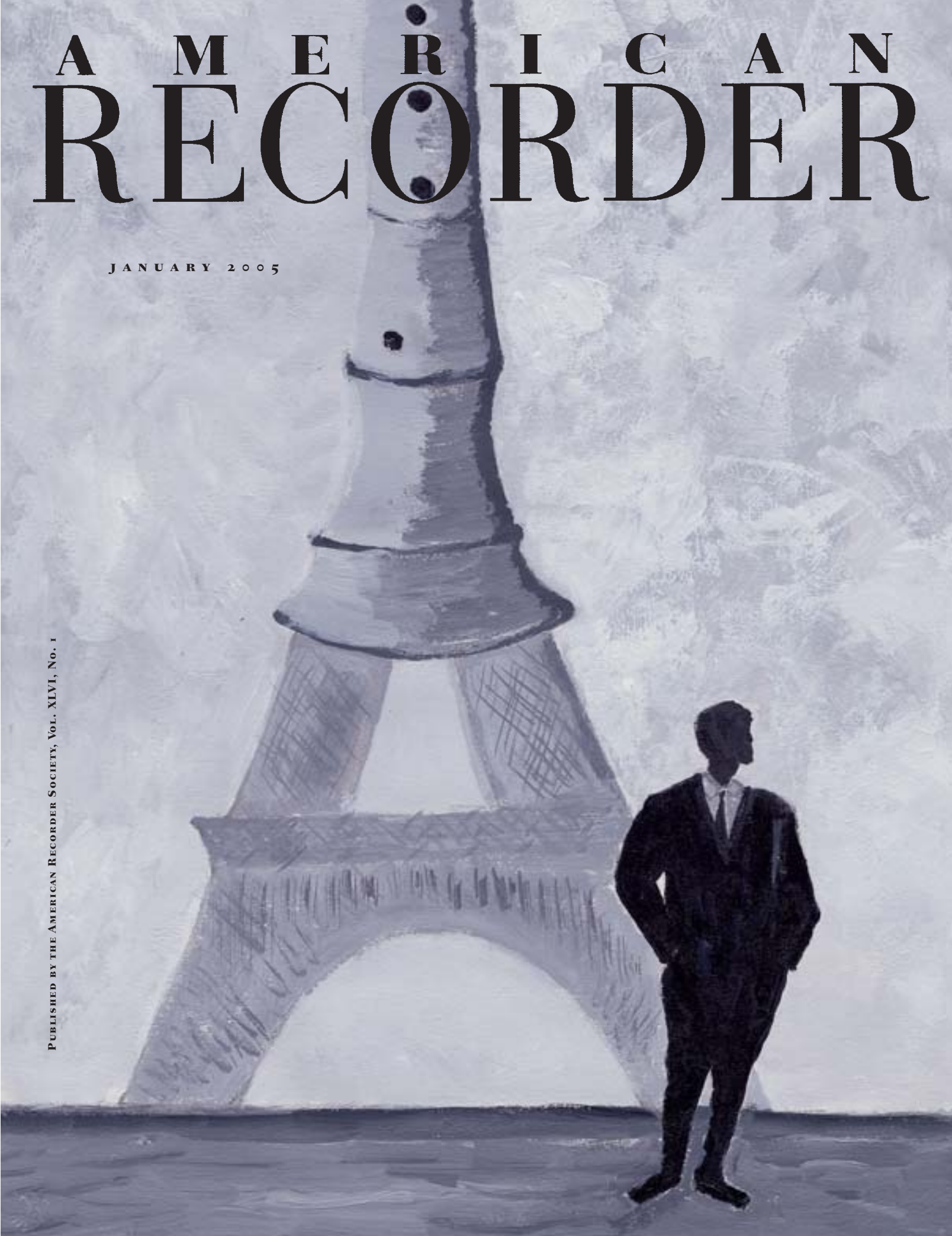
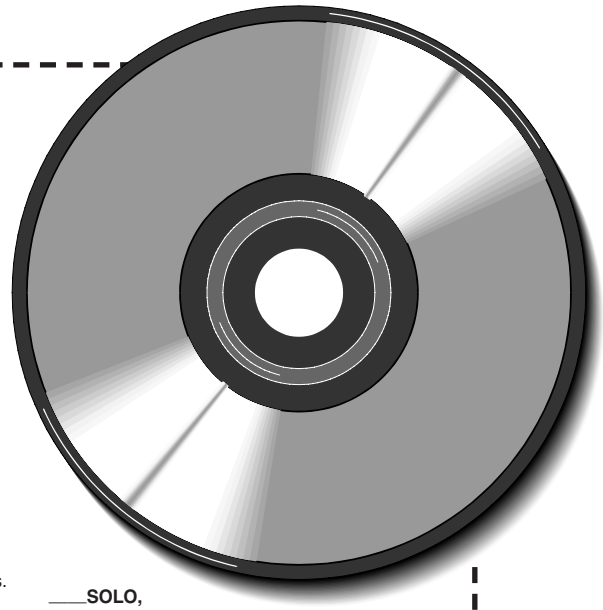
AMERICAN RECORDER

JANUARY 2005



PUBLISHED BY THE AMERICAN RECORDER SOCIETY, VOL. XLVI, NO. 1

Order your recorder discs through the ARS CD Club!



The ARS CD Club makes hard-to-find or limited release CDs by ARS members available to ARS members at the special price listed (non-members slightly higher), postage and handling included. **An updated listing of all available CDs may be found at the ARS web site: <www.americanrecorder.org>.**

IN STOCK (Partial listing)

____**ARCHIPELAGO** Alison Melville, recorder & traverso. Sonatas & concerti by Hotteterre, Stanley, Bach, Boismortier and others. $17 ARS/$20 others.

____**ARLECCHINO: SONATAS AND BALLETTI OF J. H. SCHMELZER** Ensemble Caprice Stuttgart. Matthias Maute & Sophie Larivière, recorders; Michael Spengler, gamba; Maria Grossman, harpsichord. Works by Schmelzer, Muffat, Vitali. Antes Edition. $17 ARS/$20 others.

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

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

____**BLOCKFLOETENENSEMBLE WIEN** Irmtraut Freiberg, Karin Heinisch, Susanne Jurdak, Eva Maria Kaukal & Prisca Loeffler, recorders. Ensemble works by Demantius, Monteverdi, Morley, Mozart, Schermann, Kaeser, W. W. van Nieuwkerk, Pachelbel, Reichard. $17 ARS/$20 others.

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

____**A. CORELLI** Ensemble Caprice Stuttgart. Matthias Maute & Sophie Larivière, recorders; Michael Spengler, viola da gamba; Maria Grossman, claviorganum. Works by Corelli & Kuhnau. Antes Edition. $17 ARS/$20 others.

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

____**ENSEMBLE PIACERE 2002** Ensemble Piacere, Irmtraut Freiberg, Eva Maria Kaukel, recorders. Sparkling performances of works from the Renaissance to the 20th century by Frescobaldi, Ortiz, Telemann, Fux, Keil and many others. Ensemble Piacere. $17 ARS/$20 others.

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

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

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

____**THE GREAT MR. HANDEL** Carolina Baroque, Dale Higbee, recorders. Sacred and secular music by Handel. Live recording. $17 ARS/$20 others.

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

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

____**JOURNEY** Wood'N'Flutes, Vicki Boeckman, Gertie Johnsson & Pia Brinch Jensen, recorders. Works by Dufay, Machaut, Henry VIII, Mogens Pederson, W.W. Van Nieuwkerk & Maute—seven centuries. Kadanza Classics. $17 ARS/$20 others.

____**A JOURNEY AMONG TRAVELLERS (CD SHORT)** Peter Bowman & Kathryn Bennetts perform Donald Bousted's 26-minute quarter-tonal piece for two alto recorders, which had its U.S. premiere at the 1998 Berkeley Festival. $12 ARS/$14 others.

____**LANDSCAPES** David Bellugi, recorders; Ali Tajbakhsh & Chris Hayward, percussion. "Virtual" recorder orchestra created by Bellugi. Three centuries of ethnic music by Encina, Brouwer, Ortiz, Bartok. Frame. $17 ARS/$20 others.

____**LES AMIS DU BAROQUE** Paul Nauta, recorder & Baroque flute; Koen Dieltiens, recorder. Music by Bassani, Corelli, Vivaldi, etc. Highlight Intl. $17 ARS/$20 others.

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

____**MIDNIGHT SUN** Alison Melville & Colin Savage, recorders; Ensemble Polaris. New arrangements of traditional music of Norway, Finland, Estonia, Sweden, Scotland. *Classic CD* Disc of the Month, August 2000. Dorian. $17 ARS/$20 others.

____**MUSIC FOR A WINTER'S EVE**, Bringing Light to the Darkness. Eileen Hadidian, recorder & Baroque flute, with voice, violin, viola da gamba & Celtic harp. Traditional, Renaissance and Medieval songs to celebrate midwinter and the changing of the seasons. Healing Muses. $17 ARS/$20 others.

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

____**PRIEST ON THE RUN** Piers Adams, recorders. Concerti composed by the ensemble's namesake, flame-haired Vivaldi. Upbeat. $17 ARS/$20 others.

____**RECORDER JAZZ** Warren Kime, recorder. Original jazz charts with a great groove. $17 ARS/$20 others.

____**REFLECTIONS**, Music to Soothe and Uplift the Spirit. Eileen Hadidian, recorder & Baroque flute, with Celtic harp and 'cello. Celtic, traditional, Renaissance & Medieval melodies. Healing Muses. $17 ARS/$20 others.

____ **SACRED & SECULAR CANTATAS OF J. S. BACH**. Carolina Baroque. Dale Higbee, recorders. Live performances of three cantatas, BWV 82a, BWV 202, BWV 209. $17 ARS/$20 others.

____**SAMMARTINI: SONATAS & CONCERTOS FOR FLUTE** Ensemble Caprice & Rebel. Matthias Maute & Sophie Larivière, recorders & traverso. Extended concertos and sonatas by Sammartini & Maute. Atma Classique. $17 ARS/$20 others.

____**A. SCARLATTI: CONCERTI DI CAMERA** Judith Linsenberg, recorders; Musica Pacifica. Seven sonatas, various instrumentations. $17 ARS/$20 others.

____**LES SEPT SAUTS**: Baroque Chamber Music at the Stuttgart Court. Matthias Maute & Sophie Larivière, recorders & traverso; Ensemble Caprice. Charming repertoire by Schwartzkopff, Bodino, Detri. Atma Classique. $17 ARS/$20 others.

____**SOLO, DOUBLE & TRIPLE CONCERTOS OF BACH & TELEMANN** Carolina Baroque, Dale Higbee, recorders. 2-CD set, recorded live. $24 ARS/$28 others.

____**SOMETHING OLD, SOMETHING NEW** John Tyson, recorders, with Renaissonics. Baroque & contemporary music. Titanic. $17 ARS/$20 others.

____**SONGS IN THE GROUND** Cléa Galhano, recorder, Vivian Montgomery, harpsichord. Songs based on grounds by Pandolfi, Belanzanni, Vitali, Bach, others. 10,000 Lakes. $17 ARS/$20 others.

____**SWEET FOLLIA, THE RECORDER ON TWO CONTINENTS** Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders. Selections by Purcell, Morley, Maute, Couperin, Van Eyck, others. Atma Classique. $17 ARS/$20 others.

____**TELEMANN ALLA POLACCA** REBEL Matthias Maute, recorders & traverso, play concerti and suites by G.P. Telemann. . $17 ARS/$20 others.

____**TELEMANN: CHAMBER CANTATAS & TRIO SONATAS** Judith Linsenberg, recorders; Musica Pacifica. Five cantatas of *Harmonischer Gottesdienst*, two trio sonatas from *Sonatas Corellisantes*. 2003 Chamber Music America/ WQXR Record Award. Dorian. $17 ARS/$20 others.

____**TELEMANN: DUOS POUR FLUTES**, Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders & transverse flute, Alexander Weimann, clavichord. Six Telemann duos & sonatas alternate with five fantasies for clavichord by Maute. Atma Classique. $17 ARS/$20 others.

____**TRIO ATLANTICA** Lisette Kielson, recorders. Works by Bach, Telemann, Montéclair, Leclair. Trio Atlantica. $17 ARS/$20 others.

____**20TH CENTURY MUSIC FOR RECORDER & PIANO** Anita Randolfi, recorders. Music by Jacob, Bartok, Leigh, others for recorder & piano. $17 ARS/$20 others.

____ **VIVALDI: LA NOTTE** Concerti per strumenti diversi. Judith Linsenberg, recorder; Musica Pacifica. Award-winning CD, featuring five Vivaldi concerti, two sonatas. Dorian. $17 ARS/$20 others.

____**VON PARIS NACH WIEN** Duo Caprice Stuttgart. Matthias Maute, recorder & Michael Spengler, gamba. Works from Paris to Vienna by Rameau, Satie, Maute, J. Haydn, Chopin, others. Antes Edition. $17 ARS/$20 others.

Please indicate above the CDs you wish to order, and print clearly the following:

Name_____

Daytime phone: (_____) _____

Address: _____

City/State/Zip: _____

Check enclosed for

_____ single CDs x $___ = $_____

_____ 2-CD sets x $____ = $_____ TOTAL $_____

Please charge the above amount to my MasterCard or Visa:#_____Exp. Date: _____

Cardholder's signature: _____

Mail to:

ARS, 1129 Ruth Dr., St. Louis, MO 63122-1019 USA..

You may fax your credit card order to 314-966-4649.

New From
London Pro Musica

East:	Eight Fantasies a 5, Vol. 1 Nos. 1-4 - ScP	*SSATB*	LPMEM25	12.25
East:	Eight Fantasies a 5, Vol. 2 Nos. 5-8 - ScP	*SSATB*	LPMEM26	12.25
Festa:	3 Contrapunti - ScP	*SATTBB*	LPMIM22	6.75
Gabrieli:	O Passi Sparsi - ScP	*SSATTB x 2*	ADC0117	12.50
Gabrieli:	Ecco la Vaga Aurora - ScP	*SSAATTBB*	ADC0115	9.50
Gastoldi:	Il Primo Libro a Due Voci (1598)	*rr*	LPMIM21	12.75
Locke:	2 Suites - ScP	*S/T, Bc*	DOL0235	9.75
Pruili:	Canzone Quarta a 6 - ScP	*SSSBBB*	ADC0066	9.00
Scheidt:	Gott der Vater wohn uns bei - ScP	*SATB x 2*	ADC0096	10.50
Willaert:	Complete Instrument Music, #1: 13 Ricercari - ScP	*ATB*	LPMIM16	15.25
Willaert:	Complete Instrument Music #2: 4 Ricercari – ScP	*ATTB*	LPMIM17	12.25

Go to www.magnamusic.com for further details on these new editions including descriptions and sample scans of the music!

More LPM *reprints!*

Holborne: Pavans, Galliards & Almains (1599) *SATTB* AH00001 70.00
A complete edition of this classic collection of 65 elegant, stylized dances. Provided are a complete set of parts books to cover both wind & stringed instruments.

Morley: First Book of Canzonets to 2 voyces (1595) *AT instr* LPMRM08 11.25

Guami 10 Ricercari (1588) canto + tenor string instr *AT* LPMIM03 7.75
These rather demanding pieces are similar to the duos of Lassus in style and quality, especially in the way that they gradually build up to a rhythmic climax.

Lupacchino/ Tasso
9 Fantasies (16th Century) -sc *Var: AT* LPMIM06 7.75
These duos are taken from a collection that was reprinted during the 16th century more often than any comparable publication.

Thomas (ed) 8 Fantasies (1590) -sc *Var: S/T* LPMIM08 7.75
These attractive duos are mostly from a Phalese print of 1590. Some of them are written in a lively style similar to that of the *canzon da sonar*.

Pres, des 7 Secular Pieces -sc *ATTB vo/ instr* LPMAN06 8.25
A little volume that explores the lighter side of this central figure of Renaissance music. Suitable for recorders, viols and server other types of instruments.

Magnamusic Distributors Inc.

PO Box 338, Sharon, CT 06069-0338 US Toll Free: 888-665-2721
Web: www.magnamusic.com
Email: magnamusic@magnamusic.com

EDITOR'S NOTE

The image in my mind of the concert places it sometime in the 1970s. It was a small venue, and we were close enough to see the sweat on the faces of the performers, soft-rock group Loggins & Messina (*Your Mama Don't Dance, House at Pooh Corner*). Even though the name of the group's wind sideman long ago left my memory, I still remember his playing—especially when he played two recorders simultaneously (an alto and a tenor, as I recall). I was pursuing a degree in modern flute and didn't play recorders then. The sound of those recorders, coupled with his advanced facility and florid improvisations (even using only "left hand" notes), was just the right effect for that music.

A few others were playing jazz and pop recorder by that time, including **Eddie Marshall**. **Frances Feldon**'s long-standing interest in those musical styles has spurred her to perform them on recorder herself (see the September 2004 *AR* coverage of events that took place last summer in Berkeley, CA). She talks with Eddie (page 16) in the first of her series of interviews with performers who have ventured to take their recorders onto the popular music stage.

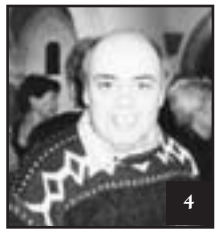
It's time now to plan for two upcoming events: **Play-the-Recorder Month** in March, and the **Boston Early Music Festival** in June. A musical gift from the late David Goldstein may be played on **Recorder Day!** or whenever members have an opportunity during March (page 12). **Pete Rose** is the next very deserving recipient of the **ARS Distinguished Achievement Award**, and is set to receive that award during BEMF (page 4).

Several members' writings help to round out the reporting in this issue. **Mark Davenport** and **Nancy Hathaway** describe early music events last fall on both coasts—in Seattle as part of the American Musicological Society gathering (page 6) and during a New York City celebration in October (page 10). **Sheila Newbery** profiles the musical success of the **East Bay Junior Recorder Society** (page 8). Others share opinions of books (page 22) and music (page 29), with recorder playing in mind.

Gail Nickless

AMERICAN RECORDER

Volume XLVI, Number 1 *January 2005*



ON THE COVER:
Cover Art by Philip Celeste
e-mail <philipcboston@aol.com>
©2005 Philip Celeste

FEATURES

DEPARTMENTS

Visit AR On-Line *at <www.recorderonline.org>*

American Recorder (ISSN: 0003-0724), 1129 Ruth Dr., St. Louis, MO 63122-1019, is published bimonthly (January, March, May, September, and November) for its members by the American Recorder Society, Inc. $20 of the annual $40 U.S. membership dues in the American Recorder Society is for a subscription to *American Recorder*. Articles, reviews and letters to the editor reflect the viewpoint of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS. Submission of articles and photographs is welcomed. Articles may be typed or submitted on PC discs (Word for Windows 95, or RTF preferred), or as an attachment to or text in an e-mail message. They should be for the exclusive consideration of *AR*, unless otherwise noted. Photos may be sent as color or black-and-white prints, or 300dpi TIF files. Advertisements may be sent in PDF or EPS format, with fonts embedded.

Editorial office: Gail Nickless, Editor, *American Recorder*, 7770 South High St., Centennial, CO 80122; 303-794-0114 (phone & fax); <editor@recorderonline.org>. Deadlines for editorial material: November 15 (January), January 15 (March), March 15 (May), July 15 (September), and September 15 (November). Books for review: Editorial office. Music for review: Constance M. Primus, Box 608, 1097 Main St., Georgetown, CO 80444. Recordings for review: Thomas Cirtin, 8128 N. Armstrong Chapel Road, Otterbein, IN 47970. Cutting Edge: Tim Broege, 212 Second Ave., Bradley Beach, NJ 07720-1159. Chapter newsletters and other reports: Editorial office. Advertising: Steve DiLauro, LaRich & Associates, Inc., 15300 Pearl Road, Suite 112, Strongsville, OH 44136-5036; 440-238-5577; 440-572-2976 (fax); <advertising@recorderonline.org>. Advertising Closings: December 1 (January), February 1 (March), April 1 (May), August 1 (September), and October 1 (November). Postmaster: Send address changes to American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122-1019. Periodicals postage paid at St. Louis, MO, and at an additional mailing office.

AMERICAN RECORDER SOCIETY INC.

Honorary President
ERICH KATZ (1900-1973)
Honorary Vice President
WINIFRED JAEGER

Statement of Purpose

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

Staff
Kathy Sherrick, Administrative Director
1129 Ruth Drive
St. Louis, MO 63122-1019 U.S.A.
800-491-9588 toll free
314-966-4082 phone
314-966-4649 fax
E-mail:
<recorder@AmericanRecorder.org>
Web site: <www.AmericanRecorder.org>

ARS Chapters

ALABAMA
Birmingham: Ken Kirby (205-822-6252)

ARIZONA
Phoenix: Donald Harrington (602-956-1344)
Tucson: Scott Mason (520-721-0846)

ARKANSAS
Aeolus Konsort: Don Wold (501-666-2787)
Bella Vista: Barbara McCoy (479-855-6477)

CALIFORNIA
Central Coast: Margery Seid (805-474-8538)
East Bay: Helga Wilking (415-472-6367)
Monterey Bay: Sandy Ferguson (831-462-0286)
North Coast: Kathleen Kinkela-Love (707-822-8835)
Orange County: Doris Leffingwell (949-494-9675)
Sacramento: Robert Foster (916-391-7520) or Elsa Morrison (916-929-6001)
San Diego County: Richard Chang (760-726-8699)
San Francisco: Jack O'Neill (415-731-9660)
South Bay: Joanna Woodrow (408-266-3993)
Southern California: Lynne Snead (661-254-7922)

COLORADO
Boulder: Rose Marie Terada (303-666-4307)
Colorado Springs: Jeanne LeClercq (719-473-0714)
Denver: Keith Emerson (303-750-8460)
Fort Collins: Roselyn Dailey (970-282-1097)

CONNECTICUT
Connecticut: Dorothy Vining (203-267-6513)
Eastern Connecticut: Joyce Goldberg (860-442-8490)

DISTRICT OF COLUMBIA
Washington: Myrl Powell (301-587-4799) or Jane Takeuchi Udelson (703-369-3022)

DELAWARE
Brandywine: Roger Matsumoto (302-731-1430)

FLORIDA
Gainesville: Russell D. Moore (352-378-0567)
Miami: Zulema Garraffo (305-374-1879)
Sarasota: Valerie Sizemore (941-484-9589)

GEORGIA
Atlanta: Phil Hollar (770-253-0691)

HAWAII
Hawaii: Irene Sakimoto (808-734-5909)
Big Island: Roger Baldwin (808-935-2306)

ILLINOIS
Chicago: Kim Katulka (708-484-4578)
Chicago-West Suburban: Christopher Culp (630-690-7304)

LOUISIANA
Baton Rouge: John Waite (225-925-0502)
New Orleans: Chris Alderman (504-862-0969)

MARYLAND
Northern Maryland:

MASSACHUSETTS
Boston: Laura Conrad (617-661-8097)
Recorders/Early Music Metro-West Boston: Sheila Beardslee (978-263-9926)
Worcester Hills: Madeline Browning (508-842-5490)

MICHIGAN
Ann Arbor: David Goings (734-663-6247)
Kalamazoo: Wade Lawrence (269-353-9885)
Metropolitan Detroit: Claudia Novitzsky (248-548-5668)
Northwinds Recorder Society: Janet Smith (231-347-1056)
Western Michigan: Marilyn Idsinga (231-894-8415)

MINNESOTA
Twin Cities: Barbara McKernan (763-529-2525)

MISSOURI
St. Louis: Norm Stoecker (636-532-3255)

NEVADA
Sierra Early Music Society: Karlene Dickey (775-832-9124)

NEW HAMPSHIRE
Monadnock: Barbara George (802-257-1467)
Upper Valley: Barbara Prescott (603-643-6442)

NEW JERSEY
Bergen County: Mary Comins (201-489-5695)
Highland Park: Donna Messer (732-828-7421)
Navesink: Lori Goldschmidt (732-922-2750)
Princeton: Janice Arrowsmith (609-883-9874)
Somerset Hills: Keith Bernstein (908-722-6572)

NEW MEXICO
Albuquerque: Ray Hale (505-286-8604)
Rio Grande: Joyce Henry (505-522-4178)
Santa Fe: Jane Miller (505-984-0851)

NEW YORK
Buffalo: Charles Hall (716-835-5573)
Hudson Mohawk: Darleen Koreman (518-482-6023)
Long Island: Margaret H. Brown (516-765-1867)
New York City: Michael Zumoff (212-662-2946)
Rochester: Frank Amato (716-225-6808)
Rockland: Lorraine Schiller (845-429-8340)
Westchester: Carol B. Leibman (914-241-3381)

NORTH CAROLINA
Triangle: Cindy Osborne (919-851-1080)

OHIO
Greater Cleveland: Edith Yerger (440-826-0716)
Toledo: Marilyn Perlmutter (419-531-6259)

OREGON
Oregon Coast: Corlu Collier (541-265-5910)

PENNSYLVANIA
Philadelphia: Dody Magaziner (215-886-2241) or Joanne Ford (215-844-8054)
Pittsburgh: Helen Thornton (412-781-6321)

RHODE ISLAND
Rhode Island: David Bojar (401-944-3395)

TENNESSEE
Greater Knoxville: Ann Stierli (865-637-6179)
Nashville: Janet Epstein (615-297-2546)

TEXAS
Austin: Katherine Bracher (512-459-4904)
Dallas: Bill Patterson (214-696-4892)
Rio Grande: Joyce Henry (505-522-4178)

VERMONT
Upper Valley: Barbara Prescott (603-643-6442)

VIRGINIA
Northern Virginia: Edward Friedler (703-425-1324)
Tidewater (Williamsburg): Vicki H. Hall (757-565-2773)

WASHINGTON
Moss Bay: Ralph Lusher (253-945-9732)
Seattle: Tommy Arends (425-649-9869)

WISCONSIN
Milwaukee: Diane Kuntzelman (414-654-6685)
Southern Wisconsin: Margaret Asquith (608-233-4441)

CANADA
Toronto: Alison Healing (905-648-6964)
Montréal: Patrice Mongeau (514-341-3449)

Please contact the ARS office to update chapter listings.

