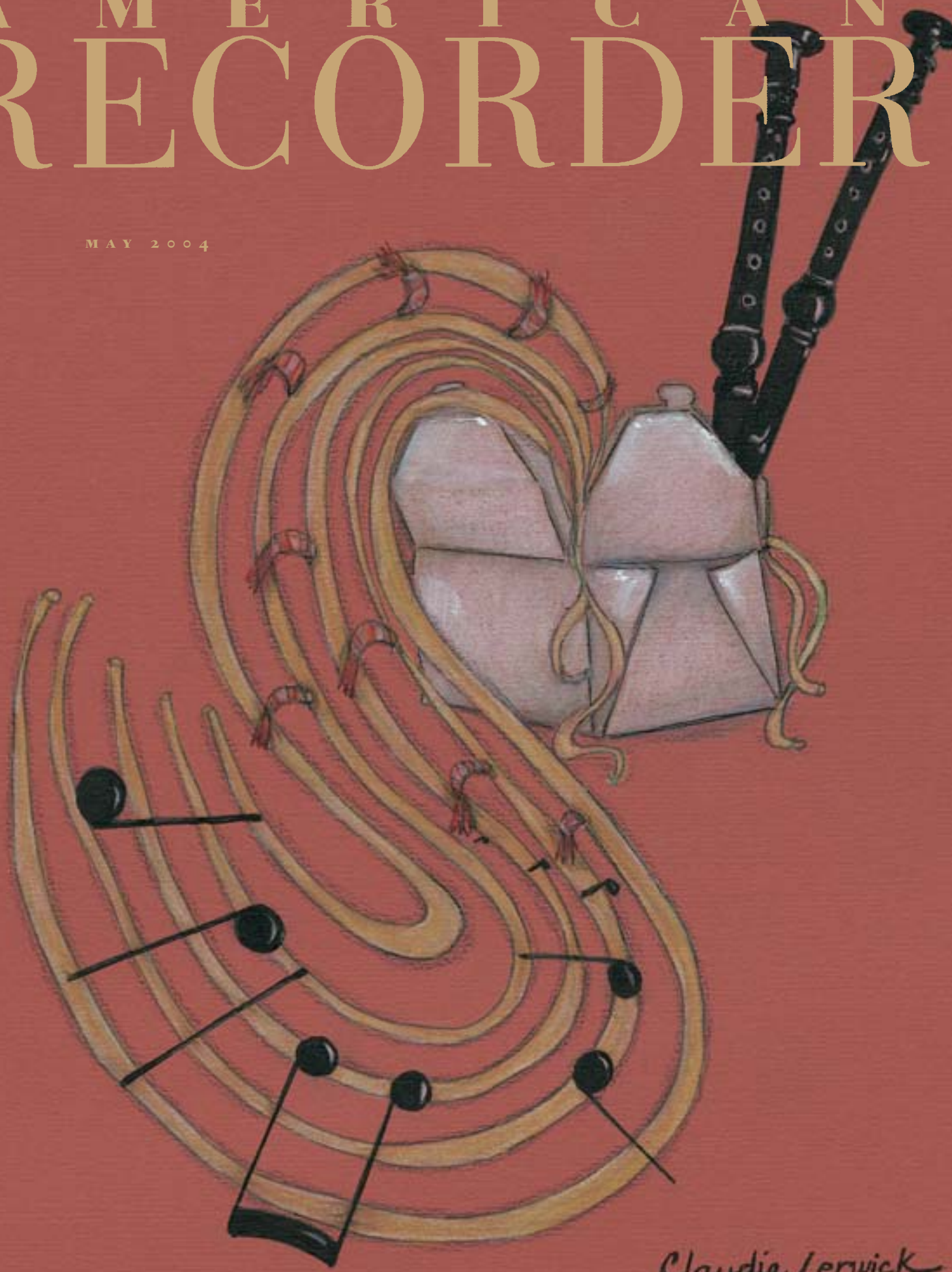
AMERICAN RECORDER

MAY 2004



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Anonymous: Six Old Polish Dances (1622) – ScP, SATB,	#MK00770	$7.00

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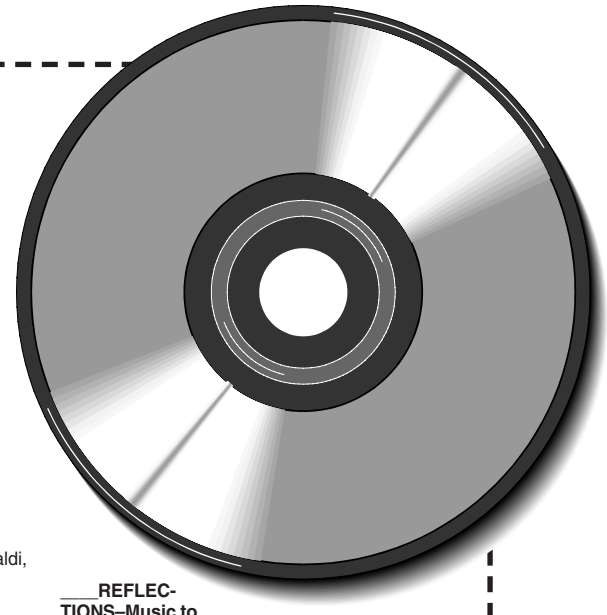

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NEW LISTINGS

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

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

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

IN STOCK (Partial listing)

____**THE AGE OF JOSQUIN: THE GRAND TOUR** Highland Park Recorder Society & Chamber Orchestra, Robert W. Butts, conductor. RWB Productions. $17 ARS/$20 others.

____**AIRES AND DUETS FOR TWO FLUTES AND BASS** Vicki Boeckman & Dorte Lester Nauta, recorder; Mogens Rasmussen, gamba; Viggo Mangor, archlute & chamber organ. Trio sonatas by Handel, Telemann, Braun, Merula, Rossi. Primavera. $17 ARS/$20 others.

____ **ARIAS, DUETS & BALLET MUSIC FROM HANDEL OPERAS** Carolina Baroque. Dale Higbee, recorders. Live recording of a variety of excerpts from operas of Handel, including *Alcina* and *Giulio Cesare in Egitto*. $17 ARS/$20 others.

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

____**BACH ARIAS, DUETS AND CHAMBER MUSIC** Carolina Baroque, Dale Higbee, recorders. Recorded live in 2003, this CD features Bach cantatas and other works, including Cantata BWV 140, *Wachet auf*. $17 ARS/$20 others.

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

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

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

____**CONCERTI DI NAPOLI** Rebel: Matthias Maute, recorders; and REBEL. Sonatas by Mancini, Roberto Valentini, A. Scarlatti. Dorian. $17 ARS/$20 others.

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

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

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

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

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

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

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

____**IN NOVA CANTICA** Eileen Hadidian, flute & recorder. Traditional carols, chansons and festive dances from the 13th-17th centuries. Healing Muses. $17 ARS/$20 others.

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

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

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

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

____**MIDNIGHT SUN** Alison Melville & Colin Savage, recorders; Ensemble Polaris members playing flute, clarinet, guitar, 'cello, hurdy-gurdy, percussion. New arrangements of traditional music of Norway, Finland, Estonia, Sweden, Scotland. *Classic CD* Disc of the Month, August 2000. Dorian. $17 ARS/$20 others.

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

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

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

____**REFLECTIONS–Music to Soothe and Uplift the Spirit** Eileen Hadidian, flutes & recorder. Celtic, traditional, Renaissance, Medieval melodies. Healing Muses. $17 ARS/$20 others.

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

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

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

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EDITOR'S NOTE

On the heels of Play-the-Recorder Month, education editor **Jody Miller** gives advice on presenting programs in schools. If you haven't been sure just how to make your debut in the classroom, see his useful suggestions in this issue's Education column (page 31).

Many chapters are wrapping up the meeting year, and a few have sent in reports of a very active Play-the-Recorder Month. Keep those articles coming in (by July 15), and look for the September issue to have an overview of the happenings.

Bach, Boekhout, Bousted and Britten—**David Lasocki** covers them all in his annual roundup of anything written about the recorder (this edition for the year 2002—page 8).

Martha Bixler does much more than just evaluate **Anthony Rowland-Jones**'s newly revised *Recorder Technique* (with *A Practice Book for the Treble Recorder*, its companion volume, now with updating commentary). Her review briefly traces the sequence of past versions of these publications, sketches how they related to the recorder world of the day, and helps put them in context with Mr. Rowland-Jones 's other recorder books (page 17).

It's exciting to have an dream like the new **Recorder Music Center** finally become a reality (page 28). If you're involved in any spring cleaning, there's no doubt now about a place where you can send your extra music, instruments and anything related to the recorder.

I never met **David Goldstein**, although I have a few pieces of his music—but I felt myself being drawn into the life of this true Renaissance man while compiling the vivid memories his friends have of him. I hope you will find some relevance or inspiration in reading about his life and music (page 21), and also in playing just one of his many compositions in this month's *Members' Library* Edition.

Gail Nickless

AMERICAN RECORDER

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ON THE COVER: "Recorder Chopsticks" ©2004 by Claudia Lerwick, a graphic designer and illustrator originally from San Francisco and now living in Wellesley, MA.

FEATURES

DEPARTMENTS

The Recorder during the EMA conference in Berkeley, CA, Bamboo pipe premieres, Contributions 2003-2004

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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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PRESIDENT'S MESSAGE

Planning for Summer

It is hard to imagine that within the next several months many of us will be making plans for the summer. However, I look out the window and see the effects of a mid-March New England snowstorm. I do know that the shoveling and scraping season will be over soon, and it'll be time to think about summer music-making.

This will be an especially exciting summer for early music. One of our sister organizations, **Early Music America**, will hold its first national conference in Berkeley, CA. From June 10 to 13, early music professionals, amateurs, instrument makers, performers and scholars will gather to explore the **"Future of Early Music in America."** The conference will include concerts, lectures, panel discussions, demonstrations and an exhibit.

There will be numerous events featuring the recorder during the conference. On Wednesday, June 9, just before the official start of the conference, ARS will hold a **benefit concert**. Far Leaves, a wonderful teahouse and performance space in nearby Emeryville, CA, has agreed to host this event. The evening will include great music by talented ARS professionals, delicious tea and sweets for sale by Far Leaves—and great company will be guaranteed too. All proceeds from this concert will go towards ARS scholarships.

ARS has planned **five other events**, all free, during the conference. On Friday morning, June 11, there will be a master class with Geert van Gele, in cooperation with the Bay-Area Recorder Series (BARS). Later on Friday, ARS and BARS will cosponsor a concert with Van Gele, Webb Wiggins and Tish Berlin. The recorder relay on Saturday morning, June 12, will feature well-known recorderists as well as emerging professionals. There will be a round table discussion on Saturday afternoon. Local and visiting coaches will lead a Saturday afternoon play-in.

As part of the conference, I will participate in a panel discussion to explore the "Future of Early Music in America." Six people representing different areas of the early music community will have the opportunity to share their thoughts on this topic. I'd like to offer some of my initial thoughts here as a preview.

I believe that the future of early music in America is in the hands of several groups of people. These are the amateurs, professionals, scholars, concertgoers, and the businesspeople of the early music world. Most of us fit into several of these groups.

The impressive number of amateur players makes this community an important voice to heed.

The impressive number of amateur players makes this community an important voice to heed. Many amateurs are talented players and discriminating listeners. They go to workshops, take lessons, attend concerts, invest in good-quality instruments, buy CDs and read early music publications. Amateur musicians must continue to be woven into the tapestry of the early music community if it is going to flourish in America.

A critical issue for the future of early music in our country is support for professionals and scholars. The arts in our schools, at all levels, have struggled for decades. This situation will not change drastically overnight, but I believe that professionals and scholars can work with arts organizations to enlighten schools and education administrators about the value of preserving our cultural heritage through music.

Lastly, the business partners in the early music community have difficult responsibilities to juggle. In this category, I include instrument makers, retailers, publishers, CD labels and concert promoters. The challenge is three-fold: the customer base is fairly limited; the products must be desirable and reflect current trends; and prices must be reasonable. These criteria are not always easy to negotiate.

I think the panel discussion and the entire conference will be interesting and exciting. I look forward to seeing many of you there. For further information, please go to the EMA web site: <www.earlymusic.org>, or the ARS web site: <www.americanrecorder.org>.

Happy spring,

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

TIDINGS

An early music conference, a Wigmore recital, and news from other flutes

Bits & Pieces

Stowe (VT) Performing Arts opened its 25th season of *Noon Music in May* with a May 5 program by an energetic Baroque trio whose members have recently returned from Italy. **Saltarello**—Sarah Cantor, recorders *(left)*; Angus Lansing, viola da gamba *(right)*; and Henry Lebedinsky, harpsichord—presented "A Musical Banquet—Baroque music from 1600-1750," including works by Vivaldi, Fontana, Handel and Barsanti. The concert was also offered on April 25 at The Loring-Greenough House in Boston-area Jamaica Plain, MA.

Following a national competition Saltarello was recently chosen to be included on the "Star Spangled Season" touring roster, coordinated by Early Music America and funded in part by the National Endowment for the Arts.

California early music trio **Nota Bene** (**Marianne Pfau**, recorders, a German import living in San Diego; John Lutterman, 'cello, and Jonathan Salzedo, harpsichord, both of the Bay Area) gave a March program tracing imitations of the spirited Italian style—"Le Goût Italien"—among English and German composers such as Phillips and Telemann.

While in Atlanta, GA, on tour with the Netherlands Bach Society, **Marion Verbruggen** *(above)* took time from her schedule to coach the **Emory University Early Music Ensemble**. The 40-member group performed music from *Terpsichore* on recorders, gemshorns, crumhorns, cornetti, sackbuts, viols and other early instruments. Marion spent the session working on style and articulation. As expected, she helped the performers relax and have more fun with the music. The Emory Early Music Ensemble performed a concert on April 25.

Hesperus (**Scott Reiss**, recorders) was featured in a Hallmark Channel show about St. Patrick on March 14 (playing newly-composed music on recorders, whistle and early strings). The group also provided 17th-century music for a Kennedy Center production of *Cyrano* in March.

Hesperus member **Tina Chancey** has also joined a rock band called **Blackmore's Night,** playing recorder and fiddle. **Gargantua** (Scott Reiss, Roy Sansom, Tom Zajac) played on Hesperus's home series in Arlington, VA, in April.

Handel's birthday on February 23 was celebrated a little early (on February 15) on Davidson College's Public Radio station WDAV-FM in order to make an announcement about the February 20 concert, entitled "Handel and His Peers," in Salisbury, NC, by **Carolina Baroque** (**Dale Higbee**, music director and recorderist. The weekly program hosted by Luther Wade features outstanding recordings of vocal music. The first half of the hour was devoted to excerpts from Carolina Baroque's CD (available through the ARS CD Club), *Arias, Duets & Ballet Music from Handel Operas*.

Tempesta di Mare (Gwyn Roberts, recorder**)** hit the airwaves again in February and March with two encore airings of Vivaldi's *La Tempesta di mare* on the NPR show *Performance Today*. The group's *Bach Spring Festival 2004* comprised four events in the Philadelphia, PA, area, all celebrating the music of J.S. Bach. "Bach's Musical Language," a guided multimedia pre-concert tour by author Michael Marissen, focused on the ingredients and construction of a Bach concerto.

CONTRIBUTIONS 2003-2004

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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
- Enabling and supporting recorder playing as a shared social experience

EVENTS OF SPECIAL INTEREST TO RECORDER PLAYERS DURING THE EMA EARLY MUSIC CONFERENCE 2004, BERKELEY, CA

WEDNESDAY, JUNE 9

7:30 p.m. *ARS Fundraising Concert*, Doors open at 7 pm. $20 general admission, advance purchase; $25 general admission, at the door; $50 special donor reserved seating. (FL)

THURSDAY, JUNE 10

3 p.m. Healing Muses: *Eileen Hadidian, recorder & Baroque flute; Maureen Brennan, Celtic harp; Natalie Cox, Celtic harp; Dan Reiter, 'cello.* Celtic Spirit: Baroque and Traditional Music from the British Isles. Tickets: $10-$15. (TC)

6 p.m. *Geert van Gele, Letitia Berlin, recorders; Webb Wiggins, harpsichord.* Trio sonatas of the 17th and 18th century. Tickets: $18 general / $16 seniors, students, SFEMS and ARS members / $5 children. (TC)

FRIDAY, JUNE 11

10 a.m. Master Class: *Geert van Gele, recorder.* (SJA)

10-11:15 a.m. Conference Opening Session: Panel on the current state of early music in North America and prospects for the future. *Moderator: Maria Coldwell, EMA. Participants: Robert Cole, Cal Performances; Kathy Fay, Boston Early Music Festival; Gene Murrow, Early Music Foundation, New York; Benjamin Dunham, EMAg editor; Alan Karass, ARS.* (BCC)

11:15-12:30 Conference Break-out Sessions (BCC)

- Performance Practice Session I: Medieval– The use of instruments in Medieval secular music. *Moderators: Angela Mariani and Jann Cosart, Altramar.*
- Creating early music programs for children (Junior Bach Festival presentation). *Joan Kimball, Piffaro; Mary Ann Hagan, Seattle Symphony (ret.).*

12:30 p.m. *University of North Texas Collegium Baroque Ensemble.* Venice and Rome: Pillars of the Italian Baroque–Vocal and instrumental music from 17th century Venice and Rome. Tickets: $10 general / $5 students and seniors. (SM)

2:30 p.m. *Letitia Berlin, recorder, John Dornenberg, viola da gamba, and Katherine Heater, harpsichord.* Works by Telemann, Caix d'Hervelois, Nicolao a Kempis, and J. S. Bach. Tickets: $18 general / $15 seniors, students and SFEMS members / $5 children. (TC)

2:45-4 p.m. Conference Break-out Sessions (BCC)

- Presenting successful workshops for adult amateurs. *Hanneke Van Proosdij, SFEMS, moderator; Val Horst, Amherst (ret.); Ken Perlow, VdGSA.*
- Developing and running a successful collegium musicum. *Lyle Nordstrom, University of North Texas, moderator.*

6 p.m. Flauti Diversi: *Frances Feldon, recorder/Baroque flute; Karolyn Stonefelt, multiple percussion; with Christy Dana, fluegelhorn/whistling, and Karen Clark, contralto; and guests.* Wild Thing, You Make My Heart Sing. Tickets: $18/$15. (JS)

7 p.m. *Rotem Gilbert, recorder; Adam Gilbert, recorder; Mahan Esfahani, harpsichord, organ.* A Due Canti: a program of chamber music and sonata da chiesa of 17th-century Italy and 18th-century France for recorders and keyboard. Compositions by Giovanni Battista Vitali, Marco Uccellini, and Pierre Danican Philidor. Tickets: $15 general/ $10 seniors and SFEMS members/ $5 students and children. (SJA)

SATURDAY, JUNE 12

9-10:30 a.m. Conference Full Session: Marketing and audience development strategies for early music ensembles and organizations. *Lisa Remby, marketing consultant, Pittsburgh.* (BCC)

10 a.m. *The Twelfth Annual ARS Great Recorder Relay.* Vignette recitals by emerging professional recorderist. Free (TC)

10:45-12 Conference Break-out Sessions (BCC)

- Early music degree programs panel. *Frances Fitch, Longy School of Music; James Tyler, USC*
- Fundraising strategies that work. *Goodwin Deacon, fundraising consultant, moderator; Rob Birman, Philharmonia Baroque.*

1 p.m. Farallon Recorder Quartet: *Letitia Berlin, Frances Blaker, Louise Carslake, and Hanneke van Proosdij.* Music for four recorders from the Renaissance, Baroque and today, including works by J. S. Bach, Josquin, Senfl and Frances Blaker. Tickets: $18 general / $15 seniors, students and SFEMS members / $5 children. (SM)

2:30 p.m. ARS Round Table: Panel discussion on issues facing professional recorderists and strategies for teaching students with disabilities. Free. (SM Parish Hall)

3:45 p.m. Recorder Play-in. Open to all recorder players. Free. (SM Parish Hall)

5:30 p.m. Musica Pacifica: *Judith Linsenberg, recorder; Elizabeth Blumenstock, violin; Gonzalo Ruiz; oboe, David Morris, 'cello; Charles Sherman and Yuko Tanaka, harpsichord.* Tickets: TBA. (SM)

VENUES

BCC	Berkeley City Club, 2315 Durant, Berkeley
FL	Far Leaves Tea House, 5872 Peladeau, Emeryville
JS	The Jazzschool, 2087 Addison (at Shattuck), Berkeley
SJA	St. Joseph of Arimathea Chapel, Bowditch (at Durant), Berkeley.
SM	St. Mark's Episcopal Church, 2300 Bancroft Way, Berkeley
TC	Trinity Chapel, 2320 Dana (at Durant), Berkeley

Event list compiled 4/19/2004 by the ARS. Details are subject to change. For more information, call 303-347-1120.

Recorder Relatives

Tchaikovsky Flute Concerto reconstructed

A new flute concerto by Tchaikovsky has been reconstructed by **Jean Cassignol**, who previously reconstructed Vivaldi's RV312r *flautino* concerto in the 1990s.

Following up on a suggestion by the late Jean-Pierre Rampal, Cassignol went to Russia and Finland five years ago and found unedited sketches for a first and third movement (incomplete) of a planned flute concerto dating from about October 1893. In that year the composer told friends he was planning to write a work for famous flutist Paul Taffanel, a teacher at the Paris Conservatoire. Sketches for this work were discovered among those for his *Symphony No 6*.

These sketches were a re-elaboration of a previous work, *Largo and Allegro in D Major for Two Flutes and Strings* (1863-1864) with an incomplete cadenza. The second movement was missing, as well as the last bars of the third.

In Paris, Cassignol found the possible second movement with a signature "Autograph of George Barrere." This was a copy made for Taffanel, and was entitled "Chanson sans Paroles pour Flûte et Cordes composed for Taffanel, P. Tchaikowsky." It was used to complete the concerto.

Cassignol says, "I diligently tried to follow the style and orchestration used by Tchaikovsky as closely as possible."

Tchaikovsky studied the flute in St. Petersburg with Cesare Ciardi, whose influence is heard in his orchestral works.

This work fills a gap in the repertoire of present-day flutists, since pieces for flute by Romantic composers are less common than those in other eras. The 11-minute piece's premiere will be given in August in Brazil, by flutist James Strauss with the Virtuoses de São Paulo conducted by Joao Carlos Martins. For more information, e-mail <james_strauss@yahoo.com>.

American Premieres by Bamboo Pipes

On August 27, from 12-1 p.m., 12 members of the **American Pipers Guild** will present a free concert at First Parish Church on Harrington Road in Lexington, MA (described as the white church facing the battle green in the center of town). Music from all eras will be played.

