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The American Recorder

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FROM THE EDITOR

On the cover, the hands holding a recorder belong to Suzanne Bloch, who founded the American Recorder Society in 1939 and is the lively, humorous, and self-deprecating subject of the interview beginning on the following page. Suzanne reminisces about her association with the Dolmetsches and describes a fledgling organization that will sound familiar to anyone who has ever attended a chapter meeting.

Four pages of music that Suzanne conducted at early ARS meetings are on pages 153 to 156. The pieces include one of the chorales she wrote to help members learn to play in tune, two simple rounds, and a "Pavane," a harmony exercise she composed at the age of seventeen while studying with Nadia Boulanger in Paris, and later arranged for SATB recorders.

In response to several requests, the music has been placed in the centerfold and *should be removed* from the magazine. You will then have two back-to-back spreads.

As the ARS celebrates its fiftieth anniversary in 1989, we will have a number of other interviews with people involved in the society's early years, including LaNoue Davenport and Bernard Krainis.

In another article, Lewis Reece Baratz gives step-by-step instructions on creating a three-part piece from a monophonic dance tune, just as a fifteenth-century musician might have done it.

Recorder teachers working with young children will appreciate Betty Ann Parker's creative approach to group instruction. And in a new section, nine computer-literate early musicians attempt to explain the mysteries of music programs for home computers.

Finally, Edgar Hunt writes from England that the Society of Recorder Players has set up a Walter Bergmann Memorial Fund to assist young people in the study of the recorder. Contributions should be addressed to SRP treasurer Prof. Andrew Parkin, 909 Uppingham Road, Bushby, Leicester LE7 9RR, England.

Sigrid Nagle

An Interview with Suzanne Bloch

Martha Bixler and Ken Wollitz

Arthur Kallett

Suzanne Bloch and her husband, Paul Smith.

THE FOLLOWING INTERVIEW with Suzanne Bloch was conducted last March in her spacious, quiet apartment on Riverside Drive just below Columbia University. Suzanne turned eighty-one in August. In both appearance and demeanor she is much younger. She is a small, pretty woman with a full head of dark, wavy hair only slightly streaked with gray. She speaks quickly in a high, bright voice, recounting events of fifty years ago with such freshness and detail that they seem to have happened only yesterday. She speaks of a time when recorders and early music were rare and esoteric novelties. She tells how it all got started, including the American Recorder Society.

KW: Suzanne, you were one of the founders of the American Recorder Society back in 1939. Would you tell us about it?

The story starts before that, much before that. I went to England in the summer of 1933 to ask Arnold Dolmetsch about lute playing. I didn't know a darned thing about the recorder in those days. I went to see Dolmetsch because the author Havelock Ellis, of all people, had said, "You should go and see that old man, he's remarkable; you should go and see what you can get out of his festivals."

So I arrived in Haslemere with my makeshift lute, and in came this little "Alberich" [the dwarf in Wagner's *Rheingold*]. Dolmetsch was small, very small, with a grey beard and terrific eyes. He was in shorts and sandals, with a little cap on his head. I said, "I'm glad to meet you, Mr. Dolmetsch. I've heard so much about you." And he said, "Um-hum, um-hum." Then little Mrs. Dolmetsch said, "Oh my dear, you know, he actually prefers to speak French." So I exploded in French, and he began to beam.

I said I wanted to learn to play the lute but knew nothing about it, really, though I had looked at tablatures on my own. I had gone to the library in Brussels and transcribed them, by guessing, after the curator had made me mad by saying, "Of course, you come from America, so you're not serious." I told Dolmetsch about this, and he said, "I can sell you a lute, but in order to play it you have to be awfully special. You must sacrifice for the lute." It was touching.

He liked me because I was lively and wasn't stodgy. And his wife was beaming. And he said, "Also you should learn to play other instruments. If you come to my place you must play in the ensembles." I replied, "I will do anything, because I love this music, but all I have is this cigar box [referring to her lute]." "Yes, that's no good," he told me. I said, "I would like to see your lutes and hear you play"—which, after much fussing, he did.

Now, he was very old, and he didn't play very well, and also he couldn't hold the lute on his lap easily. He attached to the front of his belt a hook of metal covered with leather on which he could rest it. He began to play some very simple pieces. He kept looking back and forth from the fingerboard to his fingers. It was rather pathetic, and I was disappointed because it wasn't what I'd expected. I said, "You don't seem to pluck two strings at a time," and he said, impatiently, "Of course I do; of course I do."

Anyway, I told him, "I would like to buy a lute of yours, but I have to save some money." He answered, "Yes, you have to because I don't hand out lutes. You must sacrifice."

Then I met Carl. He was twenty-five at the time and also very small; I thought he was about twelve. He came in with a big grin and played the recorder. It was extraordinary. He played really marvelously when he was young. Carl told me I should learn to play the recorder. Up to that point I had not known what a recorder was.

The Dolmetsches in the late 1930s. Mabel, Carl, and Arnold.

But to finish telling about the lute: I went back to New York and worked extra hard to earn money to buy one. I was teaching music in a Westchester school two days a week, and at the New Music School in New York City. I had a chance to teach all day Saturday in Boston, and I took it. Each Friday night I would board the cheapest overnight boat to Providence, then take a bus to Boston. The boat was a sort of floating red light district, you should know! I managed to have a small cabin of my own. I locked myself in, dining on soups I had brought in a thermos, gave my lessons, came back next evening, and saved my money. Early the next year, I wrote, "Mr. Dolmetsch, I've saved all winter, and now I would like to buy a lute from you." He was impressed. He wrote back, "I have a lute from 1603 that I'm restoring. It's a good instrument, and I will send it to you for so much money." It wasn't very much. So I sent a check and received that lute.

The following summer—it was 1934—I went again to Haslemere for the festival. I couldn't do much when I arrived, but right away I got the hang of ensemble playing. I could read anything they put in front of me.

When Dolmetsch started to teach me he wasted a great deal of time. He spent a whole lesson on restringing the lute. He talked about this and that, though I wanted to play. At one point he said, in his remarkable voice, "I will show you my study." He took me to this medieval, fantastic room with little drawers filled with things like sharkskin to rub erasers when they got too shiny. Also he had some special ointment to put on your skin when you cut yourself.

He said, "I will give you pieces from this manuscript to copy; let me see your hands. You must never touch any of this music unless you first wash your hands." When I looked at him, he said, "You know why? When I was a young man I was a violinist, and I heard about old string music. I went to the British Museum, and they brought out this extraordinary music for viols." He started to copy it. The next time he went there, it was lunchtime, and he just moved the music aside and took out a bag that had a nice, greasy sandwich in it. They kicked him out. So you had to wash your hands before you could copy. Dolmetsch had a wise and human side.

MB: So you went to Haslemere for two summers?

Yes, and I went back another year because I had a chance to play lute duets with Diana Poulton. Diana, who became my great, great friend, had been studying for three years with Dolmetsch. She used to play the guitar. She was married to an

artist who copied tablatures in his wonderful calligraphy. She and I hit it off like that!

Our careers have been very similar. Much later, she taught lute at the Royal College of Music, and I of course taught at Juilliard. And we were both president of the Lute Society in our own countries.

I remember one evening we sat and read some duets from the Jane Pickering Lute Book, copied for us by her husband at the British Museum. It was the first really important lute music I'd played—"The Rossignol" and all those Elizabethan pieces that are now so well known. We were ecstatic, though we missed most of the runs because we'd been drinking wine.

MB: What was Arnold having you play if it wasn't really important lute music?

Little things like books of Scottish pieces. He didn't show me *anything* from the British Museum. I think he didn't want me to get to that because in time I would be a rival. I tell you, he could be impossible.

At the same time, there was something special in that man. He was completely dedicated. When I heard some of the consorts perform at the festivals, there would be moments of such beauty and perfection. He had a feel for the style, and he knew how to make those instruments sound. When he played the clavichord it was like velvet, which is extraordinary. And he played viol, recorder, lute, old organs—everybody played many instruments.

KW: Tell us about you and the recorder.

At one point, I don't remember which summer, Carl gave me exactly a half-hour's lesson, that's all. He had me play alto, which is hard for me because I have long, skinny fingers. We worked on "Les Buffons." He told me the notes, and I got the idea: you just toot, it seemed; that's all you do.

When I went to spend the rest of the summer with my father [the composer Ernest Bloch] in his chalet in Chatel, in the French Alps, I would say, "Father, I'm going to practice my recorder." Then I'd start to squeak, and Father would come and give me a penny. "Here, take this, my good person," he'd say. "Now you go home." He thought it was ridiculous.

But I practiced anyway. I liked it very much. And eventually I did play recorder with groups in the Haslemere Festival. I didn't have a good tone but I could play. I would hear solfège in fast passages and my fingers would follow my ears.

KW: When you came back to the United States, did you begin playing with other people?

I'll tell you what happened. Carl came over here to give three or four concerts on tour, and he said, "You're going to play with me." So we played duets, easy ones, you know, like "Go Ye My Canzonets."

MB: When was that?

It must have been the winter of 1935. The tour was sponsored by an English manager who had known the Dolmetsches.

MB: Were you playing soprano or alto recorders?

Only altos. I didn't play soprano at first, but later I learned it easily—the technique is much easier for me.

MB: Did you play lute, too?

Oh, I played everything. It was a three-ring circus. Carl of course lectured a bit, and he and I played duets on the recorder, I accompanied him on the lute, and on the virginals, and I played solos on the lute and virginals, and I sang to the lute. I was a busy girl. I managed because I didn't get into difficult things, just whatever I could do with no trouble. And I had gotten the style from the Dolmetsches.

In New York we played on the radio, on NBC. We did the concerto of Bach for two recorders in F major [the F major harpsichord concerto], with keyboard and a few strings. We even played in Town Hall. That was an extraordinary evening, because people in New York heard the lute and recorder for the first time in a formal concert. And that's when I realized there was a great deal of interest in this type of music.

People were crazy about the recorder after hearing Carl, and they said, "We would like to order recorders." Carl suggested that he send some to me, so that I could distribute them around. I thought, "Anything for the cause."

MB: So you became the distributor?

Yes, to save taxes. I would go down to the custom house, and this old man, who knew who I was, was very nice and would just give them to me. I sent them around for only one thing: for the love of it. I never made a business out of that. But when I went back to Haslemere again, wanting to buy a virginals, little Mrs. Dolmetsch said, "Wait a minute, wait a minute, dear." She went to her desk and looked, and told me, "You have sold many recorders for us, and you are getting a commission." I didn't expect this at all, and to my surprise, she let me have this virginals for seventy-five dollars.

KW: Did you play here with anyone besides Carl?

Yes. Bit by bit, as a result of the Town Hall concert, I became involved with ensembles organized by Erminie Kahn, a manager who wrote me after that concert. That's how I came to play with an excellent harpsichordist fresh from Europe, Edith Weiss-Mann and her son Alfred, who played recorder at the time. He became one of the most respected musicologists, besides being a musician of the highest dedication and integrity. We formed a trio—we played recorders, harpsichord, virginals, and lute, so it was possible to hear a great variety of sounds and styles.

Also, many enthusiasts—old and young—came to my house. We all found so much joy in playing this music. Besides that I played with my husband, Paul Smith of the Columbia University mathematics department. He had played clarinet, and Carl started him on recorder. The two of them had lots of fun, just like a couple of kids. Paul had such a fine sound, and great musical feeling. He couldn't count, though, or come in at the right time in ensemble playing. I remember his playing a ricercar of Palestrina that started right and

ended up sounding like Hindemith. So he concentrated on Handel sonatas that I accompanied on the virginals.

We were playing Handel the day our son Matthew was born; I think it was the one in F major. Every time we'd do a repeat I'd feel funny. Paul took his watch out, and it turned out I was feeling funny every three minutes. We just made it to the hospital. So Matthew was practically born to the sound of a recorder. What a nice way to get born!

MB: Did Paul usually play in your concerts?

Oh yes. We sometimes had a few viols, too, and lute, and virginals. People were attracted to this music, and to the recorder. Amateurs bought recorders. Now that's how the Society started. People who were quite wealthy, who lived in fancy places, started playing, and I would try to work with them a little bit. I always charged $5 for a lesson; I never felt like raising my fee. But I realized that these people didn't know they were out of tune. That's the biggest problem with recorder players. It sounded lousy. I said, "The first thing you should do is to hear yourselves."

Now my friend Margaret Bradford was head of music at the City and Country School. I also taught there for a while. She was teaching recorder, and she was serious about it.

MB: I've been told that Margaret Bradford went to England to study recorder. Anyway, wasn't it you and she who founded the Society?

Yes, exactly. I said, "Look Margaret, we've got to do something." There was also a German girl called Irmgard Lehrer. She was the only professional teacher, really. And I thought she was quite good, though she played a German recorder. I called a meeting and said to them, "We've got to start a society where people can meet. I want them to learn to hear each other. I think there are enough people to start a society. But if we have a society we'll have to have presidents and all that stuff. I don't know anything about it." Margaret told me I should be president. I said, "I can't, because I've got a family to bring up; anyway I'm no good at that sort of thing." Margaret said, "I'm too busy." So I said, "Let it be Irmgard."

KW: She was the first president?

Yes, I just decided. No one else wanted this job, and she was crazy to do it because it was her profession. But after about six months, Margaret said, "You know, she's using the stationery for herself. She's using the Society to promote her own ends." In another few months we had a meeting with quite a few people of the Society, including Mr. . . the Hargail man.

KW: Oh, Harold Newman.

Yes, he was there. And I said that we had to change the whole thing; we couldn't go on this way. So Irmgard resigned.

Then Newman gave us lots of suggestions, and they sounded really fine. He was then an accountant. And I said, "I think you will all agree that this is one man who can handle the thing. He knows about business, things we don't know. He's not trying to make a living from the recorder, so he's ideally suited." He did a good job for a long time. Then he began to get into the business, too. If it had been a thing that grew into an empire, he would have had a big empire.

As for the meetings, we played lots of chords. I wrote out chorales so the players could stop at the double bars and try to adjust. Because that's what you do. You can't just toot away. You have to adjust all the time, because the pressure of your blowing affects the pitch so much. And they didn't do that. So everybody played chords, and we would stop, and I'd say, "How do you feel about that? It doesn't sound in tune." And we would listen to the different parts. Then I would tell them, "Now you're a little too flat; see if you can adjust. Practice adjusting."

KW: So your meetings were playing meetings?

We used to play mostly, but first we would drill. That's all I was good for: to drill them to see if they could really hear themselves and be conscious of what they were playing. Not just play. You have to listen to the other person. And in a big group, the only thing was to work on chords.

MB: I seem to remember that there were only about ten or twelve people in the beginning. Is that right?

Yes, it was very small. I think we used to meet at the Mannes School. We'd do chords, and then when they got the chords, I'd put in the passing notes. How much good it did, I don't know, but it was my way of approaching things because at the time I was teaching mostly theory and ear training. I didn't even *think* of talking about technique. I didn't know enough about it. Margaret Bradford did that. And Irmgard didn't join us anymore.

Soon our gatherings expanded. After Newman came Dr. Katz. We never got along because he was very German. He was nice, though I thought he was dull musically. But of course he was an authority. After that I don't remember. It was so long ago, and I was no longer involved.

KW: You kind of drifted away from the Society, is that right?

I did, because I felt I was a complete failure. I put in all the wrong people. The day I left, it thrived. I didn't know how to run the thing. Also, I wasn't specializing in the recorder that much.

MB: I would like to hear a little more about Margaret Bradford.

Well, I'll tell you that she was very important. The level of the music department she ran was very high. She did a good job with it, and she loved to play. She played well but with too much vibrato. I wish I had some, but she had too much. I was very tactful because I didn't want to hurt her feelings. She had a certain status, you know.

We played concerts at Columbia University and the Brooklyn Museum. We also started a group called Players and Singers that performed at the Boston Museum and in New York at the National Arts Club. Paul played with that group, too.

These concerts evolved into yearly events, managed by Erminie Kahn and held at Times Hall. I planned them and conducted, using more recorders, and voices to sing works of Jannequin and others. I really let myself go, and we had a wonderful time. Times Hall was ideal for those concerts, but it is no more—its owners sold out to bigger and better things.

About the same time, Noah Greenberg started his Pro Musica. I heard he thought I'd fight him, but I realized my role was to be a pioneer, and I had no intention of competing after I heard his programs. We

created an ambience and "joie de musique." But Margaret and I gave all this a start, for no other reason than the love of it.

MB: So she, and you, and Irmgard were the founding mothers of the ARS?

Absolutely, we were the founders.

MB: Why did our stationery say, for years, "Founded in 1939 by Suzanne Bloch" and not by Suzanne Bloch, Irmgard Lehrer, and Margaret Bradford?

Because I had the meeting. I started it by suggesting it. But you really should have put it, "Suzanne Bloch and Margaret Bradford." I would like to give her credit. She's the one I respected the most.

MB: Is she still alive?

No.

MB: Suzanne, I want to show you a document:

The American Recorder Society has been founded in answer to the growing need for a center of information regarding the instrument, its players, and its literature.

Members will be entitled to a monthly bulletin answering questions pertaining to the recorder received by the Society, and the use of a lending library of recorder music.

The encouragement of ensemble playing will be stressed; members will be asked to form groups wherever they are.

A special study will be made of the use of recorders for folk dancing.

More recorder music for school, home, and concert use will be the Society's greatest aim. A committee will supervise the editing, arranging, and publishing of suitable material to enlarge the existing recorder repertory. Contemporary composers will be urged to write for the recorder.

The Society members will meet once a month to devote time to minutes of the last meeting, discussion of future plans, and to the informal performance of recorder music by volunteer members.

Yearly dues for members will be $2.00, payable every sixth month on April first and October first.

Submitted by Suzanne Bloch
March 30, 1939

This is something you apparently sent around . . .

Is that so!

MB: . . . and it was found in Chicago. My question is, did you send it all over the country?

I must have done that, because, my God, I wouldn't just send it to Chicago. [She reads the document.] For dancing! Well, that's something probably suggested by Margaret Bradford, because she was interested in that sort of thing; I wasn't too much. I sound a little formal for me. I don't talk like that at all.

MB: Well, was it sent all over the country?

I don't know. I would *think* so. Probably mostly to musicologists. I doubt that it was sent the way you send things now, by the thousands. We must have gotten the addresses of some colleges where there was early music, and so on. And I probably distributed it when I was touring.

MB: Well, this document raises some questions. For instance, in it you suggest that you are going to try to get some new editions for recorders. Did you really talk to contemporary composers?

No, I don't think so. This was just a start, just groping around. We just wanted to get people interested in playing, to get more members, to think of the possible use of the recorder in schools—which is exactly what happened. This was just the beginning, and I think that's important.

MB: What you say about the Society meeting once a month to read minutes, discuss, and perform, that was mostly just talk at that point, wasn't it?

We didn't have much to discuss except playing better; that's about all. I didn't do promotion. I just wanted people to know about the Society, and, if they wanted to learn, to start groups in colleges.

One thing I did tell people was that once they had recorders they had the basis for doing early music, because you can have voices and recorders. Then, if you don't have lutes, you can get a guitar to play softly. You can do lots of pieces. I would send them music.

MB: Let me go back to what you said earlier about wealthy people taking up the recorder. Was it mostly wealthy people who played?

I don't think so. There were all kinds of people—war brides, and so on. It just became more and more popular.

You know, I never did feel I had any special importance in all of this.

MB: Of course you did. You brought recorders into the country, helped popularize them by playing concerts, and tried to get people to play better. The Society has been trying ever since to get people to play better.

Absolutely. I saw this instrument that was beautiful and that was being desecrated by idiots who didn't tune. They would all play an A, and I would tell them that the other notes count too. Listening is a tricky business. Paul and I got to the point where we adjusted all the time. It's with your ear. It's how you blow it; that's all there is to it. And I would demonstrate to them: "This is one note, and this is the second note I'm playing; I'm blowing too hard. You see how wrong it is." You can only learn to blow properly by listening to other people. It's simple, but that's the whole basis of music.

KW: Was there much music for recorders when the Society started?

