast tracks, the solo part disappears.

New tracks that start within longer movements are nicely placed at cadences, so that a lost student can listen to the cadence and then jump back in.

After listening several times to various tracks, I realized that Dowani does not use technology to take the easy way out. Each track, at each tempo, is recorded separately. Thus ornamentation, trill speed, and other details such as continuo activity, are appropriate to each tempo—an impressive commitment to a quality product.

Both the Hotteterre and the Telemann are well-known trio sonatas of moderate difficulty. After practice, advanced intermediate students should be able to play

THOMAS. London Pro Musica EML 370 (Magnamusic), 2000. Five instruments, 5 scores 4 pp each. \$5.50.

These two recent LPM editions present music from the late 15th century. The music of this period does not always have the full sonorities characteristic of the High Renaissance or the extravagant inventiveness of the late Middle Ages, but it is often

along at even the fastest tempo. The range of tempos is as one would expect. For example, the three tempos of the Hotteterre second movement (Courante) are roughly ♩=104, 144 and 208. The most difficult are the fast tracks of the Telemann second (Allegro) and fourth (Vivace) movements.

A comment about the Hotteterre: in the fourth movement, the first recorder plays alone twice. In spots like this in some previous Dowani CDs, audible metronome clicks guide the soloist back to join the continuo. However, in these trio sonatas, no clicks are heard once a movement has begun. Instead, when the recorderist plays alone, the actual melody is also played, muted, on the CD. I feel that this is a wonderful improvement. Now these play-along CDs could be used in actual performances, a wonderful boon for those who live in geographical areas where a continuo team cannot be found!

For future releases, I wish that the tempo-setting metronome taps before each movement were notated, to avoid having to guess how many taps you will hear. I also wish that approximate metronome markings for each of the three tempos were included in the printed music, so that students could try each tempo before attempting to play along. But my most important concern is this: why is there is no bass player in the continuo? The harpsichord bass line does come out nicely, but I still miss a gamba on the bass line.

I highly recommend these new releases, as I think that trio sonatas in play-along format are particularly enjoyable. But you might want to make sure that your CD player allows you to punch in exact track numbers, because the Telemann has 41 tracks and the Hotteterre has 47! Congratulations to Dowani for great improvements in the formatting of their products.

Sue Groskreutz

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quite surprising and beautiful on its own terms.

The best known work here is Ockeghem's motet, *Intemerata Dei Mater*, a substantial piece that represents well the composer's rich style. The five voices frequently sound all together, and yet are usually independent of one another rhythmically and melodically. This complex texture is varied sufficiently to give a satisfying sense of form to the music, however, especially through the changes of time that occur in the course of the piece.

The words (set in the parts, as well as in the score, and translated in the notes) are closely linked to the musical setting, but recorder players will enjoy preparing an instrumental performance of music by one of the greatest composers of the age.

The contratenor part divides for the final chord, encouraging performance with at least two on a part. It would work well in SATTB scoring with alto up the octave.

Ockeghem's three-part song *D'ung aultre amer* is set in five parts by Pierre de la Rue and Johannes Le Brun in EML 370. De la Rue builds his piece around Ockeghem's tenor line, while Le Brun uses Ockeghem's superius as well as quotations from a chanson by Colinet de Lanoy. Both settings are instrumental in character and add rhythmic flourishes around the slower moving original line.

De la Rue's setting is better balanced formally, but both works would make an entertaining challenge for an adventurous intermediate ensemble. The de la Rue can be played with SATTB recorders (A up the octave), while the Le Brun requires a S (or A up the octave) on the top with TTTB.

As usual with London Pro Musica, the type setting is very clean—with only a couple of printing errors in the Ockeghem, such as a misplaced tie in bar 102 of the discantus part.

Scott Paterson

MÉTHODES ET TRAITÉS FLûTE À BEC 8, ED. SUSI MÖHLMEIER AND FRÉDÉRIQUE THOUVENOT, 3 vols. J. M. Fuzeau (Courlay, France) Ref. 7427 (<www.fuzeau.com>; <jmfuzeau@fuzeau.com>), 2001. 208, 306, 227 pp. Vol. I \$48; II \$68, III \$60 (also available at Boulder Early Music Shop).

Jean-Marc Fuzeau has published an impressive and beautifully produced facsimile edition of recorder methods and treatises. The first three volumes of a four-volume set are now available and are reviewed here; Volume IV is projected to be available in September 2004.

The collection attempts to include all of the known facsimiles of recorder methods and treatises (or relevant parts of these). Volumes I-III are presented chronologically, covering almost a 300-year period from the early 16th to the late 18th centuries. Each volume begins with a listing of the sources where the documents are found (some in libraries, others in private collections), a table of contents for each volume, and an alphabetical listing of all of the authors and titles.

Recorder players with basic knowledge about the instrument's history and repertoire will likely be most familiar with the treatises in the first volume that contains Sebastian Virdung's *Musica Getutscht* (1511); Silvestro Ganassi's *Opera intitulata Fontegara* (1535); Martin Agricola's *Musica instrumentalis Deutsch* (1545); Michael Praetorius's *De Organographia* (1619); and Marin Mersenne's *Harmonie universelle* (1636). Each of these important treatises or sections of treatises on the recorder have previously been published in facsimile editions, many with English translations and detailed discussion.

Lesser-known treatises in the first volume include the earliest-known treatise on the recorder, a brief anonymously authored manuscript (c.1510) that shows a descant recorder in G with some basic fingerings and several rudimentary exercises.