Of special interest will be works composed specifically for pipes, some by composers such as Francis Poulenc, Jacques Ibert and Albert Roussel, as well as by other contemporary Europeans. Many of these works have never been performed before in the U.S.

Other instruments will accompany the pipes from time to time in the program, including mountain and hammered dulcimers, hurdy-gurdy, bodhran, piano and miscellaneous percussion.

Contact Charlotte Poletti at <bamboopipe@aol.com> for more information.

EMA Presents National Conference in Berkeley, CA

Early Music America (EMA), the national service organization for the field of early music, will hold an early music conference and exhibition **June 10-12 in Berkeley, CA**. Engaging the theme **"The Future of Early Music in America,"** the conference will feature a variety of professional development sessions and networking forums, in addition to keynote speakers and panels of early music artists and administrators.

Featured speakers include Thomas Forrest Kelly, Professor of Music and Chair of the Music Department at Harvard University; Mary Springfels, Musician-in-Residence at the Newberry Library and Director of the Newberry Consort in Chicago, IL; and Lisa Remby, marketing consultant from Pittsburgh, PA. Also included is a vendor's exhibition, featuring displays of period instrument makers, music publishers, service organizations, and others.

The primary venue for the conference is the Berkeley City Club, 2315 Durant Ave. The exhibition will take place at the First Congregational Church, 2345 Channing Way.

The conference brochure and registration forms are available online at <www.earlymusic.org>.

Concurrent with the Early Music America conference and exhibition, a series of concerts by Bay Area and other performers will take place June 9-13. As "Early Music on the Fringe," the series will consist of over 20 self-produced performances. Among the ensembles performing are Chanticleer and Philharmonia Chamber Players. The **San Francisco Early Music Society** (SFEMS) is serving as a clearing house for these programs, providing guidance and support on dates, venues, and publicity. Information on "Early Music on the Fringe" is available at <www.sfems.org/fringe2004.htm>.

The American Recorder Society will also hold concurrent events in Berkeley June 10-12 (see event list in this issue). The Western Early Keyboard Association will present a half-day series of events, starting at 1pm on June 11.

The conference is funded in part by a grant from the National Endowment for the Arts. For more information, call 888-SACKBUT (888-722-5288) or e-mail EMA's Maria Coldwell at <mcoldwell@earlymusic.org>.

The recorder/harpsichord duo of Cléa Galhano (right) and Rosana Lanzelotte (left, with Brazilian ambassador Jose Mauricio Bustani between them) gave a January debut recital at Wigmore Hall in London, England, under the title* Les goûts reunis. *Reviewer Robert Matthew-Walker, in the March-April 2004* Musical Opinion *of London, made the comment that "this was a recital of much musical enjoyment and no little distinction." Earlier in the review he commented, "it was indeed a rare experience to hear the recital begin off-stage as Cléa Galhano slowly walked in, playing her recorder unaccompanied in a Lachrimae by the 17th-Century composer Johann Schop, before being joined by her partner for the companion Pavan. This excellent start was followed with an impressive Chaconne by the 17th-century Austrian master Johann Schmelzer."

THE RECORDER IN PRINT: 2002

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

by David Lasocki

The author, a music librarian at Indiana University, writes about woodwind instruments, their history, repertory, and performance practices. He is editing Musique de Joye: Proceedings of the International Symposium on the Renaissance Flute and Recorder Consort, Utrecht 2003. *For his complete list of publications, see* <*http://php.indiana.edu/~lasocki*>.

Acknowledgments: For sending sources and providing other support during the preparation of this review, the author would like to thank Ture Bergstrøm; Sabine Haase-Moeck and Moeck Musikinstrumente + Verlag; Hans Maria Kneihs and ERTA Österreich; Nikolaj Tarasov and Conrad Mollenhauer GmbH; Thiemo Wind; and his colleagues in the William and Gayle Cook Music Library, Indiana University, especially Mary Wallace Davidson and Michael Fling.

This report, the 15th in a series, covers books and articles published in 2002 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 are also included. The author asks if readers could let him know (c/o *American Recorder*) about 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).

(References to past editions of "The Recorder in Print" are abbreviated "RiP" followed by the year covered; each RiP was published in the March or May issue of AR *two years after the subject year.)*

History and General

Anthony Rowland-Jones, who has done so much brilliant research on recorder iconography over the last 10 years, has compiled a handy table of the instrument's associations and symbolism in art (and music), their derivations, and some representative examples. The subjects covered are: angels, shepherds, sensual pleasures, harmony, marriage (or not), regeneration, the supernatural, sleep, transitoriness, and birdsong.

In a further article, Rowland-Jones presents new evidence that strengthens the recorder's association with marriage (or, on the contrary, discord in a union), all the way from 1470 to the mid-17th century and, in isolated instances, into the second half of the 18th. "A Concise Guide to Recorder Iconography," *The Recorder Magazine* 22, no. 2 (summer 2002): 47–51; "The Recorder and Marriage Part 2," 22, no. 3 (autumn 2002): 92–97.

Because my research on the Bassano family has been published exclusively in English, I wrote up a summary for German-speaking readers. The branch of the Bassanos who emigrated to England around 1540 formed what seems to have been the only permanent recorder consort before modern times (and it lasted no less than 90 years). They were also among the most important woodwind makers of the 16th century. "Die Bassanos: Holzbläser, Instrumentenbauer und Komponisten des 16. und 17. Jahrhunderts in London und Venedig," *Tibia* 27, no. 1 (2002): 3–10.

That some of the bands of waits (city musicians) in England played the recorder was established by Walter L. Woodfill 50 years ago. In my doctoral dissertation, 20 years ago, I looked in more detail at the waits of London, Norwich and Chester—in the case of Chester, basing my work on the volume of comprehensive transcripts of original documents published in the Records of Early English Drama series.

Now David Mills has written a short history of music in that city before the Civil War (1642), drawing on the REED volume and further archival documents. His work is part of a book by Elizabeth Baldwin on music during the same period in Cheshire—the county of which Chester is the county town—the documentary evidence for which will in turn be published as a REED volume on the county. Despite the wealth of material that has been unearthed, there are disappointingly few references to the recorder. Mills cites only the document that I saw from 1591 that listed the instruments of the Chester Waits as "the hautboys [shawms], the recorders, the cornetts, and violins." Baldwin found a will listing "a set of recorders" belonging to an upper-class family (1608). Since it is rare for specific instruments to be mentioned in such documents, however, we may treat these instances as the tip of the iceberg. Woodfill, *Musicians in English Society from Elizabeth to Charles I* (Princeton: Princeton University Press, 1953; reprint, New York: Da Capo Press, 1969); Lasocki, "Professional Recorder Players in England, 1540–1740 (Ph.D. diss., The University of Iowa, 1983), I, 215–58; *Chester*, ed. Lawrence M. Clopper, Records of Early English Drama (Toronto: University of Toronto Press, 1979); Baldwin with Mills, *Paying the Piper: Music in pre-1642 Cheshire*, Early Drama, Art, and Music Monograph Series, 29; Medieval Institute Publications (Kalamazoo, MI: Western Michigan University, 2002).

Thiemo Wind's *Jacob van Eyck Quarterly,* <http://www.jacobvaneyck.info>, each online issue of which contains one article by Wind, continues to come up with interesting tidbits on the famous blind recorder player, carillonneur and composer. In 2002, the first article argues that a large loan Van Eyck took out during

his early years in Utrecht did not mean he was poor, just manipulating his business cash flow. The second article discusses Van Eyck's two rather ineffective sets of variations on *Courante Mars*, then comes up with a combined version that works to the composer's advantage. Wind also presents a recorder arrangement of a virtuoso variation by Sweelinck on the same theme.

In the third article, Wind considers why Van Eyck's second set of variations on Dowland's *Pavane Lachrymae* is preceded by a version of the theme that does not fit. He concludes that it was the product of an editor, who returned to Dowland's original rather than using Van Eyck's variant from the first set of variations. Van Eyck, upon discovering the discrepancy, for the second edition created a third version of the theme that incorporated elements of the first two. Wind's fourth article demonstrates that a piece called *De slag van Pavie* [the battle of Pavia] published by Estienne Roger around 1715 was derived from Van Eyck's *Batali*. 1/2002: "Jacob van Eyck and Poverty: A Reevaluation of the Evidence"; 2/2002: "'Courant Mars': Variations (Re?)united"; 3/2002: "'Pavaen Lachrymae' / 'Pavane Lacryme', or: How an Editor Tried to Help Van Eyck (and Finally Did)"; 4/2002: "An 18th-Century Source of the 'Batali.'"

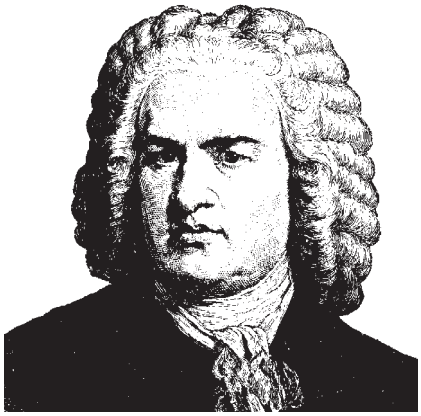
Thomas Britton, the musical "small coal man" (charcoal seller) of London (1644–1714), is best remembered as the promoter of a "Music Club or Music Meeting" at which amateur and professional musicians rubbed shoulders. The sale catalog of his music collection mentions a number of works for recorder by Babell, Corbett, Corelli, Croft, Demoivre, Finger, Keller, Paisible, Purcell, Pepusch and Williams. Selections from a collection of duets from a manuscript owned by Britton have been published in modern editions (Schott, Bärenreiter).

Now Anthony Rowland-Jones reports finding, with Peter Holman, a further manuscript that belonged to Britton, to be studied in detail by Holman. Meanwhile, Rowland-Jones reproduces three excerpts from it with some fascinating commentary. The manuscript reveals that Britton was not only a recorder player himself, but one struggling to learn the voice-flute, or tenor recorder in D. He evidently possessed more than one of these "great Flutes," as he called them. To play the voice-flute he had to think in the French violin clef and add three flats to the key signature. The manuscript includes the solo part of three Italianate violin sonatas, one of which Holman has identified as being by Dietrich Becker (1623–1679); all fall within the compass of the voice-flute (d' to d'''). The last sheet of the manuscript includes some Italian-style embellished cadences. Rowland-Jones, "The Coalman Reveal'd," *The Recorder Magazine* 22, no. 4 (winter 2002): 142–44.

Bärenreiter's recent handbook on Bach's orchestral music includes brief entries that pack in much useful information on the recorder (by Guido Klemisch) and the echo flute (by Michael Zapf). Klemisch is especially good on the recorders Bach would have known (those made by Johann Heytz and later Johann Heinrich Eichentopf are the most likely candidates) and the musicians who could have played the recorder for the composer (at least a dozen). Zapf summarizes his recent research, which established the probability that Bach's *fiauti d'echi* (fourth Brandenburg concerto) were joined pairs of alto recorders with different tonal properties.

Karl Hochreither's short section on the recorder in his book on performance practice in Bach's vocal works suffers from lack of knowledge of Bruce Haynes's articles on Bach's pitches and how to solve their conundrums in modern performance (see "A Review of Research on the Recorder: 1985–86"). It also contains the amusing statement: "For an accomplished recorder player it is not difficult to get used to the *flauto piccolo*" (sopranino recorder or sixth flute). "Blasinstrumente und ihre Spielpraxis: Blockflöte, Echoflöte," in Siegbert Rampe and Dominik Sackmann, *Bachs Orchestermusik: Entstehung, Klangwelt, Interpretation: Ein Handbuch* (Kassel: Bärenreiter, 2000), 278–80; Rampe and Zapf, "Neues zu Besetzung und Instrumentarium in Joh. Seb. Bachs Brandenburgischen Konzerten Nr. 4 und 5," *Concerto: Das Magazin für alte Musik,* no. 129 (December 1997–January 1998): 30–38; no. 130 (February 1998): 19–22; Hochreither, *Performance Practice of the Instrumental–Vocal Works of Johann Sebastian Bach*, translated by Melvin Unger (Lanham, MD: Scarecrow Press, 2002).

Walter Bergmann played a vital role in the 20th-century recorder movement in England as teacher, conductor, accompanist, composer, and editor. Anne Martin has produced a readable book about him, based primarily on his diaries, letters, and programs, plus interviews with family members, friends, and colleagues. She takes a sympathetic view of Bergmann's



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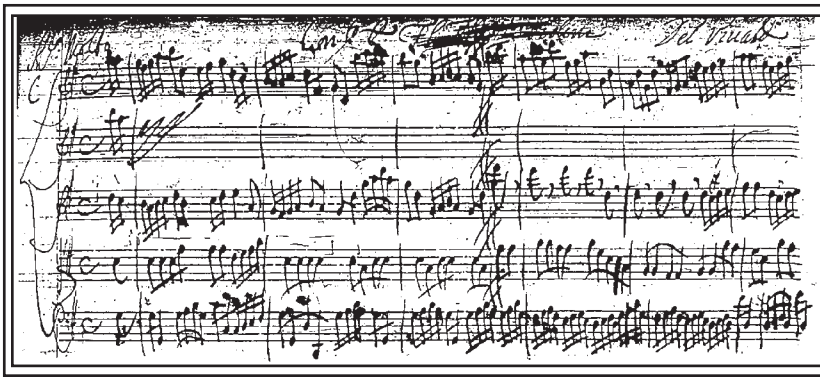


The opening of Vivaldi's "new" flautino concerto, RV312r

foibles as well as his struggles to establish himself as a serious musician and scholar in England after being forced to leave his law practice in his native Germany just prior to World War II. The book ends with a list of his compositions as well as editions (composers' names only) and short biographies of the main people featured in the book. A few drawbacks: the author rarely seems familiar with the music mentioned; curiously, Bergmann is referred to throughout by his full name; and the book contains many typos and inconsistencies that a good final editing would have removed. *Musician for a While: A Biography of Walter Bergmann* (Mytholmroyd, Hebden Bridge, West Yorkshire: Peacock Press, 2002).

I use the publication of the second edition of the recorder research guide I wrote with Richard Griscom as an occasion not only to describe the book's history, but to examine the purpose and nature of research guides. At the end I briefly discuss how I will organize my forthcoming comprehensive history of the instrument (see below under Edgar Hunt). Lasocki, "Reflections on the Publication of *The Recorder: A Research and Information Guide*," *Recorder Education Journal* 8 (2002): 38–43; Griscom and Lasocki, *The Recorder: A Research and Information Guide*, 2nd ed. (New York: Routledge, 2003).

Matthias Maute has produced a lively philosophical essay, prompted by the decision of the jury in the German competition "Jugend musiziert" (youth makes music) to include only *E-Musik* (*ernste Musik* = serious, or art, music) in its programs, and therefore to exclude the recorder which, they imply, plays only *U-Musik* (*Unterhaltungsmusik* = entertainment music). Maute muses on the constant dynamic between entertainment and art in music of the past, citing examples by Van Eyck, Mozart, and Telemann, as well as improvisation in Renaissance/Baroque music, jazz, and avant-garde music. He concludes that the separation of E and U is a false dichotomy. "Remember—die Blockflöte zwischen U- und E-Musik," *SAJM Zeitschrift* 27, no. 4 (July 1999): 10–13; reprinted as: "Die Spitze des Eisbergs: Die Blockflöte zwischen U- und E-Musik," *Windkanal* 2/2002, 15–19.

Philipp Tenta uses his encounter on the subway with a teen who has 27 rings in her left ear as the stepping-off point for some musings on the "sex appeal" of the recorder today. He takes as his credo Clint Eastwood's saying, "A man has to know his limitations." He does recognize the recorder's limitations, is waiting his turn to play the second part in *Actus Tragicus* with Harnoncourt (213th in line), and still doesn't want to give up the instrument for the fast saxophone. After all, he says, you can surprise people (positively) with a well-played recorder. You're with him, I'm sure. "Nasenring, Chanel & Blockflöte ... oder die Suche nach dem Sexappeal der Blockflöte in der U-Bahn," *Windkanal*, 4/2002, 17–19.

Jo Kunath briefly describes the founding of a German recorder museum in Fulda, with the support of Conrad Mollenhauer Blockflötenbau. The main themes of the museum will be the history of recorder making (instruments, documentation) and music practice (music, fingering charts, instruction books, material on the position of the recorder in musical life). "Deutsches Blockflötenmuseum," *Windkanal* 4/2002, 33.

Repertoire

In "RiP: 2001," I summarized an article by Alec Loretto on the two missing measures from Purcell's *Three Parts upon a Ground*. Of the two different solutions proposed by Thurston Dart (in 1959) and Layton Ring (in 1996), he preferred Ring's. Now Ring has come forward with a few refinements of accidentals in his solution that add color to the music and also make it follow exactly Purcell's instruction to create a canon *recte et retro* (forward and backward). Loretto, "Those Two Purcell Missing Bars," *Recorder Magazine* 21 [marked 21a], no. 2 (summer 2001): 49–52; Ring, "Final Thoughts on the 'Missing Bars' Canon in Purcell's *3 Parts Upon a Ground*," 22, no. 3 (autumn 2002): 103.

It is a shame that Andrew Robinson had not read Sardelli's book on Vivaldi's flute and recorder music—he does mention it in a postscript—before writing about the "new" *flautino* concerto in G major reconstructed by Jean Cassignol as RV312r (see "RiP: 2001" and Nikolaj Tarasov's article in *AR*, March 2000). That would have given more historical perspective to Robinson's discussion of the identity of the *flautino*, in this concerto and the other three (RV443–445). (All other aspiring writers on Vivaldi might want to take into account that in early 17th-century Italian practice, the word *flautino*, although it seems to be a diminutive, referred to the alto recorder in G.)

Still, Robinson rightly notes that there are some problems with the solo part of RV312 as Vivaldi abandoned it (before rewriting it and expanding it for the violin) that no instrument could resolve without some modifications to the part. And he does come up with a practical solution for recorder players today: transpose the work to F major and play it on the soprano recorder (the same fingering as playing it in G major on a sixth flute). "Vivaldi: New Piece for Flautino," *The Recorder Magazine* 22, no. 1 (spring 2002): 13–16.

The recorder scene in Dublin during the Baroque period has been uncharted territory. Peter Wells has now begun its exploration in a pair of articles (the first of which, mentioned in the second, has not yet reached me). In the article on repertoire, he concentrates on three works. First, a "bird song" with sopranino recorder obbligato, "The Lark's Shrill Notes," by well-known violinist Matthew Dubourg, dating from around 1750. (On one documented occasion in 1757, the recorder soloist in the song was Luke Heron, known for his authorship of a flute method.) Second, a similar song, "The Woodlark Whistles Through the Grove" from *Eliza* (1754) by Thomas Arne, performed under the composer on a visit to Dublin in 1755. Third, a collection published in 1724 by Lorenzo Bocchi—an Italian composer who spent some time in Dublin—which includes four recorder sonatas that feature "deft touches." "The Recorder in 18th Century Dublin: Hidden Repertoire and Recent Discoveries," *The Consort* 58 (summer 2002): 41–53.

Has the music world of today suffered significantly from the loss over the years of music printed in the Baroque era? Rudolf Rasch tackles this question by examining catalogues of libraries, booksellers, publishers and auctions as well as inventories.

For the recorder, the great publishing houses of Estienne Roger and his successor Michel-Charles Le Cène were especially important. Rasch calculates from their catalogs that no less than 32% of their output has failed to survive, and that about half of that does not exist in versions issued by other publishers.

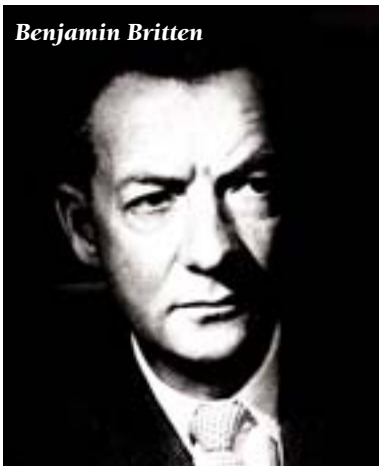
We may certainly mourn the loss of a set of 12 recorder sonatas by Andreas Parcham, considering the quality of the one that survived in the collection *40 Airs anglois, livre second* (1702). And fans of Johann Christian Schickhardt may regret that we do not have two of his sets of trio sonatas (Op. 4 and Op. 26), or his curious trio-texture arrangements of Lutheran chorales, *Airs spirituels des Luthériens à deux flûtes et basse*, Op. 21. What of the lost recorder music by little-known or unknown composers like "Signor Romano" (duets, *libro secondo*), Alphonse d'Eve (*Trios*, 1702), De la Maillerie (trio sonatas, also 1702), or Giovanni Filippo Maria Dreyer (sonatas, 1735, perhaps intended for the flute)? We can only imagine.

Has the music world of today suffered significantly from the loss over the years of music printed in the Baroque era?

I should add that Rasch's information on Parcham is only partially accurate: he did come from Danzig and he did die in Amsterdam, but in c.1644 and 1712, respectively. At least Rasch was not misled into believing, as the editors of his sonata have been by its inclusion in some "English airs," that he was an Englishman. "How Much is Lost, or: Do We Know What We Don't Know? Observations on the Loss of Printed Music from the 17th and 18th Centuries," in *Album amicorum Albert Dunning in occasione del suo LXV compleanno*, a cura di Giacomo Fornari (Brepols: Turnhout, 2002), 461–94; information on Parcham by kind permission of Thiemo Wind (article forthcoming).

Alec Loretto takes a look at Hindemith's well-known recorder trio, drawing on material from articles published between 1969 and 1976 in *American Recorder*. He was apparently unaware of Peter Thalheimer's pathbreaking article on the subject (see "RiP: 1995"), which demonstrated how far the German instruments in A and D of the 1930s were from modern recorders and how far Hindemith's ideas on phrasing and accentuation were from modern performance practice. The new material in Loretto's article apparently stems from the editor of *The Recorder Magazine*, Andrew Mayes: in the Dolmetsch archives, he found a transposition of the first two movements for C and F recorders dating from 1938, apparently for a performance in London the following year. It may stem from Walter Bergmann, who published such a transposition of the whole trio in 1952. "The Hindemith Trio—Seventy Years On," *The Recorder Magazine* 22, no. 3 (Autumn 2002): 104–5; letter to the editor from Ross Winters, 23, no. 1 (spring 2003): 25.