No, though the Germans published quite a lot. But we just used all the old music that would fit. I also wrote a lot of pieces. Some of them are hard to play. I wrote about six etudes for alto recorder, which are difficult, but they're nice. I arranged pieces, too—like "The Arkansas Traveller," with variations.

MB: We'd love to see the music you did.

I'll try to find some of it.

KW: Well, Suzanne, I think that answers most of our questions. Do you have anything you'd like to add?

I would like to say that the development of the Recorder Society has been a miracle—after a rather weak beginning, thanks to my "expertise" in things like that. But I mean the way it grew is so extraordinary. I get the news of what's going on, and I'm really impressed.

MB & KW: Thank you, Suzanne.

Four pieces by Suzanne Bloch are on pages 153 to 156. Pleases remove them from the centerfold; you will then have two back-to-back spreads.

The brush drawings of Suzanne Bloch on the previous pages are by Vladimir Bobri; they originally appeared in the Guitar Review, *No. 9, 1949.*

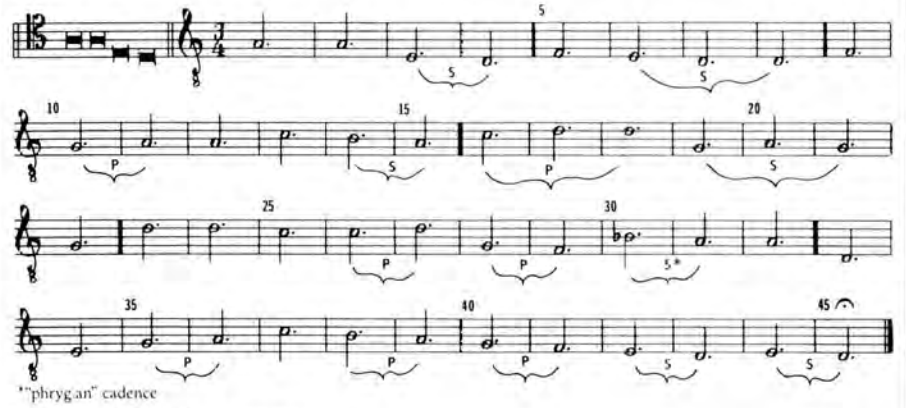
Improvising on the Spagna Tune

Lewis Reece Baratz

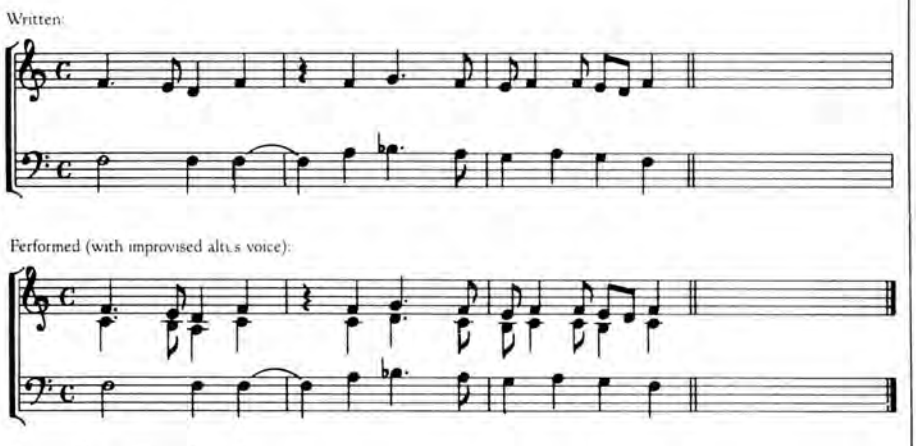
WHILE SCHOLARS AND PERFORMERS have spent a great deal of time studying the musical improvisatory practices of the late Renaissance and Baroque periods, they have paid less attention to improvisation in fifteenth-century music. Yet we know that there was a well-developed tradition of extemporization at this time: instrumentalists – in particular members of the shawm and sackbut bands who were retained in the households of the privileged – were required to exhibit keen improvisatory skills when performing dance music. What music did they play, and how did they play it?

The dance form held in the highest regard during the fifteenth century was the basse dance in both its Burgundian (*basse danse*) and Italian (*bassadanza*) forms, and perhaps the favorite dance tune was the one that today is most often referred to as "La Spagna."[1] This tune probably served for the other members of the genre: the *quaternaria*, the *saltarello*, and the *piva*.[2]

Most of the tunes found in the early dance manuals are structural tenors (*cantus firmi*), upon which musicians improvised additional parts. The Spagna tune is unique in that a number of polyphonic settings survive, preserved under a variety of titles in manuscripts of French and Franco-Flemish, German, Italian, and Spanish provenance.[3] Most of these settings, however, appear to be examples of polyphonic composition rather than literal reflections of the kind of music performed by household musicians, which was extemporized in two, three, four, and five parts, and also as lute and keyboard solos. In this article we will attempt to re-create one type of extemporization – a three-part improvisation based on the Spagna tune.



Example 1. The Spagna tenor.



Example 2. Fauxbourdon.

Extant Spagna tenors show little variation in the dance manuals except for transposition, which suggests a common archtype. In Example 1 we see the tune (based on the versions of Guglielmo Ebreo, Antonio Cornazano, and Michel de Toulouse)[4] with some editorial annotations. The letter S indicates strong, definitive cadences (usually strengthened by a repeated note), while the letter P shows places that conceivably can also be considered cadence points, depending upon musica ficta and the figurations of the improvised voices. Dividing the tenor into small sections helps outline its harmonic and melodic directions and clearly illustrates points of repose. Three-quarter time, with one note of the tenor per measure, is used here to reflect the traditional triple meter (*tempus perfectum cum prolatio imperfectum*). These sections are delineated by the bold (editorial) barlines in the example.

Our task will be to create, in the manner of fifteenth-century procedure, two parts *super librum* – that is, to make counterpoint against the pre-existing tune (*cantus prius factus*) by means of intervals and passages that lie above, below, and/or in a range equal to that of the tune itself (a process that differs from the horizontal diminution technique of the following century). The cantus prius factus in question, the Spagna tune, will become the tenor voice of our improvised dance piece.

Unfortunately there are very few sources from this period to guide us, but

we can refer to the improvisatory devices of the sacred tradition as well as the writings of such theorists as Tinctoris and Gaffurius (see below).

The sacred tradition offers the techniques of "English" discant, faburden, and fauxbourdon. Although they differ in practice, they produce a similar sonority—the characteristically "dark" sound of parallel first-inversion chords interspersed with octaves and fifths.[5]

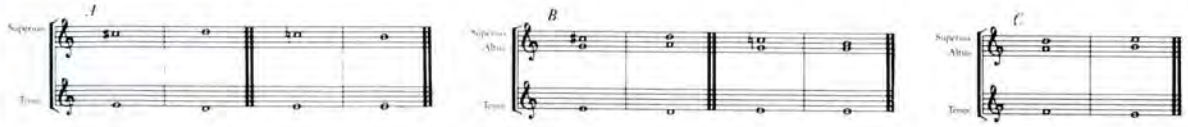
In English discant two parts are derived from one, while in faburden, also practiced in fifteenth-century England, three or even four parts are created from one. In English discant, counterpoint is visualized ("sighted") a third below the cantus-firmus tenor but is sung an octave higher (as a superius voice), resulting in parallel sixths between the two voices. In typical three-voiced faburden, the tenor is considered the middle voice (*mene*), with counterpoint sung both a fourth above and a third or a fifth below.

In continental fauxbourdon, on the other hand, two of the parts (superius and tenor) are notated. They may be somewhat independent rhythmically, but the superius generally goes along a sixth above the tenor. The inner part (altus) is improvised exactly a fourth below the superius, except perhaps at cadences, where it may at times be melodically simpler than the superius.

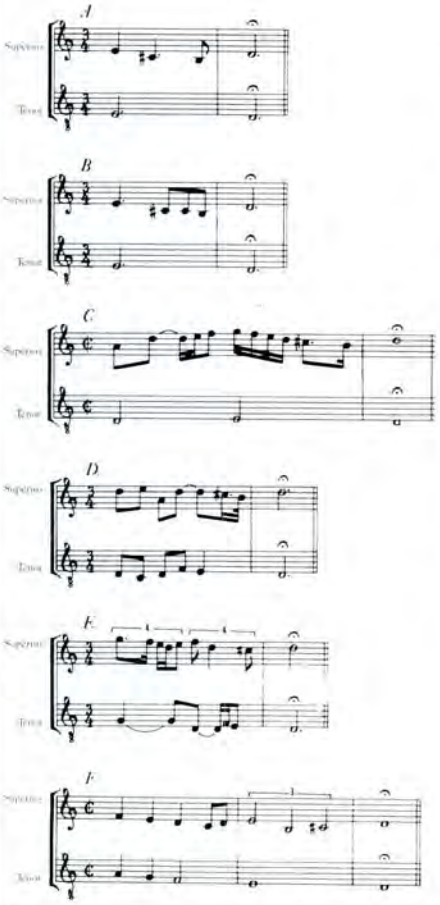
In all of these techniques the counterpoint is generally note-against-note (*punctus contra punctum*), with the possible exception of additional cadential flourishes in the superius. Example 2 shows fauxbourdon from the sequence "Laus tibi" by Johannes Roullet (fl. c. 1430–60).[6]

Among theoretical writings of the fifteenth century, Johannes Tinctoris' *Liber de arte contrapuncti* (Naples, 1477) and *Proportiale musices* (Naples, 1473),[7] and the *Practica musicae* of Franchinus Gaffurius (Milan, 1496)[8] contain straightforward examples of permitted intervallic and rhythmic practices.[9]

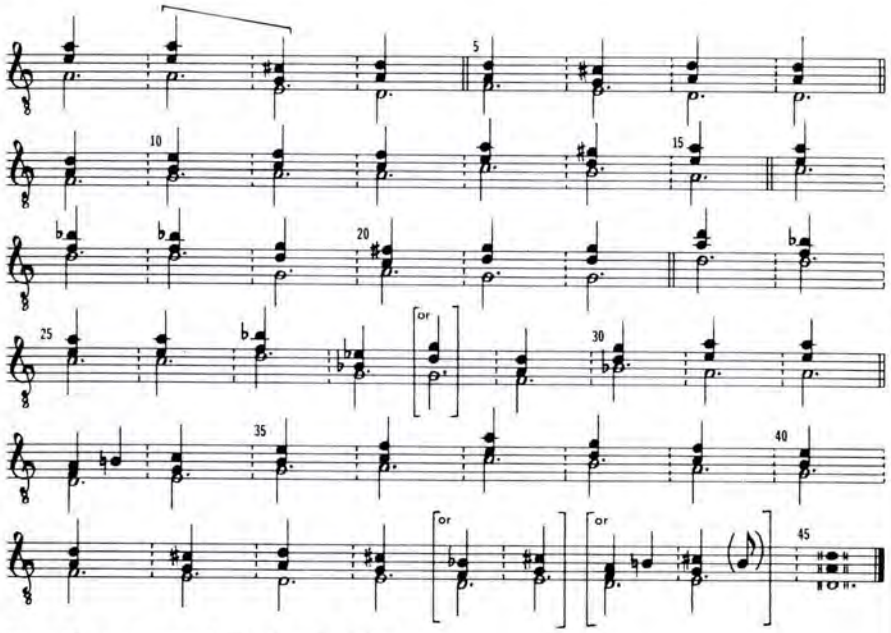
According to Tinctoris, a two-voiced piece, whether improvised or composed



Example 3. Typical cadential progressions.



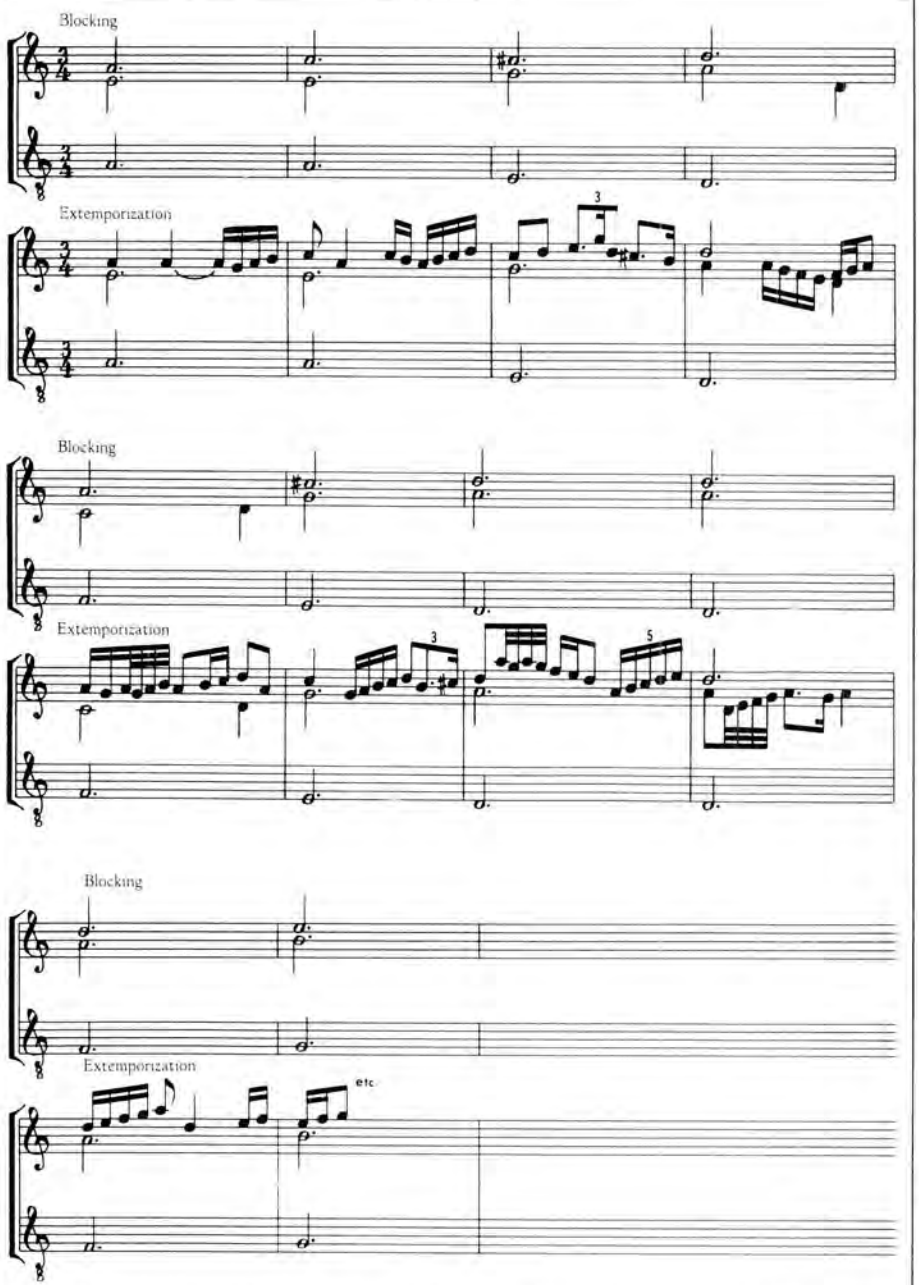
Example 4. Sample cadential figurations.



Example 5. A typical "blocking" of the tenor.

(*res facta*),[10] should begin with the upper part sounding a unison, fifth, or octave above the tenor. Three-part works should employ a combination of these intervals, which should also be made at cadence points, but never in parallel succession. Thirds and sixths above the tenor (as well as their octave compounds, tenths and thirteenths) predominate, especially in parallel movement. The interval of the fourth is ambiguous: a succession of fourths is consonant and acceptable in a texture of three or more voices when supported by thirds below the tenor, as this produces parallel sixths between the outside voices. An occasional fifth below the tenor may also support a fourth above, particularly at cadence points. In essence, Tinctoris associates the fourth with the sonorities of English discant, faburden, and fauxbourdon.

Gaffurius also recommends beginning and ending a piece with a unison, fifth, or octave above the tenor while avoiding parallel movements of these intervals. He stresses the importance of thirds and sixths in the upper voices and gives details for proper cadential movement, such as resolving a major sixth above the tenor outward to an octave (for example, when the tenor cadences by descending a step) and resolving a minor sixth above the tenor obliquely to a fifth (when the tenor note is repeated to make a cadence). Example 3A gives proper superius movement above the tenor at a cadence; the altus voice is added in Example 3B. A three-voiced phrygian cadence is shown in Example 3C.



Example 6. A three-part "blocking" and realization (showing tenor notes 1–10).

The prevalent melodic cadential figure of the fifteenth century was the "under-third" ("Landini") cadence. In this figure the penultimate note of the superius (usually a sixth above the tenor) is decorated with a descending melodic second (resulting in a fifth above the tenor), which then resolves upward by a melodic third to the final tone, an octave (or two) above the tenor. Example 4 shows various under-third figures taken from compositions of the period: A and B express simple forms, C shows florid figurations that produce "cadential drive," D includes a 7-6 suspension (*d'–c#"* above *e* in the tenor), and E and F include changes of proportion or mensuration (in E, four eighth-notes in the superius go in the same time as three in the tenor).

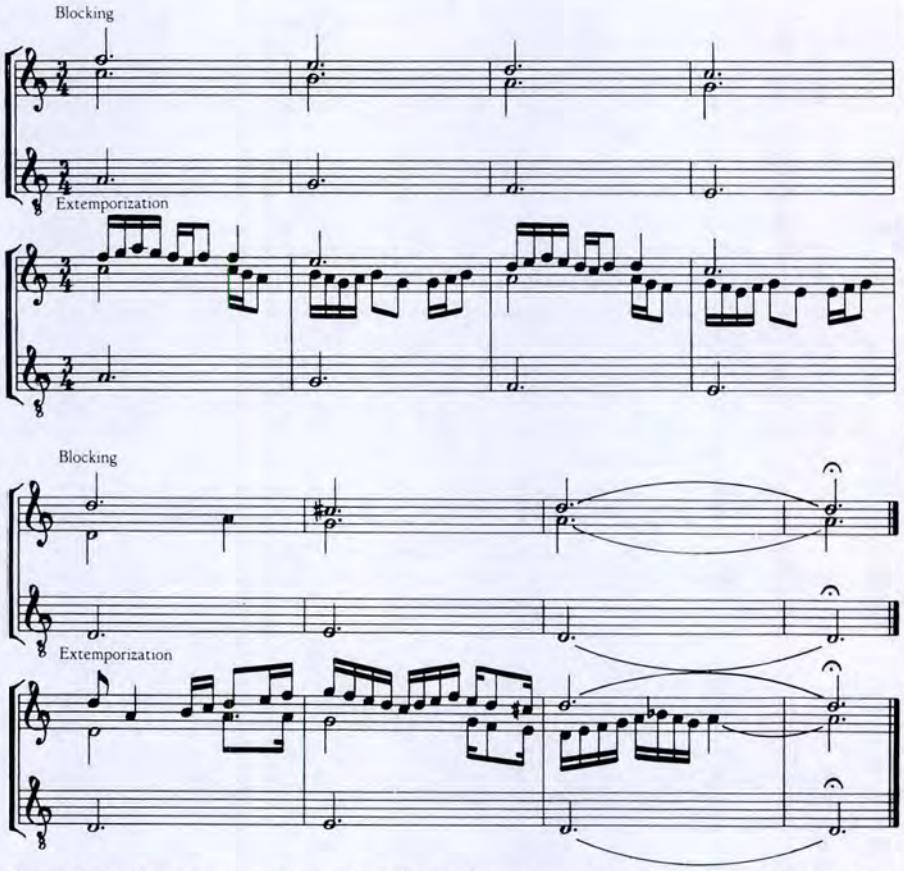
Here is a summary of the basic features each voice in our composition should exhibit:

Tenor This voice usually proceeds in equal values (originally perfect breves). Musica ficta may be added to strengthen potential cadence points.