Also included in Volume I is Philibert Jambe de Fer's *Epitome musical* (1556), the only French offering written about the recorder in the 16th century; Aurelio Virgiliano's *Il Dolcimelo* (c.1600); and Pierre Trichet's *Traité des instruments* (1640).

The first 124 pages of Volume II are de-

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voted to Jacob van Eyck's *Der Fluyten Lust-hof* (1646). The first few pages of *Der Fluyten Lust-hof*, which include a fingering chart, were actually written by Gerbrant Quirijnszoon van Blankenburg (although not indicated in the table of contents) and appear elsewhere as an independent treatise published by Paulus Matthysszoon in 1654. (Of the five extant copies of *Der Fluyten Lust-hof*, three contain a brief introductory recorder tutor—two by Paulus Matthyssz[oon] and this copy by Blankenburg. For more information, consult Ruth van Baak Griffioen, *Jacob van Eyck's Der Fluyten Lust-hof* (1644-c.1655), Utrecht: Vereniging voor Nederlandse Muziekgeschiedenis, 1991).

Van Eyck's treatise is by far the lengthiest facsimile in any of the volumes; indeed, this was the largest single collection of music for a solo woodwind instrument (by one composer) ever to be published!

Blankenburg's fingering chart is notable since it includes separate fingerings for enharmonically equivalent notes. Also significant is the inclusion of trill fingerings for every pitch. Van Eyck's treatise is by far the lengthiest facsimile in any of the volumes; indeed, this was the largest single collection of music for a solo woodwind instrument (by one composer) ever to be published!

Volume II continues with *Compendio Musicale* (1677) by Bartolomeo Bismantova, probably the earliest treatise written for what is generally considered a "Baroque recorder" versus a "Renaissance recorder"—e.g., a more conical instrument in three joints rather than a cylindrical instrument made of one block. (There is possibly an earlier treatise that mentions a three-joint recorder, *Tutto il bisognoevole...* (1630), but current consensus—based on clefs, keys and musical style—suggests a re-dating of the treatise at 50 or even 100 years later than first thought. For more information on this, see, for example, Peter Van Heyghen, "The Recorder in Italian Music, 1600-1670," in *The Recorder in the Seventeenth Century: Proceedings of the International Recorder*

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MUSIC REVIEWS (cont.)

Symposium Utrecht 1993, ed. by David Lasocki, Utrecht: STIMU Foundation for Historical Performance Practice, 1995; and Richard Griscom and David Lasocki, *The Recorder: A Research and Information Guide*, 2nd ed., New York: Routledge, 2003.)

Unfortunately, *Tutto il bisognevole* is not included in this or any of the first three volumes. In fact, for a comprehensive collection of recorder treatises, there are several glaring omissions, which David Lasocki (in "The Recorder in Print, 2001," his article in the May 2003 *American Recorder*) and others have already pointed out. These include, in chronological order: Girolamo Cardano, *De Musica* (written c.1546 and first published in *Hieronymi Cardani Mediolensis opera omnia*, 1663); Lodovico Zacconi, *Prattica de musica...* (1596); Paulus Matthysszoon, *Vertoninge en onderwyzinge op de hand-fluit* (1649); John Banister, *The Most Pleasant Companion* (1681); Constantijn Huygens, *Tons de ma flute* (1686); James Talbot's Christ Church Library manuscript (c.1692-1695); Daniel Speer, *Grund-richtiger kurtz-...* (1697); Claas Douwes, *Grondig ondersoek...* (1699); Thomas Stanesby, *A New System of the Flute a'bec* (1732?); Arnoldus Olofsen, *Al de toonen van de fluyt abec...* (c.1734-1767); Johann Berlin, *Ein wenig bekanntes Buch über Musik and Instrumentenspiel* (1744); Pablo Minguet é Irol, *Reglas...* (1754); Joos Verschuere Reynvaan, *Muzijkaal kunst-woordenboek...* (1795); and N. Swaine, *The Young Musician* (c.1818). (See the Griscom and Lasocki resource listed above for more information.)

I contacted the publisher concerning these omissions and was informed that they intend to include in the forthcoming Volume IV those treatises not published in the first three volumes. Hopefully Volume IV will include all of those omissions listed above. One does wonder, since no explanation was provided, why they were left out in the first place.

Volume II includes several other important treatises, including four popular English publications: John Hudgebut, *A Vade Mecum for the Lovers of Musick*, *Shewing the Excellency of the Rechorder...* (1679); Robert Carr, *The Delightful Com-*

panion... (1686); Humphrey Salter, *The Genteel Companion*... (1683); and *The Compleat Flute-Master*... (1695). Published by John Walsh and Joseph Hare, *The Compleat Flute-Master* became one of the most popular and successful recorder methods of all time. With Étienne Loulié's *Méthode pour apprendre à jouer de la flûte douce*, we have the oldest surviving French method for the Baroque recorder. Despite the dating listed in Volume II as c.1694, Patricia M. Ranum's research leads her to believe the unpublished manuscript was actually written in the late 1680s, and then revised in 1701 or 1702. (Her interesting article, "Étienne Loulié: Recorder Player, Teacher, Musicologist," was published in the March 1991 AR.)

Volume III includes 18 entries (all in the 18th century), beginning with another French treatise—and actually the first published French method for the Baroque recorder: Freillon-Ponçein's *La véritable manière*... (1700). Since I had previously reviewed Catherine Parsons Smith's translated edition of the publication (*On Playing Oboe, Recorder, & Flageolet*, Bloomington: Indiana University Press, 1992, which I reviewed in the March 1994 *American Recorder*), and was particularly familiar with it, imagine my surprise when I could not find the section that is exclusively devoted to the recorder! Again, the publisher has assured me this omission will be amended in Volume IV.