Nancy Hathaway describes her participation in a performance of Benjamin Britten's "Chester miracle play" *Noye's Fludde*, which features a solo alto recorder and a *ripieno* group of "at least a dozen" soprano and alto recorders. I admire that she kept her perspective: "The recorder solo is a tour de force. But judging by the audience response, I have to report that the most entertaining aspect [of the work]... seems to be the procession of the animals, who walk, lumber, scuttle, and hop two by two into the ark, all the while singing (or squeaking) *Kyrie eleison*." Hathaway goes on to give a brief account of Britten's other recorder music—regretting how little there is, considering that he was a keen player himself and Carl Dolmetsch tried three times to persuade him to write a major work. "An American Recorder Player's Odyssey in Britten," *The Recorder Magazine* 22, no. 4 (winter 2002): 145–46.


Benjamin Britten

Gisela Rothe writes briefly on Romanian-born composer Helmut Sadler, whose music incorporates elements of folk music of his native land. A list of his recorder music is appended. "Helmut Sadler, Komponist," *Windkanal* 4/2002, 32.

The 80th anniversary of the birth of the Polish composer Kazimierz Serocki (1922–1981) inspired articles on two of his important recorder compositions, which deserve to be better known. Ulrich Thieme writes at great length about a work from Serocki's neoclassical period, *Krasnoludki/Die Zwerge* [The Dwarves], a series of seven miniatures (dances) written in 1953 for the piano, then arranged by the composer for three treble instruments in 1975. Thieme's helpful "tips" are for a performance on three recorders, varying the sizes from movement to movement.

Calling it a "masterpiece," Gerhard Braun describes Serocki's *Concerto alla cadenza* (1974), one of the few contemporary concerted works for recorder and orchestra: in this case, one player on six sizes from sopranino to great bass recorder, along with an orchestra divided into strings, chordal instruments and percussion. The composer solves the problem of balance by giving the recorder, as the title says, a long cadenza with short interludes and accompanying interjections by the orchestra. By 1974, Serocki had gone "from folk music, atonality, and dodecaphony to serial procedures, sound composition, and aleatorics, finally from all these very individually solved experiments arriving at his own original style." The notation of this concerto, as the excerpts reproduced clearly show, is partly graphic and partly notated, although even when notated either the pitches or the rhythms were sometimes left aleatorically to the performers. Like Braun, we can hope for a recording, finally, of this work someday. Thieme, "*Krasnoludki/Die Zwerge* von Kazimierz Serocki (1953/1975)," Die gelbe Seite, *Tibia* 27, no. 4 (2002): XIII–XVI; 28, no. 1 (2003): XVIII–XX; Braun, "Kazimierz Serocki: *Concerto alla cadenza*—ein Klangfarbengemälde," 27, no. 4 (2002): 260–68.

At his death in 2002, the British composer Peter Crossley-Holland left an almost complete draft of a comprehensive account of his recorder music. His widow passed it on to John Turner, who introduces it and appends useful notes. The draft is indeed an account—largely describing how and why he came to write each recorder work—with only a little analysis of the music, which is frequently based on Medieval, folk or Chinese themes. It is particularly

helpful to realize the scope of this œuvre, some of it written for the Dolmetsch family and, in later years, Turner himself. "Sounds from the Wood," *The Recorder Magazine* 22, no. 2 (summer 2002): 53–56.

Ever heard of the composer Nimrod Borenstein?

Ever heard of the composer Nimrod Borenstein? It was a new name to me, and the article by Laura Borenstein on his cantata cycle "The Days of Creation" sheds no light on him (neither does she disclose that she is actually his wife). I found out from the Web that he was born in Israel in 1969, grew up in France, and eventually moved to London, where he studied at the Royal Academy of Music and Royal College of Music. One of his prizes (North/South Consonance Composition Prize USA) and his presence on a Web site devoted to "New Consonant Music" reveal that he is a neo-tonal composer.

Mrs. Borenstein, a flute player, was presumably also the recorder player for whom "The Days of Creation" was designed. Let us give her the benefit of the doubt that she is unbiased in describing it as "a most astonishingly beautiful work." Her description is certainly vivid, and the short musical examples display some attractive writing for the recorder. The piece is available from the London Recorder Center. "'In His Own Image': The Days of Creation Opus 19—Nimrod Borenstein; Scoring: Recorder, Violin, Counter Tenor/Mezzo Soprano, Cello and Harpsichord: The Reconstruction of a Sacred Text and the Recorder as Ethereal and Brilliant Sound," *The Recorder Magazine* 22, no. 4 (winter 2002): 139–41.

A month after the composer's death in 2001, Katja Reiser played the recorder in the first performance of *Medusas Traum vom Pegasus* [Medusa's dream of Pegasus] for alto recorder and bass flute by Witold Szalonek, born in Poland and later resident in Berlin. (Reiser's companion in the duo "Mission Impossible" has the improbably similar name of Katja Reinbold; is that why they joined forces?) The work was part of a planned trilogy, along with *Poseidon und Medusa*, "no longer complete," and *Haupt der Medusa* for one to three recorders or flutes (1997). Reiser describes the basic features of the work, emphasizing the dreamlike—nightmarish?—quality produced by the alto recorder in its extreme high register along with the "full" sound of the bass flute. "*Medusas Traum vom Pegasus* für Blockflöte und Querflöte von Witold Szalonek. Zum Gedenken an Witold Szalonek, der am 12.10.2002 nach langer Krankheit in Berlin verstarb," Die gelbe Seite, *Tibia* 27, no. 2 (2002): V–VIII.

In a charming interview, Nik Tarasov draws out of Gerhard Braun an overview of the development of the modern recorder repertoire, including the role he himself has played in it. For German-speaking readers the territory is well-charted by now: Bornefeld, serialism with Marx, Gümbel, Staeps, Lechner, then on to avant-garde playing techniques under Kagel, Karkoschka, and Spahlinger. Braun, of course, takes this progression as progress, dismissing the neo-Baroque music of his youth "because it made next to no technical demands." But at the beginning of the 21st century, the music of the last century is already shifting perspective: serialism seems less important, neo-anything looms larger. Someone will give us a revisionist view of modern recorder music before long, I feel sure. "Neue Musik für Blockflöte," *Windkanal* 3/2002, 6–11; 4/2002, 12–16.

Performance Practice and Technique

Recorder players generally pay lip-service to the importance of Sylvestro Ganassi's *Fontegara* (Venice, 1535), especially the vast quantity of diminution examples—no fewer than 130 pages in the original print. Not so the Swiss player Michael Form who, while lamenting "the absence of any madrigals or chansons with diminutions in *Fontegara*," seeks to explain the principles on which Ganassi's diminutions are based, so that we can take them seriously.

Form begins by isolating eight types of figures of four quarter notes into which a whole note can be subdivided. Then he shows the various ways in which these figures can be combined to produce patterns of eighth and 16th notes. Variety in these patterns can then be achieved by adjusting one or more of three musical parameters: rhythm, pitch and proportion. The article peters out at this point, although Form does give one brilliant example of his own diminutions on a chanson tenor by Hayne van Ghizeghem, featuring 5/4 and 6/4 proportions against the tactus in 4/4.

In an interview with Nik Tarasov about Ganassi, Form expounds further on his ideas. He sees Ganassi in 1535, like Walter van Hauwe in *The Modern Recorder Player* of the 1980s, pushing the technical and expressive boundaries of recorder playing to their limits. One of the most important considerations was articulation, which still encompassed both "hard" styles (incorporating *te*, *de*, *ke*, and *ge)* in imitation of singer's throat articulation as well as the smoother "soft" styles (*le* and *re*). (The "hard" double-tonguing was to disappear in the late 16th century and not re-emerge until the late 18th.) Ganassi already discovered that dynamic control of the recorder could be gained through good breath control and alternative fingerings. Of course, Ganassi's devotion of so much space to diminutions is revealing in itself. "*Passaggi* are pure expression," says Form. "Ornaments are expressivity."

In a companion article, Form summarizes the stimulating recorder writings of Girolamo Cardano (c.1546 and 1568), which document features of recorder technique not otherwise found until the later 20th century: closing the bell hole; bending the tongue; and trills from the interval of a third down to a *diesis*. Form, "A Compass Through the Ganassi Jungle," *Cinnamon Sticks* 3, no. 1 (May 2002): 6–11; Tarasov, "Klangrede & Klang," *Windkanal* 2/2002, 6–9; Form, "Girolamo Cardano: De Musica," *Windkanal* 2/2002, 10–11.

Bruce Haynes presents a little history of the art of preluding for woodwind instruments in the 18th century, based almost entirely on the book on that subject by Betty Bang Mather and me. His subsequent letter to the editor makes it clear that his intention was to promote our book while drawing attention to a widespread practice, neglected today. Haynes, "Die Kunst des Präludierens auf Holzblasinstrumenten im 18. Jahrhundert," *Tibia* 27, no. 2 (2002): 91–93; letter to the editor, 27, no. 4 (2002): 317; Mather and Lasocki, *The Art of Preluding 1700–1830 for Flutists, Oboists, Clarinettists, and Other Performers* (New York: McGinnis & Marx, 1984).

Eva Legêne and John Rush examine the 200 preludes and *traits* (exercises) in Jacques Hotteterre's *L'art de préluder* (Paris, 1719) in great detail. Their first clear conclusion is that the indication *croches égales* not only means "even eighth notes," but in pieces containing eighth notes and 16th notes it indicates that *both* these note values be performed evenly.

Another conclusion is that Hotteterre chose to use slurs carefully as a means of expression, varying from liveliness

(slurred pairs of notes) all the way to tenderness (slurs over four or more notes). Several tables show the relationships between character marking (25 different terms, from *affetueusement* to *vivement*) and time signature, inequality, slurring, slurred trills, and key. The article is rather discursive, so it is a relief that the authors promise a sequel in which they apply their findings to the suites and duets of Hotteterre. "Lessons from a Close Analysis of Hotteterre's *L'art de préluder*," *Recorder Education Journal* 8 (2002): 5–15.

In a witty dialogue between two modern interlocutors, Hans Maria Kneihs subjects the first movement of Francesco Barsanti's sonata for alto recorder and basso continuo in G minor, Op. 1, No. 3, to a scrupulous analysis. Focusing especially on harmony and rhetorical gesture, and taking the doctrine of affections seriously, Kneihs brilliantly sheds light on every single note of this anguished movement. Highly recommended. "A Dialogue About Interpretation, By Way of Barsanti," *Recorder Education Journal* 8 (2002): 2–5; translated from "ERTA–Schatzkästchen," *ERTA Österreich News* 8, no. 4 (1 December 2002): 1–4.

Margaret Rees describes how she went into an antique shop in Oxford and found a copy of *The Compleat Tutor for the Flute* (London: Thompson & Son, c.1760), which she implies she bought cheaply. "The custodian of the archives" (presumably a music librarian) at the British Library told her he believed it to be the only surviving copy of the book. But the title page and dating are identical to that of a tutor in the Library of Congress (No. 95 in Thomas E. Warner's *An Annotated Bibliography of Woodwind Instruction Books, 1600–1830*).

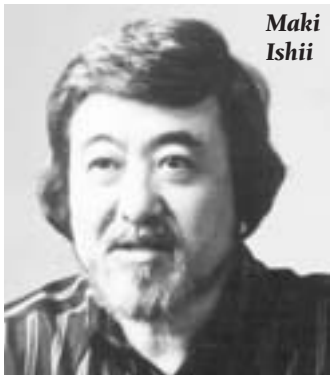
***Margaret Rees describes how she went into an antique shop in Oxford and found a copy of* The Compleat Tutor for the Flute.**

Rees's copy is signed "Joseph Grundy His Book 1762," a date that fits in well with Warner's estimate based on the publisher's imprint—and the tutor went through the hands of two later Grundys, both called Richard (1792 and 1850). Rees has traced the Grundys to a village on the border of Derbyshire and Nottinghamshire, but not yet found people who claim Joseph and the two Richards as their ancestors. Rees spends several pages discussing the lineage of recorder tutors from Virdung to *The New Flute Master*, although they have been dealt with a number of times elsewhere (see, for example, Griscom and Lasocki, *The Recorder: A Research and Information Guide*, 2nd ed.). "An Introduction to the Grundy Book with a Look at a Few Early Recorder Tutors," *The Consort* 58 (summer 2002): 54–66.

Early-music afficionados have long recognized that the rhythmic inequality of French Baroque music is somehow akin to the swing found in jazz of the 20th century and beyond. The composer and wind player Josef Mons explores the two types of inequality at some length. Alas, he was not yet aware of the recent extensive researches of Patricia Ranum, which show how the French practice emerged from speech declamation, translated to vocal declamation and then to instrumental imitation of the vocal practice. Mons, "Von Lully zu Ellington oder: Was hat die Inégalité mit der Jazzphrasierung gemein?" Windkanal 4/2002, 6–11; Ranum, The Harmonic Orator: the Phrasing and Rhetoric of the Melody in French Baroque Airs ([Hillsdale, NY]: Pendragon, [2001]).

If proportions in Ganassi's early-16th-century diminutions have proved off-putting to some recorder players today (see above), how much more so the great variety of rhythmic subdivisions in avant-garde music. Anita Orme shows how practicing the rhythmic syllables of southern Indian music (*ta ki ta*; *ta ki di mi*; *ta ki ghi na ton*, etc.) can help us learn to render unusual subdivisions accurately and confidently. She prescribes a short course of instruction, moving from the patterns of syllables alone, to the patterns with varied accents, to doubling and quadrupling the speed of each pattern, and finally to varying the number of beats over which each pattern occurs. A really helpful article. "Combining Southern Indian Technique with Western Music," *Cinnamon Sticks* 3, no. 1 (May 2002): 14–18.

Kerstin de Witt presents and discusses three of the exercises she developed to help herself prepare to play Maki Ishii's celebrated *Black Intention*. The first exercise helps with passages in which two soprano recorders, a semitone apart in pitch, must be played simultaneously. The second and third exercises work on coordination of playing and singing simultaneously, and leaping from low to high register and back. A complete set of 10 exercises is available from the author. "Übungen zur Vorbereitung auf 'Black Intention' (Maki Ishii)," Die gelbe Seite, *Tibia* 27, no. 1 (2002): I–IV.



Maki Ishii

Readers are probably used to microtones (intervals of less than a semitone) occurring from time to time in avant-garde recorder pieces, usually for color. Donald Bousted, a modern British composer, has taken microtonality much further, writing a series of pieces that make *structural* use of quarter-tones and eighth-tones, sometimes also third- and sixth-tones, and recently pieces for 19-division recorders (19 rather than 12 tones to the octave). He has worked closely with the recorder players Kathryn Bennetts and Peter Bowman, and the three of them wrote an instruction book on the subject published by Moeck in 1998. The pedagogical principle employed is to allow players to incorporate microtones gradually into their vocabulary, finger-memory, and ear by means of a series of short studies, before tackling longer pieces. Bousted describes the history of microtonality and its application to the recorder, as well as the book and his microtonal compositions. "Microtonality, the Recorder and *The Quarter-Tone Recorder Manual*," *The Recorder Magazine* 22, no. 3 (autumn 2002): 99–102; correction in 23, no. 2 (summer 2003): 64.

Instruments:
Historical and Modern

Amazingly, early recorders are still turning up in street markets. Adrian Brown describes two such recent finds in Brescia and Rome, now in private collections (whose collectors wish to remain anonymous). The first is a Renaissance soprano with two five-pointed stars as the maker's mark (hitherto unknown) and an unusual beak-shaped mouthpiece. Brown speculates that the "trumpet" bore—almost cylindrical, terminating in a wide bell—and the large fingerholes could well represent later modifications. The second instrument is a one-piece alto recorder with the maker's mark M H and a rare inverted window shape. The ivory mounts and "waisted" exterior profile are similar to late 17th-century examples from Nuremberg. "Two Recent Recorder Finds in Italy," Galpin Society Newsletter, no. 4 (October 2002): 6–7.

The narwhal: illustration in the National Oceanic and Atmospheric Administration

"Rosenborg recorders" is the name now applied to two early-Baroque style sopranos of narwhal tusk that were made before 1673 and transferred from the Royal Castle in Copenhagen to Rosenborg Castle sometime between 1673 and 1696. They were discovered in 1980 by Eva Legêne, who had copies of them made in narwhal by Fred Morgan, and has been playing those copies in concerts ever since. In a joint article on these recorders in Danish (summary in English), Lisbet Torp writes about their history, and Ture Bergstrøm, who has himself made copies of the instruments, discusses their material, construction, and pitch. "'Rosenborgfløjterne': Én eller to byggere? To blokfløjter afnarhvaltand i Det kongelige danske Kunstkammer," *Meddelelser fra Musikhistorisk Museum og Carl Claudius' Samling* 8 (2000–2002): 42–51.

The *Galpin Society Newsletter*'s exercise in "fictorganology," or FO, written by "our FO Correspondent," is fictional only in that it purports to be written by the instrument itself, a surviving bass recorder by Thomas Boekhout. The facts (and footnoted citations) do represent what we know about Boekhout's unusually fine basses and the history of this particular instrument. "Mr Thomas Boekhout's Bass Recorder," *Galpin Society Newsletter*, no. 3 (May 2002): 9.

The "harmonic" recorder developed by Martin Helder in the 1990s, and now being produced by Mollenhauer, has been described in these pages before (see Peter Bowman in "RiP: 1995" and Pete Rose in *AR*, September 1996). The idea, which actually stemmed from Nikolaj Tarasov's knowledge of German recorders of the 1930s, is to make a recorder in which the fingerings of the first octave overblow a true octave series. The harmonic instrument also has an adjustable block and an optional *piano* key.

Gisela Rothe describes its features clearly, along with helpful photographs comparing it with Renaissance and Baroque recorders and showing the keywork and block. Nadja Schubert, a German recorder player who performs jazz as well as classical music, discusses how she learned to play the instrument and how much she likes it, particularly the ability to change the wood of the block from soft to hard, producing a different type of tone. Rothe, "Helder–Blockflöten: Konstruction & Bauweise," *Windkanal* 2/2002, 25–28; Schubert, "Helder–Blockflöten: Harmonische Blockflöten als neue Generation in der Blockflötenfamilie," 2/2002, 22–24.

Instruments: Construction, Restoration, and Maintenance

Rainer Weber surveys the development during the 20th century of interest in making copies of early woodwind instruments, a consequence of the desire to hear early music's original timbre. Alas, some original instruments were damaged in the process of playing and copying them. New measuring techniques and computer programs have enabled collections and researchers to study the acoustic behavior of original instruments while protecting them. The questions still remain: how close are these instruments to their original condition? And how close are modern copies—perhaps we should say "recreations"—to their originals in either condition? Plenty of food for thought, with some good illustrations from less-than-perfect originals. "Historische Holzblasinstrumente—Originale—Kopien—Nachschöpfungen," *Tibia* 27, no. 2 (2002): 95–103.

The Galpin Society's Boekhout, a writing recorder

Two modern makers take radically different approaches to copying an early ivory recorder. Heinz Ammann describes a sixth flute by the Nuremberg maker Johann Benedikt Gahn, tells us something about Gahn (working period 1698–1711), and reproduces a detailed drawing he made of the instrument, but says next to nothing about how he is going to copy it. Tom Lerch, on the other hand, is systematic in reporting on the copy that he and Margret Löbner made of a Renaissance-style soprano with the !! mark that I have attributed to the Bassano family (he says "Valiani," which I assume is a typo, as a relevant article of mine is cited in the bibliography).

Their assignment from the Edinburgh University Collection of Historic Musical Instruments, which recently acquired the recorder, was to make a copy "as close as possible to the original (in all acoustically significant respects) as it is now." The Collection's idea was to allow customers to play only the copy, as ivory can be irreparably damaged so easily. Lerch describes how they went about the task of creating a "clone"—in impregnated wood rather than ivory—then reproduces bore graphs and sound spectrums to show how close they came (the copy has less intensity in the higher partials). Ammann, "Eine Sopranblockflöte von J. B. Gahn," *Windkanal* 2/2002, 12–14; Lerch, "Versuch einer Blockflötenkopie—The Creation of a Clone," *Tibia* 27, no. 2 (2002): 104–13.

Recorders may be tuned (or retuned) by modifying the fingerholes and end hole, as Edward L. Kottick and Alec V. Loretto described in detail some time ago. Noting the limitations of fingerhole modification, Loretto now writes about tuning by changing the bore, using blobs of chewing gum, waterproof glue or epoxy resin, or by sliding a very thin cylinder of wood into place in the bore. In response to an enquiry from Angus Robertson about how to tune top F on an alto recorder, Loretto advocates the same method—or, more permanently, inserting a ring or collar in the head bore.

Philippe Bolton mentions some other factors that can affect the tuning of top F: the size of hole 2, the relative positions of hole 2 and the thumbhole, and the bore at the top of the middle joint. Independently, Stephan Blezinger tackles tuning in depth, first setting out the "six factors that influence the tuning of a recorder": the length of the instrument; the diameter and course of the bore; the size of the window; and the positioning, size, and shape of the fingerholes. Kottick, *Tone and Intonation on the Recorder* (New York: McGinnis & Marx, 1974); Loretto, "Yet More on Tuning Recorders," *Recorder Magazine* 10, no. 1 (March 1990): 2–4; 10, no. 2 (June 1990): 30–31; "Tuning Recorders by Modifying the Bore," no. 102 (January 2001): 11–14 (comm. 1740); Robertson, "Top F in a Treble Recorder," *ibid.,* 16 (comm. 1742); Loretto, "Comment on Communication 1742," no. 103 (April 2001): 10–11 (comm. 1749); Bolton, "High F on the Baroque Alto Recorder

(Further to Comms 1742 & 1749)," no. 106 (January 2002): 28–29 (comm. 1790); Blezinger, "Stimmungskorrekturen an der Blockflöte," *Windkanal* 4/2001, 12–15; 1/2002, 13–17.

The Australian magazine *Cinnamon Sticks* presents as a three-part series Brian Blood's long essay on "Symptoms and Solutions—Does Your Recorder Need Servicing?" found on the Web site of Dolmetsch Musical Instruments, for which Blood is managing director and designer. Blood gives detailed expert advice. *Cinnamon Sticks* 2, no. 2 (November 2001): 20–21; 3, no. 1 (May 2002): 32–34; 3, no. 2 (November 2002): 26–28.

According to a report by Alec Loretto, Adriana Breukink has invented a key to help recorder players produce dynamics. Loretto sets out the differences between the famous Dolmetsch Echo Key and this new key, which works on the same principle and is also chin-operated. Breukink's key features an elongated rather than a circular hole, which is sealed by a sliding mechanism that can effect a gradual change from fully open to fully closed. "Recorder Dynamics," *FoMRHI Quarterly*, no. 102 (January 2001): 15 (comm. 1741).

