

A M E R I C A N R E C O R D E R

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Glenna Long

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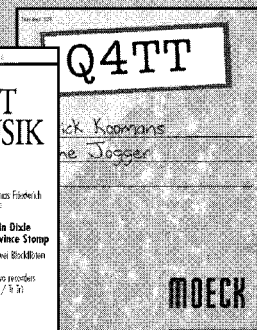
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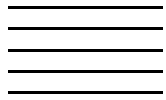
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EDITOR'S NOTE



Writing music for recorder has its own special challenges and rewards (one of which is not ever, to my knowledge, monetary to any significant degree). In this issue, we begin a new series that looks at recorder music from the point of view of the composer. Under the guest editorship of Stan McDaniel, past president of the Sonoma County (CA) Chapter and founder of the Association of Recorder Composers and Arrangers (ARCA), *AR* is inviting a number of composers and arrangers of recorder music to describe how they go about their work. Rather than assuming a distant and mystical stance, recorder composers want to let us in on their secrets; in return for the opportunity to tell their side of the story, they are offering *AR* readers a playable unit of their music that comes with each article as an example of a particular aspect or technique of composing. We will all be that much richer.

The first composer in the series is our own ARS board member Carolyn Peskin, who sometimes appears in this magazine as the editor of the Q&A column. Mrs. Peskin has taken the same undaunted approach to composing that she uses to track down answers to questions (readers, keep those questions coming!), even composing her own delicious pop standard when it became too tricky "to arrange to arrange" one that had become famous (page 18).

This month David Lasocki has fathered not only his annual review of published writings on the recorder (page 9) but also, with the not-inconsiderable help of Lilin Chen, Lucien Hào-Míng Lasocki, "bringer of the light, brilliant white light." Welcome, Lucien, whose father regularly sheds so much light on so many subjects of interest to recorder players!

Benjamin Dunham

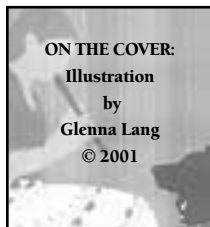
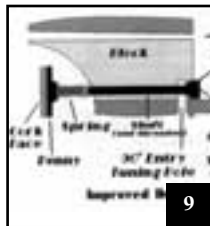
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CORRECTIONS: The title of the piece described in the pull-out quote on page 28 of the March *AR* should have been "Mathilde, the Crazy Sheep," not "Freddy, the Little Bird." The review of works by Winfried Michel and Matthias Maute that appeared on page 30 was written by Pete Rose, not Susan Groskreutz.

A M E R I C A N R E C O R D E R

Volume XLII, Number 3

May 2001



FEATURES

- The Recorder in Print: 1999** 9
An annual update of recorder research that has appeared in print in other publications around the world, by David Lasocki
- The Case of the Midget Digit** 17
A boating accident left the author with one short finger but didn't stop her from joining a recorder consort, by Ginny Palmer
- Popular Music for the Recorder** 18
The first in a series of articles by composers and arrangers discussing how they write music for recorder, by Carolyn Peskin

DEPARTMENTS

- Advertiser Index 40
- Book Reviews 29
- Chapters & Consorts 39
- Classified 40
- Music Reviews 20
- On the Cutting Edge 37
- President's Message 3
- Response 34
- Tidings 4

*Brüggén Receives DAA, Robert Paul Block (1942-2001)
Recorder Events at Boston, Healing Workshop
Contributions 2000-2001*

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

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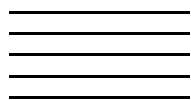
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PRESIDENT'S MESSAGE



AS I WRITE THESE WORDS, the month of "Februweary" is over and none too soon. For one thing, it marks the last time in my life I will ever have to teach an 8:00 (A.M.) class and those of you who have ever been teachers recognize that that in itself is cause for rejoicing. The poet tells us that "April is the cruelest month" but for my money I'll swap any cruel April for what the Pirate King calls "such a beastly month of February" any day.

We've had a lot to celebrate in the weeks since the start of the new millennium. New Year's Eve and Day, the MLK, Jr., holiday, Valentine Day, President's Day, and Mardi Gras have all come and gone. It used to be that holidays were a time to kick back, put the troubles of the office or classroom behind you for awhile, and maybe even spend some time thinking about why we were celebrating in the first place. Seems like nowadays, though, holidays have taken on a completely different flavor. On MLK Day and President's Day, you can't get through the paper for all the sale ads. New Year's and Valentine's have become occasions for sending cards (believe me, Hallmark and American Greeting love these days), overeating, and over drinking. (Apropos eating, I got a chuckle a week or so ago from one of my favorite cartoon characters. He admitted not getting all that carried away by Valentine Day, but he really enjoyed February 15. That's when all the candy went on half price sale. Truly a person after my own heart.)

By the time you are reading this, another significant celebration will have come and gone. I'm speaking of "Play-the-Recorder Month." Here is something that we can all celebrate the old fashioned way—no sales, no overeating or drinking, not even any greeting cards that I know of. We will have had a chance to sit back and reflect on the joys that we have derived from being a part of a community of believers—of believers in our favorite instrument. We will have the opportunity to share the love of recorder playing with others who have not had that experience.

Sign them up!



I don't know how PTRM is celebrated in your communities. Here in the Big Peach, it has never been a particularly big thing. We do have a day set aside for giving consorts in our area a chance to be heard, but we've never made much of a fuss about it. My own celebration of PTRM started with a chance to meet with the people from the Little Rock chapter. I very much enjoyed having an opportunity to sit in on their rehearsal and afterwards to be able to get to know many of their members better. In a couple of weeks, I'll be traveling to Birmingham to participate in their celebration of Bach.

Admittedly you will be reading this long after March and Play-the-Recorder Month has come and gone. The ARS Board has set a goal of increasing membership with an "each-one-bring-one" outreach. Do you know someone who enjoys the recorder but is not yet a member of ARS? Don't wait until next March; sign them up any time. Let them begin to enjoy the benefits of membership right away. This may be the best way any of you can get into the spirit of PTRM.

John Nelson

ED. NOTE: Coverage of 2001 Play-the-Recorder Month events will appear in the September issue of *American Recorder*.

My own celebration of PTRM started with a chance to meet with the people from the Little Rock chapter. I very much enjoyed having an opportunity to sit in on their rehearsal and afterwards to be able to get to know many of their members better.

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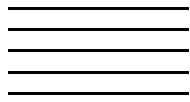
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Brüggen's encouragement of the instrument as a vehicle for advanced avant-garde repertory opened up possibilities that were largely unrecognized at the time.

ARS Gives Distinguished Achievement Award To Frans Brüggen in Amsterdam Ceremony



Frans Brüggen, the figure that probably excited the greatest number of individuals in the United States as they discovered the world of recorder playing and early music during the 1960s and 1970s, has been awarded the ARS Distinguished Achievement Award. A presentation was to be made on May 19 by ARS board member Cléa Galhano at a ceremony at Mr. Brüggen's home in Amsterdam, The Netherlands.

A reception honoring the 67-year-old virtuoso/teacher/conductor *in absentia* as the DAA recipient will be held Sunday afternoon, June 17, at Tapéo on Newbury St., following the Hugo Reyne concert at the Boston Early Music Festival.

The Distinguished Achievement Award is presented to individuals who have made an extraordinary contribution to the development of the recorder in North America. It has previously been presented to Friedrich von Huene, Bernard Krainis, Shelley Gruskin, Nobuo Toyama, LaNoue Davenport, Martha Bixler, Edgar Hunt, and Eugene Reichenthal.

Frans Brüggen studied recorder with Kees Otten, flute at the Muzieklyceum in Amsterdam, and musicology at the University of Amsterdam. At the age of 21, he was appointed professor of recorder at the

Royal Conservatory, The Hague. His early recordings on Telefunken's "Das alte Werk" series with Gustav Leonhardt, Anner Bylisma, and others electrified listeners and inspired players in this country and abroad to take up the recorder as an entry to the world of early music. His encouragement of the instrument as a vehicle for advanced avant-garde repertory opened up possibilities that were largely unrecognized at the time. His later tours as a member of Sour Cream with disciples Walter van Hauwe and Kees Boeke, his residencies as Erasmus Professor at Harvard Uni-

versity and Regents Professor at the University of California, Berkeley, and his many lectures, workshops, and private lessons created a following in this country that is now producing a third and fourth generation of technically phenomenal players. In January 2000, Brüggen was named by readers of AR as "recorder player of the [20th] century."

In recent years, Frans Brüggen has been occupied mostly as a conductor. In 1981, he founded the Orchestra of the Eighteenth Century. In October 1992, he became the co-principal guest conductor, with Sir Simon Rattle, of the Orchestra of the Age of Enlightenment. From 1998 to 2000, he served as principal guest conductor, together with Christoph von Dohnányi, of the Orchestre de Paris.

ROBERT PAUL BLOCK (1942-2001)

Robert Paul Block—R.P. or Bob to his friends—died in Minneapolis on March 1. He was a prolific editor of early wind music, largely for Musica Rara and Nova Music, a composer of recorder music, a recorder teacher, and a facile performer on many wind instruments, old and new. Bob grew up in Chicago and graduated from Roosevelt University, where he was proud to have studied with the distinguished musicologist Hans Tischler, among others. After that he went to The University of Iowa, where he earned a Ph.D. in composition in 1968, part of his dissertation being a full-scale recorder concerto with string quintet (still unpublished). As a conservative before the advent of minimalism and neo-tonal music, he felt out of place in the compositional milieu of the day, so he never sought a job as a composition or music theory teacher. Instead, he remained in Iowa City, teaching the recorder, editing, arranging, performing, assisting with the University of Iowa Collegium Musicum, and working intermittently at Eble Music Company until the 1980s, when he transformed himself into a successful used-book dealer. He saw himself as an artisan who played music and, in many ways, helped other people to play too. In 1994, he moved to Minneapolis. Of his several hundred editions, recorder players should be most familiar with the complete works of the Loeillets (Jacques, Jean Baptiste, and Jean) for Musica Rara, and two collections for Nova Music: *Sound the Bright Flutes: A Renaissance Anthology for Flute or Recorder Ensemble* and *At the Sign of the Crumhorn: for an Ensemble of Crumhorns, Recorders, Shawms, or Curtals*. Bob was a generous and patient friend and mentor, a stimulating companion, and an enthusiast for the works of minor composers of all eras. A CD of his compositions is planned by some Australian composers whose works he championed.

David Lasocki and Lynn Waickman

ED. NOTE: Robert Block's three-movement *Sonatine Enigmatique for unaccompanied alto recorder* (1978) is available for printing out in PDF format and for listening in MIDI format at the AR On-Line web site: <www.recorderonline.org>.

RECORDER EVENTS AT THE 2001 BOSTON EARLY MUSIC FESTIVAL

SUNDAY, JUNE 10

4:00 p.m. **Vox Lucens (Jay Lane, dir.), Pavane Renaissance Dance Company & Concordia (Sheila Beardslee, dir.)**. Three area ensembles collaborate to present music exploring the ideals of love by Marenzio, De Rore, Croce, Ferrabosco, Wilbye, Gibbons, & others, and dances of 16th- and 17th-century England and Italy. St. Paul's Cathedral, 138 Tremont Street. 617-491-7001. (\$12; \$8 students, seniors)

TUESDAY, JUNE 12, AND WEDNESDAY, JUNE 13

7:00 p.m. **Jean-Baptist Lully's opera Thésée**, with a colorful, early instrument orchestra (Michael Lynn and Alison Melville, recorders). Copley Theatre, 225 Clarendon St. (BEMF)

THURSDAY, JUNE 14

12:00 N **Judith Linsenberg, recorder, Jane Hershey, viola da gamba, and Charles Sherman, harpsichord**. Works by Leonarda, Nicolao a Kempis, Marais, Bach, Vivaldi, others. Emmanuel Church Lindsey Chapel, 15 Newbury St. (\$10)

2:00 p.m. **Saltarello, with Sarah Cantor, recorders**. Music of Leclair, Forqueray, Couperin, Braun, and Royer. Boston Center for Adult Education, 5 Commonwealth Avenue. 617-623-2610. (\$10; \$8 students, seniors)

3:00 p.m. **McCleskey Middle School Recorder Ensemble, Jody Miller, director**. Preview of Friday concert. Radisson Hotel Convention Center, 200 Stuart Street, 6th floor. (Free)

4:00 p.m. **Performance Masterclass: Denis Raisin-Dadre, shawms and recorders**. Goethe Institute, 170 Beacon St. (\$5; free with BEMF pass)

8:00 p.m. **Lully Opera Orchestra and soloists**. NEC Jordan Hall, 30 Gainsborough St. near Huntington Ave. (BEMF)

FRIDAY, JUNE 15

9:30 a.m. **Modified Recorder: A new interactive instrument presented by Cesar Villavicencio**. Co-sponsored with the ARS by the Royal Conservatory, The Hague. Emmanuel Church Parish Hall, 15 Newbury St. (Free)

10:30 a.m. **ARS Panel: Making It as a Recorder Player**. Career development and promotion. Benjamin Dunham, moderator, with Michael Lynn and Alison Melville; others TBA. Emmanuel Church Parish Hall, 15 Newbury St. (Free)

11:00 a.m. **Baroque Orchestra of Boonton Chamber Ensemble Robert W. Butts, music director**. Music of London and Paris including songs and dances of Dowland, Purcell, Loeillet, Boismortier, Lully, Charpentier. Church of St. John the Evangelist, 35 Bowdoin St. 973-625-0459. (Donation \$5)

12:00 N **McCleskey Middle School Recorder Ensemble, with guest artist Timothy Broege, recorder**. The ensemble's third BEMF program includes works by Dowland and others. Jody Miller, director, will perform Broege's "Two-Part Elegy for LaNoue Davenport" with the composer. Emmanuel Church Lindsey Chapel, 15 Newbury St. (Free; donations gratefully accepted).

12:00 N **Choraulos (Virginia Kaycoff, Sandi Leibowitz, Holly Mentzer, recorders and other instruments)**. Medieval music in praise of Mary. Works of the 12th through 14th century by Alfonso el Sabio, Hildegard von Bingen, John Dunstable, and others. Gordon Chapel at Old South Church, 645 Boylston Street. 212-567-8948. (\$10; \$8 students, seniors, BEMF pass, EMA members, NY Continuo Collective, VdGSA.)

2:30 p.m. **Peabody Conservatory Early Music Faculty, with Gwyn Roberts, recorder**. A Program of French Music. Boston Center for Adult Education, 5 Commonwealth Avenue. 703-351-7852. (Free)

4:30 p.m. **University of North Texas Baroque Ensemble, with Sara Funkhouser, recorder**. Works by Gabrieli, Morini, Uccellini, and Buonamente for violins and continuo. Church of St. John the Evangelist, 35 Bowdoin Street. 940-382-4439. (\$10; \$5 students, seniors, BEMF pass, EMA members)

7:00 p.m. **Jean-Baptist Lully's opera Thésée** (see description on Tuesday). Copley Theatre, 225 Clarendon St. (BEMF)

8:00 p.m. **Ensemble Douce Memoire, with Elsa Frank, Jérémie Papasergio, and Denis Raisin-Dadre (dir.), recorders**. Music from the time of Charles V and Francis I. NEC Jordan Hall, 30 Gainsborough St. (BEMF)

SATURDAY, JUNE 16

Ninth Annual ARS Great Recorder Relay. Free vignette recitals by professional recorder soloists and groups, showing the many possible types of music featuring recorder. Emmanuel Church Parish Hall, 15 Newbury St.

8:30 a.m. **Steve Tapper** (jazz and world music)

9:00 a.m. **Sarah Cantor, Eric Haas, and Tricia Van Oers** (five centuries for three recorders)

9:30 a.m. **Jody Miller, Jonathan DeLoach, and Jen Markwood** (recorder chamber music)

10:00 a.m. **John Tyson** (Parisien music of the 19th and 20th century)

10:30 a.m. **Sarah Cantor** (duos through the ages, with viola da gamba)

11:00 a.m. **Rachel Begley and Tricia Van Oers** (trio sonatas by Telemann, Dornel, Rossi, others)

2:00 p.m. **The Telemann Quartet, with Daphna Mor, recorders**. Music of Telemann. Suelly Hall, The Boston Conservatory, 8 The Fenway. 617-821-5134. (\$12; \$8 students, seniors)

4:00 p.m. **Performance Masterclass: Hugo Reyne, recorder**. The Boston Conservatory, 8 The Fenway. (\$5; free with BEMF pass)

4:00 p.m. **The New Historical Recorder: Joseph Grau and Andreas Küng** will play and discuss the new Küng recorders. Emmanuel Church Lindsey Chapel. (Free)

7:00 p.m. **Jean-Baptist Lully's opera Thésée** (see description on Tuesday). Copley Theatre, 225 Clarendon St. (BEMF)

SUNDAY, JUNE 17

9:00 a.m. **Breakfast Discussion of Issues facing ARS Chapters Today**. Informal roundtable with chapter leaders, ARS Board members, and staff. New England Conservatory, St. Botolph Street Building, Room 315. 303-347-1120. (ARS Chapter Leaders \$5/person for meal. RSVP and pay to ARS)

10:30 a.m. **Recorder Play-in led by ARS President John Nelson**. Bring recorders and stands. New England Conservatory, St. Botolph St. Building, Room 315. 303-347-1120. (Free)

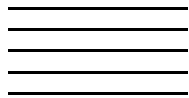
12:30 p.m. **Hugo Reyne, recorder, and Pierre Hantaï, harpsichord**. A program of French music by Dieupart, Hotteterre, and Philidor. NEC Jordan Hall, 30 Gainsborough St., near Huntington Ave. (BEMF) After Reyne's recital, you are cordially invited to attend a free reception honoring ARS Distinguished Achievement Award recipient Frans Brügger *in absentia*, sponsored by the ARS at Tapéo, 266 Newbury St.

