

The American Recorder

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THE AMERICAN RECORDER

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FROM THE EDITOR

The American Recorder Society will be fifty years old on April 1. The date was selected somewhat arbitrarily—no one remembers when the first meeting was held—but we do know that sometime in 1939 recorder players in this country began developing the organization that, in one way or another, has nurtured each of us. And since we cannot be sure of the actual birth date, it seems fitting that a whole year's worth of celebrations has been scheduled (see the calendar of events beginning on page 19).

Our series of interviews with the ARS's founding fathers and mothers continues with LaNoue Davenport, who says he doubts that many current members know who he is. Surely that isn't true, but it may be that they aren't aware of his views on the Society or his role in its development. In the May issue we will backtrack a bit and focus on Erich Katz, through the reminiscences of Hannah Katz and Winifred Jaeger.

David Lasocki, who with Walter Bergmann edited Handel's recorder sonatas, has written previously for this journal on both Handel ("New Light on Handel's Woodwind Sonatas," February 1981) and ornamentation ("Late Baroque Ornamentation: Philosophy and Guidelines," February 1988). Here he joins forces with the Danish recorder virtuoso, scholar, and teacher Eva Legêne to discuss ornamentation in Handel's vocal and keyboard works and its possible application to the recorder sonatas.

Following a brief overview of recent research on brain functioning, Susan Prior provides suggestions on how recorderists can apply these findings to their teaching and playing.

At the end of music reviews is a listing, compiled by Jack Ashworth, of editions received in 1988. It's impressive to see just how much recorder music is published each year; these listings will now appear at least annually in the AR.

Heartfelt thanks to Waddy Thompson, who brought the ARS into the computer age, and whose organizational skills made it possible for the Society to encompass an expanded range of programs and services—among them the fiftieth anniversary celebrations. Always concerned with our members and their needs, he has been a deservedly popular executive director. We miss his cheerful presence in the ARS office and wish him well in his new position as administrator of the American Music Center in New York.

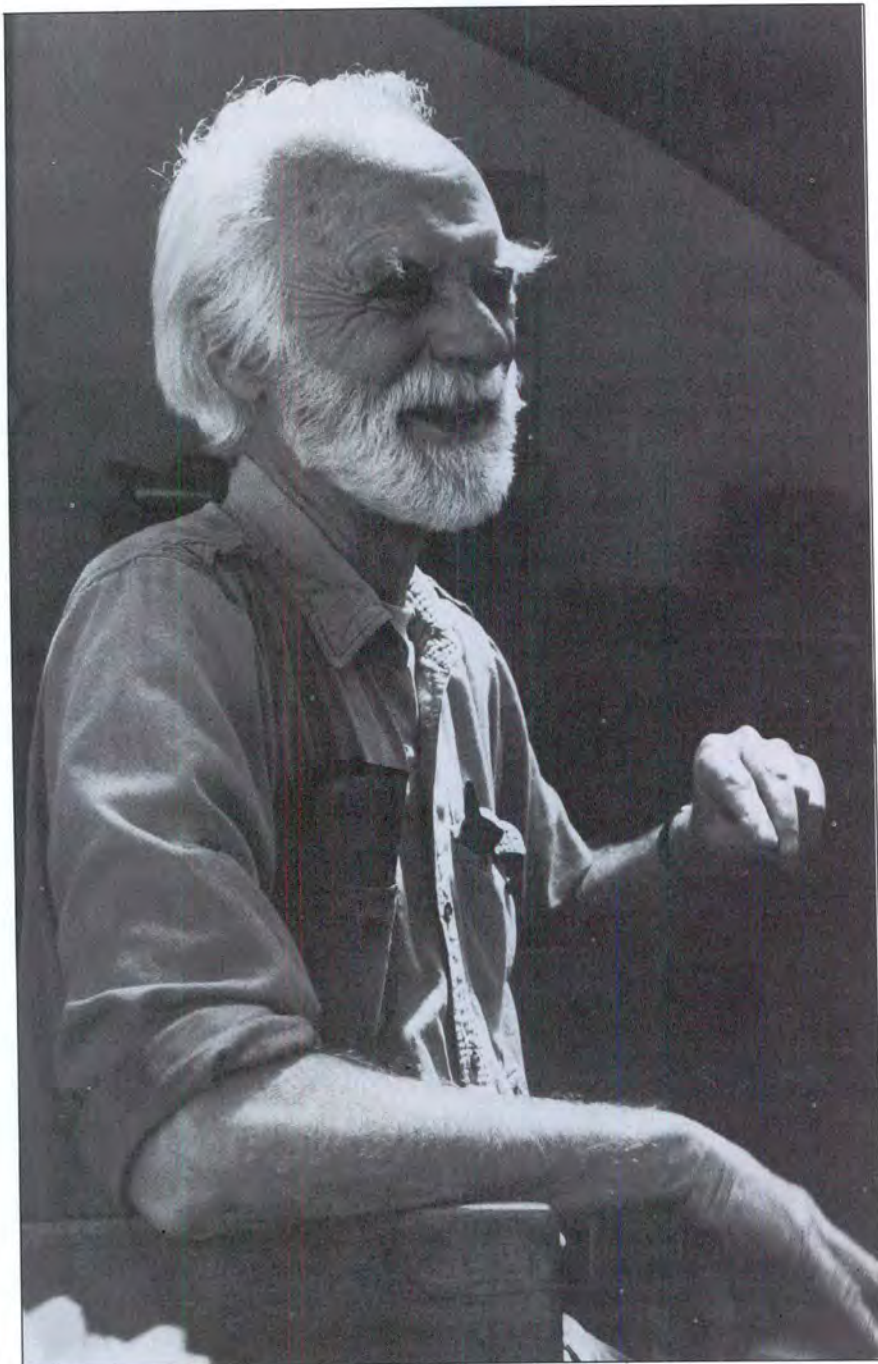
Sigrid Nagle

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An Interview with LaNoue Davenport

Ken Wollitz and Marcia Blue



LaNoue Davenport, now (above) and then (facing page).

■ *KW: Tell us about the beginnings of your involvement with the recorder and early music.*

I came to New York from Texas in 1946. My main musical interest was dance bands, jazz bands, that sort of thing. I was a trumpet player and had come here to study music, and to get out of Texas. Then I met Erich Katz—I'd signed up for his composition course at the New York College of Music. Of course if you studied with Erich you were drawn into his activities, so I began to sing with a group he directed called the Musicians' Workshop.

At some point around 1948 or 1949 Erich arranged to do a concert of early music over WNYC. He needed someone to play a recorder, which I'd never heard or had in my hands. The concert was about a month away. Strangely enough, one of my friends, who had nothing to do with professional music, happened to have an alto recorder. He let me borrow it, and a month later I made my debut on alto recorder.

■ *KW: What was the music?*

I think it was an arrangement of a Dufay piece. After that I was hooked. I became a disciple and began to do a lot of things with Erich, one of which was the American Recorder Society—which he resuscitated about that time. It had lapsed during the war. He somehow made contact with the people who had started it, one of whom was Irmgard Lehrer. She and Erich got along just like... cats and dogs.

■ *KW: They were both from Germany.*

Right, and, phew, she was a very strong, heavy-duty woman. Anyway, she wasn't around long after I became involved.

■ *KW: What was the American Recorder Society then?*

At that point it was some, oh, dozen to twenty or twenty-five people in New York City. There were monthly meetings, which Erich arranged. We played some at the New York College of Music, I recall, and at a YMCA somewhere on the East Side. Everyone was in their fifties or sixties—sort of contemporaries of Erich. Mostly female. I was by far the youngest person there.

■ KW: *How many different sizes of recorders did people have?*

Many sopranos, and some altos, and one or two tenors. No such thing as a bass.

■ MB: *What kind of music were the members interested in playing?*

Sort of folksy, arrangement-type things. One thing Erich did was to direct their attention to early music, really in quite a focused way. By doing so he raised not only the level of playing but also the level of consciousness about what to do with the recorder. Then, too, a lot of the people who came to meetings were also refugees from Germany and had played the recorder over there. Their taste was a little more developed, I think, than that of the Americans, most of whom had grown up not even having heard of Dufay. At that time the European influence was really very strong.

■ MB: *What about the playing level?*

It was minimal, even though there were always a few very musical, very good people.

■ MB: *Did they travel far, or are we talking Manhattan?*

Manhattan, definitely. In the beginning, anyway. Probably mostly the Upper East Side.

■ MB: *It sounds as though the ARS was almost like a chapter.*

Yes. There was only one chapter, and that was it.

■ KW: *According to some archival material, there were music directors but no president at that time, right?*

There was no real organizational structure of any kind, formal or informal, legal or illegal, or whatever. It was just a group of people who got together to play.

I think its success was mainly due to Erich Katz's vision, and his always want-

ing to make things happen, to do things. Wherever he went, he always organized something. Then Winifred Jaeger became involved, both with Erich and with the ARS, and she had very good organizational abilities, too. She was able to pull Erich's ideas together and put them into form, so that eventually the Society had an a president, and a vice-president, and a secretary.

■ KW: *You are now talking about 1948 or thereabouts?*

Something like that. Then I guess the next development was, as more and more people became involved, to put out that little newsletter. A number of us, myself included, edited and wrote that at one time or another.

■ KW: *When did you begin teaching recorder?*

As I remember, it was around that time that Erich came to me and said, "They're starting a recorder class at City College, and you should teach it." He never said, "Would you like . . .?" he always said, "You should go" and do something. So I did. That's really how I learned to play the recorder.

■ KW: *How big was the class?*

Maybe fifteen or twenty people. It was overwhelming, let me tell you, for somebody who was staying one lesson ahead. But it turned out to be something I really loved to do. I've been doing it ever since. It's been a long time.

■ KW: *When did early music stop being your avocation and become your vocation?*

After I graduated from the New York College of Music, I taught sight-singing, ear training, and theory there. I was also playing in a Broadway show.

■ KW: *Trumpet?*

Yes. *Look, Ma, I'm Dancin'* with Nancy Walker. I played that for about a year, and I did all this other stuff, but gradually I became more and more interested in early music and in playing the recorder. And then at some point I decided very abruptly to sell my trumpet. I just walked out of the house and took it to a pawn shop. But that was something that took a long, long time to come about.

■ KW: *Coming back to the ARS, did*



the Society as it was then continue under Erich for quite some time?

Oh yes, a long time. He was the central figure until he moved to Santa Barbara in 1959. But by then Bernie Krainin and I had become much more heavily involved, and had learned enough both about playing the instrument and running the organization to keep things going. By this time the ARS had a life beyond Erich.

At one point I was president of the Society.

■ KW: *I think you were president twice. I think so too.*

■ KW: *When did the ARS begin to grow into a national organization?*

The next big development that I remember was the first summer workshop, in 1961 in Interlochen, Michigan. I directed that.

■ KW: *Who else taught there?*

Shelley [Gruskin], Martha [Bixler], Judith Davicoff. It grew out of the efforts of Patty Grice-man, who had done some informal things there for a couple of years. She proposed a summer workshop under the auspices of the American Recorder Society. We were at Interlochen for two or three years. Then of

course, the whole workshop phenomenon began to burgeon. Now it's grown into a real monster.

■ *KW: How about the early chapters?*

Well, by this time communications among groups around the country were becoming more frequent, and the chapter system grew out of this network. Recorder playing was still nearly all on the East Coast, but early on there was your chapter in California, Ken [Marin County], and there was a southern California group that jealously guarded its autonomy and didn't want to become affiliated—just like Boston.

These things are still happening, right? “New York is not going to tell us what to do!” That sort of thing delayed the consolidation. I understand it perfectly—they had their own fish to fry. But these things have all been pretty much overcome. I'm sure a lot of tension still exists, but the groups are all chapters anyway.

■ *MB: Would you say something about the ARS editions and the availability of recorder music?*

Well, Erich of course was always interested in publishing his own stuff. He

got Clarke and Way, a printing firm, to put out editions for us. He edited most of the early ones, and I did some of them, as did other people.

Way was David Jacques Way, who took over the Zuckermann harpsichord business in Connecticut. Clarke was Bert Clarke, the husband at that time of the famous documentary filmmaker Shirley Clarke. I wrote a little score called *A Day in the Park* for one of her movies—it became an ARS edition, too. Many tentacles here.

There was also the music E.C. Schirmer of Boston put out—the Byrd and Gibbons three-part fantasias, and “Shake and Jake” [*Shakespearean and Jacobean Music for the Recorder*].

■ *KW: Let's talk about instruments. When I first came on the scene, the Dolmetsch soprano and alto were the . . . sine qua non, right?*

■ *KW: Yes, and the Moeck tenor and Dolmetsch bass.*

That's right. I got my first Dolmetsch in about 1957. It was a beautiful boxwood alto. Just gorgeous, ooh!

■ *KW: How much did you pay for it? The exchange rate, about \$38. My rent was about \$18 a month at the time.*

■ *KW: When did recorders start becoming more sophisticated?*

That was all Friedrich von Huene's doing. I remember very clearly when I met him for the first time. For some reason he appeared at an ARS meeting at the New York College of Music. Boy, this is a long time ago. There he was with his handmade recorders. He was still working for Powell, the Boston flute maker, I think, or had left just recently. His instruments were really a revelation—they were beautiful. They were so much better than even the Dolmetsches at that point. Of course he'd probably spent years making the two or three he brought down.

That was sort of the beginning, first of all, of diversity, because up to that point Dolmetsch really had a lock. In this country there was only Koch, who was making instruments up in New England, and Irmgard Lehrer, who I think put out a few. And there was Dushkin in Chicago.

You mention the Moeck tenor, but I think that was later. I'm sure Moeck was producing instruments then, but we

knew nothing about them here.

■ *MB: How long were you active in the ARS?*

I was very active from, say, 1950 to 1960. In 1960 I joined the New York Pro Musica. After two or three years that became all-consuming: we played around 125 concerts a year. There was really no time for anything else except summer workshops.

Now I do just one of those—in southern California. Shirley Robbins runs it; it grew out of a series of classes Carl Dolmetsch gave in Idyllwild in the early 1940s—it's probably the earliest workshop in the country. This year it will be sponsored by the ARS.

I left Pro Musica in 1970 and went to Sarah Lawrence [the M.F.A. program in early music performance]. That's been my primary activity since. In the last ten years, I'd say, I've not been active in the ARS at all. I don't teach any private lessons, and I don't have any classes, and I don't go to meetings. So I'm very much on the periphery. I imagine the majority of people in the ARS have no idea who I am.

■ *MB: What is the link between the early music movement in the United States and the American Recorder Society?*

I would say that the ARS is primarily responsible for whatever early music there is here. Along with Noah Greenberg and the Pro Musica. These two organizations, I think, were most instrumental in getting early music out across the country.

■ *KW: You give that much credit to the ARS?*

Oh yes. I think it is a very important organization. I really feel that the ARS has done an enormous service here, on a small scale. First of all, in one way or another it has enabled many, many people to make a livelihood out of doing early music. It certainly supported me in the beginning. I was able to keep my head above water economically by giving lessons, and by playing, and all that stuff. Second, I think the ARS is an important social phenomenon, because it's so rare in this culture for a group of people—and disparate types of people—to get together just to make music. I know there is some self-interest involved, but mainly this organization has worked to bring



people together. It thrills me to realize that there are more than four thousand members—that so many belong, and contribute, for the sheer joy of making music. They don't want to become famous virtuosos.

The central concerns of my life have been community and cooperation. It seems to me that the ARS, while far from perfect, exemplifies the ideals that are most important to me. I know there's always been tension between the amateurs and the professionals, with the professionals wanting to raise standards, all of that. Their influence is very positive as long as it doesn't transform the organization into something that doesn't welcome amateurs. That would be a tragedy, I think. There wouldn't be any Amherst workshops, for example, if it weren't for the amateurs. You couldn't get enough professionals to come and support it. And there wouldn't be so many concerts. The Society of Recorder Players in England serves a similar function. I think these organizations have made a really important contribution to our society. I really do. I feel that very strongly.

■ KW: *You and I are on the same side of that controversy, when there is a controversy—as there certainly has been.*

My view of the ARS is that it's one of the bright aspects of American life. It's a teeny little thing, but you have to go with teeny little things. That's the best you can do.

■ KW: *I remember someone who came to an ARS workshop from a string conference remarking on the difference in atmosphere. It was so much more relaxed and seemingly devoid of competitiveness. Everyone was there for the joy of making music, whereas at the string conference everybody was eyeing one another, trying to find out who played better or had the better fiddle.*

That comes, I think, out of the tradition of string playing, which is so heavily oriented towards virtuoso playing. And I must say, as standards have gone further and further up in the world of early music, that attitude has become more prevalent among us, too. Particularly if you get a group of people at a workshop who intend to try to make a living doing it, then you begin to get that competitiveness and pushing and backbiting,

which are a part of life, but . . .

■ KW: *Vast number of recorders are being used in school music programs, and, as we know, the recorder is an ideal instrument for avocational music making. Do you have any idea about how the ARS might encourage people to view it in this way rather than as a pre-band instrument?*

Well, I don't know what its financial resources are, but perhaps the ARS could somehow tie up with an instrument maker, because they sell these things through the medium of clinics. Or a publisher or music store could sponsor an event to try to draw people together, to entice them to make music.

I don't know. . . marketing is not my strong suit. I tell you, Ken, it's very heady to think of twenty million people getting together on a Saturday night to play recorder quintets. But I don't think it's ever going to happen. I just don't believe the activity or the medium will appeal to that many people. I'm not even sure it would be a good thing, because then it begins to belong to the marketers. If it ever gets to the point where there's a lot of money to be made from the ARS, then it's dead. I think that about everything. Then it becomes a money-making proposition and not a social activity. So I not only don't really know how to do that, I'm not even interested in finding out.

■ KW: *Can those words be presented to the public, LaNoue?*

Oh, sure. I've spoken them in public many times. I must also add that I too am interested in raising standards. I want people to play as well as they possibly can play, though I realize there are a limited number of Frans Bruggens and Marion Verbruggens in the world. The others can get to be good, and can always strive to be better, but I'm not going to kill myself if they don't make it up even to where I am.

There's nothing like the pleasure of standing before a group of anywhere from five to twenty-five people and having them do something that really works. And get through a piece in reasonably good order. There's a tremendous joy involved in that, which is not available in almost any other activity I can think of.

■ KW: *I agree with you. The ARS cannot become like a European conservatory. The membership is, by and large, amateur recorder players.*

Absolutely. And they perform an invaluable function for our society in general. And doing so keeps them off the street.