Besides the Freillon-Ponçein treatise, the other most important entries in Volume III are the two Hotteterre treatises: *Principes de la flûte* (1707), and *L'art de préluder* (1719). Here, as in the other treatises in this volume, we find an increasingly diminished role for the recorder, with the flute taking a primary position. Regardless, the sections on articulation and ornamentation are especially useful for recorder players, and there is still a section dedicated to the recorder with clear and easy-to-read fingering charts.

Many of the other entries in Volume III draw on previously published works (especially taken from *The Compleat Flute-Master*). Schickardt's *Principes de la flûte*... (1720) largely draws from Hotteterre. While they add little to our understanding of recorder technique and performance practice, the additional treatises in Volume III do provide a wonderful variety of songs, airs, and dances.

Because the edition does not offer any translations or commentary, readers would benefit from a familiarity with other languages, especially German, French

and Italian. They may also want to have copies at hand of their favorite modern editions of the treatises they are interested in exploring; however, having a complete set of recorder treatise facsimiles—and all in one publication—is an important undertaking, and an extremely valuable contribution to anyone interested in the history and performance of the recorder.

The publisher is to be commended for providing us with such a significant and helpful series. Let's hope the forthcoming Volume IV fills in the gaps that currently exist in these first three volumes.

Mark Davenport
Regis University, Denver, CO

THE COMPLETE SCOTTISH & ENGLISH COUNTRY DANCE MASTER FOR RECORDERS, PART I: THE SPRING GARDEN, ARR. PATRICIA M. O'SCANNELL. Mel Bay Publications, Inc. MB97752, 2001. Various recorder ensembles. Sc 63 pp. \$12.95.

Oh, the sound of English Country Dance music! Who has not been thrilled on first hearing—and then dancing to, or failing that, playing—these marvelous tunes? I first heard this music in the late 1950s at Pinewoods Camp (MA), where I had gone to teach the recorder to English Country Dancers. In those days, recorder arrangements were non-existent. It was Philip Merrill's transcendent playing of the anachronistic piano arrangements by Cecil Sharp and others that came wafting through the trees. Other instruments joined him—violins, oboes, clarinets, and recorders, usually playing and improvising on the fiddle tunes (many of which were originally ballads).

I decided that I must arrange some country dances for recorders, and spent hours copying (illegally, in pencil on manuscript paper) the Cecil Sharp arrangements in order to get the harmonies he had added to the melodies. I soon gave up the task as too time-consuming and relied for some time on the piano arrangements for my playing and teaching of English Country Dance.

Gradually over the years, as interest in both English Country Dance and recorder playing spread in this country, arrangements of the dances for recorders began to appear. But often arrangers didn't know how difficult it is to arrange these tunes so that they are playable in harmony on recorders. Tempos are much faster than many people realize. Some recorder players become English Country Dancers, and although the pieces do not have to be

played at dance tempo, it is bothersome to a dancer to hear them played too slowly.

Another trap for arrangers is that the loveliest Playford tunes (used by the dancing masters of the early 17th century) are often attached to the most difficult dances. Since each tune is associated with a particular dance, you have to be a dancer yourself to know which tunes are the most useful for actual dancing.

The best arrangements to come down the pike were, and are, those of Marshall Barron, a violinist and dancer who worked closely with Merrill for many years. Her attractive three-part arrangements (Playford Consort Publications), although not intended for recorders, can mostly be played by them at the proper tempos. I have also found arrangements compiled by Al Cofrin in *Early Period and Popular Dance Music* (self-published, 1996) that are useful in my teaching of English Country Dance. Likewise useful are Bernard Thomas's four-part settings in *Playford Dances* (London Pro Musica Editions.)

I was initially attracted to Patricia O'Scannell's *The Spring Garden* because it is a book of arrangements specifically for recorders, although they can be played on other instruments. This made it appear to be a particularly suitable volume to take along to a recorder workshop where I teach English Country Dance. The only problem seemed to be that about half of the dances themselves are too difficult to teach at a recorder workshop.

Still, all of the tunes are great for playing, if not for dancing, and I looked forward to adding them to my repertoire of recorder arrangements—particularly "Childgrove," a lively dance with a mournful melody (I'm grateful to O'Scannell for the archaic meaning of the word "childgrove"—"secondary blossoms"); "Easter Thursday," a fairly easy dance with a beautiful melody; "Fenterlarick"; and the ever-popular "Hole in the Wall" with a tune by Henry Purcell.

To my disappointment, I found that the arrangements—at least for the dances I chose to teach—were not very good. There were poor harmonizations, wrong scorings and, unforgivably, mistaken repeats. There were even misspellings—

KEY: rec=recorder; S'o=soprano; 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.)

e.g., Fentalarich" for "Fenterlarick." I have not thoroughly searched the book for errors, but I can imagine that, having found so many in the few dances at which I looked, there must be many more.

In invoking the name of Carl Whitman, a country dancer and teacher whom she claims to have known intimately, and whom I knew, O'Scannell gives the impression that she also knows the dances intimately, and this does not seem to be the case.

Martha Bixler

CHERUB'S DANCE, BY JASON JEFFREY. Orpheus Music YCS 010 (<www.orpheusmusic.com.au>), 2001. A & guitar, Sc 5 pp, pt 2 pp. Abt. \$8.75 + P&H.