PRESIDENT'S MESSAGE

The joys of HIP-ness

As a recorder player, for years I've been intrigued by the concept of historically informed performance (HIP).

I like the way that Altramar describes HIP on their web site, <www.indiana.edu/~altramar/altwhat.html>: "… a conviction that playing the music in a fashion sensitive to the original performance situation can give us insights into the people, and thinking/working on the details of the original performance situation can give us insights into the music."

During the past two decades, interest and research in historically informed performance has increased tremendously. In order to produce a HIP performance, musicians may consult theory or instruction manuals written during the time a piece was written, read accounts of performances, or look at paintings or engravings that depict performances. Sometimes, the manuscripts themselves provide clues.

In a recent issue of *Early Music Performer*, there is a guest editorial by Clive Brown that discusses some important issues in the HIP movement, such as the related commercial market, models for research, and funding.

HIP is not limited to Medieval, Renaissance and Baroque music. There are numerous HIP performances of music by Mozart, Beethoven symphonies, and masterpieces by 19th-century composers. According to the definition above, virtually any piece of music can be played in a historically informed fashion, if we know something about the original performance situation.

What does being HIP mean for the average amateur recorder player? Well, that depends.

If you go shopping for a recording of Bach's *Brandenburg Concerto No. 4* and are really looking forward to hearing some good recorder playing, you'll need to be sure that the recording is HIP enough to use recorders, not modern flutes. One of the first CDs that I bought of this work featured a nationally-known ensemble—with flutes playing the recorder parts. I was thoroughly disappointed.

If you are playing Hotteterre or Quantz duets, you might want to read treatises by those historical figures to understand their approaches to music and performance (good English translations are available). You can also ask recorder professionals or teachers about their understanding of HIP practices for the pieces in which you are interested. There are many facsimile editions commercially available.

HIP trends have energized the early music field and expanded the ways in which many listeners and performers experience music.

If you've never played from early notation, that is one way to experience the music more authentically (although you should be prepared for a challenge).

The nice thing about recorder playing is that the HIP world is very accessible to those who play recorder. But, even without HIP awareness, we can still experience great music.

HIP trends have energized the early music field and expanded the ways in which many listeners and performers experience music. However, I truly believe that there are numerous appropriate ways to play most pieces of music, and play them well. Most of us—whether we are amateurs, professionals or aficionados—have an innate sense of what makes music appealing and what doesn't.

There is a Duke Ellington quote that, in my opinion, summarizes the goal of any type of performance: "If it sounds good, it is good."

Wishing you a happy and musical New Year,

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

Pete Rose at the October 2004 premiere of his work* MegaRONY *during the New York Early Music Celebration. (Photo by Rebecca Arkenberg)

TIDINGS

Early music happenings in New York City and Seattle, young recorder players make their mark

Pete Rose to be awarded ARS Distinguished Achievement Award

At its September 2004 meeting, the ARS Board accepted a committee recommendation to present the **ARS Distinguished Achievement Award** (DAA) to **Pete Rose**. This award was established by the Board in 1986 to recognize and honor individuals who have made extraordinary contributions to the development of the recorder movement in North America.

Rose is hailed as one of North America's leading composers and performers of contemporary recorder music. His works have received worldwide acclaim and have been published by Universal Edition, Moeck, Carus-Verlag and Ricordi. He has given numerous recitals in the U.S. and Europe, many of them featuring a variety of contemporary written and improvised works for the recorder. He has won critical acclaim for his interpretation of works that involve microtonality, circular breathing and jazz elements.

Rose has also served as columnist, critic and contributing editor for *American Recorder*, and has written articles for the German woodwind magazine *Tibia*. He has been a regular faculty member of the Amherst Early Music Festival, and has given many master classes in the U.S. and Europe, as well as being an active leader of ARS chapter meetings.

He joins the ranks of past DAA recipients Friedrich von Huene, Bernard Krainis, Shelley Gruskin, Nobuo Toyama, LaNoue Davenport, Martha Bixler, Edgar Hunt, Eugene Reichenthal, Frans Brüggen and Valerie Horst.

The DAA ceremony and reception will be held during the Boston Early Music Festival in June. Details will be provided in the March issue of *American Recorder*.

More information on Rose and his accomplishments are available on his web site, <www.peteroserecorder.com>.

(The ARS has available a video of Rose in a live recital performance, which also includes an interview about how he started playing the recorder, what he looks for in choosing music for a recital, and more. It is sent out on free loan, with a $10 deposit to assure prompt return. Please write to the ARS office, specifying when you would like to view the videotape and whether you will view it in regular or HiFi VHS format.)

Looking ahead to Boston Early Music Festival 2005

The schedule for the **2005 Boston Early Music Festival** (BEMF) includes several recorder events, in addition to events that will be sponsored by ARS (mentioned briefly in this issue of the *ARS Newsletter)*.

The theme of the 2005 BEMF is "East Meets West—Germany, Russia and the Baltic States: Music from the Maritime World of Northern Europe." At the center of the week's performances is the world premiere of Johann Mattheson's 1710 opera ***Boris Goudenow***—not to be confused with the 19th-century opera by Modest Mussorgsky about Boris, czar of Russia from 1598 to 1605 whose story was dramatized by Alexander Pushkin. This earlier opera is based on scores of *Boris* and other Mattheson compositions uncovered in 1998 in Armenia, where some collections of music by major German Baroque composers were taken for safety during World War II.

The reconstructed opera score includes a continuo orchestra with oboists doubling on recorders. Those parts will be played by **Washington McClain**, **Geoffrey Burgess** and **Kathryn Montoya**. Under the leadership of BEMF directors Paul O'Dette and Stephen Stubbs, a familiar cast will be augmented by new singers—including Russian bass Vadim Kravets in the title role of Boris—and joined by Baroque dancers and a children's chorus. Opera performances are set for the evenings of June 14, 16 and 18, with a matinee on June 19, at the Cutler Majestic Theatre in Boston, MA.

To kick off the Festival week, a program of Dutch shanties will be performed by **Camerata Trajectina**. The period instrument group from Utrecht, including recorder player **Saskia Coolen**, specializes in music of the Low Countries from the Middle Ages through the 17th century. Central to the work of the group are aspects of literary and cultural history, which are given a musical dimension in the group's programs. Their BEMF performance is set for June 13 at 8 p.m. at New England Conservatory's Jordan Hall in Boston.

Matthias Maute returns to BEMF as a one of three soloists performing with the BEMF "Boris" Orchestra on June 17 at 8 p.m. at Jordan Hall. The program for that evening was not set at press time, although it is known that the other soloists are violinist Giuliano Carmignola and fortepianist Kristian Bezuidenhout. Maute will also lead a master class, with the date and time for that event yet to be determined.

For more BEMF 2005 information or information about Festival tickets, visit <www.bemf.org> or call 617-661-1812.

BECAUSE YOU CARE ABOUT YOUR STUDENTS

You've dedicated your life to helping children experience and enjoy music. You deserve applause, a professional athlete's salary, and instruments that make creating music easy and exciting for your students. While we can't do anything about the salary, Yamaha recorders help make children's first musical experience positive.

Yamaha recorders are carefully designed to create the ideal amount of air resistance so children can play them accurately with little effort. They reward the player with a rich, full tone that creates a bright smile and a burst of confidence.

The bright Sour Apple Green, Cotton Candy Blue and Bubble Gum Pink colors also appeal to students, while you will appreciate the ability to disassemble the recorders into three pieces for simple, thorough cleaning.

When you recommend the right instruments for your students, you launch their musical futures. Yamaha is proud to help caring music teachers like you provide the best.

YAMAHA

Early Music well-represented at American Musicological Society 2004

Early music is alive and well, as demonstrated by the high visibility and number of early music activities during this year's **American Musicological Society** conference, held in Seattle, WA, November 11-14. The recorder was featured or discussed in several of those events, and a number of other important early music activities were organized in cooperation with **Early Music America** (EMA). These activities are the focus of this report.

The conference, jointly held this year with the **Society for Music Theory**, always features early music topics in its daily sessions: "Women and Music in Early Modern Europe"; "Medieval Compositional Methods"; "Sacred Spectacle in Medieval Tuscany"; "Rhetoric and Allegory in the Baroque"; "Early Medieval Theory"; "Noise and Notation in Trouvère Music"; "Performers and Audiences in Renaissance Florence"; and the list goes on.

I arrived in Seattle late on November 11, and caught the end of EMA's first evening session, titled "Heresies and Hear Says Revisited: Thoughts on Instrumental Performances of Untexted Parts and Repertories 1350-1550." While I missed most of the excitement of this paper session (moderated by Jeffery Kite-Powell), I did attend a subsequent concert by Ciaramella, an early music ensemble that put into practice the performance of untexted parts on instruments.

Ciaramella was first runner-up in the 2003 EMA competition and recorded its début CD in 2004. The group includes **Adam and Rotem Gilbert** (both also members of Piffaro), **Doug Milliken** and **Debra Nagy** (all playing recorders or shawms), and **Anna Levenstein**, voice. All except Milliken are current or former doctoral students at Case Western Reserve University, where Ross Duffin runs an outstanding early music program. The group performed an afternoon of music from the Renaissance manuscript, "Panciatichi 27" of Biblioteca Nazionale Centrale di Firenze.

"Panciatichi 27" is a manuscript that comprises a number of texted and untexted pieces—ranging from several spirited and dance-like anonymous pieces, to a beautiful vocal work by Josquin, to Heinrich Isaac's popular *A la bataglia*. Compared to the Flanders Recorder Quartet's "live" version of the Isaac piece, which I happened to have heard several nights before at Regis University in Denver, CO, the Ciaramella performance did not provide quite as much "battle." The distinction was due partly because of the choice of instruments used (Flanders Quartet played in a range an octave lower, with the bass recorder on the top line; Ciaramella used ATTB), but also because of the lighter attack of Ciaramella vs. the frequent "chiffing" used by the Flanders group.

Still, Ciaramella's recorder ensemble sound was balanced and impressive. The anonymous piece *Fortuna desperata* was particularly successful, with sensitive phrasing and excellent intonation.

I loved the pieces played on shawms. The two slow anonymous magnificats were gorgeous and *Non desina* was a lively, imitative and brilliant piece—perfect for double reeds. I was surprisingly less impressed with the sung pieces, although that may have had to do with the fact that the group (at least on this afternoon) did not seem as confident and relaxed with the texted repertoire compared to the untexted pieces.

Ciaramella's performance was a highlight of the day.

Regardless, Ciaramella's performance was a highlight of the day. There is nothing like bringing the manuscripts to life—especially after a morning of musicology and theory papers (as thought-provoking as they might be).

Later there was an open session hosted by EMA called "Singing from Renaissance Notation." The informal vocal gathering was conducted by EMA president **Valerie Horst** and was well-attended by about 40-50 participants. Horst's commentary was kept to a minimum, leaving as much time as possible for the actual singing—and everyone obliged, with two or three readings of each piece. The hour-long session was friendly and cozy, aided by some decent wine that circulated around the room. Perhaps not coincidentally the bass section, where I found myself, seemed to improve as the session wore on.

The evening was capped off with an Early Music Guild performance by The English Concert, directed by Andrew Manze and brilliantly performed. The concert included programmatic pieces by Schmelzer, Biber and Locatelli, but focused on three Vivaldi violin concertos, including the B minor *Concerto (Opus 3) for Four Violins*—a wonderful crowd pleaser. Looking through the EMG program that evening, the English Concert was just one of a number of outstanding presentations offered this season. Others include the viol sextet Fretwork, with Emma Kirkby (earlier in the year), and two upcoming performances that prominently feature the recorder—**Red Priest (with Piers Adams)** and **Piffaro**. I am certainly impressed with the early music activity in Seattle.

On Saturday afternoon, I attended a session for early music directors, also hosted by EMA. This hour-long meeting has become a regular feature at the AMS conference. The topic of this year's session, moderated by Lyle Nordstrom of the University of North Texas, was "Making the Case for an Early Music Ensemble at Your College or University." About 20 people, mostly collegium directors, attended.

The session offered some good and insightful suggestions from the panelists, as well as thoughtful responses from the participants.

University and college early music ensembles seem to have particularly challenging hurdles, including: few, if any, early instruments; small or no budgets; colleagues who are not always happy to share their students (usually classical instrumentalists or singers) with collegium directors; many hours of extra contact and rehearsal time; and fluctuating numbers of students that offer little continuity from one semester to the next.

The picture was not all bleak, however, and there are a number of thriving collegiums scattered around the country. The more successful collegium directors find innovative ways of developing interest and continuity in their programs. Some of these activities include combining early music with outreach programs, collabo-

rating with other departments (English, drama, dance or chapel services, for example); bringing in community members and guest artists/teachers; and fund-raising.

And, as Nordstrom pointed out, there are certain advantages that early music ensembles have over larger choirs and orchestras. There is often more individual attention paid to students, since early music programming provides opportunities to feature many—if not all—of the ensemble members. There are also a lot of extra educational opportunities in early music ensembles, such as spending a greater amount of time working on performance practice, ornamentation and improvisation.

The recorder, of course, often plays a prominent role in many of these ensembles. Of all the early instruments, the recorder is still the most commonly known, especially since students usually begin to play the instrument in elementary school as part of a general introduction to music. Mary Natvig, who teaches at Bowling Green State University, suggested incorporating the recorder in music education methods courses. Personally, I think this is one of the more important and productive areas on which we should focus and, in fact, this is precisely an area we are currently examining in the ARS Education Committee.

All in all, the weekend provided some superb opportunities to discuss and listen to early music, to catch up with colleagues and friends, and to explore one of the more active early music scenes in the U.S.

EMA is to be commended for their participation in this year's AMS events. They are really helping to develop a lively interest in early music.

Mark Davenport

Ciaramella members Adam and Rotem Gilbert (left) and Mahan Esfahani (right) with Doug Milliken and Debra Nagy, in a photo taken by Rebecca Arkenberg after the group's performance in the October finals of EMA's Medieval/ Renaissance Performance Competition.

Bits & Pieces

The Society of Recorder Players (SRP) and **Moeck UK** will again sponsor an international solo recorder competition aimed at young players who aspire to a professional career in music. Adjudicators **Paul Leenhouts**, **Pierre Hamon** and **Ian Wilson** will choose finalists to perform in a public concert during the Greenwich International Festival of Early Music 2005.

Deadline for entries is **February 4.** Each applicant must submit a 30-minute CD or cassette, demonstrating the performer's standard of playing over a wide cross-section of the recorder repertoire.

In addition to cash prizes donated by Moeck UK, the SRP and the Walter Bergmann Fund, the first prize winner will present a recital at the Greenwich International Festival of Early Music 2006. For additional information, contact competition administrator Mary Tyers at <comp@srp.org.uk>.

Recorder player **Cléa Galhano** performed in November 2004 as soloist with the St. Paul (MN) Chamber Orchestra and also with the New World Symphony (Miami, FL), conducted by French harpsichordist/conductor Emmanuelle Haim.

Tom Bickley, composer/performer/teacher of recorder, used the Gregorian chant *O Magnum Mysterium* as the source for a 50-minute meditation involving recorders, voice, electronics and environmental sound at Grace North Church in Berkeley, CA, in December.

Diverse Passions welcomed guest artist **Rotem Gilbert** of Renaissance band Piffaro for its December concerts in Denver and Boulder, CO. The program, *A Medieval Christmas*, centered on the varied musical world of 14th-century Europe, including works by de Vitry, Machaut, Ciconia and Landini. Diverse Passions members include Jennifer Spielman, soprano and plectrum lute; and **Michael Lightner** and **Linda Lunbeck**, recorders.

Lisette Kielson, recorderist with chamber group **L'Ensemble Portique**, collaborated with Matthew Tift, University of Wisconsin-Madison musicologist and AIDS activist, to present *Positive Music: Musical Responses to HIV/AIDS* on December 4 in Madison, WI. Proceeds from the event went to AIDS Network of Madison. Unlike other AIDS benefit concerts featuring music that has little or no connection to the crisis, this event presented musical responses to HIV/AIDS. The program featured selections from the *AIDS Quilt Songbook* as well as three world premieres by Julie Niedziejko Brandenburg, Jens Joneleit and Dan Maske.

Tift presented a pre-concert lecture discussing how the AIDS crisis has affected music and musicians in the U.S. Following the performance, there was a reception and silent auction of artwork created by Madison artists, including a blank canvas to be painted as an interpretive response to the musical performance.

Going for Baroque on Long Island

Under artistic director Sonia Gezairlian Grib, the **Long Island (NY) Baroque Ensemble** is celebrating its 35th anniversary season in 2004-2005 with performances in Smithtown and in Oyster Bay.

The October kickoff event, *Anniversary Bash Concertos*, included two works featuring **Rachel Begley** on Baroque alto recorder—Telemann's *Concerto di camera* for recorder, two violins and continuo (harpsichord, 'cello and violone), and Vivaldi's *Concerto in C major* for recorder, oboe, two violins and continuo.

Begley gave an eloquent and graceful performance of the Telemann work, playing with an overt emotional engagement that commanded the audience's full attention. She joined oboist Virginia Brewer for the Vivaldi piece; the sound of two wind instruments complemented each other quite effectively, as did the style and partnering of the two performers.

Other works on the program included a delightful offering by viola virtuoso Louise Schulman of the Telemann *Concerto in G Major* for viola, strings and continuo. The multifaceted Jay Elfenbein, on viola da gamba, joined 'cellist Christine Gummere for the Buxtehude *Sonata in D Major*. Other players included violinists Anca Nicolau and Karl Kawahara, plus artistic director Grib on harpsichord.

Nancy M. Tooney

A Success Story: the East Bay Junior Recorder Society

East Bay JRS members (l to r) Rebecca Molinari, Andrew Levy (partially visible), Rob Moses and Siobhan Williams. (Photo by Sheila Newbery)

There is a bright spot in Berkeley, in the bleak landscape of California music education: it's the **East Bay Junior Recorder Society** (EBJRS).

The group ranges from seven- and eight-year-old beginners to 16- and 17-year-old advanced players. On the face of it, this fact may seem unremarkable—but the age and skill range is in itself a testimony to the strength and continuity of the program, which directors **Letitia Berlin**, **Louise Carslake** and **Hanneke van Proosdij** have tirelessly cultivated over the years, with the help and impetus of the **East Bay Recorder Society** (EBRS).

The EBJRS opens a window for many children onto a different sort of musical practice—different, that is, from the emphasis on solo performance in much classical musical instruction. The goal of the monthly EBJRS meetings is to introduce young players to the pleasures—and rigors—of ensemble playing. Being an intelligent ensemble member makes significant technical and social demands on the individual: one must learn and understand the varying roles one will play in a given repertoire, and one must strive to enhance the coherence of the whole by developing musical awareness of others (easier said than done, at any age).

This is not to say that EBJRS members are never called upon to shine as individuals—but, rather, that solo parts as such in the EBJRS are not the province of only one or two of the players whose primary purpose is to occupy the limelight. A girl who is playing a technically difficult and conspicuous soprano line in one piece may be called upon to play the foundational bass part in the next. As the members gain in musical maturity, they gradually take on responsibilities of all the roles, becoming proficient in the full range of instruments.

The fruits of this kind of musical training are not immediate—they take time to develop. And one can easily overlook them, particularly as the special competence that kids develop in the EBJRS makes it possible for them to take on other musical challenges. If we follow a few of the EBJRS members' activities over just the last couple of years, however, we can see the broader significance of what Tish, Louise and Hanneke have done.

The fruits of this kind of musical training are not immediate—they take time to develop.

Let's start with Yvonne Lin. In 2000, as a member of the EBJRS, Yvonne played an effortless and witty sopranino solo in the EBJRS performance of Erik Satie's *Chez le Docteur* (Matthias Maute, arr.). She has since gone on to take a leading role in the Albany (CA) High School jazz band, where she is regularly called upon to improvise on the saxophone, weaving fluent solos out of and back into the texture of the ensemble. Yvonne's mother credits the EBJRS experience in large part for her rather shy daughter's intense motivation to land a seat in the competitive jazz band.

Other EBJRS members have initiated ensemble activities with EBJRS peers. In 2003, Rebecca Molinari organized a recorder performance with EBJRS colleagues Morgan Jacobs and Andrew Levy at Albany High School's annual Madrigal Night. With the encouragement and support of Hanneke, Rebecca selected repertoire, organized rehearsals, and took on the administrative work of coordinating the group's performance with the high school music director. The confidence she brought to the task—and to the performance, as group leader—was a direct outgrowth of her EBJRS experience.

Rebecca has also been especially active in arranging music for the EBJRS. She has arranged a wide range of repertoire, from music of the 17th-century English court to Broadway show tunes. These have been performed at various public venues including the 2002 Berkeley Festival. Andrew, too, has written for the EBJRS: his *Ronde de L'Anniversaire* was performed by the group in 2001. Indeed, composing and arranging are specifically encouraged by all three directors, who nurture the students' confidence in inventing music by incorporating regular improvisation and listening games into the curriculum.

EBJRS members Henry Finucane, Rebecca, Morgan, and Andrew have all launched ensembles that competed for or won performance opportunities in the Bay Area's annual Junior Bach Festival. These are entirely voluntary efforts that have brought wide attention to and interest in recorder performance, and are in no small measure an outgrowth of the communal interest in the recorder inspired by the EBJRS.

Under the auspices of the Junior Bach Festival, recorder ensembles have performed in Bay Area public schools, churches and, in one instance, received an invitation to perform at the Carmel Bach Festival. Andrew's ensemble was featured in a 2003 television news segment about the Festival aired throughout the entire Bay Area, a news clip that continues to be shown to prospective Junior Bach performers and their parents.

These efforts, of course, involve intensive support—they owe much to the enthusiasm and generosity of the EBJRS directors, and harpsichordist Katherine Westine, in their capacity as expert ensemble coaches. Not only are they some of our most acclaimed performers, but through their direction of the EBJRS, they

have unquestionably become a cornerstone in Bay Area music education.

Because the knowledge and contacts of the EBJRS directors reach deep into the musical community (via the Farallon Recorder Quartet, Philharmonia Baroque Orchestra, Music's Recreation, Bay Area Recorder Series, just to name a few), the students have found not only a stimulating musical home in the EBJRS, but a portal to the wider world of music-making. Guest conductors are frequent visitors, and have included Vida Bateau, Frances Blaker, Kathy Cochran, Sabine Djernaes, Frances Feldon, Eileen Hadidian, Shira Kammen, David Morris, Rachel Streeter, Jane Webber and Joanna Bramel Young.

Group performances also regularly bring the EBJRS into contact with a larger musical audience via opportunities to play at EBRS meetings (where some EBJRS members have now also become regular participants) and at the Berkeley Early Music Festivals of 1998, 2000 and 2002.