■ KW: *I think that's . . . A good way to end?*

■ KW: *Yes. Beautiful.*

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Learning to Ornament Handel's Sonatas Through the Composer's Ears

Part 1: Rhetoric, Variation, and Reworking¹

David Lasocki and Eva Legêne

In the February 1988 issue of *The American Recorder*, one of us (David Lasocki) wrote on the philosophy of late Baroque ornamentation, offering guidelines for performers and promising a further article on "the ornamentation of a specific repertory of prime importance to recorder players: the solo sonatas of George Frideric Handel." The present two-part article fulfills that promise.

One of the fundamental ideas in Lasocki's article was that "musicians of [the Baroque era] were often composers or were at least trained in composition. Ornamentation was a type of composition, or rather, recomposition." It is, we hasten to add, a mild type of recomposition that affects the surface of the music rather than the structure. Lasocki went on to discuss the purposes of ornamentation in the late Baroque era: masking a basic structure, giving the performer a chance to demonstrate inventiveness and judgment, adding verve and spontaneity to the performance, adding variety to multiple performances of a work, and meeting the expectations of the audience. He then noted that today "we may freely choose to adopt as many of the Baroque attitudes to ornamentation as we see fit for our own purposes. If we consciously choose to ornament as closely as possible in Baroque style, then our purposes in doing so will incorporate most of the purposes of that period." Our article is dedicated to showing how you can learn to ornament Handel's sonatas in this spirit, that is—as far as can be discovered from surviving sources—in the manner that Handel himself employed. In doing so we seek to encourage you not to ornament idly but to pay due respect to what Johann Joachim Quantz (1752) called "the good ideas that the composer

has created with care and reflection."²

We therefore consider how Handel would have set about composing a piece of music on a given text or subject, and we discuss examples of variation, reworking, and written-out ornamentation in his works, offering exercises for the reader. We also take a critical look at some eighteenth-century examples that have been regarded previously as models for the ornamentation of Handel's sonatas. In addition we hope to demonstrate that a compositional approach to ornamentation produces insights into the performance of the sonatas.

For two reasons we pay at least as much attention to Handel's vocal music as to his instrumental music. First, his main preoccupation as a composer was with vocal music—initially, Italian opera; later, English oratorio. Second, Handel used the same or similar melodic material freely in his vocal music and in his sonatas. In the late Baroque era, in any case, instrumental music, having gained independence from vocal music only a century or so earlier, could still be dependent on words.

The rhetorical approach to composition

Since ornamentation is surface recomposition, we need to look first at what went through the mind of a composer like Handel when he set out to write a piece of music. According to the classical author Quintilian, whose works on rhetoric were widely read in European schools in the seventeenth and eighteenth centuries, several stages were involved in composing a speech.³ A number of music theorists, mostly German, applied such rhetorical ideas and terms to the composition of a piece of music.⁴ Handel's

friend Johann Mattheson discussed the following scheme in his *Der vollkommene Capellmeister* (1739).⁵

First came the *invention* of an idea. The composer decided what kind of composition he wanted (or was obliged) to write—sacred or secular; if sacred, then Mass, oratorio, cantata, etc.; if secular, then opera, cantata, suite, sonata, concerto, etc. Whether the composition was vocal or instrumental, the composer gained inspiration from textual or imagined "words of essence." Examples of these would be: 1. words of movement of the soul, such as "rejoicing," "happiness," "sadness," and "weeping"; 2. words of movement—or implied movement—such as "walk," "run," "stand," "heaven," "earth," "valley," and "mountain"; and 3. words of time, number, light, and dark.⁶ The composer would then consider what musical figures were appropriate to these "words of essence" or to the affection of the piece in general.

Second came the *disposition*, or arrangement of the idea in the parts of the piece. This was divided into *prologue*, *narration* (statement of facts), *proposition* (forecast of the main points in the musical argument), *confirmation* (affirmative proof), *refutation* (presentation of contrast or opposition, so that one saw the argument from all sides), and *peroration* (conclusion).⁷ (The first two divisions were not always necessary.)

Third came the *elaboration*, in which the composer elaborated the disposition by adding "word figures" (e.g., reduplication, word play, using a word in an ultimate sense, and repetition of a word in an alternate sense) or "sentence figures" (e.g., connection, joining, repetition, suspension, question, and turning about).

Fourth came *memorization*. The per-

Larghetto

Se non
giun - ge quel mo - men - to, che ri - tor - ni a me, mia bel - - la, sem - pre me - sto pian - - ge - rò, pian - - - -
ge - rò, sem - pre me - sto pian - - - ge - rò, se non giun - - ge quel mo -
men - to, che ri - tor - ni a me, mia bel - la, sem - - - pre me - sto pian - - - ge - rò, sem - - - pre
me - sto pian - - - ge - rò, sem - pre

former—the composer himself if he was the performer—memorized the piece. Finally, came the *performance* itself, when details of interpretation were determined.⁸

On grounds of space we will restrict ourselves here to illustrating only the first part of this rhetorical scheme, the invention. Example 1 shows Handel's aria "Se non giunge quel momento" from his cantata *Filli adorata e cara*, HWV 114 (c. 1707–08). Melodically and harmonically, this aria is extremely close to the first movement of the A minor recorder sonata, HWV 362 (Opus 1, No. 4; c. 1725–26). The text is as follows:

Se non giunge quel momento

Che ritorni a me, mia bella,
Sempre mesto piangerò.

Pur mi dice il mio tormento,
Per voler di cruda stella
Non si presto io ti vedrò.

*If that moment does not arrive
When my beloved one returns to me,
I will always be weeping dejectedly.*

*However, my affliction keeps telling me
that
Because of an evil destiny,
I shall not see you soon.*

Notice that even a text as brief as this one can be full of words of essence of all

three types: 1. movement of the soul: "piangerò" (I will be weeping); 2. movement: "ritorni" (return); 3. time and (metaphorical) light and dark: "sempre" (always), "presto" (soon), "mesto" (dejectedly), "cruda" (evil). Handel sets "piangerò" to long roulades and cadences. Note the harmonic boldness on "cruda." The bass repeats the opening figures throughout the movement, and after each cadence it begins in exactly the same way, perhaps reflecting the word "sempre." At the first occurrence of the word "ritorni," Handel writes a figure that returns to the starting note; moreover, the opening figure in the bass leaps down an octave and then returns to the starting note in each of the first

me - sto pian - - ge - rò. Pur mi di - ce il mio tor - men - to,

pur mi di - - - ce il mio tor - men - - to, per vo - ler di cru - da stel - la non si pre - - -

- sto io ti - - - ve - drò, - - - par mi di - - - ce il mo - - -

mer - - to per vo - ler di cru - da stel - la non si pre - - - sto io ti - - - ve - - drò. *Da Capo*

Example 1. "Se non giunge quel momento" from the cantata *Filli adorata e cara*, HWV 114.

three measures. We believe it is no coincidence that the word "return" (ritorno) also occurs in the text of a Handel aria with a similar bass, "Pur ritorno a rimirarvi" from the opera *Agrippina*, HWV 6 (1708–09).

As well as demonstrating Handel's approach to a text, this setting can teach us something about the performance of the first movement of the A minor recorder sonata. In general, we can take note of the vocal quality of the recorder melody. To appreciate this quality, transpose the aria into A minor and play it through. Now return to the recorder movement. How about playing the little cadenzas leading into each new phrase as if they were set to the word "pian-

gerò"? Consider Handel's text as you play. To aid in such an approach, in Example 2 we have set the text of the aria to the opening of the melody from the sonata movement, adding rhythmic elements from the aria where necessary. We leave it to you to complete the exercise. The text suggests that the recorder melody could often be phrased from the second beat of a given measure across to the first beat of the following measure.

Variations

Now that we have begun to understand a Baroque composer's approach to writing a piece of music, we can look at variation, a straightforward type of Baroque composition, in which the composer was

bound by the harmonic scheme, or at least the bass, of the movement or section varied. (In ornamentation, the melodic scheme should also be respected.) One or a few kinds of musical figures tended to be used systematically throughout a movement or section. The composing of variations was, in fact, a respected technique for teaching composition—one that was used, for example, by J.S. Bach with his son Carl Philipp Emanuel and other students.⁹

The variation movement of Handel's most relevant for recorder players is the gavotte from the organ concerto in G minor, BWV 291 (Opus 4, No. 3; 1735), in which the composer reuses the material of the recorder sonata in the same

Larghetto

a

b

Se non giun-ge quel mo-men-to, che ri-tor-ni a me, mia

a

b

bel-la, sem-pre mes-to pian-ge-rò, pian-ge-rò.

Example 2. The first movement of the A minor recorder sonata, HWV 362, mm. 1–9, (a) as written, (b) set to the text of, and incorporating melodic elements from, “Se non giunge quel momento.”

Gavotte Allegro *tr*

Example 3. The gavotte from the organ concerto in G minor, HWV 291, mm. 2–30.

key, HWV 360 (Opus 1, No. 2; c. 1725–26), varying first the bass and then the melody. Example 3 shows the first half of this movement. We hope you will look up the whole movement from the organ concerto; study and play it until your inner ear starts inventing its own variations on the same theme.

Handel's harpsichord suites contain fine sets of variations. The extent of the composer's imagination is shown particularly by his early set of no fewer than sixty-two variations on a chaconne in the G major suite, HWV 442 (c. 1703–06). Example 4 shows the first two measures of a sampling of these variations. Note how many different kinds of intervals and rhythms he used, even without resorting to triplets. Invent some of your own variations on the same bass, this time including triplets. A good source of melodic material—not always in Handelian style—on numerous interval series is Quantz's chapter “Of Extempore Variations on Simple Intervals.”¹⁰

Reworkings

Handel's frequent “borrowing” of his own and others' compositional material has been recognized since his lifetime and has recently caused controversy among Handel scholars.¹¹ Bernd Baselt has identified three different types of borrowing:

1. the use of an entire piece or movement, sometimes with the same text, in another work;
2. the use of an especially expressive musical movement with a pregnant theme, subjecting it to a new creative process, with insertions, extensions, and detailed modifications, all of which results in a “quasi new piece”; and
3. the use of individual themes, accompaniment figures, or other characteristic short melodic motifs to build a fully new movement.¹²

George Buelow rightly remarks that “borrowing” is an inappropriate term for what Handel did, since he never gave back any of the material he took.¹³ Buelow suggests that we call the first type of borrowing “reuse” when the text remains the same and “parody” when the text is different, the second type a “reworking,” and the third type a “new work” on a previous musical idea.¹⁴

We will not concern ourselves here with the reasons for any of Handel's borrowings but will only remark that his reuses and parodies are worth studying

for our purposes, since he could not resist adding little bits of ornamentation here and there. Example 5 shows ornaments he added to the aria "Dolce pur d'amor l'affanno," HWV 109^a and 109^b, originally written c. 1710 and reworked after 1730 (the barring of the small note-values has been changed to the instrumental style of notation, to facilitate reading).

We also note in passing that, although reworking is perhaps not as helpful as reuse for learning ornamentation, since the recomposition may be much more extensive—as we have seen in our discussion of "Se non giunge quel momento"—a vocal version can shed light on a sonata movement. A further relevant example of such a reworking is the third movement of the C major recorder sonata, HWV 365 (Opus 1, No. 7; c. 1725–26), refashioned from the aria "Tears are my daily food" from the Chapel Royal anthem *As Pants the Hart for Cooling Streams*, HWV 251^d (c. 1721)—itself Handel's third and final resetting of that text, in which the descending bass line is used for the first time. The beginning of the aria is shown in Example 6. Knowing that the opening held note of the sonata movement was once set to the word "tears," can we ever play that note, or the movement, the same again?

It is also valuable to study some of the purely instrumental reworkings in Handel's sonatas themselves. We suggest, first, the early and final versions of the sixth movement of the D minor recorder sonata, HWV 367^a (c. 1724).¹⁵ In his reworking, starting from a draft made dull by its manifold repetitions of one musical figure, Handel came up with several variants of that figure, combining and permuting them until he created an interesting movement.¹⁶ Start with the early version yourself and try to improve it by inventing figures different from Handel's. Second, look at the transformation of the first movement of the early D major flute sonata, HWV 378 (c. 1707–10), into that of the late D major violin sonata, HWV 371 (Opus 1, No. 13; c. 1750).¹⁷ The openings of these two movements are shown in Example 7. Notice in the mild ornamentation of the violin version that Handel filled in the wide intervals in a rhythmically interesting way, not just with a plain fast scale in even note-values, as many a modern performer would do. As an exercise, look

Example 4. The first two measures of a sampling of variations from the chaconne in the G major harpsichord suite, HWV 442.

Example 5. Four excerpts from (a) the second version, (b) the first version of the cantata "Dolce pur d'amor l'affanno," HWV 109^a and 109^b, the second transposed to the key of the first.

up both movements and ornament the entire flute version (on a recorder in C if you do not play the flute) in the style of the violin version.

Part II will discuss essential graces and free ornamentation in Handel's works, then the contemporaneous examples of ornamentation that have been held up as models by modern performers.

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NOTES

¹We would like to thank George Buelow for sharing the results of his Handel researches with us and Luca Pellegrini for helping us with the Italian translations.

²*Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752); trans. Edward R. Reilly as *On Playing the Flute*, 2nd ed. (New York: G. Schirmer, 1986): 169.

³On Quintilian and his use by J.S. Bach, see Ursula Kirkendale, "The Source for Bach's *Musical Offering*: The *Institutio Oratoria* of Quintilian," *Journal of the American Musicological Society* 23, no. 1 (Spring 1980): 88-141.

⁴For more on the rhetorical approach to Baroque music, including a rhetorical analysis of the first movement of Telemann's D minor recorder sonata, see David Coomber, "Rhetoric and Affect in Baroque Music," *The Recorder [Australia]* 3 (November 1985): 23-27.

⁵See Ernest C. Harriss, *Johann Mattheson's "Der vollkommene Capellmeister": A Revised Translation with Critical Commentary* (Ann Arbor: UMI Research Press, 1981). See also George Buelow, "Rhetoric and Music," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (Washington, DC.: Grove's Dictionaries of Music, 1980), 15:793-803.

⁶See Johann Andreas Herbst, *Musica Pratica* (Nürnberg, 1642) and *Musica Poetica* (Nürnberg, 1643).

⁷*Der vollkommene Capellmeister* (Hamburg, 1739), cited in Kirkendale, "The Source for Bach's *Musical Offering*," 94-95.

⁸On the performance aspect of this rhetorical scheme, see Theron McClure, "Making the Music Speak: Silences d'Articulation," *The American Recorder* 29, no. 2 (May 1988): 53-55.

⁹See David Schulenberg, "Composition as Variation: Inquiries into the Compositional Procedures of the Bach Circle of Composers," *Current Musicology* 33 (1982): 57-87.

¹⁰*On Playing the Flute*, 136-61.

¹¹See George Buelow, "The Case for Handel's Borrowings: The Judgment of Three Centuries," in *Handel, Tercentenary Collection*, ed. Stanley Sadie & Anthony Hicks (Ann Arbor: UMI Research Press, 1987), 61-82; and John Roberts, "Why did

Larghetto, ma non adagio

Tears,
tears are my dai - - - ly, dai - - - ly food, are my dai - ly food.

Example 6. "Tears are my daily food" from the anthem *As Pants the Hart for Cooling Streams*, HWV 251^d, mm. 1-13.

Affettuoso *tr*

Adagio

Example 7. The first movements of (a) the D major violin sonata, HWV 371, (b) the D major flute sonata, HWV 378, mm. 1-7.

Handel Borrow?" in *ibid.*, 83-92.

¹²Zum Parodieverfahren in Händel's frühen Opfern," *Händel-Jahrbuch* 1976: 19; translated in Buelow, "The Case for Handel's Borrowings," 79.

¹³Conversation with Eva Legêne, November 1988.

¹⁴"The Case for Handel's Borrowings," 79.

¹⁵See David Lasocki and Walter Bergmann, ed., *G.F. Handel: The Complete Sonatas for Treble (Alto) Recorder & Continuo* (London: Faber Music; New York: G. Schirmer, 1979; 2nd ed., 1982). The early version of the sixth movement (HWV 367^a) is found in an appendix (p. 65). See also Terence Best, ed., *Georg Friedrich Händel: Neun Sonaten für ein Solo-Instrument und Basso continuo*, Hallische Händel-Ausgabe, Serie IV, Band 18 (Kassel: Bärenreiter, 1982), where the early version of the movement is likewise found in the appendix (p. 45).

¹⁶This compositional process is discussed in David Lasocki, "New Light on Handel's Woodwind Sonatas," *The American Recorder* 21, no. 4 (February 1981): 166-67; and in the Critical Report to *The Complete Sonatas for Treble (Alto) Recorder & Continuo*, p. 71.

¹⁷See David Lasocki, ed., *G.F. Handel: The Complete Sonatas for Flute and Basso Continuo* (London: Faber Music; New York: G. Schirmer, 1983) and

Terence Best, ed., *G.F. Handel: The Complete Sonatas for Violin and Basso Continuo* (London: Faber Music; New York: G. Schirmer, 1983).

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How Modern Brain Research Affects Musicians

Susan Prior

Man's natural curiosity about how his body works has, over the centuries, been stymied most of all by the center of that curiosity itself—the brain. Since the time of the ancient Greeks there have been many theories about the specializations of various parts of the brain, but it was not until the 1940s that neuropsychology—the study of the structure of neuroanatomy, along with its implications for behavior—began to make a real impact on our knowledge. There have been astounding advances in the field since then, and some of the findings help explain how we learn music, how long we can go on learning it, and how much we need it. By applying these findings, we may be able to teach and learn more effectively.

We are now able to describe brain functions in general terms. We can, for example, talk about scenarios like the following: your eyes see an image, and a certain part of your brain recognizes it as a ball. Other information from your eyes tells a different part of your brain that the ball is not only moving but moving quickly, right at your head. Through past experience, your brain has learned to engage the appropriate muscles very quickly, putting aside all other thoughts, to prevent your being hit in the head by a flying object. When you were much younger, you would have depended on someone else's brain (your father's, for example) to save you from injury, because your own was not yet "wired" to recognize the emergency and respond quickly enough. All of this may seem far removed from music-making, but we shall see later how "hardware" built into the brain for emergencies can sometimes interfere with our efforts to play an instrument.

Structure of the brain

The brain has two symmetrical sections, known as the left and right hemispheres.

Muscle and motor control of the right side of the body is generally from the left hemisphere, and of the left side from the right hemisphere. Until recently it was thought that one hemisphere is dominant, and many observations seemed to sustain that view. Now we prefer to say that both hemispheres perform important functions, each with certain specializations, and each being flexible enough to learn many of the other's functions in case of emergency.