SALAD UNDRRESSING, BY BENJAMIN THORN. Orpheus Music OMP 094, no publ. date given. A & 'cello, Sc 11 pp, pts 6 pp each. Abt \$11.50 + P&H.

These moderately challenging works pair the alto recorder with a member of the string family.

In *Cherub's Dance*, Jeffrey uses the guitar strictly to accompany, playing a pattern in five that is rhythmically identical to what Dave Brubeck played on *Take Five*. Jeffrey's harmony may be considered neotonal, but really comprises unresolved tonal suspensions and sudden, unprepared modulations.

Against this accompaniment, the recorder plays a melody that sounds like an improvisation, though it is not at all jazz-related. It's like noodling—or, to be more specific, playing around with an idea and then switching to another one seemingly at random. The main difficulty in this music is rhythm.

Except for the opening section of the first movement (which offers an enchanting, highly ornamented cadenza, a la Greek wedding music, played by the recorder over the 'cello's drone), Thorn's *Salad Undressing* is a true duet with both instruments as equal partners. The entire piece is in C minor and has an exciting odd-meter dynamism typical of many of Thorn's works. Though the content of the four movements is fairly similar, each will have a different impact upon the listener due to their differences in tempo.

Both editions are very good, and the music is worth checking out. These pieces are best suited to advanced amateurs.

Pete Rose

2 RICERCARI FOR FOUR INSTRUMENTS (1556), BY ANNIBALE PADOVANO. London Pro Musica LPM IM10 (Magnamusic), 2000. ATTB. Sc 11 pp, pts 4 pp each. \$9.

During his early career, Padovano (1527-1575) was organist at San Marco in Venice, where he is presumed to have been in contact with Willaert, A. Gabrieli, and Buus, among others. Best known in his time for organ playing and organ compositions, he published a book of ricercari for keyboard, which brought together characteristics of that genre that had been developing in the area. The two ricercari presented here are from that collection.

The beauty and dignity of these two pieces are brought about by a complex weaving together of rhythms and scalar patterns. As in much organ music, it is as if one were not aware of that complexity until each piece is finished and the whole comes into an immediate memory of the experience. The constant reworking of rhythms in each of the voices gives the interesting impression of a mystery that should not, after all, be that mysterious.

One of the selections is written in "Terzo Tono," and the other in "Primo Tono," but they are similar in both texture and direction. The third-mode one is a little more aggressive in its general feel, but both make stimulating use of dissonance common in organ music.

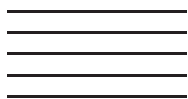
They are accessible to intermediate players willing to count carefully. We found them beautiful at both slow and rapid tempi. The canto part of the third-mode piece can be played on soprano, rather than alto up an octave, if necessary. Both pieces also lend themselves well to viol consort.

This edition is a joy in its clarity and ease of reading.

Jann Benson



CHAPTERS & CONSORTS



Young players in the news

Haley Huang, a member of the **Atlanta Recorder Society**, was awarded first place in the Reflections Competition sponsored by the Parent Teacher Student Association in Cobb County, GA. The fifth-grader's winning composition is a duet for recorder and 'cello entitled *I Am Happy When I Am Dreaming*.

Haley (age 10), **Zack Siegel** (11) and **Evan Taylor** (12), all students of **Jody Miller**, performed a trio by Mattheson for the Georgia Music Educators Association Solo and Ensemble Festival in November, receiving a rating of superior. Haley also played the Telemann recorder sonata in C major and received a superior rating.

The **MacPhail Center for Music Suzuki Recorder Consort**—**Erik Anderson**, **Jacob Myhre**, **Andrew Davis**, **Benjamin Waldo** and **Phillip Colantti** (ages 12-15, pictured below)—performed recently for the Milkweed Book Lover's Ball in Minneapolis, MN. This was the group's first paid gig, and they are using the money earned to pay for a tour to Iceland next June with other Suzuki students from MacPhail.

These five students of **Mary Halverson Waldo**, plus 10 other MacPhail Suzuki recorder students as young as five years old, also performed in recital for the November meeting of the **Twin Cities Recorder Guild**.



Chicago Chapter composition contest winners, busking against the California recall results

Chicago Chapter Announces 2003 Recorder Composition Contest Winners

The winners of the 2003 Chicago Chapter Recorder Composition Contest have been announced. First prize went to **Karl Stetson** of Coventry, CT, with *Three in Five*. Second prize went to **Glen Shannon** of El Cerrito, CA, with *Canterbury Trio*, and Honorable Mention to **Richard Eastman** of Naperville, IL, with *Happy Days*. First prize was \$150, and second prize was \$75.



Karl Stetson

The 2003 contest was for recorder trios only. Entries had to be original, unpublished compositions suitable for ensemble playing in ARS chapter meetings that are likely to have players of varying levels of ability. The pieces were to last between five and 10 minutes.

There were 13 entries by 11 different composers from across the U.S., and even one from Australia (Patrick Liddell, who used to live in Chicago). Judges were **Mike Becker**, **Kim Katulka** and **David Smart**. David is a retired professor of music in composition and theory from the Moody Bible Institute. Both Mike and Kim have Master of Music degrees, and are professional recorder players.

"In judging this year's impressive array of entries, the judging panel evaluated each piece on its originality, technical merit, and playability by a group of players of mixed abilities. The composition which we unanimously decided best met all three of these criteria was *Three in Five* by Karl A. Stetson. This well-constructed, tuneful three movement work for AAB recorders is interesting and enjoyable to play, as well as being very suitable for group playing at ARS chapter meetings," said Becker.