Reprints and Translations of Previous Items

Peter Holman's helpful bibliographic essay on "Recorder Music in England, *ca*. 1680–1740" (see "RiP: 2000") has been reprinted with corrections in *Recorder Education Journal* 8 (2002): 16–20.

Edgar Hunt's classic study *The Recorder and Its Music* has been reissued by Peacock Press in England (2002). The blurb on the back claims, "For this new reprint of his book, first published in 1962, he has made revisions and corrections to both text and illustrations to take account of the latest developments all over the world"; if only that were true. The few new illustrations I found were already present in the (slightly) "revised and enlarged" 1977 edition. And alas, the quality of reproduction of all the illustrations is now dire; the black and grainy quality of the photographs, in particular, obscures significant detail. The text has been reset in more modern type, but a little sloppily. For example, on the first page, an asterisk has been added to *fipple*, which was presumably intended to direct the reader to a footnote explaining that, because of its ambiguity, the word is no longer used by scholars; but such a footnote is lacking.

Here and there, Hunt and his typesetter succeed in adding a little new information. Fundamentally, however, the book remains a charming personal view of the instrument around 1960. The book was certainly important in its day: the first broad study of the recorder in any language. As a teenager, I read it many times through from cover to cover; it launched my interest in the recorder as a research subject. Although it is good to have the book back in print, it now seems quaint and dated. Unfortunately, it remains the only broad study of the instrument in English, since Ken Wollitz's *The Recorder Book* (paperback, New York: Knopf, 1995) focuses on performance. As a former student of Edgar Hunt, I am pleased to announce that, together with Robert Ehrlich, Nicholas Lander, and Nikolaj Tarasov, I have signed a contract to write the book on the recorder in the Yale University Press musical instrument series. Our instrument certainly deserves both broad and up-to-date treatment. Stay tuned....

An English version has appeared of Anthony Rowland-Jones's important article on the first use of the word *recorder* (see "RiP: 2000"). "Some Thoughts on the Word 'Recorder' and How It Was First Used in England," *Early Music Performer*, no. 8 (March 2001): 7–12.

Alessio Ruffatti's article arguing against Jewish origins for the Bassano family (see "RiP: 1999"), originally published in English, has also come out in Italian: "Una migrazione di strumentisti italiani in Inghilterra e la presunta identità ebraica dei Bassano," *Il saggiatore musicale* 6, no. 1–2 (1999): 23–37.

H. Colin Slim's exhaustive examination of a significant recorder painting, "Giovanni Girolamo Savoldo's *Portrait of a Man with a Recorder*" (see "A Review of Research on the Recorder, 1985–1986"), is included in a collection of his iconographic articles: *Painting Music in the 16th Century: Essays in Iconography* (Aldershot and Brookfield, VT: Ashgate/Variorum, 2002), 398–406.

Bart Spanhove's book *The Finishing Touch of Ensemble Playing*, which includes a chapter entitled "A Short History of the Recorder Ensemble" by me (see "RiP: 2000"), has been translated into German: *Das Einmaleins des Ensemblespiels: Ein Leitfaden des Flanders Recorder Quartet für Blockflötenspieler und -lehrer, mit einem historischen Kapitel von David Lasocki* (Celle: Moeck Music, 2002).

RESPONSE

Department of Amplification, Redux

A Clarinet from the 19th Century

I've just read *The Recorder in the Nineteenth Century*, in the November 2003 issue. The section on the recorder in America brought to mind an exciting find in summer 1991.

In a used book store, I found a large box of sheet music, mostly for recorder ensembles. Some of it was in pretty bad shape (tattered and mildewed) but I bought the whole box for $40. When I got it home and unpacked it, there was an instrument in the bottom of the box. It looked like a thin alto recorder with keys. I sent it to Von Huene Workshop in Brookline, MA, who identified it as an early clarinet made by someone named Marsh.

I did some further research and found Perry Marsh and Nelson Chase, instrument makers who lived in the Calais, VT, area in the early 1800s. Perry's dad came to Calais in 1800 and built his house around a boulder that served as his fireplace. He served in the War of 1812 and his son Perry went with him as a fifer.

After the war, Perry didn't want to work at his father's sawmill so he joined up with his cousin Nelson Chase. The two men built twin houses for their brides and went into business making fifes, clarinets and flutes. The Vermont Historical Museum in Montpelier has a piano made by Chase and Marsh, apparently one of very few. Marsh made recorders for friends' children, but I couldn't find any note that any of these instruments has survived.

My Marsh clarinet needed [considerable work], and might not have been a very good instrument even after a sizeable expenditure. (Chase and Marsh made good fifes, but all of their other wind instruments tended to be very sharp.) I donated it to the Vermont Historical Society.

Maeve Kim, Jericho Center, VT

How to Make Low Notes Stronger

The clause in "Sod's law" which most worries authors is that immediately after [a book] has been published they find something which, if only it had been discovered sooner, they would certainly have featured in their book. For example, soon after the publication of his excellent book *Carl Dolmetsch and the Recorder Repertoire of the 20th Century* [see review page 15], Andrew Mayes discovered more interesting Dolmetsch-inspired material. My considerably revised *Recorder Technique* was published last fall by Ruxbury Publications (Peacock Press, for whom Magnamusic are agents), but before long I had come upon a fingering technique of real value which I would have incorporated in it.

The preceding elementary stage to *Recorder Technique–Intermediate to Advanced* (*RT*) is my *Introduction to the Recorder* which, in a very different form from its 1978 Oxford University Press original, will also, by the time this is printed, have been published by Ruxbury [again distributed in the U.S. by Magnamusic Distributors, Inc.]. In this book, when discussing how to finger the half-holes of a modern recorder, I referred to an article by Edgar Gordon in the Spring 2003 issue of the UK *Recorder Magazine* in which he describes a way of obtaining alto bottom A♭ (tenor or soprano E♭) not mentioned in my original version of *Introduction*. This involves covering the near half-hole low down on the pad of finger 6 by straightening that finger, instead of either bending it to cover with the tip of the finger or dragging it to one side with the wrist to maintain normal finger-pad coverage.

My Introduction to the Recorder..., *in a very different form from its 1978 Oxford University Press original, will also, by the time this is printed, have been published.*

When experimenting with this method I noticed that unless the straightened finger 6 was kept well clear of its further half-hole it was liable to impinge slightly upon the airstream issuing from that half-hole. This has the effect of changing the tone-quality of the A♭, giving it a more rasping quality, and an effect of loudness and strength. This kind of sound is associated with playing any note of the recorder, but particularly low notes, at a high breath input which brings them quite near to breaking upwards into the next register. It is a way of playing used by many soloists (and was used by Carl Dolmetsch) when performing with louder instruments such as a piano and strings. The more penetrating quality allows the recorder to be adequately heard, even in its lower octave.

Introduction, a book designed for adult beginners, was not the right place for me to go into complex details about changing tone-quality by slight shading of finger-holes, but at p. 97 of *RT*, I had described a way of playing alto B♮ with a powerful tone-quality; on many instruments the normal cross-fingering for this note is rather weak. What I did not then fully realize was the extent to which impinging on the airstream emerging from the open holes of other low note fingerings could strengthen their tone-quality.

Although alto lower octave C does not need this kind of assistance, as it generally produces a strong tone with normal fingering, it is interesting to see what happens when finger 4 is moved very gradually across its hole while blowing at an absolutely constant and fairly high breath input. At first, finger 4 just flattens the C in the manner of normal shading for intonation control, but as it moves a little further over not only does the note get flatter still but it also becomes more rasping in tone-quality and seemingly louder. But when finger 4 is moved further across its hole, the note degenerates in tone-quality and goes softer, sounding unpleasantly uneven as it gets to the very edge of the register-break transition. More moving over will actually cause the note to cross that register-break; but by now the C has been so much flattened by shading that the note produced is second octave B♮, not C. Then, as finger-hole 4 gets nearer to complete closure, it at first makes more nasty vibrating and intonation-flattening noises as it slips back downwards across the register-break in order to arrive, with full closure,

continued on page 44

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

BOOK REVIEWS

Two important books from the UK—
reflecting on Carl Dolmetsch, and learning to play the recorder

CARL DOLMETSCH AND THE RECORDER REPERTOIRE OF THE 20TH CENTURY. **BY ANDREW MAYES**. Ashgate, 2003. 364 pp. Hardcover, $99.95. ISBN 0754609685.

It can be argued that it was Carl Dolmetsch's father, Arnold, who was more responsible than any other single person for the revival of the recorder in the 20th century. Carl (1911-1997) was very important himself in achieving recognition for the recorder as a professional musical instrument through his performances and his commissioning of first class repertoire.

It is all the more of a shame, then, that Carl's work was eclipsed in his later years by changing fashion. Although Carl made recordings, they are now difficult to obtain, and it is for his work in commissioning new music that he is now principally remembered. Andrew Mayes, editor of Britain's *The Recorder Magazine*, has written this detailed study of the music associated with Dolmetsch, in no small part to make clear the magnitude of Dolmetsch's endeavors.

The focus of Dolmetsch's commissioning was his yearly recital at London's Wigmore Hall, during which he generally premiered at least one new piece every year from 1939 to 1989 (with a short interruption occasioned by the Second World War). The composers represented included some of the principal names in British music at the time, including Arnold Cooke, Edmund Rubbra and Robert Simpson. Although several other composers, such as Arnold Bax and Benjamin Britten, were unable to accept Dolmetsch's commissions, they were often introduced to the recorder as a serious concert instrument by his correspondence.

Mayes discusses each one of the pieces commissioned for the Wigmore recitals as well as several other pieces written for Dolmetsch for other occasions, most notably the annual Haslemere Festival. Mayes has had full access to Dolmetsch's personal archive, and in each case he describes the genesis of the work, the details of its first performance (including excerpts from reviews), and gives a description of the work's style and construction. While many old favorites appear, including the Lennox Berkeley *Sonatina* and the Gordon Jacob *Suite*, it is striking how many intriguing pieces remain out of print or unpublished. Mayes notes that performers such as John Turner and Piers Adams recently have explored and recorded this repertoire, and that smaller presses, such as Peacock Press, have issued or reissued the material as the opportunity arises.

While Mayes does provide a bit of background concerning the state of the recorder revival before Dolmetsch began his Wigmore concerts, it would have been helpful to have had even more information about Dolmetsch's life and career to help put the commissions in a broader context. However, a fascinating picture does emerge here of the way in which Dolmetsch's professionalism and courtesy helped him to extend his influence into the highest musical circles of the time.

The book contains many musical examples and some intriguing photographs, as well as a bibliography, selected discography, a complete list of the works described, and a full index. Although somewhat expensive, the book will be indispensable to any recorder player who performs and admires this repertoire.

Scott Paterson

RECORDER TECHNIQUE; INTERMEDIATE TO ADVANCED, 3rd ed., considerably revised, and ***A PRACTICE BOOK FOR THE TREBLE RECORDER***, 2nd ed. with updating commentary. **BY ANTHONY ROWLAND-JONES.** Ruxbury Publications, Ltd. (Magnamusic), 2003. ARJ0001-01 (*Recorder Technique*), 156 pp. Paperback, $28. ARJ0001-02 (*A Practice Book*), 50 pp. Spiral-bound, $18. Both books together, $42. ISBN 0-907908-75-6 (*Recorder Technique*), 0-907908-60-8 (*A Practice Book*).

I have never met Mr. Anthony Rowland-Jones, but I have been deeply grateful to him for close to 50 years. In 1957 he did a great favor for the ARS and for me. He allowed us to reprint, in the old *ARS Newsletter* and one issue of the new *American Recorder*, the 10 installments of his series of articles on recorder technique that were at the same time being printed in the British Society of Recorder Players' *Recorder News*. Granted, this probably did not entail much effort from him, but it was a great favor to us , since we (LaNoue Davenport and I, as editor and associate editor) were always looking for something interesting to put into our then rather insignificant publication. We were delighted to have something useful and of interest to our readers to fill out our pages.

From my earliest association with the recorder, I have been fascinated with technique—both in itself, and as it differs from the technique of other wind instruments and other instruments in general. In the 1950s, we were just discovering how to get a beautiful sound out of our seemingly primitive instrument, and the wonder of it has never ceased to amaze me. So this series of articles was not just a "filler" for our publication; it dealt with matters that were vital to us all.

Rowland-Jones's series of articles were soon turned into a paperback book, *Recorder Technique*, published by Oxford University Press (OUP) in 1959 as part of its series on instrumental technique; the series included technique books for oboe, clarinet, horn, bassoon, trumpet and flute.

I gave the book a rather fulsome review in *AR* II, No. 1, Winter 1961. I was enthusiastic for the most part, but I blush now at my youthful pretension to omniscience in some criticisms. I have since discovered that Mr. Rowland-Jones and I are pretty much of an age, and I like to think we have both kept up with the times, but in those days he was far ahead of me.

LaNoue(my teacher as well as the *ARS Newsletter* editor) and I had already strongly disapproved, with our publication of *Newsletter* articles, of Mr. R-J's several approaches to "thumbing"—that is, producing high notes by leaving open a crack in the thumb-hole. Mr. R-J suggests both drawing the thumb slightly to one

side, leaving some flesh behind, or "pivoting," and inserting the thumb-nail into the thumb-hole, "pinching." That anyone of reasonable intelligence could even think of "pivoting" the left-hand thumb was inconceivable to us. [Editor's Note from *ARS Newsletter* No. 33, July 1958: "At this point, the first serious disagreement arises between us and Mr. Jones....We know of no professional recorder player who uses the method of 'thumbing' described by Mr. Jones."] Both LaNoue and I were unaware that a much-respected recorder player and teacher in our midst, Kenneth Wollitz, has always used the flesh of his thumb for high notes. I made matters worse in my review of the book: "I believe that his instructions for 'thumbing' are confusing and at least partly wrong."

The dumbest comment in my review was about Mr. R-J's approach to vibrato: "From the back of the throat? Never, never, never!" I went on to tell him that he should condemn "throat vibrato" in his next edition. Fortunately Mr. R-J never backed down on either count. He continues to state, in both the second and third editions of *RT*: "The ideal is a combination of the two methods ["pinching" and "pivoting"], the thumb-nail being brought into use for greater precision or when accurate thumbing is called for on high notes." Of course he is right.

As for the vibrato, a clever student of mine noted some years later that I was indeed producing my much self-acclaimed vibrato in my throat. It was visible to the naked eye. So much for my vigorous condemnation of Anthony Rowland-Jones.

Fortunately I was, I believe, mostly on target, calling *Recorder Technique* (*RT*) "a book that is required reading for every serious student of the recorder," "a carefully written, informative manual," and "a significant contribution to the player's knowledge of his instrument." As in the original articles, Mr. R-J "wrote extensively on breathing, fingering, tonguing, tone, intonation, ornamentation, practice, and performance." In the book he also provided a summary of recorder makers (he preferred Dolmetsch), repertoire, a fingering chart, a section for beginners, and a short history of the recorder.

I was particularly taken with his chapter on alternative fingerings, a subject with which I am fascinated—although I disagree with his premise, still held, that "alternative fingerings make the recorder harder to play, not easier." But I was glad to find someone who agreed with me that alternative fingerings were essential to be learned and used in all manner of situations by the attentive recorder player—a position not held by my teacher.

I was also very much interested in what Mr. R-J had to say about articulation, another subject for which my teacher did not have much use. In the 1950s many of us in the then-very-small community of professional recorder players were so delighted to get a (still new!) beautiful tone that, like some singers, we did not give much thought to the essential articulation involved in playing any instrument, particularly winds. In his chapter on tonguing Mr. R-J introduced us to the possibilities of varied articulation using the consonants "t," "dh" (the Brits use this as a consonant for soft or "normal" tonguing because their "d" is articulated more precisely than our "d"), "r," and "l." What a nice change from the ubiquitous "recorder-legato" or very soft tonguing most of used most of the time in those days! Mr. R-J also dealt with the problems of ending a note gracefully, no small feat on the recorder.

"This* Introduction *should be a big help to the lone recorder player...."

The playing of high notes was another subject Mr. R-J tackled exhaustively. *RT* is chiefly a book on technique for the alto recorder, where high notes are used, especially in playing Baroque music, the most extensively. In this chapter, the author gives us fingerings that work for even the very highest notes, along with instructions for how much "thumbing" ("three-tenths of the thumb-hole closed," "just over eight-tenths," etc.) should be employed, as well as tonguing ("the best tonguing is medium to strong," etc.) for each note.

I used to snicker at these niceties, but the amount of thumbing used does require attention on any notes above a". Of course the reader must be aware that these very precise statements apply chiefly to the Dolmetsch alto recorder of that time. Recorders of different sizes, makes, and eras respond differently to both thumbing and amount of tonguing on high notes. The comments were useful nevertheless.

In 1962 OUP published Mr. Rowland-Jones's *A Practice Book for the Treble Recorder* (*PB*). This volume, made up of material drawn from the standard repertoire, complements *RT*, and is intended to be used with it. The pieces selected were specifically chosen with the different skills in mind that the author wrote about in *RT*. Students were expected to practice using both books, holding one in one hand and the other in the other, as it were.

In 1978, OUP published Anthony Rowland-Jones's *Introduction to the Recorder*, a spiral-bound "tutor" (method book) for adult beginners, which was reviewed by Dale Higbee in *AR* XIX, No. 3, November 1978. "It is not intended as a systematically graded method book, but can be used in conjunction with any tutor....This *Introduction* should be a big help to the lone recorder player....There are many references in *Introduction* to the author's *Recorder Technique*, and the books may be considered companion volumes." This book was written to take the place of the beginners' section of *RT*, and intended to be the first of a trilogy on recorder playing. The second part, *RT* and *PB* taken together, is for intermediate and advanced players, and the third, *Playing Recorder Sonatas* (1990), is for those more advanced. I have not seen *Introduction*, which has been long out of print but now reprinted by Ruxbury Publications.

In 1986, OUP published a second edition of *RT*, subtitled "Intermediate to Advanced." Once again I had the privilege of reviewing it in *AR*. While there had been changes made in later printings of the first edition, this second edition was updated considerably, with some omissions. *RT* no longer included a chapter for beginners or a table of fingerings, these having been superseded by the above-mentioned *Introduction*. The publication of Edgar Hunt's *The Recorder and its Music* (Herbert Jenkins, 1962) had made unnecessary Mr. R-J's nine-page recorder history in the first *RT*, although in this edition he gives us historical differences (Medieval, Renaissance, Baroque) among instruments.

Much remained the same in the second edition, but two changes I applauded. One was an expanded chapter on tonguing. We were all much more aware of the importance of historical tonguings by that time, and Mr. R-J dealt with them thoroughly; he also suggested ways to articulate a note without using the tongue at all.

Second, the chapter on ornamentation was expanded, with sections on both Renaissance and Baroque ornamentation. Other additions included a welcome repertoire list (as opposed to a more general description of repertoire) and a selected bibliography that specifically included

music, books, and articles published since the first edition of *RT* appeared. New were cross-references to Mr. R-J's own *PB*. Also new in the second edition were references to avant-garde techniques—alternative fingerings for "white noise," and "recorder harmonics," chords, glissandos, blowing across the windway, etc.

"In sum, this edition retains the best features of the first edition and also clearly reflects the expansion of current knowledge, particularly in the area of performance practice. The first edition was a bargain at $2.75. The second, at $12.95, is still a bargain," *AR* XXIX, No. 2, May 1988.

In 1990 Clarendon Press published Rowland-Jones's *Playing Recorder Sonatas* (*PRS*). Lamentably, this very fine book has never been reviewed in *AR*. As mentioned, it is the culmination of a series beginning with his *Introduction* and continuing with *RT* and *PB* taken together. The first volumes deal with phrasing in a general way, but *PRS* is primarily concerned with interpretation. It aims to encourage advanced players who have been playing only consort music to try recorder sonatas.

Here Mr. R-J tries to show how technical skill can aid in the process of interpretation. The author provides very specific approaches to playing Baroque and contemporary sonatas in different styles. He gives us detailed analyses of Handel's G minor *Sonata* and Telemann's D minor *Sonata*, as well us suggestions for the interpretation of a number of other early and late Baroque sonatas. He deals with sound, expression, dynamics, articulation, fingering, ornamentation, improvisation and style. He is especially interested in the concept of molding recorder tone, much as one might mold a cigar-shaped model of a single note in plasticine. As he stated eloquently in an interview with Sue Groskreutz in *ARTAfacts*, the newsletter of the American Recorder Teachers Association, Vol. 7, No. 1, March, 2002 (which also appeared in *AR* XLIV, No. 5, November 2003): "This concept is the key to expressive playing—nurturing a note after it has been articulated by volume change, pitch change, or vibrato, *i.e.,* rapid pitch change, or change in breath delivery as in the tremolo, or using tongue and finger positions to change the tonality of a note by varying its 'undertone,' or its harmonic structure." In the book his approach to dynamics in the Telemann D minor using alternative fingerings (or "refingerings,"as he calls them) particularly in the *sotto voce* third movement, is masterful. "Baroque music, like Baroque sculpture and architecture...is...an extreme and emotional art, and that is how this music should sound." This is a tall order for our seemingly inexpressive instrument, but Mr. R-J is determined to teach us how to do it.

He writes about articulation: "Beautiful expression in recorder-playing is often achieved by using only one tonguing consonant, such as 'dh,' with finely graded articulation from note to note." Always particularly interested in articulation, I am pleased with the way he sets forth the case for slurring (actual slurring, not "legato-tonguing") on the recorder. In a discussion of Herbert Murrill's *Sonata* (1951) he gives an exhaustive explanation of when and when not to slur, and what the sign for a slur may mean in contemporary music. (He has also written informative articles about slurring that were published in *AR* in the 1990s, and in the *Journal* of the National Early Music Association in 1988.)

PRS has been out of print. The good news is that OUP has decided to keep it available in perpetuity "on demand."

Now we have the third edition of *Recorder Technique*, in a larger format but still in paperback. It is closely integrated with the new second edition of *A Practice Book for the Treble Recorder*, which can be purchased with it or separately.

Earlier editions of both books had gone out of print. OUP reverted the copyright back to Mr. Rowland-Jones, and he has produced a revised version of the two together for Peacock Press (Ruxbury Publications), publishers of Britain's *Recorder Magazine*, descendant of *Recorder News*.

The third edition of *RT* is once again considerably revised. The *PB* is not rewritten, but updated with a commentary.