The list of specializations in the table (next page), ascribed to the two sides of the brain, are of particular concern to musicians. This "model" is based on the usual control system for most right-handed persons (it doesn't necessarily follow that those who are left-handed have mirror-image control systems). Bear in mind that these are enormous generalizations, and that there are many exceptions. Our model should serve simply as a starting point for our discussion.

Since musical activities involve rhythm and melody, technique or analysis and emotion, they require the involvement of both sides of the brain. In fact, one reason why music-making is such a fascinating—and complicated—endeavor is that it stimulates so many brain functions at once.

The two halves do not in fact function simultaneously, but alternate very rapidly; while one side is active, the other is temporarily inhibited. The connections between the two sides must obviously be very well developed for this interaction to take place.

This model of the brain helps explain such phenomena as stutterers who can sing fluently: while they are concentrating on melody, left-brain speech is inhibited. It also explains why, after right-brain damage, musicians who were once considered expressive performers can still play—but their playing lacks feeling, or "soul." Similarly, our model shows us

why temporary, drug-induced paralysis of the right brain affects the ability to sing—but not the sense of rhythm.

Development of the brain

As a child grows, his or her brain develops in stages, which are predictable in the same general sense that growth in arms or legs is predictable. Many more aspects of the brain's development than of physical growth, however, are determined by environment and experience. Throughout life, in fact, the brain continues to adapt as it is faced with new demands. In other words, your brain is designed to learn and will stay healthy so long as you keep asking it to learn.

Since our standard methods of education focus overwhelmingly on language and analysis, the left hemisphere usually becomes more developed than the right. Creativity tends to get short shrift and must be nurtured outside of school. Another problem is that our education system often forces students to conform to a set of expectations rather than adapting these expectations to their learning patterns—patterns that are obvious if we compare children at various ages and look at the differing responses of boys and girls.

Boys often develop right-brain, non-verbal skills (conceptualizing, reasoning) before their language skills are sophisticated enough to express them. Girls, who tend to be verbal sooner, surpass boys in grade school, where the emphasis is on reading and writing. Many discipline problems begin here among children who can comprehend, want to be inventive, and need creative challenges but cannot express themselves. They get bored with spelling bees and become disruptive.

By high school, boys have usually caught up in verbal skills and surge ahead; at this point they often bloom in science and mathematics. Now it is the

Left	Right
language, spoken and written	grasping concepts
rhythm	melody: singing and recognition of tunes
motor control (musical technique)	emotional expression and response
analysis, logic	invention, creativity
reading music	improvisation

girls who need help—in understanding global concepts, reasoning, and expressing themselves creatively—but they seldom get it. Instead, they may be told they just aren't suited to math or science.

Children often do better in all-male or all-female classes, where teachers don't have to adjust their approaches to meet such different needs. Ideally, a teacher should be able to find a method that would work with each individual student. A public-school teacher would be hard-pressed to accomplish this, but a music teacher giving private or group lessons should make it a primary goal.

Suggestions for teachers

- Start music instruction early. Students will benefit in their overall intellectual development, whether or not they pursue these studies into adolescence and beyond. Throughout childhood, the brain is forming fundamental “circuits” within the hemispheres and connections between them. Music-making before the age of about twelve encourages the formation of even more links.
- Use the student's responses to guide you when you are introducing new material and techniques. For example, if a ten-year-old boy doesn't sightread well, get him started on new pieces by singing or playing them and having him imitate you. Save the printed music for later. It's fairly common, in fact, for poor readers to play well by ear. Encourage these students to improvise, or guide them in making up preludes.
- Try to introduce new ideas in the way the student can most easily assimilate,

but also try to develop skills he or she is having trouble mastering. For poor readers, teach new pieces by ear but drill the reading as well. If another student—a teenage girl, say—reads music fluently but feels lost without notes to follow, use familiar songs and have her memorize pieces to wean her from the printed page.

- When teaching new rhythms to a poor reader, make up patterns of syllables that fit these rhythms and sing them with the student while you point to the notes. Rhythm's domain, as we have seen, is the verbal part of the brain.
- Be careful not to place so much emphasis on the correct notes that the musical feeling is stifled. Students tend to worry more about “getting the notes” before a performance than about playing musically; if they can be convinced that their expression matters just as much, and that they are capable of playing something worth listening to, they will play more musically—and probably get more notes right as well.
- When rehearsing songs, don't *talk* the words through. It's better to chant them, in rhythm, on one pitch. As our model shows us, spoken word sounds originate in a different brain system from words being sung.
- If you want to give advice while a student is playing, avoid language as much as possible. Reading facial expressions is another right-brain function, so use gestures, make faces—anything but words.
- In general, stay away from wordy instructions, especially when a student has stopped in the middle of a piece or is just about to play.

- Keep in mind that girls generally find it easier to combine technique and feeling, and that, among inexperienced music students, girls will maintain their interest in technical exercises longer. For boys (or any students who are quickly bored), choose a variety of exercises, some with singable melodies, and recommend more frequent but shorter practice times. Plenty of playing by ear and improvising will improve a boy's technique as surely as exercises, especially if you suggest that he use certain notes, rhythms, and articulations that will help fill in any gaps in this technique. (In all likelihood, reading will come much more easily once his technique is reasonably fluent.)

Tips for players

- Make the instrument sing. Remember that as long ago as 1535, Ganassi said that all instruments should imitate the voice. When you *just* obey the printed notes, you are using only technique, not allowing the expressive (right) side of your brain to be involved. Try to communicate the feeling of the piece, even if only your music stand is listening.
- To strengthen this expressive part of your brain, spend a portion of every practice session playing by ear and improvising. Be patient with yourself if you find it difficult: you're asking your brain for new tricks, but it can learn.
- Divide up the learning process. Suppose you are trying to master a beautiful, expressive passage, but every time you play it either your fingers fumble or, if the notes are right, you play without expression. Think about what your brain is going through, and try to engage first one half and then the other, rather than taxing both at once. First, use every practicing trick you know to make the notes come automatically—but don't worry about playing musically. Then try to memorize the passage. After that play the passage slowly a few times by ear, and think about expression. Only when you're comfortable with both aspects of your playing should you try putting them together.
- Keep in mind that your automatic control system will reproduce the sequences of motions you have practiced *so long as the circumstances at the time of playing resemble those of the time of learning*. Different acoustics, changes in temperature, the presence of other parts, and—most

important—nervousness can hinder the smooth performance of even well-hearsed pieces. The coordination we need for playing an instrument involves the fine muscles on the palm side of our fingers, which we can control under relaxed circumstances. When we're under stress or fear for our safety, primitive reactions are invoked, and larger muscles come into play, such as those on the backs of our hands. This is the emergency hardware referred to earlier. But instead of saving us from disaster, this reaction often has quite the opposite effect.

- Use a metronome only when you're working on technique—and don't be surprised if you play less expressively while it's going. The metronome makes your brain more active in the left hemisphere.
- It's easier to memorize rhythm patterns accurately if you make up words to accompany them, since the centers for rhythm and language are both in the left hemisphere. Use short syllables like *ti* for weak beats, long ones like *dum* for strong beats; for more extended patterns, choose phrases whose natural accents match the rhythm exactly.

- Don't be alarmed if you find it hard to listen to the other members of your ensemble while you play. You're asking your poor brain to divide its attention in ways that are sometimes physically impossible. As you gain experience, many aspects of technique become automatic, requiring less conscious effort and leaving you freer to notice and react to the players around you.

- In consort playing, avoid "counting in" whenever possible. It sets your left brain working, undoing your mental preparation for the melody you're about to play. It's better to trust everyone's intuition, especially when starting a familiar piece, and begin on an unspoken signal like a breath or a nod.

- Similarly, when playing from a part with cue notes, don't follow them right up to your next entry. Reading the notes without playing them interferes with your ability to play the upcoming passage musically.

Finally, don't ever think you're too old to learn a new instrument. You have the necessary equipment: a brain that not only wants to learn but *needs* to keep on learning, and muscles that can be trained to carry out new motions. As long as your expectations are reasonable, you can look forward to an adventure whose

fascination and pleasure will outweigh occasional frustrations. As long as you are alive, your brain is capable of rising to new challenges.

I would particularly like to thank Dr. Duncan MacCrimmon for his guidance and assistance in the preparation of this article.

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Gilles: *Messe des Morts*

The Boston Camerata, Joel Cohen, *music director*
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Steffani: *Enrico Leone*

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Concerts by many artists and ensembles including Richard
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Freundlich, theorbo; Benefit Street Chamber Players & Ken Pierce
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Masterclasses by Paul O'Dette & Nigel North, Wieland Kuijken,
Marion Verbruggen.

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In these pages you will find listed more than one hundred and fifty events that celebrate the recorder, truly a feast for the eyes and ears! From Montreal to Las Vegas, from Eugene to Miami, from Santiago to Le Mans, everyone is turning out to honor the fiftieth anniversary of the American Recorder Society, with concerts, workshops, feasts, classes, parties, and the giant worldwide play-in for all members on April 1.

It is not too late to add your own event to the Calendar—just write or call the ARS office for an ARS 50 form. Throughout 1989 we will be printing announcements of new events in the *Newsletter*, and in 1990, after all the dust and confetti have settled, we will publish a final ARS 50 Calendar of Record.

Happy Birthday to you, ARS!!

Valerie Horst
Chairman, ARS 50

October, 1988-May, 1989

Classes in Levels I and II, San Diego County Recorder Society. Info: Marcelline Todd, 619/226-8226. [The first ARS 50 event!]

October, 1988

9, 4:00 p.m., Concert, Marin Recorder Society, Corte Madera, CA. Info: 415/924-0857.

November

11, 8:00 p.m., Feast, Grace Episcopal Church, Lake St., Oak Park, IL. Info: Doris Van Pelt, 312/383-9285.

12, 3:30 p.m., Concert, Monrovia Recorder Consort, concert at Dabney Hall, Calif. Institute of Technology, Pasadena, CA. Info: Hans Bender, 818/357-1713.

12, 6:00 p.m., Feast for St. Cecilia, Brass Menagerie, First Congregational Church, Berkeley, CA. Info: Robert Dawson, 415/566-9610.

18-20, Workshop, Texas Early Music Festival, Palestine, TX. Fac: V. Horst. Info: David Barton, 214/327-6823.

18, 8:00 p.m., Concert, Western Washington Univ. Collegium Musicum, Concert Hall, Performing Arts Center, Western Washington Univ., Bellingham, WA. Info: Dr. Mary Terey-Smith, 206/733-8657.

19, Workshop, Atlanta Chapter. Fac: J. Nelson, P. Larkey, N. Buss. Info: Emily Adler, 404/633-5016.

20, Program, Riverside (CA) Early Music Chapter at the Riverside Musicale. Info: Elizabeth Zuehlke, 213/376-2669.

28, Meeting, Westchester Recorder Guild, with ARS 50 birthday cake, Mem. United Methodist Church, 250 Bryant Ave., White Plains, NY. Info: Lorraine Schiller, 914/429-8340.

29, 8:00 p.m., Wassail Concert and Feast, Univ. of Nevada Collegium, Black Box Theatre, 4505 Maryland Pkwy., Las Vegas, NV. Info: Dr. Richard L. Soule, 702/739-3377.

30, 6:00 p.m., Lecture/demo., 8:00 p.m., Concert, Boston Camerata, Scottsdale (AZ) Center for the Arts, 7383 Scottsdale Mall. Info: Kathy Hotchner, 602/994-2301.

December

1, 2, 3, 7:00 p.m., Feast, East Texas State Univ. Collegium, East Texas State Univ., Commerce, TX. Info: Bill Rees, 214/886-5303.

1, 7:30 p.m., Concert, Early Music Society of Northern Maryland, Nursing Center, Charlestown Retirement Center, Catonsville, MD. Info: Gwen Skeens, 301/252-3258.

3, 6:00 p.m., Christmas Feast with Carolina Pro Musica, St. John's Episcopal Church, 1623 Carmel Rd., Charlotte, NC. Info: Karen Hite Jacob, 704/366-3039.

3, 8:00 p.m., and 4, 2:30 p.m., Concert, Boston Camerata, Renaissance & Baroque Society of Pittsburgh, Synod Hall, 125 N. Craig, Pittsburgh, PA. Info: Sue Ruben, 412/682-7262.

3, Chapter Meeting, Southern California Recorder Society, with Elizabeth

Zuehlke, Los Angeles, CA. Info: Elizabeth Zuehlke, 213/376-2669.

4, 3:00 p.m., Concert, Kansas State Univ. Collegium, Farrell Library, Kansas State Univ., Manhattan, KS. Info: Sara Funkhouser, 913/532-5740.

9, 7:00 and 8:30 p.m., Concert, Carolina Pro Musica, St. Mary's Chapel, Kings Dr. at 3rd St., Charlotte, NC. Info: Karen Fite Jacob, 704/334-3468.

9, 8:00 p.m., Concert, Before Bach/The Brass Menagerie, St. Mark's Lutheran Church, O'Farrell (between Gough & Franklin Sts.), San Francisco, CA. Info: Robert Dawson, 415/566-9610.

9, Chapter Meeting, Orange County (CA) Chapter, with Elizabeth Zuehlke. Info: Elizabeth Zuehlke, 213/376-2669.

10, 8:00 p.m., Concert, Holiday Ensembles, from the Studio of Lia Starer Levin, at "The Castle," Pondella Bldg., Sherman Oaks, CA. Info: Lia Starer Levin, 213/935-6072.

12, 1:00 p.m., Concert, Philadelphia Chapter Ensemble, at Christmas Celebration, Bourse Building, Philadelphia, PA.

19, 8:00 p.m., Chapter Playing Session, Washington Recorder Society, Chevy Chase Presbyterian Church, 1 Chevy Chase Cir. N.W., Washington, DC. Info: Carole Rogentine, 301/530-6386.

January, 1989

2-7, Workshop with John Tyson, Catholic University of Chile, Santiago, Chile. Info: John Tyson, 617/661-3353.

8, 2:00 p.m., Concert, Early Music Society of Northern Maryland, Charlestown Retirement Center, Catonsville, MD. Info: Gwen Skeens, 301/252-3258.

13, 8:00 p.m., Concert, John Tyson and ensemble, Goethe Institute, Santiago, Chile. Info: John Tyson, 617/661-3353.

15, 1:00 p.m., Concert, Wind Forest, Moraire Valley Community College, 10900 S. 88th Ave., Palos Hills, IL.

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Info: Tamara Ballen, 616/382-6651.
15, 3:00 p.m., ARS 50 Cabin Fever
Reliever, Central Lutheran Church,
333 E. Grant St., Minneapolis, MN.
Info: Jean Allison-Olson, 612/644-
8545.

16, 8:00 p.m., Concert, St. Scholastica
Center for Early Music, with S. Grus-
kin, L. House, P. Schwarz, E. Martin,
W. Bastian. Science Auditorium, Col-
lege of St. Scholastica, Duluth, MN.
Info: Shelley Gruskin, 218/724-3704.

20, 8:15 p.m., Concert, Carolina Pro
Musica with the Cullowhee Consort,
St. Mary's Chapel, Kings Dr. at 3rd
St., Charlotte, NC. Info: Karen Hite
Jacob, 704/334-3468.

27-28, Workshop, Dallas Chapter. Fac:
Scott Reiss, Tina Chancey. 27, Con-
cert, Hesperus (S. Reiss, T. Chancey,
B. Hutton). Info: David Barton, 214/
327-6823.

February

3, 7:30 p.m., Concert, René Clemencic,
Independent Presbyterian Church,
3100 Highland Ave., Birmingham, AL.
Info: Phoebe Larkey, 205/870-0266.

4, 10:00 a.m., Workshop, Birmingham
Chapter, René Clemencic, location
TBA. Info: Phoebe Larkey, 205/870-
0266.

10, 8:15 p.m., Concert, Carolina Pro
Musica, St. Mary's Chapel, Kings Dr.
at 3rd St., Charlotte, NC. Info: Karen
Hite Jacob, 704/334-3468.

18, 8:00 p.m., Concert, Amsterdam
Loeki Stardust Quartet, Univ. of Md.
Center of Adult Ed. Auditorium,
Univ. Blvd. & Adelphi Rd., College
Park, MD. Info: Eva Hornyak, 301/
454-6534.

18, 8:00 p.m., Concert, Hesperus (S.
Reiss, T. Chancey, B. Hutton, J. Rit-
chie), Gaston Hall, Catholic Univ.,
Washington, DC. Info: Scott Reiss,
703/525-7550.

18, 8:00 p.m., Concert, New and Early
Music/Brass Menagerie, First Unitar-
ian Church, Geary & Franklin Sts.,
San Francisco, CA. Info: Robert Daw-
son, 415/566-9610.

19, 3:00 p.m., Concert, Anima (N. Stern,
A. Haas, M. McGaughey), Oyster-
ponds Historical Society, Orient, NY.
Info: Freddie Wachsberger, 516/323-
3501.

19, 4:00 p.m., Concert, Amsterdam
Loeki Stardust Quartet, Music Before
1800, Corpus Christi Church, 529 W.

121st St., New York, NY. Info: Louise
Basbas, 212/666-0675.

22, 7:30 p.m., Concert, Brigham Young
Univ. Collegium, Madsen Recital
Hall, HFAC, Provo, UT. Info: Paul
Duerden, 801/378-7444.

22, 8:00 p.m., Concert, Amsterdam
Loeki Stardust Quartet, Early Music
Now, Centennial Hall, Milwaukee
Public Library, 733 N. 8th St.,
Milwaukee, WI. Info: Thallis Hoyt
Drake, 414/264-8796.

23, 8:00 p.m., Concert, Amsterdam
Loeki Stardust Quartet, Wharton
Center Great Hall, Mich. State Univ.,
East Lansing, MI. Info: Ken Beachler,
517/353-1982.

24, 8:00 p.m., Concert, New World
Consort of Vancouver, Early Music
Vancouver, Ryerson Church, Van-
couver, B.C. Info: José Verstappen,
604/732-1610.

25, 12:00 p.m., Master Class, Amster-
dam Loeki Stardust Quartet, Music-
Sources, 1000 The Alameda at Marin,
Berkeley, CA. Info: Marilyn Boenau,
415/658-4647.

25, 8:00 p.m., Concert, Amsterdam
Loeki Stardust Quartet, San Francisco
Early Music Society, First Congrega-
tional Church, Dana & Durant Sts.,
Berkeley, CA. Info: Marilyn Boenau,
415/658-4647.

26, 3:00 p.m., Concert, Hesperus (S.
Reiss, T. Chancey, B. Eisenstein, M.
Cudek, P. Marshall) with P. Becker,
Meridian House International, Wash-
ington, DC. Info: Scott Reiss, 703/
525-7550.