The winning compositions will be presented in a special program at the April 18 **Chicago (IL) Chapter** meeting. With the composers present, it is always an exciting opportunity for everyone to play the music.

This year's winner, **Karl Stetson**, is a physicist and engineer by profession and has his own company selling electronic holographic systems. As a child, he would pick out tunes on his dad's piano. He began studying clarinet in eighth grade.

After picking up a recorder while visiting the Dolmetsch factory in England, he began to explore all recorder sizes, as well as related double reeds. Years of attending early music workshops such as the Amherst workshop, a course in music theory, a love of jazz, and two good musical friends who needed music to play brought him to write the winning piece, *Three in Five*. He says he was inspired when he heard the Flanders Recorder Quartet play the Paul Desmond/Dave Brubeck song, *Take Five*.

As ever, the contest's goal is to encourage latent composers in our midst to turn their attention to writing for the recorder. Keep this mind and get ready for a future contest.

Arlene Ghiron



In early October, the Rio Grande Chapter (with members from both Texas and New Mexico) sponsored a weekend workshop for recorders and viols in Las Cruces, NM. Pictured above are the workshop faculty (left to right): Letitia Berlin, Frances Blaker, Jack Ashworth and Cléa Galhano. (Photo by Carol Ann Council)

More Chapter News

On October 17, **Recorder Society of Connecticut** members **Elise Jaeger, Janet Kiel, Barbara Masonpierre, Rosalie Tisch and Maisie Kohnstamm** (the last playing viola da gamba) participated in a musical recital sponsored by Western Connecticut State University to celebrate the gift to the university's music department of a virginal from the 16th and early 17th centuries.

The program appropriately included 16th- and 17th-century songs and dances on virginal, plus recorder works by Praetorius, Schein, Sandrin, Holborne and Allegri.

A multi-year fund-raising effort by the **Mid-Peninsula Recorder Orchestra** has successfully resulted in the purchase of a contra bass for the group.

Recorders take to the Sidewalks of New York City

Alex Ives and I spent 16 days in New York City recently, catsitting for Dorabella, Martha Bixler's beloved cat, while Martha and her husband vacationed in Holland and Belgium. We had wonderful experiences, but this one takes the cake!

On the day after the recall election in California, Alex provoked me into taking our recorders and "busking" on the corner of 93rd and Broadway. She said that we could boast that we "played on Broadway."

She made a sign that said, "CALIFORNIA REFUGEES DUMP SCHWARZENEGGER FUND." With stand in hand, plus a book of easy Renaissance duets for soprano and alto recorders, and a small basket for donations, off we went past the doorman of our apartment, heading for the corner.

We set up, somewhat shyly, between the newsstand and the back of the subway entrance, taped the sign to the front of the music stand and started playing. The high pitch of the soprano recorder made a descendant for the sirens and bus noises.

Encouraged by the startled glances of the passersby, we quickly moved to a more auspicious area in front of billboard posters for theater productions, still at the same corner. Thinking we would play for

only a few minutes, we found ourselves souped up by the second "takes" of the hurrying pedestrians—and especially by the coins and bills being dropped into the basket! We think they were amused by the sign, marking their agreement, and probably not by the music!

Passersby included nannies with kids, men with their charges, camera buffs taking our picture, a knowledgeable street cleaner, a black-hatted rabbi, and many shoppers who returned to read the sign and nodded in agreement. We stayed for over an hour and netted \$27.

But, it turned out, that was not all. On Sunday, our picture appeared in the City section of *The New York Times*.

Never underestimate the power of the recorder!



Alex Ives (left) and Billie Hamilton, in a photo taken by a passerby with Alex's camera, similar to a photo that appeared in *The New York Times*.

Billie Hamilton,
member of the
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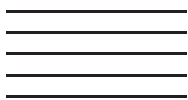
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ON THE CUTTING EDGE



New types of “modern” recorders being developed

Although many recorder players think of our instrument mainly in “historical” terms because of the recorder’s importance in early music, the ongoing development of new types of recorders is of interest to quite a few professional and advanced amateur players. In this column I want to take a look at several of the new types of recorders or related instruments that have appeared in recent years.

A good place to start is with the **Harmonic Tenor and Harmonic Alto** recorders developed by Maarten Helder. These instruments have been covered in *American Recorder* in columns by Pete Rose (see issues from September 1996 and March 1997—and, by the way, check out Pete’s new web site at <www.peteroserecorder.com>) and are frequent topics of discussion in advanced recorder circles. In essence, these are thoroughly redesigned recorders that produce a powerful sound throughout a range of more than three octaves. The bore has been designed to produce harmonics of the two lowest notes that are correctly in tune. In addition, the block is adjustable to aid in dealing with condensation and to provide special voicing effects.

Both the alto and tenor include keys for the lower tone holes, as well as a *piano* or “soft” key that allows a *diminuendo* effect. The instruments are made of either rio palisander or rosewood and have a striking modern appearance, worlds away from traditional Baroque alto or tenor recorders.

The Helder instruments are now being custom-produced by the Conrad Mollenhauer firm in Germany. In the words of Mollenhauer promotional literature, “This instrument is intended for the professional performer of 19th- and 20th-century music, and is custom-made on special order only.” Both the alto and tenor are currently equipped with a “Sound Unit,” which consists of three interchangeable windway roofs and a special mechanism that allows modification of the voicing and control of tone quality and dynamics during performance.