In revising *RT* and writing commentary for the new edition of the *PB*, Mr. R-J has been profoundly influenced by the vast body of knowledge, particularly historical knowledge, that has developed in connection with recorder playing in the last half-century: articles, many of them from *AR*; translations of the early treatises and books already mentioned; Daniel Waitzman's *The Art of Playing the Recorder* (AMS, New York, 1978); Kenneth Wollitz's *The Recorder Book* (Knopf, 1982); Eve O'Kelly's *The Recorder Today* (Cambridge University Press, 1990); Hans-Martin Linde's *The Recorder Player's Handbook* (2nd ed., Schott 1992); *The Cambridge Companion to the Recorder* (Cambridge University Press, 1995, for which Mr. R-J was assistant editor); and many others are acknowledged in his appendices. There is updating throughout the book. Instead of updating his "Selected Bibliography" from the second edition, he gives extensive "Suggestions for Further Reading." He also recommends studying the repertoire lists in *Cambridge Companion*.

Yet, with all of its changes,* Recorder Technique *remains essentially the same book, as relevant now as it was in 1959.

In this third edition of *RT*, Mr. R-J is interested mainly in aspects of recorder technique, but he is especially eager to integrate technique with interpretation. He makes many references to *PRS*. He also gives historical background for various aspects of technique where applicable, and makes more of a point of using "historical" copies for music of different periods. There are welcome historical illustrations.

Most sections are expanded and sometimes corrected, *e.g.,* "Eighteenth-century pitch was a semitone lower [than A=440]" in the first edition—and "Eighteenth-century pitch was, at a rough approximation, a semitone lower," second edition. In discussing beats and difference tones he gives us an actual piece to play, creating the tune with difference tones.

He gives us yet more alternative fingerings, with advice about how to make the more difficult ones "work." He has more to say about tone, having learned (as we all have) how much variation there is among recorders made in the middle of the last century and the newer, more "historically correct" instruments. He has more to say about "extended techniques," although he also refers the reader to Eve O'Kelly's *The Recorder Today* as "required reading."

He has much more to say about ornamentation, again referring the reader to other publications on the subject.

Yet, with all of its changes, *Recorder Technique* remains essentially the same book, as relevant now as it was in 1959. It represents perhaps the completion of Mr. R-J's trilogy on recorder playing, but since he continues to write articles for current publications, he is obviously by no means finished with all he has to say. His tremendous knowledge, his inquiring mind, and his never-ending effort to communicate with the recorder-playing world will, it seems, continue far into the future. We, his readers, can only hope that he will reward us with writings for years to come.

Martha Bixler

David Goldstein (1918–2003)

David Goldstein in a photo c.1994 provided by his longtime friend Alan Ginsberg.

He was born into a musical family, the youngest of four children who all studied music. His mother was musically gifted, but never had formal training, which she insisted that her children should have—despite being poor enough that they rented one of their two bedrooms to a cousin to help pay rent. David recalled that he slept in the living room, where there was only a couch and a piano; his sister would play the piano as he fell asleep.

By age three or four, David began to sing and to improvise. He attended Manhattan's Music School Settlement, but also developed an early love of medicine.

When the time came to choose a career, he enrolled as a pre-med student at City College of New York from 1933-35. After becoming discouraged about getting into medical school, he quit school for a year to teach music. When he went back (1937-39), it was to study at CCNY for a Bachelor of Science degree in music education. He later earned a Master's degree in composition from Columbia University, but also taught music at CCNY and later in North Dakota.

When he returned to New York City from North Dakota, he couldn't find a teaching job. His voice teacher at the time suggested that he audition for a job in a Broadway show—and he was chosen to sing in the chorus of *Rosalinda* (an American adaptation of Johann Strauss's operetta *Die Fledermaus*, which ran 1942-44 on Broadway and was choreographed by George Balanchine—David joked that he may have been the only pediatrician to have had a dancing lesson from Balanchine).

While singing in the chorus, David completed his pre-med studies. When the Broadway production went on tour, he used the show's various stops to apply to medical school in a number of cities. Eventually he was accepted at Long Island College of Medicine, financing his studies from 1945-49 with his singing. He finished his pediatrics training there in 1953, and joined the Health Insurance Plan of Staten Island—practicing until 1980 as a pediatrician in a large group where he had no private patients, and was able to limit his work schedule to three days a week, a few nights a month and occasional weekends. It was a perfect situation for him to continue his musical life while working as a doctor. He described himself as an "Apollonian," since Apollo was the god of medicine but also led the muses, including music.

Goldstein remembered that he took up the recorder after running into Joel Newman, who was teaching in the Columbia University graduate school and was starting a recorder class. Newman helped Goldstein purchase a tenor recorder, which appealed to him because of its similarity to the human singing voice.

He became a good recorder player, playing in ensembles and improvising in church almost every Sunday for years. He also wrote many choral pieces for All Saints Episcopal Church in New York City, which shared those compositions with other churches in the diocese. His brother Philip, who conducted a Jewish choir in Florida, used many of his arrangements.

Even though he had little religious education, and didn't have a bar mitzvah until after he was 60 years old, he had a strong religious feeling that came out in much of his music. "What I write is music that somebody needs."

He found another niche in writing music for special occasions or on special request. He wrote many of these types of pieces over the years when asked by fellow recorder or viol players. Starting in the late 1960s, he included rounds in Christmas cards that he sent to many friends. He also became infamous for penning limericks (publishing some in 1986).

His family recalls him often doodling in the 1950s and 1960s on a variety of types of paper and cardboard, making intricate designs or "doodle monsters" — fantastical animals and plants. He drew and painted for his own pleasure, but also had some works meticulously framed for family members, friends or patients.

He loved to travel and was delighted to give a tour of New York City to anyone who requested one—pointing out sights, providing details about architecture, and navigating with ease through the subways.

American Recorder *is grateful to all those who consented to share their memories of David Goldstein, but especially to Ann McKinley, whose acquaintance with and proximity to David's Illinois family members helped greatly with photos and background materials; and to David's niece Vida Goldstein of Naperville, IL, whose fondness for him is reflected in the materials that she sent through Ann, much of which was collected over the years in an unofficial "family archive." Some of the information about his youth comes from a 1978* Town & Village *newspaper interview with David, written to announce a performance of his* Psalm 93 *in New York City, NY (before his 60th birthday).*

A memorial service for David will be held on the afternoon of September 12 at Manhattan's Corpus Christi Church. For information, e-mail Michael Zumoff, <mzumoff@nyc.rr.com>.

David with his siblings from left) Herman Garlan (who changed his name from Goldstein), Philip Goldstein and Rose Calodney at an October 1984 family reunion in Milwaukee, WI. (Photo courtesy of Vida Goldstein)

Judith Davidoff and David Goldstein in 1989 at the Lincoln Center Library for the Performing Arts: an exhibition called "Shapes of the Baroque" presented by William Monical. (Courtesy of Judith Davidoff)

I first met David Goldstein at a workshop at St. Luke's Church in the Village; he played the tenor viol in one of my classes. During a pause between pieces, he quietly requested permission to make a phone call. He wanted to check on one of his young patients. It was then that I learned that he was a pediatrician, and more than that, a compassionate human being.

David was a serious music student before embarking on a medical career and earned a Master's degree in composition at Columbia University. He composed an impressive number of vocal and instrumental works.

Following a familiar route, he came to the viol from the recorder. His compositions for viol were always idiomatic, and many were well within the ability of even the least experienced players. In fact, he wrote deliberately simple studies for learners, some taken from his recorder works, which many of us use in our teaching.

His transcriptions have become great favorites: hymns, Bartok dances, Swedish folk songs and popular tunes such as *The Man I Love*, among others. If you needed a piece for a special occasion, David Goldstein was your man, and he was delighted to be asked.

An undated photo from Vida Goldstein of David playing viol.

I requested a piece for a mixed workshop to celebrate July 4, 2000. David came up with a suite of 14 pieces, one for each of the original colonies plus an overture.

His setting of the 23rd psalm for viols and speaker (originally written for Martha Bishop in her oboist role) was his own favorite. Ironically, his most effective pieces were those he wrote in memory of departed friends such as gambists Robert Mottingdorfer and Richard Bodig.

David Goldstein's playful side was revealed most vividly in his many limericks. A collection was published by Provincetown Bookshop Editions in 1986, and he triumphantly sent me a copy. Here is one example, scribbled in the margin of the last note I received from him:

Music did not begin when man sang
Nor when the first "bow-string"
went "twang"
Nor with reed nor with horn
No, sweet music was born
With percussion—first came the big bang!

Judith Davidoff, New York City, NY
(edited from a piece that appeared in the December 2003 VdGSA News*)*

If you needed a piece for a special occasion, David Goldstein was your man.

It was midnight and I was more nervous than I'd ever remembered being in a musical setting. I was in a large orchestral class at the Amherst workshop, led by Alejandro Planchart. He had decided we ought to perform in the next afternoon's student concert. There were only two recorder players in the class, and I had been chosen to play sopranino in a Guami piece that was, for me, terribly complicated by timing and rhythmic difficulties. I knew if I messed up at any point, I might bring the piece crashing down on us all.

I had gone into a practice room and started trying to untangle my insecurities. All of a sudden, a little man appeared, smiling, and asked what I was working so hard upon. He told me that since an operation a few months before, he hadn't been able to sleep through the nights and spent time walking around the campus.

I had heard of the composer David Goldstein but wasn't sure if this friendly stranger was indeed the same person. He began asking me to play phrases of the Guami. I remember nothing negative, just waves of constant reinforcement and praise for how well I was doing. He kept this up for something like two hours, calming me down and encouraging me. By the time he left, I was still somewhat nervous, but was strengthened sufficiently to be able to survive our concert presentation the next afternoon.

That was the start of my friendship with David Goldstein, who indeed was the same person as the composer. Soon he began sending me packages of music, little greeting cards and notes at Easter and Christmas containing rounds, and letters telling me what he had been working on.

In the late 1980s, after he issued his invitation in *American Recorder* for people to send him requests to arrange pieces for them, our correspondence became much more regular and lengthy. I was one of his admirers who many times took him up on his offer, and eventually almost all of one of my bookshelves became the Goldstein shelf, loaded with original pieces as well as arrangements and reworkings of folk songs he had come across from Poland, Brazil and numerous other places.

As years went by and I became called upon to present recorder workshops, I always found it desirable to include at least one or two of his pieces—and, knowing of his deep interest in Roger Williams and his advocacy of religious freedom, I prevailed upon David to come to Rhode Island and run a recorder music composers' seminar and a playing session for our members.

After we finished, I took him to the huge statue of Williams that overlooks the city he founded, and as the sun set, David threw out his arms and shouted, "At last, I've come to Providence!"

In September 2003, I attended the board meeting of the American Recorder Society in Denver, CO. On Sunday morning, the last of our sessions was about to start. I had been asked to pick a piece and lead everyone in it. I had advocated giving David a lifetime achievement award and finding a home for his many unpublished works, and I had brought several samples of his unpublished compositions to show the group. I chose one, his *In Memory of Andrew*, a tribute to the recorder teacher and performer Andrew Acs; we played it and I was happy to see that everyone shared my enthusiasm. [This piece is now published as the *Members' Library* Edition that accompanies this issue.]

It wasn't until I returned home that I found out David had passed away during our meeting. It is a consolation to me that, as he passed from this world, friends and admirers of his were celebrating his creativity, generosity and the great sense of joy that he brought to everyone around him. I will miss him always, but I am so grateful and enriched by knowing him, starting when he came in out of the night to help me with that Guami part long ago.

Richard Carbone, Greenville, RI

The Performers' Perspective

On February 18, the consort **Chelsea Winds** honored David Goldstein with a concert in his memory. Held in the neo-Gothic chapel of New York City's General Theological Seminary, "The Art of David Goldstein, Framed" celebrated Goldstein's love of the recorder—and of counterpoint.

Although the tribute focused on Goldstein's recorder music, it began and ended with selections from J. S. Bach's *The Art of the Fugue*, which "framed" the work of the master's modern-day disciple. The juxtaposition was well-earned, in the view of composer David Hurd, professor of church music at the seminary and co-founder of Chelsea Winds.

"David considered *Art of Fugue* one of the summits of composition, and he wrote excellent counterpoint," Hurd says. "His cleverness and contrapuntal skill were resonant with the cleverness and meticulous construction that Bach displayed. I thought we might honor him by interweaving Bach's sublime counterpoint with compositions of his own."

The concert included two highly contrapuntal sets of Goldstein's hymn preludes, one for trio and one for quartet; the three-movement *Chanukah Suite* (Attack and Mourning in the Temple, Prayer, Dance of Triumph)*; Chanukah Songs,* an arrangement of two traditional melodies*; Slow Dance, Fast Dance*, first published by the ARS in 1970; *Savoy Suite*, a light-hearted collection of Gilbert & Sullivan tunes arranged for recorders; and *Isaiah* 2:2-5, a 1995 composition for seven recorders (sopranino through contra bass) plus narrator. *Isaiah* also contains a melodic 10-bar section, sung *a cappella*, of the verse in that Biblical text that begins "And they shall beat their swords into plowshares…. "

The concert concluded with *The Art of the Fugue*'s final, incomplete *contrapunctus*. Chelsea Winds played through to the place where Bach stopped writing, trailing off mid-stream as the unfinished voices ran out. A pause followed. Then a slow, meditative tenor solo introduced *Vor deinen Thron tret ich hiermit* (Before your throne I now appear), an organ chorale that Bach is said to have dictated on his deathbed. It is hard to think of a more appropriate conclusion to a concert honoring a composer who loved counterpoint.

As Hurd points out, a love of counterpoint was not limited to Goldstein's formal compositions, but also appeared in his annual Christmas greeting. "David would send out a little canon in two to four voices. He would write the text and the music and send it to his friends."

Joel Newman (left) provided this 1966 photo of Elloyd Hanson, Phoebe Larkey, Steven Schlesinger, Bonnie MacDowell (gamba), James Tyler (lute), and David Goldstein (with his new contra bass). Newman directed the Morningside Recorder Consort on a program where he remembers that there was a silence, followed by "oohs and ahs," as David fetched his "peppermill" to play. The contra bass was a rare instrument then, so David used to sneak his onstage .

Playing the recorder was another idea Hurd got from Goldstein. In 1985, Hurd became music director at All Saints Church. He recalls, "David had been there for many years. He composed psalm settings that were used every Sunday. He also improvised on his recorder, alto or tenor, during the communion. It was a nice touch. He was instrumental in re-igniting my childhood love of the recorder."

That love eventually inspired Hurd and Gregory Eaton, director of music and organist at St. Ann & the Holy Trinity Episcopal Church in Brooklyn Heights, to create Chelsea Winds, an ensemble that varies from two to eight members. Performers at the February event were Hurd and Eaton, Anita Randolfi, Barrie and Lucinda Mosher, Amanda Pond, Nancy Hathaway, and narrator Jonathan Linman.

Goldstein was well-acquainted with the group. "David loved to hear his music performed," Hurd says. "If you told him you were going to play something he wrote, he was there. He came to hear Chelsea Winds several times." So many musicians knew David Goldstein. They knew his music and his wit, and they knew that he would have been there if he could.

Nancy Hathaway, New York City, NY

I met David first in the 1960s at the Provincetown Collegium. Every morning, I sat with him at breakfast and heard his limericks, poems and jokes. I thought he was the funniest, most wonderful fellow.

Back in NYC, he and I kept meeting each other at recorder sessions, but didn't really become friends. Then I found that, if I went to some kind of offbeat music event that nobody else went to, I kept running into him. There we were: David and I. So we became friends and had a wonderful time.

Later, in more recent years, we started playing together in a recorder quartet. We played every other week with Shirley Drexler and Shirley Coon, and we really enjoyed it. He was such a good musician; he could really hold a piece together, and enjoyed doing it. We played his music all the time, and listened to it, and loved it.

Years ago, he traveled with a touring opera company that was performing Richard Strauss's opera *Die Fledermaus*. I knew this, and I asked him to go to the Metropolitan Opera to see a performance of that opera with me, and he told me so much about that trip—how I wish I had written it down! In every city where the tour stopped to perform, he looked up any medical schools and applied to go there. I don't know how many, but he applied to a lot of schools. Of course, he ended up getting into medical school here in New York City, and then became a pediatrician and stayed here.

I called him just a few days before he died, to see if I could come down and visit him. It was the end of the summer and we weren't playing then, so I hadn't seen him in a while. He told me to wait just a couple of days to come over, but then I didn't get to see him again.

I'm just a memory collector, and he gave me so many good memories.

Liddy Guiher, New York City, NY

A Ballad of Two Composers

David Goldstein's *Southwest of Baroque Suite* was my first introduction to his music. Trying valiantly to learn it, a friend and I were absolutely delighted with its humor. Indeed, the music brought me so much pleasure that I decided to send a note to Joel Newman and he in turn sent my note on to David.

This was in April 1992. I soon received a fine chatty letter from David, who probed to see if there were other things by him I could use. He referred to the *Bass Sonata* "which will be published this fall" (1992), "without the title which I like but Prof. Newman does not!" *i.e.,* "Sonata in Gee Whiz I Can Play It on my Bass Recorder and Harpsichord." He informed me that his "note paper is discarded copies of first versions," and so it proved.

By the time I got around to replying to David in late June, I had attended the Early Music Festival in Whitewater, WI, where I participated in a session during which we actually played through David's *Bass Sonata* and I heard comments about his *Musical Limericks*, which had deeply impressed people a year or two before. In my letter I told David about myself and sent him one of my *Bantam Ballads*.

He answered a week or so later, informing me that he had just turned 74 and enclosing a nicely printed sonnet about old age that he said "becomes even more relevant as the years go [by]." He later sent me a modified version of the poem in his own hand, somewhat darker in tone; that version is included below.

Who is this person I see when I look in the glass?
I know it is I, though not the I I knew.
The skin, the hair, the freshness — when did they go?
How can it be I never saw them part?
Who is this person I hear when I hunt for a word?
My memory once like a safe, its contents held fast
Yet wandered of need, before the occasion was past,
Her lapses now frustrating and absurd.
Shall I rejoice for what the years destroy?
So much is lost! Idly say that that is true,
So much remains. I live, have things to do,
People to love, beauty to enjoy.
Aware of what's lost, I learn what I have, and say —
I will never again be so young as I am today.

David Goldstein

There seems to be a gap of three years before David and I resumed our correspondence. I had retired, and with Viola and Earl Manning, I played fairly regularly on the local circuit of retirement/nursing homes; we usually included some of David's music on our programs. In an October letter to David, I said: "at a retirement home, when I read to them your sonnet on aging, the response was gratifyingly powerful: they...really clapped—the best hand we got, actually." I went on: "Flushed with this success, I thought it appropriate to read the poem for the Chicago Chapter, made up, to be sure, of an audience somewhat younger.....Including the poem added another dimension to their perception of you, which is good."

In January 1996, I again wrote to David, urging him to send us music and angling for something for three players with the humor of *Southwest of Baroque*. I found out that his niece Vida Goldstein (who has kept her maiden name) lives in Naperville, IL, as do I.

Then, more silence until April 1998, when some friends and I played David's music on a recital at the Naper Settlement (a 19th-century village with preserved buildings and assorted activities to entertain children). The staff features recorder players at Christmas revels, so we already had an "in."

We began with the *Sonata for Bass Recorder and Keyboard*—I on my electronic keyboard, and the solo part played by James Heup. David's niece Vida came, with her daughter Rachel, who had taken an English class with Jim earlier that year at Naperville Central High School. (Our link with David grew stronger still.) We then played an assortment of shorter Goldstein pieces for various combinations of recorders. We ended with his *Easter Round*.

Our success further emboldened me to write to David to ask if he would be willing to come to Chicago to run a chapter meeting devoted to his music. On June 16, 1998, he replied, "five years ago I would have jumped at the chance to conduct a recorder society meeting in Chicago. I will be 80 next week. The number itself does not deter me, but in the past two years I have aged a lot. My energy level is down. Age is the time when initiative is replaced by inertia." However, David said he was still composing, although "everything seems to take longer these days and I never seem to catch up with myself."

Later in the letter he said: "I would be delighted to write something special for Chicago as long as I don't have to buy tickets, get on a plane, and be met and disposed of.... Oh old age!!"

As a P.S. he said his "favorite piece in *Southwest of Baroque* was the Soft Shoe (which has been danced to)"; this prompted me to schedule it that way in Chicago. (Louise Austin was the dancer.)

In July, when I began to plan the Chicago program, I asked if he would write a piece for the chapter, "something challenging." I could ask the Oak Park Recorder Society (with members who played together every Tuesday evening—David Fitzgerald, director) to learn the piece first: they'd play it for the chapter at the session, then everyone would play.

I planned to vary the program by mixing group playing with the *Bass Sonata* and chamber music pieces—that is, things not really suited to a large group.

Later that month David claimed to be revitalized and initiated a flow of pieces from NYC to Naperville, asking, "are you interested in Rounds?" (of course); and commenting, "I'm writing a tenor recorder solo sonata but it's going slowly."

"I'm writing a tenor recorder solo sonata but it's going slowly."

He responded to my request for a picture by saying: "I hate pictures of me. I'm still corresponding with a pupil to whom I taught English in Wildrose ND in 1941. She was one of my juniors, her husband one of my seniors. I sang at their wedding in Brooklyn (in Latin and Norwegian)." [I have to assume that that Brooklyn was in North Dakota.] "She recently sent me a picture of their 50th anniversary & I didn't recognize those old people! What did I look like then & what do I look like now? I hate photographers."

In November the flow of letters resumed. By that time the two Davids—Goldstein and Fitzgerald—had established contact and were identifying Chicago sites in order to name the pieces. I put my oar in, mentioning Frank Lloyd Wright and a PBS program about him. From there I went on to the nitty-gritty of planning. Later that month David responded to my reference on "FLWright. I guess," he said, "a great deal can be forgiven to a genius—and he certainly was one. I love the Guggenheim Museum (Flying Saucer

A Partial List of David Goldstein's Publications

Goldstein's music has appeared at various times over the years in *American Recorder*—including a handwritten set of two dances published in the fall 1970 issue of *AR*, the first piece of music published for its members by the ARS. Two of his arrangements—of "Annie Laurie" and "Little Brown Church in the Vale"—make up the fourth edition of the ARS *Members' Library*, published in 1990 as *Sentimental Songs*. The current issue of the *Members' Library* is his piece for Andrew Acs, *In Memory of Andrew*.

Joel Newman has compiled what he thinks to be a partial list of the published compositions and arrangements by David Goldstein. Please let *American Recorder* know of any others of which you are aware.