26, 8:00 p.m., Concert, Amsterdam
Loeki Stardust Quartet, San Diego
Early Music Society, Congregational
Church of La Jolla, 1216 Cave St., La
Jolla, CA. Info: Evelyn Lakoff, 619/
296-1039.

26, 1:30 p.m., Concert, A. Gilbert, R.
Cunningham, P. Shipper, T. Zajac,
New Theatre of Brooklyn, 465 Dean
St., Brooklyn, NY. Info: Prospect
Music, 718/230-3366.

27, 8:00 p.m., Concert, Amsterdam
Loeki Stardust Quartet, Arizona Ear-
ly Music Society, St. Philip's-in-the-
Hills Episcopal Church, River and
Campbell Sts., Tucson, AZ. Info:
Kathleen Krause, 602/323-7915.

27, 8:00 p.m., Meeting, Westchester
Recorder Guild, Mem. United Meth-
odist Church, 250 Bryant Ave., White
Plains, NY. Info: Lorraine Schiller,

914/429-8340.
28, Master Class. Amsterdam Loeki Stardust Quartet, Tucson Chapter, time & place TBA. Info: Brigitte Michael, 602/299-3829.

March

Date TBA, Concert, Austin (TX) Chapter members. Info: Natalie Morgan, 512/453-1638.

1-3, Early Music in Columbus Recorder Festival:

1, 6:15 p.m., Concert, The Early Interval, Case Western Reserve Univ. Collegium Musicum, and Musica Transalpina, with commentary by Shelley Gruskin, followed by a sightreading session at 8:30 p.m. for all;

2, morning, Ensemble coaching by Shelley Gruskin;

2, afternoon, Student recorder playing competition;

2, 7:30 p.m., Recital, Shelley Gruskin and winners of the student competition; All of the above at Bexley Hall, Capital University.

3, 7:45 p.m., Lecture & Concert, Amsterdam Loeki Stardust Quartet, Gloria Dei Worship Center, 2199 E. Main St., Columbus, OH. Information for all Early Music in Columbus events: India Dennis, 614/236-6125.

3-5, Recorder Retreat, Birmingham Chapter, Lake Guntersville State Park, Guntersville, AL. Info: Suzanne Huffer, 205/991-8229.

4, 3:00 p.m., ARS 50 Birthday Party, Oklahoma City Chapter, 2641 N.W. 26th, Oklahoma City, OK. Info: Terry Phillips, 405/524-1274.

4, 4:00 p.m., Concert, Hesperus (S. Reiss, T. Chancey, M. Cudek) with vocal ensemble Jubilate, Spencerville Church, Silver Springs, MD. Info: John Lintner, 301/421-9813.

4, 8:00 p.m., Concert, Western Washington State Univ. Collegium Musicum, Concert Hall, Performing Arts Center, Western Washington Univ., Bellingham, WA. Info: Dr. Mary Terey-Smith, 206/733-8657.

4-5, Workshop, Washington (DC) Recorder Society, with Shelley Gruskin, location TBA. Info: Carole Rogentine, 301/530-6386.

5, 8:00 p.m., Concert, Amsterdam Loeki Stardust Quartet, presented by Charles River Concerts and WGBH

Radio, First and Second Church, 66 Marlborough St., Boston, MA. Info: Kathleen Fay, 617/262-0650.

5 & 6, 8:00 p.m., Concert, Michala Petri and Hamilton Philharmonic Orchestra, Hamilton Pl., 50 Main St., Hamilton, Ont. Info: Jennifer A. Lowry, 416/526-8800.

10, 8:00 p.m., School Demonstration, Pilgrim Church, Oak Park, IL. Info: Louise Austin, 414/648-8010.

10, 8:15 p.m., Concert, Carolina Pro Musica, St. Mary's Chapel, Kings Dr. at 3rd St., Charlotte, NC. Info: Karen Hite Jacob, 704/334-3468.

10-12, Workshop, Miami (FL) Chapter. Fac: J. Ashworth, V. Horst, P. Maund, P. Petersen, N. Stern, M. Tindemans. Info: Gisela Haynes, 305/665-9842.

11, 8:00 p.m., Concert, Miami Chapter Workshop Faculty (see above), McCarthy Auditorium, Miami Dade Community College, S. Campus, 11011 SW 104th St., Miami, FL. Info: Gisela Haynes, 305/665-9842.

11, 8:00 p.m., Concert, Musica Dolce & R. Lockwood, Phoenix Early Music Society, Womack Hall, Central Methodist Church, 1875 N. Central Ave., Phoenix, AZ. Info: Darlene Tillack, 602/840-4324.

12, 8:00 p.m., Concert, Michala and Hanne Petri, recorder & harpsichord, Sheldon Memorial Art Gallery, 12th & R Streets, Lincoln, NE. Info: Bob Kuzelka, 402/475-0221.

18, 8:00 p.m., Concert, Case Western Reserve Univ. Collegium, Harkness Chapel, 11200 Bellflower Rd., Cleveland, OH. Info: Ross Duffin, 216/368-2400.

18, Concert, L. Carlslake, J. Stock, F. D'Ippolito, presented by the Pittsburgh Chapter, time and location TBA. Info: James Cover, 412/327-2227.

19, 3:00 p.m., Concert, Greater Cleveland Recorder Society, celebrating Washington's 200th Inaugural, location TBA, Cleveland, OH. Info: Carolyn Peskin, 216/561-4665.

31-April 2, 3:00 p.m., 18th Annual Workshop, Early Music & Dance, O'Leno State Park, near Gainesville, FL. Info: Jack Fisher, 904/372-6914.

April

1, ARS 50 Simultaneous Performance of Special Birthday Piece TBA, locations

throughout the U.S. Info: ARS, 212/966-1246.

1, Renaissance Music Marathon, Symphony Space, 95th St. and Broadway, New York, NY. Info: Symphony Space, 212/864-5400.

1-2, Workshop, Birmingham Chapter, with Pete Rose on modern recorder music, with concert on 4/2, 3:00 p.m., location TBA. Info: Phoebe Larkey, 205/870-0266.

1, Workshop, Chicago Chapter, with Shelley Gruskin, Concordia College, 7400 Augusta St., River Forest, IL. Info: Jean Kroesen, 312/386-8767.

1, Celebration of ARS 50, Princeton Chapter. Info: Joan Wilson, 609/924-1876.

2, 3:30 p.m., Concert, Hesperus (S. Reiss, T. Chancey, M. Cudek, R. Lamoureaux), Baltimore Museum of Art, Baltimore, MD. Info: Scott Reiss, 703/525-7550.

2, 8:00 p.m., Concert, Courtly Music Unlimited, Richard and Elaine Henzler, 171 W. 85th St., New York, NY. Info: Elaine Henzler, 212/580-7234.

6, Workshop, Spring ARS Weekend, Tucson Chapter, El Coronado Ranch, Chiricahua Mountains, AZ. Info: Brigitte Michael, 602/299-3829.

8, 8:00 p.m., Concert, Hesperus (S. Reiss, T. Chancey, B. Hutton), with Double-Decker String Band, Gaston Hall, Catholic Univ., Washington, DC. Info: Scott Reiss, 703/525-7550.

9, 3:00 p.m., Concert, Bright Cecilia's Chorus, with Evelyn Nallen, Wave Hill, Bronx, NY. Info: Jacqueline Guttman, 212/549-3200.

10, 7:30 p.m., Concert, Alverno Pro Musica Consort, S. Janet Shurr, dir., Alverno College, 3401 S. 39th St., Milwaukee, WI. Info: S. Janet Shurr, 414/382-6139.

15, 8:00 p.m., Concert, Ensemble for Early Music, Paramount Center for the Arts, 1008 Brown St. off Rt. 9, Peekskill, NY. Info: Robert Engstrom, 914/759-2333.

15, Concert, Pittsburgh Chapter members, including premiere of Colin Sterne's "Two Antiphonal Dances," time and location TBA. Info: James Cover, 412/327-2227.

15, Workshop, Westchester Recorder Guild, Memorial United Methodist Church, 250 Bryant Ave., White Plains, NY. Info: Phil Lashinsky, 914/739-0567.



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OBERLIN

16, 2:00 p.m., Feast/performance: Denver Chapter's 25th and ARS's 50th anniversaries, Christ Episcopal Church, 2950 S. Univ. Blvd., Denver, CO. Info: Richard Conn, 303/832-6336.

16, 8:00 p.m., Concert, Kalamazoo Recorder Players, Kalamazoo, MI, location TBA. Info: Richard Phillips, 616/388-3797.

18, 8:00 p.m., Concert, Univ. of Nevada-Las Vegas Collegium Musicum, Black Box Theatre, Univ. of Nevada, 4505 Maryland Pkwy. Info: Dr. Richard L. Soule, 702/739-3377.

18, 7:30 p.m., Concert, Brueggen, Leonhardt, Bylsma, Northwestern University, Pick-Staiger Concert Hall, 1977 Sheridan Rd., Evanston, IL. Info: Peggy Cranfill, 312/491-5441.

19, 8:00 p.m., Concert, Brueggen, Leonhardt, Bylsma, Texas A.&M. University, Rudder Theater, College Station, TX. Info: Prof. Werner Rose, 409/845-3355.

21, Workshop, Twin Cities (MN) Chapter, with V. Horst, Lutheran N.W. Theological College. Info: Ellen Sieferman, 612/347-6509.

21, 8:00 p.m., Concert, Brueggen, Leonhardt, Bylsma, Society for the Performing Arts, Jones Hall, 615 Louisiana, Houston, TX. Info: 713/227-1111.

22, 8:00 p.m., Concert, V. Boeckman, C. Herman, N. Sartain, Southern Calif. Early Music Society, First Congregational Church, 540 S. Commonwealth Ave., Los Angeles, CA. Info: Nancy Sartain, 213/223-6956.

22, 8:00 p.m., Concert, Brueggen, Leonhardt, Bylsma, Early Music Guild of Seattle, Roethke Auditorium, Kane Hall, Univ. of Washington. Info: Lorri J. Falterman, 206/325-7066.

23, 8:00 p.m., Concert, Hesperus (S. Reiss, T. Chancey, B. Eisenstein, P. Marshall) with J. Tyson, Meridian House International, Washington, DC. Info: Scott Reiss, 703/525-7550.

24, 8:00 p.m., Concert, Brueggen, Leonhardt, Bylsma, Univ. of Calif., Freeborn Hall, Davis, CA. Info: Leigh O'Toole, 916/752-9780.

29, Workshop, Dance Music through the Ages, Northern Virginia Recorder Society. Fac: B. Larkin, D. Roudebush, others. Info: Linda Waller, 703/237-2590.

30, Workshop, New York Recorder Guild, Teachers College, Columbia Univ., 120 St. & Broadway, New

York, NY. Info: Mordecai Rubin, 212/232-7834.

30, 3:00 p.m., Concert, Kansas State Univ. Collegium, Farrell Library, Kansas State University, Manhattan, KS. Info: Sara Funkhouser, 913/532-5740.

May

3, 7:30 p.m., Concert, Baltimore Consort, Communications Building Theater, Southern Illinois Univ., Edwardsville, IL. Info: Rich Walker, 618/692-2626.

3 & 4, 8:00 p.m., Concert, Folger Consort, Early Music Now, Centennial Hall, Milwaukee Public Library, 733 N. 8th St., Milwaukee, WI. Info: Thallis Hoyt Drake, 414/264-8796.

6, 8:00 p.m., Concert, Recorder Society of Long Island members, St. Luke Lutheran Church, 20 Candlewood Path, Dix Hills, NY. Info: Ken Andresen, 516/757-5421.

6 & 7, Workshop and Feast, "Medieval/Appalachian Music Fusion," Metropolitan Detroit Chapter. Fac: S. Reiss, T. Chancey. Info: Suzanne Ferguson, 313/382-3332.

7, Special Chapter Meeting with Constance Primus, Colorado Springs Recorder Society. Info: John R. Shumaker, 719/596-2606.

7, 2:00 p.m., Concert, West Suburban (Chicago) Early Music Society, York Center Church of the Brethren, 15071 S. Luther Ave., Lombard, IL. Info: Karen Howe, 312/358-6154.

7, 3:00 p.m., Concert, members of the Washington (DC) Recorder Society, Unitarian Church, 501 Mannakee St., Rockville, MD. Info: Carole Rogentine, 301/530-6386.

17, 8:00 p.m., Concert, Montreal Recorder Gala with G. Plante, N. Michaud, L. Laneville, S. Boisvert, ARS Musica Montréal, Pollack Concert Hall, Montreal, Que. Info: Ronald Oerheim, 514/932-6424.

19-21, Workshop, Aeolus Recorder Konsort, Univ. of Arkansas, 2801 S. University Ave., Little Rock, AR. Info: Shelley Wold, 501/666-2787. [First to apply for ARS 50 designation.]

22, 8:00 p.m., Concert, Westchester Recorder Guild, Memorial United Methodist Church, 250 Bryant Ave., White Plains, NY. Info: Lorraine Schiller, 914/429-8340.

25, 8:00 p.m., Concert, Collegium Musicum, Western Washington Univer-

sity, Concert Hall, Performing Arts Center, Western Washington Univ., Bellingham, WA. Info: Dr. Mary Terey-Smith, 206/733-8657.

27, Three performances at the Renaissance Faire, Arcadian Consort (K. Andresen, D. Beyer, D. Iverson, B.M. Pekar, R. Shaffer), Unitarian Universalist Fellowship, Huntington, L.I., NY. Info: Kenneth Andresen, 516/757-5421.

29, 3:00 p.m., Concert, Milwaukee Chapter members, location TBA. Info: David Herrmann, 414/645-2823.

June

Dates TBA, Concerts, Boston Early Music Festival concurrent events: John Tyson, Jordan Hall, New England Conservatory, Boston, MA. Info: N.E. Conservatory Public Affairs Dept., 617/262-1120. Boston Renaissance Ensemble (M. Pash, S. Lehning, J. Tyson) with P. Chateaufneuf. Info: John Tyson, 617/661-3353.

2, 7:30 p.m., Performance, winner of East Bay Chapter's composition contest, St. John's Presbyterian Church, College Ave., Berkeley, CA. Info: Arlene Sagan, 415/483-8675.

2 or 3, Reception and presentation of ARS Distinguished Achievement Award at the Boston Early Music Festival, time and location TBA. Info: ARS, 212/966-1246.

3, 2:00 p.m., Concert, Mid-Peninsula Recorder Orchestra, Palo Alto Cultural Center Auditorium, 1313 Newell Rd., Palo Alto, CA. Info: Mary Ashley, 415/494-1829.

4, 3:00 p.m., Concert, M. Verbrugger, D. Stegner, S. Ritchie, W. Kuijken, L. Jeppesen, E. Wright, Jordan Hall, Gainsborough St., Boston, MA. Info: Jon Aaron, 617/262-2724.

10, 8:00 p.m., Concert, Southern Calif. Early Music Consort and RenEssence Courty Dance Ensemble, T. Axworthy, dir., Southern Calif. Early Music Society, First Congregational Church, 540 S. Commonwealth Ave., Los Angeles, CA. Info: Nancy Sartain, 213/223-6956.

27-July 1, Camerata Köln in residence at the Oregon Bach Festival:

27, 8:00 p.m., Concert, Camerata Köln.

28, 8:00 p.m., Concert, Michael Schneider with chamber orchestra.

30, and July 1, 8:00 p.m., Concert,

Camerata Köln and the Festival Orchestra.

July 3, 3:00 p.m., Concert, Camerata Köln.

All events at Beall Hall, Univ. of Oregon, School of Music, Eugene, OR. Info: Henriette Heiny, 503/686-5666.

25-July 1, ARS-endorsed Workshop, Long Island Recorder Festival, New York Institute of Technology, Central Islip, NY. Info: Eugene Reichenthal, 516/261-2027.

25-July 8, ARS-endorsed Workshops, San Francisco Early Music Society, Dominican College, San Rafael, CA. Info: Robert Dawson, 415/566-9610.

July

1-2, Concerts, John Tyson and ensemble, Les Cénomaniés Festival, Le Mans, France. Info: John Tyson, 617/661-3353.

16-22, ARS-endorsed Workshop, Colorado Recorder Festival, Colorado College, Colorado Springs, CO. Info: Constance M. Primus, 303/771-6068.

20, 8:00 p.m., Concert, Shelley Gruskin, LeAnn House, other faculty, Colorado Recorder Festival, Colorado College, Colorado Springs, CO. Info: Constance M. Primus, 303/771-6068.

16-22, ARS-endorsed Workshop, Chesapeake Workshop, Mt. Vernon College, Washington, DC. Info: Tina Chancey, 703/525-7550.



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18-23, ARS-endorsed Workshop, Midwest Workshop, Carthage College, Kenosha, WI. Info: Irmgard Bittar, 608/231-1623.

23-30, ARS-endorsed Workshop, Southern Utah Early Music Workshop, So. Utah State College, Cedar City, UT. Info: Div. of Continuing Education, 801/586-7850.

23-August 12, ARS-endorsed Workshops, San Francisco Early Music Society, Dominican College, San Rafael, CA. Info: Robert Dawson, 415/566-9610.

30-August 5, ARS-endorsed Workshop, Mideast Workshop, LaRoche College, Pittsburgh, PA. Info: Marilyn Carlson, 614/444-6958.

August

6-12, ARS-endorsed Workshop, Canto Antiquo Workshop, Ojai, CA. Info: Thomas Axworthy, 714/994-5798.

7-14 and 14-21, ARS-endorsed Workshop, Amherst Early Music Festival/Institute, Amherst College, Amherst, MA. Info: Valerie Horst, 212/222-3351.

20-26, ARS-endorsed Workshop, Early Music Center Workshop, Wright

State University, Dayton, OH. Info: Patricia Olds, 513/767-8181.

Fall, 1989

Date TBA, Recorder Demonstration at Arts and Crafts Fair, Kalamazoo Recorder Players, Kalamazoo, MI. Info: Richard Phillips, 616/388-3797.

October

7-8, Workshop, Kalamazoo Recorder Players, faculty, time, and location TBA. Kalamazoo, MI. Info: Richard Phillips, 616/388-3797.

14, Recorder Workshop. Fac: M. Bixler, N. Stern, K. Wollitz, others. Sur Selva, 25 Fitzwilliam Rd., Jaffrey, NH. Info: Martha Bixler, 212/877-8102.

20, 8:15 p.m., Concert, Carolina Pro Musica, St. Mary's Chapel, Kings Dr. at 3rd St., Charlotte, NC. Info: Karen Hite Jacob, 704/334-3468.