In a sense, the “Holy Grail” for recorder players has been an instrument with a

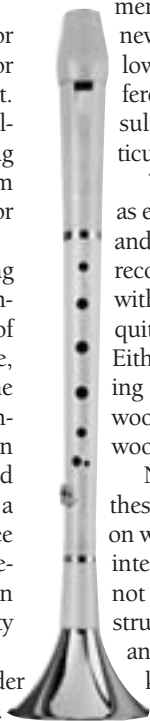
full sound, wide range, and the dynamic flexibility of modern woodwinds. The Helder instruments come closer to this goal than any yet produced. Alas, they are expensive (over \$2500 for the alto, and over \$3000 for the tenor, with prices always subject to change due to the euro/dollar relationship)—but, given what they can do, not unreasonably expensive.

Rose tells me that Walter van Hauwe and Johannes Fischer, two distinguished European recorder players, have used the Helder instruments extensively. Mollenhauer’s web site (<www.mollenhauer.com>) doesn’t yet list any available recordings featuring the Harmonic instruments, but it seems likely that some will appear soon. Any readers with knowledge of CDs featuring the Harmonic Recorders are urged to share it with this column.

The search for louder, more dynamically flexible recorders also leads one to the **Trichterflöten** produced by the firm of Adler-Heinrich (a merger of two long-standing recorder names) in Germany. Quoting the web site, “The *Trichterflöte* is a very sophisticated woodwind instrument for all who want to realize new sounds. The *Trichterflöte* allows a considerably stronger differentiation of the airstream resulting in a remarkable range of articulation.”

These instruments are available as either soprano or alto recorders, and are what is known as “bell recorders.” The alto is equipped with a polished brass bell giving it quite a “horn-like” appearance. Either Baroque or German fingering is available, and maple, pearwood and rosewood are the current wood choices.

Not having played or heard these recorders, I cannot comment on what they can or cannot do. It is interesting that the web site does not mention the range of these instruments. Pictures of the soprano and alto reveal that there are no keys, only the traditional finger holes.



A different path toward recorder “modernity” involves microtonality. The division of the octave into 12 tones has long since been superceded, at least by some composers and instrument makers, by divisions into as many as 48 tones. American composers such as Harry Partch and Ben Johnston have composed extensively using microtones. In the early music world, harpsichord maker Willard Martin has produced an extraordinary *cembalo cromatico* that includes extra keys to allow

The “Holy Grail” for recorder players has been an instrument with a full sound, wide range, and the dynamic flexibility of modern woodwinds.

the microtonal flexibility to play highly chromatic music in meantone tuning. In such tuning, C♯-D♭ are different pitches, as are E♯-F♭, etc., throughout the range.

The division of the octave into 19 tones (which is essentially what Martin’s *cembalo cromatico* does) has been achieved by **Lewis Jones** and **David Armitage** in recorders made in the Woodwind Workshop at London Guildhall University. These instruments have five keys that allow comfortable playing of accidentals in the lower range while also providing reliable high notes. Equal temperament is used which, combined with the 19-division microtonal octave, allows performance of both pre-19th-century tunings and contemporary microtonal music.

Based at the Centre for New Musical Instruments at London Guildhall University, Jones and Armitage are part of the effort to develop and produce new versions of mainstream acoustic and orchestral instruments. Check out the web site at <www.lgu.ac.uk/mit/cnmi/intro.html>.

Mention should be made here of the Swedish recorder maker **Ragnar Arvidsson**. He has produced Baroque recorders of his own design that feature a

ON THE CUTTING EDGE (*cont.*)

special bore derived from his background as an engineer of microwave guide systems in radar and telecommunications. The instruments are said to have the sound of Renaissance wide-bore recorders but utilize Baroque fingering to provide a full chromatic range of over two octaves. I have not encountered these instruments, but readers who have played or heard them are encouraged to e-mail any information they have.

Returning briefly to the extensive product list of the Conrad Mollenhauer firm, I want to mention the “**Dream**” recorders designed by Dutch recorder maker Adriana Breukink. Available in soprano, alto and tenor ranges, these instruments are hybrid designs with a wide Renaissance-style bore, coupled with standard modern Baroque fingerings. Unlike the Maarten Helder in-

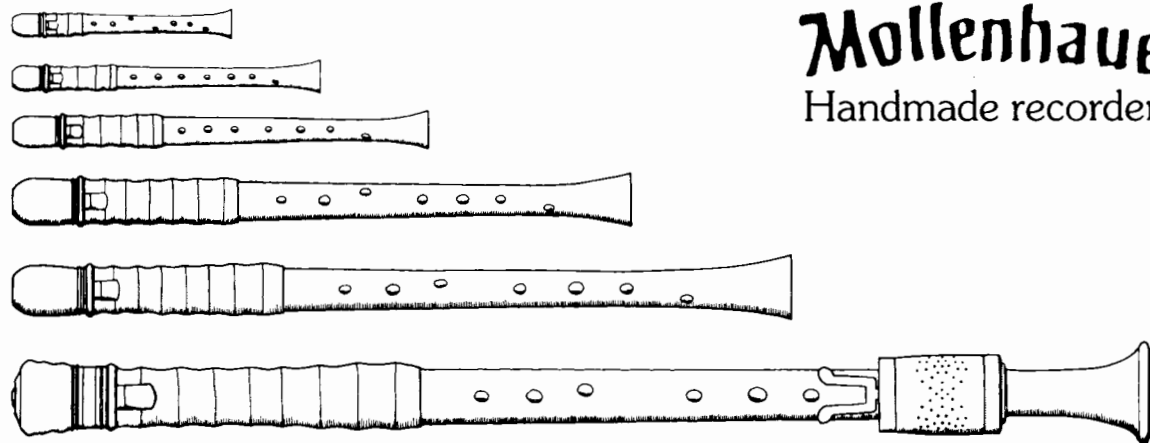
struments, the “**Dream**” recorders are competitively priced, but correspondingly do not provide the features of the Harmonic instruments. Recorder soloist Aldo Abreu has been using a “**Dream**” soprano, and John Tyson uses a “**Dream**” alto specially revoiced to play even louder than normal.