The EBRS has encouraged EBJRS members to attend Bay Area recorder workshops and has provided concrete support in the form of scholarships (in addition to generous support the EBJRS as a whole receives from the EBRS and from a number of local individual recorder players). Boosted in this way, and with the help of scholarships awarded directly from the American Recorder Society (ARS), some of the teen members have now become regular participants at the San Francisco Early Music Society (SFEMS) workshops and have expanded their scope of travel to include other workshops around the country—at Indiana University, Oberlin Conservatory, or Amherst Early Music Festival.

East Bay Junior Recorder Society

Even the youngest EBJRS members have taken their musical competence into new spheres—witness the tremendous influx of young recorder players to the SFEMS Music Discovery Workshop, and the leadership role recently taken by teen EBJRS members as assistant instructors at that workshop. One faculty member at the workshop spontaneously exclaimed (not knowing that virtually all of the recorder players at the workshop were EBJRS members): "Hey, some of these recorder players are really good!"

As an example of community building, then—of handing down to the next generation the love and practice of music-making—the EBJRS has been a resounding success.

But it is also a fragile one, kept afloat by the generosity of individuals and larger organizations like ARS and SFEMS. That it should continue in the midst of the severest cutbacks in arts funding ever witnessed in the country (California's public funding for the arts was devastated in 2003) is remarkable and should give every reader some notion of the dedication and hard work it has required.

We all agree that it's worth our efforts.

Sheila Newbery

I ♥ THE NEW YORK EARLY MUSIC CELEBRATION

An early music festival is an immersion experience. Commit yourself to it and pretty soon you're up to your ears in basso continuo—a pleasure that New Yorkers have traditionally had to go elsewhere to get. No more. The first **New York Early Music Celebration (NYEMC)**, held in New York City, NY, from October 1-10, has finally made it possible to overindulge in cantus firmus without leaving town.

No one knows why it took so long. After all, the New York Pro Musica Antiqua was created over 50 years ago. Music Before 1800, among other series presenters, has been around since 1975. (They offered the sublime *a capella* group Pomerium during NYEMC.) New York City has a vibrant early music scene.

But 60 concerts in 10 days, all played by local groups? It took **Gene Murrow**, former president of the American Recorder Society and now general manager of Early Music New York (EMNY), to make it happen.

John DeLucia conducts participants in the New York Recorder Guild play-in. (Photo by Michael Zumoff)

"We had several objectives when we launched the idea two years ago," he says. "We wanted to raise the profile of early music in New York; to bring in new audiences; to strengthen the sense of community; to increase the awareness of venues beyond Lincoln Center or Carnegie Hall; and to enlighten members of the press, who have never stopped repeating the old mantra that New York is not an early music town."

Surely no one believes that any more. With concerts ranging from solo recitals to operas; venues that included a Medieval cloister, a colonial mansion, and many spectacular churches; and serious recognition from the New York Times, the celebration has to be rated a success.

The kick-off event was a performance of G. F. Handel's *Water Music* and *Musick for the Royal Fireworks* played by EMNY under the direction of Frederick Renz. (Proof that it was the kick-off: a city councilwoman presented framed plaques and read a congratulatory letter from the mayor.) With 59 musicians playing historical instruments—including a dozen Baroque oboes, horns galore, and three sets of timpani located left, right, and center—it was a stupendous performance.

But although the *Water Music* featured a lovely Baroque flute, played by Charles Brink, I was impatient to hear—and to play—the recorder. There was opportunity for both.

The first play-in, a four-hour marathon, was sponsored by the **New York Recorder Guild** under the direction of **John DeLucia**, who recruited many of New York City's most distinguished teachers for the event. Deborah Booth, Richie and Elaine Henzler, Valerie Horst, Daphna Mor, Morris Newman, Anita Randolfi, Mordecai Rubin, and three past presidents of the ARS—Kenneth Wollitz, Murrow, and Martha Bixler—were allotted 20 minutes each to rehearse any piece they chose.

Selections ranged from Horst's choice of a piece by Guillaume Dufay, "the greatest composer of the 15th century," to Randolfi's selection of David Goldstein's *Slow Dance* and *Fast Dance*, both originally published in this magazine.

"I had many sleepless night preparing for this event," DeLucia said. "But the gods were there for us."

Not only did the 30 to 40 participants play some wonderful music, we received helpful counsel that ranged from Bixler's advice on how to avoid "honking out the high A" on a plastic tenor to Rubin's reminder that "A musical activity is like a bullfight. It doesn't matter what your credentials are once you get in the ring."

The second play-in, held the next weekend as part of **Recorder Celebration Day**, featured three teachers who are also performers—**Rachel Begley, Mor and Tricia van Oers**, otherwise known as the **New Amsterdam Recorder Trio**—and attracted an even larger group.

And then there was **Matthias Maute**'s master class with Michael Rosenberg, Caroline Thompson and Ortrun Gauthier playing Telemann; Gregory Bynum playing Bach; Kenneth Shaw with Dieupart; and Alicia Kravitz performing Vivaldi's *Concerto in C Major*. ("This piece was rediscovered in the '60s and was a shock for the recorder world," Maute said. "Everyone had to play such a difficult piece.")

According to one observer, "This was the best master class I've ever seen, because everything was put into historical context."

Still, the NYEMC was primarily about concerts, including the following:

- The **Mannes Baroque Artists**, with **Nina Stern** on recorder, Sandra Miller on flute, Martha McGaughey on viola da gamba, and harpsichordist Arthur Haas playing music from France and Germany. Particularly noteworthy were François Couperin's *Pièces de clavecin*, an extravaganza of ornamentation that, among other things, perfectly evoked a pair of butterflies in flight; and J. J. Quantz's *Trio-Sonata in C Major*, which featured a dialogue between recorder and flute and was the only trio sonata he composed for those instruments.
- **Ensemble Breve**, with Booth and Newman on recorder plus harpsichordist Jan-Piet Knijff and gambist Jay Elfenbein. When I walked in with an iPod-toting 21-year-old, my young

When I walked in with an iPod-toting 21-year-old, my young friend looked around and whispered, "The demographic is always the same at concerts like this....

Matthias Maute, music in hand, listens as Michael Rosenberg and Caroline Thompson play Telemann. (Photo by Melvyn Pond)

friend looked around and whispered, "The demographic is always the same at concerts like this, even in Arizona"—by which he meant that, even though we were on the campus of Columbia University and swarms of students were everywhere, he was the youngest member of the audience by far.

In addition, the acoustics were astonishingly bad, especially for anyone not sitting in the first five rows of the dilapidated Romanesque chapel. Yet the concert was lovely. Highlights included Heinrich Isaac's *Der Hund* played first on low instruments and then on high, Bach's *Trio Sonata in C Minor (BWV 1030),* and a trio sonata by Bach's contemporary Pierre Prowo.

- The **New Amsterdam Recorder Trio** with mezzo-soprano Margo Gezairlian Grib. Using a set of instruments newly created by Peter van der Poel, Begley, Mor, and Van Oers presented *Triste España*, a concert named after a Spanish romance mourning the death of Prince Juan in 1504. Particularly outstanding were performances of *Dime triste coraçon* by Francisco de la Torre, which featured a duet between the singer and Begley on bass recorder, and *Las Vacas* by Alonso Mudarra.

Early Music America presented the finalists in its annual competition for emerging early music performers and ensembles specializing in Medieval and Renaissance music. The six groups performing half-hour performances included two showcasing virtuosic recorder playing: **Ciaramella** and **Ensemble La Rota**.

The NYEMC also offered two recorder orchestra concerts. For the record, I am a former member of one group and a current member of the other, so I cannot pretend to be objective.

Manhattan Recorder Orchestra members await the start of their performance at New York City's All Angels Church. (Photo by Melvyn Pond)

But the objective truth is this: both houses were packed, and for a reason. The first concert was performed by the **Recorder Orchestra of New York** (RONY), a Long Island group directed by Booth; the second by the **Manhattan Recorder Orchestra** (MRO) under the leadership of Maute. Coincidentally, each group began with *Lord Zouche's Maske* by Giles Farnaby and premiered a piece commissioned specifically for them.

Is it possible to be a recorder player without feeling defensive about the position generally accorded our instrument? Personally, I'm always alert for signs of acceptance.

In the case of RONY, that commissioned piece was Pete Rose's *MegaRONY*, a three-movement composition culminating in a jubilant explosion of tambourines and drums. MRO offered Maute's *Ten Times Tenor*, a jazzy study in syncopation composed entirely for tenor recorders.

Beyond these similarities, the concerts were quite different. RONY's program, *A Musical Diversion: Renaissance Through Contemporary*, focused on Renaissance and Baroque music, with eight out of 11 pieces falling into those categories. One affecting selection was William Byrd's five-part *Come to me grief for ever*, played in the lower register with plenty of big basses. The concert ended with a rendition of Cole Porter's *Anything Goes*.

MRO's *Banchetto Musicale* included early music (Schein and Handel), but paid close attention to Grieg, Satie and living composers: Maute; Paul Leenhouts, whose surprising *Tale of the Old Saguaro* evokes the desert of the southwestern U.S. by asking the musicians to blow into the labium, to finger notes without blowing, to flutter tongue, and to employ all manner of knocks, trills, and breathing techniques; and Hollywood composer Russell Garcia, whose exhilarating big band piece *Force 12* featured improvisations by Stephen Moise on sopranino, Rosenberg on alto, and Randolfi on tenor.

Maute also gave a virtuoso solo performance of another of his compositions: a dance suite in F major, convincingly written in the Baroque style.

Glorious as these entertainments were, I can't help wondering: is it possible to be a recorder player without feeling defensive about the position generally accorded our instrument? Personally, I'm always alert for signs of acceptance. One form of it occurs when the recorder is included without fanfare in big concerts. This happened several times.

- Begley and Stern performed admirably in Rameau's over-the-top opera *Platée*, prompting mention in *Newsday* of their "enchanting" performance.
- *Sacred Music in a Sacred Space* presented a Renaissance mass by Francisco Guerrero in collaboration with **Piffaro**, whose versatile members play cornetto, dulcian, harp, lute, sackbut, shawm, trumpet, recorder and everything else.
- Finally, the Baroque orchestra **Rebel** and the choir of historic Trinity Church, located a few feet from where the World Trade Towers once stood, performed two English chamber operas: John Blow's *Venus and Adonis* and *Dido and Aeneas* by Blow's pupil Henry Purcell. Both operas provided some fine recorder passages, including a spirited exchange in the former between two tenors and a delightful section in the latter for two sopranos. Maute and Sophie Larivière did the honors with style.

Will New York City host another early music celebration? "It's 99.5% certain that another New York Early Music Celebration will happen," Murrow said.

Although timing has not been determined, this much is sure: the celebration will remain strictly local. Murrow explains: "If you want to hear early music from different countries, go to the Boston Early Music Festival. Or go to Utrecht. We're doing something different. We want to celebrate New York's rich early music resources. That will remain a constant."

Nancy Hathaway

Recorder Day!

by Richard Carbone

Lullaby, also titled *Bedtime Story* on one manuscript copy, has become one of my favorite compositions by David Goldstein (1918-2003). He sent a copy to me some years ago because he knew I loved good SAT trios.

Judging by the dates and types of pieces found with it in a file folder in his effects, *Lullaby* was probably written in 1987 when Goldstein was preparing the work that became *Jewish Festival Songs*, published by the Provincetown Bookshop in 1988. It is my guess that *Lullaby* was not included in the *Songs* collection because it did not fit a specific Jewish holy day or celebration, as did its file-mates.

One quality of Goldstein's music is that nobody drones! *Lullaby* starts off with a simple melody which reminds most people of *Mary Had A Little Lamb* and is quickly shared by all three lines.

Like much of Goldstein's music, it is possible to choose very different tempi and still be right. Lullaby can be played quickly with the quarter note in the 90s, if you wish—but for me, I imagine a woman holding her baby; my tempo is much slower, in the high 60s.

My preference is to let the alto line lead a softening and slowing of the last four measures, but I know how tolerant the composer was—and how happy he was to share his music and watch people enjoying it. If he were with us, he'd tell us to play it any way we wanted!

Goldstein's *Lullaby* is much like the tiny marine animals described by John Steinbeck in his novel, *Cannery Row*. To try forcing them into a position on a slide just shatters them. You would do much better to let them swim on to your slide by themselves.

Lullaby is the type of piece that will find its own way into your heart—and that is why the ARS Board has chosen it as the special piece for our **2005 Play-the-Recorder Month** celebration.

Save this Date: March 12 is Recorder Day!

Not only is March **Play-the-Recorder Month**, but March 12 has been designated **Recorder Day!** for 2005.

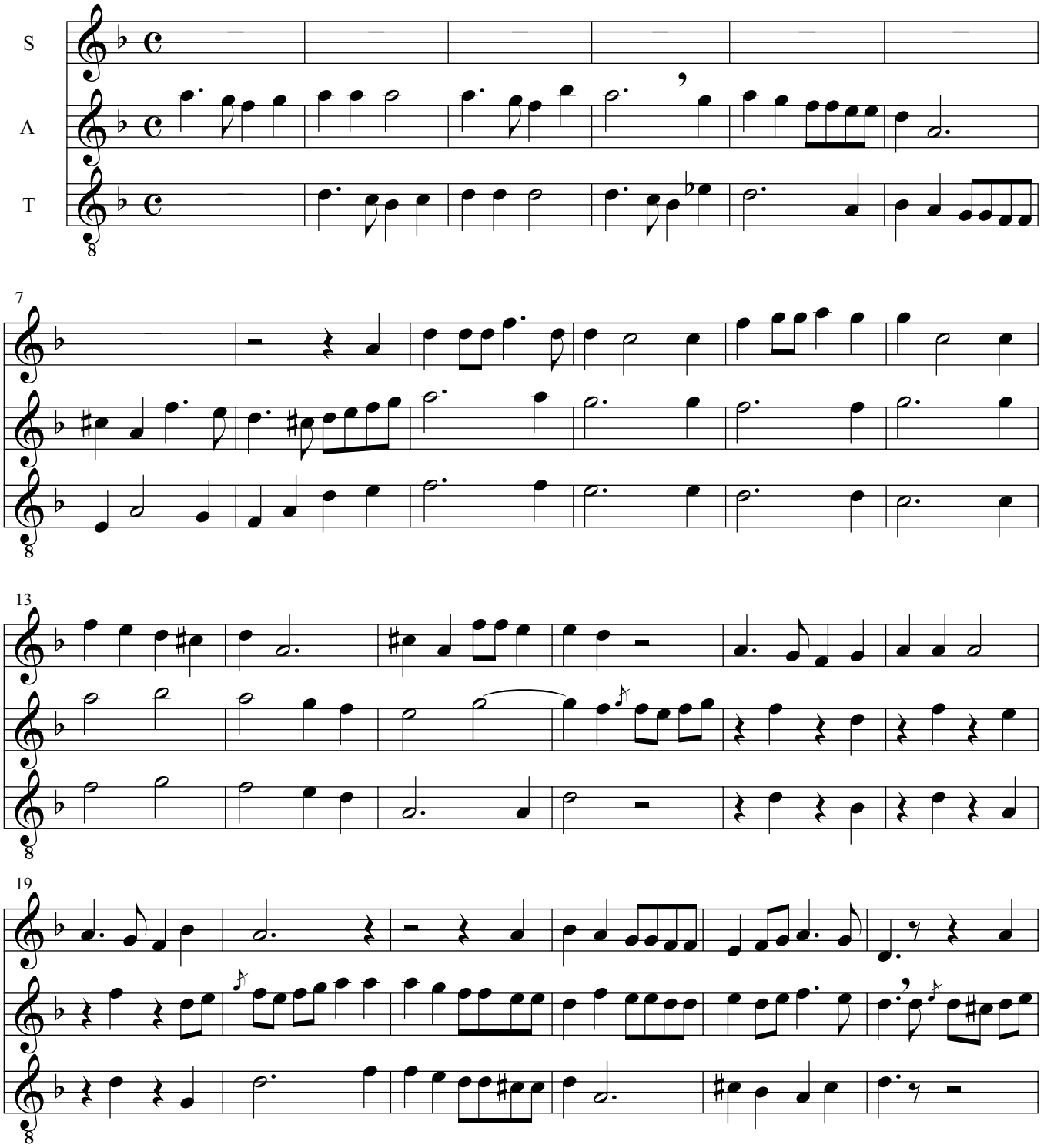
All ARS members are invited to play the chosen composition by David Goldstein on March 12. Chapters, consorts, and any other members are encouraged, but not required, to play *Lullaby* at 3 p.m. EST (or 8 p.m. GMT for our international friends). It will be fun to know that fellow recorder players around the world are playing the same piece at the same time.

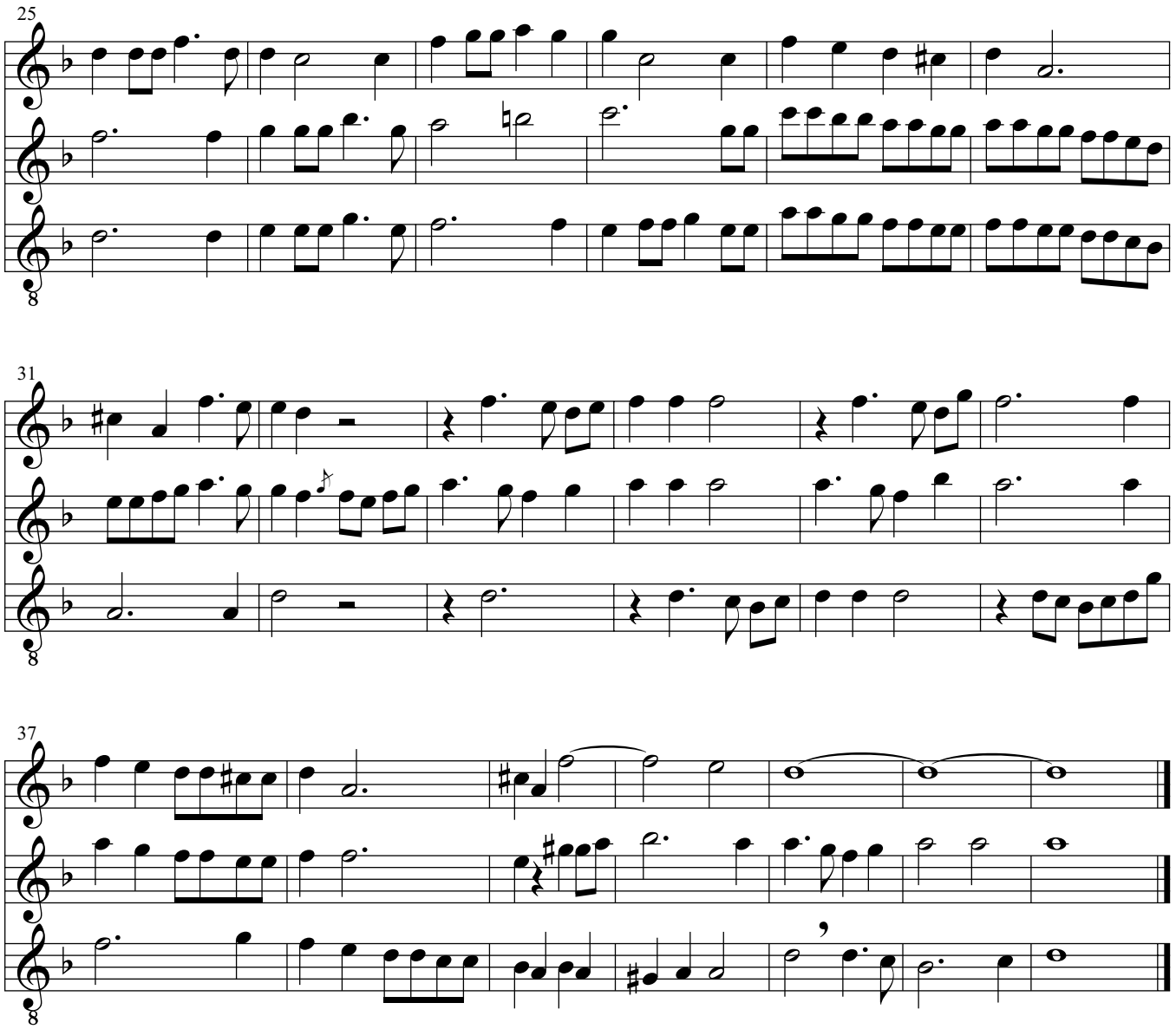
The most creative use of *Lullaby* anytime on March 12 will win a special prize from the ARS. In addition, prizes will be offered to chapters for the most imaginative PtRM activities and for the largest percentage membership increase during March.

Please send the details (including photos) of your chapter, consort or individual activities to the **ARS office** to help us tell other members how you celebrated **Play-the-Recorder Month** and **Recorder Day!** The winners will be announced in the September issue of *American Recorder*.

Lullaby

David Goldstein





MOECK

Friedrich von Huene, the well-known recorder maker, was awarded the 2003 Curt-Sachs-Award of the American Musical Instruments Society (AMIS)

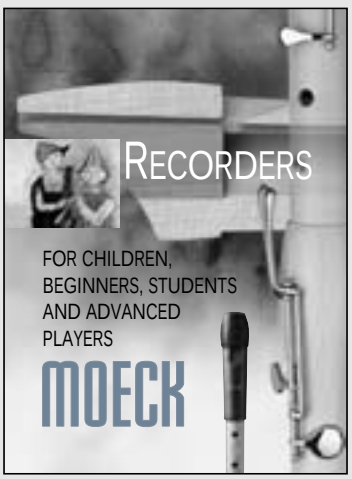
ROTTENBURGH

REACHING THE LEVEL OF MASTERCLASS

Design: Friedrich von Huene

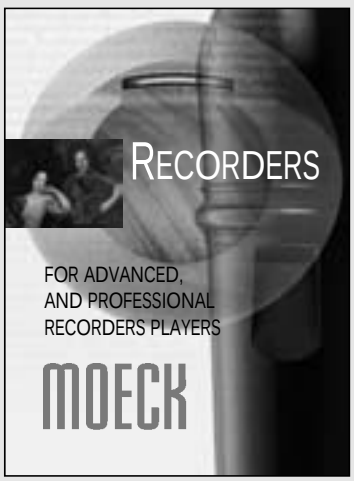
These recorders, built after the instruments made by Jean-Hyacinth-Joseph Rottenburgh are true allrounders who remain reliable and easy to play even after extensive use.

Instruments from left to right:
sopranino: ebony, soprano: palisander, alto: pearwood stained, tenor: castello-boxwood, bass: natural maple.
Also available in olive and rosewood.



For more information on our recorders please order our catalogues

MOECK MUSIKINSTRUMENTE + VERLAG
Postfach 3131 · D-29231 Celle
Lückenweg 4 · D-29227 Celle
Tel.: +49-5141-8853-0 · Fax: +49-5141-8853-42
E-Mail: info@moeck-music.de
www.moeck-music.de



Dreams That Dance:
An Interview with Jazz Recorder Player and Drummer
Eddie Marshall

by Frances Feldon

Though few and far between, jazz and pop music recorder players have been an important voice in recent American music history for almost 40 years. The intention of this series is to introduce them to the wider community of recorder players who are mostly familiar with early music.

I have found that, although jazz recorder players are proponents and practitioners of a different idiom, they share the same passion for recorder and recorder playing that you and I do. They are amazing performers and deserve to be better known to the recorder-playing world. They are all interesting people as well, and I hope you enjoy getting to know them and their music, as I have.

I first became interested in jazz around the age of 13. I would listen to the all-jazz station in Los Angeles, CA, with a little earphone plugged into my transistor radio, late at night in bed when I was supposed to be asleep. At that time, I was a modern flute player in high school. We had a wonderful music program, run by a fantastic teacher and jazz musician named John Magruder, who inspired me greatly and was very definitely one of my mentors. As well as being a high school music teacher, he was a jazz sax/wind doubler (playing flutes and clarinets as well as saxophones) active in the Southern California jazz scene. He performed with notables such as Don Ellis, a great composer, bandleader and jazz innovator to whom I enjoyed listening. I also bought records by jazz flutist Hubert Laws.

I was then, and now remain primarily, a classical musician. I was amazed by fellow students' jazz compositions for our high school dance band, and was just generally wowed by the mystique and prowess of jazz musicians.

That appreciation and fervor for listening has remained with me to this day. What could be more natural than for me to seek out jazz and pop music recorder players?

Another of my mentors, LaNoue Davenport, began not as a recorder player, but as a jazz trumpeter. Alas, I never heard LaNoue play jazz recorder.