ARS EDITIONS, E.C. Schirmer (formerly Galaxy Music Corp.)
- Bartok: *Hungarian Children's Songs*, arr. for SATB Recorders (ARS Ed. 65)
- Bartok: *Hungarian Folksong Settings*, arr. for SAT Recorders (ARS Ed. 43)
- *Chanukah Suite* for SAT recorders (ARS Ed. 82)

PEACOCK PRESS, Scout Bottom Farm, Mytholmroyd, Hebden Bridge, HX7 5JS, England
- *Savoy Suite*, arr. from Gilbert & Sullivan operettas for SATB Recorders

POLYPHONIC PUBLICATIONS, 64 Rinaldo Rd., Northport, NY 11768
- *Duets for Basses* (PP-61)
- *Trios for Basses* (PP-62)
- *Quartets for Basses* (PP-88)
- *Isaiah 2: 2-5 for Recorder Orchestra & Voice*

PRB Productions, 963 Peralta Ave., Albany CA 94706
- *Bartok: 10 Pieces*, arr. for five viols
- *Daybreak* for four viols
- *A Pleasant Suite* for two viols

Provincetown Bookshop Music Editions
- *Bicinia on Christmas Carols*
- *Hymn Preludes for Two*
- *Hymn Preludes for Three*
- *Hymn Preludes for Four*
- *Jewish Festival Songs*
- *Musical Limericks* (light verse)
- *Sentimental Songs & Favorite Hymns*
- *Sonata for Bass Recorder & Keyboard*
- *Sonata for Tenor Recorder & Piano*
- *Southwest of Baroque ("Cowboy" Duos)*
- *Michael East: 20 Light Fantasias for Recorder Trio*

ARS Launches Goldstein Fund

Shortly after the death of long-time ARS friend **David Goldstein**, the ARS board voted to establish a separate fund in his memory. David was an avid recorder and gamba player, composer and arranger. His generosity and kind spirit touched many lives.

David was the first recipient of the **ARS Presidential Special Honor Award**, presented to him *in absentia* during the 2003 Boston Early Music Festival.

The Goldstein Fund will support the publication through ARS of some of David's music and the works of other promising composers and arrangers. The proceeds from the sale of these editions will be split equally between the Goldstein Fund and ARS scholarships.

Since its inception, donations to this fund exceed $600, including contributions or pledges from every Board member.

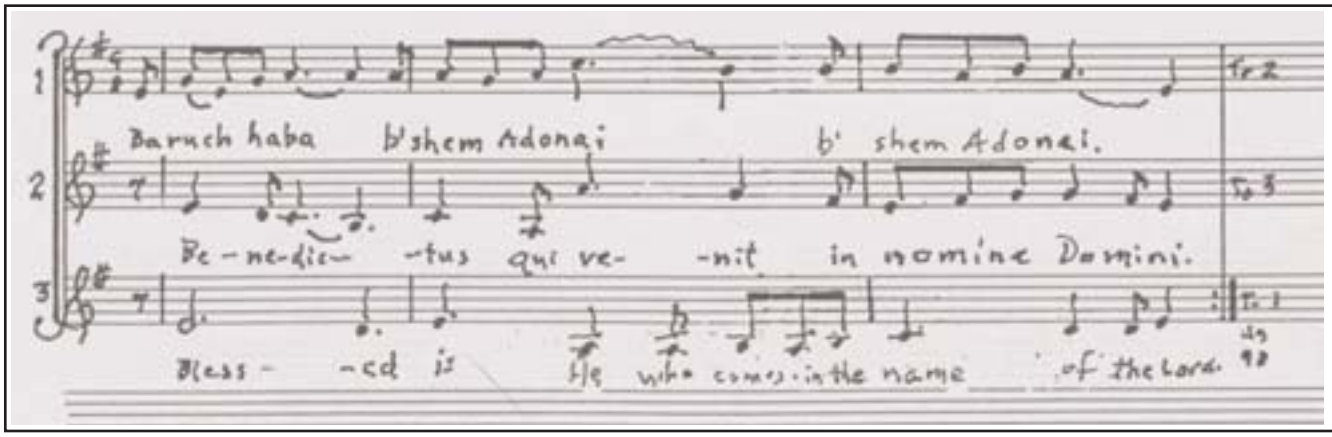
This is a wonderful opportunity to honor the memory of an exceptional ARS member and to support the publication of new music for the recorder. We frequently hear from ARS members that they would like to see more recorder music available, especially music that is both playable and rewarding. Contributions to the fund will help make this possible.

Please contact the ARS office directly if you are interested in making a contribution to the Goldstein Fund.

Landing Station) but a friend of mine can't stand it. It makes her sea-sick."

December 8: "Here is some stuff for you" [for the Chicago set]. "The Bronze Town" was written many years ago for New Orleans for 3 gambas & has never been done since. But I liked the tune & the rhythm, so I completely rewrote it for recorders. Except for the melody it is a completely new piece." (He double-underlined "completely" to assure us we weren't getting second-hand goods.)

"Also enclosed is my *23 Psalm*, originally for Baroque oboe and gamba. It's my favorite of everything I've ever composed." And no wonder; we performed it twice that day in Chicago. The two-part counterpoint for instruments is heart-breakingly beautiful.



The round using "Blessed is he" in three languages, in David's hand. (Courtesy of Ann McKinley).

January 29, 1999: David said of the speaker's part, "it is to be spoken over the 2 playing lines, roughly at the times indicated, but not rhythmically precisely with the music." The speaker's part fell to me; I didn't do it well. As I found out when watching the video, I was too stiff.

He continued: "Psalm 33 [also enclosed] is the piece I wrote for my great niece Rachel. Alas, the woman who read the psalm could not read music so the recorder player (I) had to fit the music to the words rather than the other way around. If the music & word interaction does not make sense, I can rewrite it more clearly. Since I was playing it, that was not necessary. I think it's a fine piece for tenor recorder." Recently, with Vida Goldstein in Naperville, I watched the video of Rachel's Bat Mitzvah. And there was David—he had come to Naperville for the service—so I got to see him in the video, playing his tenor and adapting to the woman entrusted with the text.

A "doodle monster" inscribed "for vg dg 1962." (Courtesy of Vida Goldstein)

On January 8, 1999, he raised a small point about my "computerization" of his music that he said was "great but I do want 8 over Soprano and Bass lines." I spoke to this in my reply two days later, explaining that FINALE didn't offer that clef option (this was 1999, remember) and that I wasn't crazy about putting in all those little eights one at a time—although it was possible that such an option was buried in the program someplace. This seems to have been the case since the final version has soprano and bass clefs with nice little eights.

Through February into March 1999, we continued the letter-exchange, sometimes focusing on our Chicago concerns, but sometimes digressing to other interests, both sacred and profane.

David's background was remarkably ecumenical. Knowing me to be a Catholic, on February 23 he wrote: "As to the Latin Mass, I think it is one of the great artistic creations of man, even if "Blessed is he" is a direct translation of the Hebrew Baruch haba b'shem Adonai. Did I ever send you my round with those words in three languages? The Latin Mass Ordinary will be OUT except officially. I think anyone who is used to it knows what the words mean (which is the only excuse for a translation). I believe it is Robert Frost who said, "Poetry is what gets lost in translation."

In late March, David kindly thanked me for "revivifying" him. "Your 'event' gives me the incentive to keep going. But I still resist travel for health reasons. Tomorrow I will entrain for Washington D.C. to lead the singing at my niece's Seder. I have no idea if my voice will hold out or if I will have the drive to accompany the singing on the piano. This may be the last year I will attempt this, but it is in God's hands."

Early in April he said: "Vida came to the Seder at my niece Toni's house. It's so good to know that these first cousins are on such close terms even though they live so far apart....I saw Vida's video tape [of the Chicago event] at Toni's house. I got the impression that every one was having a wonderful time, and I loved the notes so many people sent me. Now I am ready to compose and/or arrange some more. Suggestions?"

During Seder, April 1993, at the Washington, D.C., zoo: a photo from Vida Goldstein shows David mugging with niece Toni and great-niece Rachel.

To end my tribute to David, I want to tell of a happy coincidence. In March (2004), I went to Vida Goldstein's house to pick up my videotape of the Chicago 1999 chapter meeting. Vida, as the family historian, has a wealth of items illuminating David's life. Among the items that she photocopied for me was an undated newspaper clipping headed *It's Your Opinion* that included a letter from grateful parents, praising Dr. David Goldstein for the way he had taken care of their hospitalized two-year-old daughter. He had arrived at the hospital at 1:20 a.m. and had refused to leave until he could be sure the child would be all right.

"I excused myself, stepped aside, and said 'God, I don't really believe in you but this baby and I need your help desperately.'"

Within days of learning about David and the sick child, I again read through the letters from which I have quoted above. In August 1999, as David and I had exchanged accounts of what, in his words, were "supra-normal experiences," he told me this story: "Shortly after I started practice,...I was in the hospital [at] 3 a.m. with a very sick baby. I thought through everything I knew and couldn't decide what to do. So I excused myself, stepped aside, and said 'God, I don't really believe in you but this baby and I need your help desperately.' And I knew what to do and I did it, and the baby got better! Since then I never really doubted and I asked for help several times, & I always got it!"

David saved that clipping and years later he still remembered the baby. Surely there you have the measure of the man!

Ann McKinley

MOECK

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

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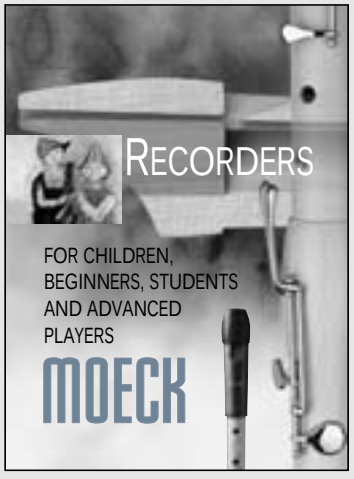

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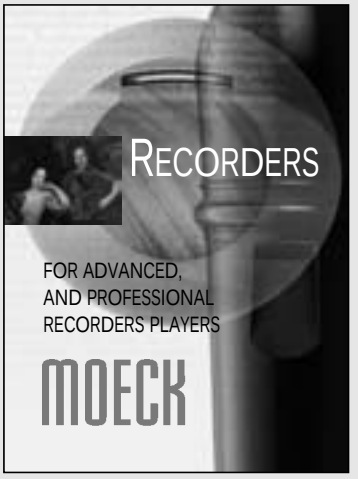

The Recorder Music Center: Making A Home for All Things Recorder

Members of the RMC committee (from left): Gail Nickless, Connie Primus, Martin Garnar, Dean of Libraries Ivan Gaetz, Elizabeth Happy, Mark Davenport and Brock Erickson.

by Mark Davenport

For those interested in donating materials or for more information about the Recorder Music Center, please contact:
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Davenport is a specialist on Renaissance and Baroque woodwinds. His early career included touring with the internationally acclaimed New York Pro Musica in their production of the 13th-century liturgical drama The Play of Daniel. *As a recorder soloist, he has performed throughout the U.S., and most recently with his new group* ***Trio Dolce****. Davenport has served on the faculty of numerous early music workshops and directs the Collegium Musicum at Regis University, where he is Assistant Professor and Director of the Music Program. His publishing company,* ***Landmark Press****, is devoted to the publication of music for early instruments and voice.*

Davenport received his B.A. in Music History and Literature summa cum laude *from Sarah Lawrence College and the State University of New York, College at New Paltz. He holds M.M. and Ph.D. degrees in Musicology from the University of Colorado at Boulder, and is a leading authority on the early 17th-century English court composer William Lawes.*

For a number of years there has been an expressed desire (from myself and others) to develop a center for recorder music, along the lines of the National Flute Association Music Collection at the University of Arizona. That desire has come to fruition at Regis University, in Denver, CO, where a new center for recorder music has been established.

The purpose of the Recorder Music Center (RMC) is to provide an international repository of recorder music and a full-service research center. The RMC will also support academic programs and performance ensembles offered through the Department of Fine and Performing Arts Music Program at Regis. The center will house a number of important music collections, many received through individual donations. In addition to recorder music (and significant sets of music for other early instruments and voice), collections will include books, recordings, personal papers, instruments, art, and musical manuscripts.

The impetus for the RMC began in 2002, when I was approached by Gordon Sandford about his wish to find a home for his music library. A longtime early music enthusiast, Sandford taught musicology and directed the collegium at the University of Colorado at Boulder for 35 years. He was president of the Viola da Gamba Society of America, and served as Music Reviews Editor of *AR* for many years.

Sandford was my doctoral advisor at CU, and we developed a relationship that extended beyond my graduate years there. When he learned of plans to expand the music program at Regis, and establish a Collegium Musicum there, he decided he would like to support the program by donating his music library to Regis. After consulting with Ivan Gaetz, Dean of Libraries at Dayton Memorial Library on the Regis campus, we gladly accepted.

Previously, I had worked with Sandford's music library, as he very generously lent me many of his books and scores for my doctoral research work. I was not prepared, however, for the sheer volume of music he had collected through the years.

Over the course of the past two years, I have made numerous trips to his home in Estes Park, CO, filling my car to the brim with boxes of recorder and viol music and carting them down to the library at Regis. Unfortunately, Sandford had been battling cancer for a good part of that time and sadly, in March, he finally succumbed. Just three days before his death, I visited with him and his family. Later in the day, he brought us into his garage and pointed out, in his cheerful and organized way, one last group of boxes he wanted to have included in the collection. The Gordon T. Sandford Music Collection has only partially been inventoried, but it already numbers in the thousands of editions. In addition to recorder music, there is a complete set of *American Recorder* (already bound) and *The Recorder Magazine,* among other early music periodicals.

The purpose of the RMC is to provide an international repository of recorder music and a full-service research center.

In 1999, when my father (LaNoue) passed away, I inherited his recorder music library. LaNoue had edited the *ARS Newsletter* in the 1950s and became the Society's first president when it expanded over the continent in 1960. His collection of recorder music is also substantial.

I quickly realized that, with my father's and Sandford's collections, there were the makings for a wide-ranging and comprehensive recorder library. Thus, the idea of a center for recorder music was launched.

Such an undertaking is not developed without the support of many people, as well as appropriate and suitable facilities. The Dayton Memorial Library, on this Jesuit institution's Lowell campus, houses collections including nearly 260,000 print volumes and 2,500 current journal subscriptions, with an additional 5000 full-text journals available online. The Fr. William E. Becker Art History Slide Collection includes over 85,000 items. The collection of rare and antiquarian volumes also includes illuminated manuscripts from the 13th and 15th centuries. Personal reference and research assistance is provided over 70 hours a week from reference desks, as well as assistance by phone, including by toll-free number and by e-mail. The library is open to the public and very user-friendly—it offers borrowing privileges and in-house use of all library resources to walk-in patrons. What a wonderful home for a recorder music center!

Gaetz (Dean of Libraries) and I met to discuss the development of such a center at Regis, and he has offered his full support, as has Dean of the College Paul Ewald. Gaetz suggested I form a planning and development committee to oversee the implementation of the center.

My intentions, all along, were to form an alliance with the American Recorder Society, for both practical and mutually beneficial reasons. Also, **Brock Erickson**, ARS executive director, and **Gail Nickless**, former executive director and now editor of *American Recorder*, are conveniently living in the Denver area.

Connie Primus, former president of the Society and currently the music reviews editor of *American Recorder*, lives in nearby Georgetown, CO, and also serves on the committee. Connie has expressed an interest in such a recorder center for many years.

Joining the four of us are **Martin Garnar**, Reference Librarian, and **Elizabeth Happy**, Archivist, both at Dayton Memorial Library; and one out-of-state committee member, **David Lasocki**, Head of Reference Services, William and Gayle Cook Music Library, Indiana University. Lasocki brings his years of expertise in the field of recorder research to the committee and to the development of the center.

In committee meetings, we have discussed many issues and are still in the development process. The goal is to catalog the music collections fully, so that searches can be performed in the library's online catalog. This will allow scholars and musicians to identify sources held by the RMC without having to visit the library.

Many of the materials will be circulating items and available to the public (we want the manuscripts to be used for performance as well as for research!). Funding is currently being sought for construction of a music alcove on the third floor of the library, which would offer seating and shelving for the circulating collections. Personal correspondence, original manuscripts and documents, and other valuable or rare materials, will be housed in the university archives, conserved through standard archival techniques and available to the public by advance request.

Last summer, after the RMC committee's first meeting, I was invited to present a report to the ARS Board during their September 2003 meeting (coincidentally held in Denver). The entire Board has been extremely supportive. Since then, we have already had a number of additional potential donors come forward with significant music collections, including Connie Primus and David Goldstein.

Goldstein had expressed a desire for his papers and manuscripts to come to the center just weeks before he died. For all of us interested in preserving David's legacy, the center will provide a fitting tribute. Many thanks to David's friend Alan Ginsberg, and to David's family, as well as ARS president Alan Karass, Richard Carbone, and other Board members, for helping to see that David's wishes are fulfilled.

A recent development includes plans to move the ARS papers and the Erich Katz Collection, both housed at the American Music Research Center (AMRC) at CU-Boulder, to the RMC. The agreement to move the collections was a significant gesture of support on the part of the director of the AMRC, Tom Riis, and other members of the music library staff at the University of Colorado. Having in one place the repository for the ARS papers, the Erich Katz Collection, the David Goldstein Collection, the Gordon T. Sandford Music Collection, and other major collections of recorder music, will truly make the Recorder Music Center a hub for recorder activity in America.

I will continue to update ARS readers, through this publication, about the progress of the RMC. There are currently plans under way for an international recorder conference, to be sponsored by the ARS and Regis University in summer 2005. We hope to open the Recorder Music Center to the public during this conference.

ON THE CUTTING EDGE

New pieces for recorder, and recorder playing, new and old

Several interesting pieces of information have come to my attention in recent months, and it's time to catch up on them.

A reader named Charles Fischer tells of a young German jazz recorder player named Nadja Schubert who has made several excellent CDs using the **Helder Harmonic Tenor Recorder** (see my column in the January issue). He mentions in particular a CD titled *Changing* on the ANA label.

In addition, Fischer has identified two more "modern" recorders: an alto by Alan Dawson, which recorderist Piers Adams has used in concert, and a new recorder from Moeck designed by Ralf Ehlert. Fischer has played the Ehlert alto and writes, "The Ehlert alto has the advantage of having a beautiful tone in addition to powerful low notes and a two and a half octave range, including a fingering for high f♯ that does not require stopping the bell!" Many thanks to Charles Fischer for sharing this information.

New York-area professional recorder player **Rachel Begley** has given the premiere of a new work by composer Martin Derungs. I hope to feature Rachel and this new piece in a future column.

Speaking of new pieces, recorderist **Mark Davenport** and **Trio Dolce** (Mark on recorders, Ann Marie Morgan, viola da gamba, and Phebe Craig, harpsichord) have premiered a new work by composer Tim Risher. The piece is called *4 to 1* and received its initial performances in Colorado at Regis University, Denver (January 25) and at Colorado College, Colorado Springs (January 27). Our intrepid editor, Gail Nickless, heard one of the premiere performances and says, "I loved this new piece. I have always liked minimalist music, and it's got a lot of that influence— the pseudo-phase shifting of Steve Reich, a little of Terry Riley's whirling dervishes, with occasional jazzy syncopation and hemiola thrown in. The ensemble played it expertly, pulling in the audience—even my six-year-old son, who paused from the freeform drawings he had done during the rest of the concert and listened intently."

Risher has written many works, among them two pieces for the superb Palladium Ensemble from England (one of my favorite groups).

Composer **Tim Risher** is a product of the University of Central Florida and Florida State University. He has worked as a producer for National Public Radio and, after moving to Germany in 1990, has performed in Raw Material, an artpop ensemble. Risher has written many works, among them two pieces for the superb Palladium Ensemble from England (one of my favorite groups).

Mark Davenport located the composer about five or six years ago after hearing a piece by Risher played by the Palladium Ensemble on NPR. After e-mail contact, the two became friends, and Mark asked for a piece that Trio Dolce could play. He specifically requested lots of rhythmic variety in the piece, knowing that this would require intensive rehearsal. As our editor confirms, the effort was well worth it. I suggest that readers check concert listings in the coming months to track down possible additional performances of what sounds like a wonderful new addition to the recorder chamber music repertory.

Recorder lovers in the greater Atlanta, GA, area should likewise stay alert to possible upcoming recitals by another excellent player, **Jody Miller** (our own education editor). I confess to a vested interest in this, since I recently completed and sent to Jody my *Sonata da chiesa* for recorder and organ. Jody has performed several of my pieces in the past, and I can vouch for his superb musicianship and dazzling mastery of the recorder.

Last but not least, I caught a television broadcast last year of Monteverdi's opera *The Coronation of Poppea* that included some delightful recorder playing. The orchestra was **Les Musiciens de Louvre**, an excellent French Baroque ensemble under the direction of Marc Minkowski. The staging was quite stylish and thoroughly engrossing. Anne Sophie von Otter performed the role of Nero, and her singing was truly beautiful. A production of French television, this performance is not currently available on DVD, as far as I have been able to determine. I saw the broadcast on WNYE in New York, which is the television station of the New York Board of Education. Readers in other parts of the country might contact their local public television outlet to see if this excellent production might be available for broadcast.

Tim Broege <timbroege@aol.com>

EDUCATION

Remembering how we all started

I find it very admirable that recorder players are so willing to take their music into schools to perform for young people. While members of symphony orchestras are seeking grants to enable them to expose these students to musical arts, recorder players are clamoring for performance venues—often not seeking a dime in compensation. Don't get me wrong, though; I am not minimizing the efforts of musicians who do this for a living. Nothing can replace the experience of an effective professional musician.

Recorder players should be passing along their enthusiasm to others. When one stops to think of a person's own first experience with the recorder, he or she may gain insight into the appeal the instrument holds for that individual. My own nostalgic recollection is of purchasing a hideous green plastic soprano in a discount store, followed by six years of entertaining myself by playing marching band tunes using made-up fingerings.

For me, the beauty of the instrument was that it produced the sweetest sound I had ever heard. I was hooked by the fact that my own breath helped make the sound. It was such an immediate success for me that there was no turning back. What a shame if I were not to take as many opportunities as possible to share my love with the students who are not fortunate enough to find a recorder in the toy department of a department store!

For the amateur musician, taking music into a school can be intimidating. The first step is to secure a suitable venue, but this is actually the easiest part of the adventure. Music teachers will spread the word and you may even end up with more places to play than you desired. Don't neglect the possibility of taking the recorder into the academic classroom, either. After all, the recorder is part of history just like Christopher Columbus, the Emancipation Proclamation, Socrates and Sylvia Plath. Segregating the recorder from the academic curriculum is not a necessity.