3:30 p.m. **Jean-Baptist Lully's opera Thésée** (see description on Tuesday). Copley Theatre, 225 Clarendon St. (BEMF)

Visit the **ARS Table** (sixth floor of the Radisson Hotel) for a map with recorder events and information. The **Festival Exhibition** (instruments, music, etc.) is open Wednesday-Friday, June 13-15, 11 a.m.-6 p.m., and Saturday, June 16, 10 a.m.-5 p.m., at the Radisson Hotel Convention Center (200 Stuart Street, 6th floor); large instruments on display on the 4th floor of the nearby Boston Park Plaza Hotel. The **Festival Information Center** in the Radisson Hotel Exhibition will have updated event information.

For more information about ARS-sponsored activities, call or e-mail the ARS office. An updated schedule of recorder events will be posted on the ARS web site, <www.americanrecorder.org>, and available at the ARS booth. Contact the ARS office if you can volunteer to help at an ARS event. For information about events marked "BEMF," call 617-424-7232 or 617-661-1812 or visit <www.bemf.org>. To order tickets to BEMF events, call 617-424-8833 or 617-424-1865 between 12-6 p.m. EST M-F.

TIDINGS



“The performer’s highest calling is that of service to human beings, their wholeness and dignity. The music we are privileged to play is a powerful tool toward this end.”—Elisabeth LeGuin

Healing with Music: A Workshop with Eileen Hadidian

Along with several other players, I attended an all-day workshop on music and healing with Eileen Hadidian at Kathy Canan’s home in Sacramento, California, on February 10. Having known Eileen for many years, I was aware of her journey through an immense amount of pain connected with her own cancer (currently stabilized). During this journey, she discovered that music can be healing to her and to others, both in hospital and hospice settings. Together with harpist Natalie Cox, she created a program at Kaiser Hospital in Oakland, playing her recorder and Baroque flute on the different hospital floors and lobby and, upon request, in individual patient rooms. The duo have also recorded a CD, *Dolce Musica, A Contemplative Journey*.

At the workshop, we learned that music can be either “stimulative” or “sedative.” Stimulative music has an assertive rhythm that elicits reactions: hand-clapping, toe-tapping, dancing. It increases metabolism, pulse, blood pressure, and muscular energy and may provide the impetus some people need to build better health. In contrast, sedative music is slow and soothing. It has an easy, flowing melody, with no major changes in pitch, dynamics, or rhythm, having a calming, anxiety-reducing effect, even when the listener is unconscious. When tapes of sedative music were used in



Eileen Hadidian

hospital surgical units, patients reported less pre- and post-operative anxiety and required less anesthesia.

Music for transition is one aspect of sedative music. It attends to the needs of the dying: gentle, non-invasive melodies, often simple modal improvisations. It helps alleviate pain and dissolve fear. Many patients drift off into a deep sleep, finding relief that even the morphine drip sometimes cannot provide.

Music for healing is not a “performance.” The musician needs to be knowledgeable of and sensitive to each patient’s needs, aiming toward “entrainment”—aligning the patient’s energy with the music. If the patient is agitated and in pain, the music will start out agitated and gradually slow down, so that the patient’s vital signs begin to stabilize and align themselves with the tempo of the music.

This day-long workshop brought us radiance, vitality, and knowledge—and many useful handouts. Eileen guided us through visualization, relaxation, and writing exercises on what healing means to us. We learned about meditative toning and breathing, using vowel sounds that seem to have an effect on physical, mental, emotional, and spiritual well-being. She introduced us to improvising on the modes with our voices and instruments.

As Elisabeth LeGuin, a colleague of Eileen’s, said, “Whether we play an hour’s program in a bustling entrance lobby or a shorter program in a quiet cancer ward, we are made aware that the performer’s highest calling—like the health professional’s—is that of service to human beings, their wholeness and dignity; and that the music we are privileged to play is a powerful tool toward this end.”

Billie Hamilton

To find out more about music for healing, visit the website for The Music for Healing and Transition Program (Hillsdale, NY): www.mhtp.org. To order the Dolce Musica CD, write: healingmuses@aol.com.



Shakuhachi player James Nyoraku Schlefer performing for children at The Metropolitan Museum of Art on March 10. “Wood and Wind” was the topic of the day, during which Rebecca Arkenberg, ARS board member, participated in a comparison of a shakuhachi and recorder.

Bits & Pieces

Musica Pacifica’s Mancini CD on Dorian was cited as a “Noteworthy Disc” by the 11th International Antonio Vivaldi Prize for Recordings, sponsored by the Giorgio Cini Foundation in Venice. Musica Pacifica was the only American group, in any category, to receive the citation. The CD was also chosen as CD of the Month in the April 2001 *Alte Musik Aktuell*.

Early Music America has announced that **Moira Smiley** has been awarded the first Barbara Thornton Memorial Scholarship for study in Europe of Medieval music performance. The EMA/CSEM Erwin Bodky Competition has named cellist **Tanya Tomkins** of San Francisco the winner out of a field of 44 contestants.

Mark Davenport will receive his Ph.D. in musicology from the University of Colorado in Boulder in May.

Patrick O’Malley performed three all-German concerts with Chicago Camerata, including J.S. Bach’s Cantata 106, “Actus Tragicus.” At the end of January, he played a concert of Yiddish songs with the North American Choral Company, a children’s choir program in Grand Rapids, Michigan.

The **New England Recorder Ensemble**, consisting of five ARS members from three New England states, made a successful debut at the Nashua (NH) Community Music School’s faculty recital on April 1. The members of the ensemble are Madeline Browning (MA, Worcester Hills Chapter), Charlotte Byrne (ME), Eiji Miki (NH, Boston Chapter), Susan Moniz (NH), and Jonathan Prichard (ME).

CONTRIBUTIONS 2000-2001

The Board of Directors of the American Recorder Society expresses its sincere appreciation to the following contributors to ARS during 2000-2001. Contributions to the President's Appeal are used to support many of the Society's ongoing special programs that could not exist using only membership dues. Contributions to A.R.S. Nova 2000 are used to create a capital fund for the underwriting of long-term goals.

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through March 2001.
The ARS apologizes for
any inadvertent omissions.*

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
- Enabling and supporting recorder playing as a shared social experience

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THE NEW YORK TIMES

THE RECORDER IN PRINT: 1999

WHAT'S BEEN WRITTEN ABOUT THE RECORDER IN OTHER PUBLICATIONS AROUND THE WORLD

by David Lasocki

ICONOGRAPHY **Anthony Rowland-Jones** continues to write extensively about recorder iconography. First, he puts forward further evidence to support the theory, proposed previously by Edgar Hunt and Rowland-Jones himself, that in Renaissance Italy and The Netherlands a pair of recorders was associated with marriage. He is particularly keen to confirm that the two recorders held by the girl in Titian's painting "The Three Ages of Man" symbolized marriage. He first mentions "a custom still found in remote areas of southern Italy of presenting a double pipe as a bridal gift." His first piece of evidence is then a carved ivory duct flute, apparently dating from the 19th century, with both male and female ends; the instrument is now in the Castle Museum, Dieppe, France. Rowland-Jones compares it to an early-20th-century wooden double pipe from Benevento in southern Italy, which has male and female sides with different numbers of holes. Too remote from Titian's day? Rowland-Jones concedes that "the idea that Titian conceived his two recorders as the direct equivalent of such a bridal offering has to be conjectural." Next, he suggests that Titian may have been influenced by the fresco of Francesco del Cossa in Ferrara, "The Triumphs of Venus," which represents "the different stages of courtly love-making and consequent procreation." Rowland-Jones remarks that he had not previously noticed that in that fresco a woman next to the pair of lovers "is busy plaiting a coronet of myrtle...the traditional head-dress for a bride." Titian used myrtle as a symbol of the bride in two other well-known paintings, "Sacred and Profane Love" and the "Venus of Urbino." Cossa's fresco includes "a young man gazing enigmatically out of the picture, embracing a woman at each side, one with a lute (signifying pregnancy) and the

other with two held recorders. The recorders are side by side as if in readiness for a duet, suggesting a harmonious relationship between the two souls in the same symbolism as the marriage double pipes. As Cossa's fresco is about marriage and regeneration, the two recorders probably symbolize marriage, or desire for marital union..." Unfortunately, reiterating that a pair of recorders probably symbolized marriage does not constitute evidence that they did symbolize marriage. Still, Rowland-Jones's speculations are always intriguing. "The Recorder and Marriage," *The Recorder Magazine* 19, no. 1 (Spring 1999): 3-7.

Following on his article about "Jesus Christ and the Recorder" (see last review), Rowland-Jones finds more examples of recorders in gifts made by the Nativity Shepherds to the Christ Child. In two paintings by Adam Eisheimer (1578-1611) of "The Rest on the Flight into Egypt," wind instruments seem to be sticking out of the Holy Family's basket in one painting, and Joseph has a recorder-like instrument, or perhaps a bagpipe chanter, by his belt in the other painting. A painting with the same title by Claude Lorrain (painted in 1647) shows a young man playing his pipe, perhaps a recorder, to a shepherdess, thus mixing two associations of the recorder. "The Nativity Shepherds' Gifts," *The Recorder Magazine* 19, no. 4 (Winter 1999): 124-25.

Finally, in a letter to the editor of *Early Music*, Rowland-Jones reports that Giovanni Girolamo Savoldo's "Portrait of a Man with a Recorder," last known to be in a private collection in New York, is now in a prominent position in the Pinacoteca Tosio Martinengo at Brescia, on permanent loan from the Banca Popolare di Brescia, who acquired it from its American owner. As Savoldo came from Brescia, this seems

This report, the twelfth in a series, covers books and articles published in 1999 that advance our knowledge of the recorder, its makers and players, its performance practice and technique, its repertory, and its depiction in works of art in the past or present. To save space, articles that appeared in American Recorder are omitted. A few previously unreported items from earlier years are also included. The author asks if readers could let him know (c/o American Recorder) of significant items he may have overlooked. Readers can obtain most items through libraries (either in person at a large music library or from their local library via interlibrary loan).

THE RECORDER IN PRINT: 1999

a fitting resting place. "Portrait of a Man with a Recorder," *Early Music* 27, no. 1 (February 1999): 174.

REPERTOIRE: EARLY The famous Fitzwilliam Wind Manuscript (Fitzwilliam Museum, Cambridge, England, MS. 24.E.13–17) contains five part-books of what were originally six, divided into three sections: 1) Thirty-two madrigals, motets, and chansons by 16th-century Italian composers—presumably intended for instrumental performance—as well as a madrigal and a fantasia by Jeronimo Bassano; a further madrigal by Jeronimo is really found between the first and second sections. 2) Twenty-two dances and two more wordless madrigals by members of the Court wind consorts or composers of Court masques in the early 17th century. 3) "5 part things for the cornetts," apparently added to the manuscript in the 1660s. The first section has not been studied until recently, researchers perhaps having been put off by Thurston Dart's comment that the works in question were "gravely contrapuntal in style, austere in harmony...and lacking rhythmic vitality." I gave a lecture on "The Wind Consort Music at the English Court, ca. 1600" at the Bruges Early Music Festival in 1996, handing out my preliminary inventory of the Fitzwilliam manuscript to attendees and also to the Flanders Recorder Quartet, whose CD "Viva l'amore" is based on my research. Unknown to me, working independently, **Ross Duffin** had already made

a more complete inventory, identifying the origins of all but one of the works in the first section. Some were popular enough to find their way into the printed collections of Nicholas Yonge, Thomas Watson, and Thomas Morley and into important manuscript collections of the time. Others have no known English concordances. Those that were originally published date from as early as 1546 to as late as 1592. As Duffin points out, we have two important lessons to learn from this section of the Fitzwilliam manuscript. First, that the bulk of the wind repertory—whether for recorders, flutes, or cornetts and sackbuts—may well have been such arrangements of vocal works. Second, that wind players not only transcribed vocal works but also transposed and arranged them to suit the ranges and tessituras of their six-part wind ensembles. Ross Duffin, "'Cornets & Sagbuts': Some Thoughts on the Early Seventeenth-Century English Repertory for Brass," in *Perspectives in Brass Research: Proceedings of the International Historic Brass Symposium, Amherst, 1995*, ed. Stewart Carter (Stuyvesant, NY: Pendragon Press, 1997): 47–70.

Randall A. Rosenfeld discusses Jacob van Eyck's famous collection *Der Fluyten Lust-hof* (Amsterdam, 1644–ca. 1655), seeking to understand the collection "within the context of the visual arts and politics of the Dutch 'Gouden Eeuw' (Golden Age)." Of course, Ruth van Baak Griffioen already went over the collection in great detail in her monograph of 1991, so perhaps only small insights are to be obtained at this stage of research. A few of Rosenfeld's comments struck me in passing: van Eyck was of "polite birth," unusual for a professional musician, even by that time. He "certainly made a living wage, but it is unlikely that he did spectacularly well from his musical earnings." It was van Eyck's skill as a performer rather than his compositions which excited comment from his contemporaries. His compositional style was conservative, except for a few instances of broken chords. The presence of a number of tunes set to pastoral poems in the Dutch song-books reflects not only the pastoral images common in Dutch society but the recorder as a pastoral emblem. Rosenfeld suggests that the faulty progressions in the duets of the collection are "quite likely" to be printing errors rather than compositional inadequacies; he therefore disputes the conclusions of Griffioen and Thiemo Wind that the duets are not authentic, concluding that "it is best to conserve the duets as part of

Randall A. Rosenfeld discusses Jacob van Eyck's famous collection Der Fluyten Lust-hof (Amsterdam, 1644–ca. 1655), seeking to understand the collection "within the context of the visual arts and politics of the Dutch 'Gouden Eeuw' (Golden Age)." (A scene from 'Amsterdams Fluytertje showing a recorder-playing shepherd against the Amsterdam skyline.)



van Eyck's *corpus*." The collection was selected "from a moderate, tolerant, Calvinistic position, one in which even dances can be published in company with psalms. Some may wish to see in [its] tone...a reflection of the tone of Utrecht society...." In conclusion, van Eyck's collection reflects the mixed culture of the Dutch "Golden Age," somewhat cosmopolitan, somewhat conservative, showing us the broad variety of styles that could still exist during the "Baroque." Rosenfeld, "Van Eyck's *Der Fluyten Lust-Hof* (1644–ca. 1655) and the Perception of the Baroque," in *Going for Baroque: Cultural Transformations 1550–1650*, ed. Francesco Guardiani (Ottawa, Canada: Legas, 1999): 169–90; Griffoen, *Jacob Van Eyck's Der Fluyten Lust-hof* (1644–c1655) (Utrecht: Vereniging voor Nederlandse Muziekgeschiedenis, 1991).

AR readers have already learned about the "new" flautino concerto by Antonio Vivaldi from Nikolaj Tarasov's article on the subject (March 2000, pp. 12–14). The discovery was actually made by the Vivaldi cataloger Peter Ryom, although it was taken up profitably by **Jean Cassignol**, who describes the situation at length in a scholarly article on the subject with the musicologist **Anne Napolitano-Dardenne**. Readers interested in the concerto should find the details of this article fascinating. Briefly, around 1727–28, Vivaldi began writing a flautino concerto in D major, then eventually changed his mind after about 90 percent of the first movement was complete and continued the work as a violin concerto (RV 312). Since the compass of the solo violin part tends to remain within the compass of the original flautino part, it is possible to construct a flautino part from the violin part for the last ten percent of the first movement plus the second and third movements. Cassignol has of course now made such an arrangement, which has already been performed extensively in Europe by well-known soloists such as Michala Petri. Jean Cassignol and Anne Napolitano-Dardenne, "Le Concerto RV 312 est-il le quatrième 'Con^{to} P Flautino Del Viualdi?'" *Informazioni e studi vivaldiani* 20 (1999): 83–110; Nikolaj Tarasov, "Vivaldis 4. Flautinokonzert?" *Windkanal: Das Forum für die Blockflöte* 4/99, 6–9.

The first edition of Hotteterre's celebrated *Principes de la flûte* (Paris, 1707) has finally been published in a facsimile, with a preface in Italian by **Marcello Castellani**. The facsimile that we have known so well since its first publication in 1942 by Bärenreiter—that of the edition of Estienne Roger in Amsterdam—has also come

out in a new edition, with a preface in German by **Vera Funk**. Alas, neither Castellani nor Funk have realized that the Amsterdam edition could not have appeared in 1728, as claimed by Bärenreiter's first editor, H.J. Hellwig, because Roger died in 1716. Rather, a newspaper advertisement shows that it came out in 1710—quite close to the original French edition. Since Roger had agents in several other countries, it was surely his edition rather than any of the French ones that spread Hotteterre's instructions on ornaments and tonguing syllables around Europe. That this dissemination began in 1710 rather than 1728 has important ramifications for the history of woodwind instruments. Getting dates correct does matter! Jacques Hotteterre, *Principes de la flûte traversière, de la flûte à bec et du haut-bois*, Paris 1707, *Archivum musicum: L'art de la flûte traversière*, 53 (Florence: Studio per Edizioni Scelte, 1998); Jacques Hotteterre, *Principes de la flute traversiere ou flute d'Allemagne, de la flute à bec ou flute douce, et du haut-bois*; Faksimile-reprint der Amsterdamer Ausgabe von 1728; mit deutscher Übersetzung von Hans Joachim Hellwig und einer Einleitung von Vera Funk (Kassel: Bärenreiter, 1998); François Lesure, *Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles Le Cène* (Amsterdam, 1696–1743) (Paris: Société Française de Musicologie/Heugel, 1969), 47.

REPertoire: MODERN What kind of music might César Franck or his student Vincent d'Indy have written for the recorder in the late 19th century if duct flutes had been taken seriously by major composers? We can gain some idea from the recorder music of a student of d'Indy's, Gaston Saux, largely written late in his life but still in a late Romantic style. **Malcolm Davies** describes Saux's most important recorder works, the two Quartets in F major (1959) and G major (1965), which "will provide hours of fun for a group of four, moderately advanced, recorder-playing friends." Then he lists no fewer than twenty other works of Saux's that involved the recorder, most of them unknown today as they have never been published. Some survive in autograph manuscripts owned by the French recorder player Jean Henry; others may be lost or held by the Société des Auteurs, Compositeurs et Editeurs in Paris. Malcolm Davies, "The Recorder Music of Gaston Saux (1886–1969)," *The Recorder Magazine* 19, no. 3 (Autumn 1999): 87–89.