Since becoming interested in finding jazz and pop recorder players, I've discovered several in the U.S., sometimes under completely random circumstances. A percussionist from New York with whom I play a lot of music once invited me to lunch with another drummer while I was in Buffalo, NY. This drummer happened to be a well-known band leader and arranger who used to play with a 1960s folk rock group. When I asked him if he knew of any jazz or pop recorder players, he said, "As a matter of fact, I know this guy…," and turned me on to a most interesting and friendly rock recorder player, who will be the focus of the next installment in this series.

One of my students, a jazz bass player, knows a fellow in New York City with whom he has remained friends since high school. The friend is a jazz trombonist and recorder player who actually played recorder with Duke Ellington in the early 1970s, and his activities will be the focus of a further installment in the series.

Another of my students, an avid jazz listener, knew about Eddie Marshall and brought me one of his recordings. Since that time, everybody to whom I've talked who is knowledgeable about the topic of American jazz and pop recorder players has mentioned Marshall. He is known and admired by several other players, including Joel Levine and Pete Rose, who will be interviewed in yet another installment of this series.

The author performs chamber music with Flauti Diversi, *an ensemble specializing in Baroque/contemporary works, and* Danza!, *a Renaissance mixed consort. She teaches recorder and Baroque flute privately at her studio in Berkeley, CA, and is a regular conductor and faculty member at recorder workshops throughout North America. Ms. Feldon directs the SFEMS Recorder Workshop and teaches at Albany Adult School. In September 2003, she traveled to Montréal to conduct the recorder orchestra at the international festival Les Journées de la flûte à bec in her arrangements of George Gershwin tunes. Current projects include exploring contemporary works for recorder and multiple percussion and studying jazz recorder through courses at the Jazz School in Berkeley.*

Ms. Feldon studied recorder and Baroque flute at Indiana University, where she completed a Doctor of Music in collegium directing. She has taught at Indiana University and UC Davis. In October 2004, she traveled to Holland to conduct her Ellington arrangements at the International Congress of Recorder Orchestras and give a presentation on American jazz and pop recorder players.

Marshall is a drummer, recorder player, bandleader—and, as Dmitry Matheny wrote for the San Francisco Jazz Festival, "a living legend of the San Francisco jazz scene. He has a resume that reads like a modern jazz honor roll, including long-term stints with Stan Getz, Bobby Hutcherson, Toshiko Akiyoshi, and Bobby McFerrin, and additional collaborations with the likes of Freddie Hubbard, Jon Hendricks, Dexter Gordon, and Rahsaan Roland Kirk. The winner of the first annual San Francisco, CA, JAZZ Beacon Award in 2000 for his lifelong service to the Bay Area jazz community, Mr. Marshall has dazzled audiences with his own ensembles, including the seminal jazz-fusion band Fourth Way *and his current group,* Holy Mischief."

Derek Richardson also wrote in Down Beat*: "If in the last [35] years a fan on the West Coast has missed seeing Eddie Marshall behind a set of drums, it can't be blamed on lack of opportunities. He has single-handedly done his part to keep jazz alive and swing this side of the Rockies."*

Dreams That Dance: A Suite*, Marshall's new composition in which he is featured on jazz recorder, had its world premiere at the November 2004 San Francisco Jazz Festival at the San Francisco Museum of Modern Art. The composition was created with generous support from Chamber Music America's New Works Creation and Presentation Program, and funded by the Doris Duke Charitable Foundation. Marshall's* Holy Mischief Ensemble *(Marshall on drums/recorder; Peter Barshay, bass; Leonard Thompson, piano; Anthony Blea, violin; Malecio Magdaluyo and John Santos, percussion), next presents* Dreams That Dance: A Suite*, at The Bach Society in El Granada, CA on January 16, 4:30 p.m. For ticket information, call 650-726-4143 or visit <www.bachddsoc.org >.*

You may visit Marshall's web site, <www.eddiemarshall.com>, to learn more about him and his activities.

You may also listen to Marshall's accomplished jazz recorder playing on his latest CD, Holy Mischief*. It may be purchased through his web site, by e-mailing <booking@eddiemarshall.com>, or by phoning 415-821-4890. Two songs on this CD feature Marshall on recorder. The first,* Monsieur de Charles*, was written for one of his sons, and the second,* Dreams that Dance*, is a title thought up by his wife Sue to describe the happy mood of the tune. He also "stole the title away" and gave it to his new work because it evokes the feeling he wants to convey.*

Now, meet Eddie Marshall!

FF: Do you know of any other jazz recorder players?

EM. There is a gentleman in San Francisco who plays jazz recorder named Art Maxwell, but there's not very many.

The first time I heard a recorder used in a jazz recording was Keith Jarrett in the '60s, early '70s. He's playing piano and some recorder. That was probably the only other person I'd heard playing recorder. Until about 25 years ago, I'd never even heard another person playing the recorder.

I got the recorder as a gift when I was 16. It was a tenor recorder, I'll never forget it—it was in the Montgomery Ward catalogue, I think in 1953 or something like that, and it was $35. My mom said I can have anything in the catalogue that was below $40. And I didn't have any idea; I had a little penny whistle I used to play, one of those little plastic ones.

FF: No clothes, no shoes, nothing like that; you went for the recorder.

EM: No, no, no—and I'm a drummer; I've been playing drums professionally since I was 14, with various family bands.

Anyhow, I always wanted to play [the recorder]. There's something about the sound of flutes and woodwind instruments, it's just so calming to me. And when I got that tenor, I mean, it was such a large stretch, I couldn't even hardly play it. In fact, it sat around for a year before I even touched it. I just thought totally, "Oh, this is not going to work."

But then I started playing it when I moved to New York City; I was 17 or 18. I was one of these guys [laughs] that was totally dedicated to music, so I had no friends. I just worked my little day job, I got off at five and I practiced my drums, and then I practiced my recorder, in a room right off of Times Square.

But still I hadn't really heard any other recorder players, so I started to develop my own tone. I didn't know what it was supposed to sound like, anyhow, and I wanted it to sound jazzy—you know, 'cause the first things I did were to copy jazz songs that I could play. I figured out the scales and everything like that, and I got so I could play very good by ear, just copying what I heard on the records.

All the time I was also going to school in New York, and studying harmony and theory and stuff like that. I would practice the same scales that the guys do on the clarinets—you know, I'd do everything in every key. And still I hadn't really heard anybody play the recorder.

Everybody to whom I've talked who is knowledgeable about the topic of American jazz and pop recorder players has mentioned Marshall.

The first time I heard a recorder used in a jazz recording was Keith Jarrett in the '60s, early '70s.

Photo by Chela Shanti

When I got married, my wife was into Baroque music. I asked her, "What kind of music do you like?" She said, "Well, I like Vivaldi." And I'd heard of Vivaldi, but not for recorders, so I said, "OK, let's get a couple of CDs," and we got one—Frans Brüggen, I even have it with me, Frans Brüggen's *Italian Sonatas*. Well, I was despondent for about three years [laughs]. I didn't know you could play [recorder like that].

I've always loved Mozart, and I was thinking he was like a big city writer, the Count Basie of his day. I mean his music was so lively—it 's really urban music, I feel. But this Baroque music, it's like dancing [sings rhythms]. Then you read the history of it—in fact, these people were really jamming. It was really like party music, it wasn't staid at all.

Frans Brüggen came to San Francisco, way over 15 years ago. He played at Grace Cathedral, just on soprano, he wouldn't allow any amplification. You should have heard it; it was just mind-blowing. And of course I went up and got his CDs.

And then I started going to all the Philharmonia [Baroque Orchestra] concerts with recorder—and who was there: Marion Verbruggen. And that really got me to study it. I went up to her [laughs]—I never do this, I've been in the presence of Muhammed Ali, all those [cats], everybody; I did go up to Miles Davis because I was on the same concert with him. But first of all, Marion's playin' Vivaldi and Sammartini. She's got on these leather pants, and she's got this spiked hair, and she's standing there like this [demonstrates]. She's groovin' like, "zaratatata" [sings syllables quick as machine gun fire] and she'd whup these things, "dadiddleup-dadiddleup-datakalalup" [again]. She's so rockin', I mean movin' like this—in classical music; it just blew my mind. She'd probably remember me, I was the only black person at all those concerts. I asked her, "Do you do all this [with] triple tonguing?" 'Cause I wanted to know. Her fingers move so fast!

FF: Let's get back to you. You're also a fabulous drummer. What is it that's so special about the recorder for you, and what is it about the recorder that's distinctive from drums and serves your musical voice?
EM: See, I started composing music really early. I was always encouraged by my band members, whatever serious band I was in. So [playing recorder] was for writing music. I could just pick out tunes. I played piano for years before I played drums, so I had a sense of melody. My dad was a piano player.

Playing the drums was just a kid thing to do. When my dad had rehearsals and there was a drummer, I would get on the drums as soon as the guy got off—as early as 10 years old, I would do that—so by the time I was 14, I had a pretty good hang of it.

But I wasn't really serious about music; I was tired of taking piano lessons. I wanted to do something else. Drums were just a way to make a living when you're 14, other than doing my paper route! [Laughs] As soon as I started playing the drums, the paper route was over.

I really got quite good; my dad was one of these people, if you played anything, you had to take lessons. So even though I knew how to play drums, I had to take the drum lessons. There was just no way about it, which was good—because then, my last two years of high school, I had all these jobs from the union.

Oh, you had to join the union too; that was another thing my dad always stressed, join the union. And they would have these auditions for bands going out on the road with a play or something. I was only 16, but I knew how to read really well. So I would always get these jobs—in the summer, you know, these tent shows [where] I'm playing the drums in the band. Then I got really serious about it, and that's when I moved to New York.

FF: What do you think it is about recorder that allows you to express yourself differently from drums?
EM: Well, first and mainly, because it's a melodic instrument; and secondly, because jazz is based on improvising. I travel a lot, so if I'm stuck in the hotel room, for instance, and I can't practice my drums—maybe I'll take a pair of sticks and practice on a pillow, or something like that. But with recorder, I can play it anywhere. I take it with me everywhere. I have two in my car, so if I'm stuck in traffic, I just play my recorder.

I like [being able to do] that, and I developed a sound [in the hotel room]. This is how I developed a sound—because, not knowing how a recorder was supposed to sound, I tried to make it sound more like a flute. In the hotel room, I'd find a corner. [Picks up recorder and plays some improvised jazz riffs.]

But the thing is, I developed this tone that's not a purely recorder tone, because

there's a lot of air in my tone; it's like the "shhh"— there's that thing going. But I'll tell you one thing—Marion, if I could get that tone! Her sound is strong and clear…. [But] you can't just ask people. I would have to buy her dinner, I would have taken her to lunch, anything [laughs]. I hadn't really ever felt [so in awe of] a person before, to tell you the truth.

FF: Here's a comment that I hope will make you feel really good: your improvisation, facility and sense of what you can do is impressively facile and complicated.
EM: The thing is, I've [always] played jazz music; jazz music is complicated enough anyhow. I mean, the fact that you stay with an instrument—I was always totally aware of the limitations of the recorder, or what I then thought were its "so-called" limitations. It's easy for jazz players to say, "Well, you know these instruments, they're difficult to play."

Most of the [jazz] concerts are in E major, or maybe they're in a specific scale. A pop song maybe involves two or four chords, and at least three or four scales. But that's just an excuse that we jazz musicians use for the fact that all classical players can play everything in every key. I mean, they can play their scales. That's all you really, really need, I feel.

For most jazz musicians, we study classical music so we can first learn the instrument, and then learn the scales, learn how to facilitate yourself with this instrument. What you do with that, it's a personal matter, but [that's] the least you should have…

But then pop music is another world—it's basically like folk music, like my grandfather played. My grandfather played guitar, what he called the blues, but it was primitive, primitive! But he didn't have to go to school to learn how to play! [Laughs] There were certain things you played, you know. In a way, it was sort of limited, you would think—but boy oh boy, it was the growth of great music.

FF: I've been listening to this fellow named Terry Kirkman, who played with The Association (the rock group known for their close-harmony singing and original symphonic-like arrangements in the mid-1960s). He played recorder on some of their big hits, like Along Comes Mary*—it's very folk-like, very modal, but I love it, it's fantastic.*
EM: I suddenly got discouraged, playing in public. I play at weddings and stuff like this—a lot of people will get recorder and acoustic guitar, so I'd play a lot of standards [on recorder]. I've always known a lot of standards, age-appropriate standards [laughs]—anything by Cole Porter or Gershwin, anything by Big D [Duke Ellington], or any of the other American writers, I know. And I play a little bit and improvise on it, so basically that's the music I play [on recorder] in public.

I use the recorder mainly for composing. I can play the piano up to a point, enough to put the chords down and stuff like that, but I can't sustain a melody. I can't go: [picks up his recorder and plays lovely improvised jazz tune]. On the piano, you know, I'd go: "da-da, da-da, da-da" [sings]—and then I'd make a mistake.

Making up melodies [on the recorder], it's so close to you; this recorder, the sound is so close to you.

On the piano, it's coming from somewhere else. Even on my drums, it's coming from over there somewhere. [The recorder sound] feels like it's going right through my jaw and everything, right to my ear.

That's another thing; the recorder is famous for being out of pitch. You can overblow it [easily], you have to blow it really [carefully]. I have some recorders that are really flat, and I can't adjust them.

This one is a really good one, a friend sold me this; it's a French recorder, and I got it a couple of years ago. I'm still [getting used to it]. [Plays]

This is pretty good, but some of them, you have to really concentrate to play it on pitch, especially when you start really going. [Plays fast passage.] It's really hard to get that low F. [To demonstrate, plays low F again with lots of chiff for accent; and then, beginning with a minor harmonic flourish upwards, keeps going with more fast finger work, doing a short riff that starts to go around the circle of fifths and then stops.] Everything is really difficult with this thing [laughs].

FF: Are you thinking of any particular syllables when you're tonguing, or do you just do it?
EM: No, I just do it, and I do it so often—I really, really listen. [Plays slurred chromatic mordent-like passage over three turns of circle of fifth chords, then plays same passage staccato] I know I don't want that. [Demonstrates same passage legato] A lot of it's just repetition, doing it over and over.

This recorder, the sound is so close to you. On the piano, it's coming from somewhere else. Even on my drums, it's coming from over there somewhere.

FF: Do you think at all vocally—like what you might do if you were scatting, but just doing that into the recorder?
EM: If I scat something, it's not really true pitch. I've never been able to, like, be on a bicycle ride and hum [a melody], and be able to get back home and write it down. If I just sit in a room and just practice a scale or something [riffs on scale]—I'll do all the scales in triplets maybe [same scale in triplets, leading into lovely melody]. So if I just went home, I'd say, "OK, where can that go to?" and it would involve the piano.

See, already I can hear 10,000 things going on [laughs], because then it moves to another feeling [plays more energetic, rhythmic, dotted passage] or some little figure like that. Usually that's what you do.

I have computers and everything [for writing music]. [Laughs] Sometimes if you're just sitting at the piano, and you run this chord progression—we all reinvent the wheel, let's face it. But harmony is so vast, and rhythm is so vast, you can always come up with a little rhythmic twist, or harmonic twist, or a melodic twist, and you put in the time frames. It's just a wonderful thing. It keeps you young for a long, long time [laughs].

FF: Speaking of little twists, have you ever had any special experiences on the recorder?
EM: [Laughs] Always a special experience! The main special one, the first thing, is not hearing yourself. I finally think I've solved [that], not being able to hear myself—because I like to play with jazz groups, I will sit in someplace and play. [When you can't hear yourself] you tend to overblow.

It's a different thing; sometimes I think I'll know a song, it'll be a song that I've heard since I was a kid. I think I'll know it, but don't really know it. It's not like I'm playing the drums, now I'm playing the melody. I'm just so conscious of the melodies now. The worst thing that can happen is if I just blow a melody. The improvising I can do—it's probably the easiest part, just making things up.

And another thing—never play without warming up, have this thing warmed up! That's embarrassing!

FF: Here's a question I'm dying to ask you: how do you deal with recorder and microphones?
EM: I did everything! Oh man, I've done everything! I even went and bought a little contact mic. First of all, I didn't want it to touch my recorder, so I had to put tape on it. It would get a sound, but it would just be too "in your face," and then you could actually hear this going [demonstrates the soft popping sound of fingers moving up and down on recorder tone holes].

I did all kinds of things. I did a job with Madeleine Eastman, she's a great jazz singer that lives around here. I played recorder. We did this Brazilian tune, and I played on it, and I figured, "OK, if I have to do it, I'm just going to do it with a regular mic." Now, with my sophisticated self—I didn't have enough money to buy a microphone like she had, it cost three or four hundred dollars—I bought this little power amplifier, and a directional mic. I stand maybe this far away from it [demonstrates]; then I have it going through my tiny little reverb [amplifier], and it sounds great, the best sound I've gotten so far.

Especially for weddings and stuff like that, it's soft. Basically, you're sort of a prisoner to your venue with the recorder. If you can get into a nice place, inside [with] a big sound—I played one time in Grace Cathedral. It was one of the first jazz festival things, Herbie Lewis, myself, a bass player who used to live here. We didn't have any amplification, and man! People were really quiet too; it was really something.

Basically, you're sort of a prisoner to your venue with the recorder.

FF: With a stationary microphone, you really are a prisoner, because you can't move around.
EM: You are! I know—when I'm playing a solo and I can't help but move around. So my little speaker that I have guides me in—because I just have it mainly for myself, and I can feel when [the sound's] going out.

I'll tell you one thing: being a drummer, everything's always moving around at the same time. To me, it's a great challenge just to stand there—not even tap my foot, just put all my energy into it. And it works better for me every time too.

FF: I've tried one of those clarinet mics that you can clamp on, and it has a flexible arm. It's still not ideal.
EM: I just like this thing to be free. I'm sure there are microphones out there, but you're going to have to pay.

I was just thinking, the first recorder I got was called a Golson recorder from the Montgomery Ward catalogue. Twenty years ago, I put a pickup on it, [which changed its acoustics] and I lost [the low C]; it was really annoying.

FF: Do you ever find that your instruments clog up too quickly, and what do you do?
EM: Oh, yeah, I always bring two or three different instruments with me. I made my own little stand. My favorite instrument is a recorder that my mother-in-law gave me 25 years ago, and she had it for a long time. It's got the most beautiful tone to it—oh, my God, but it gets wet, and I can only play, like, two songs. Then it gets so wet, it loses notes in the upper register. But boy, for those first two songs! It might be an old Hohner.

FF: You've said the only other jazz recorder player you're aware of is Keith Jarrett.
EM: Do you know Art Maxwell? Art Maxwell is one of the characters on this musical scene. Art is a saxophonist, and he has a saxophone quartet that he leads, but he also plays recorder and shakuhachi. We worked together over the years. He's just a real good friend; he started being my friend because he's a bicycle repairman, too. I met him as a bicycle repairman, and then we talked about playing the recorder.

We get together sometimes and play bebop music [high-energy, fast-tempo jazz popular in the 1940s] on the recorder. [He's also an] excellent saxophone and flute player. In fact, if I get another grant—I'm doing a grant now that's going to feature some recorder music—but if I get another one, Art's going to be on it with me. He has a bass recorder. He's just a real collector and everything, and he knows how to play them and reads real well too.

FF: At the time when we're talking, you're getting ready for your date [on November 4, 2004] at the San Francisco Museum of Modern Art, which will feature your grant-supported composition featuring recorder in a jazz chamber music sound, during the San Francisco Jazz Festival. Tell us about that.
EM: I've written some music for 'cello, violin, recorder and piano. A lot of the songs I'm going to use on this concert start off with that format and then build into a quintet, and they're all original tunes. I just like that concept.

Another concept I like is something I heard on the radio, some Vivaldi with flute and recorder. And so the concert is going to have some of that.

Some of them are romantic songs, they're not bebop songs. Well, my roots are bebop—you know, I'm a jazz musician and bebop is the music that propels me; in a sense, that's my roots. There are reflections involving the family, the grandkids, just life in general, and travels.

It's going to be like a little suite in three parts. I'm looking forward to it. I keep on changing everything—I've got to stick to the score. Every time I write the parts, I have this guy doing a little bit more.

Almost all these songs, the genesis is from the recorder. In the past I would write the songs, and then sequence them [on computer]. These songs [take their] genesis from the recorder. When I start these songs, it's just a melody, and then I add all the other stuff with the sequencers. I start putting in the 'cello [sings]—"Holy smokes, that sounds pretty good." And then I put in a violin part, and it doesn't sound like a violin *per se*—but I've had violinists play the parts, and they know how to make it sound like a violin! [Laughs] It just really works.

I wish I had that blinding technique like Marion has; I'd write all this fusion stuff, you know! I play the melodies on the recorder. Even when I'm playing the recorder—in the past, I was writing for a jazz quintet—I have a good idea how my band is going to sound.

[Composing] was the reason for it, not to perform with recorder. But then I started getting a better sound on recorder—what I thought was a better sound—and I figured I could blend with other people. Do you compose?

FF: No, but I've done arranging for recorder. I've recently arranged some Gershwin and Ellington tunes for recorder orchestra, and they sound great! It sounds like a little pipe organ.
EM: When I get through being busy, get in touch with me.

FF: Will that ever be?
EM: Oh yeah, see, I'm on a big schedule now, probably until the end of the year. Then, you know, it slows down, and it's going to stay slowed down too. I really just want to do this [composing and recorder].

FF: I'm going to ask you the [Bay Area all-jazz radio station] KCSM "desert island" question, which is: If you were stranded on a desert island, what three recordings would you choose to have with you?
EM: That's a hard question! There's so much music.

Well, the first thing I would have to have would be a Miles Davis CD. I like the ones with [jazz drummer] Tony Williams on Columbia Records—*Gingerbread Man*, they had all the ultra-post-bebop tunes.

Then I'd probably have to have some kind of Vivaldi. I would have to have that, because I'd have a recorder with me too—that would be my only instrument.

Then I'd have to have this African drumming CD that's called *African Drummers from Senegal*. *Barunga hange* is the name of the style, and, what it is, it's an African drummer who straddles three large conga-like drums, and has bells on his ankles, and he plays for the dancers. He plays all these rhythms for the dancers and the dancers improvise. It is cool!

That'd be it.

FF: Do you think that the recorder has any special characteristics that lend it particularly well to jazz?
EM: It's not powerful enough to be a real effective jazz instrument—unless you amplify it.

Now I've got some great things that I've done with the recorder in my studio where I can control the dynamic levels, some funk tunes. It is a unique sound; ballads and sambas, it's really effective.

I play this real high energy music with my band, and, every once in a while, I'll get [on recorder] with the bass player and we'll play a little ballad. It really calms people down, I mean, it's really quite amazing. That's why I get a lot of these wedding gigs. They contact my agent, my wonderful wife. I set up with a guitar player or a bass player in the corner where these guests are arriving for some high-falutin' party or something, and just play. And they say, "Oh, that's so wonderful!"

It's getting so I'm thinking about quitting the drums! Truly! I mean, I'm 66; I have a bad back now; I have to start thinking [laughs]. At some point, it going to start to get really too hard to carry the drums, it really is.

FF: That would be a shame, because you're such a great drummer.
EM: Well, I love it too. I have kids that play, and, you know, they can be the great drummers [next] time.

FF: So do you think you'll switch over to recorder—of necessity?
EM: Oh, I'm looking forward to it! I figure, if I can spend as much time playing the recorder as I have the drums, boy, I'd really get somewhere with this thing!

It's getting so I'm thinking about quitting the drums!... I figure, if I can spend as much time playing the recorder as I have the drums, boy, I'd really get somewhere with this thing!

BOOK REVIEWS

Francesca Caccini and the monodic style

***FRANCESCA CACCINI'S* IL PRIMO LIBRO DELLE MUSICHE *OF 1618: A MODERN CRITICAL EDITION OF THE SECULAR MONODIES.* ED. RONALD JAMES ALEXANDER AND RICHARD SAVINO.** Indiana University Press, 2004. 96 pp. Softcover, $24.95. ISBN 0253211395.

Francesca Caccini was the daughter of Giulio Caccini, one of the most important figures in the formation of the early Baroque style. She began her career performing with her parents and siblings in a family ensemble, but soon made a name for herself as a solo singer and performer on various continuo instruments.

Her talent for writing both poetry and music was also widely admired. She was eventually commissioned to compose stage works for the Medici court, including two operas.