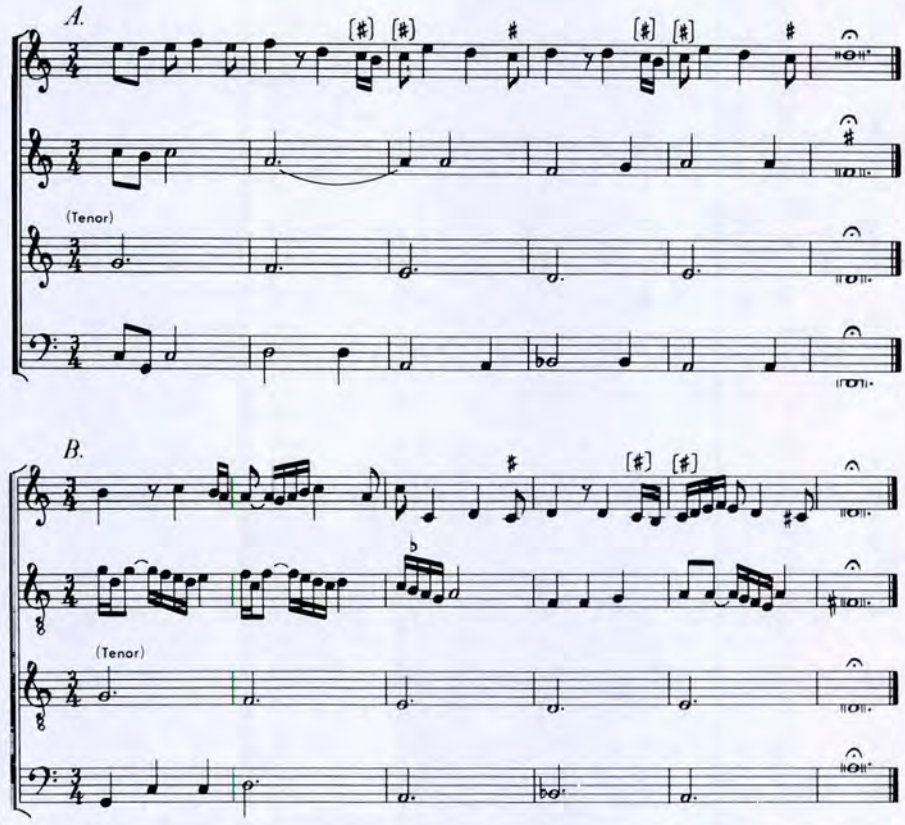
Superius: This voice begins an octave or a fifth above the tenor. Although often florid, it should be consonant with the tenor at the downbeat of each measure. Sixths above the tenor are the most common consonant intervals. At cadences, the superius most often plays a major sixth (requiring an accidental in most contexts) above the penultimate tenor note (with figurations) and resolves upward by a melodic half-step to an octave above the tenor. At phrygian cadences the penultimate note in the superius is not raised, but the final note is still an octave above the tenor.

Altus: This voice begins a fifth above the tenor but averages a third below it to a sixth above it. At cadence points the altus may play a fourth above the tenor on the penultimate note and then a fifth above it on the final note (i.e., it remains on the same pitch), or it may play a third above the penultimate note and ascend by step to a fifth above the final tenor note, especially in a phrygian cadence.

At no time should the improvised parts move in parallel fifths with the tenor or with each other. Parallel movement in first-inversion sonority (i.e., a sixth and a third above the tenor, resulting in parallel fourths between superius and altus) is preferable. An occasional fifth-and-octave



Example 7. Sample sequential and cadential figurations (showing tenor notes 39–45).



Example 8. Two anonymous four-part settings from around 1475–1500 (showing tenor notes 40–45).

combination at a cadence point, in addition to the florid figurations in the upper voices, gives diversity to the parallel scheme and is consistent with fifteenth-century style.[11]

Before starting to work on the music, players should first choose the beginning and ending pitches of the tenor (e.g., *g, d, a*) as well as the approximate ranges and registers of the upper voices—depending upon, among other things, available instruments. Once this is done, it may be useful first to improvise a harmonic realization, or "blocking," on the tenor. The blocking of the Spagna tune in Example 5 shows its function as a tenor part and demonstrates the predilection for thirds and sixths typical of English discant, faburden, and fauxbourdon. This blocking includes some intervals that are problematic (indicated with horizontal brackets in the example). Ascending or descending melodic augmented seconds, tritones, and linear sixths are not allowed, even though the intervals above the tenor made by such melodic motion may be consonant. Melodic figurations, however, can be discreetly added to fill in these objectionable intervals. Blocking the tenor thus provides a guide for players by establishing possible goals for the strong first note of every measure. (Blocking does not have to be notated; it may be achieved—perhaps more beneficially—through playing or singing with others.)

To develop a melodic vocabulary, one can study devices like the syncopes, leaps, and scale figures found in the instrumental works of such composers as Alexander Agricola, Josquin des Pres, Isaac, Obrecht, and Petrucci (e.g., "De tous biens plaine" and "T'andernaken"). The treatises of Tinctoris and Gaffurius also offer numerous examples of the melodic language of the period.[12] Melodic figurations can be repeated in sequence when the tenor moves by step. Example 6 shows a slightly different blocking for the first ten notes of the Spagna tune, with suggested figurations in the extemporized parts. Although the counterpoint of the latter is florid, it is based on the notes of the upper parts shown in the basic blocking.

Concerning the melodic scheme, there are various options. The superius may be the most active voice, or the altus may be equally florid, exchanging and alternating figures with the superius. In any event, the intervals produced by all of the voices on the first beat of each measure should be consonant, except when cadential suspensions are employed. Otherwise, dissonant intervals above the tenor should be made

only by passing tones.

Studying surviving polyphonic settings and applying some of the stereotyped "dance figures" will also help players develop sensitivity to the style. Players should follow the initial blocking until they gain experience as an ensemble. It might even be appropriate to establish a vocabulary of figurations before attempting an extemporaneous performance.

Example 7 shows a sample three-part improvisation of the final measures of the Spagna tune that maintains an underlying harmonic structure based on faburden and discant principles. The superius is florid, and there are small flourishes of movement in the altus.

There are, of course, other ways of improvising in fifteenth-century style. An ensemble may want to place the cantus prius factus in the highest voice, or aim for triadic harmony in the style of sixteenth-century *falsobordone*.[13] In addition, a slow-moving bassus voice might be added below the tenor, thus requiring an alteration of the harmonic blocking—as demonstrated by the excerpts in Example 8.[14]

Whether or not court or household instrumentalists of the fifteenth century consciously borrowed techniques from the sacred tradition or consulted the writings of theorists is a moot point, since, in fact, the basic intervallic constructions found in surviving examples of their music are similar to those prescribed by such writers as Tinctoris and Gaffurius. These techniques, therefore, offer us a point of departure toward the goal of further understanding and re-creating the art of the musicians who played for the enjoyment of the aristocracy in one of the most colorful eras in European history.

Lewis Reece Baratz studies early music at Case Western Reserve University. The recipient of a Belgian American Educational Foundation grant, he is currently in Brussels researching eighteenth-century Belgian sacred music. He wishes to express his thanks to Ross Duffin and Wendy Gillespie for their guidance and encouragement.

Music autography by Wendy Keaton.

NOTES

[1]The following studies address various aspects of the fifteenth-century basse dance and its music: Erich Hertzmann, "Studien zur Basse Danse im 15. Jahrhundert," *Zeitschrift für Musikwissenschaft* 11 (1929): 401–13; Otto Kinkeldey, "A Jewish Dancing Master of the Renaissance," *Abraham Solomon Freidus Memorial Volume* (Brooklyn: Alexander Kohut Memorial Foundation, 1929, reprint ed., Brooklyn: Dance Horizons, 1965[?]); Otto Gombosi, "About Dance and Dance Music in the Late Middle Ages," *Musical Quarterly* 27 (July 1941): 289–305; idem., *Vincenzo Capirola: Lute Book* (Neuilly-sur-Seine: Societé de musique d'autrefois: 1955; reprint ed., New York: Da Capo Press, 1983) [one of the most exhaustive studies of the extant Spagna settings]; Willi Apel, "A Remark about the Basse Danse," *Musica Disciplina* 1 [formerly *Journal of Renaissance and Baroque Music*] (1946): 139–43; Manfred Bukofzer, "A Polyphonic Basse Dance of the Renaissance," in *Studies in Medieval and Renaissance Music* (New York: W.W. Norton and Company, 1950), 190–216; Mabel Dolmetsch, *Dances of Italy and Spain from 1400 to 1600* (London, 1954; reprint ed., New York: Da Capo Press, 1975); Daniel Heartz, "The Basse Dance: Its Evolution Circa 1450–1550," *Annales Musicologiques* 6 (1963): 287–340; idem., "Hoftanz and Basse Dance," *Journal of the American Musicological Society* 19 (Spring 1966): 13–35; Frederick Crane, *Materials for the Study of the Fifteenth-Century Basse Dance* (Brooklyn: Institute of Medieval Music, Ltd., 1968); Keith Polk, "Flemish Windbands in the Late Middle Ages: A Study of Improvisatory Instrumental Practice" (Ph.D. dissertation, University of California at Berkeley, 1968); Ingrid Brainard, "Bassedanse, Bassadanza and Ballo in the Fifteenth Century," *Proceedings of the 2nd Conference on Research in Dance, July 4, 5, 6, 1969* (New York Committee on Research in Dance, 1970), 64–70; idem., *The Art of Courtly Dancing in the Renaissance* (West Newton, Mass: The Author, 1981); Harry Bernstein, "Aspects of the Performance of the Fifteenth-Century Basse Danse" (D.M.A. thesis, Stanford University, 1977).

[2]On the various genres of the basse dance see Gombosi, "About Dance and Dance Music" and Dolmetsch, *Dances of Italy and Spain*.

[3]Guglielmo Ebreo's two-part Spagna appears under different titles in two sources. The setting preserved in the Perugia Biblioteca comunale Augusta (MS. M431, folios 105v–106) is inscribed "Falla con misuras"; the concordance in Bologna's Civico Musico (MS. Q. 16 [olim 109], folios 59v–60) is entitled "La Bassa Castiglia." Michel de Toulouse's incunabulum, *L'art et instruction de bien dancer* (before 1496) includes the tune under the title "Casulle" (Castille?) la nouele." For a summary of nomenclature and the use of the Spagna tune in the sixteenth and seventeenth centuries, see *The New Grove Dictionary of Music and Musicians*, s.v. "Spagna," 17:782.

[4]The sources are, respectively: Guglielmo Ebreo, *De pratica seu arte tripudii* (Paris, Bibliothèque Nationale, fonds it. 973, concordant to a work by "Giovanni Ambrosio"—perhaps Guglielmo's assumed Christian name—preserved in the Bibliothèque Nationale under the shelf listing fonds it. 476); Cornazano, *Libro dell'arte del danzare* (Rome, Biblioteca Vaticana Apostolica, Capponiano 203); and Toulouse, *L'art et instruction*. For a complete bibliography of concordant manuscript sources, as well as facsimile and modern editions, see Crane, *Materials*.

[5]English discant, faburden, and fauxbourdon are discussed in several mid-fifteenth-century English treatises. One of the most straightforward is *De preceptis artis musicae* of the (Italian?) theorist Guillelmus Monachus, published, in modern Latin, in an edition by Albert Seay, in *Corpus scriptorum de musica* 11 (Rome: American Institute of Musicology, 1965). Excerpts of the treatise in translation are included in Ernest Trumble's *Fauxbourdon: an Historical Survey* (Brooklyn: Institute of Medieval Music, 1959): 43–60. See also Brian Trowell's article on "Faburden" in *The New Grove Dictionary*,

6:350–54, and his study "Faburden and Fauxbourdon," *Musica Disciplina* 13 (1959): 43–78. For discussion of other theorists with complete bibliographical citations see Bonnie J. Blackburn, "On Compositional Process in the Fifteenth Century," *Journal of the American Musicological Society* 40 (Summer 1987): 210–84.

[6]This sequence, for the Feast of Mary Magdalene, is found in its entirety in Trent Codex 87 Trento, Museo Provinciale d'Arte MS. 87, folios 67v–69r). The example is given here in modern notation without text.

[7]Tinctoris' treatises have been translated and edited by Albert Seay. *Liber de arte contrapuncti* was published by the American Institute of Musicology in 1961 and *Proportiale musices* by the Colorado College Music Press in 1979. Seay edited a Latin edition of Tinctoris' theoretical *oeuvre*, published by the American Institute of Musicology in 1975 (*Corpus scriptorum de musica* 22). Note that this edition's table of contents lists *Proportiale musices*, but the text is not presented.

[8]Gaffurius' *Practica musicae* appears in English translation with transcriptions, edited by Clement A. Miller and published as *Musicological Studies and Documents* 20 by the American Institute of Musicology, and in an edition by Irwin Young for the University of Wisconsin Press. Miller's music examples include incipits drawn from the original publication.

[9]This is not to suggest that Tinctoris and Gaffurius are the only relevant theorists. Monachus' explanation of the improvisatory devices, particularly the English style, is of prime importance. Other important authors are Goscalcus, Bartolomé Ramos, Pietro Aaron, Nicolo Burzio, and Giovanni Spataro.

[10]I purposely avoided the term *res facta* to describe polyphonic settings as it seems to imply a simultaneously conceived work that would exclude *cantus prius factus* procedure. For a thorough discussion of this important concept—and its relation to *super librum*—see Ernest T. Ferand, "What is *Res Facta*?" *Journal of the American Musicological Society* 10 (Spring 1957): 141–50; Margaret Bent, "*Resfacta* and *Cantare Super Librum*," *ibid.* 36 (Winter, 1983): 371–91; and Blackburn, "On Compositional Process."

[11]See Albert Seay's edition of *Liber de arte contrapuncti*.

[12]Much of this repertory is accessible to the modern performer in facsimile and modern editions. See, for example, the editions of Dufay, Agricola, Brumel, and Busnois in the American Institute of Musicology's *Corpus Mensurabilis Musicae* series; A. Smijer's *Von Ockeghem tot Sweelinck*; Helen Hewitt's edition of Petrucci's *Odhecaton A*; and the Dufay, *L'homme armé*, and *T'Andernaken* anthologies published by Ogni Sorte Editions.

[13]On this topic see Murray C. Bradshaw, *The Falsobordone* (Neuhausen-Stuttgart: American Institute of Musicology, 1978).

[14]Both of these examples are found in Bologna Q.18 (folios 48v–49 and 49v–50, respectively; the first example has been transposed down a fourth). Complete transcriptions are included in Gombosi, *Vincenzo Capirola: Lute Book* and in London Pro Musica Edition's *The Art of the Netherlanders*, vol. 2, edited by Bernard Thomas. Gombosi's transcription erroneously indicates an octave transposition of the altus.

Selected Discography

"The Art of Courtly Love," Early Music Consort of London, David Munrow, director (Seraphim, 1973; SIC-6092). Includes one of the four-part settings preserved in Bologna Q.18 and the three-part Spagna found on folio 63v of the Leipzig Universität Bibliothek MS. 1494 ("Nikolaus Apel Codex"), which is concordant to the "Agnus" of Isaac's *Missa La bassadanza*.

"The Art of the Netherlands," Early Music Consort of London, David Munrow, director (Seraphim, 1976; SIC-6104). Contains the five-part Spagna setting by Josquin des Pres and excerpts from Isaac's *Missa*.

"Bassadanze, Balli, e Canzoni a la Ferrarese" ["Italienische Instrumentalmusik der Frührenaissance"], Alta Capella und Cithare der Schola Cantorum Basiliensis (EMI, 1985; 1C 065 16 9558 1). Includes a Spagna setting attributed to Cornazano.

"Dufay: Music from the Court of Burgundy," Musica Reservata, John Beckett, director (Phillips, 1973[?]; 6500085). Two-part Spagna attributed to Guglielmo Ebreo and a four-part setting from Bologna Q.18.

"La Baxa danza y la alta" ("History of Spanish Music," vol. 22), Instrumental Ensemble "Pro Musica Hispaniarum," Roberto Pla, director (Hispavox; re-released on Musical Heritage Society; MHS, 1977; 3322). This important collection includes Spagna settings attributed to Piacenza, Cabezón, Canova, Constanz, Cornazano, Guglielmo, Kochsperger, de la Torre, and others, as well as several extemporizations by the performers. Critical commentary (trans. John Palmer) is extensive, but not always accurate.

"Instrumentalvariation in der Spanischen Renaissancemusik," Ricercar, Michel Piguet, director (EMI Electrola, 1973; 1C 063 30116). Includes de la Torre's three-part "Alta" based on the Spagna tenor.

"Pleasures of the Court," David Munrow et al. (Nonesuch, 1976; H-71326). Includes Guglielmo's two-part "Falla con misuras"/"La Bassa Castiglia."

"A Renaissance Revel," Calliope (Elektra/Asylum/ Nonesuch, 1982; 9 79039-2). Includes de la Torre's "Alta" and Spagna settings attributed to Guglielmo and Isaac.

"La Spagna: XV-XVI-XVII Centuries," Atrium Musica de Madrid, Gregorio Paniagua, Director (Bis, 1986; CD-163). This monumental recording contains forty-one Spagna settings by more than twenty composers.

Memories of Hans Ulrich Staeps 1909-1988

Constance M. Primus

It seems as though I've known Hans Ulrich Staeps as long as I've played the recorder (some twenty years) through his many fine compositions for our instrument. His *Das Tägliche Pensum* was one of my first technique books, and his *Choric Quintet* was among the first consort pieces I performed. My favorite teaching pieces include Staeps' *Nine Basic Exercises for Alto Recorder* and *Music for the Bass Recorder*, along with the duet collection *Zu zwein durch den Tonkreis*, the trio book *Triluci*, and *Sieben Flötentänze* for recorder quartet.

My husband and I met Professor Staeps in October of 1983, when we went to his home in Vienna to receive the manuscript of *Minstrels* (reviewed in the February 1988 issue), which had been commissioned by the Colorado ARS Workshop. We were welcomed with warm hospitality by the composer and his wife, Antje, who served us tea and delicious apple cake with a large bowl of *Schlag*. Afterwards Professor Staeps explained this new work and played excerpts on his grand piano. Then, at our request, he told us about and played the recorders on his wall: an alto in F made by Johann Christoph Denner (c. 1773) and a quintet of Renaissance-style recorders made by Peter Harlan early in the twentieth century. This very pleasant afternoon ended with Staeps playing piano music to welcome us to Vienna—*The Rakoczy March* and improvisations (in the style of Ravel) on a Viennese waltz. The following evening we had dinner with Professor and Mrs. Staeps at the Griechenbeisl, a five-hundred-year-old inn where Augustine is said to have composed the song *Der liebe Augustin*.

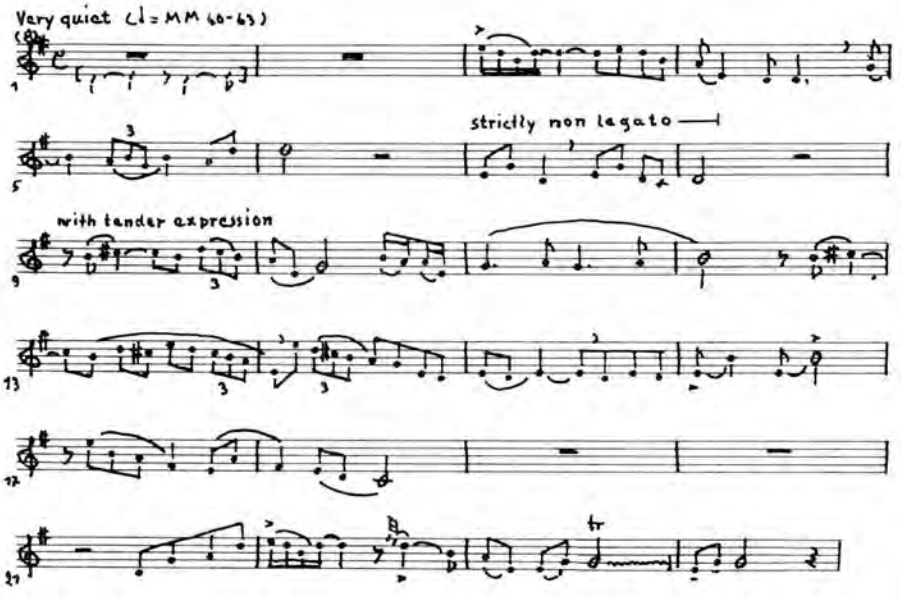
In an interview with Eugene Reichenthal in the February 1980 issue, Staeps reminisced about his life and musical goals. Born in northern Germany, he found himself "on most intimate terms with the piano" by the age of five. Paul Hindemith, his teacher and friend, strongly influenced his compositional style (e.g., the *Choric Quintet*), as did J.S. Bach (whose contrapuntal craft is emulated in the duets) and Debussy and Ravel (Staeps artfully transferred the latter's impressionistic style to recorders in such works as *Aubade und Tanz*).