John Turner, who has been responsi-

What kind of music might César Franck or his student Vincent d'Indy have written for the recorder in the late 19th century if duct flutes had been taken seriously by major composers? We can gain some idea from the recorder music of a student of d'Indy's, Gaston Saux, largely written late in his life but still in a late Romantic style.

THE RECORDER IN PRINT: 1999

ble for commissioning much recent British recorder music, continues his useful surveys of the music of individual composers with an article on John Joubert, a South African-born composer who has lived in England since the age of 19. According to Turner, Joubert “has a gift for striking and memorable ideas within a tonal framework, which are often concisely but intricately manipulated to create larger structures, with the listener being only instinctively aware of the subtleties involved.” Turner describes and briefly analyzes the following works: *Sonata a cinque* for recorder, two violins, cello, and harpsichord (Op. 43, 1963); *Crabbed Age and Youth: Five Songs to 16th-Century Texts* for counter-tenor, recorder, viola da gamba, and harpsichord (Op. 82, 1974, rev. 1988); *Dr. Syntax: A Suite* for recorder ensemble (Op. 85, 1975); *The Hour Hand: Song-Cycle* for soprano and alto recorder (Op. 101, 1983); *Music for a Pied Piper*, for six male voices, soprano recorder, two lutes, two violins, viola da gamba, and violone (1985); *Improvisation* for alto recorder and piano (Op. 120, 1988); and *The Rose is Shaken in the Wind* for soprano and alto recorder (Op. 137, 1996). At the end of the article, Joubert himself comments on his delight in discovering that “the recorder, far from being a sort of obsolete flute, was an instrument in its own right with its own distinctive character and voice.” He subsequently learned about the recorder’s “capacity to combine on equal terms with the human voice,” “the expressive potential of the recorder in a mixed ensemble,” and “the homogeneity of timbre possessed by an unbroken consort.” “The Recorder Music of John Joubert: A Catalogue and Description,” *The Recorder Magazine* 19, no. 1 (Spring 1999): 8–15.

Joan Izquierdo draws our attention to an aleatoric piece that was dedicated to the great recorder player Frans Brüggen, although the title page generously allows performance “for any number of musicians playing melodic instruments plus any number of non-musicians playing anything.” The piece is *Les moutons de Panurge* [Panurge’s sheep] written in 1969 by the American composer Frederic Rzewski. Panurge was the high-spirited rogue who becomes Pantagruel’s companion in François Rabelais’s satire *Gargantua and Pantagruel*. So, as the performance instructions

have already hinted, we can expect something high-spiritedly roguish about the piece, which features the counting of numbers from 1 to 65 (counting sheep?). “...If you get lost, stay lost,” says the composer. “The idea of being lost is, therefore, essential,” says Izquierdo. Perhaps recorder players who have mastered Berio’s *Gesti* to the point of not feeling lost could try Rzewski’s piece. “Contando ovejas: Reflexiones después de una realización de ‘Les moutons de Panurge’ de Frederic Rzewski,” *Revista de flauta de pica* no. 14 (1999): 23–24.

Irmhild Beutler and **Sylvia C. Rosin**, two members of the Ensemble Dreiklang Berlin, describe a work for one to three alto recorders called *Das Haupt von Medusa* [Medusa’s Head] by the Polish composer Witold Szalonek (written 1992, published 1998). The title of the article—in English, “The soft recorder itself became a razor-sharp instrument of death”—is a quotation from a review of the ensemble’s performance of the piece in 1998. The work is the third in a “Medusa cycle” by Szalonek, who has clearly been inspired by the Greek legend of gods, gorgons, ghosts, and the underworld. Program music seems to me a fine use of the recorder’s avant-garde techniques, which can otherwise seem purposeless and off-putting to all except specialized audiences. Based on a suggestion by the composer, Ensemble Dreiklang Berlin was planning to perform the work in conjunction with dance later that year. “Da wird selbst die sanfte Blockflöte zum messerscharfen Mord-Instrument...”: Ensemble Dreiklang Berlin über Witold Szalonek’s *Das Haupt der Medusa*,” *Tibia* 24, no. 4 (1999): 630–31.

The German recorder player and composer **Gerhard Braun** writes about his *Abbreviaturen* for soprano recorder and piano, a series of ten miniature pieces that have the pedagogical purpose of teaching young people about contemporary techniques, including special fingerings to achieve dynamics. Perhaps to give the performers something familiar to hang onto, the form of each piece is based on classical types such as lied, dance, toccata, chorale, nocturno, invention, and ostinato, albeit sometimes using graphic notation. “Ach, wie gut, dass niemand weiß....Marginalien zu meinem *Abbreviaturen* für Sopranblockflöte und Klavier,” *Die gelbe Seite, Tibia* 24 no. 4 (1999): XXXIII–XXXVI.

Readers may know **Walter Leigh** as the composer of a fine *Sonatina* for alto recorder and piano and a less well-known *Air* for the same combination. *Recorder Maga-*

zine prints a photograph of him playing what is probably the *Air* at the piano with “his former Cambridge colleague Dr. Bland” on the recorder.” The photograph was taken in Cairo shortly before Leigh was killed in action near Tobruk in June 1942. *Recorder Magazine* 19, no. 4 (Winter 1999): 154.

PERFORMANCE PRACTICE
Paul Carroll’s purpose in writing his new book on *Baroque Woodwind Instruments* was “to provide a guide to the history of the four main woodwind instruments of the Baroque era, the flute, oboe, recorder and bassoon, and to help those who are interested in acquiring a basic technique for playing these instruments.” His intended audience seems to be players of modern woodwind instruments, at all levels of ability, including those daring souls like himself who have the ambition to double on more than one Baroque woodwind. He reassures readers that playing Baroque instruments will not damage their modern technique. Although he concedes that it is far better to have a teacher than a book, he also writes, strangely, “If, however, it is not possible to gain access to a teacher then self-tuition is possible and not fraught with danger.” His brief comments on technique are clearly based on experience and could well be helpful to teacher-less students who are heedless of the lack of danger.

To Carroll, the reason for learning Baroque instruments—and therefore the true purpose of the book—is to play on a “faithful copy” of an original instrument to achieve a “historically informed performance.” Richard Taruskin’s name is notably absent from Carroll’s bibliography, and yet every serious performer on historic instruments needs to know his basic ideas: that we can know only a limited amount about performance practice of the past; that we are selective in choosing from what we do know, in conformity with modern tastes; that all performance is inevitably modern performance; and that the ultimate worth of a performance has nothing to do with its ostensible historic credentials but with the communicative power of the performer.

As for Carroll’s notion that nowadays “...it is possible to obtain virtually any baroque instrument as a faithful copy,” it all depends what you mean by “faithful” and who is having faith in what. Measurements of early instruments are necessarily inexact, and wood has deteriorated over the centuries, so it impossible to produce an exact copy, despite Carroll’s own faith

in the power of the micrometer (“Careful measurement will even out the defects inherent in an instrument warped and shrunk by age, enabling the making of a copy which is far closer in nature to the original when it first emerged from its maker’s workshop”). In any case, like modern performers dealing with performance-practice evidence, modern makers choose from the features of early instruments to produce “copies” that are in conformity with their necessarily modern taste.

Although Carroll’s book is, in my opinion, built on flawed premises, at least it has the virtue of providing an overview of Baroque woodwinds, their construction and repertoire—an overview that cannot be found in any other individual volume. In general, Carroll is well informed about research on Baroque woodwinds, although he has apparently not had access to such essential woodwind journals as *American Recorder* and *Tibia*. Therefore, he claims, for example, that Telemann’s sonatas for recorder or bassoon and continuo “have survived but without a bass line,” when the bass line has now been found (as reported by Martin Nitz), and “little is known” about the life of Robert Woodcock, when Helen Neate and I published a long article about his life and work thirteen years ago. The worst feature of Carroll’s book is the slovenly prose, which should have been corrected by the publisher’s editors. *Baroque Woodwind Instruments: A Guide to their History, Repertoire and Basic Technique* (Aldershot: Ashgate, 1999); Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995); Nitz, “Abschied von lieben Hörgewohnheiten,” *Tibia* 22, no. 4 (1997): 581–84; Lasocki and Neate, “The Life and Works of Robert Woodcock, 1690–1728,” *American Recorder* 29 (1988): 92–104.

Apparently unaware of Wolfgang Rüdiger’s article on the opening *Triste* from Georg Philipp Telemann’s F-minor sonata for bassoon or recorder and basso continuo, which discussed the rhetorical use of figures in the movement, **Peter G.R. Wells** uses the same movement to illustrate rhetorical ideas in late Baroque music. As he goes into more detail than Rüdiger, Wells’ article is complementary and provides useful insights. Strikingly, he shows that “there is virtually no figure or event in a movement such as this which cannot be accounted for in rhetorical terms... Some understanding of the use of these structures and figures can greatly increase the ease with which we can... understand, and therefore... better interpret this repertoire.”

Rüdiger, “...kein geringes im Lande der Affecten”—das *Triste* aus Telemanns f-Moll-Sonate für Fagott und Generalbaß,” *Die gelbe Seite, Tibia* 21, no. 1 (1996), I-VIII; Wells, “Affect and the Recorder: A Rhetorical Question,” *The Recorder Magazine* 19, no. 3 (Autumn 1999): 83–85.

In *Tibia*’s “yellow pages,” which often provide an opportunity for extended discussion of individual pieces, **Ulrich Thieme** writes a stimulating study of how to perform the first of Telemann’s solo fantasies for flute (or recorder). I particularly liked his opening point that Baroque writers called players of a piece of music *interpreters* rather than performers. His interpretation of the fantasia flows partly from Johann Mattheson’s account of the “fantastical style,” in which the composer has the greatest freedom in meter, tempo, tonality, and part-writing. Thieme is particularly sensitive to changes of tempo in this fantasy, as Telemann veers from what Thieme calls “Präludium” to “Fugue” to “Toccata” to “Dance.” He also takes into account the nature of the melodic material, whether improvisatory or more formal, and the harmonic movement. Highly recommended. “Fantasie mit Phantasie: G. Ph. Telemanns I. Fantasie für Travers- bzw.

Ulrich Thieme writes a stimulating study of how to perform the first of Telemann’s solo fantasies for flute (or recorder). I particularly liked his opening point that Baroque writers called players of a piece of music interpreters rather than performers.

THE RECORDER IN PRINT: 1999

Blockflöte ohne Baß,” Die gelbe Seite, *Tibia* 24, no. 1 (1999): XVII–XXIII.

The flute duets of Pierre Danican Philidor, a wind and string player at the French court, were published in 1717–18. In keeping with the performance practice of the time, they can be transposed for performance on alto recorders. Before discussing the ornaments in the duets, **Peter Bowman** notes their great musical worth. They “contain a richer and more varied selection of musical forms than recorder players would normally encounter in the standard French suite repertoire for recorder”; there are six fugues and the binary dances feature much other use of counterpoint. “Philidor’s style is therefore strongly contrapuntal throughout, but nonetheless intimate, often sensuous, and rich in dissonance and harmonic variety.” The composer’s ornaments were selected and notated carefully with a system of signs, some familiar from Hotteterre, some idiosyncratic. Bowman classifies these ornaments according to musical function: melodic, harmonic, rhythmic, and variable (depending on context, articulation, and gesture). He also shows how Philidor uses ornaments to define and clarify structure. An absorbing article. “Ornamentation in the Duets of Pierre Danican Philidor,” *The Recorder Education Journal* no. 5 (1999): 12–20. The same “Baroque Ornamentation” issue of *The Recorder Education Journal* reprints two relevant articles from 1988, one theoretical (my “The Philosophy of Baroque Ornamentation,” slightly updated, pp. 2–5), the other practical (Betty Bang Mather’s “Developing Baroque Ornamentation Skills,” pp. 6–9).

Around 1721, after he had finished writing some attractive chamber music that blended elements of the French and Italian styles, Jacques Hotteterre published a collection of French songs arranged for the flute under the title *Airs et brunettes*....Most of the songs were arranged for two or three melody instruments with basso continuo. At the end of the collection came a series of twenty-one pieces “pour la flute seule” (for flute alone), grouped into three sets by key, although not actually labeled “suites.” As the title page noted, these songs were “ornez d’agremens” (ornamented) by Hotteterre. Sometimes he transcribed the vocal ornamentation of the songs; at other

times he invented ornamentation more idiomatic for the flute. In fourteen cases he also supplied *doubles*, or ornamental variations of the entire song. In a recent article, I analyze the situations in which Hotteterre used ornamentation in these *doubles*, dividing them up into ornaments: *port-de-voix*, *port-de-voix double*, *coulement*, “*coulement double*” (my name), *accent*, “*accent double*” (again mine), two different types of turn—and freer ornamentation: appoggiaturas, neighbor tones and passing tones, chord tones, thirds, larger intervals, escape tones, other non-chord tones, compound ornaments, playing with rhythm, pauses, rhythmic displacement, and divisions. The article includes the texts of the songs with my English translations as well as the songs and *doubles* transposed for the alto recorder with their original basso continuo parts (omitted in Hotteterre’s edition). In two cases, the analysis and the supplying of the continuo line are left as exercises for the reader. “The *Doubles* in Jacques Hotteterre’s *Airs et brunettes* (ca. 1721),” *The Recorder Education Journal* no. 5 (1999): 21–52; no. 6 (2000): 60.

After the prolonged debate about whether J.S. Bach intended alto recorders in G rather than F in the Fourth Brandenburg Concerto, **Dale Higbee** asks what other music might the alto in G have been used for. For starters, he suggests three pieces by Vivaldi in D major that have prominent high F#s: the Concerto for recorder, violin, and bassoon or cello, RV 92; the Concerto “La Pastorella” for recorder, oboe, violin, bassoon, and basso continuo, RV 95; and the Concerto for recorder, oboe, violin, bassoon, and basso continuo, RV 94. “On Playing the Baroque Treble Recorder in G Today,” *Galpin Society Journal* 52 (1999): 387–88.

How aware of intonation were recorder players of the past? A treatise by the Spanish organist **Pablo Nasarre**, *Escuela de música según la práctica moderna* (Zaragoza, 1723–24) includes a short chapter on wind instruments, “such as dulcians, shawms, and recorders,” in which he derives all the intervals as proportions of the sounding length of the instrument. He goes on to explain that, in addition to having a well-tuned instrument, the musician must learn how to adjust notes up or down one or two commas, so that they are in tune with the organ. Alonso Salas Machuca, introducing the work of Nasarre, gives a history of the concept of just intonation in treatises of the 16th and 17th centuries. He ends with some archival quotations showing how important the re-

Peter Bowman notes the great musical worth of the flute duets of Pierre Danican Philidor. They “contain a richer and more varied selection of musical forms than recorder players would normally encounter in the standard French suite repertoire for recorder.”

order was to Spanish minstrels of the 16th century. “Consideraciones sobre la aportación de la flauta dulce al establecimiento de la justa entonación,” *Revista de flauta de pico* no. 13 (1999): 22–31.

INSTRUMENTS The maker’s mark from the 16th (and early 17th?) century represented by the largest surviving number of wind instruments is !!, found singly, in pairs, and in groups of three. Although it was at one time taken for a rabbit’s foot, I suggested that it represented a stylized silkmoth and that it belonged in some way to both branches of the Bassano family, English and Venetian. I also suggested that the HIE.S, HIER S., or HIERO.S. mark found on other wind instruments may have been related to the Bassanos, whose *pater familias* was called Jeronimo and who used the last name “de Jeronimo” when they first visited England around 1531.

Maggie Lyndon-Jones, in seeking to clear up some of the mystery surrounding all these marks, traveled around European collections and made an inventory of all instruments with such marks: cornetts, crumhorns, curtals, flutes, recorders, and shawms. In this helpful inventory she classifies the !! instruments by type of mark—no fewer than 18 different types (plus some unclassified because they were too faint, unique, or unseen by her), illustrated with photographs. Forty-two percent of the !! instruments belong to the first four types: A (before 1628; 22 examples), B (ca. 1559–1608, 27 examples), C (before 1596, 10 examples), D (3 examples). After the inventory, Lyndon-Jones has a series of “conclusions and observations,” of which the most important are as follows: “The !! marks vary in shape, size, number and arrangement, and the instruments themselves vary in quality, reflecting the fact that they were made by many different craftsmen.” “Each !! mark has been made with a single stamp used once, twice or three times.” “There is no evidence to suggest that the number of marks used represented different generations of the Bassano family. It seems more likely that it may simply have depended on the whim of the instrument maker, and sometimes a different number of marks are used on different parts of the same instrument.” “There is no evidence that it was the exclusive mark of the Bassano family.” On the other hand, I should point out that she found no evidence that it wasn’t the exclusive mark of the Bassano family. “The top parts of the type A !! mark look like a small B and its mirror image, so

it is possible that Ganassi’s B recorders were !! recorders.” “The marks HIE.S, HIER S., and HIERO.S. may have been used by Jeronimo, Jacomo and Santo Bassano in the Venetian workshop at some stage.” Appendices 1) sum up what is known about the Bassanos’ instrument-making and 2) list many contemporaneous references to English and Venetian wind instruments. “A Checklist of Woodwind Instruments Marked !!,” *Galpin Society Journal* 52 (1999): 243–80.

Jan Bouterse has been quietly compiling a series of detailed studies of the recorders of particular Baroque makers. This time he looks at the bass recorders of Thomas Boekhout (1666–1715), from whose workshop survive the largest numbers of basses of any Dutch maker. Bouterse begins by lamenting the surprisingly small amount of interest in Baroque basses: “Today there are only a few recorder players who play Baroque sonatas with a bass recorder, and consort music is mostly performed on copies of Renaissance instruments. Players seldom ask about Baroque bass recorders.” Boekhout experimented with his bass recorders, making both one-keyed and two-keyed models (the second key being for the third finger hole) at several pitches. It was presumably about the two-keyed models he was writing when he advertised (in 1713) that he : “makes and sells...bass recorders which produce all their notes like a normal [alto] recorder.” Bouterse suggests this is a reference to the fact that one-keyed bass recorders, because of the positioning of the finger holes, tend to be out of tune on their C- and D-octaves, but the second key eliminates this problem. “Die Baßblockflöten von Thomas Boekhout,” *Tibia* 24 no. 2 (1999): 457–61.