The music published here comes from a book of miscellaneous vocal works by Caccini that features pieces in several compositional genres for one and two voices with continuo. The editor's note that this collection was one of the largest to have been published to that date—consisting, as it does, of 17 secular pieces and 19 sacred works—that was devoted to the new monodic style (the style developed c.1600 as a reaction against 16th-century polyphony; often an accompanied solo with figured bass accompaniment, which later developed into trio sonatas in instrumental music).

The most sophisticated pieces, *arie* and *madrigali*, come first in the collection. They are typical of the best of the monodic style made famous by Francesca's father, featuring first-rate poetry set to music that is flexibly molded to the text and enlivened by virtuosic, but highly expressive, ornamental figures—the whole accompanied by a sturdy and supportive continuo line. Several *canzonettas* at the end of the collection are in a lighter, more dancing musical vein, but are also carefully adapted to their texts.

This edition was prepared by well-known guitarist and lutenist Richard Savino, completing work begun by his doctoral student, Ronald James Alexander, who died tragically in 1990 at the age of 28. Along with the music itself, the edition includes an extensive introduction giving information about Caccini and about the original print, as well as suggestions regarding performance practice. The texts are presented with a brief stylistic analysis as well as an English translation, and there is a detailed bibliography.

While the introduction provides quite a bit of information, there is surprisingly little detail given concerning the idiomatic performance of the ornaments that are so central to the monodic style. Instead, the reader is referred to the preface of Giulio Caccini's ground-breaking collection, *Le nuove musiche*.

Similarly, there is much useful information concerning the identity of the most appropriate continuo instruments, but the continuo lines themselves are unrealized. While specialists will not be troubled by these omissions, this wonderful music might find even more performances if the extra information were provided.

As well, this edition presents only the secular pieces from the collection, about half of the whole work. Let us hope that the sacred music might soon also be made available in such a careful modern edition.

While this is, first and foremost, music for the voice, recorder players may find it an interesting exercise to attempt to capture some of the colors of the original, or simply to enjoy the more straightforward little *canzonetta* pieces.

Scott Paterson

ON THE CUTTING EDGE

Important recorder music from Steve Reich

I hope most readers of this magazine were as thrilled as I was to read (on page 5 of the September 2004 issue of *AR*) about Reine-Marie Verhagen's arrangement for recorders of Steve Reich's *Vermont Counterpoint*. I have recently learned from the New York office of Reich's publishers, Boosey & Hawkes, that the recorder arrangement will be published in February 2005. Entitled *Hague/Vermont Counterpoint*, it is also available on rental from Boosey & Hawkes. The publisher's web site is <www.boosey.com>.

The appearance of recorder music from a major contemporary composer is cause for celebration. The recorder does not lack for repertoire, but there are few recorder works by leading composers of the day. In my opinion, Steve Reich and Elliott Carter represent the pinnacle of contemporary American composition. Why shouldn't recorder players have music from figures such as these?

In my opinion, Steve Reich and Elliott Carter represent the pinnacle of contemporary American composition. Why shouldn't recorder players have music from figures such as these?

To celebrate Verhagen's arrangement and the forthcoming publication, I want to provide some information about Reich and, in particular, his series of "counterpoint" pieces. Originally for three alto flutes, three flutes, and three piccolos—plus two solo lines, in each of which the soloist plays, one at a time, all three sizes of instrument—*Vermont Counterpoint* was commissioned by flutist Ransom Wilson. The premiere took place at the Brooklyn Academy of Music in New York City, NY, on September 30, 1982, in a concert by Steve Reich and Musicians, his usual performing ensemble of the time. Wilson was the soloist, with the remaining parts played on pre-recorded tape, also by Wilson. Although all of the parts can be played "live" by a flute ensemble, Reich has expressed a preference for the soloist and tape format.

The composer has written of *Vermont Counterpoint*: "The live soloist participates in the ongoing counterpoint as well as more extended melodies. The piece could be performed by 11 flutists but is intended primarily as a solo with tape. Though the techniques used include several that I discovered as early as 1967, the relatively fast rate of change (there are rarely more than three repeats of any bar), metric modulation into and out of a slower tempo, and rapid changes of key may well create a more concentrated and concise impression."

The first recording of the work, again with Wilson, was issued in 1982 on an LP from Angel (EMI), DS 537340. I am unaware of any reissue on CD of this fine recording.

Subsequent compositions in this series from Reich include *New York Counterpoint* for solo clarinet with pre-recorded clarinets and bass clarinets; *Electric Counterpoint* for solo electric guitar with pre-recorded guitars and bass guitar; *Cello Counterpoint*; arrangements of *New York Counterpoint* for solo saxophone and tape, and for saxophone quartet; *Tokyo/Vermont Counterpoint*, an arrangement for marimba and tape; and now the recorder arrangement, *Hague/Vermont Counterpoint*.

Reich is obviously not opposed to arrangements of these delightful pieces. Although other musicians have made the arrangements, the composer has approved them. Since the music is abstract and structural in nature, the process is more important than the particular instrumental timbres. Certainly it is not much of a stretch from flutes to recorders, and the delightful dancing quality of *Vermont Counterpoint* should be a big hit with recorder players and audiences alike.

It has become a musical cliché to lump Reich with his fellow American composers Philip Glass and John Adams as *minimalists*. In truth, the real American minimalists—if we take that term to mean reducing music to its bare essentials—are La Monte Young, Alvin Lucier, and their followers. Minimalism is a form of conceptualism: it connotes a lack of development, and absence of the basic music parameters of harmony, rhythm, counterpoint and structure.

The early conceptual landmarks of Glass—*Music in Similar Motion* and *Music in Fifths* (both from 1969)—can be described as minimalist, but even Reich's early conceptual works—such as *Come Out* (1966), *Piano Phase* (1967) or *Four Organs* (1970)—have a developmental scope and expressive power far beyond the connotations of minimalism. I know nothing by Adams that can accurately be labeled as minimalist.

Since Reich is not only good, but also popular with listeners, there are many

Steve Reich, as photographed in 2002 by Alice Arnold

recordings of his pieces. Among my favorites are *Octet* (1979), *Tehillim* (1981), the sublime *Music for 18 Musicians* (1976), and *Different Trains* (1988). Realizing that conventional orchestras and chamber ensembles are not ideal for the unique sound world of his pieces, Reich has for many years performed his music with his excellent ensemble, Steve Reich and Musicians. Other ensembles have taken up his music in recent years, but, to my ears, the performances by his own ensemble are the most satisfying, particularly the early ones on the ECM record label.

Recent works include a music and video work, *Three Tales* (2002), and *Dance Patterns* (2002) for two xylophones, two vibraphones and piano. Reich's current record label, Nonesuch, has issued an extraordinary 10-CD set entitled *Steve Reich: Works 1965-1995.*

Although he has spawned imitators, particularly among young composers both here and abroad, no one does what he does nearly so well. It is entertaining, invigorating, and often deeply moving music—and now it is part of the recorder world.

Tim Broege <timbroege@aol.com>

RESPONSE

More on adding a lutenist to a recorder ensemble, and judging recorders on an historical basis

Thoughts about Judging Recorders
One way to evaluate recorders could be simply to say, "This I like, that I don't." A more nuanced approach might be to explore the *fortes* and *faibles* of various instruments in various musical contexts. Here, I'll consider historical contexts, how early music probably sounded, and the implications for choosing appropriate instruments.

I hope that even in subjective lapses, my opinions can at least stimulate a more satisfyingly intimate realization of relations among music, instruments, and players.

The keynote of **Baroque** music was dramatic, personal expression—the reaction of an individual to events that form a coherent narrative. So you might judge an instrument by the role it could play in music.

Recorders were mostly minor figures in greater dramas, and only in minor works received top billing. The basic character of a recorder's sound is innocence—a tone easily produced, without much effort, and simple in its attack. The ungenerous might say "too easily educed," like the smile of Browning's *Last Duchess*, and suggest that "simple" refers to a lack of wit.

This character can be disguised, and even largely suppressed, in both making and playing recorders, but it's been long felt that innocence and simplicity can heighten both religious and amorous experience. Sophisticated wit counts for little in moments of truth with either God or lovers. So a recorder can connect the spiritual and the carnal in ways explicitly unspeakable, to show the heavenliness of romantic love and the humanity of God. Such a theologically sophisticated instrument after all!

The "pure" tone of a recorder can actually be quite complex (with organized "noise" that's musically important, while defying analysis)—so, as the simple pipe of a simple rustic, it can play a Figaro-like role in subverting the recognized social order, by showing the rich, but muted, timbre of the lowly. It may not be obvious how to realize these roles in music, but as on the stage, deep and thorough conviction will usually win out.

A really good player is always adjusting the degree to which personal artistry and control inhibit the instrument's intrinsic character, varying the dynamic relation between these two elements of music; thus, a recorder's ability to give and take is another consideration.

A really good player is always adjusting the degree to which personal artistry and control inhibit the instrument's intrinsic character....

Most Baroque music lay on, or just off, a Franco-Italian axis. Italians were famous for the extravagance of their personal expression, and most instruments played roles more suited to a *histrion* than to the subtle jugglers of ambivalence in today's theater. From the evidence of harpsichords, high pitch, and an early preference for small numbers of voices in counterpoint, Italian music probably had a bright, incisive sound. "React swiftly, react strongly, and tell a story" might be the Italian motto. An instrument should imitate vocal effects with flexibility of dynamics, tone-color, and attack. The violin was the solo instrument, and Alberti figures sound better without pops and clicks between notes and registers. Every man was a virtuoso, but with a dramatic feeling that goes back to *laude*, and through *ricercare* and madrigals.

French music was more sensual, with a deeper diapason. It had a more formal structure, and related more to corporal movement, which unappreciators heard as formulaic dance patterns. The French themselves heard vigor, and probably enjoyed the image of a virile *gentilhomme* with an erect viol between his legs. When not downright vigorous, the music could be majestic, plaintive, or *gaie*, but always with a strong character, and within the limits of *le bon goût*.

These characters can be admixed in varying tinctures, and the genius of French music seems to be in the precise expression of the variety of such confections. Rather than presenting a varied drama, French music shows the mixtures, sometimes odd and bizarre, of humors and human temperaments. The French don't fear paradox, and are commonly weaned on logical contradiction. And the music is sensual, in timbre and in movement. They kept the noble plaintiveness of the viol long after the rest of Europe took up fiddling, and danced their way through even serious operas. A good proving ground for a French instrument might be a run around the mock mockery of 16th

century *voix de ville*, the *agréments à gogo* of Hotteterre's *Musette* method, and the affective sung dances of L'Affillard's *Très faciles principes*.

German music borrowed extensively from Italian and French, but it's hard to say how deep, as well as broad, that borrowing was. Did they imitate the light, vigorous poise of the French (the superficial polish that permits a view within) or the frenetic reactivity of Italians? To what extent did they add good German substance (far be it from me to say "heaviness") to these foreign tastes that were disdained while being envied and admired? Did Telemann hear his A [minor] suite as real French music—or, as is the modern tradition, with little to do with French style and the movements' titles?

I see "sincerity" as the main feature of German culture (despite there being no really equivalent German word), so a German recorder, besides having both (or neither) French and Italian qualities, and easy top notes, might have a *menschliche* voice, with lots of *Herz* and *Seele*.

English music might be like the German, but largely unburdened by "soul" and "sincerity," and with fewer demands on upper notes: a little French, a little Italian, with Scots and Irish to taste.

Renaissance music was more internationally uniform, but with variants at the fringes of time and place. There was a harmonic revolution in the early to mid-15th century—the *contenance angloise*, coming from Britain, home of harmony, to France. The general sound of this harmony—rich in thirds and sixths, with sparing use of dissonance—lasted well into the 17th century. It arrived later and less thoroughly in Italy and Spain, and started earlier in Britain.

"Renaissance " recorders seem to have been made to exploit this sound to a powerful effect.

A secondary criterion is ethos, or character. There's little evidence that the Renaissance sought excitement in music, although many movements are thrillingly spine-cracking; perhaps normal life was exciting enough. Music's job was to put people back together again after being torn apart by life's hurly-burly, the humors set again in balance, the hesychastic, calm ethos restored.

Music could exercise the humors (divided into the expansive diastolic, and contracting systolic *ethoi*) and through catharsis purge their excesses. *Integer vita* ("whole life"), *sprezzatura* ("cool disdain"), and *musica reservata* (just what was reserved or on reserve?) may touch on the notion of one's proper self and balance. So a Renaissance recorder needs to take you through variations of the four humors, and, with an overall grace of sound, get you back to sanity.

Of course it does all this, powerful harmony and Samsonite ("out of the strong came the sweet") *ethos*, in ensembles (just as even Baroque instruments should react strongly with other sounds). With the arrival of the *contenance angloise* came a couple generations of rather lyrical, but not very text-sensitive, music in France.

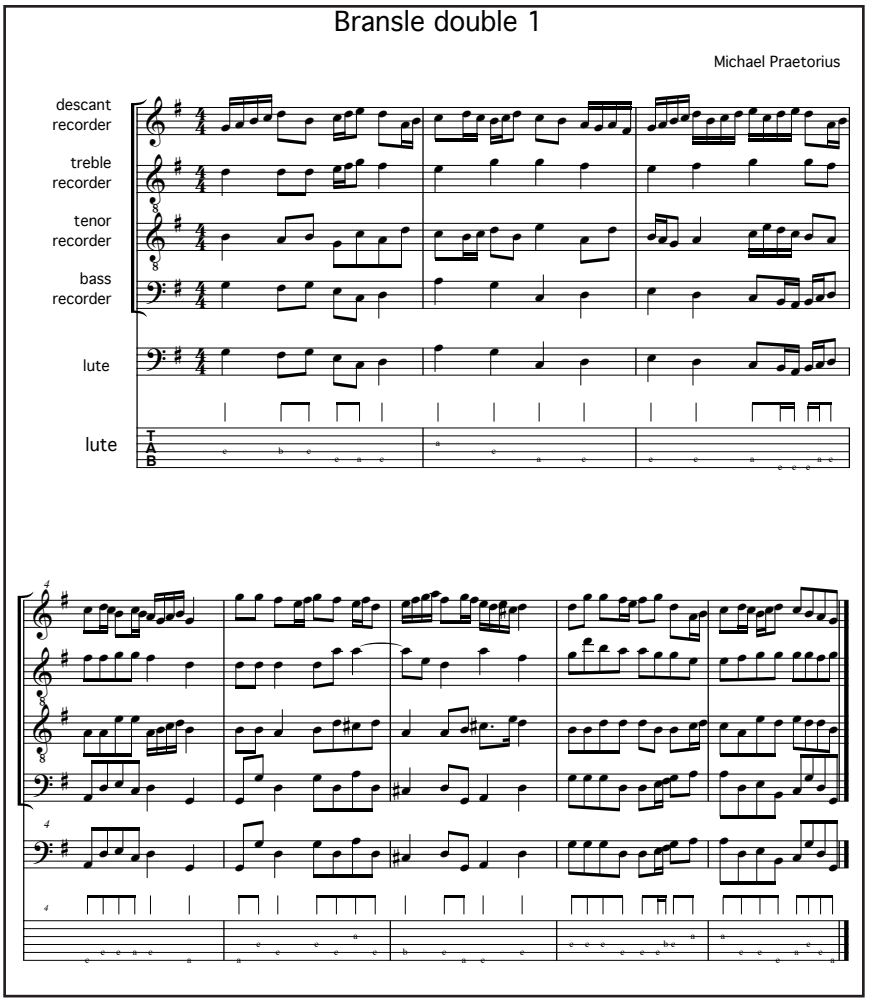
Then came Josquin and the boys, with an age of fast, virtuosic music full of lots of notes and bouncy syncopations that often seem at odds with sad texts (a hesychastic [silently, mystically prayerful] mayonnaise of the immiscible systole and diastole?).

Then, towards the middle of the 16th century, music became slower again, and the words more important. So more and more, through the second half of the 16th century, recorders playing madrigals, etc., need to express text, the sounds, syntax, and meaning of words, and some of the earlier qualities may need to be sacrificed. You may need a gentle, noiseless attack on upper notes more than the powerful sound and sense of ethos that are often incompatible with it.

Back to the fringes, there's mention in the Renaissance of church and chamber voices—the latter more expressively modulated, the former ringingly space-filling. Some Italian and Spanish music well into the 16th century seems to benefit from this "church" sound, which may be a remnant of earlier Medieval sonorities. In recorders, this seems best heard from cylindrical bores, which are commonly thought of as "Medieval." Knowing almost nothing about Medieval styles of sound and playing, we can't say much more than such recorders should make strong, clear harmony in early *laude*, etc. For playing dances and in oddly mixed ensembles, it's anyone's guess, although noisy, breathy "folk" flutes seem more interesting.

About "**Ganassi**" recorders, there's little to say except they should roughly follow his fingerings and shape, and stick to music roughly of his time. The design seems closer in timbre to earlier "cylindrical" flutes, with their "harder," clearer sound, than to later ones, but what, if any,

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



proper use they had is not evident. A wide range of 15th- to 16th-century "solo" music (and *frottole*) might be their bailiwick.

Not many people and cultures think of themselves as "**transitional**," yet the term is applied to recorders for early-17th century music, as if they were holding their breath for what we call the high Baroque to begin. Frescobaldi as a "transitional" composer?

Music of that time needs a certain "flexibility," but perhaps a clearer "Italian" tone than the coy, covered sensuality of the later Baroque. Early Italian organs often had less complex and varied stops than their northern cousins, sometimes just the same timbre repeated at various pitch levels—that bright, strong "church" voice. And a Baroque violin can have a hard, pure sound in Italian music.

A recorder as an instrument for music *per se* may not be the same tool as for personal projection or introspective satisfaction. Its best test is in a musical context, what it does making music, and how it contributes to an overall sound and impression.

Bob Marvin, Eustis, ME

Intabulation using Finale

Pursuant to the question about adding a lute to your consort [in the November 2004 Q&A column in *AR*]:

[The music software] Finale makes it relatively easy to add a tablature part for lute once you have a piece in a Finale file. Just create a lute staff with the Staff Setup Wizard, then drag mensural notation to the tablature staff with the Edit tool. Finale automatically makes the mensural notation into TAB.

A couple of *caveats*:

1) Make sure the staff is notated at the pitch you want the lute to play in. A lot of recorder consort music is notated an octave high.

2) You may need to halve the time signature so the stems will work out for the lutenist. Do that with the Change menu under the Edit Tool.

I've shown an example [see Praetorius piece above].

And how do you get your consort piece into Finale notation? Finale allows you to scan printed music and convert it to Finale files with SmartMusic OCR software.

Finale is a bit grumpy about doing all this, as it is with everything else. But with a little experimentation it's not too hard to pull it off. And the result is beautiful.

By the way, you probably know that Dowland published his lute songs in settings for four voices (SATB) and lute. If one has a lutenist good enough to play Dowland, those songs can be played with lute and consort or lute and solo recorder.

Bill Long, St. Charles, MO

Q & A

Copyright law and recorder players

Question: I am a beginning music teacher and would like some information about copyright laws. Would it be permissible for me to make photocopies of a few lessons from a published method book for the students in my recorder class? Would it be permissible for me to copy one or two dances out of a published collection for the ensemble I am coaching? —J. L., Cumberland, MD

Answer from Eric Haas: It is not permissible to copy any copyrighted material for someone else's use. You may not copy even portions of a published recorder method for classroom use, not even the fingering chart. However, you may print out any fingering chart posted online (such as the ones on the Dolmetsch web site) for your class.

Hardly a week goes by that a customer at the Von Huene Workshop doesn't say to me, "Oh, I only need one copy. I'll Xerox it for my friend." A good friend and colleague once informed me that he sometimes copied selections from my own published collections for use by his local ARS chapter. I (politely, I hope) commented that he was violating copyright laws and offered to give him permission to make the copies he needed for a nominal fee.

There is a general misconception ... that it is permissible to copy up to 10% of any published material for "educational purposes."

You can always ask, but when classroom recorder methods are available for as little as $3.50 each, it is unlikely the publisher will give you permission to make copies.

There is a general misconception in the early music community that it is permissible to copy up to 10% of any published material for "educational purposes." Using this standard, some teachers photocopy significant portions of collections for their students or ensembles. It is not legal to copy any "performable unit," such as a piece from an anthology or a movement of a larger work, but you may copy brief portions for illustrative purposes as long as they don't constitute a performable unit.

You may make copies of music for public performance so long as you have sufficient performing material on order from the copyright holder for each performer. Temporary copies should be marked, "**Authorized copy: music on order from copyright holder.**" When the printed materials are in hand, the photocopies must be destroyed. You may not purchase one set of parts or one score and make multiple copies, and you may not make photocopies because the music is too expensive.

If music is out of print, you should first contact the copyright holder (usually the publisher) to see if an authorized copy can be provided. You may photocopy music that is out of print as long as you have made a "reasonable effort" to obtain the music legally from the copyright holder. (If the copyright holder has not responded to your initial request after a month, try contacting him/her again. If there is still no response after the second attempt, you should be able to copy the music.)

There is a detailed FAQ about copyright issues on the **Music Publishers Association** web site, <http:// www.mpa.org>. If you are thinking of making photocopies, I'd urge you to read through that source carefully.

Eric Haas is a professional performer and teacher of recorder and Baroque flute, as well as an editor and publisher of music collections for recorder ensembles. He also sells sheet music and method books at the Von Huene Workshop/Early Music Shop of New England.

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

MUSIC REVIEWS

Relaxing after a busy day, rock and jazz recorder, recorders with organ, violin or voice

***LATE PLEASURES–SERENADE FOR SOPRANO RECORDER AND VIOLIN (2001),* BY RONALD J. AUTENRIETH.** Moeck ZFS 742 (Magnamusic), 2001. S rec and violin. Sc 6 pp. $7.

The composer Ronald Joachim Autenrieth (born 1959) has participated in many musical roles—as German music teacher, critic, church musician and composer. He has composed/arranged pieces for organ, choir and piano as well as a large number of works for recorder. His output includes easier music for amateurs as well as popular music.

Since I am both a violinist and a recorder player, I was delighted to receive this piece for review. I played both parts onto a digital multi-track recorder so that I would hear the piece with its intended orchestration. I was pleasantly surprised by how much I enjoyed the final product.

Late Pleasures has three movements entitled "leicht bewegt" (easily moving), "eher ruhig" (calmly), and "vivace." Even though there are no key signatures and the harmonies are obviously contemporary, there is a sense of the note G as the tonal center. At the same time, the essential atonality and use of unprepared/unresolved dissonance gives the piece spots of tight intensity. Ironically, since it is a serenade, it should be performed with a certain amount of *insouciance*.

In the first movement, the violin and the recorder begin in expressive contrary motion. Eventually this switches to similar motion emphasizing parallel seconds, creating a very concentrated musical climax.

The second movement consists mostly of half-note double stops in the violin against a wandering melody in the recorder part. The middle section involves leaps of sevenths and octaves that might send the recorder player to the practice room.

The third movement is great fun—the faster played, the better. There are syncopated rhythms creating entertaining rhythmic interplay, some parallel seconds and good old-fashioned parallel thirds, plus some use of harmonics in the violin part.

This piece, although not technically difficult for the recorder player or the violinist, is targeted towards fairly advanced music students because of its musical demands. For the recorder player, there are slurred *cantabile* lines involving fairly wide intervals, and at the opposite end of the spectrum there is an extended *staccatissimo* passage (an extreme form of very detached staccato). While the notes are simple, the slurs and the rapid *staccatissimos* are difficult to play with style, and require a player who has progressed beyond simply being able to play the right notes.

The violinist also has very easy notes; in fact, this piece leaves the first position only once (maybe twice if the harmonics are played in third position). However, the first movement is going to sound much nicer with a fairly intense and controlled vibrato from the violinist.

The double stops in the second movement are mostly sixths and sevenths, and not all of them use an open string. These double stops are fairly challenging for student violinists to play with good tone quality and good intonation.

The middle section of the second movement instructs the violinist to omit vibrato and play close to the bridge. This is a fairly advanced bowing technique, as playing too close to the bridge for an inexperienced player can result in a nasty scratchy sound.

The *staccatissimo* in the third movement is easiest to play with a fairly aggressive bouncing bow. Therefore, the notes are easy, but the music is difficult.

The title *Late Pleasures* conjures up images of relaxation at the end of a busy day. As thoughts of the day bring remembered tensions and releases, the music paints this picture nicely. The piece ends on a consonant G major chord—the final release of tension!