Staeps acquired his first recorder—an alto in D by Harlan (one of the set on his wall)—in 1932, after a Swiss doctor suggested he play a soft wind instrument ("Please, no trumpet!") to help him recover from an attack of pleurisy. In 1940 he moved to Vienna, where he taught recorder, piano, harpsichord, and theory at the Conservatory for thirty-five years. He came to the United States in 1965 to teach at the International Recorder School in Saratoga Springs, N.Y.; to commemorate this occasion, he composed *Saratoga Suite* for three recorders.

To Reichenthal, Staeps noted, "In the hands of qualified players the recorder can certainly become a significant concert instrument . . . but it is much more important to see it as a vehicle . . . with which to help music lovers obtain a conscious and active perception of melody and harmony." He went on to say that "music-making *groups* are the last bulwark against the chaotic supremacy of the mass instinct."

Staeps travelled to Taiwan in 1976 and again in 1977 to teach four-month-long courses for children and teachers. While there he studied traditional Chinese music, a further influence on his compositional style, which is evident in such works as *Thon Buri*. In the courses he used recorders (from Japan), Orff instruments (from Vienna), and Chinese instruments (from Taipei). Because of his work, the recorder became the official basic instrument in the Taiwan public schools.

This past March I received from Professor Staeps the manuscript of a piece entitled *East-West*, "a quasi 1988 present for you and a perhaps existing circle of recorder players round you." He described it as "a short dialogue between soprano recorder solo and an accompanying ensemble: two altos, tenor, bass, and guitar," adding: "Its idea is to express in sounds the difference of music elements in East and West but at the same time to find a common language." He referred to "this last composition of mine" as a "a secret farewell to America, which gave—in the area of recorder players—such a pleasant echo of my working through so many years." Staeps concluded, "Thanks to you all for the proof that an ocean never can be too large for a lasting friendship." The premier performance of *East-West* was given at the Colorado Recorder Festival, three days before the composer's death. An excerpt from the soprano recorder part follows:



From teething to tonguing: the birth of our Junior Recorder Society

Betty Ann Parker

"My tooth! My tooth came out in my brownie!" Screams. "Let me see it." More screams. "Is it a canine? Mine came out last week. It's going to feel funny at first." The "polite" conversation during refreshment time at the monthly meeting of the Santa Fe Junior Recorder Society continues. . . .

This fledgling organization evolved from a desire to provide young students with group occasions for enjoying the recorder. I am not a professional musician and do not intend to pass myself off as such, though I did minor in music in college. I do, however, have a lot of training and experience in teaching young children, and as a member of our local ARS chapter, I began teaching a nine-year-old a couple of years ago. Today I have nine students, ages six to ten, and find working with them so rewarding that I would gladly add more to the number.

Teaching children requires more planning ahead of time and more emotional energy during the lesson than teaching adults—at least for me. I enjoy it more, too, and perhaps this personal preamble is a way of saying that I never wanted to grow up and so I appreciate the "adult" excuse for playing children's games that this activity provides.

The guidelines I use for teaching recorder are those published by our ARS education committee and a willingness to be flexible. Length, frequency, and content of lessons all depend on each child and the amount and availability of time parents have for getting children to and from my house. Some children come in groups, others individually; some have three one-hour lessons a week, while others have one thirty-minute lesson a week. They seem to learn quicker and more thoroughly and enjoy it more with hour lessons in which music games alternate with actual recorder playing. When a child begins to study the recorder, there is a lot to absorb all at once, and it can be discouraging to spend thirty minutes trying to learn legato tonguing or to make three fingers go up and down rhythmically. It can be fun, though, to spend five minutes four or five times during an hour lesson on these techniques, interspersed with marching, playing "Mother, May I" with various note values, and spelling words on a large chalk staff drawn on the sidewalk.

In the Santa Fe public schools, children may take band as an elective when they reach the fourth grade. Some of my students began recorder lessons because they were too young for band, and their parents wanted to give them a head start. As they began to read music and play the recorder, I discovered I did not want to give them up to clarinet or oboe or whatever, and began to ponder what I could do to keep them interested in the recorder. At the same time the children themselves were asking, "Can we come to your house just to play with you sometime?" and "Wouldn't it be fun to sleep over at your house some night?" and "Where can we go to play recorder with other boys and girls?" Thus was born the Junior Recorder Society.

I did not know then, nor do I know now, if there is another such organization in this country, but Connie Primus asked me to share my experiences, so here I am doing what Connie says, as always. In June of 1987 I timidly announced the charter meeting of the Santa Fe Junior Recorder Society for a Saturday morning from 10 to 11:30. I was teaching four students at the time, and they all came, and we made a big event of each one signing the charter announcement that we were a real entity. After more than a year of monthly meetings I am now confident in declaring that we are an enthusiastic, active group and probably will remain so as long as I am willing to sponsor, direct, and produce our activities. Today our membership includes twelve students of three teachers. We continue to meet at my house on the second Saturday morning of the month.

Each meeting includes business, refreshments, a musical activity, ensemble playing, and individual performance. I will try to describe our procedure and explain why we follow it.

1. Business. We try to act like a society. When the children arrive, they draw names of early-music composers. The one who draws Dolmetsch gets to be the master of ceremonies for the day. That person is given an order of activities and announces each to the rest of the group. He or she calls on Chédeville (who throws a lettered block on the floor and leads

Betty Ann Parker

The Junior Recorder Society with the Waverly Consort.

The Santa Fe Junior Recorder Society.

the group in playing the scale that begins on the letter appearing on the top of the block), van Eyck (who plays a short sequence of notes with back turned to the rest and then challenges the group to play the same tune by ear), Hotteterre (who chooses a finger progression and leads the group in slow-fast fingering calisthenics on that progression), Arbeau (who recalls what we did at the previous meeting), and Praetorius (who prepares the refreshments). Tallis is the timekeeper (A kitchen timer is hung around Tallis' neck, and Tallis is instructed by Dolmetsch to set it for the number of minutes to be used for business, refreshments, and other activities.) There is also Anonymous, who rests for the day and does not have any official duty.

2. Refreshments. We usually have a snack early, since having it last would fill everyone up right before lunch. Members take turns providing refreshments, and this seems to be a matter of pride with them.

3. Musical activity. The activity is something that can be considered a game but has the added value of teaching some aspect of musicianship. We have used blueprint paper in the sun to make posters of musical symbols and played "Musigo" (a bingo-type game I made with flash cards of sharps, staffs with notes on various lines and spaces, note values, etc. Students have to identify the symbol before covering that space on their cards). One time we jumped rope in rhythm. We have dressed up and danced a pavan, and last October we played a Halloween haunted house board game with such extra music-related instructions as "Left your recorder at home. . . go back to Start" and "Practiced all your lesson 3 times each day. . . go ahead 10 spaces." Once we oiled recorders. In February our activity took the whole meeting time: we went as a group to hear the Waverly Consort.

4. Ensemble playing. This has been the biggest challenge and the children's greatest accomplishment. We adults sometimes forget what it was like when we first tried to play with someone else. The children tell me it is distracting when I first play duets with them. Imagine how they must feel when we try three parts, or four! They have to develop confidence in their inner metronomes, they have to sight-read music, and they have to listen to everyone else—and you should hear the groaning and grumbling: "She plays too slow, and I know how to play it fast." "He won't let me see the music." "She's making her recorder squeak." When we tried "Fanfare for Russian Horns" from Walter Bergmann's *First Trios*—nine measures in 3/4 time with lots of rests and, truly, each part playing only one note all the way through—it was a disaster. I believe it was the third meeting before we actually played the whole nine measures with everyone resting and playing at the right time. When that happened we all jumped up and down and cheered ourselves.

As in our local ARS chapters, it is not easy to keep a group of varying ability and experience challenged. In our Junior Recorder Society we have children who have played for two years and some who have played for two months. I try to introduce new ways of involving everyone at each meeting, such as starting the more advanced students on tenor and alto, or having them play the pavan while the rest dance it. So far we are meeting our goals of providing an opportunity for group playing and keeping students interested in recorder even after they have joined the school band. Not one student has given up the recorder, and I believe the Junior Recorder Society is responsible. Not one of our members would willingly miss a meeting.

5. Performance. We try to end each meeting by giving everyone an opportunity to play individually or with someone else something he or she wants to share. There is no pressure to do so. Some want to, others don't.

Finally, here are a few other comments that may be of interest to anyone who wants to get involved in an endeavor like ours:

1. Membership. Only students of ARS members have been invited to join our Junior Society. One reason is that I have been responsible for the whole operation myself, and there is a limit to what I feel our house will bear in numbers of children, music stands, and general noise level. Also, I want to have some idea of the musical training of the children who come. For instance, because we do a lot of sight-reading at our meetings, children who play only by ear would have difficulty fitting in. Lynn Newland Lawlor, another teacher from our local chapter, has recently joined me in sponsoring the group. We are able to accomplish much more, particularly in ensemble playing, with her help.

2. Fees. The children and I decided on a fee of $5 per year to be used in purchasing music and materials. (The stipulation was made by the children that this was contingent on the parents providing the $5!) Though this does not pay all the expenses, it helps.

3. Problems. Unfortunately, pedagogical aids for recorder teachers of children are far behind those available to teachers of other instruments—piano, for example. This in practice means that the recorder teacher has to have imagination and ingenuity to find attractive, effective ways of helping a five- or ten-year-old learn the feel of a quarter-note and how to read the treble clef. Fortunately, methods of teaching recorder technique to children are multiplying. Surely if the present trend continues, note spellers and theory workbooks for recorder students should be appearing soon.

4. Rewards. It's been a joy to see five students pass the ARS Level One and watch others as they approach the time when they will be ready for that milestone. Having the support of our local chapter is a great encouragement. Its members have recycled used recorders for the use of the students and provided a willing audience when our young Society gave a concert. During this program, they joined the children and their parents in performing Herbert Hersom's arrangement of Ralph Vaughan Williams' "March-Past of the Kitchen Utensils." Six-year-old Annette, when the concert was over, grabbed my hand, squeezed it, and said, "Betty, I just love playing the recorder!"

BOOK REVIEWS

GARY TOMLINSON. *Monteverdi and the End of the Renaissance*. Berkeley and Los Angeles: University of California Press, 1987. Published with a subvention from the American Musicological Society. xii & 280 pp.; $42.

This handsomely designed and beautifully printed book is one of the finest I have recently encountered: illuminating, clearly conceived, thoughtful, and, excepting the final pages, convincing. This is not a work based upon original archival investigation of new resources. It is, rather, a perceptive reconsideration of the music of Monteverdi informed by a quite exceptional comprehension not only of the poetry the composer set to music but also of the poetry in general of his era. To this sensitive erudition is added an extensive knowledge of modern historical analyses of the music and of writings about aesthetics, especially poetic, in the sixteenth and early seventeenth centuries. However, Prof. Tomlinson has produced more than a synopsis of the daunting literature on his subject: he presents a consistent view of it that is original and refreshing. Musical stylistic analyses, no matter how clever, are rarely a pleasure to read, but here the descriptions of how Monteverdi set the texts are quite diverting. To single out an example, the analysis of the nature, structure, and content of Marino's "image-laden syntax" in "Ternate, o cari baci" and Monteverdi's musical setting, with its redirecting of the poetic substance, manages to be instructive to musicians, poets, and scholars, as well as a model of linguistic style.

The work proceeds in chronological order from the publication of the first book of madrigals through the last operas. Prof. Tomlinson punctuates his succession of analyses with essays interpreting the relationship of Monteverdi's styles to aesthetic and social history; these are entitled "The Perfection of Musical Rhetoric," "The Emergence of New Ideals," and "The End of the Renaissance." There are also two digressions, called *Excursis* I and II. In the first he attempts to assign a compositional order to the madrigals of Books IV and V upon the basis of style. The second, introduced by a skillful survey of the "Oppositions in Late-Renaissance Thought," is a detailed exposition of how two styles – Petrarchan (or humanistic, heroic, dramatic, epic) and the contrasting epigrammatic, imagistic style of Guarini and Marino – are reconciled in the *Sestina* of Book VI.

There are few things to criticize in this excellent volume. The author's style of writing possesses unusual forcefulness that is ultimately founded upon a strong conviction of the rightness of his argument and upon his confidence in his understanding of Monteverdi's intentions, aspirations, successes, and failures in setting his texts to music. He alters this style with agility, even virtuosity, as he responds to whatever passage he is analyzing, frequently matching it to the poetry described. For example, he mocks Busenello's "most bizarre" poetry, in which the librettist gives vent to "Nero's passion-drunk wish" to be transformed into air so that he might enter Poppea's alimentary canal to reach her heart, with an equally bizarre comment: "an overdose of scholastic physiology seems to have narcotized the hallowed Neoplatonic notion of the eyes as the gateway to the soul."

One could wish he had paid some attention to the shift from music to be played in private salons by amateurs, to entertainments to be performed before a passive audience by professional musicians – a change that at least partially explains some of the phenomena he describes. He touches upon it in a passing reference to the *tre dame* of Mantua but does not seem to reflect that some of the alterations in the setting are better perceived by a listener outside the ensemble than by the performer within.

A more serious flaw originates in the very conviction, elsewhere a virtue, with which he invests his entire work. He seems unable to escape the view that as Monteverdi's style evolved it degenerated, or, at best, that the composer compromised humanist ideas in a struggle to adjust (or overcome) the barren and aesthetically impoverished taste of the seventeenth century. In a remarkable dismissal of the entire Italian Baroque era, he declares:

> "Musical Marinisms" . . . found their fullest expression after 1700, in the midst of a decisive repudiation by Italian *literati* of Marino and his pursuit of *meraviglia*. . . . The Arcadian revolt barely began to thaw the icy emotions of seventeenth-century verse. Not until the midday sun of romanticism melted the ice did Italian music regain the fluid oratorical passion it had lost at the end of the Renaissance.

Until this stunning conclusion, Prof. Tomlinson's prejudice in favor of humanism does not intrude upon the argument, though it does peek through such dicta as "Humanist *dramma per musica* [i.e., *Orfeo*] has been supplanted by spoken drama that happens to be set to music [i.e., *Poppea* and *Il ritorno*]. Aware, as he says himself, that "it would be unjust to finish on this negative note," he attempts to retrieve his argument in the final three paragraphs – but without success, because he really does not perceive in Marino (and Monteverdi) the foundation of the passionate grandeur of the Italian Baroque. He therefore must concede that "the contradictions in Monteverdi's works arising from his Petrarchan and Marinist impulses remained unresolved and, probably, incapable of resolution." After so much brilliant exegesis, it is difficult to accept such myopia. But this final negativism should not blind the reader to the author's very considerable achievement in the body of the book.

Robert L. Weaver
University of Louisville

Frescobaldi Studies. Edited by Alexander Silbiger. Durham, N.C.: Duke University Press, 1987; 398 pp., $52.50.

This is a collection of articles based on presentations and ensuing discussions at the International Frescobaldi Conference at the University of Wisconsin at Madison in 1983, where scholars from throughout the world gathered to celebrate the four hundredth anniversary of the composer's birth. It is a valuable contribution, not only to Frescobaldi scholarship, but also to the understanding of seventeenth-century Italian music in general. The editor's introductory essay surveys Frescobaldi's compositional development with an emphasis on instrumental styles and genres, and summarizes contributions to Frescobaldi scholarship since the conference. Shorter essays introduce each of four sections of articles: on Frescobaldi and his patrons; his predecessors, contemporaries, and followers; compositional procedures and rhetoric in his instrumental music; and performance practice and original performing conditions.

The first section begins with Frederick Hammond's update to his exceptionally fine biography of the composer (1983). Claudio Annibale's fascinating account of the relationship of Frescobaldi to one of his Roman patrons follows. Frescobaldi's brief sojourn in Mantua has evoked speculation concerning his relationship to patrons there; Susan Parisi's discussion of the court at Mantua between 1612 and 1615 provides some enlightenment on this subject.

The articles concerning Frescobaldi's predecessors offer much new information on the roots of his work. It seems increasingly clear that composers from Ferrara, the city of Frescobaldi's birth, exerted the most powerful influence stylistically on his keyboard compositions. Anthony Newcomb examines a group of neglected or recently discovered works that offer a model, probably Ferrarese-Mantuan, for

Frescobaldi's *Fantasie* of 1608. In his biographical sketch and survey of the vocal music, Richard Shindle also points to Ferrara, and to Frescobaldi's older contemporary and predecessor in both Ferrara and Rome, the enigmatic Ercole Pasquini.

For models of Frescobaldi's accompanied vocal chamber music, John Hill turns to composers in Rome, not Florence, as scholars have previously done. Victor Coelho, pointing to a cross-pollination of musical style, repertories, forms, and compositional technique between keyboard instruments and the lute during the first half of the seventeenth century and to Frescobaldi's extended contacts with prominent lutenists, suggests that research on the origins and impact of Frescobaldi's keyboard music could be greatly augmented by investigating lute music. In a fascinating sojourn into new territory, Sergio Durante examines a body of Frescobaldi's compositions once associated with an older style of music and connects it rather with fashions contemporary with the composer. Finally, Friedrich Riedel points out Frescobaldi's considerable influence on Germanic composers through the end of the eighteenth century.

In an investigation of Frescobaldi's instrumental music, James Ladewig studies the all-important variation canzona and again points to Ferrara and Ercole Pasquini. John Harper considers Frescobaldi's compositional process as revealed in ensemble canzonas reworked over a period of almost twenty years. Of particular interest to performers is Emilia Fadini's discussion of the importance of rhetoric to seventeenth-century composers, and her in-depth analysis of a portion of a toccata. Also valuable to performers are discussions of rhythm by Etienne Darbellay and Margaret Murata, and James Moore's investigation of original performance conditions for the organ in the liturgy at St. Mark's; with respect to that liturgy, Moore suggests a different use of Frescobaldi's *Fiori musicali* from that previously assumed.