Mollenhauer also produces what they call the **Modern Alto Recorder**. This new instrument has its roots in a recorder originally designed by the recorder maker Joachim Paetzold, and is a collaboration with the young recorder virtuoso Nikolaj Tarasov. Slightly longer than a conventional alto, the instrument has a double key for



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low f and # and produces a clear, non-reedy flute-like sound that is uniform throughout the range. Louder than traditional Baroque-style instruments, the instrument is said to complement the sound of historical and modern pianos quite well. Playable into the third octave, this instrument is starting to turn up in the hands of professional soloists, and is worth investigating, especially due to its surprisingly moderate price.

Coming from a different planet entirely, the **Yamaha WX5 Wind MIDI Controller** is perhaps the ultimate contemporary "woodwind." This device is not a recorder, but it can be easily mastered by advanced players (or even intermediate players) since it uses saxophone-type fingerings. MIDI technology (Musical Instrument Digital Interface) allows the WX5 to produce a virtual universe of new sounds when connected to computers, synthesizers or other electronic gadgets. Although originally provided with a saxophone-type mouthpiece, the WX5 is now also available with a reedless recorder-type mouthpiece. The fingering system offers various choices, so that the player can customize the fingering for ease of playing. The instrument responds to the player's breath and lip pressure and generates MIDI data

using high resolution sensors that are also capable of custom calibration.

The WX5 can be programmed to produce almost any type of sound, and, with a recorder-style mouthpiece, is quite easy to learn. In Yamaha's words, "the WX5 can open the door to a whole new world of expression and musical versatility."

Many jazz saxophonists have incorporated the WX5 into their instrumental arsenal, and I have heard the device live in concert on several occasions. I also have had the delightful experience of trying out this space-age gizmo at a music store and I urge all interested readers to do the same.

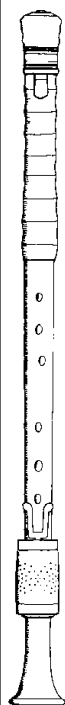
To me the WX5 is a logical extension of the recorder for those not put off by amplified music. As more and more music in the concert world becomes amplified—the string quartet that calls itself "Ethyl" is one example (I am still waiting to hear an amplified recorder quartet)—and as more and more composers call for amplification of instruments, the Yamaha WX5 may prove more and more useful to contemporary musicians. Tyson sometimes uses a wireless system amplifier with a lapel mike, since he loves to move around when he plays. Wouldn't you love to hear what he would do with a WX5?

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BOOK REVIEWS

The Spanish dancing master, and dance in Spanish society

THE ART OF DANCING IN SEVENTEENTH-CENTURY SPAIN. JUAN DE ESQUIVEL NAVARRO AND HIS WORLD. INCLUDING A TRANSLATION OF THE DISCURSOS SOBRE EL ARTE DEL DANZADO BY JUAN DE ESQUIVEL NAVARRO (SEVILLE, 1642), AND COMMENTARY ON THE TEXT. BY LYNN MATLUCK BROOKS. Bucknell University Press, 2003. 322 pp. Hardcover, \$60. ISBN: 0-8387-5531-3.

"Truly the Dance is a careful nonchalance." So proclaims Juan Esquivel de Navarro, whose dance treatise, *Discursos sobre el arte del danzado* (Seville, 1642), forms the main focus of this book.

The topic of 17th-century Spanish dance—indeed of most 17th-century European dance—has long been an elusive one due to the scarcity of dance texts from this period. With this publication, the author has added considerably to our body of knowledge about Spanish dance, gathering valuable information from a wide array of sources. Lynn Matluck Brooks is a well-respected scholar who has written widely about Spanish dance as well as 17th- and 18th-century dance.

While the book centers on the Spanish transcription and English translation of Navarro's *Discursos*, more than half of the

volume is devoted to contextual information not only about this dance treatise and its author, but about the place of dance in Spanish society, dance education in Spain, related movement sources, and the vari-

The dancing master in Spain, like many of those in Europe, was also a musician who accompanied his classes.

ous dance types of this period. The information is well documented with scholarly footnotes and an excellent bibliography. Some of the illustrations belong to private collections and are therefore of great interest. The single illustration from the Navarro treatise is also reproduced, showing the foot positions and tracks for two *reverencias* (reverences).

As the only known published dance book from 17th-century Spain, Navarro's *Discursos* is an important source for dance historians. Although not a dancing master himself, Navarro was admired in his own day as an accomplished dancer, and, hav-

ing studied with Antonio de Almenda, the dancing master to King Philip IV of Spain, Navarro was well-equipped to converse on the variety of topics found in his treatise. He gives descriptions for dance steps, variations, and a few short choreographies (pavana, gallarda, and villano). He also offers information on other dance types, posture and stance, behavior for gentlemen, and the values of dancing. Perhaps most illuminating is his discussion about the Spanish dancing school and dancing master; this was most appropriate, as Navarro probably intended his book for dance students and potential dancing masters. Navarro also outlines his requirements for a good dancing master.