The priority of your recorder presentation should be to define your objective. Are you publicizing a Junior Recorder Society function, or are you offering recorder classes or lessons after school? (Be careful with the latter one, as many school districts will not allow solicitation for something that may involve your making a profit.) Whatever your objective, it must be understood clearly—by *all* performers, if you are making the presentation as an ensemble—and it must be presented clearly to the audience in a way that they will remember.

Finally, you must select music appropriate for your audience. As eyes roll and the readers collectively gasp, I am going to suggest that performers find *fun* music.

As eyes roll and the readers collectively gasp, I am going to suggest that performers find* fun *music...Remember that music that is fun to play is not necessarily music that is fun to hear.

Okay, okay! I feel the backlash already! Remember that music that is fun to play is not necessarily music that is fun to hear.

In order to make an impression on younger students, you will need to have your music reach through the wall of pop, hip-hop and other repetitive musical forms so readily available. To students through the age of about 13, the difference between a ragtime arrangement and a Vivaldi transcription will be negligible.

Students won't care about historical authenticity, either. Your goal in choosing music should be to allow them to have the same chance to enjoy the instrument as you have had. Those who pursue it more seriously will learn all about French violin clef and hemiolas later.

In your presentation, avoid technical explanations. Make the lecture much shorter than the demonstration: talk about one or two important points, and then play something that makes this information relevant to your audience.

For example, you may choose to build your presentation around the different sizes of recorders. Simplify your explanation by giving the name of each recorder and playing each for about 10 seconds. The kids will want to hear you play the garklein and the great bass most of all! Appease them by playing the highest and lowest notes and then play two or four measures of a familiar tune.

Your dialog could be, "This is the soprano recorder. It is more popular today than it was 300 years ago because audiences and musicians back then liked lower sounds. Since it is known as a high-pitched instrument, I will play a few of the highest notes." Then play the second octave of the C major scale.

For a melodic demonstration, play four measures of one of the familiar tunes in *471 Tunes for Soprano Recorder* (published by Schott; you can use this collection for your entire demonstration of individual instruments by transposing as necessary).

Such a brief introduction for each instrument will give you more time to answer questions later. The students will ask the questions that are important to them. You can expect them to ask how long it took you to learn how to play as well as you do; they will also want to know how much your instruments cost. These sorts of questions are their way of determining how likely it is that they can actually learn to play a recorder.

Make sure your responses are encouraging and that you give the students additional resources (private teachers and local music stores that sell recorders).

While your ensemble may not be ready for the concert hall, you can find an appreciative and receptive audience among students. If you have utilized other means of community involvement, I would love to hear about it so that I can share it with readers in future issues.

Jody Miller <Recorder96@aol.com>

Q & A

Computer programs for music-writing, to sit or to stand, and suggestions for muting

Question: I compose and arrange music for my recorder consort and am interested in purchasing music-writing software. I'm looking for a program that is relatively easy to learn and produces professional-looking results. I especially like the appearance of ARS Members' Library *and would appreciate receiving some information about the software that the editor uses and any other software he might recommend.—L.M.P, Willoughby, OH*

Answer from Glen Shannon: The leaders in the best music-writing-software category are Finale (<www.finalemusic.com>) and Sibelius (<www.sibelius.com>), both powerful high-end products priced about the same (US$600 retail). As a composer and publisher, I have taken the Sibelius route. I also use Sibelius to produce the *Members' Library* Editions, and I am very happy with the appearance of the final product that you receive twice-yearly with your magazine (one accompanies this issue).

What most influenced my decision to use Sibelius was the ease-of-use factor. Finale has a notoriously steep learning curve, and some versions came with multiple cross-referenced manuals that prove daunting even to the most determined user. The simplest of tasks could historically involve multiple steps or several manuals to figure out, and reports of two to three months of intense dedicated use before becoming semi-fluent in the software are not uncommon. However, in more recent versions (2004a being the latest), Finale has worked to make the product more user-friendly. Because I use Sibelius and not Finale, I cannot comment on what Finale is like in an actual work environment, beyond what I've mentioned here.

I have found Sibelius to be very easy to learn and use. It is highly intuitive, and I was up and running in a matter of minutes when I started using it.

If you have a MIDI keyboard connected to your computer, music input is a snap. Tell Sibelius to record, and simply play your keyboard. If you don't play keyboard, you can type notes by their letter names or click them in using the mouse.

If you have a scanner, Sibelius comes pre-packaged with basic music-scanning software called PhotoScore Lite, which will allow you to scan clean, legible music into the computer and turn it into a Sibelius file, avoiding note-by-note input. Scanning music can be useful if you want to input a sonata quickly and play along with it, for example. The more advanced PhotoScore Professional scanning package is available separately.

Scanning music can be useful if you want to input a sonata quickly and play along with it, for example.

Sibelius also has powerful filters, which allow you to search throughout your score for a wide array of items including enharmonic misspellings (D♯ vs. E♭, for example), articulations, note values, pitches, etc. The latest version (Sibelius 3) has additional filters, utilities and plug-ins to clean up imported MIDI files quickly, use color in a score, find slurs or ties, select dynamics or ornaments, hide any item so that it affects playback but doesn't print, and mark items for visibility only in the score or extracted parts.

But all of this high-end capability comes at a high-end price. If all the power and flexibility of Finale or Sibelius are not what you need (and at these prices, they may not be!), there are lower-end software products available at much lower cost. Noteworthy Composer, Cakewalk Overture, Finale PrintMusic!, Rhapsody, Encore and Allegro are all priced for the budget-conscious. The trade-off is a smaller palette of features (such as inability to extract parts), a less polished look of the printed page, and perhaps a lower level of technical support from the manufacturer.

If all you want to do is transcribe simple music and print it out for your group, however, one of these products may be the way to go.

Glen Shannon, current editor of the ARS Members' Library *Editions, is a prize-winning composer of recorder ensemble music. He also has a desktop publishing company, Screaming Mary Music, an* AR *advertiser.*

Question: I am a member of a consort (SATB) of relatively inexperienced recorder players. We are preparing for our first public performance and are wondering what would be the best seating arrangement. Does it matter whether we sit in order? Is it better to sit or to stand?—R.M., Lexington, KY

Answer from Dr. Brian Blood: As someone who has worked in a professional recorder consort for well over 30 years, I pass on my experiences.

The best way to sit or stand is in a semicircle as close together as your stands will allow. This is especially important when playing in a dry acoustic—for, otherwise, it becomes difficult to hear what is going on. Make sure you are all as far from the audience as the distance from the top to bottom player on the stage or playing area.

Stand in order from smallest (highest) to largest (lowest) recorder—whether right to left, or left to right, doesn't matter. The only time this rule is broken is when you play polychoral music (Gabrieli, etc.), where you sit in choirs, each choir being arranged in order within the choir, and each choir being separated from every other choir to produce the polychoral effect for the audience.

I prefer sitting if you have basses and larger recorders, or standing if you have only tenors and smaller recorders. I also favor sitting if you change sizes a lot during performance—but if you must stand, place the extra recorders on a table behind the group. Stooping to pick up instruments from the floor never looks good!

Make sure that the leader can see all of the other players, and the other players

can see the leader. If you use a conductor, make sure that everyone can see, and is looking at, the conductor.

Dr. Brian Blood is managing director of Dolmetsch Musical Instruments in Haslemere, Surrey, England.

Update on Muting Recorders: Several readers responded with suggestions for ways to mute recorders. Here are two:

While your answer to Mr Chamberlin's question was extensive, I think it missed the simplest, easiest practice mute I know of.

A piece of Scotch tape partially covering the windway opening at your lips will mute effectively and cheaply. It's easily removed, too.

Perhaps it doesn't respond in quite the same way as an unmuted recorder, and the response may be different for different recorders, but experimentation with angle and amount of coverage helps.

A fellow ARS member told me this trick. Some parents of young recorder students are delighted with it, and I have found it useful when practicing in tent campgrounds.

Karen Burnett, Central, SC

I just read the letter from the senior citizen who is looking for a way to practice without having his neighbors disturbed. (Come now. Who can be disturbed by the dulcet sounds of a recorder!)

Anyway, there is a way to mute the instrument which has always worked well for me. For the soprano recorder, take ordinary paper (writing paper is the right weight), and cut a strip about two inches long but only a quarter as wide as the windway of your instrument. Slip the paper into the mouthpiece and push until it comes out the opening at the window. It has to be fully inside the opening of the mouthpiece so you don't get it in your mouth. Then take a small piece of Scotch tape and anchor it down on the recorder so your breath doesn't blow it all the way through. This will allow you to blow the way you normally do but the sound is muted by half, I've found.

As a long-time recorder player with 30 years of teaching experience, I have found this method useful and hope it will be a help to the questioner.

Ellin Lapp, Moorestown, NJ

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

MUSIC REVIEWS

Classical works adapted for recorder, new music from Gerhard Braun, and modern music from French, Czech, German and Australian composers

***SEVEN SWITCHED-ON SONGS,* BY DON MURO.** J.D. Wall Publishing Co. RM15KCD (<www.jdwallpublishing .com>), 2002. S with CD. Sc 8 pp. Sc + CD $16.95, single sc $2.50.

Don Muro, composer, music educator and internationally known leader in the field of electronic music and technology, has for some years been prolific in composing music for recorder. His prowess in the realm of sampled sound has produced electronic accompaniments that are innovative, musical and engaging to students.

This recent composition for beginning soprano recorder utilizes synthesizer sounds reminiscent of the 1968 release of the world's largest selling classical recording, *Switched-on Bach*. For Muro, his acquaintance with the Moog Synthesizer signaled an epiphany that thereafter directed his musical evolution.

As in previous compositions by Muro, the *Seven Switched-on Songs* are organized following a logical progression introducing the pentatonic scale (B,A,G,E,D) in descending order, adding one note at a time. Student success is ensured since selections are structured with simple note values consisting of quarter, half and whole notes, especially helpful in developing a smooth delivery of tone. The song form used in most of the selections is AABAA, offering repetition of melodic and rhythmic patterns in addition to the repetition within the musical phrases.

The music is clearly notated with breath marks, dynamics and ample spacing, providing a score that is easy to read. Included with the student score are comments and suggestions to improve and vary performance. Each selection has been given an imaginative title characteristic of the style and musical content. The titles "LongShorts!," "Abs," "Flying (Beyond All Gravity)," etc., have hidden musical connections that students would find amusing and motivating.

Due to the sophistication of the music, these pieces are more appropriate for middle school students or for young players who have had previous experience performing works such as *Easy Eight* by Muro. The synthesizer introductions often begin with special effects and the opening measure for players is not obvious, so a teacher's downbeat is essential in starting the selections. The special sounds of sliding notes, wind effects, "tickies" (rapid arpeggios), and the "Wow" sounds would intrigue older students but could pose a distraction for younger players.

A necessary component to the performance of these songs is a prepared compact disc that includes synthesizer performance accompaniments, demonstration recordings of each of the seven songs, and excerpts from other recorder music by Don Muro. Teachers who have instructed students using compositions by this composer know how effective they can be in producing positive results with beginning players.

SOLO PIECES FOR THE BEGINNING DESCANT/SOPRANO RECORDER and ***SOLO PIECES FOR THE BEGINNING TREBLE/ALTO RECORDER* ARR. BY COSTEL PUSCOIU**. Mel Bay, 2001. S or A kbd. Sc 31 pp, inst./kbd pt 15 pp. $8.95.

The adapter/arranger of this collection, Costel Puscoiu, is a composer, musician, teacher and panpipes expert. The native Romanian is based in Delft, The Netherlands, and is recognized for his musical publications and *New Method for Panpipes*.

These two collections, identical in content and adapted for "C" or "F" recorders, provide a rich selection of 13 musical excerpts from period composers, along with five ethnically diverse folksongs and six original compositions. The "classical" pieces are primarily taken from the music of master composers including Beethoven, Brahms, Chopin, Corelli, Dvorak, Faure, Grieg, Mozart and Praetorious. These musical excerpts, comprising favorite melodies from opera, symphony and keyboard classics, are not within the authentic recorder repertoire, but allow beginning players to experience the joy of performing serious music.

The six original compositions by Costel Puscoiu, arranger of the pieces in the other collection, are tastefully conceived and pose a particular challenge to the novice player. "Greensleeves," "Morning" from the *Peer Gynt Suite,* and "Romance" from Beethoven's Op. 50 are a sampling of the beautiful selections waiting to be performed. Puscoiu has delicately composed keyboard accompaniments for each selection that enhance the recorder solo while

providing an interesting, yet moderately easy, piano score.

Pieces selected are within the capabilities of the beginning player. Key signatures contain no more than one accidental, and the selections progress from easy to more difficult. The pieces provide variety with regard to meter in duple, triple and compound duple. Notation is large and easy to read with ample spacing between staves. Breath marks are included to facilitate phrasing. Dates of composers are given and pieces contain expression marks and Italian terms.

These collections are an excellent supplement to beginning recorder method books.

These collections are an excellent supplement to beginning recorder method books. Beginning students of all ages will find the pieces enjoyable to perform, and teachers will welcome this resourceful collection of solo pieces when seeking recital music for first-year students.

The soprano book is also accessible to the tenor and the alto book to the bass recorder (reading in the treble clef).

COLLECTION MES PREMIERS PAS (MY FIRST STEPS), **BY THIERRY MASSON**. Henry Lemoine (Presser), 2001. A, kbd. Sc 16 pp, pt 8 pp. $14.95.

This collection of solo pieces for alto recorder with piano accompaniment by Thierry Masson is a French publication: the preface and titles are in French, so a translation of the text was necessary to assist in reviewing it. Fortunately, the universal language of music was easily recognizable and invited performance of the 10 original pieces. Each piece has a distinct style, and attention was given to acquaint the player with a variety of tempos, keys, and time signatures. The piano accompaniments are very minimal and easy, allowing them to be accessible to young players.

The recorder solo lines, however, are not geared for beginning players. The music poses challenges such as trills, difficult rhythmic patterns, glissandos and effects such as vibrato. The recorder solos are best described as intermediate level, based on the demands required of the player.

The opening piece, "Imaginaire," is a short fanfare followed by two versions of "Midnight Jazz Club" in which Masson makes effective use of theme and varia-

MUSIC REVIEWS *(cont.)*

tion. Each version has a metronome marking of 120, but the latter version has twice as many notes with numerous offbeat entrances.

All of the pieces are tonal and contain some lovely melodies, especially "Valse" and "Valse Berceuse" (waltz Lullaby). The dance, "Farandole," introduces a joyful melody to be performed at a lively pace, and the playfulness in "L'Espiegle" (The Prankster) is captured through staccato articulation of eighth- and 16th-note patterns. "Etrange" (Strange) is a short piece aptly titled, containing ascending and descending 16th-note patterns. "Blues" incorporates lots of eighth notes played in "swing" style with repeated melodic riffs.

The final piece, "Le Petit Colombier" (The Small Dovecote), is a charming folk-like melody that contrasts staccato and legato phrases as though describing the pecking and flight of a pigeon.

Mes Premiers Pas is attractively presented with clear notation, metronome markings and French terms to suggest expression and interpretation. This unique collection of solos would provide a rare opportunity for players of all nationalities to experience performing contemporary music of France.

***TUNES FROM JOHN PLAYFORD'S THE ENGLISH DANCING MASTER YE 1651 EDITION*, TRANSCR. & ED. BY JOSEPH A. LOUX, JR.** Loux LMP-16 (<www.recordershop.com>), 2002. Recorder, viol or violin. Sc 7 pp. $3.75.

This publication is a revised second edition; its first edition appeared in 1984.

The editor's notes provide an interesting history of the famous London publisher John Playford and the voluminous collection of dance music that is to be found in *The English Dancing Master*. Loux reveals that the 350-year-old volume has undergone many revisions, but the music continues to be popular today for dancing or for listening enjoyment. "Perhaps no other music book has had such an impact on the early music and dance movements of the 20th century." His source is *The English Dancing Master* in the "Thomason Tracts" of the British Museum Manuscripts dated March 19, 1651, which contains 105 dances written in the soprano

clef, printed oblong quarto. The tunes were originally intended for the treble viol but can also be performed equally well on recorder or violin.

Loux has selected 30 of these dances to transcribe. Some of the dances included in his collection are: "Greenwood," "Jack Pudding," "Gathering Peascods," "The Merry Merry Milke Mayds," "IrishTrot," "Daphne," and "Parsons Farewell."

Care has been taken to select dances that are spirited and diverse. The editor has added tempos, style markings, slurs, ties, phrasing and *musica ficta*. Some tunes have been transposed, and note values have been diminished in some instances, in accordance with modern practice.

This edition should act as a sampler. After performing these delightful dances, players should be inclined to acquaint themselves with the complete volume: *The Complete Country Dance Tunes from Playford's Dancing Master (1651-ca.1728),* ed. Jeremy Barlow, Faber Music, 1985.

Gwendolyn Skeens

***IN DER NATUR ("IN NATURE"),* BY JIRI LABURDA.** Moeck 747/748 (Magnamusic), 2001. SATB. Sc 11 pp. $8.50.

Jiri Laburda's work is a pastoral piece, exploring, in the composer's words, "memories of nature in the vicinity of the town where I grew up." The composer is an active Czech musician who has written a great deal of music for both amateur and professional performers.

In Der Natur is an appealing tonal piece in four movements: "Allegretto," "Larghetto," "Allegro," "Adagio." The parts are not difficult, and there is a great deal of homophonic writing across the recorder quartet.

It would be a useful work for four early intermediate (or better) players who are just started out playing together as a quartet. The four movements provide a number of places to work on ensemble unity and technique, as well as breath support and line shaping.

As is always the case with Moeck, the score and layout are impeccable. The edition this reviewer received did not include parts, so it would be necessary to purchase extra scores for performance by a quartet.

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.

***MUSIC FOR FOUR RECORDERS IN THREE MOVEMENTS,* BY STEPHAN PAUL AUDERSCH**. Moeck 749/750 (Magnamusic), 2001. SATB. Sc 10 pp. $8.50.

Stephan Paul Audersch is a German composer who has written primarily for the church. *Music for Four Recorders in Three Movements* was originally written for a young people's music competition. Thus, it is a work suitable for beginning and early intermediate players.

The three movements are "Dance Piece," "Theme and Variations," and "Chorale and Short Finale." "Dance Piece" emphasizes bouncy dotted rhythms and foot stomping. "Theme and Variations" is notable in that the theme is simply an unmetered presentation of eight notes. The five brief variations that follow explore mainly textural variations to the basic pattern of notes presented in the "theme."

In the venerable Lutheran tradition (Audersch served as organist in Martin Luther's home town of Eisleben and is currently organist in Leipzig, where J.S. Bach spent most of his career), the last movement opens with a chorale. The chorale is followed by a driving finale that explores different methods of articulation.

This work is an excellent and creative piece for young or beginning players that would serve to introduce them to the formal and tonal demands of new music. A fine Moeck edition makes this score very easy to read, but again the edition this reviewer received did not include parts.

***THEATER TANGO,* BY WILLEM WANDER VAN NIEUWKERK**. Ascolta 623 (Magnamusic), 1997. SATB. Sc 8 pp, pts 2 pp ea. $15.

Theater Tango was originally commissioned and written for a children's theater project. This is, however, a difficult work for the experienced quartet.

The piece is a brisk, perpetual motion tango that romps through the recorder quartet with aplomb.

This is an extremely fun piece, and well worth its challenges of fast tonguings and figurations. It would make an excellent encore for any quartet program. The edition is very clean, with helpful expression and tempo markings.

***HANKY-PANKY,* BY RONALD J. AUTENRIETH**. Moeck 753/754 (Magnamusic), 2002. SATB. 5 scs 10 pp each. $10.

Ronald Joachim Autenrieth, primarily a self-taught composer, has written a large amount of music for recorder. He is active currently as a music newspaper critic.

Hanky-Panky is a work that draws from the tradition of "pastoral plays"—such as those exploited by Mozart. The five very brief movements of this work quote German folk songs and pastoral imagery.

The piece is decidedly a "light" work that the composer says is intended "for domestic use." It would certainly also be appropriate for teaching or recital use. There are no parts for each player, but no movement is longer than two pages, and multiple copies of the score are included.

Carson Cooman

2 *CANZONI DA SONAR (1617),* BY VINCENZO PELLEGRINI. London Pro Musica Edition EML 374 (Magnamusic), 2000. SATB. 4 sc, 4 pp each. $5.

Pellegrini (c.1562-1630) wrote much church music but was most successful with his instrumental canzonas like the two considered here. These are lively upbeat pieces accessible to all recorder consort levels. The harmonies are obvious and enjoyable to work with, and the imitation patterns provide a clear opportunity for consort members to communicate with each other in their playing. The music invites players to risk ornamenting, even if they have always been afraid to do that in Renaissance material. Pleasing to hear and fun to play, the pieces can go fast or at a moderate tempo. It is worthwhile to have a director or a pre-arrangement for managing the changes of tempo between the 2/2 and 3/2 sections.

Both pieces have a spirited driving force, with clear "honest" quarter notes pushing the melody along–each part taking up its turn as another finishes its chance at the theme. Both pieces are constructed in the familiar duple/triple/duple tri-part fashion. We found it best to play "La Lomazza" in a separated manner. This helped us avoid the temptation to drag the duple meter when it returned. Likewise, in the strongly modal "Pelegrina," it was a challenge getting back to the cut time without losing pace. However, these transitions were no problem once our group picked up the tempo and took advantage of the energy inherent in the pieces.

The music is printed clearly and is easy to read, as is usual with LPM. It is helpful to read from score so that each player knows how to fit into the rapid digital-like fire that creates such joyous perpetual motion. We think recorder players will enjoy these pieces very much.

Jann Benson

***NOVE MODERNO,* BY DIANA BLOM.** Orpheus Music OMP101, 2003 (<www.orpheusmusic.com.au>). SATB opt perc. Sc 20 pp, pts 19 pp. Abt. $16.25 + P&H.

Nove Moderno, by Australian composer Diana Blom, is at one level an etude in a type of mixed-meter playing: specifically, where a measure of six eighth notes is sometimes divided into two groups of three or sometimes three groups of two. That is, it alternates between 3/4 and 6/8. A list of pieces with similar rhythmic patterns (hemiola) would include early music classics such as Dowland's "The Earl of Essex Galliard" and also some 20th-century music such as Leonard Bernstein's "America" from *West Side Story*.

***An ensemble wishing to prepare itself to play this type of music would greatly benefit from working together on Blom's* Nove Moderno.**

An ensemble wishing to prepare itself to play this type of music would greatly benefit from working together on Blom's *Nove Moderno*. It begins with the whole ensemble switching together from one meter to the other, with only the simplest subdivisions. Smaller and more complicated subdivisions (sixteenth notes) enter, and ultimately complicated subdivisions in both 3/4 and 6/8 are performed simultaneously by different instruments. The key to a successful performance might be a shared pulse of one beat per bar in the (inaudible) background.