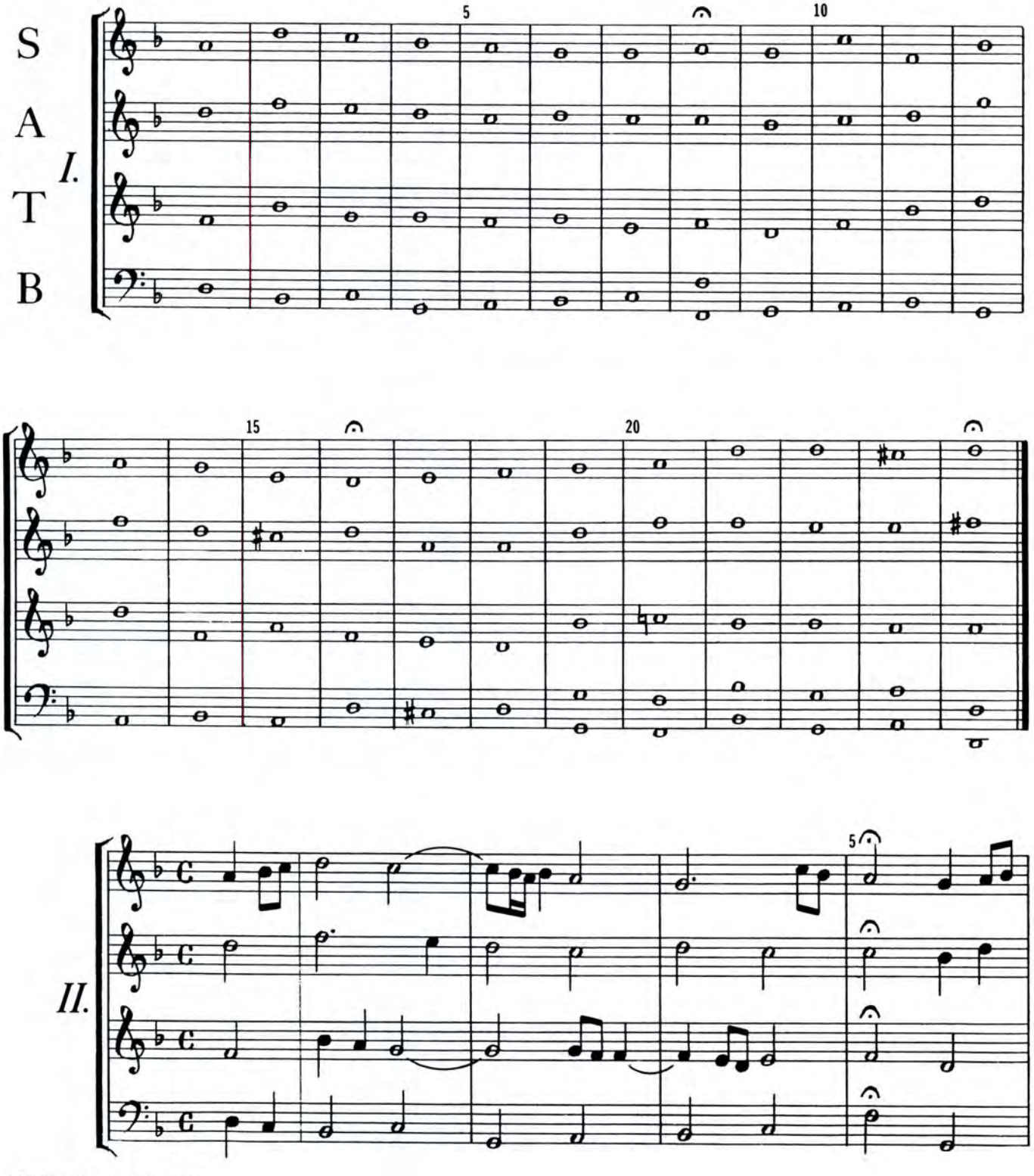
By and large these articles embody an unusually high level of scholarship in a field where little was done until the past twenty-five years. Much of the material here is highly original and demands some knowledge of this field. The handsome publication, complete with illustrations, tables, and music examples, includes a bibliography of printed collections containing exclusively works by Frescobaldi, as well as an index of names, terms, and some manuscripts. The main omission is a brief biographical sketch or calendar of the composer's life, which would have helped orient the reader. But for any scholar and/or performer of seventeenth-century Italian music, this book is of utmost value.

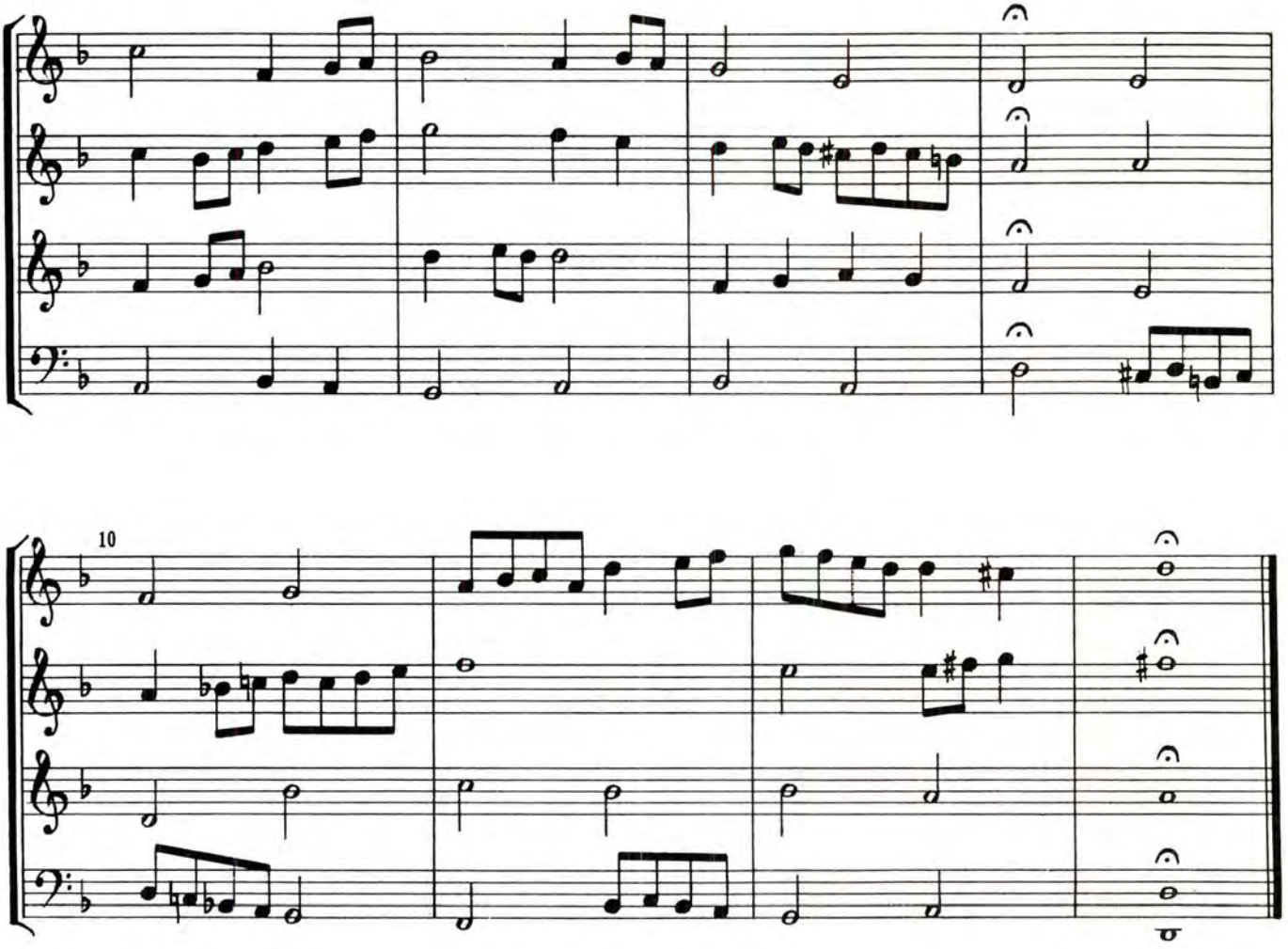
Eleanor McCrickard

Dr. Eleanor McCrickard teaches music history and literature at the University of North Carolina at Greensboro. She is a specialist in the music of Stradella and currently, with Carolyn Gianturco, is completing a thematic catalogue of his works.

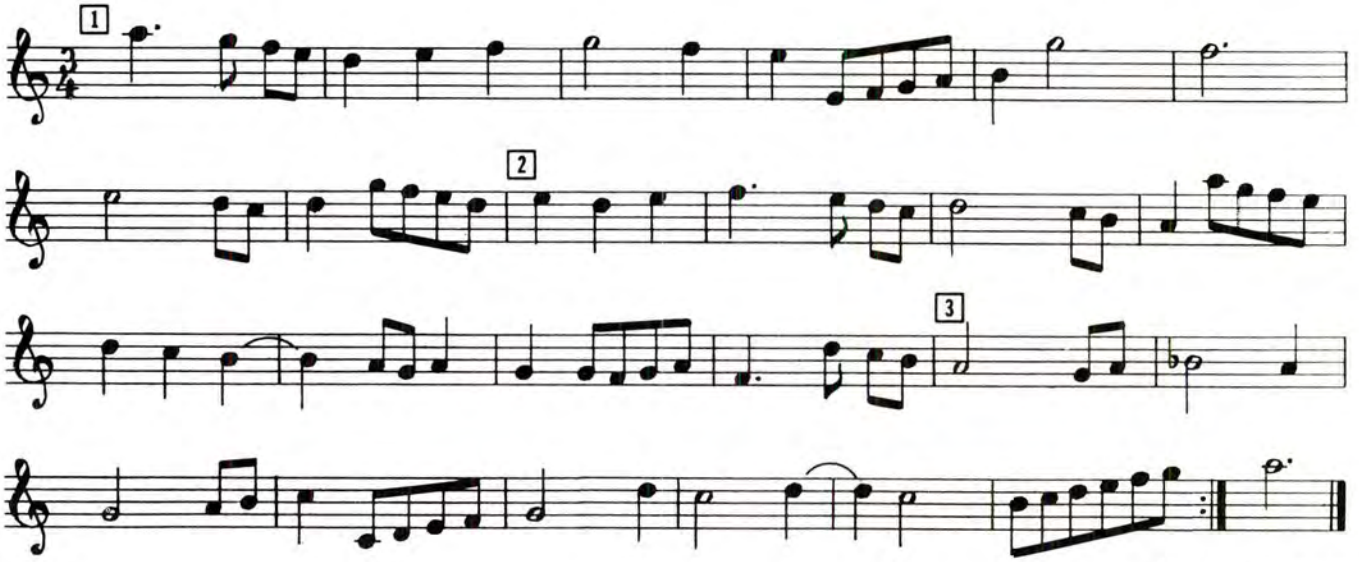
Chorale No. 2

Suzanne Bloch



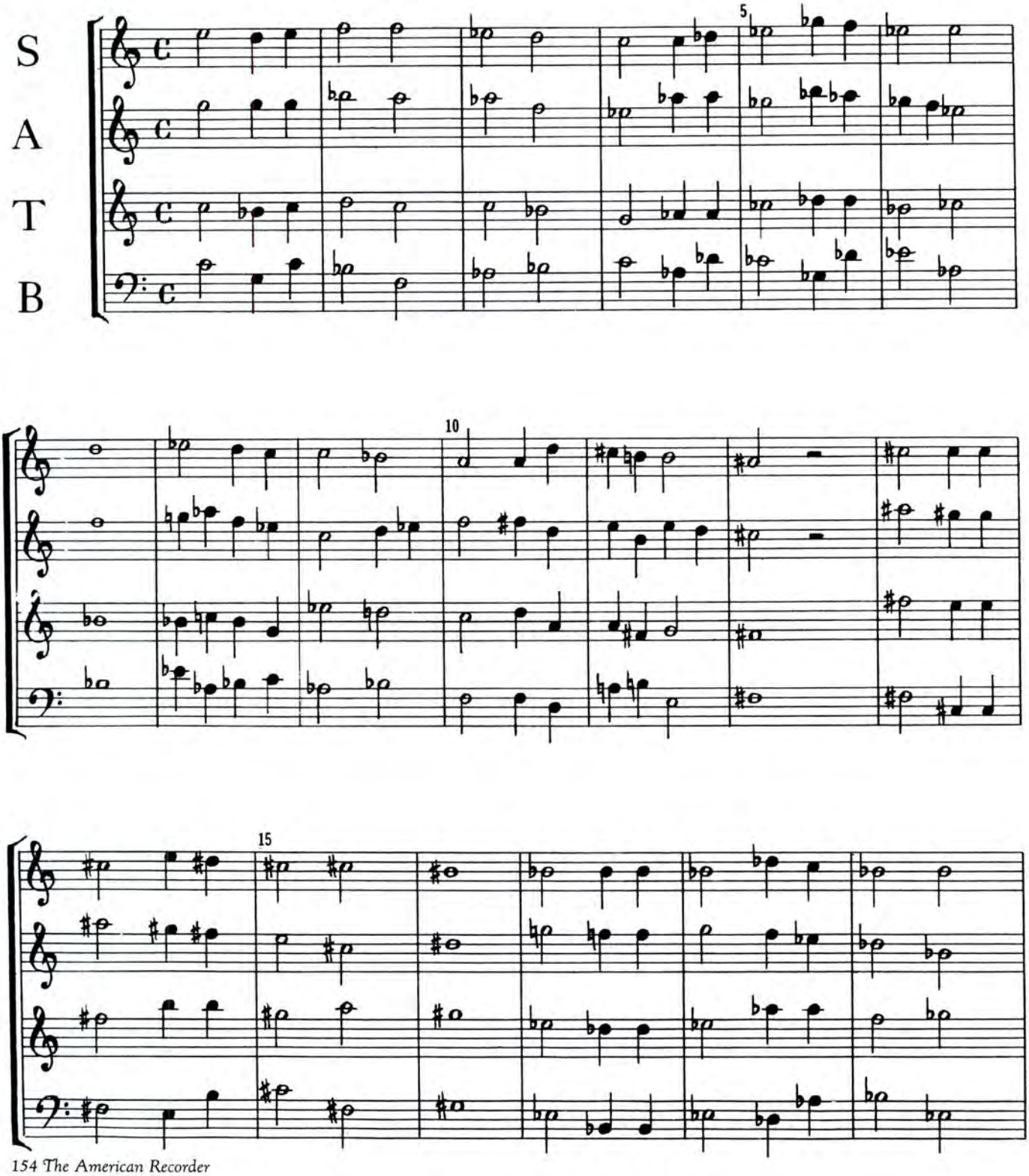


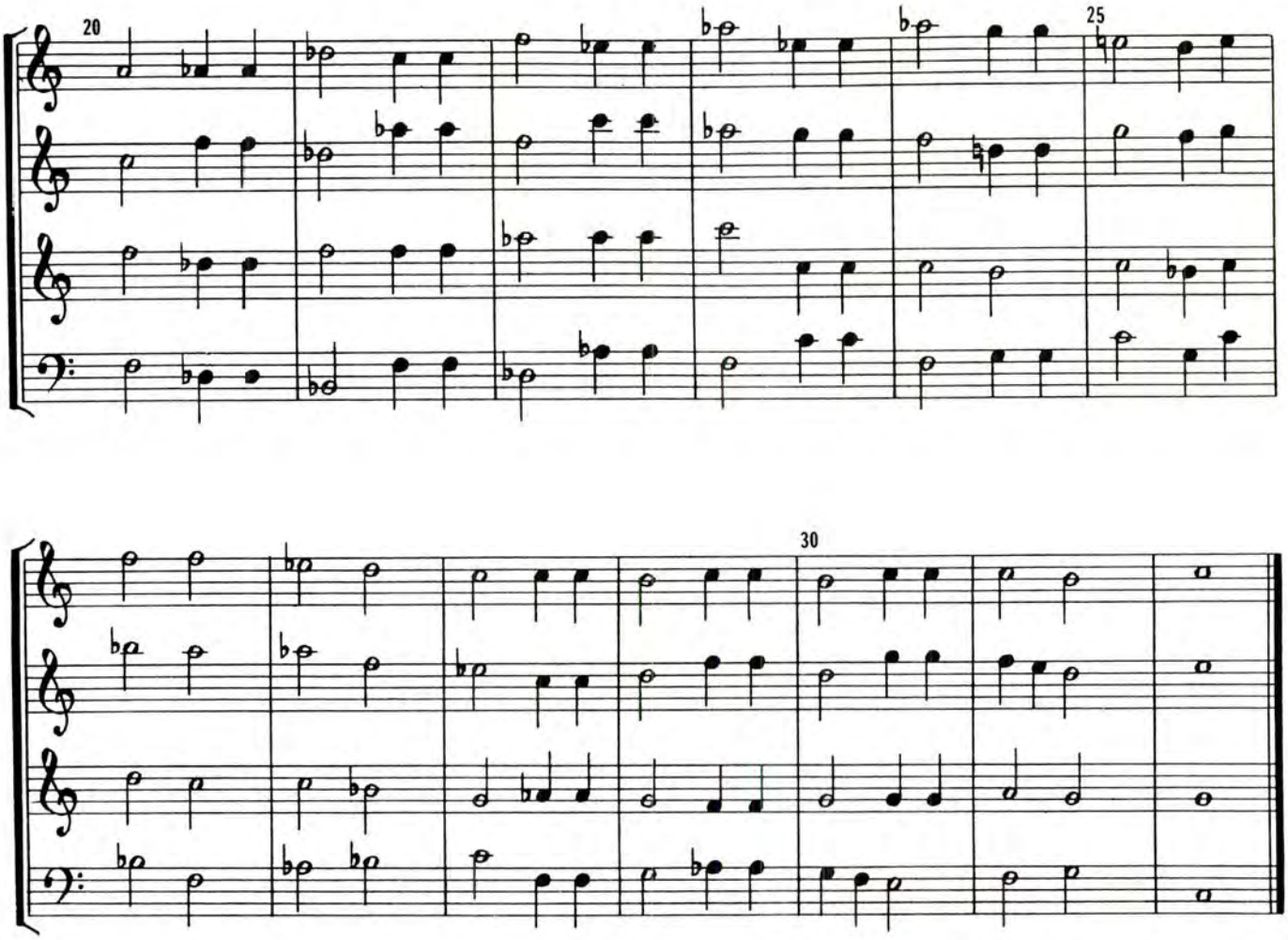
Round for Three Soprano Recorders



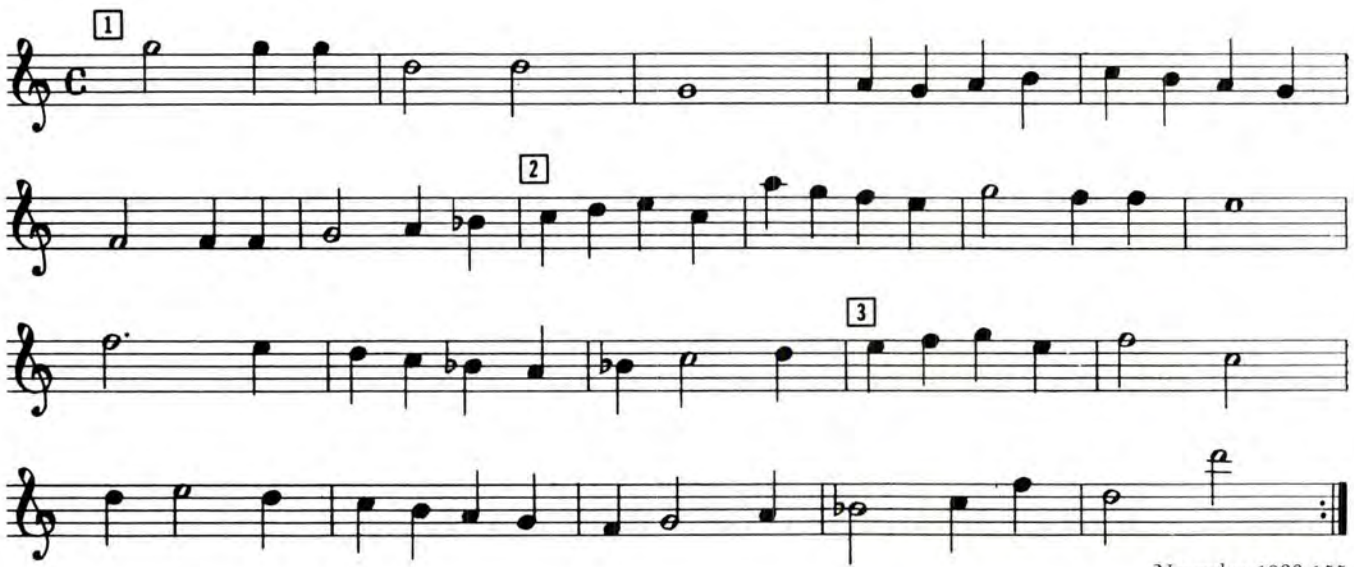
Pavane

Suzanne Bloch





Round for Three Alto Recorders



Music Programs for Home Computers

In the last five years, many of us have discovered how easy a computer makes it to write letters, maintain mailing lists, and carry out many other tasks. Now, a number of programs are available that will allow us to print music on a home computer. Others take the "music-minus-one" concept to new heights. There are even programs that will coach us in ear training. Several of the first two types of programs are introduced in the following reviews.