21, 9:00 a.m., Workshop, Orange County Recorder Society, faculty TBA, Church of the Foothills, Newport Blvd. at Dodge, Tustin, CA. Info: Donald E. Bowlus, 714/673-4619.

November

3-5, Workshop, Birmingham Chapter

Fac: S. Gruskin, M. Bishop, C. Marsh, B. Larkin, P. Larkey. Univ. of Alabama, Birmingham, AL. Info: Suzanne B. Huffer, 205/991-8229.

12, 8:00 p.m., Concert, Anima (N. Stern, A. Haas, M. McGaughey), 171 W. 85th St., New York, NY. Info: Elaine Henzler, 212/580-7234.

December

8, 7:00 and 8:30 p.m., Concert, Carolina Pro Musica, St. Mary's Chapel, Kings Dr. at 3rd St., Charlotte, NC. Info: Karen Hite Jacob, 704/334-3468.

February, 1990

9, 8:15 p.m., Concert, Carolina Pro Musica, St. Mary's Chapel, Kings Dr. at 3rd St., Charlotte, NC. Info: Karen Hite Jacob, 704/334-3468.

27, 8:00 p.m., I Solisti Italiani with Michala Petri, Pabst Theater, Milwaukee, WI. Info: Joan Lounsbury, 414/226-8801.

March

16, 8:15 p.m., Concert, Carolina Pro Musica, St. Mary's Chapel, Kings Dr. at 3rd St., Charlotte, NC. Info: Karen Hite Jacob, 704/334-3468.



Jack Ashworth, *viol, historical winds*
Marilyn Boenau, *recorder, historical winds*
Kate Bracher, *dance, astronomy*
Jillon Stoppels Dupree, *harpsichord*
Shelley Gruskin, *recorder, traverso*
Eileen Hadidian, *recorder, traverso*

Peggy Monroe, *recorder, percussion*
David Ohannesian, *recorder*
Peter Seibert, *recorder, choir*
Nina Stern, *recorder*
Margriet Tindemans, *viol*
Brent Wissick, *viol*

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July 9-15, 1989

Port Townsend Workshop

Peter Seibert, *Director*
Presented by the Seattle Recorder Society

Summer workshops

Amherst

Amherst is the largest early music workshop in North America, and at the rate it's growing it may surpass Urbino as the largest in the world. This year two hundred students registered for the first week and a hundred and ninety for the second. The list of teaching staff was studded with world-famous names from eight countries. Consequently, the mara-

thon student and faculty concerts at the end of each week featured some very fine performances.

The workshops official chronicler was one Samuel Pocpy, whose diary, written large in Olde Englishe upon a placard in the cafeteria, announced each day's events. Monday through Friday, Early Byrd (sic) aerobic dance and viol warm-ups were followed by two morning and two afternoon classes. The second morning class was devoted to Amherst's tradi-

tional 'Mass,' with nearly everyone gathered in Buckley Recital Hall to rehearse large choral and instrumental works by Gibbons, Tallis, Brade, Tomkins, and Byrd. During the other three periods there were more than seventy-five activities to choose from, ranging from ensembles and technique classes to Alexander Technique and "Sight-Singing Skills for the Uncertain Singer." Recorder players, singers, and gambists could tootle, twitter, or scrape all day if they



Paul Leenhouts prepares his technique class to perform "Mood Indigo" in the student concert at the Amherst Early Music Festival.

wished to; others branched out, attending classes in harp, harpsichord, flute, double reeds, lute, cornetto, sackbut, percussion, or dance. Every evening a concert, lecture, or barbecue was followed by English country dancing to live music and informal playing in the dorms. With so much going on it was hard to find time to practice. Many settled for taking only three classes or skipping a concert to brush up on the next day's assignments.

On Monday evenings Jack Ashworth (week I) and Ben Peck (week II) lectured on the history of English music, using live music examples. Five other nights were devoted to the concert series, open to the general public: Julianne Baird and David Taylor; Paul O'Dette, Paul Leenhouts, and Matthias Weilenmann; The Festival Singers; The Festival Consort of Viols; and a dance recital, "The Queen's Revels" (Martha Bixler made a convincingly regal queen). Concurrent events during the two weeks included an instrument makers' exhibition, an historical harp conference, the Third Annual Great New England Outdoor Double Reed Rally on the town commons, and the Second Annual Great Outdoor Squawk-athon (try out a shawm or dulcian for a nominal fee to help reduce Amherst's considerable deficit).

The Great August Heat Wave was a conspicuous participant throughout the first week and during part of the second.

Viol strings and tempers frayed, frets felt like soggy pasta, and tuning was erratic. Every electric fan shop in town was sold out. The staff rose to the occasion by moving as many classes as possible into air-conditioned buildings. In spite of the heat, morale was high.

Amherst has a work/study program in which some students receive reduced tuition in exchange for doing unglamorous but necessary jobs. I was fortunate to be one of the "schleppers"; we learned a lot about the complexities of running a mammoth workshop and gained much respect for the people who make it happen.

Next year's theme will be Spanish and German Music and, on the basis of its progress so far, Amherst will be even bigger and better!

Peg Parsons

Chesapeake

Double tonguing, lateral tonguing, alto clef. . . "Why don't you try playing tenor on the bass line?" "It's one thing to play this music, but to sing ten pages!"

The practice sessions seemed to go on all night. I faded around 11:30 and was lulled to sleep by the likes of Loeillet and Hook.

In classes we explored a broad spectrum of music. Our senses were heightened and our abilities challenged by wonderful teachers whose expertise

ranged from medieval music to jazz.

"And now, take a deep breath, all the way down to the tops of your thighs." (My God, what does this man think we are, Olympic gymnasts? . . . Good heaven, it works!)

Trying country dancing, I was shocked to find that I had what seemed like six or eight uncoordinated pedal extremities, which refused to obey Pat Petersen's patient, energetic bidding. But what fun!

There were a few hitches, but we all agreed that the Chesapeake organizing committee had done a great job.

Lorna Wright

Colorado Recorder Festival

A colorful procession of some seventy costumed musicians illustrated the theme of last summer's workshop—"Parade of Composers." Two sackbuts, followed closely by festival director Constance Primus, led the tootling throng across the Colorado College campus, as shyer students and faculty, families, and astounded passers-by looked on.

Stewart Carter's daily music history class focused on individual composers from the troubadours to J.S. Bach. We played their music in other classes; we also studied composition, early American music, basso continuo, Baroque flute, early notation, and other specialties, or joined a viol ensemble or a recorder ensemble with keyboard.



A krummhorn quintet at the Utah Shakespearean Festival.



Live music for Renaissance dancing in Colorado.

Evelyn Nallen, skillfully accompanied by Marcia Bailey, presented an unforgettable concert. Her spellbound audience heard an array of music from medieval to modern.

Eileen Hadidian concentrated her considerable energies on teaching tone production. In the evening, she took on less intense and serious roles, masquerading as "Sister Hildegard"—the medieval composer—or leading students who were not yet worn out by the rigors of daytime classes through Renaissance dances. Frederic Palmer, our "Telemann," presented the world's shortest course in music composition—four days long. His students went about chanting "no parallel fifths"; their efforts turned out to be surprisingly listenable.

Thanks to Vicki Boeckman's gentle touch, students felt their nervousness and body tension dissolve, with the result that beautiful music flowed from their recorders. Joan Wilson's bass class—eleven basses and three great basses—finished the week with a sonorous presentation at the student-faculty musicale, reminding all of us how mellifluous the mighty bass can be.

The 1988 festival brought together creative teachers and eager students for a week of unequalled learning. We are all looking forward to next year's tenth anniversary festival. See you there!

Susan Wilcox

Early Music Center

Ohio's first ARS-endorsed summer workshop was held June 19–25 on the campus of Wright State University in Dayton. Thirty students from as far away as California, Colorado, and Arizona attended. Directed by Patricia Olds, professor emeritus at WSU and director of the Early Music Center in Yellow Springs, the new workshop boasted a distinguished faculty: Edgar Hunt, Michael Mattimore, Patricia Petersen, Brent Wissick, and Ken Wollitz.

Morning sessions, for which we grouped ourselves according to playing level, consisted of instrumental technique and small ensemble classes. In the afternoons, participants chose two or three activities from a list that included Renaissance band, introduction to viols, introduction to crumhorns, and recorder pedagogy. Those who still had energy at 5 p.m. did English country dancing.

Evening offerings included an introduction to Renaissance dance, a lecture by Edgar Hunt entitled "My Life in Early Music," and a faculty concert.

Three of my classes proved especially rewarding. In the advanced recorder ensemble class, taught by Ken Wollitz and Edgar Hunt, we sampled some of the newer English editions of consort music. In Ms. Petersen's medieval ensemble class, we sang and played—on recorders, viols, and buzzies—pieces from thirteenth- and fourteenth-century France, Italy, Germany, Spain, and England. Mr. Wissick's Baroque chamber music class afforded an opportunity to read through the Schickhardt concertos for four alto recorders and continuo as well as a recorder transcription of a Corelli violin trio sonata.

One of the highlights of this workshop was Mr. Hunt's lecture. He spoke lovingly of his involvement in early music and related encounters with the Dolmetsch family, Walter Bergmann, and other pioneers in the early-music revival. Also outstanding was the faculty concert, the high point of which was Brent Wissick's rendition of Tobias Hume songs, accompanied by himself on viola da gamba! The workshop concluded with a banquet and student concert.

The facilities at WSU were comfortable. Our air-conditioned dormitory rooms were equipped with refrigerators and microwave ovens, enabling us to make our own breakfasts. Lunches and dinners, served in the faculty dining room, proved quite tasty. The atmosphere at WSU was very congenial. I thoroughly enjoyed my week of music making and hope to return for future workshops.

Carolyn Peskin

LIRF

The C.W. Post campus of Long Island University was an idyllic setting for the Long Island Recorder Festival's fifteenth summer workshop, June 26th–July 2nd. The beautiful surroundings and exceptionally fine weather simply cried out for musical fresco, and it was supplied in abundance. Small ensembles and soloists dotted the Great Lawn and found pleasant seclusion in the formal gardens.

Each day was thoughtfully planned to provide a wide variety of challenging opportunities and entertaining new ex-

periences. Morning through evening, there was constant activity: daily technique class, a choice of forty different ensembles over the course of the week, one-to-a-part playing, madrigal singing, country dancing, early notation, theory, ornamentation, conducting, Renaissance band, and more. The offerings were so extensive that many participants found themselves mentally and physically exhausted after the first day's attempt to "do it all." An injection of moderation and flexibility put our sagging musical athletes back in the game and sustained them through the week.

Any free time was spent browsing through the large inventory of music and instruments at the music shop. A few students took advantage of the campus swimming pool, and some inveterate joggers and tennis enthusiasts were indeed observed on the grounds at 6:30 a.m. New and dear friends were made along with firm resolutions to return next year.

The Great Hall of the former Post residence, a grand, sprawling Tudor mansion, was the setting for a midweek concert by our brilliant faculty: Brian Bonsor, Gene Reichenthal, Ken Andresen, Stan Davis, Lew Fitch, Barbara Kupferberg, Patricia Petersen, Jillian Samant, and Nina Stern. Lightning flashes from a summer storm imparted a soft glow to the hall's rich woodwork, backlighting the stained glass windows. The effect was wonderful. The end-of-the-week student concert, held in the same place, was both an encouragement to the performers and a pleasure for their audience.

It was pure joy being able to concentrate so completely on one's favorite diversion and to be in such fine company. The enthusiasm and satisfaction expressed by first-timers and veterans alike confirms my belief that this workshop was a unique experience for all.

Diana Foster

Mideast

On the faculty this year were Martha Bixler, Lucy Bardo, Nina Stern, Colin Sterne, Marilyn Carlson, Mary Johnson, Charles Bressler, and Ken Wollitz. They were all knowledgeable, patient, and enthusiastic, always ready to give encouragement and personalized attention.

Participants ranged from total beginners to advanced players and came from thirteen states, Canada, and Australia.

Besides recorder classes and consorts at every level, we could study voice, viol, flute, harp, or capped reeds. We also had the opportunity to play with harpsichord accompaniment, take or audit a master class with Nina Stern, or perform in the Renaissance band. There was English country dancing, a white elephant sale, and a daily "happy hour ad hoc consort." The latter is always one of the high points of the week, with faculty members providing interesting music and getting us to play parts we never dreamed we could manage.

Colin Sterne lectured on music in transitional periods—between the Middle Ages and Renaissance, and between the Renaissance and Baroque. Though his style was easy-going, he covered a lot of ground.

Fun ruled on Thursday night at an informal student concert, which included a trio composed by one of the participants. The next night faculty members turned in a first-class performance in their concert.

The accommodations and food were excellent, I hear (I'm a commuter). I feel incredibly fortunate to have this wonderful workshop ten miles from my home. This was my fourth, and I'm looking forward to going again.

Frances Chase Courtsal

Midwest

The 1988 Midwest Workshop began its newly extended, four-and-a-half-day schedule on Tuesday evening, July 19th. Approximately fifty students took part in all levels of recorder classes from beginning to advanced; there were also master classes with Paul Leenhouts of Loeki Stardust fame. In addition, participants could study fourteenth- and fifteenth-century performance practices, recorder pedagogy, Baroque flute, harpsichord, and viola da gamba, or play in various mixed consorts. Our other faculty members were Louise Austin, Irmgard Bittar, Martha Bixler, Tom Boehm, Valerie Horst, LeAnn House, Beverly Inman, Sterling Jones, Margaret Panofsky, and Shelley Gruskin.

The workshop began auspiciously with a break in the heat wave, which made the beach and the woodsy environs of Carthage College all the more enjoyable. It was especially pleasant to eat on the patio overlooking Lake Michi-

gan and be cooled by gentle breezes off the water.

One particular highlight was Paul Leenhouts' lecture-demonstration on all the new sounds modern composers ask the recorder to make. After showing us the special notations that indicate, for example, hitting the finger holes, white noise, various types of vibrato, glides, and even singing and playing at the same time, he performed "Meditations" (1975) by Ryohei Hirose, which uses all these techniques. After that excursus into modernity, we went back to the early Baroque with a rehearsal, under the expert guidance of Shelley Gruskin, of the dramatic "Saul, Saul," from Heinrich Schütz's *Symphoniae Sacrae III*.

On Friday evening we were treated to a faculty recital in the college's large Siebert Chapel. We heard music ranging from Handel and Corelli to Hans-Martin Linde and Frans Geysen. The Saturday evening concert included the Schütz piece—with a sextet of singers, two choirs, an orchestra, and an organ—and many delightful performances by master class students and various consorts, notably viols under the direction of Sterling Jones and Margaret Panofsky. A final party, with a rousing performance by two rappers extraordinaires (none other than Louise Austin and Paul Leenhouts) rounded off a most enjoyable and stimulating workshop and sent us all away in very good spirits.

*Sylvie Romanowski
and Nancy VanBrundt*

Southern Utah

Collaboration was the order of the day at the second Southern Utah Early Music Workshop, held July 25–30 in Cedar City. Participants from fourteen states enjoyed an impressive range of activities; in several classes the interaction of faculty members led to some spectacular presentations. Because this year's program included dance (with Angene Feves), Steve Lundahl's discussion of English waits ended with a lively *bataglia*, and Angene and John Tyson had us all learning the steps and gestures for various dances. Angene's choreography for the famous masque speech from *Romeo and Juliet* and the three witches from *Macbeth* was thoroughly stimulating, as was her discussion of period movement and dance conventions. For-

tunately, some professional dancers were on hand to help demonstrate the more advanced steps.

Keyboardist John Metz worked all week with a trio from Las Vegas, Amici Muis, which enjoyed reduced tuition as a pre-formed ensemble. Carol Herman displayed a wonderful sense of humor and a knack for working with all levels of gamba players; she also plays spectacularly. Steve Lundahl was virtuosic on both sackbut and recorder, and John Tyson's expressive playing and technical mastery of the recorder were amazing.

As if all this weren't enough, every night participants wandered about the grounds of the Utah Shakespearean Festival, enjoying the evening Greenshows that featured the festival musicians in a variety of loud, soft, and mixed configurations. Many enjoyed the productions of *As You Like It*, *Othello*, and *Cymbeline*. Festival composer Christine Frezza's special presentation on music in Shakespeare contained a wide range of basic information and historical background. There was also a picnic up the mountain at Cedar Breaks, two wonderful concerts, a Saturday night party, and finally a Sunday brunch that brought the week to a contented end.

Next summer an expanded program will be called the Southern Utah Early Music and Dance Workshop. Personally, I can't wait to see what happens.

Jeff Snedecker

International week of 20th-century recorder music

This past October, about four hundred recorder players and teachers squeezed into Amsterdam's intimate new-music venue, De Ijsbreker ("The Icebreaker"), for an intensive week packed with concerts, lectures, and master classes. About half the participants and a majority of the performers were Dutch, but other European countries were well represented. Sad to say, and at least partly because of problems of publicity, there were only a handful of representatives from the British Isles and North America.

Examples of all the significant styles of recorder music written during the last sixty years or so were played, in many cases by the seemingly vast pool of young, highly trained, and musically

gifted Dutch recorder players; these performances were mixed with premieres of pieces written in the last couple of years. The juxtaposition of styles and ideas proved fascinating. As the week progressed, it became evident that the audience was developing a discriminating and secure feel for musical worth that had nothing to do with novelty value.

All the leading figures in recorder music were present, headed of course by Frans Brüggen, without whom there would not be a twentieth-century repertoire of any significance, and Walter van Hauwe, who, with Jan Wolff, the director of De Ijsbreker, led the group responsible for planning and coordinating the event.

Highlights of the week included Kees Boeke's intense forty-minute performance of his own composition *The Circle*; Frans Brüggen's playing of one of the seminal works of this century, *Muziek voor Altblokluit* by Rob du Bois, and his master class on the same piece; a stunning performance by four percussionists and the young bass recorder player, Mignon Zwart, of a work by Richard Rijnvos called *Zahgurim, whose number is twenty-three and who kills in an unnatural fashion . . .*; Peter Holtslag's trio, La Fontegara, playing *So Tear* by William Wander van Nieuwerkerk; Gerd Luneberger's realization of Kagel's music theater piece for recorder and tape, *Atem*; and, of course, the panache and sheer cheek of the Amsterdam Loeki Stardust Quartet's *Pink Panther*, which rased the roof. The talking point of the week, however, proved to be electronics, and this is the direction that many players are interested in taking next.

Michael Barker, an American long resident in Holland and a professor at the Royal Conservatory of The Hague, has developed a sophisticated system linking a square Paetzold contrabass to two specially programmed synthesizers. This allows him to preserve the sensitivity of a real instrument responding to a real player, while giving access to a huge range of possible live transformations of sound. His remarkable performance of some of his own compositions for the instrument received a standing ovation.