The score also contains an optional, but very independent, snare drum and tambourine part—only rarely does it have the same rhythm as any of the recorders. The publisher's web site labels this as a "moderately difficult" piece, but the percussion part is perhaps hardest of all.

Putting aside mechanical rhythmic considerations, the piece is quite satisfying purely as music. In formal terms the piece is something like a set of variations, but without sharply delineated boundaries between them. Depending on how you count them, there very well could be nine of them, and thus the title.

Various sections feature different types of textures and harmonic languages. At one point, the soprano has an exotic, almost jazz-like, melody in G major (approximately) with a variety of altered notes. Meanwhile, the three lower instruments have a simple chordal accompaniment in G minor!

At another point, the score calls for "angle blowing across windway," an interesting effect—but if done too vigorously, intonation might suffer. This is a good choice for a group that enjoys wrestling with difficult ensemble playing issues.

After owning recorders for several decades, only recently did Charles Gamble get serious about actually playing them. He is an active member of the Westchester (NY) Recorder Guild and plays recorder in various settings as much as possible. He is also a composer and a sometime professor of music.

***VIER INTERLUDIEN*, BY GERHARD BRAUN.** Edition Gravis EG838 (<edition gravis@t-online.de>), 2002. A & perc, Sc 14 pp. Recorder solo abt. $8.50 + P&H; recorder & percussion abt. $13+ P&H.

***HOLZWEGE,* BY GERHARD BRAUN.** Edition Gravis EG842, 2003. ATB, Sc 10 pp. abt. $7.50 + P&H.

***pKdTS – ODER: DIE EINSAMKEIT DES FLOTENSPIELERS,* BY GERHARD BRAUN.** Edition Gravis EG840, 2002. T, Sc 4 pp. abt. $5+ P&H.

Gerhard Braun has been a successful composer of recorder works for many years. His "secret," if I may call it that, is that he continues to add new ideas to his vocabulary while remaining true to his own essence.

Vier Interludien (Four Interludes) is an excellent work written for the duo of Martin Heideker (recorder) and Helge Dafernner (percussion). It is in many ways typical of Braun's writing: post-Anton Webern configurations, a mysterious expressionist atmosphere, extended techniques, occasional journeys into repetitious minimal music. But it is also quite special—perhaps even awesome—in its striking and fascinating sonorities, even to ears that are accustomed to this sort of thing.

Holzwege (Wood Path) was previously available in facsimile from Flautando. The new Gravis edition is computer-printed and far superior. Like *Vier Interludien*, this recorder trio is expressionistic in feeling and utilizes many special effects. To play the piece properly, all three recorders must be structurally modified (*i.e.,* "prepared") by having bell holes taped closed, to produce microtonal pitches using no special fingerings. The ending of this piece offers a real surprise: the tenor recorder player switches to a tiny harmonica that was previously concealed from the audience. The effect of this at once alien, yet familiar; sonority is both astonishing and funny.

Braun's solo tenor piece *pKdTs – oder: die Einsamkeit des Flotenspielers* (pKdTs – or: the Loneliness of Recorder Players) was also formerly available from Flautando, and, like *Holzwege*, it benefits from this edition by Gravis. It generally resembles many of Braun's recent solo works and can perhaps be viewed as a sequel to his *Funf Meditationen* (Universal Edition 18750).

The editions are beautifully printed. *pKdTs* is problem-free. *Holzwege* requires three players to read from a single score. To perform *Vier Interludien* it is necessary to buy two copies. Unfortunately the instructions for all three are in German only.

Braun wrote these compositions for his students when he was teaching at the Hochschule in Karlsruhe. They require high-level players.

***A R U,* by Gerhard Braun.** Edition Gravis EG 859, 2003. BBBB doubling on sopraninos and percussion. Sc 10 pp. Abt. $11+P&H.

Some of Gerhard Braun's best works are written for recorder and percussion—particularly the wonderfully effective *Acht Spielstucke* (Moeck 2502) and the nearly comparable *Triptychon* (Moeck 1540).

In *A R U* (the title is not explained) for bass recorder quartet, recorder ensemble members play percussion instruments including a cymbal (played normally and on the bell with various beaters and knuckles of the hand, as well as rubbed around the rim with a metal wand), gong (also played with various utensils including the twisted wire handle of a bass recorder cleaning brush), guiro, and woodblock.

Like most of Braun's compositions, this one has a spooky middle-of-the-night aura with a touch of ironic humor. It is most engaging in its use of contrast (high vs. low energy, percussion vs. recorder sounds, and pitch vs. timbre—the last not only between recorders and percussion, but within the recorder music itself), interplay between recorders and percussion, and textures (very sparse to very dense).

In addition to the recorders and percussion, Braun utilizes vocal sounds. At one point he instructs the fourth-part player to plug the recorder's bell with a cork to produce unusual timbres, an idea he previously explored in the last movement of *Funf Meditationen* for solo tenor recorder and, more recently, in his microtonal recorder trio *Holzwege* (see above).

At the end of the piece, while the fourth-part player taps out rhythms on a woodblock, the others switch to sopraninos, resulting in a startling bit of humor.

The edition contains one score (four copies are needed) in file form. The pages are large (16-5/8"x11-3/4"), and the printing is excellent. There are ample instructions, but they are in German only. The piece can be performed with each player using two stands. Page turns are not a problem generally, although player four must turn a page while making vocal noises, and players two and three have a quick shuffle during a brief pause when turning from pages four to five. This is a very good piece suited to professionals or conservatory students.

Pete Rose

The Baroque Ensemble of the St. Paul (MN) Conservatory of Music, directed by Cléa Galhano (standing fourth from right)

CHAPTERS & CONSORTS

A feast, events with FRC/NART, hitting 40, and meeting the Queen

In December **Twin Cities (MN) Recorder Guild** members performed at the Schubert Club's Recorder Feast. The 14-member **Baroque Ensemble of the St. Paul Conservatory of Music** included voice, violins, 'cello, guitars and harpsichord with the recorders, and was directed by **Cléa Galhano**. Works played ranged from a recorder trio by W.W. van Nieuwkerk to large ensemble works—part of a concerto by J. C. Pepusch and an aria from J.S. Bach's *Cantata 127*.

In a previous issue it was reported that 10-year-old **Haley Huang** of Atlanta, a student of **Jody Miller**, won first place in the "Reflections" competition sponsored by the Cobb County (GA) Parent Teacher Student Association. In early March Haley found out that her submission of a musical composition for alto recorder and 'cello won first place in the state in the composition category.

Cornell Kinderknecht reports that, on February 28-29, the **Dallas (TX) Recorder Society** hosted a workshop and concert by the **Amsterdam Loeki Stardust Quartet**. At the workshop, quartet members instructed breakout sessions that included small ensemble coaching, large ensemble playing, a technique class and a master class. The workshop concluded with a short student concert. On Sunday, the quartet provided music at the morning services of a local church. On Sunday evening, the quartet performed a program entitled "Suites & Sweets" in a concert open to the public. Information about the workshop and concert along with a photo gallery are available at <www.texasearlymusic.com/drs>.

In the newsletter of the **Seattle (WA) Recorder Society**, Molly Warner reports on the January chapter meeting. Conductor **Margriet Tindemans** covered arrangements by George Houle of madrigals from John Wilby's *Second Set (for "Voyals and Voyces")*, published in 1609. While they are described as "the richest single publication in English music," Margriet informed the group that they are not played much. She brought out the word painting used to express such feelings as "torment," where suspensions cause the music to go on and on, since the lovers (and music) will never be together. She challenged those at the meeting to make a late New Year's resolution—to play not only the notes, but the text of music.

The **Granada Consort** of the **San Diego (CA) County Recorder Society** provided atmosphere and music when Queen Elizabeth I of England (played by Marilyn Meardon) visited Scripps Ranch Library in February on the "Pleasure of Your Company" series. Performing period music on recorder and crumhorn were **Vanessa Evans**, **Steve Hendricks**, **Jeff Child** and **Duane Gruber**.

The **Ann Arbor (MI) Recorder Society** held its fifth annual workshop in April. Led by **Mark Davenport** of Denver, CO, "Music of the Spanish Renaissance" included pieces newly transcribed and edited by Davenport.

In conjunction with a chapter recital and silent auction on February 28, the **Boulder (CO) Chapter** gathered for Renaissance band playing (*see photo below from Maria van der Heijde-Zomerdijk)*.

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication in* American Recorder *to : American Recorder, 7770 South High St., Centennial, CO 80122-3122, by e-mail <editor@recorderonline.org>. Electronic photos for publication should be 3"x4"x300dpi or greater. Please send chapter newsletters to the* American Recorder *address above, and to the following addresses: ARS Office, P.O.Box 631, Littleton CO 80160-0631, by e-mail <recorder@AmericanRecorder.org>; Kathy Cochran, Chair, Chapters & Consorts Committee, 1890 San Rafael St., San Leandro CA 94577.

The New Orleans Early Music Society sponsored a workshop last October. Bay Area musician Frances Blaker (center, in white blouse) led the workshop, covering music from English and Spanish composers. The group worked on articulation, phrasing, change of time signature, and ensemble playing—all technique items that need constant reinforcement. Those who attended the workshop commented on Frances's inspiring presentation of these elements of playing. Two of the pieces by Anthony Holborne and Michael East were used for NOEMS's annual participation in St. George Episcopal Church's Shakespeare Evening in December.

Greater Denver Chapter celebrates 40th Anniversary

Forty or so current members, former members, and brand new members of the **Greater Denver (CO) Chapter** celebrated the 40th anniversary of the chapter and honored its founder, **Augusta Bleys**, by making music together at the chapter's February meeting.

Augusta, who was almost 91 when she died in summer 2003, came to Denver from Holland in 1954. She soon became an active professional musician and teacher on flute, piano, harpsichord, and recorder. Along with several of her students, in 1964 she founded the Denver ARS Chapter, of which she was the beloved, but eccentric, music director for many years.

At this celebratory meeting, pieces were played from the following editions, selected to honor Augusta and to bring back memories of the history of the chapter:

An anonymous four-part setting (c.1607) of the Dutch national anthem, "Wilhelmus**,"** as a tribute to Augusta's homeland

Four Dances by Melchior Franck, an early ARS edition (1950) edited by Erich Katz, which Augusta conducted at Denver's very first recorder ensemble playing session in 1956

"Jesu, Joy of Man's Desiring**,"** by J. S. Bach (from *Enjoy Your Recorder* by The Trapp Family Singers,1950), which was often played by Augusta's students on soprano recorder, beautifully accompanied by her on the piano

"Augusta's Melody**,**" a new piece composed by chapter member Paul Brunson, who had played duets with Augusta during her final months in a nursing home

Twelve Dance-Tunes by German composer Heinz Lau (published 1955), which was a favorite at early chapter meetings

Quartet Exercise for Recorders (Quartett-Übung) by Hans-Martin Linde, which was to be purchased and practiced diligently ahead of one of the chapter's early workshops

Chorale II and Chorale Prelude, by former chapter member Nancy Ann Carr, who composed it (in the style of J. S. Bach with the tune of "Happy Birthday" as *cantus firmus)* for the 20th anniversary of the Denver chapter in 1984

Dialogue and Dance by one of Colorado's foremost composers, Cecil Effinger (1914-1990), commissioned by the Denver Chapter for its 25th anniversary and the 50th anniversary of the ARS in 1989 (available through the ARS's Katz Series).

Interspersed with the musical selections (and afterwards with cake and coffee), members shared their various reminiscences of Augusta and the chapter's many activities throughout the years.

Included was a reading of a poem *(below)* by the late Richard Conn, a beloved chapter member. Even though Dick wrote this poem for the chapter's 15th reunion in 1969, it still brought both laughs and tears!

Connie Primus

Way back in nineteen-sixty-three
Recorders were a rarity
And those folks who did not like rock
Thought music had begun with Bach.
With a soulful sigh and a weary moan
The closet consorts played alone
All waiting to attain their dream
Of a Denver early music scene.

But then a lady came to town
Who said, when she had looked around,
"Things never will come right—
unless I start a Denver A R S."
With a-one-and-a-two and a
clap-clap-clap
She put this Chapter on the map.
So hail Augusta—she's the queen
Of the Denver early music scene.

The word went out to players all
To gather in Augusta's hall.
She passed out lovely music which
Each played at his accustomed pitch.
With an eek-squeak-squawk the
winds blew free—
God spare us this cacophony.
"Ah, sacre' bleu," Augusta cries,
"We'll tune and <u>then</u> we'll organize."

The years passed by, the Chapter grew
Rod Horton joined, and Connie too,
And in our land, like a bilious bird,
The voice of the krummhorn first was
heard.
With a te-ke-te-ke-te-ke and a
daht-daht-daht
Who shall we have for Spring Workshop?
For the vibes are good—
what growth there's been
On the Denver early music scene.

We made authentic garb to wear
And went off to the Renaissance Faire
We sang "cuckoo" and played each set
For all the money the chapter could get.
With a hey-nonny-nonny and
the old whiplash,
Let's all hold out for more cash!
For we'll give our all—
each knave and wench
In perfect medieval French!

So now our Chapter's reached fifteen—
An adolescent, squeaky-clean
In just six years, what joy there'll be
When we achieve adult-ery!
With a tra-la-la and a hey-ding-a-ding
Come join us as we do our thing.
For every day's like Hallowe'en
In the Denver early music scene!

The Recorder Society of Long Island Hosts Second Workshop with the Flanders Consort

The Recorder Society of Long Island organized a workshop on March 12-14 for 30-plus participants, led by three members of the renowned Flanders Quartet plus RSLI music director Rachel Begley. The event drew recorder players from as far away as Colorado and Alabama.

Following the enthusiastic response to the first workshop with Flanders members last year, the Siena Spirituality Center in Water Mill, NY, again served as a host site. Operated by the Dominican sisters as a conference center, the estate has a solarium and numerous nooks, crannies and spaces that made end-of-the-day playing or socializing very easy. Their warm hospitality and excellent meals—coupled with our excitement in working with such a distinguished group of recorder virtuosi—made for a memorable weekend.

For early risers, the day began with a walk around the spacious ground, or a quick trip to a nearby bird sanctuary. Following breakfast in the cozy dining room that provides a stunning view of Mecox Bay, it was off to classes at 9 a.m.

The center has three outbuildings, in addition to the main hall, so, for the most part, the four groups of players could focus on music without external distractions. Sessions averaged an hour and 15 minutes, with breaks for coffee and conversation.

Each of the instructors spent time with each of four groups on a rotating basis, at different times of day. My group's first session began with **Paul van Loey**, who guided the eight of us through a Telemann fugue and the Bach D minor prelude and fugue, focusing on articulation, intonation issues, and shaping of musical lines.

In our following sessions with Paul, we played two marvelous canzones by Hessler and a fantasia by the English composer John Ward, concentrating on the same issues.

Our next class was with Rachel, who encouraged "low choir" playing and doubling of parts on large instruments, including C bass and contra bass. Rachel chose to have us play two pieces that were to appear on the joint Flanders Consort/New Amsterdam Trio concert at the end of the workshop, which proved to be an inspired and inspiring choice for the group.

In the course of three sessions, she led us through Bach's *Prelude and Fugue XII* and John Taverner's early-16th-century *Quemadmodum*. Both are polyphonic works, but with different challenges reflecting the different periods. Especially helpful were her insights into playing the Bach fugue, including how to "ease" each line in to the fabric of the piece. In a 14th-century work, *Ave Corpus Sanctum Gloriosi Stephani*, the challenge was to accept the "black notes" as decoration and to develop forward momentum by focusing energy on the "white notes." Of course, attentiveness to intonation, critical for this style of music, was a major focal point.

After lunch, **Joris van Goetham** used the Fantasie movement from Matthew Locke's *Suite in F* to give us insights about the effect of mouth shape on sound and suggestions for taming "over-fast" fingers in rapid passage work. His remarks on playing dotted quarter notes and building "character" into a piece were very insightful and helpful for the group.

We finished the afternoon with **Bart Spanhove**, exploring contemporary music by the Belgian composer Frans Geysen. Geysen's compositions typically use all 12 tones, but were described by Bart as "panchromatic," rather than 12-tone, in that the tones are not ordered into a row or series to define a basic pitch structure. Repetitive elements and symmetrical structures are also hallmarks of his style. We were especially fascinated by a palindromic work—*Leben aus Nebel*, a kind of contemporary *Ma Fin est ma Commencement*. Bart also encouraged us to employ unusual articulations (*e.g.,* a shakuhachi effect) and vocal effects. Geysen's works are more focused on sound itself, rather than sound that overtly attempts to create beauty or feeling.

Following dinner, the two evenings brought most of the workshop participants together for a large ensemble session. Thanks to Rebecca Arkenberg, on March 13 we were able to play the *ARS Fantasia super "fa re mi fa,re sol re, sol mi re ut"* by Adam Knight Gilbert, commissioned by ARS to celebrate the annual March Play-the-Recorder Month celebration. [See the January 2004 *AR*.] Thanks to Bruce Larkin for leading the ensemble!

All in all, I was grateful for excellent opportunities to make new friends, to assess my strengths and weaknesses as a player, and, especially, to hone ensemble skills with like-minded colleagues guided by the ears of our talented instructors.

The workshop concluded with two Sunday morning classes, allowing time for participants to travel to an afternoon concert by the combined forces of the Flanders Consort and New Amsterdam Trio.

Nancy M. Tooney

Flanders Consort & New Amsterdam Trio Perform

The New Amsterdam Recorder Trio (NART)—featuring **Rachel Begley, Daphna Mor and Tricia van Oers**—joined three members of the world-famous Flanders Quartet, performing as the Flanders Recorder Consort (FRC)—**Bart Spanhove, Joris van Goethem** and **Paul van Loey**—to present well-received concerts in March. Venues were the Presbyterian Church in Southold, NY, a classic New England-style structure; and Manhattan's Episcopalian Church of the Transfiguration, in Gothic Revival style. Important for the audience, the acoustics of both made listening easy.

Many of the instruments used (a set of A415 instruments, tenor through contra bass) were crafted by Von Huene Workshop in Brookline, MA, and it was a special pleasure to see Friedrich von Huene at the Manhattan concert.

The concerts began with music of the Middle Ages, played on "high choir" instruments appropriate to the period. The anonymous *O Virgo Splendens* was played by FRC from the sanctuary's rear as a meditative introit. NART then offered *Rondellus: "Fulget Coelestis Curia"* (Worcester Fragments). In 13th-century England, the rondellus form was a composition using "voice exchange" among three voices.

Next was Ciconia's *Una Panthera* played by FRC, and Landini's *Musica Son* by NART. The six players then gave a sizzling rendition of *Retrove* (Robertsbridge Codex), anchored by Paul's fabulous drumming—who knew! Near-flawless intonation and controlled intensity characterized this entire segment.

The next part of the program drew upon English Renaissance music, and the six artists made use of the lower-pitched C bass and contra bass. The *Paduana XI* and *Galliard XI* by William Brade, *Quemadmodem* by John Taverner and *Passamezzo* by Thomas Simpson were a too-brief sampling of the delights of that era. In the *Passamezzo*, balancing two very high instruments against four low instruments was especially effective. The six performers more than met the challenges of complex polyphony, plus gave a lesson in the beauty of "sound in itself" that emerges from the rhythmic fluidity of the writing.

J. Chr. Schickhardt's short *Concerto in d minor* followed intermission. Played on four altos and two basses, this work gave a graceful entry into the Baroque period; the adagio section was beautifully expressive.

Works by J.S. Bach provided the heart and soul of the program's second half. Mr. von Huene's five-part arrangement of *Praeludium & Fugue XXII* was played on Baroque instruments—alto to contra bass, the latter expertly and effortlessly played by Joris. Rachel joined FRC in Contrapunctus 2 and 3 from *The Art of the Fugue,* and the Bach-fest closed with the *Concerto in F, BWV 595,* arranged by Joris.

Although a recorder ensemble may not match the grandeur of an organ, the performances were presented with clarity and with an individual character and feel for each line. The players acknowledged their great indebtedness to Mr. von Huene; his artistry and skill were well-complemented by the beautiful and expressive playing.

The last work allowed the audience to decompress and rejoin the mortal world. Many had likely played the arrangement of Warlock's *Capriol Suite*, but probably not to the technical and expressive levels presented. The essential feeling of each of the dance movements, written in homage to early forms, ranged from fast and furious to sweet and lilting to dark and melancholy. As an encore, the six gave a tongue-in-cheek rendition of a more recent dance tune—Glenn Miller's *Moonlight Serenade*.

Rarely do six virtuosi play with such "ensemble feel." This was a truly remarkable recorder event given by a very talented and expressive group of performers.

Nancy M. Tooney

RESPONSE *(cont.)*

at the sound produced by the fingering 0 123 4 - - -; that is to say, a very powerful but much too sharp lower octave B♭.

The useful outcome of this experiment is the stage where impinging upon an emerging airstream makes a low note sound stronger. This can be applied to notes which are generally too weak, or which may need strengthening in certain musical contexts. These notes include the alto A♭ already referred to, and bottom F♯.

Low F♯ [is not easily] accessed by Edgar Gordon's finger-straightening method, but if you are sitting, you can slightly bell-shade the opening of the bore by resting it lightly on your thigh—in other words, go a small way towards the greater bell-shading needed [to produce] good third octave notes, in particular alto third octave F♯, A♮ and B♭ (see *RT*, pp.74-76). Bell-shading will of course flatten the bottom F♯ slightly, but if it is exact, without too much bell-shading, you can increase breath input to compensate, so making the note yet louder [and transforming] weak F♯ into a good full-bodied sound. It has more cutting edge as its acoustic make-up embodies a stronger element of the first harmonic.

If your bottom F is weak, the same device can be used. Although it is difficult to find the exact amount of bell-shading where the effect of strengthening the note is optimized, the instrument can be placed ready in that position while higher notes are being played before the F or F♯ is reached. Those higher notes will hardly be affected by so slight a bell-shading.

I sometimes wonder whether the recorder is the most interesting of all wind instruments, so many of which are smothered with keywork, in that one can keep on making new discoveries about its qualities and potentialities, in my case over a whole life-time of recorder playing.

Anthony Rowland-Jones, Cambridge, UK

EDITOR'S NOTE: *In the March* AR*, Thiemo Wind's letter, identifying the music used in the "Vanitas" painting by Herman Henstenburgh (November 2003* AR *cover), contains two superscript numbers that became regular numbers. Measure 3^3 (third beat of measure three) became 33, and 16^3 became 163. We hope that readers were not confused by these typographical errors.*

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