Denis Thomas explains to the layperson how harmonics work on the recorder, showing clearly how certain finger holes act as “vents” for each harmonic. In response, John Dunn writes of his research, reported in the same magazine in 1975, into why the alto recorder is about 10 cm. shorter than the equivalent organ pipe. The difference, as he now summarizes it, is “due to the effect of the window being rather small compared with the bore area and [the effect of it] being placed next to the block; also the small finger holes give imperfect venting, introducing major differences from a simple organ pipe model.” Thomas, “Harmonics and Fingering,” *The Recorder Magazine* 19, no. 2 (Summer 1999): 48–50; letter to the editor by Dunn, 19, no. 3 (Autumn 1999): 106.

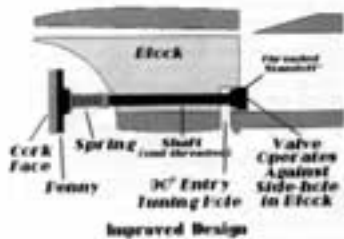


**Two-keyed
maple bass by
Thomas Boekhout in the
Musical Instrument Museum
of the State Institute for
Music Research, Prussian
Cultural Foundation, Berlin.**

Continue overleaf

THE RECORDER IN PRINT: 1999

It is well known that drilling a hole in the back of the recorder's head joint, opposite the window, will raise the overall pitch of the instrument. Apparently unaware of Carl Dolmetsch's patented echo key, which was operated by lip or chin to help achieve dynamics, **Craig Carmichael** describes how he invented a "plunger tuning device" for the recorder. He drilled a "tuning" hole in the back of the head joint, then installed a plunger made of brass rod down through the block.



Craig Carmichael's design for a "plunger tuning device."

The surviving evidence about the Bassano family has many puzzling aspects; only by examining all of it with an open mind can we come to any reasonable conclusions about their religion or their motives for moving from one place to another.

At the end of the plunger was a valve, which could open, close, or partially open the tuning hole. Pressing against the plunger with the lower lip enables the performer to play *p* or *mp*, as well as create vibrato. He has no plans to patent his new device, but offers it freely to makers and manufacturers. Any takers? Craig Carmichael, "Dynamics—and Tremolo, Too! Easy to Construct—Simple to Play," *The Recorder Magazine* 19, no. 4 (Winter 1999): 131–33.

Martin Wenner briefly describes how he restored an ivory soprano recorder by Engelbert Terton, a Dutch maker of the first quarter of the 18th century. He supplied a new tenon for the middle joint, built up the broken bevel of the foot joint, and repaired the crack in the head joint (all illustrated with photographs). A description of his woodwind making, repairing, and restoring business follows. "Eine Terton-Blockflöte auf der Intensivstation..." "Blockflötenkauf ist Vertrauenssache." *Windkanal: Das Forum für die Blockflöte* 1/99: 22–23, 29.

HISTORY On the basis of his recently discovered documents about the Bassano family (reviewed in my last article), **Alessio Ruffatti** now seeks to show that their evidence refutes Roger Prior's hypothesis, which I have endorsed, that the Bassanos were of Jewish origin. Ruffatti argues—this is debatable—that Venice was basically tolerant of its Jews, whose situation even improved during the 1530s, at just the time when the Bassanos went to England. England, on the other hand, was a dangerous place for Jews, who were not officially allowed to live there until the mid-17th century. The rabidly anti-semitic Franciscans in Bassano, Ruffatti continues, would not have employed two members of the Bassano family to tune the organs of their church. According to Ruffatti, Prior's conjecture that the Bassanos could have practiced Judaism in private, appearing outwardly as Christians, is unnecessary, because the Bassanos could have practiced Judaism openly in Venice (but not in the town of Bassano—he cannot have it both ways). In passing, Ruffatti comments that the last name Piva, which the family were using before they moved to Venice, "does not seem at all Jewish." Ruffatti assumes that the rental of four fields near Bassano to Jeronimo Piva's father implies that the family were peasants. He never considers that the family might have used wood from the fields for making instruments. Neither does he seem curious

about the name Piva, which in fact meant "bagpipe" (or by extension, wind instrument)—hardly a name for peasants. Ruffatti concludes that the Bassanos moved for other reasons than religion: they probably went from Bassano to Venice because of the War of the League of Cambrai, when the town of Bassano was in danger, and later went from Venice to London only because "the situation of instrumentalists in Venice was insecure," whereas the English court could offer security, wealth, and stability. Now, the surviving evidence about the Bassano family has many puzzling aspects; only by examining all of it with an open mind can we come to any reasonable conclusions about their religion or their motives for moving from one place to another. In my opinion, the Jewish hypothesis has been the best produced so far to explain some features of their lives and behavior. This hypothesis cannot be "refuted" by ignoring important evidence, such as the meaning of a name, or by assuming that life in the 15th and 16th centuries provided obvious and clear-cut choices to musicians—the same choices that we would make for them, knowing the outcome of history. Stay tuned for a response from Prior. "Italian Musicians at the Tudor Court—Were They Really Jews?" *Jewish Historical Studies* 35 (1996–98): 1–14.

The author, a music librarian at Indiana University, writes about woodwind instruments, their history, repertory, and performance practices. He is the author of 21 articles in The New Grove Dictionary of Music and Musicians, 2nd ed. (London: Macmillan, 2000), including "John Banister II," "Bassano," "John Baston," "echo flute," "flauto," "flautino," "Jean-Pierre Freillon-Poncein," "HIERS," "François La Riche," "Luis Mercy," "Moeck," "James Paisible," "Michala Petri," "Recorder," "Humphry Salter," "Johann Christian Schickhardt," "Tonguing," "Michael Vetter," and "Robert Woodcock." For his complete list of publications, see <http://php.indiana.edu/~lasocki>.

For sending him sources and providing other support during the preparation of this review, he would like to thank Sabine Haase-Moeck and Hermann Moeck Verlag, Hans Maria Kneihns and ERTA Österreich, Nicholas Lander, Bárbara Sela and Guillermo Peñalver, Nikolaj Tarasov and Conrad Mollenhauer GmbH, and his colleagues in the William and Gayle Cook Music Library, Indiana University, especially Mary Wallace Davidson, Emma Dederick-Colón, and Michael Fling.

The Case of the Midget Digit

If you think you're missing something in life, consider the situation of Ginny Palmer, whose missing finger-tip didn't stop her from learning to play the recorder

by Ginny Palmer

SEVERAL YEARS AGO, I heard the Bella Vista Recorder Consort play at a Christmas tea. The music really touched me, as did the obvious pleasure the group had when they played together. I decided that I would like to play recorder. The challenge confronting me was this: how does one learn to play a musical instrument designed for the use of seven fingers when you have only 6^{1/2}?

In the early 1970s my life took a sudden, unexpected turn as a result of a boating accident. I was helping to tie up a 100-foot boat during a storm. The rope accidentally became wrapped around my left hand and tightened, leaving my ring finger about the same size as my little finger and without a fingernail. With stubbornness born of necessity, I learned to type on a computer keyboard, promising to create a new dictionary that had no words with s, w, e or x.

I started on an alto recorder, using Volume One of the *Hugh Orr Basic Recorder Technique*. The first day, Bill Rees, the Consort music director, told me about various alterations people have made to recorders to help them overcome the loss of fingers. Even though the book suggested one best way to hold a recorder, everyone, he said, developed his or her own technique over time. He placed the alto in my hands and we tried the first exercise. The instrument felt awkward in my hands and my "short" finger did not cover the hole. I felt instantly discouraged.

After watching me, Bill said that people play the bagpipes with flat fingers. He suggested placing my first finger and my middle finger flat on the recorder, then using either the end-joint of my missing finger or my little finger to cover C. It was tough! I discovered very rapidly that my little finger worked better than the tip of my missing finger. I could hold the alto easily but needed to lower my wrist so that my little finger would reach. Since this meant that the thumb covered the thumb-hole at a different angle, I needed to develop my own feel

for the upper octave.

Another problem was that I couldn't feel the holes very well with the middle of my fingers. I needed to teach my hands to recognize and remember the proper position. On some pieces, I could bend my middle finger so that it covered the hole with its tip and use that as an alignment point for the rest of my hand.

I also discovered that my left hand had become stiffer than my right, but as I continued to practice, my hand began to regain some of its mobility. Bill encouraged me to keep my other hand as normal as possible when playing. When he felt that I had developed some confidence, he discussed my progress with another instructor here in Bella Vista, Charles Whitford. They decided to include me in a group of beginning players. It was tough at first, in part because of the stiffness of my left hand and my desire not to make too many mistakes. The notes that were the hardest to play were E^b and C[#], but Charles started the group slowly and shared in the laughter when we all ended up in a different place. It wasn't long before I was looking forward to this weekly adventure.

I discovered that I really enjoyed playing as part of a group. I watched as the other players in the Consort would move from instrument to instrument, one minute playing a bass and another a tenor. After six months of playing alto, I told Bill that I wanted to try a bass. Never missing a beat, he produced a bass. Eileen, his wife, has played bass for a number of years, and she began my bass instruction.

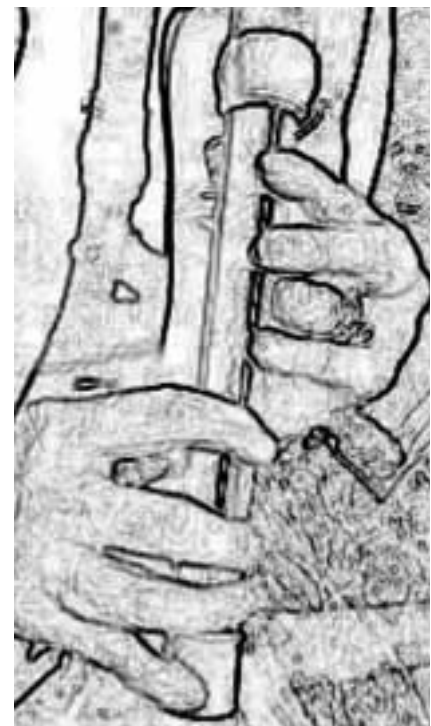
To my pleasant surprise, the competency I had developed on the alto transferred to the bass. The most difficult part was not my missing finger but learning the bass clef! Recently, I began playing soprano and tenor. On the soprano, I sometimes feel that I have too many fingers on my left hand. What is left of my ring finger occasionally pushes my little finger off G, but I think it is just a matter of repositioning both my ring finger and my little finger un-

til they understand they have to work together.

I am struggling with the tenor—the holes seem farther apart. To position my hand on the tenor, I need to concentrate on the little finger standing alone, as it does on the bass. But I know I can play both soprano and tenor given enough time and practice. My left hand has loosened up, and although it doesn't have the mobility of my right, it is much improved.

Missing a finger has turned out to be not as much of an obstacle as rapidly recognizing the notes and coming in correctly after resting. In a conversation with my daughter recently, she really summed up my feelings about playing. She said, "Perhaps we all struggle our entire lives to understand who we are, and yet there are moments, blissful moments, when everything makes sense and life is wonderful." For me, that is when I am playing the recorder!

See you at Consort. I will be the one with a smile.



Popular Music for the Recorder

by Carolyn Peskin

This is the first in a series of articles featuring the works of composers and arrangers who write for the recorder. Each installment will be accompanied by discussion of the the composer's own working methods, including performance considerations that went into creating the selected piece of music.

It is hoped that the considerations that composers and arrangers have to keep in mind will be of general interest to all AR readers, who will also be able to add to their music collection a series of performable short pieces or excerpts. Also, those who are thinking of composing or arranging for recorders, as well as ARS chapter leaders or other chapter members who sometimes need to modify music for chapter use, may be guided by the methods discussed by the contributing composers.

Stan McDaniel, Series Editor

My purpose in sharing “Then You’ll Feel the Sunlight” with you is to discuss some of the considerations involved in writing a popular song and arranging it for a recorder ensemble. This a new song written in the style of the romantic ballads from Broadway musicals of the 1930s, ’40s, and ’50s. I wrote two versions: one for soprano voice with keyboard accompaniment and one for a recorder quartet. An abridged version of the recorder score is presented here.

Harmony

The chord progressions in this song obey standard 18th- and 19th- century rules of harmonization, but, as in much 20th-century American popular music, special emphasis is placed on seventh, ninth, and occasional eleventh and thirteenth chords (formed by stacking additional major and/or minor thirds on top of triads). A rich palette of harmonic colors can be obtained in this way for expressing a variety of moods (for example, the first chord of the composition is a major seventh chord based on the F major triad). To help me decide what chords would be most appropriate, I listened to recordings of some of my favorite ballads and studied the sheet-music scores, which include chord symbols.

Melodic Lines

Although the melody in a 20th-century popular song is usually in the top line, in an instrumental ensemble arrangement the other parts also need to be melodically interesting. Most of the phrases in each part should have a high point and a low point toward which the melody flows. When sustained notes occur in one or more parts, movement should occur in one or more other parts to keep the energy from waning. That technique, which I learned from studying the music of J.S. Bach, can be observed throughout the score of my song. To make sure that all four parts maintain interest, I sang each one on a neutral syllable and rewrote any phrases that lacked directionality.

The Recorder Version

In the vocal score, I included dynamic markings. However, dynamics on the recorder cannot, for all practical purposes, be controlled by the player, so in the recorder score there is only an initial mezzo-forte, indicating that most of the notes sound at that level. Since the pitch ranges of the individual lines are quite narrow, transposition from the original key of F ma-

ior was unnecessary in making the recorder arrangement. The key of F also turned out to be an excellent choice because the recorder’s weakest notes—low D \flat and E \flat on soprano/tenor and the corresponding notes on alto/bass—are not involved. The top line is playable either on soprano recorder or alto reading up an octave. The melody lies largely in the alto’s upper register, assuring that it won’t be drowned out by the other instruments, but the blend may be better with a soprano. Performers should try both ways and see which one they prefer.

Ornamentation

Addition of ornaments in appropriate places can increase musical interest. Divisions, involving the original notes, passing and neighboring tones, and other chord tones, can be incorporated into any line and are especially effective on the repeat of a whole phrase or of a melodic motive within a phrase. Examples can be seen in measures 10, 17, 18 and 19, where (optional) sixteenth-notes have been added to the melodic line. Performers are encouraged to add further embellishments of their own.

Performance

Using the score presented here, the piece can be performed by SATB or AATB, or alternatively by tenor (possibly doubled by a soprano singer), bass, great bass and contrabass (or bass viol). My lyrics are printed below for the singer. Each line of the lyrics corresponds to a two-bar phrase in the music, and measures 13 and 14 can be played as an introduction.

VERSE: Look at the garden, lovely and bright. Gaze at the meadow, bathed in morning light. Here, all around us, the earth is filled with grace. Why then that gloomy face?

CHORUS: Are you feeling lonesome? Are you feeling blue? Counting all your troubles? Staring at your shoe? Stop and lift your head up; feel the gentle breeze. Listen to that songbird calling from the trees. You can make those rain clouds vanish; blow them all away. All your needless worries banish; let’s enjoy this glorious day. Wipe away those teardrops; let a smile come through. Then you’ll feel the sunlight shining down on you. Oo.

Carolyn Peskin is a member of the Greater Cleveland Chapter and the Association of Recorder Composers and Arrangers (ARCA). She edits the American Recorder Q&A column and serves on the ARS board of directors.

Then You'll Feel the Sunlight

Arrangement for Recorder Quartet

[Click for a PDF and MIDI file](#)

Carolyn Peskin 2001

Verse (♩ = 72)

Soprano (or Alto up)

Alto Tenor

Bass

mf

6

S (A)

A T

B

poco rit.

Chorus

a tempo

to

11

S (A)

A T

B

1.

2.

15

S (A)

A T

B

poco rit.

D.S.

19

S (A)

A T

B

Coda rit.

meno mosso

MUSIC REVIEWS

Bach fugues, csakan duos, Morley canzonets, and modern works by Sansom and Thorn, among others

CONTRAPUNCTUS 5 FROM THE ART OF THE FUGUE, BY J.S. BACH, ARR. EJI MIKI. Avondale Press AvP43 (Magnamusic), 1999. SATB, sc 7 pp, pts 2 pp. \$5.00.

CONTRAPUNCTUS XV FROM THE ART OF THE FUGUE, BY J.S. BACH, ARR. DALE TAYLOR. Dragon Run Press DRP-RC1 (P. O. Box 2430, Pensacola, FL 32513-2430; 888-422-7675 x 1079#), 2000. SATB(Gb), sc 11 pp, pts 2 pp. \$15.00.

TWO SHORT FUGUES, BY J.S. BACH, ARR. GREG LEWIN. Hawthorns Music RA 138 (Magnamusic), 1999. SATB, sc 8 pp, pts 2 pp. \$9.50.

LOBET DEN HERRN, ALLE HEIDEN, BWV 230, BY J.S. BACH, ARR. LANOUE DAVENPORT. LaNDMark Press LP JSB-3 (2675 Table Mesa Ct., Boulder, CO 80303; mark.davenport@colorado.edu; 303-543-8695), 2000. SATB, sc 11 pp, pts 4 pp. \$14.00.

PRAELUDIUM, BWV 873, BY J.S. BACH, ARR. MARTIN NITZ. Moeck ZfS 733 (Magnamusic), 2000. ATB, Sc 5 pp. \$5.00.

WIR DANKEN, WIR PREISEN FROM CANTATA BWV 134, BY J.S. BACH, ARR. CHARLES NAGEL. Cheap Trills Baroque Ensemble Series 33 (Magnamusic), 2000. ATTB & kbd, sc 7 pp, pts 2 pp. \$5.25.

Bach's music is famously apt for transcription and arrangement. His clean lines, strict counterpoint, and rich imagination almost always yield good results no matter what the original source or the new instrumental grouping. These recent Bach arrangements are further testimony to the music's flexibility and additional proof that good recorder music need not have been written specifically for the instrument.