The best way to plan for the purchase of a computer or a specific program is to draw up a list of what you need and want it to do. Because no program does everything equally well, be sure to decide which of your needs are most important. Here are some of the questions you should be able to answer:

- How do you enter notes and other symbols into the computer? From the keyboard? By clicking with a mouse? From a MIDI? (These terms are explained below.) Are beams and slurs produced in a fairly automatic way? How easy is it to reverse the direction of the stems on notes? (This can be important in groups of sixteenth-notes.) Are notes spaced automatically? Does the program align the notes in a score vertically, or do you have to manipulate them one at a time?
- How many symbols are available? (Besides notes, are there articulation signs such as slurs and accents, dynamic markings, expression marks, etc.?) Can you enter ficta or continuo figures?
- How does the program handle rhythms? Does it give you full control over what rhythms you assign to notes, or is there a list of rhythmic values from which you must choose?
- Will it write out music in all the clefs you need?
- Does it transpose (can you print out parts in the keys of F, G, or A, for example, from the same original)? Does it know the difference between D♯ and E♭? (If not, computerized transposing may create some startlingly chromatic scores.)
- How does it combine text with music? How much control do you have over the placement of words, and how cumbersome is the process? How will the final printout differ from printer to printer?
- What kind of control do you have over the amount of music that is displayed at any given time on the screen, and over the size of the printed version?
- Will it print out parts from a score? How many staves can it accommodate? Can it make and implement good decisions about the number of measures in each system, and the number of systems on each page? What sorts of printer font or fonts (see below) can you use—i.e., what will the finished product look like on paper?
- Once you've entered a line of music, can you play it back through the computer? Do you need this capability? How flexible are the playback options? Does it play at only a few specific tempo settings, or can you adjust the speed? Can you slow it down for careful scrutiny of a passage? What sort of computer-generated sound will you have?
- If a similar passage occurs more than once in a composition, can the program copy the block of music, so that you don't have to enter all the symbols again?

A word on printers and fonts

Because music printing involves many different symbols in many different sizes, daisy wheel printers will not work with music software programs. Instead, you will need either a dot matrix or laser printer. Both produce the images using groups of dots. Dot matrix printers typically employ from eight to twenty-four dots for each character, while laser printers have up to three hundred. The more dots per character, the smoother and more solid the image.

Today's dot matrix printers produce far better copy than those of a few years ago, but for best results one must go to laser printing. Laser printers, which in general require special software and lots of memory, are expensive, but you may be able to offset the cost by sharing the purchase—and use—with others. Also, computer services and even some photocopying shops offer the use of their laser printers for a reasonable fee. After preparing the music on your machine, you have only to take the file and program to this service.

The term "font" refers to the appearance of letters or other symbols, as well as the specialized piece of software that produces them. The text of this magazine, for example, is set in a font called Kennerley Old Style. There are special fonts that make it possible to print music. Some computers will operate music fonts easily; others will require the addition of a special graphics card to the computer's operating system. Therefore, before buying, find out if your computer can run the program as is, or if it needs a graphics card or, possibly, additional memory.

Some terms

Data file. Whatever you create with a computer program—a letter, a musical composition, or a set of parts—is stored as a data file on a hard disk or floppy disk. When you ask the computer to 'save" anything, it creates a data file.

Disks. A hard disk is permanently installed inside the computer. With it you can store many programs and data files so that they need not be specially loaded from separate floppy disks each time you wish to use them. A hard disk is expensive and fragile. A floppy disk (or diskette) has a much smaller capacity but is not so fragile and is easily inserted into or removed from the computer. (Do not confuse 3½-inch floppy disks in hard plastic cases with hard disks.)

Menu. A list of choices that the software offers, which often appears in a horizontal bar at the top or bottom of the screen. A *palette* is a type of menu.

MIDI. An acronym for Musical Instrument Digital Interface, a device that converts sound into numbers that can be processed by a computer. Using a MIDI, one can either play a special keyboard that is connected directly to the computer, or play other instruments (like guitars) with a pick-up connected to the same processing device. Finally, there is also now a MIDI microphone called a "pitch tracker," which will digitize any sounds. (In other words, you can play a recorder or contrabass rackett, and the notes will appear on the screen.)

Playing through a MIDI is easier than the hand-done, note-by note entry described in the reviews below, but one must play the notes in a very exact way; otherwise the computer will record a lot of rests and double dotting. Programs generally have safeguards so that rhythmic values are rounded off; one should enquire about these before buying the program.

Mouse. A small, hand-held control box with a ball in the bottom, that can be hooked up to the computer. As you roll it around on a table, it controls the position of the cursor on the screen.

Jack Ashworth, with Paul O'Dette and Waddy Thompson

Deluxe Music Construction Set. Electronic Arts, 1820 Gateway Dr., San Mateo, Calif. 94404. List price $99.

With this bargain-priced music software, you can try out those twentieth-century trios none of your friends is interested in, have a recorded accompaniment for a Handel sonata at a speed you can keep up with, and print out performing scores and parts.

DMCS is both the musical analogue of a word processor—allowing the user to record and manipulate notes before printing them out—and a musical instrument in its own right—playing back the recorded music in the key and timbre, and at the tempo, of the user's choice.

My comments apply to version 1.2, which runs on my Commodore Amiga 1000. System requirements include two floppy disk drives or hard disk and at least 512K of memory (K=kilobyte, a measure of a computer's storage capacity).

The easiest way to enter music is by keeping one hand on the keyboard to select notes and rests and the other hand on the mouse to position them on a staff on the screen. Even a relatively maladroit type like myself can enter a note every second or two. Recurring phrases can be entered into several places in a score with a couple of keystrokes, and transposed with equal ease. One gets to looking hard for chunks to cut and paste, an exercise that cultivates an awareness of the structure of compositions in a way no workshop lecture can.

You can choose from a palette of notes and rests from whole to thirty-second, each of which can be dotted. There is also a full set of coda signs, segnos, trills, grace notes, mordents, and such. Notes can be grouped in the usual ways and as triplets or quintuplets. Four clefs are possible: treble, bass, alto, and tenor.

The real pleasure of this program comes once the notes are in. The person who has composed or transcribed a composition can print out a score for the conductor and individual parts for each player (or singer: text may be inserted into the score, though it will not appear in the parts—you have to cut and paste). The lonely ensemble player can turn off the soprano part of a quartet and play along while the computer does the A,T, and B. The aspiring soloist has an accompanist with inhuman patience and an uncompromising sense of rhythm. For low-pitch enthusiasts, there is a half-step-down transposition feature: whatever horrifying key results, the computer can play it. Playback speed is continuously variable, from one to 240 beats per minute.

This successor to those famous eighteenth-century automata does have its limitations. The most serious for the early musician is that a piece must have a conventional time signature, and only the notes and rests with the corresponding total number of beats will be accepted in any measure. Transcribing a Mannerist canon written in a circle is a real challenge! DMCS will accept time signatures up to 65/2 or 99/4, so shorter pieces can be written as one measure. For longer or more complicated things, one may be forced to change time signatures every measure or two.

Another irritant is that the position of a note relative to its neighbors is not very logical. The notes can be respaced after entry is complete, but it is a bother. Also, the Amiga version of DMCS can handle a maximum of eight staff lines, but you can only see four at a time, which can mean a lot of scrolling up and down, as well

as back and forth. The first release of this program produced poorly printed output on a typical dot matrix printer, but the latest version gives much better results.

By itself, the computer can play only four lines at a time (its sound quality is about equal to that of a modestly priced electronic keyboard). This limits the play-along user to quintets and leaves a pretty thin right-hand part if the bass in a continuo part is doubled. The four-voice limitation can be overcome by using a MIDI, with which you can put as many as eight staffs in a score, with two voices per staff, and play them all through your synthesizer.

The manual covers most of the functions well (manipulating text and tablature is an exception), and the index is reasonably good. For purposes of demonstration, the program disk comes with several fully written-out pieces, from the Renaissance "La Bomba" through a J.S. Bach fugue to Scott Joplin's "Cleopha." The tutorial section in the manual uses these as raw material on which the beginner can experiment with the editing and transposing functions of DMCS.

This program really seems to be written by musicians for musicians. It is a rich source of diversion for the amateur player.

Emmert Clevenstine

The Macintosh version of DMCS, 2.0, shares most of the features described in the above review, so these comments generally apply to both versions. It is fairly easy, though a bit time-consuming, to enter a piece by using the mouse to position notes on the staff. Once entered, however, notes can easily be repositioned, either vertically to change pitch or horizontally to save space or make a passage clearer. The computer will mark notes staccato—though not tenuto—and will generate crescendo and decrescendo marks.

You may give pieces any key signature, and any time signature from 1/1 to 99/16, and change either or both as you go along. Any change will affect all parts. The program will print and play repeats and first and second endings. It will not, however, allow a piece, or a section thereof, to begin in the middle of a measure, so if there is an upbeat in the first bar, you must add the appropriate number of rests. In music that has a number of repeated sections, all of which begin in the middle of the bar, this limitation makes it necessary to add a lot of first and second endings. (DMCS will print a piece with incomplete bars perfectly, but when playing it the program will add half-measure-long silences after the first few notes of each section.) You can move notes or groups of notes either a half-step, a whole-step, or an octave up or down, and transpose a selected section from one key to another, either up or down.

You can print scores on the ImageWriter (a dot matrix printer) or LaserWriter, complete with symbols and lyrics. By using the "hide staff" command, you can print any part or combination of parts. Music on the ImageWriter looks pretty good and is quite useable for performance. It is difficult, however, to get as much on a single page as I would wish. Music printed on a PostScript laser printer like the LaserWriter with Adobe Systems' Sonata font (which must be purchased separately) looks almost typeset.

The latest version of DMCS is not copy protected, which means that you don't have to insert the original disk to start it. For its price, it is the best all-around program I have seen for the Macintosh.

A similar but more limited Music Construction Set (version 1.0), available for the Apple IIGS, is not reviewed here.

Brian Abel Ragen

Professional Composer. Mark of the Unicorn, 222 Third St., Cambridge, Mass. 12142. List price $495.

Professional Composer is a music printing program for Macintosh computers. The current version, 2.2, is capable of producing good quality scores and parts on laser printers with PostScript such as the Apple LaserWriter, and readable scores and parts on Apple ImageWriter dot matrix printers. (Excellent quality printing can be obtained on a LaserWriter if you have Adobe Systems' Sonata font.) The program is advertised as being able to run on a Macintosh 512K, but I would recommend at least a MacPlus with an external 800K disk drive or, preferably, a hard disk. The villancicos in the May issue were produced on a MacPlus and Apple LaserWriter, using Professional Composer for the scores and a word processor (MacWrite) for the titles.

The program is quite easy to learn. It comes with a well-written manual, the first part of which is a tutorial. The screen displays up to five music staves, and you can choose from a palette of available clefs, notes, and other symbols. You can enter music either from the keyboard or using the mouse, or by a combination of the two. I find the keyboard/mouse combination easiest and fastest: the right hand uses the mouse to position the cursor on the staff, while the left holds down the key for the appropriate symbol. "Clicking" (pressing a button) on the mouse enters the symbol; "double clicking" dots a note.

Professional Composer does many things well. It can handle note values from sixty-fourths through breves and up to forty single-voice staves. There are treble, bass, alto, tenor, and transposing treble clefs; jazz, percussion, and guitar chord symbols; time signatures, articulation marks, dynamics, metronome marks, measure numbers, rehearsal marks, and multiple endings (up to nine). A nice feature is that you can enter a part in alto or tenor clef, for example, then change the clef to treble or bass—whereupon the part is transposed automatically! You can enter chords as notes on a single stem or as independent lines with stems going in opposite directions (useful for keyboard score reductions). You can print out transposed partial scores or parts. Text underlay is fairly simple, and the words come out nicely lined up with the notes. There are no built-in symbols for figured bass, but you can enter the figures as text.

Formatting the pages for printing can be time-consuming. You can set the spacing of the notes and, on a laser printer, play around with print reduction or enlargement. This feature is useful in that you can massage the music to fit nicely on the page or pages. Some of the spacing and reduction combinations, however, make the stems of beamed notes excessively long or short, and the page margins will not be printed correctly as set.

Since the program was designed as the printing adjunct to Performer, a powerful MIDI sequencer (compositional) program, the playback facility is limited. You can play up to four voices, but the selection of sounds is limited, and there are only three available tempos.

Professional Composer does some things badly. Slurs are poorly formed, and they can destroy the thickness of beams or overprint articulation marks. The automatic spacing of notes is not always pleasing; you can, however, make adjustments by inserting spaces between notes. If a double bar with repeat signs on both sides comes at the end of a line, the first repeat sign appears there, but the next line will not have a repeat sign at the beginning. It is not really possible to enter music with no barlines, such as chant, since the maximum length of a "measure" is approximately nine whole-notes. Printing titles and headers is best done with a word processor. The program is copy protected, which is a nuisance.

Professional Composer is fairly expensive, but the fine points of music printing are complex and not easy to program. Mark of the Unicorn is working on a revision of the program, and a version that corrects many of the above-mentioned faults will hopefully be available soon. The company is one of the few that sends updates free to registered users, and its representatives are most helpful in resolving problems over the phone.

Jennifer W. Lehmann

Score Desktop Music Publishing System, Version 1.22. Passport Designs, Inc. 625 Miramontes St., Half Moon Bay, Calif. 94019. List price $795.

Score has existed for several years in a version for large computers, and now Passport Designs has adapted it for personal computers compatible with members of the IBM family, including the new PC/2 series. Two drives (two floppies or one floppy and one hard), a reasonably standard graphics system, and almost 640K of memory are necessary. Output can be produced on several 9- and 24-pin dot matrix printers as well as on laser printers that use the PostScript format. The program comes on four floppy disks, which do not use a copy

protection scheme; piracy is discouraged, however, by appeals to morality and intimations of legal action. Installation is simple, although a bit of work may be required to avoid conflicts with devices incompatible with Score needed by other programs.

There are many methods of entering music, but most users will work from menus provided in the main program. Almost all the commands are simple and easy to remember, and there are various ways of saving keystrokes when a pattern is repeated. The user must develop habits of thought that are different from those of a music copyist, who enters a note with all of its attributes before going on to the next one. With Score, after entering a staff or system of staves, one enters a sequence of clefs, key signatures, pitches (including accidentals), rests, and barlines, and then a matching list of time values. Next come marks such as accents, trills, musica ficta, dynamics, crescendos, and bowing signs; and finally, beams, slurs, and ties. The user can then make corrections with editing functions that move, delete, copy, and alter items. Adjusting to this mode of operation is surprisingly easy. The music is visible on the screen as these operations are carried out, and the scale of the screen display can be enlarged or contracted. When the user has completed all of the above steps, the result will be a system of up to sixteen staves about the width of the monitor screen (scores with more than sixteen staves have to be entered in sections), which is then saved to a file.

Carrying out only the above steps does not ensure that the music will be arranged in anything but a somewhat haphazard fashion. The format can be improved automatically by feeding a sequence of stored files into a separate program (included with Score) called Page, which does an amazingly good job of arranging notes on systems and systems on pages, as well as aligning notes and adjusting the spaces between them. It can also change staff size, transpose, change clefs, and extract parts from the completed score. Finally, the user adds text and begins printing. The output from dot matrix printers is surprisingly good, except for somewhat ragged slurs, crescendos, and beams; however, laser printing is so beautiful that it becomes hard to accept anything else once one has seen it.

An excellent program called Draw, also included, can design and edit all kinds of special symbols. Early notation devotees will use this program to develop libraries of notes, clefs, rests, and other marks to supplement the small collection of items from white mensural notation that are included in Score's files. They will then find it reasonably easy to print sixteenth-century music—though not so easy as music in modern notation, because Score's automatic features will not be readily applicable. Notation earlier than white mensural with more frequent and complicated ligatures presents greater difficulties, but we believe that with patience and persistence the user can replicate any kind of European notation.

Score can be used with various peripheral devices. One can enter pitches but not their associated time values from a MIDI keyboard. A three-button mouse is helpful at several stages, most effectively with the editing functions and in the Draw program. A math coprocessor chip dramatically speeds up operations that can be sluggish on an unenhanced PC based on the 8088 or 8086 chip. It is possible to play the final composition with the aid of various gadgets or (one line at a time) on the computer's own speaker.

Some of Score's other features can only be mentioned briefly: it has several group operations analogous to cutting and pasting in word processing. A lyrics mode facilitates text underlay. The documentation is adequate, if less than exemplary. Help screens are available, but pushy user-friendliness is avoided. Bugs, which existed in earlier versions, have been exterminated, although the Draw program goes berserk if it tries to read a file in the wrong format. Perhaps most impressive are the options for automatic formatting that make remarkably good decisions, but still allow the compulsive and finicky to make adjustments to suit their prejudices.

In our view, Score now has a supportable claim to be the definitive music publishing program for PCs—of the IBM type, at least. Its

price may be too high for many private users, but those who really want its sophisticated features will find it a good value.

Martha Bixler
Richard Sacksteder

Music Printer. Temporal Acuity Products, Bldg. 1, Suite 200, 300 120th Ave. N.E., Bellevue, Wash. 98005, 1987. List price $150.

This is the first serious music printing program for the Apple family of computers; it has no playback facilities. System requirements include an Apple computer with 48K of memory, a monitor, one or two 5¼" disk drives, and any standard dot matrix printer. Music Printer is copy protected.

You can use a wide variety of printers and interfaces with this program – though not, at this time, laser printers – and the procedure for setting and testing your printer is very clear.

The heart of Music Printer is the workspace, or screen display, which may contain either one or two staves or be blank for extended text entry. A significant limitation is that any workspace is only as long as a standard printer carriage, usually some eighty-five spaces. Thus you must break longer examples into smaller units. Doing so can be a headache, as I shall note below. The user enters clefs, key and meter signatures, notes, barlines, and a full range of symbols from the keyboard with one or two keystrokes and "enter" or "return." The process is a bit cumbersome at first, but the commands are generally mnemonic: W, H, and Q represent whole, half, and quarter notes, SR is a sixteenth rest, etc. (the manufacturer has provided a handy chart). You place notes on the staff by using arrow keys or a mouse or joystick. You can beam notes quite easily within measures or across barlines, but it's hard to unbeam them if you make a mistake: my computer erases the notehead but not the beam. Editing is simple, logical, and "user friendly," as are such disk operations as save, delete, and print. Printing quality is satisfactory, and if you reduce the output size by twenty percent or so, the end result is very good. Finally, in the notation mode, you can add text in one of three fonts: regular, boldface, and italic. You can also transpose any or all of a given workspace up or down any interval up to a ninth.

Music Printer can produce scores of any complexity, but the process can be cumbersome. Since the workspace is the unit of operation, a four-page score for recorder quartet may require saving as many as forty workspaces in order to print out both score and parts. Still, for the money, this is the program of choice for those who have ready access only to Apple computers.

John C. Nelson

Music Writer. Pygraphics, P.O. Box 639, Grapevine, Texas 76051, 1988. List price $595.

Pyware's Music Writer, manufactured for the Apple family of computers, both prints and plays back music. System requirements include an Apple IIGS with 768K of memory, one (preferably two) 3½" disk drives, and a dot matrix printer (laser printers cannot currently be used). The program is not copy protected.

The Professional version (1.2), reviewed here, has a capacity of thirty-two staves; other versions are more limited, but all have the same system requirements and MIDI capability.

The program is exceptionally versatile. Menus that one "pulls down" with a mouse control all functions. All symbols are located on one of eight palettes, each containing up to sixteen musical elements. You can enter these symbols onto the staff by using the mouse alone or in combination with the keyboard; you cannot use keyboard alone. A full range of rhythmic values is available. It is easy to add or delete symbols and transpose (but not foolproof: some accidentals don't seem to transpose correctly). You can also increase or decrease rhythmic values and invert a melodic line. You can add text in several fonts.

Printing capability is flexible. My preference is for condensed printout, as standard size yields rough notes and is distorted vertically, so that it looks as though it was designed by El Greco.

Several features will be of interest to people working with early music. A full range of meters is available, and the music can be played back at a range of tempos. Ligature brackets are possible. There is no provision for *Mensurstriche*, however, and musica ficta cannot be entered directly.

Two of the finest features of the program are its playback capabilities (with recommended Bose external speakers, the sound is excellent) and its built-in MIDI. Once you have entered the notes, you can assign them any of sixteen timbres and (with a stereo card) either of two channels, as well as any transposition up to an octave (great for soprano recorder parts). You can enter notes from any MIDI keyboard and play them back at any tempo from either Apple's Equisonic chip or the MIDI keyboard. I have found this feature a great time-saver. One problem is that the program does not recognize upbeats.