***TRIPLE FIPPLE,* BY ALAN BULLARD.** Peacock Press P30 (Provincetown Bookshop), 1998. ATB. Sc 7 pp, pts 2 pp each. Price $6.95. Note: This piece can also be purchased scored for SAT recs at a price of $7.35.

Alan Bullard was born in London in 1947 and studied with Herbert Howells at the Royal College of Music and with Arnold Whittall at Nottingham University. For over 20 years, he has lived in Colchester, Essex, where he is Head of Composition at Colchester Institute. As a composer he is prolific and wide-ranging, having written in most genres for both amateurs and professionals. For a complete list of his compositions, see <http://alan.bullardtripod.com/id20.htm>. This list includes a number of recorder compositions for young recorder players.

Triple Fipple, which is approximately three minutes long, is considered to be a Grade 5 piece in the UK. It was commissioned by Jackey Birch, the director of the Kingswood Recorders.

I don't have a lot to say about this piece, other than that I fell in love with it on first hearing.

I am reviewing the ATB version version of *Triple Fipple*. I don't have a lot to say about this piece, other than that I fell in love with it on first hearing. It is delightful, fun to hear and play, and not technically or rhythmically difficult. It would add a light, somewhat humorous encore to a heavier program, and youngsters will absolutely love it.

Triple Fipple is a light jazzy piece with some finger clicking, some parallel root position triads that descend chromatically, and a neat bass part, where the bass sings away on the melody while punctuated with rhythmic touches from the soprano and alto. There is a really nice extended homophonic passage in which the three parts are playing mostly parallel root position triads. The rhythms may be a bit tricky for those not accustomed to playing jazzy metric notations, but the parts come together easily.

I'd recommend this piece to middle-school-aged students, and I'd also recommend it for adult groups who want to have a bit of fun. It is definitely a winner! I'm going to keep my eyes open for other new music from Bullard.

Susan Groskreutz

***FANTASIA ROCKICA*, BY EGON ZIESMANN.** Moeck ZFS 766 (Magnamusic), 2001. SAAT. Sc 4 pp, pts 4 pp. $7.

German composer Egon Ziesmann's *Fantasia Rockica* seems at first glance to be quite a simple piece. It is mostly homophonic, with simple rhythms and some prominent passages of repeated notes. The difficulty, and the charm, of the piece enter arm in arm with the second word of the title. This is rock music for the recorder quartet!

The difficulty, and the charm, of the piece enter arm in arm with the second word of the title. This is rock music for the recorder quartet!

The individual parts are not difficult, but learning to play this music as a unified ensemble, sharing an authentic rock feeling, may offer some fun—and perhaps a challenge—to many groups.

The first section builds gradually to a *tutti* chord to be played five times. Needless to say, five identical articulations will not suffice! It's important here (and throughout this piece) to observe correct and idiomatic articulation.

Having so little dynamic range, recorders have little else but articulation with which to create feeling in a piece of music. This goes double in a rock style. The composer has carefully given us very precise articulation marks—which, however, may still need further interpretation (shared among the group) to arrive at a real rock feeling.

The second section features a solo for tenor, accompanied by percussive figures in the three upper instruments. Another section is a tutti "shout chorus."

We have all heard music like this; many of us have never played it on recorders nor seen it in notation. Making music out of notes, especially in a novel idiom, requires that, once we have mastered the notes and rhythms, we experiment as an ensemble with the nuances of the music until our performance matches our understanding of the genre.

It takes correct and accurate articulation to make these notes into rock music. Even the rests may require special treatment. Working on these types of problems in rehearsal can be a very valuable experience for an ensemble.

I recommend this piece both for its musicality, and for the good experience to be derived from the process of learning to play it.

Charles Gamble

***AVE MARIS STELLA* (2 *SETTINGS*), BY JEAN TITELOUZE, ED. BERNARD THOMAS.** London Pro Musica EML 381 (Magnamusic), 2001. SATB. 4 sc, 2 pp ea. $5.

When compared to the vast amounts of music surviving from Italy, Germany and England, French Renaissance music is quite meager in quantity but not in quality.

Jean (Jehan) Titelouze is now an obscure figure, but during his lifetime was highly regarded as a composer, a writer, and, like Bach, an organ consultant. He was born c.1562 in St. Omer, which was then part of the Spanish Netherlands. He became a French citizen in 1604, having taken up residence in Rouen in 1585. He won awards for his poetry in 1613 and 1630. He died in Rouen in 1633.

Titelouze also was the first French composer to publish organ music in volumes. His 1623 volume provided the source for these two pieces, since he did not publish ensemble music as such. Titelouze was renowned for the rigor of his contrapuntal writing. These pieces are in four parts throughout.

The first setting has the "Ave maris stella" plainchant in the bass part in whole notes, while the upper parts have intermediate level figurations over this ground bass.

The second setting more closely resembles a fugue. Both pieces are suitable for intermediate consorts. There are few rhythmic eccentricities and intonation should not be a problem.

As always with the Early Music Library series, this edition is a model of clarity. Each player has an individual score and page turns are not an issue, since each setting fits comfortably onto two pages.

Thomas also includes some brief biographical material on Titelouze, a mention of his editorial practice, and the original plainchant on the back cover. This is a very satisfying edition for a small consort.

Frank Cone

***WIR DANKEN DIR, HERR JESU CHRIST*, BY DIETRICH BUXTEHUDE, ARR. NORMAN LUFF.** Polyphonic Publ. PP 168 (Magnamusic), 2002. SAAB, 4 sc 2 pp each. $5.

This is an arrangement for four recorders of a short organ work, a chorale prelude by the renowned Danish organist Dietrich Buxtehude (1637-1707). Buxtehude studied music with his father, who was also a church organist, and served at churches in Helsingborg and Elsinore before being appointed to the prestigious position of organist at the Marienkirche at Lübeck, Germany.

There he instituted a regular series of musical performances (*Abendmusiken*), which were held on five Sundays a year. Among the notable musicians who came to Lübeck to be inspired by Buxtehude were G. F. Handel and J. S. Bach.

The text of the chorale, on which *Wir danken dir, Herr Jesu Christ* is based, is loosely translated by Denver (CO) ARS chapter member (and professional translator) Chris Hollingsworth: "We thank you, Lord Jesus Christ that you became a mortal from a virgin; That is the truth; The hosts of angels rejoice; Halleluiah." Therefore this piece is particularly appropriate for the Christmas season, but could be used year round in church as a short prelude or interlude.

The individual parts weave in and out in rich sonorities, complementing each other in florid counterpoint with some imitation, and ending with a dramatic flourish by the soprano. This chorale is highly recommended as a worthwhile challenge for intermediate groups.

The publication is clearly printed with notes large enough for two to share a stand, and four scores are furnished. Not included, though—regretfully, to my mind—is any information about the

source, historical background, or even a translation of the title.

***IL EST BEL ET BON,* BY PIERRE PASSEREAU, ARR. KEN ANDRESEN.** Polyphonic Publications PP 165 (Magnamusic), 2002. SATB. 4 sc 2 pp ea. $5.75.

In this light-hearted chanson, a woman brags about her "bel et bon" husband who does the housework and feeds the chickens. The music works well played on recorders, as intended in this textless edition, but the addition of a singer would bring out the fun of the words—even when sung in French for an English-speaking audience. The husband is not only "bel et bon" but "bon, bon, bon, bon, bon," and the chickens cluck away in the lower parts against the words "petite coquette" that are repeated in the top part. Some of these vocal effects can be brought out with recorder articulation, but a setting of the text with the music would be helpful in this regard.

The husband is not only "bel et bon" but "bon, bon, bon, bon, bon," and the chickens cluck away in the lower parts....

Andresen does include a loose translation of the text, but an edition by Richard Geisler of the same chanson (published in 1991 by The Village & Early Music Society) sets the text to the top part and also includes a line-by-line translation. Unfortunately the Geisler edition is over-edited to my taste, but is well worth consulting—as well as the choral setting published by the Bourne Company, New York, to which Geisler refers.

Another recorder arrangement by Paul Clark of this chanson, *Il est bel e bon,* was published in 1996 by Hawthorns Music (RA74, available through Magnamusic) and reviewed in the September 1997 issue of this magazine. Clark has transposed the chanson down a fourth to fit AATB recorders, but again the text is omitted. Clark has been very cautious about adding *musica ficta*, so players using his edition should consider adding appropriate accidentals at cadences.

This Hawthorns edition also includes a companion piece, *Canzon sopra "I le bel e bon"* by Gerolamo Cavazzoni, which is based on the opening theme of the Passereau chanson. These two pieces go well paired together in performance—particularly when using the Andresen edition of the chanson, because its bright SATB range contrasts nicely with the lower AATB setting of the canzona.

***2 SERIOUS SONGS,* BY WILLIAM BYRD,** London Pro Musica EML 369 (Magnamusic), 2000. 5 voices or instruments, 5 scores, 4 pp. each. $5.50.

***2 CANZONETS (1597),* BY THOMAS MORLEY,** London Pro Musica EML 382 (Magnamusic), 2001. 5 voices or instruments, 5 scores, 4 pp. each. $5.50.

***WEEP NO MORE, THOU SORRY BOY,* BY THOMAS TOMKINS,** London Pro Musica LPM 557 (Magnamusic), 2003. 4 voices or instruments, Sc 10 pp, 5 pts (extra tenor part in alto clef) 3 pp ea. $7.

Here are a total of six rather somber songs, which should be sung with or without instruments in order to communicate their emotional content to the audience.

One of the Byrd songs, *Come to me grief for ever*, was composed for the funeral of Sir Philip Sidney, who was a courtier of Queen Elizabeth. After Sidney died a hero's death from battle wounds, he was given an elaborate state funeral in St. Paul's Cathedral.

Byrd's other song in this edition, *Mine eyes with fervency of sprite*, pessimistically invokes the Lord who "dwellest in light, which no man may come nigh."

Morley's canzonets, *Ay me! The fatal arrow* and *Love took his bow and arrow* are light pieces with gory words about Cupid's arrow that "Hath plucked and pierced my liver," and that "slew his mother's sparrow."

The first section of Tomkins' *Weep No More, Thou Sorry Boy* was dedicated to his brother Peregrine Tomkins. It describes the "thousand passions" love brings, including "If she smiles, he dancing goes," but "If she chide with angry eye, Ay me, I die." The second section, "Yet Again, As Soon Revived," was dedicated to another brother, Robert Tomkins. Similarly, it describes the joys and sorrows of love, then returns to the words that begin the first section, "Then weep no more, thou sorry boy," and ends with the positive advice, "Turn thy tears to weeping joy."

Musically these pieces reflect their texts. For instance, Byrd creates tension in his funeral elegy by setting "just grief, heart, tears…" in descending minor thirds in the soprano against syncopations in the tenor.

The two Morley pieces make dramatic use of contrasting textures. The first one begins with an affective suspension on "Ay me!" followed by a declamatory homophonic section. Then the note values become smaller to describe the blood and the venom, and the piece ends with a stretto-like setting of "Alas,…my heart out weepeth."

Even more variety and quick changes of texture appear in the Tomkins two-section piece. For example, the words "and sighs," sung as a hocket between the top and the lower three voices, are immediately followed by embellishments on the words "and sings" sung in melodious thirds.

These pieces are not difficult to play on recorders, but their interest lies in their texts as related to the music. For an effective performance, at least one singer is needed.

***EIGHT BALLETTI (1596),* BY GIOVANNI GASTOLDI, ED. BERNARD THOMAS.** London Pro Musica LPM TM37 (Magnamusic), 1983. 5 voices or instruments. 5 scores, 16 pp ea. $11.25.

***BALLETTS (1595), SELECTION I,* BY THOMAS MORLEY, ED. BERNARD THOMAS.** London Pro Musica LPM TM63. (Magnamusic), 1986. 5 voices or instruments. 5 scores, 12 pp ea. $11.25.

***SIX LIEDER FROM LUSTGARTEN (1601),* BY HANS LEO HASSLER, ED. BERNARD THOMAS.** London Pro Musica LPM TM26. (Magnamusic), 1981. 5 voices or instruments. 5 scores, 12 pp ea. $11.25.

***ENGLISH BALLAD TUNES IN POLYPHONIC SETTINGS (C.1600),* ED. BERNARD THOMAS.** London Pro Musica LPM TM51. (Magnamusic), 1985. 4 or 5 instruments. 5 scores, 12 pp ea. $11.25.

These four London Pro Musica editions have long been out of print but are again available—thankfully, this time with five scores (instead of only one) included in a sturdy, dark red and tan folder. All of these publications have been favorites of mine throughout the years, both for large-group playing and singing at chapter meetings and workshops, and for one-on-a-part intermediate-level consorts. They all include ample notes on editorial practice, historical background and sources, along with ranges and incipits for each piece. Only one of the edi-

tions, by Morley, has been previously reviewed in *American Recorder* (May 1989). In that review, Stewart Carter mentioned some minor mistakes that have been corrected in the new publication.

Some songs in the first three of these collections make an interesting comparison because Morley and Hassler often based their light vocal music on the balletttos by Gastoldi, who is credited with inventing the form. Examples of this relationship are Morley's *Sing we and chant it* and Hassler's *Tantzen und Springen,* both modeled on Gastoldi's *L'innamorato.*

The original title page of Gastoldi's first set of ballettos indicates that they are for "singing, playing and dancing." Basically homophonic and rhythmically structured as popular Renaissance dances, they are quite danceable—whereas Morley's, which are more texturally complicated, were probably not intended for dancing. Hassler's balletto-like songs retain Gastoldi's rhythmic homophonic structure, but are often more sophisticated harmonically. The melody of one of Hassler's songs in this edition, "Mein Gmüt ist mir verwirret," was later transformed from this secular dance song to the chorale *O Haupt voll Blut und Wunden* that J. S. Bach used in his *St. Matthew's Passion* and is known to many as the Easter hymn *O Sacred Head*.

English Ballad Tunes is a collection by Thomas of 10 early 17th-century ensemble settings of popular English melodies. Some of the tunes are familiar to recorder players because of their inclusion in method books and collections for beginning ensembles. For instance, the melodies of two different "Courantes" by Michael Praetorius in this edition are those of the English ballads *Packington's Pound* and *Light of Love*, arrangements of which are in Claude Simpson's *Elizabethan & Shakespearean Musicke for the Recorder*.

Also in this set of *English Ballad Tunes* are two early settings of "Rowland," which has the same melody as *Lord Willoughby* in Simpson's collection. Thomas has also included early settings of two melodies familiar to Van Eyck players: "Daphne," in an anonymous quintet, and "Silvester," as a "Tantz" by Valentin Haussmann.

Note: Two companion volumes to the editions reviewed here have also been republished by London Pro Musica: *Balletts* by Thomas Morley, Selection II (LPM TM68) and *Seven Balletti* by Giacomo Gastoldi (LPM TM45). Both are for five voices or instruments and sell for $11.25.

Constance M. Primus

***ALMA REDEMPTORIS MATER,* BY JOSQUIN DES PRÉS, ED. BERNARD THOMAS.** London Pro Musica LPM 562 (Magnamusic), 2003. 4 voices or insts., Sc 6 pp, pts 2 pp. $5.50.

***AVE MARIA,* BY JOSQUIN DES PRÉS, ED. BERNARD THOMAS.** London Pro Musica LPM 552 (Magnamusic), 2003. 4 voices or insts., Sc 6 pp., pts 2 pp. $6.

***CUEURS DESOLEZ (3 SETTINGS),* BY MEMBERS OF THE SCHOOL OF JOSQUIN, ED. BERNARD THOMAS.** London Pro Musica LPM 558 (Magnamusic), 2003. 4-5 voices or instruments, Sc 14 pp, pts 4 pp. $10.

Josquin des Prés was one of the most accomplished and influential composers in the history of music, but his style is sometimes difficult for inexperienced listeners to fully appreciate, bridging as it does the more abstract early Renaissance manner of Johannes Ockeghem with the high Renaissance expressiveness of Adrian Willaert. One of the best ways of making Josquin's acquaintance is to play his music—and, thankfully, it is clear that affordable editions such as these make that an easy thing to do.

The most striking aspect of the music is the richness of effect achieved by the low tessitura: the piece suits a TTBB recorder consort perfectly.

As Bernard Thomas points out in his typically concise and informative notes, both *Alma Redemptoris Mater* and *Ave Maria* were among the most popular of Josquin's works, having been preserved in at least eight and 12 contemporary sources respectively. *Alma Redemptoris Mater* cleverly combines two long pieces of plainchant (printed in full in this edition), but does this in such as way as to seem quite fluent and natural. There is no *cantus firmus* as such, since Josquin applies rhythms to the principal chant in the tenor so as to match the character of the other parts. The most striking aspect of the music is the richness of effect achieved by the low tessitura: the piece suits a TTTB recorder consort perfectly.

Ave Maria features a greater variety of textures, with duets, passages of homophonic writing, and a passage in triple time to contrast with the basic imitative style. The scoring would work with SAAB or SATB recorders.

The three pieces of the *Cueurs desolez* collection feature music by composers unidentified in the source, but tentatively named here as Pierre de la Rue (*Cueurs desolez/Dies illa*) and Josquin himself (*Cueurs desolez* and *Cueur desolez plorans ploravit*).

The four-part chanson is expanded and amplified in the five-part settings in an intriguing way that the grouping of the three pieces helps to illuminate. Each portrays the lamenting nature of the text very effectively. The four-part setting would work with an ATTB or STTB consort, while *Cueur desolez plorans ploravit* would work with S(A)S(A)TTB. The de la Rue has a top part that ranges from B♭ below the treble staff to F at the top of the staff, but the other parts fit TTBB well.

All of this music would suit even a lower intermediate ensemble willing to do a little rhythmic study. As usual with London Pro Musica editions, the presentation is thorough and thoughtful, with text underlay in both score and parts and page turns avoided in the parts. An English translation is provided for *Alma redemptoris mater* and *Ave Maria*—though not, strangely, for the *Cueurs desolez* pieces, where it also would have been of assistance.

The accuracy of the editions is good, though there are a few typographical errors such as editorial accidentals present in the score but missing in the part. There is one mysterious B♭/B♮ clash in the penultimate bar of the de la Rue that will need to be resolved by the performers. Interior parts are made available in C clefs for the use of mixed ensembles.

***CHACONY, Z.730,* BY HENRY PURCELL, ED. JOSEPH A. LOUX, JR.** Loux Music Company LMP-157, <www.recordershop.com>, 2001. ATBB (or strings/viols). Sc 11 pp, pts 3 pp ea. $11.50.

***3 PARTS UPON A GROUND, Z.731,* BY HENRY PURCELL, ED. JOSEPH A. LOUX, JR.** Loux Music Company LMP-173, 2001. AAA bc. Sc 17 pp, pts 3 pp ea. $12.

Like J.S. Bach, Henry Purcell is one of the greatest composers for the recorder, even though his writing for the instrument is found predominantly as part of his large-scale vocal music.

Unlike Bach, Purcell also wrote some chamber music especially for the

recorder—most notably the *Three Parts Upon a Ground*, edited here by Joseph A. Loux, Jr.

Loux has also edited the famous *Chacony* in such a way that it can be performed by the original string group and/or by recorders.

In both editions, Loux does not hesitate to put forward his own ideas and preferences, explaining his general approach in detailed editorial notes and suggesting within the music itself alterations and additions to ornamentation, slurring, phrasing—and even, on occasion, to the actual notes and rhythms to be played. While Loux's contributions are extensive, especially in regard to ornamentation, it is generally possible to reconstruct Purcell's original intentions.

Mary Mageau's continuo realizations in both works are effective but relatively plain, and could easily be elaborated upon by enterprising keyboard players uncomfortable with improvising a complete realization for themselves. Mary Connolly has provided bowings in the *Chacony* parts.

In regard to the famous incomplete seventh statement of the ground in three parts, Loux puts forward the novel theory that Purcell may have deliberately left the passage incomplete in order that performers might have the pleasure of completing the puzzle canon for themselves. In this spirit, Loux explains the intended musical effect and provides six different completions by various editors in his notes—but leaves the passage blank in the score and parts, to allow performers to fill in their favorite solution.

In general, Loux's suggestions yield a good musical result (although the recommended ATBB scoring for the *Chacony* does cause the third part frequently to cross the bass if recorders alone are used). Performers new to this repertoire, however, may want to start with a more straightforward Urtext edition and then enjoy exploring Loux's ideas.

The presentation is generally good—although the page turns are difficult for the recorders in the *Chacony*, and there are some markings in the parts there that are not found in the score and vice versa.

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB= contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp= pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P/H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer's name. Please submit music for review to: Constance M. Primus, Box 608, 1097 Main St., Georgetown, CO 80444.

ARS PUBLICATIONS

Erich Katz Contemporary Music Series

		Members	Non-Members
Suzanne M. Angevine, ***A Short Tale*** for two basses (Level II)	(2 scores)	$ 5	$ 8
Peter Ballinger, ***Double Quartet for Recorders*** (Level II-III)	(score & parts)	$10	$18
Anthony Burgess, ***Sonatina for Alto Recorder and Piano*** (Level II)	(2 scores)	$7	$12
Cecil Effinger, ***Dialogue and Dance*** (SATB) (Level II-III)	(score & parts)	$10	$18
Lee Gannon, ***Sonatine*** for three altos (Level III)	(score & parts)	$14	$26
	(score, parts & demo cassette)	$23	$43
Erich Katz, ***Suite of Jewish Folk Tunes*** (S S/A8 A/T) (Level II)	(three scores)	$10	$18
Vaclav Nelhybel, ***Six Short Pieces for Three Recorders***, (AA/TT) (Level II) edited by Alan Drake	(3 scores)	$8	$14
Stanley W. Osborn, ***Kyrie and Vocalise*** for soprano voice and recorders (SATB) (Level II)	(2 scores & 4 recorder parts)	$ 8	$14
Frederic Palmer, ***Entrevista*** (SATB) (Level II)	(2 scores & 4 recorder parts)	$ 8	$14
Sally Price, ***Dorian Mood*** (SATB) (Level II)	(score & parts)	$10	$18
Jeffrey Quick, ***Picnic Music*** (SATB) (Level II)	(score & parts)	$ 5	$ 8

Musical Editions from the Members' Library:

ARS members: 1 copy, $3 2 copies, $4.50 3, $6 4, $7.50 5, $10 6, $11.50
Non-members (editions over 2 years old): 1 copy, $5 2 copies, $8.50, 3,$12 4,$15 5, $19.50 6, $23
The ARS is happy to provide photocopied enlargements of any Members' Library edition at the same prices. Please specify "Members' Library Enlargement." * = Editions not yet available to non-members.

Bruckner's Ave Maria (arr. Jennifer W. Lehmann)
Canon for Four Bass Recorders (David P. Ruhl)
Dancers (Richard Eastman)
Different Quips (Stephan Chandler)
Elegy for Recorder Quartet (Carolyn Peskin)
Elizabethan Delights
****Gloria in Excelsis*** (Robert Cowper)
Imitations (Laurie G. Alberts)
****In Memory of Andrew*** (David Goldstein)
****Jazzy Rondo*** (Carolyn Peskin)
Los Pastores (arr. Virginia N. Ebinger)
New Rounds on Old Rhymes (Erich Katz)
Other Quips (Stephan Chandler)
Poinciana Rag (Laurie G. Alberts)
Santa Barbara Suite (Erich Katz)
Sentimental Songs (arr. David Goldstein)
Serie for Two Alto Recorders (Frederic Palmer)
Slow Dance with Doubles (Colin Sterne)
Sonata da Chiesa (Ann McKinley)
Three Bantam Ballads (Ann McKinley)
Three Cleveland Scenes (Carolyn Peskin)
Tracings in the Snow in Central Park (Robert W. Butts)
Trios for Recorders (George T. Bachmann)
Triptych (Peter A. Ramsey)
Two Bach Trios (arr. William Long)
Two Brahms Lieder (arr. Thomas E. Van Dahm)
****Variations on "Drmeš"*** (Martha Bishop)
Vintage Burgundy

ARS Information Booklets:

ARS members: 1 booklet-$13, 2 booklets-$23, 3-$28, 4-$35, 5-$41, 6-$47, 7-$52
Non-members: 1 booklet-$18, 2 booklets-$33, 3-$44, 4,$55, 5-$66, 6-$76, 7-$86

Adding Percussion to Medieval and Renaissance Music (Peggy Monroe)
American Recorder Music (Constance Primus)
The Burgundian Court and Its Music (Judith Whaley, coord.)
Improve Your Consort Skills (Susan Carduelis)
Music for Mixed Ensembles (Jennifer W. Lehmann)
Playing Music for the Dance (Louise Austin)
Recorder Care (Scott Paterson)

Education Publications

The ARS Personal Study Program in Thirteen Stages to Help You Improve Your Playing (1996).
First copy free to ARS Members (mailed to current members in 1996 & new members as they join); replacement copies for members or non-members, $3.