The Art of Fugue is a much-arranged piece, in no small part because the original print did not clearly state what instrumentation was intended. Several of the individual fugues (termed "contrapuncti" by Bach) from the larger work have been arranged for recorder over the years, though usually from among the earlier, simpler fugues. *Contrapunctus 5* treats

the central theme of the work in proud dotted rhythms and with vigorous contrapuntal interplay, especially toward the end where the dotted figures come in close stretto one on top of the other. Miki retains the original key for the work and identifies the few necessary octave transpositions in the score, though not in the parts. The alto part is printed at pitch in the score but up an octave in the part. The piece would make a rewarding challenge for an intermediate ensemble, especially one familiar with one or more of the simpler fugues from *The Art of Fugue*.

Dale Taylor has transcribed the final fugue of *The Art of Fugue*, numbered *Contrapunctus 19* in some editions. This section is an incomplete triple fugue (using three themes) that breaks off after the introduction of the famous B-A-C-H theme. Taylor has retained the original key and indicated octave displacements in both score and part in order to accommodate a performance of the bass part on the great bass. This is the longest and most musically complex of the fugues in the work, and although there are no severe technical difficulties, the piece is likely to seem unrewarding without a thorough understanding of its place in *The Art of Fugue* as a whole. It is best attempted by an advanced ensemble looking for a musical

Charles Nagle has been especially inventive in arranging a movement from Bach's Cantata 134. He has done a remarkable job of conflating parts and deleting the bulk of a virtuosic violin obbligato while retaining the essence of this joyful work in da capo form.

challenge. The printing is done on stiff paper for maximum durability.

Greg Lewin's *Two Short Fugues* are taken from the *Eight Short Preludes and Fugues* for organ now often attributed to J.T. Krebs. These pieces really are quite brief—not more than 30 bars each—but their lively themes and varied textures make for a good effect. Their clear part writing makes them very suitable for recorders, which is not always the case with transcriptions of keyboard music. These pieces would make an entertaining warm-up for an intermediate ensemble or a good challenge for a beginning group. The only obvious misprint is an F rather than a D in the bass at the end of the first fugue.

Martin Nitz has made more changes than the previous editors in taking the C# Minor Prelude from the second book of *The Well-Tempered Clavier* and transforming it from a keyboard work into a recorder piece. He has transposed the work to D minor, eliminated the majority of the ornaments, suggested slurring patterns (though somewhat inconsistently), and made octave transpositions when necessary, especially in the bass. Since the Prelude is strictly contrapuntal in nature, the arrangement is successful, especially if taken a little faster than Nitz's suggested tempo (which would work better if the keyboard ornaments were added back in). As is usual with *Zeitschrift für Spielmusik* editions, only a score is provided, in this case printed so that the staples can be removed and the whole performed with no turns.

LaNoe Davenport's last publication was this arrangement of Bach's motet, *Lobet den Herrn, alle Heiden*, although, according to Mark Davenport's helpful introductory note, the arrangement first saw the light of day in 1996. The piece is originally for SATB voices and unfigured organ continuo. There is no problem in combining the two bass lines, however, and the whole works admirably when played by four recorders. This one-movement work is short as Bach motets go, but

it is eventful, passing through several distinct sections in a broad duple time before closing with a lively section in triple meter. The piece is well within the reach of an intermediate ensemble, although the many changes of character may prove a challenge. Davenport has left the music to speak for itself with very little editorial intervention. Indeed, it would have been good either to have had the words underlaid or some general indications of phrasing arising from them. (This is also a drawback of the old Mario Duschenes arrangement of the work for Berandol, which used shorter bars for the duple time sections and did not attempt to include the organ bass.)

Charles Nagle has been especially inventive in arranging a movement from Cantata 134, doing the most work of any of the editors here. The piece is originally scored for alto and tenor vocal soloists with strings. Nagle has done a remarkable job of conflating parts and deleting the bulk of a virtuosic violin obbligato while retaining the essence of this joyful work in *da capo* form. The continuo is tastefully realized and fits well with the recorders (especially if played on harpsichord), but the harmony is quite full without it and the piece could even be played as a quartet. This is the most off-beat of the arrangements here but also perhaps the most fun to play. There are a couple of slips (most notably a missing flat sign in bar 34). Again, it would have been nice to have had the words included (plus even a brief note saying something about the original setting), but Nagle does provide phrasing commas to give a sense of the original phrase shaping.

Each editor is to be complimented for having taken care to present the music attractively (especially so with the LaND-Mark edition) and with easy page turns in the parts.

Scott Paterson

GRAND DUO (c.1820), BY STEFAN FRANZ, ED. NIKOLAJ TARASOV. Friedrich Hofmeister Musikverlag FH 2616 (Sheet Music of Portland, 800-452-1133), 1998. AA, sc 18 pp. \$12.50.

DUO, Op. 9 (1820), BY ANTON KARGL, ED. NIKOLAJ TARASOV. Friedrich Hofmeister Musikverlag FH 2690, 1999. AA, sc 16 pp. Abt. \$12.00.

Both of these editions of duos are from a manuscript collection of flute and csakan music of the 1820s. This collection formerly belonged to a Viennese ensemble that played both flutes and

csakans, and it survived in the roof of an Austrian monastery. Both duos were originally composed in C major and have been transposed to F major for these modern editions.

Stefan Franz (1785-1855) was a student of Franz Joseph Haydn and Johann George Albrechtsberger and a fine composer in his own right. He was a violinist for the Vienna Theater and orchestral director of the Castle Theater in Vienna. His *Grand Duo* was difficult for most of the amateur csakan players of the day, so it is now published for the first time. Not much is known about the life of Anton Kargl. Between 1808 and 1819 he was employed as a first violinist in the Leopoldstaedter Theater in Vienna. He organized several musical academies in Vienna and became known as an orchestra and opera director.

The editor, Nikolaj Tarasov, was born in Slovenia, grew up in Germany, and now lives in Switzerland. He has performed as a soloist and ensemble member in Europe and Australia, and his compositions and arrangements have been played on both continents. Tarasov is in the process of arranging and recording musical works from the Classical and Romantic eras (using historical instruments in his own collection) and writing a book that will examine the life of the recorder in the 19th century. He was very instrumental in the design of the Mollenhauer Modern Alto, and he is one of the editors of *Windkanal*, a German recorder magazine published by Mollenhauer.

Listeners will know within the first phrase of the Stefan Franz *Grand Duo* that they have been transported out of the Baroque era into the elegant lyricism of Classicism. Throughout the composition, one recorder plays melody while the other recorder plays supporting harmony. However, many times the recorder players trade jobs for restatements of the themes. Thus, the demands on the two recorder players are virtually equal.

The first movement of the *Grand Duo* is in a nicely developed sonata-allegro form. Theme I contains gentle chromaticism, satisfying voice exchanges, and interesting harmonies. Theme II is a graceful melody using turns and scales. The movement contains challenging passage-work and much virtuosic style.

The second movement, an andante sostenuto in the subdominant, could be analyzed as ABACAA form, or perhaps sonata-rondo form. The third movement, a sonata-allegro in the home key, has a

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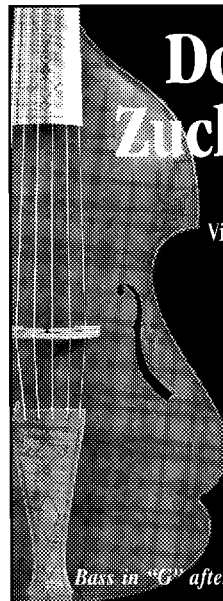
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MUSIC REVIEWS (cont.)

lively, playful Theme I and a gently chromatic Theme II.

While the *Grand Duo* is definitely for very advanced recorder players, the *Duo* by Anton Kargl can be mastered by upper intermediate players. In many ways, the *Duo* is similar to the *Grand Duo*. The most striking similarity is that the two recorder players often switch parts for the repetition of themes.

The first movement of the *Duo* is in sonata-allegro form with simpler harmonies and less complex melodic material than the *Grand Duo*. The second movement is a Minuet and Trio in the supertonic. (In the Trio section, a simple, almost folk-like theme reminds me of a "letter writing" scene from a Mozart opera.) The final movement is in Theme and Variations form. The Theme, in lilting dotted rhythms, emphasizes the ascending fourth, then the major sixth, and then the octave. The fifth and final variation contains a delightful section of repartee between the two recorders in which Recorder I plays an ascending interval of a seventh or a sixth while Recorder II plays an accompanying triad or seventh chord in sixteenth notes.

Nikolaj Tarasov believes that the Kargl *Duo* and the Franz *Grand Duo* are among the best pieces in the csakan repertoire and warmly recommends them for recorder players. I join him in enthusiastically recommending these pieces. They both use Classical forms, harmony, and harmonic rhythm in both traditional and inventive ways with very satisfying development of the musical materials. If you like the sound of Classicism on recorders, give these duos a try. They are long duets. With all repeats, the *Grand Duo* takes approximately 20 minutes, the *Duo* approximately 15 minutes. Although the *Duo* is much easier to master than the *Grand Duo*, the *Duo* has its fair share of passage-work that will challenge an upper intermediate player. Both are attractive, high quality publications, and both are graced by a picture of a csakan on the cover.

Sue Groskreutz

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.

FUN AND GAMES WITH THE RECORDER, by GERHARD ENGEL, GUDRUN HEYENS, KONRAD HÜNTELER, and HANS-MARTIN LINDE. Schott Educational Publications (European American), 1999. *S, Tutor Books 1* (ED 12590), *2* (ED 12592), and *3* (ED 12594) all 56 pp, all \$10.95. *Tune Books 1* (ED 12591) 20 pp, *2* (ED 12593) 32 pp, and *3* (ED 12595) 36 pp, all \$7.95. The *Teacher's Commentary* (ED 12596) 27 pp. \$10.95.

Fun and Games with the Recorder is a comprehensive recorder method in three parts covering all stages of instruction from beginner up to solid intermediate. These books provide a carefully planned progression from the playful contact of the child as a beginner to serious recorder performance. They make it fun, though, all the way.

The three tutor books are suitable for use with both small groups and individual instruction. Progress is made in small increments with a balanced emphasis on fundamentals. The target age starting in *Tutor Book 1* is six, although I used it in a small group that had an eight and a ten-year-old, and they enjoyed it, too. It introduces B, A, G, E, C², and D². *Tutor Book 2* adds C, D, F, E², F², and B-flat. *Tutor Book 3* completes the soprano range up to C³. Fingering charts at the back of each *Tutor Book* show the notes presented to that point in the series. *Tutor Book 3* shows the complete two-octave range. These charts are in color and match exactly the fingering illustrations showing individual notes as they are introduced in the text of the books. The clarity of these charts and the consistency they show with the text of the books make them the easiest-to-use fingering charts I've seen anywhere.

The *Tune Books* are matched to the stages of the learning process and provide additional practice pieces and exercises in the form of solos, duets, and trios, many with piano accompaniments printed in the Piano Accompaniment Insert for each *Tune Book*. Accompaniments use an economy of notes and are well written. Many of the settings are by Hans-Martin Linde or Walter Bergmann. Recorder teachers who are not accomplished pianists will particularly appreciate these accompaniments. The *Teacher's Commentary* explains methodology and has stimulating presentation methods touch-

ing on virtually every aspect of recorder playing.

Where these books really surpass and excel is in the presentation. The wonderfully fanciful color illustrations by Julie Beech and John Minnion are enticing and entertaining. The paper is high quality and the text has color print highlighting key words as new concepts are presented. There are enjoyable games to teach theory, rhythms, articulation, and breathing. Published in London, the usual British terminology for note names is used. Most kids of an American background find this intriguing, and with geographical barriers meaning less and less these days, it can be beneficial to know both terminologies.

One of the most desirable features, and one that is unique to this set of books, is its mascot. "Dottie-do-a-Lot" is a harlequin-like clown character, who, along with many instrument-playing animal friends, brightens the covers and the pages of these books. There are two full pages of stickers featuring Dottie and her friends in the center of each *Tune Book*. Completing the hands-on, get-totally-involved approach is the opportunity to color several pictures and to complete written theory exercises reinforcing concepts presented. If you want a cute manuscript book to match, *Dottie's Note Book* (ED 12641, £0.95) is specially designed with large staves suitable for children as well as plain pages for words and pictures. These books are delightful to teach from, and they've been a hit with my students.

Bill Linthwaite

Bill Linthwaite is an elementary and high school band director at a private school in Bermuda. He has a BS in music education and a MA in music history and literature. He has been playing the recorder and teaching children in schools and privately for many years.

FIRST BOOK OF CANZONETS TO TWO VOYCES (1595), BY THOMAS MORLEY. London Pro Musica LPM RM8 (Magnamusic), 2000. 2 voices or instruments, sc 48 pp. \$11.25.

5 CANZONETS A 3 (1593), BY THOMAS MORLEY. London Pro Musica EML 306 (Magnamusic), 1997. 3 voices or instruments, 3 sc 8 pp each. \$7.00.

If I were to compile a list of repertoire that should be in every recorder player's library, it would surely include some ensemble music by Thomas Morley. Up to now we have had to make do with time-

worn editions of his duos and trios, along with a few examples in general collections. For instance, the Peters edition of the two-part canzonets (H-1998), edited by D. H. Boalch, was first published in 1950, and the Heinrichshofen collection of eleven of the three-part canzonets (N4030), edited by Arthur von Arx, was first published by Noetzel in 1960. Both of these editions, which are in many recorder players' libraries, are problematic compared to these recently published by London Pro Musica.

A canzonet (*canzonetta*) is a light, secular vocal piece in the Italian style. Morley modeled his canzonets for two to six voices on similar Italian pieces, but with an English flair. Besides twelve canzonets, his *First Book of Canzonets to Two Voyces* contains nine *fantasies*—instrumental duos with allusive titles but no texts. All of the canzonets and fantasies are included in this modern edition. The two-part canzonets are in imitative counterpoint, whereas the fantasies exhibit more complex polyphony. The editor has added barlines and marked meter changes with note-value ratios. Ranges of the parts are indicated at the beginning of each piece, showing that most of the canzonets fit two equal C recorders. Attention, however, should be paid to the octave relationships of clefs, because some need to be played on ST or SA. Almost every combination of two recorders, using treble clefs, is needed to play the fantasies, and the editor has added transposed versions of two of them as alternative possibilities.

It is too bad that London Pro Musica has not so far published a complete collection of all of Morley's *Canzonets or Little Short Songs to three voices*. The Early Music Library edition reviewed here contains only five: "See, mine own sweet jew-

The clarity of the fingering charts in Fun and Games with the Recorder and the consistency they show with the text of the books make them the easiest-to-use fingering charts I've seen anywhere.

el," "Farewell, disdainful," "Say, dear, will you not have me?" "Thirsis, let pity move thee," and "Love learns by laughing." These pieces display skillfully crafted combinations of imitative and homophonic passages and duple and triple groupings—all closely related to the words, which are printed for all voices. Ranges of the parts indicate various combinations of SAT recorders. These trios, as well as the duos reviewed here, provide rewarding material for the enjoyment of intermediate players and their audiences.

PAVANS, GALLIARDS, ALMAINS (1599), PIECES 5-6: PAVAN THE CRADLE + THE NEW-YEERES GIFT, BY ANTHONY HOLBORNE. London Pro Musica LPM 1023. 5 instruments, 5 scores, 3 pp each. \$5.50.

PAVANS, GALLIARDS, ALMAINS (1599), PIECES 55-58: THE NIGHTWATCH AND OTHER ALMAINS, BY ANTHONY HOLBORNE. London Pro Musica LPM 1047. 5 instruments, 5 scores, 4 pp each. \$5.50.

PAVANS, GALLIARDS, ALMAINS (1599), PIECES 59-62: THE CHOISE, THE HONEY-SUCKLE, WANTON & THE WIDOWES MYTE, BY ANTHONY HOLBORNE. London Pro Musica LPM 1048. 5 instruments, 5 scores, 4 pp each. \$5.50.

PAVANS, GALLIARDS, ALMAINS (1599), PIECES 63-65: THE FAIRIE-ROUND, AS IT FELL ON A HOLIE EVE & HEIGH HO HOLIDAY, BY ANTHONY HOLBORNE. London Pro Musica LPM 1023. 5 instruments, 5 scores, 4 pp each. \$5.50.

Twenty years ago, London Pro Musica first published a boxed set of the 65 dance pieces from Holborne's collection of 1599. This carefully edited publication containing a score and seven separate parts (two extra in C clefs), with extensive introduction and critical commentary, has become a fundamental part of the libraries of many chapters and workshop teachers. It is still available as LPM AH1 for \$70.00. Recently, London Pro Musica has republished some of the most popular pieces in sets of scores at prices easily affordable by amateur consorts. For teachers this is a double bonus, because it is often preferable to teach this dance-style music with scores rather than parts, so that the student can become visually aware of the basic rhythmic structure and the counterpoint of the various voices. The original print of these Holborne dances called for "viols, violins, or other

MUSIC REVIEWS (cont.)

Musical Wind Instruments.” They work particularly well with recorder consorts and can be played over and over with renewed musical challenge and satisfaction. Moreover, performed with careful thought to phrasing, articulation, and intonation, these selections are certain audience pleasers.

EIN FESTE BURG, 5 SETTINGS C. 1540. London Pro Musica EML 325 (Magnamusic), 1998. 4-5 voices or instruments, 4 sc, 8 pp each. \$7.50.

2 LIEDER, BY LUDWIG SENFL. London Pro Musica EML 334 (Magnamusic), 1998. 6 voices or instruments, 6 sc, 4 pp each. \$6.00.

3 INTRADAS (Musicalische Frölichkeit), 1610, BY MELCHIOR FRANCK. London Pro Musica EML 357 (Magnamusic), 1999. 6 instruments, 6 sc, 4 pp each. \$6.00.

Three important types of early German music are represented in these editions: chorale settings, polyphonic lieder, and instrumental ensemble music. All of these pieces work well with large ensembles of mixed abilities as well as one-on-a-part, and they are well recommended by the groups that tried them.