This program does not have all the answers, but for the Apple it represents, if not the Rolls Royce of programs, at least an upper-end Mercedes. It is worth every cent of its cost, and I am looking foward to whatever upgrades may be in the works.

John C. Nelson

All the above contributors are computer buffs. Jack Ashworth also teaches music history at the University of Louisville, Paul O'Dette is a lutenist on the faculty of the Eastman School of Music, and Waddy Thompson is executive director of the ARS. Emmert Clevenstine, a recorder player in Geneva, Switzerland, started off this whole project by sending in a review of DMCS. Brian Abel Ragen teaches college English, Richard Sacksteder is professor of mathematics at the City University of New York, and Martha Bixler is on the music faculty of Teachers College, Columbia University. Jennifer Lehmann is a recorder teacher and former computer programmer, and John C. Nelson an associate professor of music at Georgia State University.

MUSIC REVIEWS

Key: rec = unspecified recorder; S = soprano, A = alto, T = tenor, B = bass, A8 = alto must read up an octave; kh = krummhorn; bc = basso continuo; kbd = keyboard; guit = guitar; real = realized; pc = piece; pp = pages; sc = score; pt = part.

JOHANNES KLIER. *Inti Raymi*. Moeck ZfS 551/552, 1985, distr. Magnamusic; sc $5.

Inti Raymi, the Incas' traditional festival honoring their sun god, is still performed today in the main square of Cuzco, Peru, largely as a tourist attraction. Klier gives extensive notes on modern-day Inca music, rites, and festivals, and states that this composition is "based on autochthonous motives from Peru."

The seven pieces in the suite are set variously for one to five recorders (SATB) in different combinations, guitar, a pair of tuned drums, and one maraca. The music generally is of three types: fast melodies whose rhythmic motives suggest a kicking or leaping dance step; more melodic, folksy tunes in a moderate but bouncy tempo; and free recitatives. Monophonic melodies predominate; accompaniments often include instrumental as well as percussion ostinatos.

Some of these pieces are quite beautiful. In general, the settings for recorder and guitar are better than those for recorder ensemble. I especially like the "Danza" and the "Baile de los Llameros." The closing "Ayarache," a lament for solo alto recorder, seems the perfect touch. Most surprising are the beautiful chromatic harmonization of a pentatonic melody in the "Danza del Hechicero" and the dissonant, unresolved suspensions of the "Canto de Cosecha."

Since teachers and amateurs interested in this edition may be new to this kind of music, it would have been helpful if Klier had supplied a few simple cues. For example, he could have indicated when a melody appears in an inner part or switches from one part to another; breath marks should have been given where the phrasing is irregular, especially when the harmony is modal and lacks cadence. There are some misprints, the most serious being the flat in the key signature at the beginning of the second section of the "Danza" (it should be a natural, indicating a key change), and the 2/4 time signature in the guitar part of the second section of the "Danza del Hechicero" (it should read 6/8).

Pete Rose

ROBERT STRIZICH. *Fantasia*. Erich Katz Contemporary Music Series, 1988, distr. ARS; SATB, 12 pp, 4 sc & tape $16.

ROBERT STRIZICH. *Aphorisms*. Erich Katz Contemporary Music Series, 1988, distr ARS; A solo, 14 pp, sc & tape $10.

These fine pieces feature material that should be quite familiar to players and fans of twentieth-century recorder music: glissandi, multiphonics, rapid pointillistic note groups, sustained pitch colored by vibrato fluctuations or flutter-tonguing, repeated note patterns, and rapid random sound configurations. Even an uninitiated listener can follow both works with ease; Strizich uses his material in a highly motivic and analytical manner.

Aphorisms is a set of ten little solo pieces, each built on one to four primary ideas developed simply and directly. There is just enough contrast among the pieces to sustain interest all the way through.

Fantasia presents a more complex situation, since four instruments overlay the various types of sounds listed above. Also, despite its seven sections, the piece is a continuous one-movement work of considerable duration. Strizich handles the first of these complexities by limiting his sound agglomerations to homogeneous material and by employing obvious canonic and pyramidal structures. He takes care of the second by using simple, familiar forms: sections A and B have a theme-and-variation quality and together serve as an introduction; the remaining five sections form a rondo, with a generic relationship among sections C, E, and G and between D and F.

Both editions are in reasonably legible manuscript, with well-written instructions. The rhythms, being mostly irregular, are notated proportionally. Background information on the composer is not included, but it appeared with the preview of *Aphorisms* in the August 1987 *AR*. Each edition includes a cassette tape: *Fantasia* is performed by the Longy Recorder Quartet directed by Andrew Waldo, and *Aphorisms* by German recorderist Sabine Evers. Both are well done (and both treat Strizich's abundant time indications as suggestions rather than literal instructions).

I question the fingerings given for some of the multiphonics. In *Fantasia*, $e^{b\prime\prime}$–g''' on alto should be played 01-34-67, and $a^{b\prime}$–$b^{b\prime\prime}$ on tenor should be played 012-456. (These, incidentally, are among the easiest to produce and most widely used of all multiphonics on the recorder.) If the fingering given in *Aphorisms* for g''–$g\#'''$ doesn't work on your recorder, try Ø-3-6 or Ø-3-67. You must slur into this tricky multiphonic from the configuration preceding it.

Fantasia is fairly difficult, not so much technically as in ensemble timing. *Aphorisms* looks and sounds hard, but experienced players will find it surprisingly accessible; most of the runs fall quite easily under the fingers, and the notation is in the tradition of the established European avant-garde literature.

P.R.

ARCHANGELO CORELLI. *12 Sonatas for Alto Recorder and Basso Continuo, Op. 5*. Vol. 1: Nos. 1 and 2. Vol. 2: Nos. 3 and 4. Vol. 3: Nos. 5 and 6. Edited by Martin Nitz. Heinrichshofen N 4091–3, 1983, distr. C.F. Peters; $6.50, S7, and $6.50 respectively.

Corelli's twelve Opus 5 sonatas, published in Rome in 1700 and reprinted in Amsterdam

and London the same year, gained great popularity in the years that followed. The original publication for violin was followed by editions for transverse flute (Nos. 1–12) and recorder (Nos. 3, 4, 7–12). Martin Nitz has transposed the rest of the sonatas into recorder keys, using both Corelli's violin original and the later anonymous flute versions as models.

This straightforward edition contains limited but clear critical comments and good typography, and there are no page turns in either recorder or gamba part. The keyboard part provides a suggested harpsichord realization above the figured bass. Sonatas 3 and 4 contain embellished versions of the slow movements, taken from the anonymous edition of 1707; in the other sonatas, the editor has thoughtfully provided a blank staff above the slow movements to enable players to write out their own embellishments.

This is an English-language reprint of the 1982 Noetzel Verlag edition, which is in German and is twice as expensive. Those who love the challenge of Corelli's sonatas will welcome this excellent and affordable edition.

William E. Nelson

BARTHOLOMAUS GESIUS. *Exercita Duarum Vocum zu Zwei Stimmen aus* Synopsis Musicae, *1615*. Ed. Helmut Mönkemeyer. Moeck 557/558, 1985, distr. Magnamusic; 2 recs, some A8, 12 pcs, 7 pp, sc $5.

These brief duets are much more melodic and imaginative than one would expect of a set of exercises written by a choirmaster (c. 1560–1613) to teach children to sing scales. The last six pieces, each based on a different note of the F hexachord, are perhaps more interesting than those based on C, but all are fun to play, fairly easy, and excellent for sight-reading practice.

The editorial notes include the Latin wording of the original title page (a translation would have been helpful) and a somewhat baffling discussion of modes, minims, and mutations. Several possible instrumentations for each piece are indicated beside the range finders, the most frequent combinations being SS, TT, SA, and TB. Bass players must be able to read treble clef. The printing is large and clear, with no page turns.

Peg Parsons

ERASMUS KINDERMANN. *4 Pieces (1643)*. Ed. Bernard Thomas. London Pro Musica EML 110, 1987, distr. Magnamusic, SSbc or SST, 4 pcs, 17 pp, 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 revoice 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 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!

P.P.

JOHN R. PHELPS. *Krummy Kuartet*. Loux LMP 17, 1985, distr. Magnamusic; SATB kh, 1 pc, 8 pp, sc & pts $5.

JOHN R. PHELPS. *Krummy Rondo*. Loux LMP 53, 1987 distr. Magnamusic; SATB kh, 1 pc, 5 pp, sc & pts $3.75.

VOLKER KERNBACH. *Krummhorn-quartett*. Moeck ZfS 556, 1985, distr. Magnamusic; SATB kh, 3 pcs, 6 pp, sc $3.50.

That modern composers use the recorder demonstrates that it isn't just an historical instrument but a living one capable of many musical idioms. That two of them have chosen to write for the krummhorn shows that it, too, has the potential for modern musical expression.

The *Krummy Kuartet* is a good-humored work whose three movements are entitled Allegro Krummo, Lento ma non Krummo, and Presto Krummo. The composer uses a harmonic language atypical of the krummhorn; certain phrases remind me of both Mozart and Arthur Sullivan.

A major-minor-major ordering gives the movements coherence. The outer two are in G major, a key that is not the friendliest. I find that the use of an alto in G makes them a bit easier. An excursion into E minor in the last movement requires careful attention to tuning. The middle movement is the most difficult, as the instruments must play in the very highest part of the range, where they tend to be unstable. Here the tempo must be fast enough to ensure that the phrases flow, yet not so fast as to make them feel hurried. My ensemble prefers to play this movement *con sordino*, which creates a nice contrast with the outer ones.

The *Krummy Rondo* is in much the same mold. Adhering to strict rondo form, it also uses post-Baroque harmonies. This piece lacks somewhat in partwriting for the inner voices, which simply fill out the harmony. The G-major key again creates difficulties; players might consider transposing the piece down a step. Doing so will take away a bit of brightness but will make the tuning easier. The parts include a nasty page turn for the soprano and bass.

Both these works are difficult to play in tune but are well worth the effort. Kernbach's three pieces, on the other hand, seem to have been written without regard for the qualities of the instrument. Though each line is independent, the cumulative effect is of an unrelieved drone. Played on recorder the pieces sound a bit clearer. The first seems to work the best musically, with its Russian turns of harmony. In the third, the marking of *sempre staccato* seems mistaken, since the staccato bursts cover up rather than accompany the top lines. This piece is the easiest, though its twentieth-century harmonic idiom requires that players pay extra attention to the tuning.

None of these works is accompanied by any sort of introductory remarks. All three are written for krummhorns with upward key extensions.

Larry Stark

Larry Stark is a machinist and recorder and krummhorn player in Seattle. He was president of the Seattle Recorder Society in 1982-83.

ROBERT CARR. *The Delightful Companion*. Ed. Johannes Klier. Moeck ZfS 532, 1983, distr. Magnamusic. A solo, 5 pp, $3.50.

HUMPHREY SALTER. *The Genteel Companion*. Ed. Johannes Klier. Moeck ZfS 536/537, 1984, distr. Magnamusic; 7 pp, $5.

The pieces in these two volumes, which include a selection of minuets, ayres, and theater

tunes, come to us from musical life outside the court in Henry Purcell's England. Johannes Klier has directed his editions especially towards the recorder or flute player—as did Carr and Salter in the eighteenth century—although the music can easily be adapted to viols or other instruments. Both editions begin with information on the theory and rudiments of music, including ornamentation.

The selections range from easy to moderately difficult, depending on how literally one reads the ornamentation. The editor has furnished each volume with a clearly illustrated table of graces (ornaments); both serve as excellent introductions to embellishments of this kind. One can first play the plain tune, then add one simple grace. When that figure begins to roll easily off the fingers, the player can add a second kind of grace, and then a third. Using this cumulative method, he or she will gradually become comfortable with the near-mystique of The Ornament.

I suggest a look at a good book on the subject (Robert Donington's *The Interpretation of Early Music*, for example) for certain basic ornament groupings and names. I also advise players to let their own taste and technical ability guide them, keeping in mind that the musical line with its added notes must maintain its proper stress and shape, and that the amount of embellishment is not fixed and unchangeable: each performance should be unique.

Shirley Marcus

Correction: My apologies to Charles Nagel and Cheap Trills publishers for an error in my favorable review of their edition of three fugues by Johann Pachelbel (May, p. 68). For $5 one gets both score and parts, not merely a playing score (as the review indicated). Cheap Trills prides itself on being "user friendly," and rightly so.—*W.M.*

CHAPTER NEWS

Denver: twenty-five years of recorder playing

In 1989, as the ARS celebrates its fiftieth birthday, the Denver Chapter will mark its twenty-fifth with a musical party in April, for which we have commissioned a new work for recorders by the Colorado composer Cecil Effinger.

Our chapter was organized in 1964 by Augusta Bleys, a graduate of the Amsterdam Conservatory and the Royal Conservatory of The Hague, who had recently moved to Denver. Augusta's high musical standards and respect for the recorder nurtured the infant chapter and remain an inspiration for its leaders today.

We now have more than seventy fully affiliated ARS members. Monthly newspaper and radio publicity, as well as occasional community performances by chapter consorts (such as at the Capitol Hill People's Fair), result in a continuous feed of newcomers. We encourage advanced players to take leadership roles and to continue supporting the chapter and the ARS even when they feel they have outgrown the monthly meetings.

Denver has several recorder teachers, each with his or her own special expertise and following. For this reason the chapter does not have a professional music director, but instead a program director, an office filled by a knowledgeable amateur. The program director invites each teacher to conduct one meeting a year and asks for musical advice as needed. Occasionally all the teachers work together at a special chapter meeting, concert, or mini-workshop. The remaining monthly meetings are conducted by experienced members or musicians from outside the chapter.

Variety seems to be the secret of our success. We urge newcomers to attend several meetings, if they wish, before joining, with the advice, "If you don't like this program, it will be different next time." The program director plans the season's offerings the summer before, using ideas suggested at joint meetings of the old and new board, and we send the schedule to new and prospective members in the fall. Each meeting has a theme, from "Ethnic music for recorder and guitar," to "Giving thanks with sacred music," to "Giocoso, or play it like you liked it!" We strive for varied formats: large-group playing under professional conductors, small-group playing with amateur leaders, and sometimes a mixture of the two. We always include a refreshment break for socializing, since many people come to meetings in order to get to know other recorder players, and we save business for the board meetings, with only brief announcements at our monthly sessions and in the newsletter. Most important, we always remember that our members come to play—they object to leaders who talk too much or performers who play too long.

Our monthly newsletter lets members know what is going on in the chapter and the local early music world, and we urge people who are unable to attend our meetings (even non-recorder players) to join our chapter just to keep informed. Because our chapter has become so large and metropolitan Denver is so spread out, we experimented this year with additional monthly playing sessions in the homes of board members. Each member hosted one session using music of his or her choice from the chapter library. Because of space limitations, we asked attendees to sign up in advance. Newcomers to our area especially have enjoyed these programs.

Each year we have a weekend or one-day workshop. In the late 1960s these events featured such teachers as Shirley Marcus, Friedrich von Huene, and Kenneth Wollitz. In recent years we have had Martha Bixler, Jennifer Lehmann, and Eva Legêne. Our 1985 workshop, which focused on the ARS education program, was taught by Peter Seibert and Susan Prior, education committee members, along with Martha Reynolds, who directed the ARS Teaching Seminar. Sometimes we have local teachers and performers who are not otherwise involved with the recorder, such as Alan Luhring of the University of Colorado, a specialist in Renaissance dance, and Duain Wolfe, conductor of the Colorado Children's Chorale. The chapter often sponsors a public concert in conjunction with the weekend workshop—an important way of sharing our guest artist and our love of the recorder with the community.

In reminiscing about the past quarter century, members seem to remember most clearly our big productions. For several years we held elaborate Boar's Head Feasts during the holiday season. Then we decided to move the big event to a less hectic holiday, such as Valentine's Day (see "The royal tea party of the Queen of Hearts" in the February 1986 issue) or St. Cecilia's Day. On the latter, in November, we honored the patron saint of music with a Cecilian Festival. We invite family and friends to these multi-media productions, which include appropriate music performed by consorts and the entire chapter, along with skits and dances. Almost everyone comes in costume, and elaborate refreshments are served amidst equally lavish decorations.

The Denver Chapter supports the Colorado Recorder Festival—which also celebrates an anniversary, its tenth, in 1989—with generous donations to the scholarship fund and much volunteer help. In return, the chapter benefits because members who attend hone their musical skills and get to know each other much better.

In this anniversary year our chapter wishes to thank the national organization for providing the means of communicating with other early musicians, setting standards for teacher certification, encouraging local workshops, and promoting the recorder as both an amateur and professional instrument in this country.

Constance M. Primus

Metropolitan Detroit Recorder Society

Programs on William Byrd, music of the Andes, and music of the twentieth century were among metro Detroit's meeting fare in 1987–88, along with such traditions as holiday music in December, a play-in at Mike and Sue Gaskin's home in January (concluded, as always, by mass playing of a recorder arrangement of Bach's "Sheep may safely graze"), the May Feaste, and the June picnic. Problems in finding a meeting site and time resulted in low attendance at several of our fall get-togethers, but more members came out in winter to enjoy both the programs and the socializing.

Patricia Petersen led our annual workshop. Her topic (besides building recorder technique) was German *leisen*, Renaissance part-song settings of cantus firmus melodies such as "Christ ist erstanden" with the refrain "kyrioleis." Singers, recorders of all sizes, viols, buzzies, and two stray modern violas joined in various combinations to explore this beautiful repertory.

Following up a successful program in 1986–87 in which groups from the chapter learned pieces by Erich Katz and played them for each other, then joined to sight-read Katz's "Toy Concerto," our Byrd program combined learning about the composer with playing. For this session we returned to Windsor—our "southern" neighbor in Canada—and Marian and Malcolm Johns' handsome condominium overlooking the Detroit River and Belle Isle. The music ranged from arrangements of dances from the *Fitzwilliam Virginal Book* to fantasies, part-songs, and a "canonic curiosity": a quadruple crab-canon on "Diliges Dominum Deum Tuum"

(edited by Fr. Bernard Hopkins) in which a few members dared to play their parts from the end to the beginning, as originally written, instead of in the "sissy" modern version with the canons realized.

Several small groups in the chapter continue to flourish, playing either for fun or for receptions, restaurant brunches, or the Southeast Michigan Renaissance Fair. Quite a few members took in the splendid "Early Music from the Netherlands" series at the Detroit Institute of Arts—Loeki Stardust, the Brueggen/Leonhardt/Bylsma Trio, and Jaap Schroeder. Those who took Loeki out for a late snack after their concert report that the quartet members claim not to have been "very good" when they started but to have gotten where they are by *practice:* consorts, take note!

We were saddened by the death last fall of member Bob Dierks of Port Huron, whose cheerful personality and strong musicianship always brightened our meetings. We also missed longtime member and mentor Mary Johnson, who moved to Utah last summer; happily, she surprised us by appearing at our June picnic, ready to play as ever. The chapter is looking forward to the 1988–89 year with a new president, Ron Fisher, and a new, more central location for meetings.

Suzanne Ferguson

Sacramento

The Sacramento Recorder Society completed its sixth year in June. At members' request, we had available at each meeting the music for the following month, so those interested could practice it. Selections ranged from very early to modern, and our newsletter contained information on the various pieces and on the techniques required.

After assembling a repertoire for public performance, we rehearsed a portion of it each month. We updated our collections of "outdoor" and Christmas music. We also exposed members to a variety of early instruments.

Eileen Hadidian and David Barnett, two excellent teachers, led most of our meetings. We held members' performance nights in January as well as June, and encouraged and facilitated consort rehearsals between regular meetings. An all-day workshop led by Ken Johnson and John Ricci on the music of Purcell contributed to our growing expertise.

Virginia and Richard Janes

Pittsburgh

The Pittsburgh Chapter sponsored a benefit concert in March to commission a piece by member Colin Sterne in honor of the chapter's twenty-fifth anniversary and the American Recorder Society's fiftieth. [Members will receive a copy of this composition in 1989.] Sterne, a former vice-president of the ARS, is emeritus professor of music at the University of Pittsburgh and music editor of the *AR*. In addition to composing for, teaching, and performing on recorder, he has edited performing editions of early music for numerous publishers.