In the course of such a busy and demanding week, where each day's activities began at 10 a.m. and finished with a late-night concert starting at 11 p.m., a sort of universal kite-mark of quality

emerged: any piece that could command real attention in the rapidly rising heat and humidity levels of the tiny, crowded concert-space (is this why it's called *The Icebreaker*?) had got to be good, especially at past midnight!

The week was surely an event for the history books. Bridges were built and contacts strengthened in the confidence that it will be a long time before "this stupid little instrument," as one player affectionately called it, is allowed to sink beneath the waves.

Eve O'Kelly
London

Courtly Music's first anniversary:

It's an ill wind that blows nobody good. When New York City's Terminal Music folded two years ago, Richie Henzler, manager of the store's early music department, decided to turn disaster into opportunity by opening a shop of his own. It would specialize in recorders and early music, and it would include a teaching studio. The concept was there, and so was the staff—Richie and his wife Elaine, two Juilliard-trained recorder teachers and performers. Only two things were lacking: space and money.

Elaine found the space, three second-floor rooms on Broadway near 72nd St. They were dark and grubby, but the location was right. Meanwhile, she and Richie set about raising the money.

They did it in a way that the Harvard Business School ought to hold up as an example of ingenuity on one side and loyalty on the other. Richie and Elaine had about eighty recorder students, some of whom had been taking lessons with them for more than ten years. The Henzlers asked their students for loans. Within a few months, the students had come through with almost \$50,000. Courtly Music Unlimited was launched.

That was a year ago. Courtly Music is still too young to be called a West Side institution, but it has firmly closed the gap opened by the demise of Terminal. Those of us who remember Art Nitka's engaging but chaotic shop, where people tried out recorders side by side with others testing drums, saxophones, and electric guitars, appreciate the quiet and lack of clutter.

Stop by on a Saturday afternoon and

you're likely to find somebody in one of the two smaller rooms trying out instruments. That person is still likely to be there when you leave; there's no pressure and no rush. The rooms themselves, no longer dim and dirty but clean, well-lit, and cheerful, are an incentive to linger. In the other room, Elaine or Richie may be giving a lesson. The sounds from both rooms mingle pleasantly with the rustle of pages as browsers leaf through the music. And over all of it preside Richie and Elaine, friendly, enthusiastic and knowledgeable. New York's early music world is lucky to have them.

Judith Anne Wink




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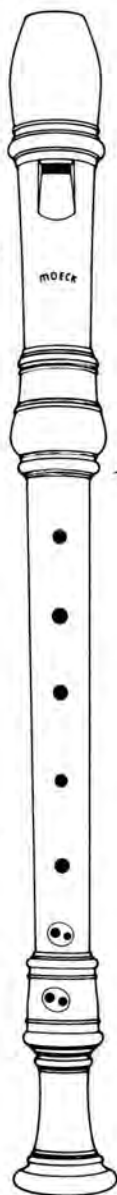
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BOOK REVIEWS

DAVID LEDBETTER. *Harpsichord and Lute Music in 17th-Century France*. Indiana University Press, 1988; 216 pp.; \$37.50.

French harpsichord style of the seventeenth century seems to have sprung from nowhere around 1650. Very little French keyboard music of any kind, with the exception of the contrapuntal organ music of Titelouze (1623–26), survives from the first half of the century, and the scraps we do have either present impossible problems of dating and attribution or show no features that might explain what developed later. But French lute music, considerable amounts of which were published in collections dated 1610, 1611, 1631, and 1638, has much in common with the harpsichord repertory of the second half of the century, and it has long been thought that the latter was modeled directly on the former. The details of this borrowing have never been systematically studied until now, however—neither the exact nature of the lutenists' precedent nor the mechanism of its translations into keyboard idiom.

Only someone equally at home on the lute and harpsichord and possessing extraordinary powers of observation could have carried out this extremely demanding research. In order to come to a full understanding of lute style, one must penetrate the notational screen of an instrumental tablature that not only lacks the graphic qualities of staff notation but varies in its pitch meaning according to twenty-seven different tunings (listed in appendix B), and expresses rhythm only as a timed sequence of attacks over the whole texture without specifying duration (except by implication). The style thus revealed, furthermore, is as elusive as any in music, suggesting rather than stating, depending for sheer intelligibility as much upon the peculiarities of the instrument and the idioms of performance as on what is written down. Not only has David Ledbetter successfully met this challenge, he has also been able

to seize the elements of a keyboard style that, if more forthright than the art of the lutenists, is no easier to pin down by reason of its greater complexity and range of manifestations. But the reader of his book also faces a challenge: the music examples must necessarily use lute tablature because there is no way that it can be transcribed into staff notation without obscuring precisely what is most important to the arguments, namely the specifically lute effects of indefinite duration, vagueness of voice-leading, types of strokes, letting the same note sound simultaneously on different strings, ornamental effects, etc. Although there is a sketchy glossary of terms, those unfamiliar with the lute and its tablature will be unable to follow many of the most important arguments. One is also expected to know who the composers are without being told; the dates of René Mesangeau, for example, central to many discussions, are nowhere given. And one needs a library at hand, since there are many references to pieces not illustrated. Obviously the book is directed at specialists, yet the lavish documentation is put in endnotes where every effort to use it causes annoyance.

Though chapter I consists of an enormously valuable survey of "Stringed Keyboard Instruments: Their Relation to the Lute and Other Instruments According to Documentary Sources" in France to 1650, the book is not primarily historical in its method, but rather analytical. It does not, in the end, try to answer the question of how, when, why, or by whom the new harpsichord style was formed. For one thing, the best examples of lute-to-keyboard transference are the arrangements by D'Anglebert, which probably date from the 1670s, after the death of the presumed founder of the school, Chambonnières. What it does do, however, is (in chapter II) to detail exhaustively how lute effects were translated into the language of the harpsichord, especially by D'Anglebert, and (in chapter III) to examine the whole repertory, type by type and within each

type, composer by composer, for evidence of the influence of the lute. Keyboard precedents are not ignored, if only because lute influences must be distinguished from them, but the main attention is of course given to the plucked instrument. The final summary suggests the existence of a keyboard tradition running parallel to that of the lute and borrowing freely from it.

It is to be regretted that it was not possible to reproduce a twenty-eight-page "Checklist of Pieces in Versions for Keyboard and Lute" from the thesis on which this book was based (Oxford, 1984), since the whole study ultimately rests upon it.

David Fuller
State University of New York at Buffalo

ANDRE P. LARSON. *The Shrine to Music Museum: A Pictorial Souvenir*. Photographs by Simon R.H. Spicer. Vermillion, S.D.: The Shrine to Music Museum, 1988; 64 pp., \$27.50 (hardcover) \$12.50 (softcover).

American collections of musical instruments are by and large poorly documented, so this lavishly illustrated history and guide to the rich holdings of The Shrine to Music Museum is most welcome. Located on the campus of the University of South Dakota at Vermillion, the attractive museum and affiliated Center for Study of the History of Musical Instruments was founded in 1973 and is today suitably housed in a restored Carnegie Library building. The Shrine is an academic support unit of the university, but in comprehensiveness and quality its material is rivalled at only a handful of major museums in the United States and Europe. Its displays, too, are stunning, as this book amply shows in 144 color and 25 black-and-white photographs.

The Shrine's patron saint, the late Arne B. Larson, began acquiring instruments rather haphazardly in the

1920s and officially donated more than 2500 to the state of South Dakota in 1979, thirteen years after he accepted a professorship at the university. Since then the collection—now some 4500 instruments—has grown rapidly and sys-

tematically, with mostly private financing. This development is a tribute to the acumen of the Shrine's director, Dr. André P. Larson, and his staff, and to the generosity, determination, and vision of the museum's supporters throughout the

country.

Happily, under the supervision of the Shrine's conservator, Gary M. Stewart, instruments from the collection are regularly heard in live performances that have made the museum's concert hall a venue for important artists including the Amsterdam Loeki Stardust Quartet, Gustav Leonhardt, and Paul O'Dette. The Golden Age of Bands 1865–1915, an ensemble of the Department of Music, regularly employs high-pitched Albert-system woodwinds and conical-bore brasses from the museum. As a musical center of America's heartland, The Shrine to Music Museum belies any assumption of midwestern provincialism; it has been designated a "landmark of American music" by the National Music Council.

Though in areas such as historical keyboards the museum has important gaps to fill, in others such as nineteenth-century American winds its holdings are preeminent. Already several organological dissertations have explored this trove, which seems destined to amplify considerably our knowledge of bandmanship. Recent acquisitions including the Witten-Rawlins collection of rare Italian bowed and plucked strings offer promising material for research into such controversial matters as authentication and alteration of old instruments.

Although the pictorial souvenir offers no technical data such as measurements, readers of this journal will be intrigued by crisp photos of a J.C. Denner bass recorder, an anonymous Renaissance basset recorder, a finely carved alto by J.B. Gahn, a Richard Haka soprano, and a J.W. Oberlender flute, as well as eighteenth-century woodwinds by Doleisch, Kenigsperger, and Klenig. An array of Baroque brasses is mouth-watering, while the strings inspire lust. Folk instruments are well represented, as are examples from various nonliterate cultures including, alas, our own (with important exceptions).

For persons interested in instruments and all they convey, this book will be well worth having; it would make a splendid gift, the photos alone justifying the price. For serious collectors, historians of American music and society, and those needing persuasion to venture off the beaten track, it is a must.

Laurence Libin

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Key: Si=sopranino recorder, S=soprano recorder, A=alto recorder, T=tenor recorder, B=bass recorder, Gb=great bass recorder; S/A=can be played on either S or A; var=various recorders; A8=alto must read up an octave; fl=flute; kh=krummhorn; guit=guitar; perc=percussion; vla=viola; sop=soprano voice; ens=ensemble; bc=basso continuo; kbd=keyboard; pf=piano (kbd and pf are used only for obbligato accompaniments; all other keyboard parts are designated bc); opt=optional; vols=volumes.

WERNER HEIDER. *Gassenhauer* (S or Si; w/small snaredrum). Moeck 2537, 1985.

Imagine two music stands on a stage, one set high for a standing performer, the

other low; a toy-sized snaredrum and a chair are set up near the lower stand. Two performers, dressed in old, tattered clothes, silently walk onto the stage; one is holding a small recorder, the other carries a pair of rhythm sticks and is wearing an old hat that he gives away (to a member of the audience, perhaps) as a charitable gesture. Finally, they play.

The fast, nervous, metronomically precise, shrill music breaks off into short episodes of free play, but even in the latter sections the effect is quite tense. In general, the experience of *Gassenhauer* can be likened to a sped-up recording or old film. Virtually everything about this jolty work, including its title (which means "popular song"), seems intended to shock the audience.

While the general stylistic imprint of the post-Webern school is evident, Heid-

er is quite flexible in his use of the twelve-tone method, applying it more as a generating force than as a strict control system. In terms of its small details, this work is a highly complex perpetual variation, but its larger sections present a simple form based on an old-fashioned intuitive sense of repetition and contrast.

Although the recorder part calls for a small repertory of extended techniques (multiphonics, fluttertongue, etc.), the majority of effects are given to the drummer. These include playing on different areas of the drumhead, rubbing the smooth and grooved rhythm sticks together, and muffling the drum with the palm of the hand.

The edition contains two exquisitely printed scores on nine-by-twelve card stock. One is for soprano recorder, the other—a major *third* (!) higher—for soprano; the percussion part is identical in both scores. Instructions are in German. There are some difficult page turns, especially for the recorder player.

This is a difficult piece, though not as tough as Heider's other recorder works. It is effective and well conceived, and I recommend it to the hardy and daring.

Pete Rose



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JOHN DUNSTABLE, GILLES BINCHOIS, & GUILLAUME DUFAY. *Three-Part Movements for Recorders* (ATT). Ed. Martin Niz. Moeck ZfS 578/579, 1987, distr. Magnamus; 5 pcs, 10 pp, Mensurstriche, sc & texts (no trans) \$5.

The brief preface says nothing about these early fifteenth-century works, so I had to resort to reference books. Nos. 1 and 2 are Dunstable's antiphon "Speciosa facta es" and his motet "Quam pulchra es" from the Song of Solomon. Nos. 3-5 are secular chansons in rondeau form: Binchois' mournfully melodic "Plains de plours" and Dufay's "Belle, vuelles" and "Ce moys de may."

The pieces, taken from modern editions, have been transposed up a fifth or a ninth to fit the instrumentation, and all

have at least one texted line. Translations of the texts would have been useful for those of us unfamiliar with fifteenth-century Latin and French. In Nos. 1 and 4 the alto line is more important than the tenor ones, and the long notes in the latter might be better sustained by bowed strings than by recorders. All three parts are equally active in the remaining pieces. Timing is very tricky in Nos. 1, 4, and 5, especially when you have Mensurstriche to cope with. Forgetting to count, or overlooking those little eighth-

note rests, can plunge your trio into disaster.

Peg Parsons

ERASMUS KINDERMANN. 4 Pieces, 1643 (SSbc or SST). Ed. Bernard Thomas. London Pro Musica EML 110, 1987, distr. Magnamusic; 4 pcs, 17pp, sc, bc real, \$2.25.

These cheerful, dance-like pieces sound best played by an ensemble of two recorders, cello or bass viol, and a continuo

instrument. Although the soprano and bass lines contain the essential harmonies, the continuo is a nice addition. The realization provided here can be easily played on a harpsichord; lutenists will have to re-voice some of the chords or simply ignore the right-hand portion and improvise from the figured bass line.

On a separate page are the bass lines written an octave higher in treble clef, to fit tenor recorder range. Although this transposition makes the music playable on three recorders alone, it brings the

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bottom line too close to the top ones to sound really effective.

The well-written preface includes information on the original source and on editorial procedures, biographical notes on the composer (1616-1655), and suggestions for performance. Best of all, four copies of the score are provided, neatly printed and free of page turns. No one has to share or resort to photocopies. This edition is a real bargain!

Peg Parsons

Music received January-November 1988

How to read the entries Entries are grouped by general category, within which they are listed alphabetically by composer or editor/arranger. Then follow performing forces (see key above for abbreviations used), publisher/distributor, and date of publication.

ARS=American Recorder Society, Inc. (596 Broadway, #902, New York, NY 10012-3234)

Eur Am Music=European American Music (PO Box 850, Valley Forge, PA 19482)

For Mus Dist=Foreign Music Distributors (305 Bloomfield Ave., Nutley, NJ 07110)

Hal Leonard=Hal Leonard Publishing Corp. (PO Box 13819, Milwaukee, WI 53213)

Magnamusic=Magnamusic Distributors, Inc. (Sharon, CT 06069)

Peters=C.F. Peters Corp. (373 Park Avenue South, New York, NY 10016)

Presser=Theodore Presser Co. (Presser Place, Bryn Mawr, PA 1900)

Listings reflect the arrangements they represent; an arrangement of a concerto for solo/keyboard will be listed as a solo with keyboard, not as an orchestral piece.

All 20th-century works are grouped under one heading regardless of performing forces; they are not cross-listed. Thus to find all pieces for recorder ensemble with guitar, for example, one must both check under the appropriate heading AND search "20th century" for that particular combination.

Note: This list does not include items already reviewed in AR.

20th century

Bonsor, arr. Hebridean Suite (SSA & pf; Robertson/Presser, 1988)

Bresgen. *Capriccio Fiorito* (SATB; Moeck/Magnamusic, 1987)

Carey. Cocktails (SATB; Fentone/Presser, 1988)

Chandler. Piecebook I (SATB; Loux/Magnamusic, 1987)

Charlton. Bouquet of Inventions (SATB & opt kbd; Jolly Robin/Magnamusic, 1988)

_____. Commodicus Rag (SAATB; Jolly Robin/Magnamusic, 1983)

_____. Pipe Dreams (SAATB; Jolly Robin/Magnamusic, 1988)

_____. *Suite Canaciana* (SAT; Provincetown Bookshop Editions, 1988)

_____. *Suite Hibernica* (SAT; Jolly Robin/Magnamusic, 1988)

_____. Three Fantasias on Traditional English

Songs (SATB; Jolly Robin/Magnamusic, 1988)

Davis. Party Pieces (SATB; Schott/Eur Am Music, 1987)

_____. Sonatina (SAA/T; Novello/Presser, 1988)

Gal. *Divertimento* (AA & guit; Doblinger/For Mus Dist, 1987)

Gannon. Sonatine (AAA; ARS, 1988)

Goebels, ed. *Zwölf Serbische Tänze* (S & pf; Moeck/Magnamusic, 1988)

Guinot. *Pour mon Petit Oiseau* (SA & pf; Leduc/Presser, 1986)

Hollinger. *Sept Pieces-Sequences* (var & perc; Billaudot/Presser, 1987)

Joplin. A Scott Joplin Album, arr. Davis (SiSATB; Novello/Presser, 1988)

Meek. Pipers Three (SAT; Avondale, 1988)

Palmer. *Entrevista* (SATB; ARS, 1988)

Reisch. *Du mein einzig Licht* (SATB; Amadeus/For Mus Dist, 1985)

Reitz. 7 Entertainments, Op. 7 (SA; Amadeus/For Mus Dist, 1986)

Stoker. Little Dance Suite (SAA/T; Ricordi/Hal Leonard, 1985)

Turner, ed. Pieces for Solo Recorder, Vol. 1 (var; Forsyth, 1988)

Turner. Six Bagatelles (S & pf; Forsyth, 1988)

Wenrich. Dixie Blossom, ed. A. Davis (SiSATB; Novello/Presser, 1988)

Werdin. *Divertimento* (A, vla; Doblinger/For Mus Dist, 1986)

Wuytack. *Cecol à la mode* (SATB & perc; Leduc/Presser, 1987)

Concerti

Boismortier. Concertos I & II, Op. 28, ed. Sanvoisin (2 vols; S/A & 2nd A ad lib, bc; Billaudot/Presser, 1988)

Telemann. *Concerto e-moll*, ed. Hechler (A, fl & bc; Moeck/Magnamusic, 1987)

Duos without accompaniment

Charlton, arr. Traditional Music of Many Lands (var; Jolly Robin/Magnamusic, 1988)

Emden, ed. Duet Book (AA; Heinrichshofen/Peters, 1985)

Montclair. 6 Concerts, ed. Peter (AA; Amadeus/For Music Dist, 1985)

Ensemble with guitar

Bach. *Wacher Aufl.*, ed. Charlton (SATB & guit; Jolly Robin/Magnamusic, 1988)

Boyce. Symphony No. 1, ed. Charlton (SATB & guit, Jolly Robin/Magnamusic, 1988)