The melody of *Ein feste Burg* (A Mighty Fortress), undoubtedly the best-known Luther chorale, is attributed to Martin Luther with text adapted from Psalm 46. A four-verse free translation in English by T. Carlyle is provided in this edition. As a symbol of the Reformation, the melody was used by Felix Mendelssohn in his *Reformation Symphony* and by Giacomo Meyerbeer in his opera *Les Huguenots*. In this collection the original version of the tune, with its jaunty 3 + 3 + 2 rhythmic groupings, is in the tenor part in the settings by Agricola (1486-1556), Mahu (c.1480/90-aft. 1541), and Wälther (1496-1570) and in the bass in an anonymous piece. In the fifth version, a quartet by the Belgian Lupus Hellingk (1496-1541), the melody is elaborated and set in imitation by all voices. It is the longest piece here, requiring three pages of score, but the publisher has thoughtfully avoided a page turn by seeing that all three pages can be spread out on a stand. When played on recorders, Hellingk’s quartet requires “alto up” on the top part rather than soprano, but the other three quar-

tets fit SATB recorders. The only five-part piece in this collection is Mahu’s, which works well on SATBB recorders.

Senfl was one of the most productive and influential German composers of his time. He was a master of canon and imitative polyphony, as is demonstrated in his 2 *Lieder* reviewed here. “Ich will mich Glücks betragen wohl” begins with the first phrase of the melody in imitation in all six parts. Then two of the parts continue the *cantus firmus* in canon at a fifth while the other four parts decorate with bits of the melody and free counterpoint. “Ich klag den Tag und alle Stund” is in similar style but with three of the parts on the *cantus firmus* in canon. These two pieces are great for groups of mixed abilities because those with less experience can play the slower moving *cantus firmus* parts. (It is helpful to practice those parts together in canon before adding the others.) In “Ich klag den Tag...,” they can be played on various SAT recorders, while in “Ich will mich...,” they go on “alto up” and tenor, with no part in the piece playable on alto at pitch. None of the parts in these pieces has more than a smattering of eighth notes, but they are independent enough to provide good practice in holding one’s own. In his editorial notes, Bernard Thomas says that “Ich klag...” was in a collection of music for the Danish royal wind band with instructions to play it on crumhorns and sackbuts. In order to do so, however, it should be transposed down a fourth, so a lower pitch version of both of these pieces is available as EML334a. All parts are

Sansom’s Ricercar I rides a fine line between a lush Renaissance piece and a chaotic portrait of modern times. It would be an interesting addition to a program of Renaissance and modern recorder quartets.

texted, but regrettably, there is no translation of the titles or German words, usually included in LPM editions.

The 17th-century German *intrada* (entrance music) was composed for instrumental ensembles of five or six parts, usually for a festive event or to introduce a suite. Melchior Franck’s 3 *Intradas* reviewed here are majestic pieces appropriate for large recorder ensembles with expanded instrumentation. The top part of the first one fits a sopranino better than soprano, and the lowest part of the other two requires a great bass or instrument with similar range. *Intrada I* exhibits contrasting styles in its three sections: the first is solemn with many suspensions, the second is a very short interlude in pavan rhythm, and the third is a dialogue between two three-part choirs—evidence of how Franck was influenced by Hassler and the Venetian antiphonal style. The first of the two sections of *Intrada II* features repeated notes in march rhythm, while the second section plays around with sequences of a seven-note motif. *Intrada III* has three short sections unified by dotted-quarter rhythms. Here, the top soprano has an opportunity to show off with written-out divisions; these can easily be simplified, if necessary, by omitting the sixteenth-notes and playing longer note values on the main beats. Although these pieces are structurally homophonic, all parts are interesting.

Constance M. Primus

RICERCAR I, BY ROY SANSOM. x,y Press (617-489-7343; dellalsansom@earthlink.net), 1998. SATB, sc 5 pp, pts 2 pp each. \$7.50.

SHADOW PLAY, BY ROY SANSOM. x,y Press, 1998. AA or flutes, sc 3 pp. \$5.00.

TWIN SUCTION VORTEX, BY ROY SANSOM. x, y Press, 1998. AT, sc 3 pp. \$5.00.

Roy Sansom is a Boston composer and arranger of music for recorder, as well as a talented player. These are three of several pieces he has published through his own press. His editions are all easily readable with good page turns, if any. Printed on the same plain, heavy white paper from cover to cover, the layout is attractively simple, and the editions are affordable. I would have liked some biographical information included and a list of Sansom’s other compositions and transcriptions, which deserve to be better known.

Ricercar I starts out deceptively with typical 16th-century canzona rhythms and imitative counterpoint. Rich conso-

nant harmonies contribute to the sense that we are hearing a study in late Renaissance counterpoint. Then measure 20 comes along, and the joke is on us. While the imitative counterpoint remains, the harmonies suddenly remind us exactly which era we're in. Rhythmic mayhem breaks loose and dissonances abound. This piece requires precise intonation to make the dissonances work. Copious accidentals will test the players' command of fingerings, making it a great quartet etude for student and amateur groups. The dense counterpoint is balanced by reappearances of the opening canzona rhythm with different tonal centers. As a friend of Roy's, I couldn't help but see his wry sense of humor and love of the practical joke in the piece. At the end, we expect a return to the consonant opening material, but instead the attempt to conclude with the beginning theme breaks away into a last fling with dissonance and restless rhythms. *Ricercar I* is fun and challenging, and rides a fine line between a lush Renaissance piece and a chaotic portrait of modern times. It would be an interesting addition to a program of Renaissance and modern recorder quartets.

Shadow Play, for two alto recorders or flutes, is a study in canons at different time intervals. In the opening Cantabile section the second player shadows the first at the distance of a quarter note. A rough, *pesante* character prevails in the next section, in which the second voice imitates the rhythm but not the melody, still at the quarter note. In the third section, the chase quickens as voice two imitates at the eighth note. Grand Pause—then a completely homorhythmic ten-bar section leads us to a second *pesante* passage a half step higher than the first. Then there is a canon at the measure in a swinging 3/4, and finally the opening material reappears in a somewhat disguised form. Loaded with accidentals, this piece would give a good sight-reading workout at a fairly quick metronome marking. More than that, though, the contrasts between melodic and rhythmically intriguing sections make it a very enjoyable piece to play and hear.

Twin Suction Vortex for alto and tenor recorder is dedicated to Roxanne Layton, a Boston-area recorder player with whom Roy often performs. The piece is in a modern rondo form and is reminiscent of a Medieval *estampie* with its open and closed endings. Frenetic rhythms characterize much of the piece, with occasional lyrical moments easing the pounding

rhythmic drive. One pictures madly whirling couples dancing to this music until they are sucked into the "vortex."

I enjoyed all these pieces and would recommend them as fingering and sight-reading etudes for most levels and as performance pieces for advanced players.

Letitia Berlin

VARIATIONS ON DAPHNE, OP. 5, BY JOHN ROBERTS-JAMES. Moeck Zeitschrift für Spielmusik 730 (Magnamusic), 2000. S & A solos, sc 6 pp. \$5.00.

The shadow of "Derde Doen Daphne D'over Schoone Maeght" (a 17th-century melody best known to recorder players through van Eyck's variations) slips in and out of John Roberts-James's six variations composed in 1999. Four are written for alto recorder and two for soprano. The first variation in 6/8, for alto, might intimidate many players; if so, I suggest that they continue to the next five. They will be rewarded with a number of interesting variation approaches. "Daphne 1" uses grace notes, both single and with vocal notes, at the beginning of almost every measure, giving it a free-form nature. In complete contrast, "Daphne 2," for soprano, is like a march or allemande in cut time. The third variation, for alto, is light-hearted, and number 4, also for alto, weaves around in another completely different style. "Daphne 5," for alto, has no time signature because the measures contain a constantly changing number of eighth notes—5, 7, 4, or 9. Since the phrasing is clearly marked, indicating the number of eighth notes in each measure would be most distracting and unnecessary. This variation's flow is punctuated with finger clicks, or with tongue clicks, if preferred. The final variation in 6/8 for soprano moves joyfully along in a gigue-like style. All of the variations use the full range of the recorder, but keys are comfortable and rhythms basic. These compositions make a good and reasonable challenge for the upper intermediate player, and, moreover, they are fun to play.

Louise Faville Austin

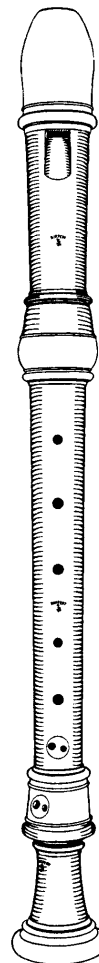
CANARD-CANARD, BY BENJAMIN THORN. Orpheus OMP 027, 1999. For 2 players (A and S/A/T), sc 12 pp. \$16.

This is another strong and effective work from the talented Australian composer/recorderist Benjamin Thorn. It is largely a sound-on-sound piece, as opposed to a more traditional melodic/harmonic composition. Thorn has a good sen-

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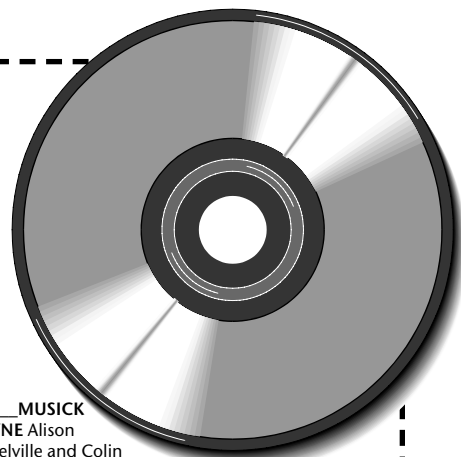
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MUSIC REVIEWS (cont.)

sibility as to what sounds will be interesting when played together.

There are more conventional moments, and in these Thorn often has one recorder produce a simple diatonic melody while the other plays a complex atonal line. *Canard* has three movements. The first, marked "Lively," is loaded with multiphonics. The second bears no tempo marking but is obviously much slower. At the beginning and end of this movement, the second recorder player simultaneously moves his fingers randomly over the upper holes of both an alto and a soprano recorder, thereby producing a constant wave of sound. The second recorderist must also bang on the bell of a tenor recorder (as if it were a drum) for a good part of the speedy third movement. The edition is neat and readable, but the spacing of the notes is a bit cramped in spots. There are some bad page turns—a good solution would be to use two copies of the score (shared by both players). The instructions are clear but do not contain visual examples of the notations of the effects being explained.

FARINGS, BY ANTHONY GILBERT. Forsyth Bros. Ltd. (Phone 44-161-834-3281; fax 44-161-834-0630; www.forsyths.co.uk), 1997. S'o and pf, sc 25 pp, pt 10 pp. Abt. \$13.00, plus P/H.

THREE MATISSE IMPRESSIONS, BY EDWARD GREGSON. Forsyth, 2000. A and pf, sc 17 pp, pt 7 pp. Abt. \$13.00, plus P/H.

GAMMER GURTON'S GARLAND, BY TREVOR HOLD. Forsyth, 1999. A and pf, sc 20 pp, pt 10 pp. Abt. \$11.50, plus P/H.

A FOLKSONG TRIO, BY DAVID FARQUHAR. Forsyth, 1997. ATB, sc 8 pp, pts 3 pp each. Abt. \$9.50, plus P/H.

PIECES FOR SOLO RECORDER, VOL. 4, ED. JOHN TURNER. Forsyth, 1997. Solo pieces for S'o/S/A/T, sc 32 pp. Abt. \$16.00, plus P/H.

Forsyth has produced a large catalogue of recorder music, all of it dedicated to series editor John Turner. When a company publishes such a quantity of music, the quality usually follows the bell-shaped curve. That means two positive things: that most of the music will be OK, and that statistically there are bound to be some very good pieces.

That brings me to *Farings* by Anthony Gilbert, one of the finest works in the

Forsyth catalogue and really a superb piece generally. The dissonant, rhythmic, and somewhat metallic style of its eight movements shows the influence of Bartók and, to a lesser degree, the repetitiveness of minimalist music. Though it uses no special effects, it is nevertheless as difficult as most avant-garde pieces and will require very good players.

As to the other recorder/piano works listed above, Edward Gregson's *Three Matisse Impressions* is a well-written piece in the British tradition, and Trevor Hold's *Gammer Gurton's Garland* is a pleasant five-movement work based on folk songs, three of which—"The Twelve Days of Christmas," "Hush-A-Bye-Baby," and "O Dear, What Can the Matter Be?"—will be familiar to all. *A Folksong Trio* by David Farquhar is not as good and, of its borrowed tunes, only "Simple Gifts" will be commonly familiar.

Pieces for Solo Recorder, Vol. 4, is a mixed bag of 16 compositions in moderate to conservative idioms. The best of the lot include Michael Ball's "The Fall of the Leaf" (reminiscent of his "Dragonfly" movement from *Three Insect Pieces*), Anthony Gilbert's "Flame Robin," and Terence Graves' "Melancholy Piper." Also good are Nicholas Marshall's "Spring Morning with Birds," Gillian Whitehead's "Korimako," and a blues number by Timothy Moore called "Mr. Turner His Tootle" (this is the Timothy Moore of *Suite in G* fame).

The editions are all beautifully printed, but three of the compositions in *Pieces for Solo Recorder, Vol. 4*, have bad page turns.

Pete Rose

Anthony Gilbert's *Farings* is one of the finest works in the Forsyth catalogue and really a superb piece generally. The dissonant, rhythmic, and somewhat metallic style of its eight movements shows the influence of Bartók and, to a lesser degree, the repetitiveness of minimalist music.

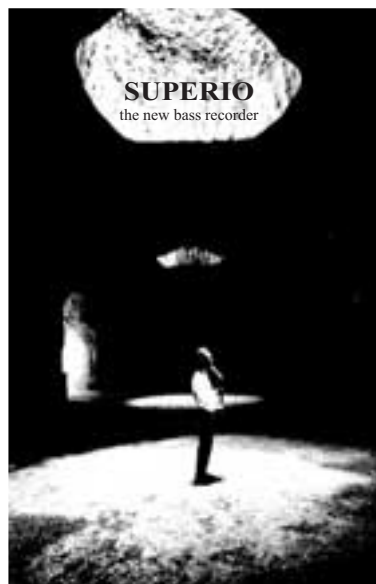
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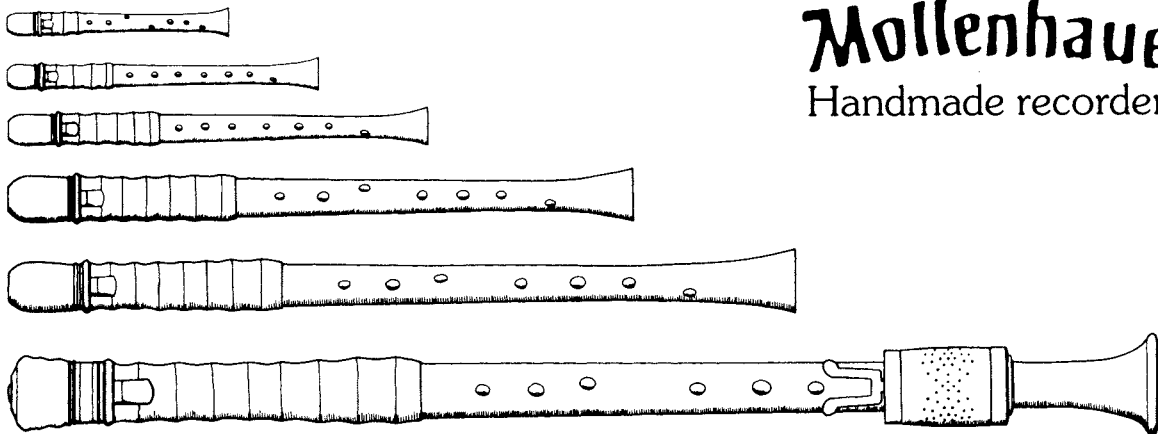
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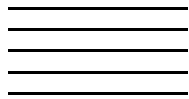
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BOOK REVIEWS



Books to help you enjoy Lully at the Boston Early Music Festival, understand the Monteverdi Vespers more deeply, and set up a music teaching studio

FRENCH BAROQUE OPERA: A READER. By CAROLINE WOOD AND GRAHAM SADLER. Ashgate Publishing, 2000. x + 160 pp. Hardcover, \$69.95. ISBN: 1-84014-241-3.

No art form embodied the splendor of the French Baroque's aristocratic culture more completely than the Paris Opéra. The Opéra (technically the Royal Academy of Music) was under the complete control of Jean-Baptiste Lully from 1672 until his death in 1687 and thereafter was run by a series of entrepreneurs and syndicates (including for a time the city of Paris), many of whom experienced the traditional difficulties in making opera pay. The artistic practices of the Opéra were notoriously conservative, and Lully's operas in particular were considered indispensable staples of the repertoire for almost a hundred years.

As *French Baroque Opera* makes clear, the Paris Opéra was no different from most other opera houses in having been a vitally important social center as much as an artistic enterprise. People came to the opera to see and to be seen, and social (even political) factions were well represented, as in the famous "Querelle des Bouffons," which pitted the supporters of French and Italian music against one another.

Wood and Sadler have not attempted a history of the Opéra. As they point out, this story has already been told very well by modern authors, and several important original sources are readily available in reprintings. Their purpose in compiling this book has been to present some lesser-known contemporary viewpoints on the Opéra as a sort of supplement to the full histories. Their sources range from the text of the one surviving original opera poster to art dictionaries, critical works, and the memoirs of travelers such as Casanova. The authors have organized the many short excerpts into six chapters with headings such as "The Experience of Opera-Going" and "Literary Theory and Aesthetics" and they have provided a running com-

mentary that introduces and connects the individual excerpts.

As recorder players, we can think of French Baroque opera, especially the operas of Lully, as a treasure trove of little-known but masterful writing for our instrument, and we can be thankful that more and more of these works are being recorded. While the official history of such important works and the circumstances of their original presentation is well worth studying (there is enough of the history presented here to give a context for the rest of the discussion), what really stays in the mind and brings the period to life are the sorts of details Wood and Sadler offer. Scene changes, for instance, were usually signaled by the loud blowing of a whistle to alert the stage hands. Audience members, and sometimes large sections of the audience as a whole, would commonly sing along with their favorite music, especially in Lully's operas. Descriptions such as that of the unassuming entrance to the Opéra at the end of a narrow alleyway even give a physical sense of the experience of opera going at the time.