Guidebook to the ARS Personal Study Program (1996). Material formerly published in the Study Guide and Study Guide Handbook, plus additional resources. Members, $11; non-members, $20.

ARS Music Lists (2002 with 2003 Supplement). Graded list of solos, ensembles, and method books. Members $9; non-members, $15.
Package deal available only to ARS members: Guidebook and Music Lists/Supplement ordered together, $16.

Junior Recorder Society Leader's Resource Notebook. ARS members, $20; non-members, $40 (updates at reduced rates after initial purchase). Special rate for previous purchasers of JRS Class Program, $15. Dues for each JRS student member sponsored by an ARS member, $5 ($4 each for groups of 10 of more). JRS student members receive activities plus "Merlin" badges and stickers.

Other Publications

Chapter Handbook. A resource on chapter operations for current chapter leaders or those considering forming an ARS chapter. ARS members, $10; non-members, $20 (updates free after initial purchase). One free copy sent to each ARS chapter with 10 members or more.

Recorder Power, educational video from the ARS and recorder virtuoso John Tyson. An exciting resource about teaching recorder to young students. ARS members may borrow a copy for one month by sending a refundable $10 deposit to the ARS office along with the address to which the tape should be shipped.

Discography of the Recorder, Vol. I (1989). Compiled by Scott Paterson and David Lasocki.

Discography of the Recorder, Vol. II (1990-1994). Compiled by Scott Paterson.
Either single volume: ARS members $23; non-members, $28.
Both Discography volumes together: ARS members only, $40.

American Recorder: Cumulative Index for Vols. I-XXXX. ARS members, $20; non-members, $32.
Index Supplement, Vol. XXXIV-XXXX. ARS members, $8; non-members, $14.

All prices are in U.S. dollars and include U.S. postage and handling. For Canadian or foreign surface postage, please add an additional $1 per item; for Canadian or foreign air mail, please add an additional $3 per item. When ordering five or more items to be shipped anywhere at the same time, **ARS Members may deduct an extra $2** on top of the discounted members' price. Please make checks payable to the ARS. VISA/MasterCard also accepted.

American Recorder Society
1129 Ruth Drive, St. Louis, MO 63122-1019 U.S.A. ◆ 800-491-9588

***NOTTURNO,* BY F. J. DUSSEK, ARR. ULRICH HERRMANN.** Noetzel N 3954 (C.F. Peters), 2003. AAT. Sc 12 pp, pts 6 pp. $16.95.

***CONCERTO IN D MINOR,* BY G. F. HANDEL. ARR. ULRICH HERRMANN.** Noetzel N 3908 (C.F. Peters), 2003. S(T)TB. Sc 18 pp, pts 7 pp. $22.

***CONCERTO, OP. 8, NO. 4 "L'INVERNO," BY ANTONIO VIVALDI, ARR. JEAN CASSIGNOL.** Noetzel N 3941 (C.F. Peters), 2003. SAB/AAB/ASB/ATB. Sc 16 pp, pts 7 pp. $16.95.

These three new issues of recorder trios from Noetzel nicely illustrate the sort of flexibility that frequently characterizes the recorder ensemble.

The composer of *Notturno* is not the well-known pianist-composer Jan Ladislav Dussek, but his younger brother Franz Josef (1765-1817). The work was originally composed for three flutes and consists of three movements: a sonata-form "Allegro," an ornate "Andante Grazioso," and a rhythmic "Rondo" (Tempo di Polacca). The piece is in the high Classical style with a hint of the early Romantic, but the original scoring for flutes and its character as a nocturnal serenade mean that the mood is light throughout.

The AAT scoring maintains the warmth of the flute tone—and the transparency of Dussek's writing, coupled with Herrmann's judicious arranging, means that the recorders can convey much of the character of the original. There are relatively few expression marks, but the contrasting melodic figures will encourage performers to seek a wide range of color. Fluency is required at the top and the bottom of the recorder range, but the music would be quite approachable for an intermediate ensemble. As always, it is a treat to enjoy music from a period that does not normally involve the recorder.

The Handel *Concerto* is a transcription of the composer's *Concerto Grosso, Op. 3, No. 5.* Although the original is scored for two oboes, strings and continuo, the oboes double the violins almost continuously while the viola plays in octaves with the bass throughout. This leaves a three-part texture that suits the recorder trio well. Herrmann leaves open the possibility of substituting tenor for soprano on the top line and/or doubling the parts, thus encouraging experimentation with scoring possibilities inspired by the work's original sonorities. Although one misses the orchestral timbres, of course, the clarity of Handel's counterpoint makes the

reworking a successful one, especially in the fugal movements. Again, the piece is well-suited to an intermediate ensemble.

Arranger Jean Cassignol has a more difficult task in arranging "Winter" from Vivaldi's *Four Seasons*. The freedom of Vivaldi's writing style and his idiomatic use of string sonorities to paint quite specific tonal pictures would seem to pose insurmountable difficulties in producing a recorder version, especially for only three instruments. As with the other three concertos in the set (reviewed in the November 2004 *AR*), Cassignol has drawn on his intimate knowledge of the recorder's capabilities—and, through careful instrumentation, has produced a result that is fun to play and evocative of the original.

Because of its difficulty, the piece as a whole would only really succeed in the hands of expert players, though the lovely slow movement could be managed quite effectively by an intermediate group.

All three editions are presented with great care for accuracy and for manageable page turns.

Scott Paterson

Cassignol has drawn on his intimate knowledge of the recorder's capabilities—and, through careful instrumentation, has produced a result that is fun to play....

***SONATA IN G-MINOR FROM "IL PASTOR FIDO,"* BY A. VIVALDI (N. CHÉDEVILLE), ED. FRANZ MÜLLER-BUSCH.** Girolamo G12.022, <www.girolamo.de>, <girolamo@onlinehome.de>, 2003. A bc. Sc 12 pp, pts pp. Abt. $13 + P&H.

***SLOW MOVEMENTS FROM THE CHAMBER CONCERTOS,* BY ANTONIO VIVALDI, ARR. ANDREW ROBINSON.** Dolce DOL 270 (Magnamusic), 2002. A kbd. Sc 24 pp, pt 11 pp. $9.

This new edition of the popular *G-Minor Sonata* still lists its composer as Vivaldi (as long thought)—but adds in parentheses the name of Chédeville, who has now been proven to be the composer or arranger. In the epilogue of this edition, the editor explains this confusion and how Philippe Lescat has recently shown that Nicolas Chédeville le cadet (1705-1782) was the actual composer or compiler of the set of sonatas entitled *Il Pastor Fido*.

However, the question is: why another edition of this sonata—a standard recorder repertoire piece that has been published since the 1950s by Schott, Hortus Musicus, and others? A quick comparison with my old Hortus Musicus edition, for instance, shows that there is very little changed in the recorder part of this Girolamo edition, and the new harpsichord realization by Eckhart Kuper does not seem much improved.

One special feature in the recorder part, though, is that, for the short "Adagio" at the end of the first movement, the bass line has been included—as well as a lot of empty space above for the performer to pencil in a cadenza.

This is a well-loved, fun-to-play sonata. If you don't already own another edition, I'd recommend this new one.

Andrew Robinson has offered us here another collection of Baroque music for recorder and keyboard arranged with intermediate players in mind. In his informative introduction Robinson says that all but two of Vivaldi's 22 surviving chamber concertos call for recorder or transverse flute, usually with combinations of violins, oboe or bassoon with continuo. In this collection slow movements from 13 of these are represented.

As in other arrangements by Robinson, the right hand of the keyboardist carries the part of one of the other instruments rather than a realization of the bass line.

These are nice study pieces in the Italian Baroque style offering opportunities for ornamentation. But one wonders: why just slow movements in this collection? And why just one movement from each concerto rather than complete works?

Constance M. Primus

***MOTET "QUEM VIDISTIS PASTORES?"* BY GIOVANNI BASSANO, ED. RICHARD CHARTERIS.** PRB Productions B031, <PRBPrdns@aol.com>, <www.prbmusic.com>, 2003. SATB/SATB with basso seguente organ part. Sc 10 pp. $3.50; 8 pts 2 pp. each. $8.

***MOTET "CIBAVIT NOS,"* BY GIOVANNI BASSANO, ED. RICHARD CHARTERIS.** PRB Productions B032, <PRBPrdns@aol.com>, <www.prbmusic.com>, 2003. SATB/SATB with basso seguente organ part. Sc 7 pp. $3; 8 pts 2 pp each. $8.

The Kalamazoo Recorder Players (KRP) found playing Giovanni Bassano's double choir motets *Cibavit nos* and *Quem vidistis pastores?* to be very satisfying experiences, and the group thought that the editor Richard Charteris showed good taste in choosing these particular pieces for his arrangements.

The cornetto player Giovanni Bassano (c.1558-1617) was also the instrumental ensemble director at St. Mark's Cathedral in Venice and is best known for his embellishment manuals. These motets show that he was also adept at composing for the services held at St. Mark's.

Although both motets could be performed in various combinations—by two vocal choirs, by two choirs of voices doubled with instruments, by a choir of voices contrasting with a choir of instruments, or by other consorts of instruments in one or both choirs—the KRP played them with just recorders.

Both the score and the parts are very clear and easy to read—something that the director particularly appreciated, since many scores are somewhat difficult to see from a distance. The text underlay was included in each of the individual parts, and the score included the translation. This made musical decisions about phrasing, mood and tempo much easier and helped the individual players understand why those decisions were made by the director.

The editor also provided a page of notes that gives more information about the original copy of the motets and the editorial practices used.

The KRP found *Quem vidistis pastores?* to be the easier of the two, so less experienced groups probably would want to start with that one. Even it has some tricky spots that would necessitate having strong leaders.

Only two small issues detract from the overall excellence of these two editions. The tessitura of the *Cibavit nos* bass line is rather high for bass recorders, so it would be advisable to supplement those recorders with the *basso seguente* organ part, viols, or tenor recorders playing all but low A. In addition, one wishes that the cue notes provided were from the top part of the other choir so that all the individual players would be able to hear those notes.

On the back cover, PRB Productions lists other double choir pieces by Bassano, as well as double choir pieces by Gabrieli and Hassler. If the other pieces are of equal quality, there is a wealth of new double choir publications for groups to sample.

Judy Whaley
and the Kalamazoo Recorder Players

***SUITE FOR TREBLE RECORDER OR FLUTE AND PIANO OR STRINGS,* BY GORDON JACOB.** Oxford University Press 357354-71959, 1959. Re-issued by Peacock Press (Provincetown), 2002. A, pf. Sc 33 pp, pt 10 pp. $15.35. String parts may be rented from the publisher. .

***PASTORALE AND BOURÉE FOR DESCANT RECORDER AND PIANO,* BY CHRISTOPHER EDMUNDS.** Peacock Press PD 03 (Provincetown), 2002. Sc 8 pp, pt 3 pp. $12.25.

***TRIFLES FOR TREBLE RECORDER (FLUTE), VIOLIN, VIOLONCELLO & HARPSICHORD (PIANO),* BY GORDON JACOB.** Emerson Edition 355 (Presser), 2000. A, vn, vc, hc. Sc 15 pp, pts 7 pp each. $37.95.

American Recorder has recently received review copies of these new editions of "old" pieces for solo recorder and accompaniment connected strongly to the pioneer recorder player and maker Carl Dolmetsch. All are from the mid-20th century, and all reflect the style of recorder playing of that time.

Gordon Jacob's *Suite* was first performed by Dolmetsch at one of his famous Wigmore Hall (London) recitals on January 31, 1958. It was published by Oxford University Press in 1959. Oddly, I cannot find a review of the publication in any issues of the British *Recorder News* (although one was promised) of around that time, and the review in *AR* (II: 2, 9) by LaNoue Davenport is brief and rather perfunctory.

Jacob (1895-1984) was an important English composer, worthy of a full column of biography in the *New Grove Dictionary of Music and Musicians*, and the *Suite* is a fine piece. Jacob was a composer of mostly instrumental music, including two symphonies and a number of concertos and suites. He was particularly interested in wind instruments, including the trombone, English horn and tuba as well as the recorder. He also wrote textbooks: *Orchestral Technique*, *How to Read a Score*, and *The Composer and his Art*.

Jacob's *Suite* is a "big" piece, a standout among the "little" original recorder pieces composed in the middle of the 20th century. Lacking an English review of the publication, I have "M.B."s enthusiastic report in the British *Recorder News* (New Series No. 21, L 1958) on the Dolmetsch concert at Wigmore Hall: "As usual a new work was given its first performance—this year a *Suite for Treble Recorder and String Quartet* by Gordon Jacob. This consisted of seven movements of old and new dance forms. As always, Gordon Jacob showed himself master of his craft; the string writing was vivid, varied in tone colour and expression, tremendously rhythmic and vital in the quick movements, and lyrical in the more contemplative ones; the recorder part had great tonal and expressive range, and there was delightful wit and humour...."

Davenport, in his review in *AR*, deplored the lack of "the very latest techniques of composition" in Jacob's *Suite*. It is true that the piece does not push the envelope in any way, nor is it highly demanding technically for either player. It is, however, a lovely piece of music, structurally sound, and a pleasure to hear. The harmonic idiom is lush, romantic, chromatic and expressive.

American Recorder *has recently received review copies of these new editions of "old" pieces for solo recorder and accompaniment connected strongly to...Carl Dolmetsch.*

Upon its re-publication in 2002, the American Recorder Society education committee decided to add the *Suite* to its list of 20th-century music for Level III of the *ARS Personal Study Program*.

The first movement, "Prelude" in D minor, is sweet, with many parallel thirds in both parts. The main theme of gently falling notes (*Adagio ma poco con moto*) is passed back and forth between recorder and piano. I can easily hear Dolmetsch playing this with my mind's ear. His playing was marked by sweetness, along with a heavy vibrato—almost obligatory in this as in all the other movements.

The second movement, in F, is called "English Dance"—why, I don't know exactly, as it seems neither particularly English nor is it a dance. It is, however, very lively, with 5/8 interpolations in the midst of the overall meter of 2/4 time. There is a very short quotation taken, with permission, from Vaughan Williams's *This is thy Truth* that is also an exact quote from an English folk song, *Searching for Lambs*. This is probably the "English" part.

This movement is technically more challenging for the recorder than the first movement. There are some high F♯s with fingering suggestions from Jacob—one good and one not so good, in my opinion—and a trill fingering suggestion for high D to high E that works very well.

The third movement, in B♭ with considerable chromaticism, is a very beautiful lament. Again the theme is one of falling notes, and there is an atmosphere of both longing and calling. The accompaniment is pianistic, as indeed it is in all of the movements, in spite of some necessary spreading of chords in the left hand.

In the fourth movement, a "Burlesca alla Rumba" again in C minor, and in the seventh, a "Tarantella in F," the composer enjoys a fling with some of the exotic dances with which classical composers were playing at the time. The word "burlesca" has come to mean humorous or playful when applied to an instrumental piece.

The "rumba" is, of course, a dance of Afro-Cuban origin that was extremely popular in the U.S. in mid-century (it became a ballroom dance in the 1930s) and later in England. With its catchy *one*-two-three *one*-two-three *one*-two rhythm (called a *tresillo* rhythm, *New Grove* tells me), it has an effective accompaniment on the piano for an exciting recorder part.

The fifth movement, in G minor, is a "Pavane." A very clear reference to Dowland's *Lachrimae Pavan*, or *Flow My Tears*, in the piano introduction is immediately metamorphosed into a descending Locrian (!) scale in the recorder part. There are other scales, both rising and falling—even rather ordinary major and minor ones that Jacob manages to make sound exotic with the accompanying harmonies. He finishes the movement in G major. Perhaps the tears have dried up, for the time being at least.

The sixth movement, "Introduction and Cadenza," begins with a short solo for the piano (chords in the right hand, a melodious 'cello solo in the left); then the recorder takes off on a solo cadenza that touches on the themes of all the other movements. As the accompaniment reappears *a tempo primo*, the pavane theme reappears as well, in Phrygian mode this time.

A C major dominant minor ninth chord ends the movement, leading to the seventh, an Italian "tarantella." Like its prototype, the movement starts fast and

ends faster, and those recorder players and pianists seeking virtuosic writing will find it here. The composer suggests playing this movement on the sopranino recorder; Dolmetsch did indeed perform it thus in his 1958 concert in Wigmore Hall. Again, it is very easy to imagine him playing it in one's mind's ear. He loved the little recorders, and he loved playing fast! I can also picture Michala Petri playing it flawlessly.

A word about the marks of articulation and dynamics in this and the other pieces under review: all must be taken with a grain of salt. In general, longer slurs appear to be phrase-marks; shorter ones, on fast notes especially, can be taken literally. The player must make many of his own decisions. Dynamics must often be simulated rather than attempted. (What, for instance, is the difference between *ff* and *mf* on a sopranino recorder?)

All in all, the Gordon Jacob *Suite* is a fine piece for recorder that has stood the test of time, and we welcome its return.

The Edmunds *Pastorale and Bourée*, on the other hand, is not nearly so deserving of its new life. It was composed in 1968 and presented as a New Year's gift for Carl Dolmetsch. It has remained in manuscript all these years until released for publication by Jeanne Dolmetsch.

The composer was a teacher of harmony and composition at the Birmingham School of Music. The music is beautifully printed using Sibelius 7 on a heavy pale yellow stock, and I wish I liked it more.

Both movements have a certain lilt and charm, but they seem to this listener to have "wrong notes" interpolated in order to make the piece sound "modern." However, if Dolmetsch was fond of the piece and performed it often—as seems evident from markings that he added to the score for articulation and phrasing, as well as a cadenza he added between the two movements—it must have some merit.

The third piece under review, *Trifles*, composed in 1971 for Dolmetsch and first performed by him at his Wigmore Hall recital in March 24, 1983, is again by Jacob. It is, in actual fact, a group of pieces that could be considered a suite, except that they are all in different keys. In a letter to Dolmetsch enclosed with the manuscript, the composer states that the reason for the title is that all the pieces are "short and unpretentious." He further adds that the French titles to the pieces are a pun on the word "trifles," but that they need not be used in performance.

The first movement, "Le Buffet" (Ah! we begin to get the joke), gives the recorder a very beautiful theme with a chordal accompaniment in the strings—the harpsichord is tacet. The second, "La Trifle au vin de Jerez," has polyphonic play among the parts, delightful cross-rhythms and plenty of hemiolas. The third, "La Trifle à l'ananas–très douce" (pineapple trifle!) is tasty. It's marked *Adagio molto* (♩=40) with rather heavy writing in all the parts. Lots of whipped cream, perhaps? This movement has a fair amount of chromaticism, but not enough to make it lose its tonal center.

The fourth movement is marked "La Trifle à l'anglais" (well, if you didn't before, now you have to get the pun: an English trifle is a rich dessert consisting of sponge cake, sherry, fruit, zest, nuts, macaroons, custard, almonds and whipped cream). It has as its main theme a direct quote from the lively English folk song, *The Keys to Canterbury*. Thus it is an *English* trifle.

As in the other movements, there is much bandying about of the main theme and counter-themes in all four parts. There is a *meno mosso* section in which the three obbligato parts get the main theme in block chords; then the harpsichord makes a playful entrance with an excerpt played up to speed; following that, it takes over the block chords. In a last *Presto* section, all four instruments combine in a furious 9/8 gallop.

Throughout the four movements the writing for each instrument is idiomatic, except that the harpsichord part could easily be played on a piano. The music itself, while unpretentious perhaps, is of such good quality that it is worth the rather high price. If you have a "trio sonata" group, consisting of recorder, violin, 'cello, and keyboard, this piece is for you!

Martha Bixler

***EGO SUM PANIS VIVUS,* BY JUAN ESQUIVEL, ED. GREG LEWIN.** Hawthorns Music RS 107 (Magnamusic), 2002. SATB. Sc 4 pp., pts 1 pp ea. $8.

***IO PUR RESPIRO,* BY CARLO GESUALDO, ED. GREG LEWIN.** Hawthorns Music RS 106 (Magnamusic), 2002. SAATB. Sc 4 pp., pts 1 pp ea. $8.

Greg Lewin and Hawthorns Music continue their RS (Recorder Shorts) series with these latest releases. Both pieces are short, less than 70 measures, and are suitable for warm-up pieces.

Juan de Esquivel Barahona was born c.1563 in Ciudad Rodrigo, Spain, and died sometime after 1612. His entire printed output consists of sacred music. Esquivel was very prolific for his era; he published two large volumes in 1608—one of masses, the other of motets. His music stands with the works of Victoria, Guerrero and Lobo, but has not received the modern attention afforded those composers. His reputation and the quality of his music kept his works in use during the 17th century in Spain and Mexico.

Ego sum panis vivus is presumably from one of his two motet publications. There is no indication of the source of this edition.

Ego sum panis vivus requires a consort of intermediate ability or greater. Two challenges become apparent when playing this music. First, great attention needs to be paid to the phrasing. Luckily this publication, unlike many other Hawthorns editions, includes a text underlay in each part, making accurate phrasing possible.

Second, the key signature of two flats can present problems in intonation. This key signature would have been unlikely at the time of composition, so it is clear that the music has been transposed, probably up a fifth. The prevalent E♭s, as well as the occasional A♭, can cause tuning problems in some ensembles. Fortunately, however, this edition avoids low E♭s in the soprano and low A♭s in the alto. The parts have large, easy-to-read notes and all the music fits comfortably on a single page.

Carlo Gesualdo (c.1561-1613), Prince of Venosa and Count of Conza, is known today for two things: for the individuality of his music; and for murdering his wife, Maria d'Avalos, and her lover of two years, Fabrizio Carafa, the Duke of Andria, after he surprised the two of them "in flagrante delicto di fragrante peccato" on October 16, 1590. The notoriety of this event has sometimes obscured the idiosyncratic genius of his music, particularly his madrigals.

Gesualdo's obsession with melancholia is comparable with Dowland's, but Gesualdo's musical language far outreaches his contemporaries in stretching the

Carlo Gesualdo (c.1561-1613), Prince of Venosa and Count of Conza, is known today for two things: for the individuality of his music; and for murdering his wife....

harmonic boundaries to adequately express the *affect* of his text.

Io pur respiro in cosí gran dolore is a five-voice madrigal from Gesualdo's *Madrigali libro sesto*, published in 1611. Lewin's edition, both score and parts, is clear and legible. There is no indication of any transposition. There is text underlay and a translation on the back cover.

This music requires advanced recorder players. The tuning on Gesualdo's numerous accidentals is crucial. There is also a passage, beginning at measure 41, where the four upper parts break into 16th-note runs. Here it is essential to have players with a good command of double tonguing.

As has been the case in other Hawthorns editions, Lewin's editorial practices in these two editions are inconsistent. *Io pur respiro* has measure numbers at the beginning of every system, while *Ego sum panis vivus* has measure numbers every five measures. Also, the clefs in *Io pur respiro* indicate a recorder transposition (soprano and bass sound an octave higher than written), whereas *Ego sum panis vivus* has clefs that would be consistent with vocal notation: alto and tenor both sound an octave lower than written. In short, both editions have their quirks and flaws, but these short pieces are first-rate.

Frank Cone

***MÄRCHEN-SUITE FÜR DREI BLOCKFLÖTEN,* BY GISBERT NÄTHER.** Friedrich Hofmeister Musikverlag FH 2818, <info@hofmeister-musikverlag.com>, 2002. SAT. Sc 15 pp, pts 6-8 pp each. Price unknown.

A listing of compositions by Gisbert Näther, which can be seen at <www.gisbertnaether.de/kakonzert.htm>, reveals compositions for a variety of instruments—but, interestingly, no other compositions for recorder. This same site reveals that Näther has a very extensive background as a performer and as a composer for a variety of instruments.

Märchen-Suite für drei Blockflöten (*Fairy Tale Suite for Three Alto Recorders*) is a suite of seven short pieces, each bearing the title of a well-known fairy tale. These pieces are contemporary, and only a tiny bit of avant-garde technique is necessary. None of these pieces has a key signature, indicating that they are basically atonal.