Brooks has given meticulous attention to the translation of Navarro's treatise and many footnotes are supplied to clarify obscure or unclear references in the text. As the reconstruction of the dance steps from Navarro is problematic due to mostly-vague descriptions, the author offers her own carefully considered solutions. It is useful for the dance historian to have the Spanish transcription in the same volume because, when reconstructing historical dance material, it is best to refer to the original source.

Sadly, there are no musical examples in the *Discursos* treatise, but it is evident that music was important to Navarro. He expects the dancer to "have a good ear, because lacking this, it is extremely difficult to dance to the measure." The dancing master in Spain, like many of those in Europe, was also a musician who accompanied his classes. But while most European dancing masters played the violin, the instrument of choice amongst Spanish dancing masters was most likely the guitar, according to Brooks.

The dancing master was also expected to be familiar with the musical requirements of all types of dances—those currently in fashion, as well as older types, which were apparently employed when creating entertainments at a ball or masque. The author informs the reader

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about the musical forces employed for the various dance types, and she also clarifies the terms *baile* and *danza* (the generic Spanish terms for dance).

Numerous details about the procedures and format of Spanish dancing school lessons emerge in the author's discussion about education in dance. We learn about the formalities at the beginnings of the lessons, which dances were practiced and in what order, and the number of *mudanzas*, or variations, performed for each dance. When not engaged in dancing exercises, students at the dancing school learned about courtesy and dress, or entered into discussions on gentlemanly topics such as philosophy, grammar and skill in arms. As women were generally not welcome at these schools, protocols for their unexpected visits are prescribed. An intriguing solution was developed for any disagreements between gentlemen students: a well-regulated *reto*, a challenge or dance duel.

Brooks brings in many other dance and movement sources into her discussion about the dance. She catalogues other Spanish dance sources from the 15th through the 18th centuries, providing summaries of their content and describing the relationships with Navarro's material. Other European dance sources, including those by Caroso, Negri, Arbeau, and lesser-known works are drawn on as well. Spanish fencing manuals are also examined and are very useful for explaining certain terms and movements, especially Navarro's five basic movements. (These are not the five positions of the feet codified later into ballet.)

The author gives valuable information on many dance types not only associated with Navarro but from other contemporary sources as well. She also describes how the body was viewed as an instrument for expression and behavior as well as for dance technique. From her careful study, Brooks clearly articulates and elaborates upon her conclusion that the 17th-century style of Spanish dance was closer to the Renaissance style than to the Baroque style, yet retaining certain unique Spanish characteristics.

While this publication will be indispensable to dance historians (a good translation of Navarro's *Discursos* has been long overdue), anyone interested in the artistic culture of 17th-century Spain will find this book a valuable addition to their library.

Dorothy J. Olsson

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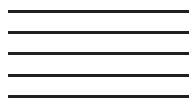
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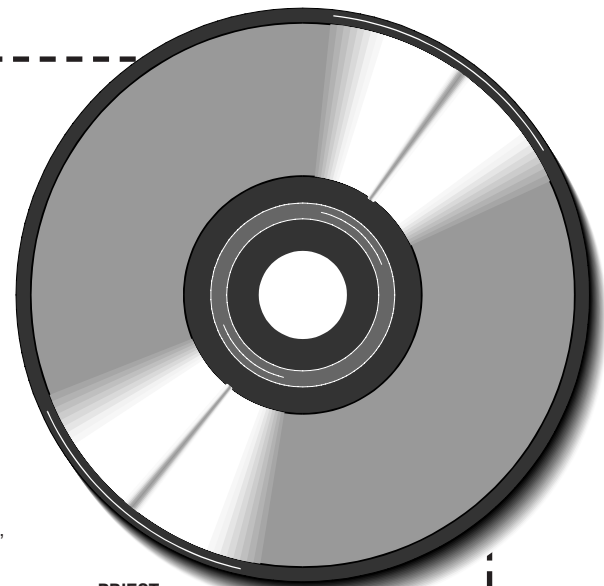
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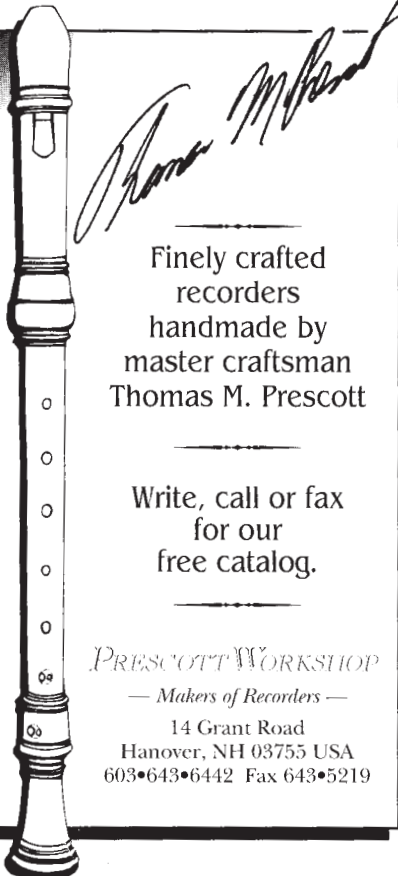
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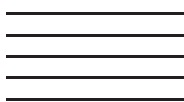
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