Corelli. Overture, Op. 6 No. 6, ed. Charlton (SATB & guit; Jolly Robin/Magnamusic, 1988)

Flecha. *El Fuego*, ed. Charlton (SATB & guit; Jolly Robin/Magnamusic, 1988)

Three-part ensemble

Dornel. Sonata Op. 3 No. 7, ed. Nagel (TTB; Cheap Trills, 1988)

Goldstein, arr. Jewish Festival Songs (SAT; Provincetown Bookshop Editions, 1988)

Four-part ensemble

Bloodworth, ed. Five Seventeenth Century Pieces (S, SA, SAT, or SATB; Novello/Presser, 1988)

Charlton, arr. A German Song-Fest (SATB; Provincetown Bookshop Editions, 1988)

Charlton, ed. The Wind Consort (2 vols; SATB; Jolly Robin/Magnamusic, 1988)

Enfield, ed. Times Past: Five 16th Century Dances

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Griffiths, ed. *The Sailor's Hornpipe* (SATB; Fentone/Presser, 1987)
Henry VIII. *Vierstimmige Consorts*, ed. Singer (var; Moeck/Magnamusic, 1987)
Teschner, ed. *The Hobgoblin Birthday Song* (SATB; Moeck/Magnamusic, 1987)
Ward. *Fantasia a4*, ed. Loux (SATB; Loux/Magnamusic, 1987)

Five-part ensemble

Byrd. *Susanna Fair*, ed. Loux (sop or T & AATB; Loux/Magnamusic, 1987)

Method

Bonsor. *Enjoy the Recorder: Treble Tutor* (4 vols; Schott/Eur Am Music, 1987)

Keller, ed. *Baroque Studies for Alto Recorder* (Heinrichshofen/Peters, 1965)

_____. *Baroque Studies for Soprano Recorder* (Heinrichshofen/Peters, 1965)

van Hauwe. *The Modern Recorder Player, Vol. II* (Schott/Eur Am Music, 1987)

Solo with guitar

Durante. *Solfeggio detta la stravaganza*, ed. Luckhardt (S & guit; Moeck/Magnamusic, 1988)

Frederick the Great. *Sonata 14*, ed. Charlton (A & guit; Jolly Robin/Magnamusic, 1988)

Marshall, arr. *A Playford Garland* (S or A & kbd or guit; Forsyth, 1988)

Teuchert, ed. *Spielstücke alter Meister* (S or T & guit; Ricordi/Hal Leonard, 1974)

Solo with keyboard

Bach. *Sonata in A minor*, ed. Sokoll (A & kbd; Heinrichshofen/Peters, 1985)

_____. *Sonata in C minor*, ed. Sokoll (A & kbd; Heinrichshofen/Peters, 1985)

_____. *Sonata in F Major*, ed. Sokoll (A & kbd; Heinrichshofen/Peters, 1985)

_____. *Sonata in G Major*, ed. Sokoll (A & kbd; Heinrichshofen/Peters, 1985)

Chédeville. *Cinquième pantomime*, ed. Hechler (A & bc; Moeck/Magnamusic, 1987)

Couperin, F. *Premier concert* (S or T & bc; Billaudot/Presser, 1987)

Frederick the Great. *Sonata 14*, ed. Charlton (A & bc; Jolly Robin/Magnamusic, 1988)

Loeillet. *Sechs Sonaten, Op. 3, Nos. 1-6*, ed. Päuler & Hess (2 vols; A & bc; Amadeus/For Mus Dist, 1987)

_____. *Sonata e-moll, Op. 3 No. 7*, ed. Zahn (S & bc; PAN/Magnamusic, 1986)

Telemann. *6e Partita*, ed. Montreuil (S & bc; Leduc/Presser, 1986)

Trio sonata texture

Castello. *Sonate concertate, libro primo*, ed. Hofstötter & Zerer (3 vols; SS and AA & bc; Doblinger/For Mus Dist, 1986)

Hotteterre. *Ile Sonate en Trio*, ed. Sanvoisin (AT & bc; Billaudot/Presser, 1988)

Mouret. *Airs à danser*, ed. Sanvoisin (S & bc and SS & bc; Billaudot/Presser, 1988)

Simons. *Aires* (c. 1700), ed. Music (AA & bc; Loux/Magnamusic, 1987)

Special: Christmas

Guericke, ed. *Advents- und Weihnachtslieder* (SS or TT; Doblinger/For Mus Dist, 1986)

Beechey, ed. *Twenty-One Christmas Carols* (S & pf or guit; Schott/Eur Am Music, 1986)

Memories of Suzanne Bloch and Erich Katz:

Suzanne Bloch had much to do with my joining the American Recorder Society. Elizabeth Parker, who with Margaret Bradford had played an important role in starting it, lived in West Orange, N.J. At the time I was operating a lending library and card shop there to which Elizabeth came one day in 1939 and immediately sized me up as a recorder possibility. She invited me to accompany her to an ARS meeting on a Sunday afternoon at the home of Suzanne and her husband Paul Smith on 10th St. in New York's Greenwich Village. There I was absolutely enchanted by the wonderful sound of Renaissance music on massed recorders. As soon as possible I went to G. Schirmer's shop and purchased a Koch bubinga alto and soprano.

Before I could learn to play them, however, I married a would-be farmer and moved to Blairstown, N.J., where duties both agricultural and maternal prevented me from pursuing their art. It wasn't until more than fifteen years later that the sound of recorders at a Christmas concert sent me to unpacking my alto. (The soprano had disappeared with a baby-sitter who had attended a summer session at Black Mountain College and lost it.)

From then on, the recorder became an obsession with me, and the Parker-Bradford instruction books my bible. I began attending ARS meetings at the New York College of Music, where I met Erich Katz and Winifred Jaeger, was in a class of LaNoue Davenport's, and never missed Monday night concerts featuring Martha Bixler and LaNoue—despite the onus of commuting seventy-five miles from Blairstown to New York.

My daughter Mary was then living with my friends Ted and Cordelia Graves in West Orange and attending school with their daughter. When I went down to their house one Friday to pick Mary up for the weekend, I noticed with great interest a large black lute, the work of Arnold Dolmetsch, who had at one time

taught Ted's mother in Cambridge, Mass. It now lacked pegs and strings, but it was a Dolmetsch piece, and the name Dolmetsch was sacred to me. When Carl Dolmetsch and his accompanist, Joseph Saxby, were due for another recital at Carnegie Hall, I persuaded Cordelia to let me take it to show Carl.

At the end of the program, when I went backstage with my precious parcel, whom should I meet but Suzanne Bloch. She was as impressed with the lute as I had been, and she began fantasizing how great it would sound with new ebony pegs that her husband would make for it. She talked about the Bach music she could perform on it, since it was of a substantial enough construction to play Bach. I was as thrilled to meet Suzanne again as I was to show off the lute, because during the intervening years, Compton Pakenham, a music critic of the *New York Times* who resided in Blairstown, had given me a record of her playing lute. Since the Graveses never played the instrument, and it led a somewhat precarious life, it seemed to me, in their busy household where even the pony was allowed in to eat an apple off the Christmas tree, I was sure they would be honored to have no less a personage than Suzanne Bloch have it for a while.

What I didn't reckon with was my own negligence.

My husband and I decided to move to Santa Barbara, Calif., and in the flurry of packing I forgot completely about the lute. It wasn't until a year or two later that I wrote apologetically to the Graveses, telling them where the instrument was, and thinking that they would be impressed. They were understandably furious. The Bloch name meant nothing to them. Perhaps I was lucky to be so far from their wrath. Our daughters' music teacher saved the day. At my earnest request, he took himself to Suzanne's house, retrieved the lute, recounted to the Graveses the honor to which it had been exposed, and got me off the hook. Sort of. I haven't heard from

Cordie. And I don't think Suzanne ever played it.

I met Suzanne on one other occasion when she conducted a monthly ARS meeting at the New York College of Music. How nice to have been able to keep up with her again in the quarterly.

Frances Dwight
Goleta, Calif.

In the interest of fairness and out of respect for the late Erich Katz, who did so much for recorder players and early music in the U.S. and beyond, I have to object to Suzanne's Bloch's statement in the November issue that Dr. Katz "was dull musically." That she did not get along with him "because he was very German" is really her problem and loss.

I knew Erich Katz personally only during his California period. I attended many musical meetings over which he presided, and the Plachte family and Winnie Jaeger & Erich visited each other in Santa Barbara or Los Angeles quite frequently. At no time whatsoever was he dull, either musically or intellectually. Countless other California musicians accepted him the way he was and did so delightfully. To all of us, he was stimulating and a joy. His numerous compositions and other musical publications have proven all of this beyond a shadow of a doubt.

Frank Plachte
Los Angeles, Calif.

Another tip for conductors:

If I might be permitted to add anything to Theo Wyatt's enormously useful (and terrifyingly realistic) advice to the amateur conductor (August 1988), it is this: insist on random seating.

A sectional player is surrounded by others playing the same part. There is no denying the comfort and security this situation affords, and under the circumstances the inclination to be carried along and let others do the counting is understandable, even inevitable. Cheek by jowl with players of the other parts,

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however, a player has no choice but to keep his or her own time.

Random seating also allows the player a better chance to hear the other parts—it makes for a richer musical experience.

*Bernard Krainis
 Great Barrington, Mass.*

Points of view (cont'd):

In the May 1988 Points of View section, I stated quite plainly, I thought, that I was not criticizing the Colorado Springs Chapter, at least as it is today. I apologize for any ruffled feathers, and I am pleased to know its members have progressed so far beyond the point where I parted company with them.

I am also writing to commend those whose responses appeared in the November issue. All raised excellent points.

Talent is unquestionably a factor in anything we undertake, and it determines, to a great extent, the degree of success achievable through practice. Conversely, it takes practice to develop talent to its fullest potential. By the same token, we can't hope for equal success in every venture. I myself am hopeless at most things athletic or mechanical, but good at card games and music. Even so, while I have played many instruments over the years, I can't claim to have been adept at all of them. Those that proved clearly unsuitable were quickly abandoned in favor of more congenial choices. That was just good sense.

I maintain that whether we devote our leisure time to sports, parlor games, music, or a mixture thereof, we owe it to ourselves and to others to do these things as well as we can. The bridge player who butchers a slam and excuses it by insisting that he only plays the game for fun is on shaky ground, because his ineptitude ruins the fun for everyone else. The same applies to playing the recorder. This is the main point I wanted to make, and most of those who wrote in seem to have understood that.

I was not advocating in the May issue, nor am I now, that the recorder be approached in the same way an Olympic athlete approaches gymnastics or swimming. Fanaticism is fine for those who can live that way, but most of us need time for family, friends, social and civic functions, entertainment, and all the other activities that make a rounded person. In my experience, though, few peo-

ple take up a musical instrument unless it fascinates them—unless they literally fall in love with it and have a genuine desire to make beautiful music with it. This, I think, is what sets music-making apart from other human endeavors.

If we truly love playing the recorder, or any musical instrument, it seems only natural that we should want to be better at it tomorrow, or next week, or next year, than we are today.

*Richard McChesney
Colorado Springs, Colo.*

Thanks, ARS, for the encouragement. I am a mediocre player who revels in the challenge of keeping up with real serious players. I also get satisfaction (if not some frustration) out of sharing musicality with less serious players.

My activities with the recorder are in part social, sometimes academic, generally goal-oriented, and always rewarding. The Society and the journal, the workshops and the chapter meetings, give me a sense of belonging and support my desire to improve. I appreciate the ARS and fellow members for being there for me.

I must add that without your excellent advertisers, I would have no access to instruments, music, or events.

*Marygale Severance
Escondido, Calif.*

The ARS and American music:

Is the recorder just an instrument on which amateurs play old music, or is it a real instrument in its own right? More particularly, should recorder players play American music? If the recorder is only for old music, then the ARS should be renamed the CRS—the Colonial Recorder Society—for there can be no old American music for the recorder.

But what about new American music? At the Amherst workshop last summer, two twentieth-century pieces were performed, one by Ralph Vaughan Williams (which was at least in keeping with the theme, English music) and the other by H.M. Linde. No American music was played either by or for the participants.

It seems to me that one of the functions of the ARS should be to foster the composition of American music. It is all very well to have contests, but what is the use of them when the results receive little publicity? The Society should also

encourage performance of American works, so that members may become acquainted with what is available.

*David Goldstein
New York, N.Y.*

An invitation to "snowbirds":

While visiting Fort Myers, Fla., recently, I used my ARS directory to locate and call Ms. Katherine Hyatt, president of the Lee Co. Chapter, formed in 1987. Not only did Ms. Hyatt invite me to her stunning beachfront condo to play with her and chapter representative Ruth Purdo, she brought in the press to record the event! The Lee Co. Chapter meetings take place at 3 p.m. on the third Sunday of the month at the Cypress Lake Presbyterian Church in Fort Myers, under the music direction of George Cripps, and the dozen or so regular members welcome visitors from the North—or anywhere else, for that matter—to come and share their playing enjoyment. Lee Co. is not the only Flo-

rida chapter: Sarasota, Miami, Gainesville, and Jacksonville all have active groups that will be delighted to have "snowbirds" (their name for winter visitors) come to play at their meetings.


Before you go, look up chapter officers in your directory; if you write or call ahead, you can be sure not to miss any special events during your vacation. And remember, Arizona, California, and Hawaii also have ARS chapters. I've played my portable plastic recorders with the lovely folks in Honolulu on trips there, and know that they radiate "Aloha" spirit. Let the recorder be your introduction to the community on your winter vacation—I guarantee you'll have special memories.

*Suzanne Ferguson
Grosse Pointe Park, Mich.*

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REPORT OF THE BOARD MEETING

**New York, Fri. Sept. 30, 1988,
2:15 p.m.**

Present: Board members Ken Andresen (first alternate), Louise Austin, David Barton, Martha Bixler, Marilyn Boenau, Ben Dunham, Valerie Horst, Jennifer Lehmann, Mary Maarbjerg, Scott Paterson, Connie Primus, Neil Seely, and Phillip Stiles; executive director Waddy Thompson; *American Recorder* editor Sigrid Nagle; and outgoing board secretary Susan Prior.

Ms. Bixler welcomed the new board, and the minutes of the previous meeting were approved.

ARS 50: Ms. Horst reported on the current state of preparations for the ARS 50 celebrations. The birth date of the ARS has been determined as April 1, 1939, and work on the history of the Society has been furthered by an anonymous donation of \$1,000. Sixty special ARS 50 events have already been planned, and ideas are still coming in.

The receipt of a large chocolate medalion from the Montreal Chapter, sent to mark the Society's fiftieth and the chapter's twenty-fifth anniversaries, was gratefully acknowledged.

Budget: Ms. Maarbjerg and Mr. Thompson guided a preliminary discussion. It was pointed out that the ARS receives the bulk of its income from membership fees, and that the bulk of its expenditures goes to its publications. Therefore, special attention should be given to these two areas in planning for the upcoming year. Mr. Thompson was thanked for his work in preparing the annual report.

Chapter relations: In order to establish closer contact with the chapters, each board member was assigned a number of chapters to contact personally.

The meeting recessed from 6:00 to 7:20 p.m., when a closed board meeting commenced.

Present: As before, without Mr. Andresen, Ms. Nagle, Ms. Prior, or Mr. Thompson.

Election of officers: president, Ms. Bixler; vice president, Ms. Boenau; trea-

surer, Ms. Maarbjerg; secretary, Mr. Paterson; assistant treasurer, Mr. Stiles; assistant secretary, Mr. Barton.

The annual meeting of the Society was called to order at 8:15 p.m.

Present: As before, plus Mr. Andresen, Ms. Prior, Mr. Thompson, and Michael Zumoff.

Ms. Prior was thanked for her hard work as secretary of the Society.

Membership meetings at workshops: The board discussed the reports of these meetings, and the appropriate committees made note of the various suggestions they contained.

Yellow Springs: more contact with the Far West is needed; the newsletter and magazine should be mailed to arrive farther apart; more material for children should appear in *The American Recorder*.

Long Island Recorder Festival: more material for beginners should appear in *The American Recorder*; a version of *The American Recorder* for children should be published (volunteer help was offered); teaching kits should be prepared; chapters should run concert series.

Colorado: the ARS should publish, for members and for institutions, contemporary music and early music that would be otherwise unavailable; a membership discount for senior citizens should be instituted; the ARS should hire more administrative help; every year the ARS should publish each chapter's program of activities; ARS membership should not be required at weekend workshops.

Chesapeake: the ARS should produce educational video tapes.

Midwest: guidance should be given to the chapters on making full use of the ARS 50 logo; the ARS should produce educational video tapes; the ARS should encourage public radio stations to play early music; the Society's birth date should be determined and publicized; the projected article on the recorder and church music should appear as soon as possible; more involvement in the Society from outside New York should be encouraged; the recorder should be included in local school music compe-

titions.

Southern Utah: the nature of the ARS scholarship programs should be clarified and more widely publicized; a special effort should be made to reach college students.

Mideast: public service announcements should be utilized to help publicize the ARS; ARS mugs, etc., should be marketed; memberships should be renewable at summer workshops; the ARS should offer more programs for children and for teachers of younger children.

Amherst: ARS memberships should be available at workshops; the ARS should endorse winter workshops; lapsed chapters should be revived if possible, and dying chapters should be given more attention; the ARS should organize workshops directly; *The American Recorder* should be run separately to free up more money for general use.

The annual general meeting adjourned at 8:45 p.m. The board meeting reconvened at 9:15 p.m.

The copyright and office committees were disbanded, and the schedule was set for the next day's committee meetings.

The board meeting adjourned at 10:05 p.m.

Sat. Oct. 1, 11:30 a.m.

Committee chairs: The following committee chairs were appointed: education, Mr. Andresen; chapter relations, Ms. Primus; membership, Mr. Barton and Ms. Boenau (co-chairs); workshop, Ms. Maarbjerg; ARS 50, Ms. Horst.

Publications committee: Ms. Lehmann reported that the second ARS anthology will soon be published by Galaxy Music. The 1989 Member's Library edition will be "Slow Dance with Doubles" by Colin Sterne. A suitable computer program is being sought to help curb typesetting expenses.

The publications committee's mandate was redefined as being to oversee the written word publications of the Society only.

Ms. Nagle arrived at 12:00 p.m.

Katz Fund: The report of the Katz Fund trustees was discussed. Mr. Stiles was appointed to chair a development committee, which will oversee all the Society's fund-raising efforts, including the Katz Fund and the President's Appeal.

The Katz Fund was officially designated the Erich Katz Memorial Fund. It may be divided into a revolving fund and an endowment fund, and the means of utilizing each half were specified. The Katz Committee will hold a composition competition again next year.