The first piece, "Es war einmal" (Once Upon a Time), opens up on something as blasé as a C major chord—but you know by the second measure when you hear unprepared/unresolved dissonances, that you are hearing contemporary compositional techniques.

Whenever I hear the phrase "Once upon a time," my childhood sense of wonder and anticipation of the story emerges.

Whenever I hear the phrase "Once upon a time," my childhood sense of wonder and anticipation of the story emerges. This wonder is reflected in this music in its frequently-used and often unresolved presentation of the augmented fourth. The note C reaches up to F♯ and strains to reach G, much as we yearn to hear more of the story, and thus the atmosphere is primed for the rest of the fairy tales.

The second piece, "Schneewittchen tanzt mit den Zwergen," (Snow White Dances with the Seven Dwarfs), is a scherzando in 3/8 time. You will need to take some of the indicated slurs with a grain of salt—some of them occur between very complex fingerings.

In spite of the contemporary compositional techniques, we hear such traditional passages as parallel thirds and sixths. At one point, we hear the very sharp dissonance of the simultaneous notes B, C and D♭, a tone cluster that propels the music forward.

While listening to this movement, I get a sense of the graceful Snow White dancing with the clumsier dwarfs, who seem to be represented by the repeated and accented notes in the tenor part.

Next is an ethereal and impressionistic piece called "Im Märchenwald" (In the Fairy Tale Forest.) Both the alto and tenor parts have long sustained notes with the performance instruction, *Luftgeräusche*. This means to color the tone with a noisier breath, or perhaps just pure breath noise. Since there are no other specific instructions, my ensemble decided just to hold the recorder about a quarter inch away from the lips, and blow, while fingering the indicated notes. This gives a very esoteric background to the three-measure soprano solo, which is best played with a free improvisatory-like rhythm.

After the soprano solo comes a gripping, intense section with each recorder part landing on the same note on successive beats, followed by imitative triplets that again conclude with all three recorders layering themselves on the same note on successive beats. As this section ends, all three instruments arrive on a D♭ on three successive beats—the tenor plays high D♭, forcing the player to cover hole 8 (if no alternative fingerings will work).

The rest of the piece is infused with triplets until all three parts hit the same tone, once again played *Luftgeräusche* on a C. After more triplets, the piece ends on a *Luftgeräusche* D.

Suffice it to say, with all of the unisons that come about in layers with successive entrances, this piece is quite a challenge for intonation. But, this is my favorite piece in the suite, so I definitely think it is worth the trouble!

The next piece is "Rapunzel, laß dein Haar herunter" (Rapunzel, let down your hair). There is no doubt as to exactly when Rapunzel does just this, as suddenly all parts play a descending chromatic scale; the soprano and tenor recorders are in parallel sevenths while the alto and tenor are in parallel thirds. A bit of what I would call a musical struggle follows, and the piece ends peacefully on a D major chord.

"Rotkäppchen und der Wold" (Little Red Riding Hood and the Wolf) is a fun-to-play piece with lots of interesting rhythmic passages alternating with calmer ones. Once again, the tenor recorder must play the high D♭; but this time it is just a 16th note within a tone cluster containing three notes, all a half step apart.

Next comes "Rumpelstilzchen," which involves almost constant staccato 16th notes with lots of interesting rhythmic interaction between the parts. There is no tempo indication, but the faster we played it, the more we liked it.

The suite ends with an exact repetition of the first piece. I do think that Gisbert Näther is a first-class composer, and I highly recommend this suite to those who want to think of their fairy tales in a more contemporary atmosphere. With practice, advanced intermediate players could master this work.

Susan Groskreutz

***THE CONSORT COLLECTION, VOL. I,* ED. LARRY BERNSTEIN.** Dolce DOL 101 (Magnamusic), 1987. SATB, etc. Sc 46 pp. $13.75.

Intermediate consorts and their leaders should be delighted to learn that this collection of quartets is back in print. The 39 short pieces in this book are "all gems," as described by the previous reviewer, Peter Hedrick, in the May 1989 *AR*.

All are from the 15th to the 17th centuries, except the last piece. It was composed by the editor, based on the 16th-century tune "Bergamasca," to demonstrate late Renaissance and early Baroque techniques of variation. The longest piece, it is also one of the volume's more difficult.

Many of the others look easy on the page, but offer experiences in hemiolas and tempo changes, and invite experiments with articulation and ornamentation.

Obviously intended for amateur ensembles, this is not a scholarly edition—although the editor includes sources and notes about each piece. He also gives suggested tempos and indicates moods with words such as "lively" or "gentle and sustained." He also indicates the metrical relationships between duple and triple sections. There are no articulation marks except for breath marks, and most of the vocal pieces have text underlays for at least one part.

I have used this edition often for teaching and chapter meetings and recommend it highly.

Constance M. Primus

***SONATA IN C (BWV 1028),* BY J. S. BACH, ARR. ANDREW ROBINSON.** Dolce 271 (Magnamusic), 2002. S (T) & kbd. Sc 18 pp, pt 7 pp. $9.

BWV 1028 comes down to us as one of Bach's three sonatas for viola da gamba and obbligato keyboard. As with the other gamba sonatas, though, this was not Bach's original instrumentation for the music. An earlier version of the first gamba sonata (BWV 1027) exists scored as a trio sonata for transverse flutes and basso continuo (BWV 1039). This second gamba sonata is thought to have had a similar predecessor, now lost—perhaps for transverse flute, violin and continuo.

During the Baroque era, composers often arranged trio sonatas for one melody instrument and keyboard when the need arose. The melody instrument would be assigned one of the upper lines while the keyboard took the other upper line as well as the bass line. When Bach arranged this trio sonata for gamba, he assigned the lower melody line to the gamba—leaving the upper voice and bass for the keyboard. He made several small changes to the music to suit the instruments at hand and inserted a long, complex cadenza for the keyboard into the last "Allegro."

In this arrangement, Robinson has followed the same process Bach would have, but taking out some of the embellishments Bach added to the gamba version. Robinson assigns the upper melody line to the higher pitched recorder, while the keyboard takes the lower two lines. The whole is transposed down a tone from D major to fit the recorder's range. Robinson has also removed the massive cadenza, making the piece more accessible to average players.

The arrangement works well and creates a very satisfying piece of music. The slow movements are beautifully melodic, while the allegros have strong, driving rhythms that pull the players along. Bach fans will have a great deal of fun playing this arrangement. I highly recommend it (especially played on tenor) for intermediate to advanced players.

Geoffrey Allen

For an effective performance, the players really need to listen to each other carefully.

***THREE SONATAS (1625),* BY GIOVANNI PICCHI, ED. BERNARD THOMAS.** London Pro Musica LPM CS22 (Magnamusic), 2000. SS bc. Sc 16 pp, pts 4 pp each. $13.75.

Giovanni Picchi (1572-1643) was a Venetian who worked in the San Paolo district as organist in the church of Santa Maria de' Frari from 1606 until his death. In 1623 he won the post of organist at the confraternity of Scuola Grande di San Rocco, a position previously held by Giovanni Gabrieli. His keyboard skills were well recognized in his time; he was invited to audition for the prestigious post of second organist at San Marco in 1624, although he eventually lost to Giovanni Pietro Berti.

Picchi was famous in his day as an expert in dance music. Caroso refers to him as one of Venice's "professori di ballare." A collection of Picchi's dance music intended for the keyboard was published in the late 1610s and was reprinted in 1621.

In 1625 Picchi turned his attention to the relatively new sonata form, following the example of his contemporary, Dario Castello. Picchi freely interchanges the terms "canzona" and "sonata" in his publication. Thomas continues this practice without comment, according to the original print in this new and welcome edition.

These two sonatas, marked "Canzona Prima" and "Canzona Quarta," are for two violins or cornetti with basso continuo. However, recorder players should not be put off by this. Giovanni Battista Riccio, another Venetian contemporary of Picchi's, published a collection in 1621, which contained canzonas marked specifically for recorders that were not stylistically different from the present ones. Bernard Thomas has already published Riccio's pieces earlier in this series (Chamber Music of the Seventeenth Century). The interested player is encouraged to seek them out.

Presenting only a few technical challenges, these pieces are well within the grasp of the intermediate player, A characteristic feature of this genre is the echo effect. Picchi mixes these echo passages with parallel motion in thirds, which is a very attractive feature of this music. For an effective performance, the players really need to listen to each other carefully.

These pieces also lend themselves to discreet ornamentation. We tried these sonatas in a variety of configurations. The most effective seemed to be with contrasting instruments. Although they can be played with matching instruments (two violins, two recorders, etc.), contrasting instruments reveal the interplay of the parts.

With recorder performances, it is most effective to combine a soprano with a violin or a cornetto, provided the recorder takes the *canto primo* line. Combining an alto or tenor recorder with a violin or cornetto is more problematic.

There are dynamic markings in some of the echo passages of both pieces, but again this should not deter the recorder player. The Riccio canzonas mentioned above are similarly marked. In both Picchi's sonatas and Riccio's canzonas, the first dynamic marking is *pian*, indicating that the normal playing dynamic is considered to be *forte*, at least at this time in Venice.

The basso continuo has been realized, presumably by the editor, and is intended for organ. A lute part would have been a welcome addition, as in the earlier Riccio pieces.

In recent years Picchi's sonatas have suffered in comparison to Castello's, in that they are less virtuosic, but they are certainly attractive and fun pieces to play. I highly recommend them.

London Pro Musica has done its usual exemplary job in presenting this music in an accurate and easy-to-read edition. If there is any complaint or criticism, it is the lack of background information, incipits, and indication of editorial practice. This is indeed unusual for LPM, but was most probably due to a lack of space rather than any editorial oversight.

Frank Cone

CHAPTERS & CONSORTS

Reading between the notes and through the ages; chapter members out and about, and in concert

In an October workshop for the **Mid-Peninsula (CA) Recorder Orchestra, Tom Bickley** had participants "Reading Between the Notes"—finding a musical theme's "home pitch," identifying musical phrases, and thus emphasizing more important notes during performance. A participant called it "feeding both sides of the brain" and said that he felt that this type of analysis "resulted in large group playing at a much higher level than before. I have listened with attention ever since."

MPRO members **Laura Gonsalves, Anne Ng, Jean Ridley, Stevie White** and **Sonja Wilcomer**, performing as the **Crones**, donned witch hats in October to play for the 80th birthday party of former MPRO member **Lee Hukill**. (Guests also received hats as they arrived.)

Later in the month, the **Crones** played for fifth and sixth graders at the Los Altos (CA) Waldorf School. The lively question and answer period after their performance included great interest in the various basses used and Ridley's sopranino. The program ended with the sixth-graders playing a piece accompanied by the Crones. A teacher remarked, "I've never seen these students so quiet and attentive!"

In September, the **Wembleys** (South Bay members **Joanna Woodrow**, **Don Watson**, **Jean Ridley** and **Laura Gonsalves** plus friends Susan Denison and Linda Hagelin) played an eclectic mix of background music for the garden party of the Saratoga Historical Society.

Over in the next time zone, performing as **Artifax**, **Greater Denver Chapter** members played in November at the Englewood (CO) Library for a group of first through third graders celebrating St. Martin's Day. The music ranged from *Richard the Lionheart's Ballad* (with its Robin Hood connection) to *The Teddy Bear's Picnic*.

Have you ever thought of how many holidays there are in November? **Connie Primus** did, as she chose music for the Denver chapter meeting that month. Her program held pieces (too numerous to list) for All Saint's Day, All Soul's Day, Veterans' Day, St. Cecilia's Day and Thanksgiving. The last segment included arrangements by the late David Goldstein of *Seventeen Old Favorite Hymns* (published by Sweet Pipes).

Also in November, **Eileen Hadidian** led the **South Bay (CA) Recorder Society**, through "Jewels of the Early 15th Century." Noted music theorist and composer Johannes Tinctoris acknowledged the start of the Renaissance in his treatise of 1477: "Although it seems beyond belief, there does not exist a single piece of

music, not composed within the last 40 years, that is regarded by the learned as worth hearing." He identified the Burgundian Guillaume Dufay and Englishman John Dunstable as founders of the new style, with the sweet sound found in English music of the 14th and 15th centuries gradually being incorporated into French music. Hadidian also chose works by those composers that demonstrate the transition from three-part to four-part music.

P. I. Tchaikovsky's "Mazurka" from *Swan Lake* and Gershwin's *Someone to Watch Over Me* were two selections chosen by **Phil Hollar** for the November **Atlanta (GA) Recorder Society** meeting. Two hours of music started with Dufay and led into an tour of different musical styles.

A high school recorder group nurtured by **Judy Stephens** is bearing fruit: new members for the **West Suburban (IL) Early Music Society**. The **Boveris**—two of her students, along with their brother—now attend WSEMS meetings. Dave plays alto recorder and Alex the mandolin, while Brian drums along on boudhran.

The fall meetings of the **Twin Cities (MN) Recorder Guild** followed the theme of English fantasias of the 16th and 17th centuries. Music director **Mary Halverson Waldo** wrapped up the focus in November with "some of the very best pieces of the genre"—works by Simpson and, of course, William Byrd.

At the previous month's meeting, **TCRG** members shelled out a total of $78 to benefit the chapter in a silent auction of excess music from the chapter library. **North Winds Trio** provided background music during the auction.

The Sound of Music was heard, literally, during the October **Chicago (IL) Chapter** meeting. **Patrick O'Malley** conducted 13 or so members in an exploration of various recorder arrangements, touching on how an arranger might handle a piece composed by someone else. Included were some of his own arrangements, including those *Sound of Music* selections.

Sometimes winter weather or conflicts can decrease chapter attendance—what's a meeting leader to do? With nine players (and then seven, when two had to leave early), **Carolyn Peskin** led the October meeting of the **Greater Cleveland (OH) Chapter**, using the time to make simple dance pieces sound more interesting. She had the group drop and add parts to vary the texture, ornament the top line on repeats of sections, and add percussion.

Several members of the **San Francisco (CA) Chapter** performed on the autumn concert of the **San Francisco Recorder Group**, an informal group of recorder-lovers who have been meeting weekly in the home of **Florence Kress** for years. The free concert featured music from the Medieval period to modern blues by Jelly Roll Morton. Pieces were played by the entire group as well as by small ensembles with the large group. The SFRG also had several holiday performances planned—Christmas music at Filoli Mansion and at The Heritage retirement home, plus a January concert at St. Mary's Cathedral.

Baroque Etc. *(above)* proclaimed their German idol to be J.S. Bach, playing two November all-Bach performances in Oakland and Berkeley, CA. The group includes string players, vocalists and continuo musicians with recorderists **Kathy Cochran, Carl Lyngholm, Alan Paul** and **Glen Shannon**, members of various Bay Area chapters. Who wouldn't want to play (or hear) the *Brandenburg Concerto No. 4*, plus several delicious Bach cantatas?

Seattle (WA) recorderists **Charles Coldwell** and **David Ohanessian** were soloists in Bach's *Cantata No. 106*, "Gottes Zeit," on another all-Bach program including orchestra in November. Mounted by the Kirkland Choral Society as part of its series, the concert matched the soaring architecture and acoustics of Kenmore's Bastyr University Chapel.

The **Seattle (WA) Recorder Society** starts each meeting with a short performance—offered in November by **Canzona**, an ensemble that hasn't appeared in two decades. Its present configuration is founding members **Peter Seibert**, playing recorder, and **Ellen Seibert**, playing mostly viol, along with a member they "grew" themselves—soprano singer **Molly Seibert**—plus **August Denhard**, lute. The central piece of their November program was G. F. Handel's Italian cantata, *Nel dolce dell'oblio* (love's sweet oblivion).

After the concert to open each meeting, Seattle members break into several groups—one being a beginner, or "out of practice," group.

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication in American Recorder *to : AR, 7770 South High St., Centennial, CO 80122-3122, by e-mail <editor@recorderonline.org>. Electronic photos for publication should be 3"x4"x300dpi or greater. Please send chapter newsletters to the* AR *address above, and to the following addresses: ARS Office, 1129 Ruth Drive, St. Louis, MO 63122-1019, by e-mail <recorder@AmericanRecorder.org>; Richard Carbone, Chair, Chapters & Consorts Committee, 8 Candlewood Drive, Greenville, RI 02828-1802.*

OPENING MEASURES

Warm hands in winter

During this cold, dark time of year, it is important to keep making music—important for yourself, and for all those who hear you play. We must each bring as much music as we can into the world.

But to make music well and happily we must have warm hands—or, at least, not horrid blocks of ice that actually cool down the air around them! I once lived in a rented room in a house whose owner did not want me to turn on the heat (it cost too much), so I learned how to keep my hands warm enough to play my recorders. Here is what I learned.

When it is cold, it is very important for us to find ways to keep our fingers supple so that they can move freely, and so that we will not injure ourselves. I am not a physician or physical therapist, but I can just feel that forcing cold hands into action is not good for them.

Good circulation is the first step to warm fingers. Begin with movement of your whole body: do whatever type of motion you favor, be it yoga, running, chopping wood, shoveling snow (or, here in California, sweeping my front walk), swimming, cleaning house—whatever gets you to move all of your limbs, and gets your heart pumping and your breath flowing. You don't need to exhaust yourself; moderate movement is sufficient, but the more vigorous your exercise, the warmer you will become.

Next, make sure your blood can continue to circulate well by freeing up your shoulder and neck muscles. Blood flow brings warmth to your outer extremities (those marvelous fingers). The following exercises, done gently and mindfully, will promote free movement and good circulation.

By the way, if your hands cool down and grow cold during your playing session, you can get up and do a couple of these stretches (or run downstairs to change the laundry, etc.) before resuming your music.

Good circulation is the first step to warm fingers.

NOTE: you know your body better than anyone.

- Do not do any stretch or exercise you know is wrong for you.
- Do stretches carefully, making sure not to go further than a mild sustained stretch.
- Do these exercises slowly without jerking.

Doorway (or corner - thanks, S.W.)
Stand in a doorway, one foot ahead of the other (to keep from falling forward) with one hand on each side of the door frame. Lean gently forward to stretch the muscles around your collar bone (the front of your shoulders). Hold for several seconds.

You can keep your hands low, down by your sides, or you can put your hands at shoulder height, or above your head. In all cases, be sure to stretch slowly without overstretching, and to keep your balance.

You can also do this standing in a corner, upper arms horizontal at shoulder height, elbows bent 90 degrees and forearms each against one wall. With one foot forward, lean into the corner.

Arm Across
Bend one elbow so that your hand can rest at your collarbone (right arm, left collarbone). With the other hand, take hold of your bent elbow and pull it forward and up across your body (a stretch for the shoulder blade area). Hold for several seconds, then try the other side.

Hands Behind
With arms loose at your sides, put your hands behind you, clasping them lightly. Straighten your joined arms behind you. If this is too slight a stretch, you can pull your linked hands upward, keeping your elbows straight. When you find a gentle stretching point, hold it for several seconds, then slowly relax and release your hands.

Hands Above Head
With arms loose at your sides, bring your hands in front of you, clasping them lightly. With elbows straight, raise your joined hands above your head. For a greater stretch, you can turn your palms out to face the ceiling. Hold for a few seconds, then slowly lower your arms.

Crossed Elbows (for the more flexible among you)
Here's a great stretch for the shoulder blade area, but it is very difficult to explain. Let's see how well I do.

Raise both arms in front of you with elbows bent at right angles. Put one elbow over the other inside the bend of the arm, then twine your forearms around so that your palms can meet (one will be at a higher level than the other). Hold this position for some seconds, keeping your upper arms more or less horizontal.

Slowly release your arms, wait a few seconds, then repeat, putting the other arm over the previously upper arm. (That was tough to describe. I sure hope you got it! If not, come to me at a workshop and I will demonstrate for you.)

You do not need to do all of these stretches—just a few of them will get your blood flowing and prepare you for playing recorder. To warm your hands further, you should do a few technique exercises that always get my fingers supple and moving freely.

Trill Movements (from my book, *The Recorder Player's Companion*)
Stand freely, balanced on both feet. Take up your recorder and cover all the holes. Begin trilling with finger 7 (right hand little finger)—slowly, then gradually increasing speed and then slowing down gradually.

Release finger 7 and do the same trill with finger 6. Keep all six fingers on the recorder and trill with finger 5 (which will result in an incorrect fingering—it's OK). Now keep all six fingers on the recorder and trill with finger 4.

Release fingers 4, 5, and 6, and trill with finger 3. Keep fingers 1, 2, and 3 on the recorder, trilling with finger 2—and then trilling with finger 1 and, finally, with finger 0.

Remember always to play slow—to fast—to slow. I do this series twice.

Slurred Scale
Pick a scale you know well, and can play over 1½ to 2 octaves. Play slowly, slurring everything.

Play the scale again, a little faster. Repeat, slightly faster each time, keeping your hands relaxed.

When you reach a speed at which you are no longer able to play smoothly, do one last scale—beginning slowly, accelerating all the way to the top of the scale, then gradually slowing on the way down.

Two other helpful ideas for keeping hands warm
Get yourself some wrist warmers: knitted tubes that cover your forearms down to the place where your fingers sprout from your hands. Some people like fingerless gloves or at least a thumbhole, but I don't like to feel anything between my fingers, so I just use a knitted tube.

If you knit or crochet, or know someone who does you can have handmade wrist warmers. Otherwise you can just cut the feet out of a couple of socks.

Either way, choose warm, non-scratchy yarn. (Here is a potential industry for someone: make wrist warmers and sell them to musicians who don't knit!)

When my hands are just too cold (envision icicles from every finger), I will soak my hands in warm water before playing or during a break. This really helps, and is particularly nice for those with arthritis.

OK, off you go. Play music and stay warm!

Frances Blaker

Classified rate for *American Recorder*: 60¢ per word, ten-word minimum. "FOR SALE" and "WANTED" may be included in the copy without counting. Zip code is one word; phone, e-mail, or web page is two. **Payment must accompany copy. Deadlines are one month before issue date. Send copy with payment to: ARS, 1129 Ruth Drive, St. Louis, MO 63122.**

CLASSIFIED

Where the haves and have-nots of the recorder world can find each other

A CHEERFULL NOYSE. Selling recorders, other instruments, sheet music and accessories for early music. Be sure to read "Playing The Recorder Only Seems Easy" online, each month. Customer service is our middle name. www.acheerfullnoyse.com, info@acheerfullnoyse.com.

FOR SALE: Rottenburgh Moeck alto, early model, rosewood, $200; Rottenburgh Moeck alto, ceramic block, blackwood, $200; Moeck maple renaissance alto, $200; Moeck maple renaissance tenor, $250; Rottenburgh Moeck soprano, plumwood, defect on bell, $50; Kung bass, with bocal, rosewood, $300; Kung soprano, rosewood, $75; plastic sopranino, $10; plastic sopranos, $5; plastic tenor, $25. (860) 674-9659.

FOR SALE: Koblicek Soprano, Alto, Tenor and Bass Renaissance Consort. $3,150.00. Call 309/827-4534 or leff.2@worldnet.att.net.

FOR SALE: Alto Dolmetsch #9914, pearwood $175; Descant Dolmetsch #6919, rosewood $190. Both in good, used, playable condition, From estate of professional. All proceeds from sales go to charity. Florindo J. Troncelliti, 255 W 108th St #7B1, New York NY 10025, 646-932-1895, flotron9@yahoo.com.

AMERICAN RECORDER seeks articles on recorder: history, performance practice, artists and repertoire, education, instrument building, etc. Also, photographs and reports of news events. Will consider artwork, poetry, riddles, puzzles. Modest honoraria by special arrangement. Send inquiries to: American Recorder Editor, 7770 South High St., Centennial, CO 80122 U.S.; <editor@recorderonline.org>.

SEND IDEAS for articles on education topics to education department editor Jody Miller at <Recorder96@aol.com>.

MUSIC REVIEWERS for *AR* needed. Reviews must be submitted by e-mail or on disk. Please send a brief bio with a list of the types of music you are interested in reviewing to Connie Primus, PO Box 608, 1097 Main Street, Georgetown, CO 80444, or <CMPrimus@att.net>.

COMPACT DISC REVIEWERS for *AR* needed. Reviews must be submitted by e-mail or on disk. Please send a brief bio with a list of the types of music you are interested in reviewing to Thomas Cirtin, 8128 N. Armstrong Chapel Road, Otterbein, IN 47970, <tcirtin@earthlink.net>.

COMPOSERS AND ARRANGERS of recorder music may submit works to appear in the Composers/Arrangers series in *American Recorder*. Contact Stan McDaniel, series editor, at <Stanmcd@aol.com >.

ADVERTISER INDEX