By striving to avoid an impression of presenting a complete history of the Opéra and by presenting their excerpts by subject rather than chronologically, Wood and Sadler have run the risk of leaving the reader with a jumble of impressions rather than a coherent image, even a general one, of the Opéra. The lack of illustrations is also a drawback in a book, which otherwise so

vividly portrays a specific physical space. However, for those aficionados willing to invest in this book, or for the curious willing to seek it out in the library, it has done a wonderful service by culling the most picturesque and telling contemporary views of an institution central to an understanding of the Baroque in France and in Europe generally.

Scott Paterson

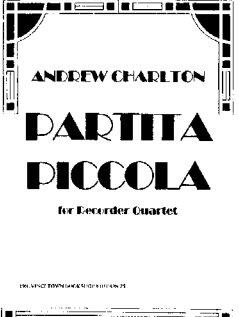
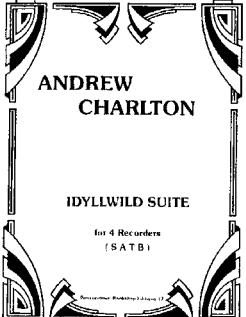
THE COMPLETE GUIDE TO RUNNING A PRIVATE MUSIC STUDIO, SECOND EDITION. By MIMI BUTLER. Published by Mimi Butler (phone 856-795-4285; fax 856-428-8947; e-mail MimiButler@aol.com), 2000. 73 pp. Softcover, \$29.95, including P/H within the United States (credit cards not accepted).

"What can I do about canceled lessons?" is a question often asked by music teachers running their own studio, because every lesson missed can result in a loss of income. It was this question that inspired Mimi Butler, who teaches violin, viola, chamber music, and theory, to compile this booklet and conduct workshops on its subject. Her answer to the question is to charge ahead by the month, making her policy clear in writing from the beginning and with monthly statements. Limitations for makeup lessons are also well defined in writing.

The word "complete" in the title of this spiral-bound book is almost an understatement, because I can't think of any-

What really brings the period to life are the sorts of details Wood and Sadler offer. Scene changes, for instance, were usually signaled by the loud blowing of a whistle to alert the stage hands. Audience members, and sometimes large sections of the audience as a whole, would commonly sing along with their favorite music, especially in Lully's operas.

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BOOK REVIEWS (cont.)

thing concerning the business of running a private music studio not covered. Emphasis is made on professionalism in dress, written communications, and forms of address. Not touched upon, however, are pedagogical matters, such as musical goals and content of the lessons. Those who teach through an institution or music store will find some value in this booklet, but it is mainly directed toward those who teach independently. Teachers who have studios in their homes are given advice about zoning and getting along with neighbors. For those who teach outside of their homes, suggestions are given for locating a studio or teaching in their students' homes. Included are valuable checklists for needs inside the music studio and office.

Butler has many excellent ideas for recruiting students along with details on preparing and distributing brochures. She also includes a sample introductory letter to school music teachers. To make further valuable contacts, she advises teachers to get involved in the musical community by performing, joining professional music organizations, attending workshops, and assisting at local festivals and concerts.

The author suggests an initial interview with prospective new students and their parents, for which she lists questions to ask, items to discuss, and things to look for in their goals and attitudes before acceptance. There is advice on scheduling students, along with sample lesson-time request forms and schedule sheets. Furthermore, she advocates supplementing private lessons with optional ensemble and/or theory classes—"a way to enhance revenue without adding huge blocks of lesson time." Probably the most pertinent information in this book involves money matters. Liability and instrument insurance, tax deductions, and billing methods are discussed, and a sample invoice is included. Suggestions are given for handling rate increases—often a touchy subject for private teachers.

Butler stresses regular written and oral communication with her students and their families. She includes examples of a student policy sheet, monthly letter to parents, and evaluation form. Annual parent-teacher conferences are encouraged. There is advice on discipline and dropping students, along with a sample warning letter for such cases.

The author requires each of her students to perform in an annual chamber music recital and, understandably, to attend ensemble rehearsals. For planning this, there are extensive checklists and sample correspondence, schedules, and invitations. She suggests charging students an extra fee to cover recital expenses and expects every family to bring food, with volunteers to help with the serving and clean-up. This is where I must disagree with the author. I would never require students to perform in recitals (but they usually want to!). Furthermore, I have always considered recitals and the party following to be my thank-you treat for my students and their families.

It is obvious that this booklet is intended mostly for those who teach young people rather than adults. I think that most of us who teach recorder to adults would disagree with some of Butler's cautioning statements, such as adults "will reschedule lessons due to work and family problems more often than school children," and "may require reminders" about their lessons. Also, I wonder about her admonition that adults "tend to be more demanding of your time," and "can be more stubborn because they are no longer accustomed to a normal student-teacher relationship."

Butler concludes her book with short topics such as "Mentoring" (such a good thing to do for new music teachers!), "Fun Tips to Keep You and Your Students Motivated," and "How Close Do You Get to Your Students?" Good advice for all music teachers!

Constance M. Primus

Continued overleaf

The word "complete" in the title of this spiral-bound book is almost an understatement, because I can't think of anything concerning the business of running a private music studio not covered. Not touched upon, however, are pedagogical matters, such as musical goals and content of the lessons.

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BOOK REVIEWS (cont.)

THE MONTEVERDI VESPERS OF 1610: MUSIC, CONTEXT, AND PERFORMANCE. By JEFFREY KURTZMAN. Oxford University Press, 2000. xix + 603 pp. Hardcover, \$90.00. ISBN: 0-19-816409-2.

Many of us *d'un certain âge* remember, not overly fondly, the bad old days when a performance of the Monteverdi *Vespers* might, if we were lucky, happen every five or ten years. It would use a large choir and extensive instrumental substitutions. If we wanted to hear it more frequently, there were at best two rather dubious recordings. The miracle was that even in those benighted times, the glory of Monteverdi's masterpiece shone through, no matter what conductors like Leopold Stokowski (who led a performance at the University of Illinois in about 1952) could do to it.

Now, of course, things are rather different. The *Vespers* show up regularly on concert programs, and a whole series of new questions exercise its performers (as well as its listeners). Should the *Vespers* be performed in some liturgical context? What is the proper size of the choral and instrumental forces required? Exactly what instruments are intended? What parts of the psalm texts should be sung by soloists? Should parts of the work be transposed? Some of these questions have been with us for over half a century, but some of them are relatively new. All of them, however, are vitally important not only to the conductor contemplating a performance of the *Vespers*, but also to the interested listener who feels, as many do, that this is one of the towering masterpieces of Western music.

So far, the often intense discussion of these problems has been largely carried on in the pages of musicological journals, especially in *Early Music*. Very hearty thanks, then, are now due to Jeffrey Kurtzman, who has exhaustively covered the potential problems that arise in the performance of the *Vespers*, their background, and their possible solutions. Kurtzman's extensive study is laid out very clearly in three large sections. The first four chapters on "Context" provide a thorough study of the background, dealing respectively with a performance history of the work, the liturgy of vespers and the place in it of the antiphons that Monteverdi sets, the development of the service of vespers during the 16th century, and a close comparison of Monteverdi's work with settings by his contempo-

aries. The first of these chapters includes an extremely useful editorial history of the *Vespers* that ought to be required reading for anyone intending a performance.

Kurtzman's second section, "The Music," provides a thorough analysis of each of the individual pieces of the *Vespers*. These analyses will be very useful for performers; they are grouped by structure, treating first those works based on a cantus firmus followed by those freely composed, and they are thus helpful in showing the connections in both style and structure between the various movements of a work that is extraordinarily diverse. Finally, a substantial third section treats "Performance Practice," dealing in each of its thirteen chapters with a specific problem, such as the continuo complement, organ registration, transposition, obbligato instruments, instrumental doubling, ornamentation, or meter and tempo. These chapters will not merely be useful to performers, they should become required reading, for in each case they treat a serious problem, present a thorough exposition of the arguments behind the problem, and offer possible solutions.

Two examples will suffice. Kurtzman concludes, along with many others, that the obbligato instruments specified at bar 70 of the "Quia respexit" (identified in the alto part book as *fifare* and in the tenor part book as *pifare*) should likely be played by transverse flutes, not shawms, but gives as well a full outline of the arguments on both sides of the question. Second, over the past twenty years, the question of the possible downward transposition (most likely of a fourth) of some of the movements of the *Vespers* has been hotly debated. Kurtzman covers these arguments thoroughly, giving a full outline of the historical evidence and concluding that "in the past decade the literature has consistently confirmed the transposition thesis, especially for situations when voices are joined with instruments" (p. 409).

Only in the last chapter, on "Historical

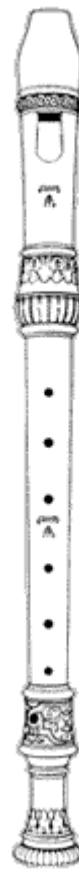
Pronunciation," has Kurtzman failed to use the most recent research. His information on the pronunciation of Latin in early 17th-century Italy is taken from Harold Copeman's *Singing in Latin* (Oxford, 1990), although Copeman updated this information in *Singing Early Music* (ed. T. McGee, Indiana, 1996). Kurtzman does say that Copeman's is the only study available "at the time of this writing" (p. 497), although quite a few post-1990 works do appear in his bibliography. This is a very small point, however, and the difference between Copeman's earlier and later work is negligible.

Six appendices provide a wealth of further information, including a full outline of the psalm *cursus* appropriate to various types of feasts, information that is critical in establishing the nature of Monteverdi's sequence of psalms and antiphons, a list of relevant musical sources and treatises of the 16th and 17th centuries, and a very interesting analytical discography that, although it is of course out of date already, includes such detailed information as the instrumental forces and transpositions used.

Oxford University Press have been very generous with musical examples (105 of them)—in fact, the whole book is produced in an expansive and generous manner. I recommend it most warmly to all those who love the *Vespers*, but especially to those who are involved in their performance. Kurtzman has done us all a service, and this will remain the standard work on Monteverdi's masterpiece for a long time. I should note that Oxford University Press has also published Kurtzman's performing edition of the *Vespers* (which I have not had the opportunity to see). This new edition includes full critical notes as well as supplying appropriate plainchant antiphons, the two magnificats and "Lauda Jerusalem" in both original and transposed versions, and the complete Bassus Generalis in its original open-score format.

David Klausner

Very hearty thanks are now due to Jeffrey Kurtzman, who has exhaustively covered the potential problems that arise in the performance of the Monteverdi Vespers, their background, and their possible solutions. I recommend it most warmly to all those who love the Vespers, but especially to those who are involved in their performance.



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RESPONSE



Amplification on the subject of ocarinas, and comments on recent articles and covers

Fragments and Follow-Ups

I was excited to read Ray and Lee Dessy's article "The Clay Pot that Sings" (March AR, page 9) and fill in some of the historical gaps in my ocarina lore. This is the most complete overview of the history of the ocarina I have come across. I originally became interested in making clay flutes (ocarinas, transverse, and multi-chambered vessel flutes) from my university studies of pre-Columbian cultures. Twenty-six years later much of what I have learned is a result of trial and error, a reasonably good ear, and a dedication to excellence (like most of the ocarina makers you cite). The scholarly content of this article, both the historical background and discussion of the physics of sound production in the ocarina, make it an invaluable resource in the world of professional and amateur ocarina makers.

The credit to John Taylor, however, as the originator of the four hole ocarina should more accurately refer to him as the originator of the modern four-hole ocarina. I personally have several pre-Columbian ocarinas with four holes (albeit not tuned to a "modern" European scale). I was also interested in the analogy to the Helmholtz Resonator and the formula for pitch. Although the formula is not something I would choose to use directly in an applied way in my work with clay, it is fascinating to know why it works the way it does.

*Robin L. Hodgkinson
Haydenville, Massachusetts*

The article on the ocarina is the most enjoyable and most accurate I have read on the instrument. It is bound to become a classic.

*David R. Peterson
Department of Mathematics
University of Central Arkansas*

RAY DESSY COMMENTS: Many readers, acousticians, and ocarina artisans have sent messages about "The Clay Pot That Sings." The artisans include Anita Feng (www.scn.org/~bg599/ocarinas.html); Baz Jennings (www.ocarina.demon.co.uk), and Robin Hodgkinson (www.clay-woodwinds.com).

"You are wrong about it being immaterial where the holes are positioned (in an ocarina). The ocarina still performs a little like a flute, too."—Baz Jennings

MR. DESSY RESPONDS: To answer this, I sent the following query to Anita Feng and John Coltman, ocarina artisan and acoustician, respectively:

"Have you ever noticed a profound effect on sound or pitch due to hole positioning?"

MS. FENG RESPONDS: No, I have not noticed such a thing. I can imagine, however, that if a hole is positioned too close to the "sound hole" and there happened to be some ridges or pieces of clay left on the inside of that hole, it might make a difference.

JOHN COLTMAN RESPONDS: Hole placement can in principle be a factor. In the Helmholtz Resonator model, it is usually assumed that pressure is constant throughout the sphere. This is very nearly true except close to the mouth hole. If one avoids placing holes near there, the hole position has a very minor effect. Many ocarinas, especially the sweet-potato form, have dimensions that are an appreciable fraction of a wavelength, so that some dependence on position might be expected. However, the effects are still quite small and are likely to be masked by variations in wall thickness in different parts of the body, which lead to differences in the length of the hole. As a rule of thumb, independence of pitch on hole position is a good assumption.

"I've noticed that some ocarinas appear to have a glossy glaze on the top but seem unglazed underneath, especially around the windway and blade. Why?"—Debbie Klein

BAZ JENNINGS RESPONDS: This is to prevent [moisture in] the player's breath from ... causing a blockage by condensing in the wind-channel, or on fipple-edge or wind-table.

RAY DESSY ADDS: Recorder players who have commercial decongestant solutions or Duponol or sodium lauryl sulfate solutions will find them useful in ocarinas as well. Because of the large thermal mass, heat capacity, and thermal conductivity

of earthenware vessels, players will find ocarinas a bit sensitive to playing in moist, cold conditions.

"I'm confused about the functioning of six-hole ocarinas!"—Jim Petersen

RAY DESSY RESPONDS: Four holes can give an octave, five holes a ninth, and six holes can provide various ranges from a ninth to ~eleventh. Many four- to six-hole ocarinas use the same fingering in the first octave. The tablatures of some four- to six-hole tunings have distinctive patterns for the third and seventh note compared to John Taylor's original designs, an innovation introduced by Baz Jennings.

"How does the fingering of ten-hole traditional ocarinas work?"

RAY DESSY RESPONDS: The four-hole ocarinas use extensive "cross fingering" (shown in the article). The classic ten-hole ocarinas are usually fingered by raising successive fingers from what may be viewed as a virtual array of ten linearly positioned holes, eight on top, two on the bottom (thumbs), giving a range of an eleventh. Flattening a note involves closing a hole one step further down in the series, just like a recorder.

"What does the lip-hole do? Is it like the lip-key on recorders?"—Fumiko Ishihara

RAY DESSY RESPONDS: Yes and no. The Dolmetsch lip-key slightly sharpens the recorder throughout its range without excessive timbre damage. It can be used to sharpen or to allow quieter playing without going "flat." For this reason, it's been called an "echo-key."

Both Rowland-Jones (*Recorder Technique—Intermediate to Advanced*) and Edgar Hunt (*The Recorder and Its Music*) concluded that attempts to add "echo" or "lip" keys to recorders was perhaps a step in the wrong direction. Patents for the Dolmetsch Lip- or Echo-Key predate the early 1960s. Hunt has a photo of an 1815 flageolet with such an addition.

The ocarina Lip-Hole, developed by Barry Jennings, when closed, allows one to play a semitone lower than the instru-

ment's base note. This Lip-Hole is otherwise left open. Partially covering the windway will drop the base another semitone. This latter step is akin to the Plasticine windway wings used on recorders.

Do you articulate notes on an ocarina?

RAY DESSY RESPONDS: You use the same tongue movements that are useful on the recorder. Articulation controls strike, helps control pitch, and lets you avoid chirps and chiffs.

"What did you mean when you wrote, "Using a little algebra and geometry, you can show that some of the finger combinations (in four-hole ocarinas) are going to sound a bit "off"?—Mike Starling

RAY DESSY RESPONDS: In "classical" four-hole instruments, the 16 combinations should be enough to give a ninth+. But some of the fingering combinations give nearly duplicate pitches, or are a bit off the tempered scale. An octave is a more reasonable goal.

On the subject, Dr. David Peterson offered this comment: "Although several investigators/builders have claimed to have discovered a mathematical method for making a four-hole instrument using cross fingering, a basic physical model shows that this is impossible without significant mis-tuning. Of course, as in other instruments, talented players can overcome this in various ways."

Acoustician John Coltman suggests that the statement in the article: "In ocarinas, the frequency is determined by the ratio of dimensions in the square-root term, so that bass instruments don't need to be quite as big, in comparison." may be a bit misleading. If you double the hole diameter and the lineal dimensions of the vessel (tripling its volume) the pitch will decrease an octave. But artisans, in making a related family of instruments at different pitch, like the Budrio traditional ocarinas, tend to increase the hole diameter by only a factor of ~ 1.25 per octave. The vessel volume required to drop the pitch an octave is reduced.

If you had an old plastic recorder head-joint lying around, could you attach it to a clay ovoid and make an ocarina?

DESSY OBSERVES: We tried a simple experiment. Opening and closing the end of a tenor recorder head-joint will make it switch between ~F#⁴ and F#⁵, as you'd expect from an "organ pipe." We then took a rubber stopper (#7) and bored three holes into it; ~ 0.25", 0.32", and

0.4" in diameter. The areas of these holes increase by about 60% at each step. The "neck-depth" of the stopper was one inch. This stopper was inserted into the distal end of the head joint. Three holes of different size allow for eight possible fingerings. The assembly played a passable chromatic fifth, starting at ~F#⁴. Is this a "rocarina" or an "orgarina"? The rubber stopper could be a case of the head joint acting as a closed pipe with the open note holes at the end affecting its pitch.