Workshop committee: Ms. Maarbjerg discussed the written report. The committee met five times during the year. Seven President's Scholarships and five Acs Scholarships were awarded. The outline "What Makes a Good Workshop Teacher" was distributed to those on the ARS teachers' list. An additional survey was initiated to help draw up guidelines that all future ARS-endorsed workshops will be required to observe.

The board considered proposals put forward by Ms. Primus. The workshop committee will be expanded to include all current workshop directors, and will be chaired by a board member who is neither a workshop director nor teacher.

The board decided to re-endorse all eight of last year's workshops as well as California's Canto Antiquo workshop. Other long-running workshops, especially on the West Coast, will be invited to take on ARS endorsement. ARS membership will no longer be required of participants at ARS-endorsed workshops. Instead, a \$15 discount will be offered to all ARS members attending ARS-sponsored workshops.

Music committee: The music publication committee will supervise the publication of all music issued by the ARS. Its members will include a composer, a professional performer, a teacher, and an amateur player.

Magazine report: Ms. Nagle discussed the written report. The magazine will be redesigned and the content will reflect a greater range of interests within the recorder community, especially those of beginning recorder players.

Education committee: Ms. Prior discussed the written report. David Fischer and Marie-Louise Smith have been awarded Level III teacher's certificates. In response to members' requests, a series of six grades will be instituted to

help students prepare for the three levels of examination, and teaching kits will be prepared for use by chapters.

A closed board meeting was called to order at 6:05 p.m.

Present: Ms. Austin, Mr. Barton, Ms. Bixler, Ms. Boenau, Ms. Horst, Ms. Lehmann, Ms. Maarbjerg, Mr. Paterson, Mr. Seely, and Mr. Stiles.

Salaries of the editor and the executive director: The board agreed to give the editor a 6% raise and to grant her request for an increased amount of health insurance. The board agreed to give the executive director a 5% raise and to grant him five more business days of holidays per year.

An operations committee was instituted to help decide which matters of Society policy in the day-to-day running of the Society's business should be referred to the board, and to give Mr. Thompson assistance generally.

The meeting was adjourned at 7:50 p.m.

Sun. Oct. 2, 9:45 a.m.

Present: Ms. Austin, Mr. Barton, Ms. Bixler, Ms. Boenau, Mr. Dunham, Ms. Maarbjerg, Mr. Paterson, Ms. Primus, Mr. Seely, Mr. Stiles, Mr. Thompson, and Ms. Nagle; Ms. Lehmann was absent.

Publications committee: Ms. Boenau is the new chair of the publications committee. Because of board members' personal contact with chapter representatives, the *Chapter Circular* will be abolished.

Membership dues: Lifetime memberships in the Society will be reinstated, the fee to be set at \$1,000. A list of lifetime members will be published in the directory. Past president Shelley Gruskin was granted a lifetime membership for his service to the Society.

Chapter scholarships: The chapter scholarships have been re-titled "chapter development grants" and will be awarded to as many chapters as possible to help fund specific development projects within each chapter.

Budget: Ms. Maarbjerg guided the discussion. The budget was approved as revised.

February board meeting: A second board meeting is planned for the last weekend of February, 1989 in New York.

Additional board members: Mr. Dunham was formally reappointed to the board. Further appointments will be considered at the February board meeting.

Distinguished service award: The recipient of this year's Distinguished Service Award was chosen and will be announced next May.

The matter of a new address for the ARS office was discussed and left with Mr. Thompson and the operations committee. The meeting adjourned at 2:45 p.m.

*Respectfully submitted,
Scott Paterson, secretary*

Anyone wishing a detailed version of these minutes should contact the ARS office.

The Society's annual financial statement will appear in the May 1989 issue of AR.

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The Society itself does not own or operate workshops. Those described below are independent operations whose directors have sought and received for their workshops a special relationship of mutual approval and mutual aid (financial and otherwise) with the ARS. These workshops have met the ARS Workshop Committee's standards for program and management, and they are recommended to all members.

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Dominican College, San Rafael, California
Anna Carol Dudley, program director

June 25-July 1

Recorder Workshop, David Barnett, director
Dorothee Föllmi-Schmelz, Eileen Hadidian, Peggy Monroe, others; recorder classes and ensembles at all levels, renaissance through 20th century, percussion, voicing & repair, Alexander Technique.

June 25-July 8

Baroque Music, Anna Carol Dudley, director
Marion Verbruggen, Frances Blaker, Philip Brett, Mary Springfels, others; instrumental and vocal classes at all levels: recorder, viol, harpsichord, violin, cello, flute, cboe, voice, dance, chorus.

July 30-August 5

Medieval Music, Robert Dawson, director
Kit Higginson, Cheryl Ann Fulton, members of *Ensemble Alcatraz*, others. Music of France and Iberia from the Troubadours to Dufay. Recorders, vielle & rebec, sawm & trumpet, harp, voice, chorus.

August 6-12

Renaissance Music
Margaret Panofsky & Jane Boethroyd,
co-directors

Marilyn Boenau, Herb Myers, David Douglass, others. Recorder, viol, violin, cornetto, flute, double reeds, harpsichord, voice, music history, choral directing, instrument building.

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*After May 1, add \$15.

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NY Institute of Technology
Central Islip, Long Island, New York
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Gene Reichenthal, director

Faculty

Ken Andresen, Stan Davis, John DeLucia, Paul Kerlee, Barbara Kupferberg, Patricia Petersen, Gene Reichenthal. Accompanists: Barbara Kupferberg: harpsichord, Jillian Samant: viola da gamba, Lew Fitch: guitar.

Program

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Fees

Tuition: ARS members \$185; others \$200
Room & board: single \$200
Commuter facility fee \$25
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Celebrating the Recorder and Early Music in America

Daily Activities: Technique and Musicianship for All, Daily Lecture/Demonstrations, Singing and Playing Together—American Music.

Specialty Classes: recorder (ARS Education Program), sightreading skills, early American keyboard music, renaissance and baroque flutes, renaissance reeds, performing ensemble for H. U. Staeps' *Minstrels*. *Repertoire classes*: recorder solos by American composers, recorder ensemble music by American composers, renaissance band, trio sonatas, early music for recorder ensemble, recorders with keyboard, recorders with Orff instruments. *Special Events*: Formal concert with Shelley Gruskin (recorder and baroque flute) and LeAnn House (harpsichord) featuring the premiere performance of a new work by Clare Shore for solo recorder with faculty quintet. *Social activities*: Welcome barbecue, Meet the Composer, bus tour with picnic in the mountains, informal consorting, and celebration party for the 10th Annual Colorado Recorder Festival, the 25th anniversary of the Denver ARS Chapter, and the 50th anniversary of the ARS.

Fees

Tuition: ARS members \$200
non-members \$215
Meals & lodging \$192

These fees include concert ticket, social events, refreshments, use of the C. C. Sports Center—all except optional ARS fees and any music required.

Deposit \$40 (payable *The Colorado College—CRF*; \$20 refundable before July 1)

Information

Nancy Ekberg
1202 W Pikes Peak
Colorado Springs, CO 80904
719-475-8078

Constance Primus
7049 Sc. Locust Pl.
Englewood, CO 80112
303-771-6068

Chesapeake Workshop

Mount Vernon College
Washington, D. C.
July 16-22
Scott Reiss & Tina Chancey, directors

Faculty

Tina Chancey, Robert Eisenstein, Paula Hatcher, Patricia Petersen, Scott Reiss, Gwendolyn Skeens, Nina Stern.
Coordinator: Cindi Roden.

Daily classes: in recorder and viol technique and consort playing, beginning through advanced levels. ARS Education Program will be emphasized. *Electives:* emphasize ornamentation and improvisation in historic styles. Classes in medieval, renaissance, baroque, contemporary, early American and traditional folk music; master classes, arranging for recorders, new-age and jazz, music for voices and viols, renaissance band; continuo playing and tablature for viols. *Special activities:* Lectures on topics in musicology and performance practice, choir, large group playing, country dancing, student and faculty concerts. Cruise on an authentic mule-drawn barge on the C & O Canal. Nick and Pat von Huene of the Early Music Shop of New England will be in residence to repair and sell instruments and music.

Air-conditioned classrooms and double-occupancy dorm rooms with private baths. Air-conditioned commuter lounge with refrigerator. Many water fountains and unlocked bathrooms. Outdoor pool, free parking. Small, pastoral campus.

Fees

Tuition \$220
(ARS and VdGSA members subtract \$20)
Room & board: double \$205; single \$245
Deposit \$60 (payable *Chesapeake Workshop*; \$50 refundable before July 1)

Information

Tina Chancey
3706 North 17th Street, Arlington, VA 22207
703-525-7550

Midwest Early Music Workshop

Carthage College
Kenosha, Wisconsin
July 18-23
Irmgard Bittar, director

Faculty

Susan Prior: recorder master class*; Eileen Hadidian: baroque flute master class; Louise Austin, Irmgard Bittar, Martha Bixler, Thomas Boehm, Beverly Inman, LaNoue Davenport: collegium; Paul Elliott: vocal seminar; Wendy Gillespie: viols; Nanette Lunde: harpsichord; Frederic Palmer: double reeds; Susan Ross: Baroque cello, viols; assisted by Michael Fuerst, harpsichord.

Program

Daily Master classes in recorder and baroque flute, early morning recorder technique and ensemble classes at all levels (ARS I-III), viol classes at all levels. *Electives:* Advanced viol, consort coaching*, harpsichord technique and continuo, beginning baroque flute, baroque cello, early notation, medieval and renaissance performance practice, ornamentation, two levels of renaissance band, vocal seminar, arranging and composing for recorders, recorder repair werkstatt, recorder duets (renaissance, baroque, 20th-century), German for singers.

*Optional credit toward ARS Teacher's Certificate.

Evenings: Formal faculty concert, vocal-instrumental collegium for all performing Josquin des Pres' *Missa Faisant regrets*, renaissance and baroque dance, large baroque ensemble, informal student recital, consort playing, lectures. *Other features:* Special program for less-experienced recorder players, instrument maker Thomas Boehm in residence, French and German conversation lunch tables, parties, swimming and tennis. Campus is located on 83 acres of beachfront property on Lake Michigan between Milwaukee and Chicago; free transportation to and from Milwaukee airport.

Fees

Tuition: ARS members \$170
non-members \$185
Room & board \$160 (includes facility fees)
(fees include concert ticket, social events, refreshments)
Deposit \$30 (payable *Midwest Workshop*, refundable before July 1)

Information

Irmgard Bittar
301 Ozark Trail
Madison, WI 53705
608-231-1623

Southern Utah Early Music Workshop

Utah Shakespearean Festival
So. Utah State College
Cedar City, Utah
July 23-30
Jeffrey Snedeker, director

Faculty

Martha Bixler: recorder; Douglas Kirk: cornetto, winds; Carol Herman: strings; John Metz: keyboards; Ken Fitch: voice; Angene Feves: dance; others t/b/a

Program

Emphasis on practical approach at all levels, for amateur to professional, including classes oriented to performers of modern instruments. Daily technique and literature classes in winds,

strings, keyboard, voice, dance. Music for dance, dance for musicians, loud band, string and keyboard continuo playing, improvisation basics, a large-group choral work, other classes. Special presentations include music in theater (matinée ticket to *The Tempest* included in tuition), seminar in costume-making, and a presentation by Ruth Harvey of the Boulder Early Music Shop on different types of performing editions and a sampling of sheet music. Special events include a costume party, tickets to *A Royal Tea* (a concert by the Festival musicians), several concerts by faculty and participants, and a sightseeing trip. Tickets to Festival productions must be arranged individually; inquire.

Fees

Tuition: ARS members \$170
Non-members \$185
Special tuition available for pre-existing ensembles.

Auditors \$75 (includes *Tempest* ticket)

Room & board must be arranged directly with Division of Continuing Education. Estimates: \$9/night, \$11/three meals.

Deposit \$50 (payable *Southern Utah State College*, refundable until July 1)

Scholarships available to applicants, with special funds set aside for students and minorities; ask for application.

Information

Barbara Shakespeare
c/o Division of Continuing Education
Southern Utah State College
Cedar City, UT 84720
801-586-7850

Jeff Snedeker: 608-263-4734 (day)
608-255-2092 (eve)

Mideast Workshop

LaRoche College
Pittsburgh, Pennsylvania
July 30-August 5
Marilyn Carlson, director
Kenneth Wollitz, co-director

Faculty

Martha Bixler, Marilyn Carlson, Ben Harms, Mary Johnson, Patricia Ann Neely, Nina Stern, Colin Sterne, Kenneth Wollitz

Program

In celebration of ARS 50: The Role of the Recorder from the Middle Ages to the 20th Century

Classes: Enroll for recorder (all levels including novice), viol or harp as primary instruments. Secondary instruments: flute, harp, viol, percussion, recorder, capped reeds. Schedule also includes lectures, renaissance band, English country dance, playing with harpsichord, coached consorts. Daily classes in improvisation, viol-for-the-novice (you need

not own an instrument to participate), theory/rhythm, combining voices and instruments, the recorder in 20th-century music. *Annual events:* Ad-hoc concert, ARS Benefit White Elephant Sale, faculty concert, all-workshop ensemble, student concert and party, Happy Hour drop-in concert. In-residence music/instrument display. Campus is conveniently located, with easy access from PA Turnpike, airport. Airport transportation available. Air-conditioned dormitory, classrooms, dining room.

Fees

Tuition: ARS members \$185
Non-members \$200
Room & board \$185
Commuter facility fee \$40
Deposit \$35 (payable *Mideas' Workshop*)

Information

Mary Johnson, coordinator
1410 E. South Temple
Salt Lake City, UT 84102
801-596-0955

Marilyn Carlson, director
825 S. 5th Street
Columbus, OH 43206
614-444-6958

Canto Antiquo

West Coast Early Music/Dance

Thacher School, Ojai, California
August 6-12
Shirley Robbins, director

Faculty

LaNoue Davenport, Ken Adrich, Thomas Axworthy, Ronald Glass, Shirley Marcus, Gloria Ramsey, Shirley Robbins, Steven Traugh, James Truher.

Program

A Renaissance Festival in Honor of LaNoue Davenport

Classes: Recorder (novice to very advanced), vocal ensemble, vocal technique, sackbut, viola da gamba (technique and consort), capped and exposed reeds, percussion & rhythmic skills, wind band, musicianship, Alexander Technique, renaissance court and country dance, evening folk dance, Collegium.

LaNoue Davenport (*New York Pro Musica* and *Music For A While*) will be honored for forty years of pioneering in early music. Included will be original compositions and editions by LaNoue as well as pieces he has conducted at this workshop (the *Messe de Notre Dame*, *Missa Pange lingua*, *Missa Carmina*, etc.). The workshop's final event will be a faculty-student concert and party. *Other features:* Swimming, hiking, tennis, Santa Barbara beaches, horseback riding, gourmet meals and barbecues. Visitors welcome—rooms are available.

Fees

Tuition
ARS members \$165; Non-ARS members \$180
After May 1 add \$30

Room & board \$200 (single or double)
Commuter facility fee \$100
Deposit \$60 (payable to *Canto Antiquo*); \$30 refundable before July 1)

Information

Canto Antiquo
16123 Orsa Drive
La Mirada, CA
714-626-4322
213-399-0238

Amherst Early Music Festival/Institute

Amherst College
Amherst, Massachusetts
August 6-13 and 13-20
Valerie Horst, director
Wendy Powers and David Tayler, assistant directors

Faculty

Fifty instrumentalists, singers, dancers, and musicologists from the U. S., Canada, Spain, Germany, England, Netherlands, Switzerland.

Program

Music of Spain and Germany

Recorder: Novice to professional: essential-skills group, technique, consorts, master classes, prep for ARS Level III exam, separate full-time Recorder Virtuoso Program. *Viol:* consorts, master classes, tablature, technique, many special-topic classes. *Other:* double reeds, lute, harp, harpsichord, sackbut, cornetto, renaissance flute, percussion, voice, theory, early dance. *Special classes, events, services* include repertory survey through playing and singing, Alexander technique, recorder tuning and voicing with Alec Loretto and Steve Silverstein, triple choir music of M. Praetorius on voices and matched sets of krummhorns and racketts (instruments provided), ensembles performing from facsimiles, reedmaking with Barbara Stanley, vocal-instrumental collegium for all, Festival Concert Series (free to participants), pre-concert lectures, barbecues, parties, new-student tours, expert repair and maintenance of wind and string instruments, buildings for all-night playing, many rooms available by the night for visitors.

Concurrent Events

August 4-6: Fifth Early Brass Festival (Historic Brass Society)

August 6-12: Collegium Directors' Conference (Early Music America)

August 7-19: Festival Concert Series: performers include the Boston Shawm and Sackbut Ensemble, Ensemble Alcatraz, gala recorder concert in honor of ARS 50.

August 11-13: Sixth Historical Harp Conference (with Historical Harp Society)

August 12 & 13: Early Music and Instrument Exhibition

August 13: Fourth Great New England Outdoor Double Reed Rally (Intergalactic Double Reed Society)

Fees

Tuition—one week: \$245 for members of ARS, ISEMS and other early-instrument societies. Non-members add \$15.

Tuition—two weeks: \$460 for members of above societies. Non-members add \$15.

Single room & board: \$245 per week (estimated) (includes use of pool, gym, courts, libraries, etc.)

Deposit \$30/week (payable *Amherst Early Music, Inc.*, refundable until July 1)

Information

Valerie Horst
65 West 95th Street, 1A
New York, NY 10025
Amherst Hot Line: call anytime
212-222-3351 (machine 4th ring)

Early Music Center Workshop

Wright State University, Dayton, Ohio
August 20-26
Patricia Olds, director

Faculty

Ben Bechtel, Judith Davidoff, Shelley Gruskin, Ben Harms, Scott Reiss

Program

Daily technique classes, medieval and renaissance ensembles, viola da gamba technique and consort playing. Rental instruments available. *Electives:* production of *The Play of Daniel*, introduction to percussion, introduction to krummhorns, introduction to viols, 14th-century repertoire (Machaut and Landini), French baroque repertoire. Three hours of graduate or undergraduate credit available. *Other features:* Faculty concert, trip to Air Force and Afro-American museums, renaissance dancing. Air-conditioned rooms with refrigerator and microwave, excellent food in private dining room.

Fees

Tuition \$185 for ARS members
Non-members \$200.

After April 1, add \$15.

Room & board est. \$150-200

Deposit \$30 (payable to *Early Music Center*)

Information

Patricia Olds
Early Music Center
P. O. Box 747
Yellow Springs OH 45387
513-757-8181

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