The concert featured new music for recorder. Jeffrey Stock, a graduate student in early music at the University of Indiana, performed a recorder solo, "Hair Play," by his father, David Stock, and harpsichordist Geoffrey Thomas, son of ARS certified teacher and member Jean Thomas, joined Stock for a performance of Sterne's sonata for recorder and harpsichord. Other works on the program were by Dieupart, Rameau, and Handel. An enthusiastic audience raised sufficient funds for both the commission and the performers' fees.

LETTERS

More points of view:

The Points of View section in the May issue should have been titled, "Why don't *more* recorder players take their instrument seriously?"–since performers, teachers, and many amateurs obviously take the recorder very seriously indeed.

Most amateur recorder players take a number of things seriously. We take family, human relationships, and jobs seriously, as we do our church and civic responsibilities. We take recorders seriously, too, but as a means of releasing tension and expressing a love of music.

Richard McChesney witheringly describes the "discouraging succession of players" whose faults fill his paragraphs. I'm sure there are other ARS members who, like me, feel he could be describing them. McChesney assumes that the only thing lacking is practice. Talent counts for nothing. Practice makes perfect! I wish McChesney well in his search for fellow perfectionists.

Stern and Wollitz deplore the attitude of American recorder players (here they quote Han Tol approvingly) who do not "consider the recorder an instrument like the violin, which demands hours of practicing every day." Americans, alas, do not equal Germans and Italians in their reverence for music, Russians in their educational zeal, or Japanese in their devotion to the workplace. Poor Americans! You'll have to take us as we are.

As far as technique is concerned, I have been to many workshops where on the first day the teacher starts the group on scales, and the students willingly accept the instruction. In about ten minutes, it is the teacher who becomes bored and quits, never to resume the activity. Stern and Wollitz stress the value of instruction in technique over that in basic musicianship. I find it hard to separate these two elements or to rank one over the other.

I hope the ARS does not choose to become an association of elitist musicians. Those of us who take our recorders seriously enough to join a chapter, buy a supply of music and the best instruments we can afford, show up for meetings, and, yes, practice, would be the losers. Believe me, we will never achieve anything near perfection, but we do enjoy playing with each other. And we deeply appreciate those teachers and good amateurs who generously play with us and make us feel we are better than we are, and that we are making beautiful music together. This is serious for us.

Betty Edmondson
Fort Collins, Colo.

Why don't (some) recorder players take their instrument seriously? I have three interrelated observations: 1. Many amateurs do not know how to learn. Perhaps they have not had formal instruction on the recorder, or perhaps they have had a teacher who taught them how to play but not how to learn. Ken Wollitz has a section on how to practice in *The Recorder Book*, but I suspect that very few readers actually follow his instructions. 2. Many amateurs do not perform in public and so do not try for the polish needed for performance. The performer's constant striving for improvement is very important. 3. A successful performing group, whether or not its members are related, is like a family, recognizing the strengths and limitations of each member, accepting the others as they are, and still trying to make progress individually and collectively.

My husband and I have found what seems to us the best of all possible worlds as amateur recorder players. We take lessons, participate in chapter activities and workshops, and belong to the Collegium Musicum of Hofstra University and our own performing group, the Da-Capo Ensemble. We love to play; we keep learning and growing; and the more we "pay our dues" by doing the basic work, the more fun we have. We believe that people who "play at" the recorder don't have nearly as much fun as those of us who take it "seriously."

A strong three-legged stool supports my musicianship: private instruction for sound production, articulation, and the specific styles of periods and countries; chapter meetings for sight-reading and more on periods and styles; and performance-oriented playing with the same small group over a period of time, polishing to get as close to "perfect" as we can. Summer workshops reinforce these skills, giving us ideas that enliven the whole year. What we learn individually we can contribute to the playing of our ensemble.

Could ARS chapters give special classes to teach players how to practice, and follow up on their progress? Could there be all-day workshops that would address the needs of untrained as well as advanced recorder players? Our chapter, the Recorder Society of Long Island, always has something new, with challenges for advanced players as well as help for beginners. I have gotten an awful lot from the RSLI, and I will never outgrow it.

Perhaps the Points of View question should be reworded: 'How can we convince more amateur musicians that taking the recorder seriously is really more rewarding?"

Marian S. Hubbard
Seaford, N.Y.

I agree with McChesney, Wollitz, and Stern that amateurs need to take the instrument more seriously, and in particular to find the time–make the time–to practice.

But amateurs need encouragement, too. I cannot count the number of players I have known who bought an instrument, worked at it for a while, then put it aside, disheartened because they could not keep up with those more advanced. And I feel certain that many of them would have continued on to enjoy the recorder had they been urged to keep trying.

Almost without exception, the teachers I have met at workshops are excellent musicians and recorder players . . . but not all are good teachers of amateurs players. You can almost hear their thoughts by the second or third ses-

sion with those of us who have difficulty keeping in tune and time, and I don't blame them for their despair. And yet, a few teachers have been able to develop us into a cohesive group in just a weekend. We probably didn't make music, but we sure did "play," and that instructor's smile of satisfaction as we took our applause was worth the price of the workshop.

R.E. Allgire
Salt Lake City, Utah

We have been under the impression that the ARS was founded to "cultivate, foster, sponsor, and develop love and appreciation . . . of the art, history, literature, and uses of the recorder." We were also under the impression that a membership drive is currently under way. If so, why were readers subjected to the comments of Richard McChesney, who states at one point: "I hope and believe that others like myself have long since given up attending the meetings [of the local ARS chapter – in this case Colorado Springs] because . . ."

Since his remarks may negatively influence some membership decisions by newcomers to Colorado Springs, let us set the record straight.

McChesney tells us that he gave up attending meetings because he was "tired of going over the same handful of childishly easy pieces month after month." Since he has not been to a meeting in four years, he is scarcely qualified to claim that he knows what kind of music is played. Most people would probably not characterize Machaut's "Je puis trop bien" or Dufay's "Ce moys de may" as childishly easy, and the variety of paid professional teachers who conduct meetings – which stress technique – do not use the same music at every meeting.

McChesney tells us that no one with the ability to play at his level has ever been referred to his group by our chapter. In fact the several good players we recommended who joined his group all left after varying lengths of time, usually short, because the playing wasn't all that challenging. McChesney would have readers believe that our chapter does not provide a place for accomplished players to meet, yet we have five ensembles that get together regularly and meet the playing needs of all levels of players, including those advanced players who receive fees to perform.

We all know that people take up recorder playing for a variety of reasons and, if they are not discouraged, join the ARS for a variety of reasons. We all know chapter members who may not play very well, but who pay their dues, serve on committees, recruit new members, and are actively involved in making the chapter work for everyone.

We hope that in the future, the AR will publish material that helps and encourages players at all levels.

Nancy Ekberg, president
Richard Bradley, vice-president
John Shumaker, chapter representative
Jeanne Brush, secretary
Irene Ey, treasurer
Colorado Springs Recorder Society
Colorado Springs, Colo.

The purpose of the ARS is indeed to "cultivate . . . appreciation . . . of the recorder," as stated in its by-laws. Each issue of the AR also contains the following statement on the inside front cover: "Articles and letters to the editor reflect the viewpoints of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS."

I was a bit distressed to read the comments on the level of skill of recorder players expressed in the Points of View section, but on reflection was reminded of an experience of my own. A friend and I were asked to play with some people in a nearby town. Our names had obviously been culled from the ARS directory (and a very proper use, that). On arrival we were treated to a dissertation on the only period of time that contained any real music (not the one we have been studying at home) and several other pointed comments that might have been intended to be helpful, or might have been intended to establish some sort of dominance. Deciding to play anyhow, I found myself playing far below my usual level of competence. This distressed me, but I wrote it off as a bad day. On thinking it over later, I realized that, effectively, I had not gotten out of the "verbal mode" into the "musical mode." Call it left-right brain or what you will, when the ego is staying in charge of the quick rejoinder section, the musical association section has trouble getting a circuit to the fingers.

Conceivably, the inability to play well when operating at an intellectual fight-or-flight level means I don't take my instrument seriously, but the group I normally perform with has played the "Capriol Suite" and "Browning Fantasy" and other things of that level in concert. It seems to me, however, that it is possible to be pushed to a level of agitation beyond that which an experienced performer encounters on stage, and that a seeming inability to play well under those circumstances is no reflection on one's level of dedication.

I have occasionally found that if I'm explain-

ing musical matters to a group, the music is better if I wait a few moments to play and let the word-dominant mode die out. That may be a related phenomenon. It would mean, though, that if one expected a co-performer to do his or her best, a non-inquisitorial atmosphere might help. Maybe you have some experts who could comment on this.

Lewis T. Fitch
Clemson, S.C.

Mr. McChesney's question is certainly a worthwhile one for the ARS to grapple with, but I think he fails to recognize an important aspect of music making.

A professional musician friend of mine coaches his mother's recorder consort once a year or so. Each year he listens to them play the same pieces, and each year he gives more or less the same advice. The players make no substantial progress, but they do have a wonderful time.

The fundamental rule that applies here is this: as long as you are making music with a group of people of similar musical abilities, the music will sound good to you. This means that people at whatever level of accomplishment can enjoy making music together. This rule makes organizations like the ARS possible.

A noteworthy corollary to the rule is this: it is more satisfying to be the worst player in a group than the best. The further one is below the group's standard, the more heavenly it is to play with it. The more superior one is, the more frustrated one feels. Which brings us to McChesney's second question: how "to find players who already play well"?

He might consider musicians who already play another wind instrument. Flute and saxophone players learn very quickly to play soprano and tenor recorders. Clarinet players can handle either C or F fingerings because the lower octave of their instrument is in F and the upper octave in C. Bassoonists quickly learn the bass in F. Such musicians can sometimes be lured to the recorder by all the wonderful consort music that is available.

If one can't convert other musicians, one can try for a mixed consort. A modern flute can sound good on any treble clef line, and a soft bassoon or trombone sounds wonderful on the bass line. A viola played softly substitutes nicely for a treble or tenor viol, and a cello for a bass viol. Voices can take some of the lines. Baroque recorder music is fine with modern instruments joining in.

Tom Kurz
No. Quincy, Mass.

Responses to a letter:

Reluctant as I am to say it, I think that some of Michael Prahl's criticisms (Letters, May) make a great deal of sense and ought to be seriously considered by the ARS.

Mr. Prahl questions whether fifteen pages of ads are really necessary. Unfortunately, they probably are—I work on a magazine and am aware that it takes a great deal of money to publish one. He also suggests using a smaller typeface for workshop reports or cutting them significantly. This seems unwise: the type is small enough as it is, and I'm sure many members are curious about the various workshops they haven't been able to attend. Besides, these reports take up a lot of space in only one issue each year.

But I have never been able to understand why the *AR*'s music is printed in such a way that it cannot be easily removed. And I must agree with Mr. Prahl that the *AR* does not contain much that is of help to "local, struggling chapters." There is space for chapter news, but little or nothing on the practical aspects of building and maintaining chapters. Nor is there much help at workshops for chapter leaders. Perhaps workshop directors could schedule a class for them, or a time when they could meet and swap information.

I also agree with Mr. Prahl that the ARS as a whole "appears more interested in monetary matters than musical activity." For example, at last year's Amherst Early Music Workshop, not one day passed in which participants weren't asked to give to the President's Appeal or the Scholarship Fund—either through con-

tributions or buying mementos (photos, concert tapes, T-shirts, etc.)—and this after spending hundreds of dollars on tuition, room, board, and transportation! I don't mean to criticize the Scholarship Fund, as it's an excellent idea and has benefited many players, myself included—I'm grateful for all the assistance I've received. Just the same, I wonder whether this approach is really necessary.

I also think that the idea of an associate membership at a reduced price—whereby one would receive the directory but not the magazine—is a good one. Many other organizations have such a category. Why not survey the members to see if they support this suggestion?

D.C. Culbertson
Baltimore, Md.

As a member of the ARS for more than twenty years, and one who has given many hours during those two decades to chapter administration in Santa Barbara, Columbus (Ohio), and Detroit, as well as serving on the ARS board for eight years, I get perplexed and even sometimes perturbed by complaints such as those of F. Michael Prahl.

I happen to think the *AR* is a classy publication far beyond the standard one might expect for a society of 4,000 members. Mr. Prahl's biggest gripe about it seems to be the amount of advertising. Yet ads, according to the financial statement in that same issue, pay for about forty percent of its cost. One has to conclude that Mr. Prahl isn't interested in the economic realities facing the ARS. Nor does he seem interested in buying new instruments (or even seeing what's on the market), getting his repaired, branching out into others, or going to workshops. He doesn't like the reviews of workshops or music, either.

As it happens, I know some members who like the ads best, and the reviews next best, of anything in the magazine. I personally find this a bit odd, but it brings home a point that shouldn't get lost: not every member needs or wants the same thing from the Society.

If Mr. Prahl remained a member for more than one year out of four, he might realize that only about half of his dues go to the actual "things" he gets in the mail, and the other half (plus donations from people who *do* like the Society) go to keep the organization running and providing services to individual members as well as chapters, reviewing and assisting workshops, supporting an educational program, and promoting the recorder and its music in the U.S. and abroad.

What Mr. Prahl says about three Indiana chapters folding in recent years is true, but none of them actually asked for assistance, and, as most longtime chapter members know, chapters don't rise and fall because of what goes on in New York or in the magazine. It takes a lot of time and effort from individuals on the spot to make a chapter go; what the ARS can and does provide is information (on how to build membership, develop programs, get tax-exempt status, etc.), moral support, and limited financial support for workshops. There is now a *Chapter Circular* (new since Mr. Prahl last belonged) that goes to chapter officers. Also new is a program in which board members will consult with chapters on request (the only cost being their expenses).

As to college and university programs folding, the ARS has worked to promote early music in this area through our Collegium Memberships. Many college libraries receive *AR*. Beyond that, unless we're prepared to endow specialized programs—which are costly—colleges are unlikely to want our advice. (I speak as a college administrator myself.)

I'm not saying that the ARS and even *AR* can't do better, but I don't see help coming from members who pop in and out so quickly they don't notice what is going on.

Suzanne Ferguson
Grosse Pointe Park, Mich.

Changing fashions in vibrato:

"It [Claude Thornhill's band of 1946] was one of the first bands that played without a vibrato, you know. Because the vibrato had been 'in' all the time in jazz, ever since,

well, Louis Armstrong, you know, that vibrato. But then Claude's band played without vibrato, and that's what made it compatible with bebop. Because the bebop players were playing with no vibrato."

The quote comes from the venerable pianist-arranger Gill Evans, interviewed by Ben Sidran in *Jazzletter* of June 1988, and it casts new light on a perennially intriguing topic. Non-vibrato was both a strong esthetic statement by the practitioners of bebop and an easily recognizable aspect of their expressive vocabulary—a crucial ingredient of the "sound" that went along with bebop's extended harmonic language and its technical prowess.

But Evans' assertion that vibrato can be attributed, like so much else in 20s and 30s jazz, to the overpowering influence of Louis Armstrong, really strikes home. (Can it be mere coincidence that in the late 20s Marcel Tabuteau, the legendary oboist of the Philadelphia Orchestra, is said to have first introduced *his* vibrato?

What does all this have to do with the recorder and historical performance practice? Nothing concrete, perhaps. But simply knowing that vibrato can be as much a matter of personal style and current fashion as it can be an article of faith or a perceived stylistic imperative just might have a liberating effect on some who accept non-vibrato (or vibrato, for that matter) as a given, originally handed down from Mt. Sinai.

Bernard Krainis
Great Barrington, Mass.

Regarding the bass recorder:

This year's Colorado Recorder Festival offered an unusual and delightful experience, one that I will not forget for a long time. Every day fourteen bass recorder players (including three with great basses) gathered to play under the direction of Joan Wilson. The result: a luscious, even, organ-like sound. Joan had brought a surprising amount of music from many periods written or arranged for bass trios, quartets, and quintets, as well as exercises and canons in both bass and treble clef. The success of the class was clearly related to Joan's being knowledgeable and in full control, yet very gentle.

I am writing simply to stimulate workshop managers and attendees to offer and participate in such events. It is highly likely that everyone will find this a most rewarding and joyful activity, as did all of us in Colorado Springs.

Frank Plachte
Beverly Hills, Calif.

I would like to call attention to a teaching aid that may not be known to all teachers and students of the bass recorder.

Recently, a member of our consort started to play this instrument and asked if I had some suitable practice material in bass clef. I happened to find an old copy of the *Rubank Elementary Method for Bassoon* (published by Rubank, Inc., Miami, Fla.). To my surprise, almost all the music is within the range of the bass recorder. It covers elementary rhythms and the simpler scales and arpeggios, and contains technical etudes, some duets, and even a trio. In playing through the book, I find most of it as applicable to the bass recorder as to the bassoon.

George W. Comstock
Smithburg, Md.

Tributes to David Hart:

Years ago at Pinewoods, David taught a class in articulation. The class was too large, and we were all very average players.

David said, "Go *ta-da*." We practiced that for a few minutes. Then he gave us the music for a pavan and galliard, and we discussed how to go *ta-da* in these dances. After we'd practiced them under his guidance for a couple of days, the entire class picked up and flew: nine or ten of us, all average players, made music together. David Hart was a magician.

Wendy C. Goble
Somerville, Mass.

As a student of David Hart in both New York and Texas, I need to thank him one last time for all that he taught me about the music of the past, and what playing it today is all about.

Lewis Baratz
Brooklyn, N.Y.

More on Ganassi recorders:

Alec Loretto (Letters, August) says that in my review of recent writings about the recorder (November 1987) I misinterpreted his article "When is a Ganassi Recorder Not a Ganassi Recorder?" (May 1986). In that article he described four possible approaches to making a Ganassi recorder: 1. working from the known range of the instrument; 2. working from Ganassi's fingering chart; 3. working from the chart and the frontispiece picture in Ganassi's treatise; 4. working from a suitable surviving instrument of the time. Certain phrases in his article suggested to me that he was making a logical progression from worst to best method, "coming out strongly in favor" of the fourth. Of approach 1 he wrote, "the chances are that, after much effort and with a large pile of unsatisfactory recorders, [the maker] would give up in despair"; of 2, "perhaps he could achieve quite satisfactory results"; of 3, "he would have a better chance of success"; of 4, "many of the earlier discussed problems would disappear." I can accept that, as Mr. Loretto says in his letter, it was not his intention to make such a progression, although I wish he had phrased his article more carefully.

A more serious matter is his treatment of Fred Morgan. In his article, Mr. Loretto discusses the making of a Ganassi recorder based on a surviving instrument in the Vienna Kunsthistorisches Museum (C 8522), stressing his own involvement with it (playing it "more times than I can remember," and having his students inspect and play it). Then he mentions "some makers" (unnamed) who knew this instrument but were unaware of its importance for the Ganassi question, concluding with the neutral sentence, "But today the situation is different, and Ganassi-type recorders are an accepted part of the concert scene." In my review I pointed out that Mr. Loretto's fourth approach was that taken by Mr. Morgan and I cited Morgan's 1982 article on the subject in *Early Music*. I should also draw attention to the fact that Morgan made such a copy for Frans Brüggen in 1976, made commercial copies in 1978, and gave drawings of the Vienna instrument to his class on recorder making in The Hague in 1979–80, from which drawings students all over the world began to make commercial copies. Thus, it would appear to me that Morgan deserves credit as the first maker to make commercial instruments based on the Vienna instrument. For Mr. Loretto to say, as he does in his letter, "I mentioned the obvious possibility of working from the surviving original. And if that is what Morgan does . . ." suggests to me that Mr. Loretto is either (still) surprisingly ignorant of Morgan's work or else trying to disguise the fact that Morgan both made a Ganassi recorder based on the Vienna instrument and published an article about it before Mr. Loretto did. I mention all this here to set the historical record straight. If Mr. Loretto has information to the contrary, I ask him to bring it forward.

David Lasocki
Indiana University
Bloomington, Ind.

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