COLTMAN EXPERIMENTS: If you couple a plastic toilet float bulb with a hole milled in its end to an open head-joint, it seems to have no effect on the F#⁵ tone. But John Coltman took a transverse flute head-joint, and did the same type of experiment, only with a microphone in the cavity. There is clearly a tone of 84 Hz (near to C²), but sustaining it required such a low breath pressure that the power output is very feeble. John comments: "Both these ensembles have three modes: a Helmholtz mode at low frequency, the open pipe mode at higher frequencies, and then its first overtone. Any geometry that encloses some air will form a system with several modes of oscillation. We are usually interested in systems like closed pipes, or open pipes, or Helmholtz resonators because the modes in these cases have some simple distinctive features. In some cases, that feature is a family of harmonics or overtones (clarinets or recorders), or instruments having one mode at a low frequency and all the others remote at quite high frequencies (ocarina). The ocarina doesn't overblow."

Do different ocarina constructions have different timbres?—Ray Dessy, asked of Robin Hodgkinson

MR. HODGKINSON RESPONDS: If by timbre you mean the characteristic voice or "color" of the sound of an instrument, I do believe that timbre is a reflection of the material and construction of the instrument. I am of the opinion that certain forms produce better intonation than others. I find that a "tapered" ocarina form results in better intonation for playing contemporary European music. I am interested in trying to produce very sim-

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RESPONSE (*cont.*)

ple, clear, clean sound from my ocarinas. My Spirit Vessels produce more overtones and “banding,” probably due to interaction of the sounds produced in the two chambers. It may be that the cylindrical shape also contributes to the timbre of the individual chambers. They do not have baffles incorporated into the construction.

The “color” of the sound, or “voice” of the instrument along with the sculptural potential is more what truly interests me in ocarinas. Once tuning and intonation are standardized in the instrument, personal playing style and preference becomes much more important with a simple wind instrument like the ocarina than many of the classical instruments. Hence its mystique as a “personal” instrument (the breath of God, the breath of the self, the natural exhale). Any competent flute player can pick up a reproduction Baroque flute or modern concert flute and make it sound reasonably good. The ocarina, although musically more forgiving in some ways, is perhaps subtler than the flute or recorder, because its sound is not an exact formula, but rather a complex interaction of the player’s breath and digital manipulation, and the particular construction and shape of the vessel. It is the simplicity and subtle expressiveness of the ocarina that make its sound so appealing. I would say that many of the traditional “folk” instruments of the world also have a similar quality of simplicity, expressiveness, and complex subtlety.

Directory Praise

The convenient and attractive format of the new *ARS Membership Directory* in the January AR, and the presumed savings on postage and production, certainly deserve congratulations.

Shelley Wold
Little Rock, Arkansas

Cover Art

Congratulations to AR and Gillian Kahn for well-earned recognition of your cover art (see Editor’s Note, March 2001). I hope you will also submit Carine Lai’s untitled cover for the March 2001 AR for recognition.

I hear interesting messages walking through these “recorder” high-rises: We must remember to put our instruments up to dry! No detail escapes the little

man inside the recorder. Every wrinkle is exposed except the openings of thumb-holes, everyone’s little secret. The chromatic (whole-tone?) scale as ladder. From a bucketful of experience, the artist puts a final brushstroke on his performance. At the pinnacle of his career, he has achieved perfect balance.

I enjoyed this so much, I had to share it with you.

Winifred Jaeger
Kirkland, Washington

Tonguing Tied

The splendid article by Patricia Ranum (“French Articulation, The Lessons of Thésée,” January AR, page 6) ties in so much with my own teaching that I have shown it to a pupil who has been struggling with the same problems (including inequality!) in Schubert songs, as well as “Yesterday” and “Fool on the Hill”—music decidedly not written with the recorder in mind. I’ve already written Pendragon Press for Ms. Ranum’s new book, *Harmonic Orator*.

Anthony Rowland-Jones
Cambridge, England

Serious Stuff

Every so often letters appear in musical publications around the world, expressing the hope that the concertgoing public will one day realize that the recorder is a serious musical instrument. A letter from Doris Grall [AR, November 2000] comments on this. Among other things she wonders, in this context, what the word “serious” means. I was reminded of questions I answered in 1997 for a Spanish recorder publication *Revista de Flauto Pico*. Does it matter, I asked, whether the recorder is taken seriously or not? I seem to remember saying that

Ironically, in Webster’s New Collegiate Dictionary, our instrument is the third definition under the term “recorder” but comes first under the term “flute.” How different our situation would be if our instrument had kept the name flute and the cross-flute had taken another name.

clowns who ride monocycles spend countless hours perfecting their riding skills and the tricks they perform while so doing. I suggested these same clowns never worry whether they are taken seriously or not—they just enjoy what they’re doing and get on with it. And I can’t imagine that they spend any time pondering whether monocycles are serious or not. I might even have suggested that the recorder’s serious/not serious problem might slowly disappear if more recorder players rode monocycles.

But I am, nevertheless, left with nagging doubts. Can instruments be reasonably divided into groups—those that are serious and those that are not? And if so, what criteria must be used to reach valid conclusions? Try classifying the following instruments: tambourine, tin whistle, half-sized violin, castanet, Wurlitzer organ, didgeridoo, Jingly Johnny, tromba marina, and [no relation] tromba spezzata. That’s enough; I could mention dozens more.

Alec V Loretto
Auckland, New Zealand

Why is the recorder is not considered a serious instrument? Perhaps we are not using the correct word to identify what we are playing. The name recorder is a description of something that is happening, not a name of an object. For example, just recently I have been calling several stores to search for a specific make of a recorder. When I ask, “do you sell recorders?” most of the time I get an indirect response: “You mean the kind you blow through?” or “You mean the flute kind?” Sometimes they say, “Oh, yes, we sell recorders.” And then I find out they are talking about tape recorders. Too many times when I tell people I play the recorder, they ask, “What is the recorder?” When I tell them, they say, “Oh, yes, like a flute.”

At one time, of course, the recorder was called simply “flute.” Ironically, in *Webster’s Ninth New Collegiate Dictionary*, our instrument is the third definition under the term “recorder” but comes first under the term “flute.” How different our situation would be if our instrument had kept the name flute and the cross-flute had taken another name.

Kay Koehler
Honolulu, Hawaii

ED. NOTE: Readers may check out this remarkable fact by going on the Internet to <www.m-w.com> and typing in the words “recorder” and “flute.”

ON THE CUTTING EDGE

Whenever I go to Europe, I experience a bit of culture shock. The recorder scene there is professionally oriented and, as a result, serious study of the recorder on all levels is the rule, not the exception. The playing level is very high compared to the United States, and even recorder players from provincial areas can play quite well. More often than not, little children are taught to play the recorder by talented and well-schooled professionals who are willing and able to pass their extensive training on to the next generation.

My most recent trip occurred in early March of this year when I was invited by Prof. Gerhard Braun to be featured in his three-day symposium in Stuttgart, Germany, sponsored by the European Recorder Teachers Association (ERTA). The symposium presented, among other things, a series of concerts that seemed to offer something for everyone. Among the events I attended—all of which featured at least some modern music—were a solo recital by a world-class virtuoso, a concert by a recorder quartet of young professionals, a presentation by an innovative recorder trio dedicated to performances featuring mixed-media and improvisation, a concert by a secondary school recorder orchestra, and a concert by a group of children from a music school.

The virtuoso soloist was **Matthias Maute**, originally from Germany and now living in Montreal, Canada. Maute is a continually growing musician. His technique now approaches something analogous to the speed of light and his ability to affect sound through a combination of fingerings and articulations is almost unbelievable. Maute organized his concert into five of what he calls "musical sandwiches": two pieces of old music with a modern work between them. For me, the highlight of his performance was an incredible improvisation on bass recorder that was not only fascinating in its kaleidoscope of sounds, but beautifully balanced in its structure.

The recorder quartet was a group called **Four Wheel Drive** (Heida Vissing, Ulrike Sparn, Ulrich Enters, and Michael Drunk-

enpolz). They gave a highly polished performance consisting largely of new and old virtuoso works from the Amsterdam Loeki Stardust Quartet repertoire. It included a fine version of Frans Geysen's minimal work *Installaties*, the individual movements of which were employed as introduction, interludes, and coda to the early music played during the first half of the concert. The second half featured mostly modern music, its highlight being a stirring rendition of Chiel Meijering's *Sitting Ducks*, a rhythmically forceful work in an idiom somewhere between the dynamism of Bartók and early Stravinsky, on the one hand, and the incessant repetition of minimal music on the other.

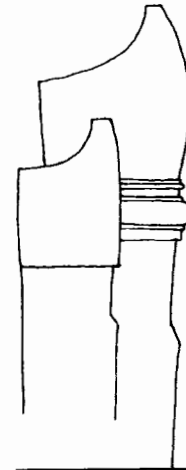
The ensemble "**il tempo suono**," a trio of former students from the Hochschule in Karlsruhe (Gudrun Köhler, Katja Miklitz, and Dana Sedlatschek), gave a musically and theatrically creative, imaginative, and adventurous concert of modern works which they played completely by memory. It included an authoritative and interestingly staged performance of Kasimierz Serocki's *Arrangements*, a difficult music of layered sounds that the group treated with a great deal of sensitivity and understanding. An effective piece entitled *Blam!* by Holger Klaus was presented in a very theatrical manner involving the inflating, deflating, and breaking of balloons in addition to some wild recorder playing. The concert ended with Gerhard Braun's *Hexentanz* performed in carnival-like costumes complete with masks. The entire presentation had a ritualistic aura that drew in the audience and provided a bit of humor.

A recorder orchestra of about twenty students (aged 11-19) from the **Karl-von-Frisch-Gymnasium** in Dusslingen was also featured. Under the direction of Beate Heutjer, this large ensemble performed a very musical and extremely well-in-tune concert of mostly old music with a few modern works thrown in. Most adventurous and sophisticated was an amazingly mature and sensitive rendition of Gerhard Braun's *Versuch uber AB*, a very abstract piece with many special effects and a wide

Culture shock



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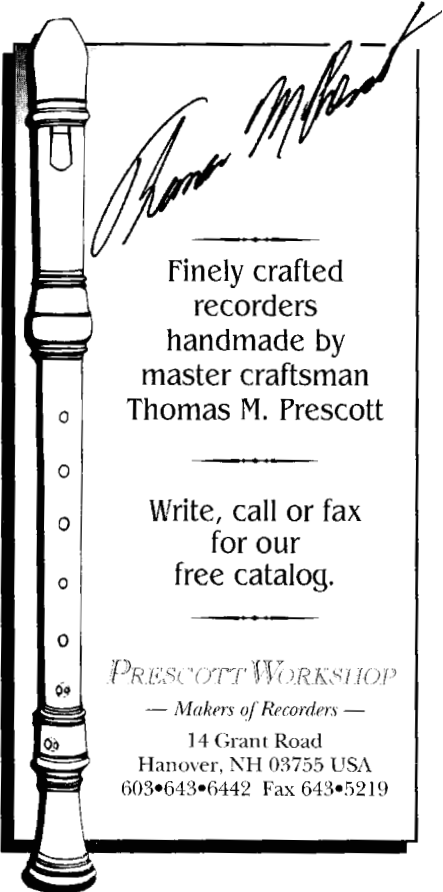
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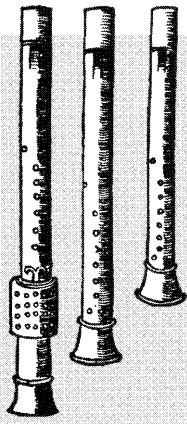


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CUTTING EDGE (cont.)

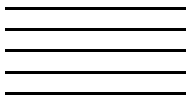
range of ensemble textures. Incidentally, the gymnasium, a public school, owns a collection of high quality great bass and contrabass recorders. As incredible as that seems, it was overshadowed by the way the kids played. When was the last time you heard a group of twenty recorder players of any age play complex, often difficult, music perfectly in tune and in sync?

A bunch of recorder students (aged 6-16) from the **Mössinger Jugendmusikschule** performed under the direction of Siegfried Busch, who clearly loves his work. Besides being absolutely adorable, these youngsters gave a beautifully performed and imaginatively staged concert of attractive and entertaining music for young players, which they performed by memory. Highlights included Leslie Searl's delightful *Chootanooga Cha-Cha* and *Where's the Cat?* (quite sophisticated despite their titles) performed by David Hermann (11) and Sebastian Kuchlin (11) with audio tape accompaniment, and Hans-Martin Linde's surprisingly sensuous *3 Jazzy Tunes* played by Sonsie Heiss (16) accompanied by Mr. Busch on piano. But even the youngest students played in tune, with beautiful breath control, and impeccable timing. It was amazing!

These concerts, plus the many lectures and seminars that were also offered, gave the recorder teachers who attended a lot to consider. It put them in touch with what's happening in the professional world, giving them a general awareness as well as specific information to pass on to their students. The large ensemble from the gymnasium demonstrated the potential for near professional-level performance by secondary school students (indeed, their playing was better than most high school bands in the US) and also showed how highly disciplined and motivated these young people could be. The presentation by the younger kids was a definitive statement as to what could be done with children and also served as a model to encourage teachers to be creative in the staging of their concerts (as did the concert by "il tempo suono" on a completely different level). But perhaps it's just as important that Mr. Braun's symposium provided the intangibles of pure inspiration and enjoyment while maintaining the highest standards of performance and education.

Pete Rose

CHAPTERS & CONSORTS



Chapters perform a new Romeo and Juliet, honor Sue Kaplan and Emily Adler, and entertain mycology-minded members of the Fungus Federation



The Early Music Consort of El Paso.

The **Early Music Consort of El Paso (TX)** presented concerts of “Music from the Age of Discovery at the Courts of Isabella and Elizabeth” in late-April at the Branigan Culture Center and at the Chamizal Memorial Theater. The program included Spanish music during the period of Columbus and the conquest of the New World, as well as music from the time of the voyage of Walter Raleigh and the defeat of the Spanish Armada. Members of the Consort include Barbara Hyland, Bob Hyland, Marcia Fountain, Kathy Massello, George Wheeler, David Fontenot, Carlos de la Garza Garcia, Betty Wauchope, and Joyce Henry.

The theme of the **Atlanta (GA) Recorder Society** concert April 22 was “Let’s Dance!” Playing from the London Pro Musica Edition Susato book and Vol. 4 of the Rosenberg Recorder Consort series, the members found lots of opportunities for low recorder playing: two chapter members own contrabass recorders in F.

At the Spring Concert on May 20, the Chapter plans to honor Emily “Mila” Adler, who restarted the Atlanta Recorder

Society in 1986 and influenced so many people to play and love the recorder. They are also honoring Glenn Middleton, who has contributed so much to the Atlanta Recorder Society and early music in Atlanta. Jody Miller was to make the presentations.

At their April meeting, in honor of Shakespeare’s birthday, the

“big” group of the **Seattle (WA) Recorder Society** read through a movement from *Romeo and Juliet* by Brian Monroe, son of former ARS board member Peggy Monroe. The full suite was originally written for high school orchestra, but when Peggy heard it, she asked Brian to transcribe a movement for recorders. Molly Warner reported, “This movement was labeled ‘strict and quick,’ and it was a lot of fun.”

Ensemble Virelai from the **Monterey Bay (CA) Recorder Society** played an eclectic program (“everything from Irish jigs to ‘Amazing Grace’”) for the February dinner of the Fungus Federation of Santa Cruz. The Fungus Federation is an informal affiliation of “friendly, fun-loving, sometimes frenzied fungophiles dedicated to the knowledge, pursuit, and appreciation of wild mushrooms.” Members of Ensemble Virelai are Curt Bowman, Lorrie Emery, Ron Emery, Kat MacFarlane, Susan Renison, and Carolyn Woolston.

The annual Susan Kaplan Memorial Concert, presented on April 1 at the Jewish Community Center of Greater Minneapolis by the **Twin Cities (MN) Recorder Guild**, was a two-part affair. The first part featured members of local early music ensembles. In the second part, Frances Blaker and Letitia

Berlin, with guest Clèa Galhano, presented repertoire for one, two, and three recorders, including a new work for two recorders by Frances Blaker based on a sea journey to Iceland from mainland Scandinavia. The concert is a fund-raiser for the Sue Kaplan Fund, which supports efforts to introduce children to music.

Several members of the **Tucson (AZ) Recorder Society** have organized an outreach program in two local elementary schools. They go into the classrooms, display material about recorders, discuss the history of the instrument, and perform on all sizes of recorder. “Students are interested in the ‘big’ recorders, since most of them are only familiar with the soprano instrument,” reports Scott Mason, president of the TRS.

Using the theme “In Search of Beautiful Sound,” Patricia Petersen guided members of the **New Orleans (LA) Early Music Society** through an assortment of music at their spring workshop on March 10. Fourteenth-century songs and dances, music from Petrucci’s *Odhecaton*, some German Renaissance Easter music, and Baroque works by Scheidt, Purcell, and Bach were played, as Petersen focussed on tone, stylistic devices, and playing as an ensemble.

Pat Petersen, front row, third from right, with participants in the New Orleans Chapter spring workshop.



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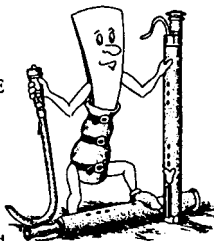
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ADVERTISER INDEX

AMAZING MUSIC WORLD	IFC
AMERICAN ORFF-SCHULWERK ASSN.	38
AMERICAN RECORDER SOCIETY	3,26,31,32,35,40
STEPHAN BLEZINGER	37
BOSTON EARLY MUSIC FESTIVAL	8
JEAN-LUC BOUDREAU	28, 33
BOULDER EARLY MUSIC SHOP	38
CANTO ANTIGUO	21
COLLINS & WILLIAMS	35
COURTLY MUSIC UNLIMITED	22
HONEYSUCKLE MUSIC	22
KATastroPHE RECORDS	30
KELISCHEK WORKSHOP	30
KÜNG BLOCKFLÖTENBAU	27
BILL LAZAR, MOLLENHAUER	33
KEITH E. LORAIN	40
MAGNAMUSIC DISTRIBUTORS	BC
MOECK VERLAG	IBC
MOLLENHAUER RECORDERS	28
PRESCOTT WORKSHOP	37
PROVINCETOWN BOOKSHOP	30
THE RECORDER MAGAZINE	38
RECORDER SHOP	38
SWEETHEART FLUTE CO.	40
VON HUENE WORKSHOP, INC.	25
DOMINIK ZUCHOWICZ	22