

AMERICAN RECORDER

SEPTEMBER 2002

Do You Have What It Takes To Be A Great Teacher?

Of course you do. And one of the essentials is your refusal to settle for anything less than the best for your students.

That's why Yamaha Student Recorders are the choice of top teachers everywhere. Yamaha's unparalleled quality, performance, and durability makes them the perfect start to anyone's musical education.

Our 20 Series Recorders are specially designed for beginning students and are easy to play in every range. They offer an ideal amount of air resistance for effortless control and an accuracy of intonation that provides a rich, full sound.

Still, their most telling feature may be the fact that they boast the same high level of craftsmanship and attention to detail as our finest professional models. True, our student recorders cost a bit more, but we believe that kids deserve to learn from the best - you and Yamaha.

See our fine line of student recorders at a Yamaha dealer today.



YAMAHA

Play the Very Best You Can.™

AULOS

The Best Recorders Made!



A203A

A303AI

A303ADB

A103N

Two-Piece Soprano Recorder

\$4²⁵

- Ivory color
- Detachable thumb rest
- Single holes for low C & D provide ease of playing in lower register
- Accessories: cloth carrying bag, fingering chart, and cleaning rod

A203A Baroque Fingering

A202A German Fingering

Three-Piece Soprano Recorder

\$4⁷⁵

- Detachable thumb rest
- Includes C# and D# holes
- Accessories: cloth carrying bag, fingering chart, and cleaning rod

A303AI Ivory Color Baroque Fingering

A303ADB Dark Brown Baroque Fingering

A302A Ivory Color German Fingering

Classic One-Piece Soprano Recorder

- Dark brown with Ivory-colored trim
- Built-in thumb rest places right hand in correct, relaxed position
- Curved windway
- Single holes for low C and D provide ease of playing in lower register

- Accessories: vinyl carrying bag and fingering chart

A103N Baroque Fingering

A102N German Fingering

\$6⁵⁰

Sweet Pipes Recorder Method Books

Recorder Time, Book 1 by Gerald and Sonya Burakoff

A completely sequenced step-by-step soprano method book for young beginners (3rd & 4th grade) with musical and technical suggestions for teacher and student. Note sequence: B A G C' D' F# E D. Includes 37 appealing tunes, lyrics, dexterity exercises, fingering diagrams, and fingering chart. For group or individual instruction. 32 pages. CD accompaniment available.

SP2308 Recorder Time, Book 1\$3.50

SP2308CD Recorder Time CD\$12.95

Hands On Recorder by Gerald and Sonya Burakoff

A completely sequenced beginning soprano method book for the 3rd and 4th grade instructional level, with musical and technical suggestions for the student and teacher. Has a pentatonic note sequence: B A G E D C' D' F#, music representing many cultures and styles, traditional and original lyrics, 46 delightful selections, fingering diagrams, and fingering chart. For group or individual instruction. 32 pages. CD accompaniment available.

SP2358 Hands On Recorder Book\$3.50

SP2358CD Hands On Recorder CD\$12.95

Big Savings on Aulos & Sweet Pipes Packages

RBA103 Package . . . \$6.75

Includes Aulos® A203A Two-piece Soprano Recorder and SP2308 Recorder Time Book by Gerald and Sonya Burakoff.

RBA103H Package . . . \$6.75

Includes Aulos® A203A Two-piece Soprano Recorder and SP2358 Hands-On Recorder Book by Gerald and Sonya Burakoff.

RBA101 Package . . . \$7.20

Includes Aulos® A303A Three-piece Soprano Recorder and SP2308 Recorder Time Book by Gerald and Sonya Burakoff.

(Specify Ivory or Dark Brown Color Recorder)

RBA101H Package . . . \$7.20

Includes Aulos® A303A Three-piece Soprano Recorder and SP2358 Hands-On Recorder Book by Gerald and Sonya Burakoff.

(Specify Ivory or Dark Brown Color Recorder)

RBA102 Package . . . \$9.00

Includes Aulos® A103N One-piece Soprano Recorder and SP2308 Recorder Time Book by Gerald and Sonya Burakoff.

RBA102H Package . . . \$9.00

Includes Aulos® A103N One-piece Soprano Recorder and SP2358 Hands-On Recorder Book by Gerald and Sonya Burakoff.

FREE SHIPPING!
On 100 or more recorders!

**RHYTHM BAND
INSTRUMENTS**

P.O. Box 126, Fort Worth, TX 76101

ORDER: Toll Free Ph. 800-424-4724 ¥Fax 800-784-9401 ¥24 Hours

E-mail sales@rhythmband.com ¥ www.rhythmband.com

Call or write for a complete color catalog listing all our fine Aulos recorders and other musical products. Aulos has them all - Sopranos, Altos, Tenors, Bass, Soprano, Garklein, Panflute, Baroque Flutes

Edgar Hunt's "The Recorder and its Music" is BACK!

Edgar Hunt's book, "The Recorder and its Music" was originally printed in 1962 and later translated into Dutch, French and Japanese. Peacock Press has just completed the reprinting of this book much to the delight of many recorder enthusiasts around the world. The book contains thirty photographs and many line-figures and music examples.

The following are excerpts from a recent review by Marianne Mezger in the United Kingdom:

"The research, precision and the love for the subject that went into the first publication as well as the second edition was enormous. Edgar Hunt did a marvelous job researching the history, design, playing techniques of the recorder and added so many valuable illustrations. A chapter dedicated to contemporary composers gives valuable insight into the range and possibilities of the various instrument sizes—clearly serving as a stimulus for new compositions."

"...Edgar Hunt's work... is a valuable documentation of the beginnings and revival of the recorder, and the detailed information on so many specific topics is indispensable."

Perfect bound; Laminated soft cover; 179 pages. # HUNT001 \$29.95

NEW SWEET PIPES RELEASE

Let Freedom Ring – 8 arrangements of patriotic songs for practice and performance.
Comes with accompanying CD. Scored for S solo. #SP02383 \$17.95

Magnamusic Distributors, Inc.

PO Box 338, Sharon, CT 06069-0338 Ph: (860) 364-5431 Fax: (860) 364-5168

Email: magnamusic@magnamusic.com

EDITOR'S NOTE

Although the theme these days at the ARS seems to be "change," hopefully my first effort at assembling *American Recorder* flows logically from its predecessors. That's my intent, and will remain my philosophy with upcoming issues. Any change will be gradual, and based on feedback from readers.

Still, it's inevitable that some things in this issue are slightly different from the way they've appeared in the past. Change seems to beget change. Even as I may try to maintain continuity, some individuals familiar to AR readers have expressed an inclination to hand over their projects to others. Pete Rose has resigned from writing *Cutting Edge* columns, and a replacement is being sought. Scott Paterson's book reviews will run through the end of the year, with a search on for a successor to prepare during the fall for a new year's reviews. Cover designer Gillian Kahn, with an increasing work load at her "day job" for *The Atlantic Monthly*, feels the need to relinquish that position. Along those lines, feeling the pressure of adjusting to a new routine, I decided to seek someone to review compact discs for AR, and welcome Tom Cirtin to a new regular position to coordinate and produce those reviews. AR thanks all of the above for their service.

Change can be good: perhaps the purchase of a new musical instrument, like a harpsichord (p. 12). It can also be handy to know how to adapt music so that you can enjoy playing it on recorders (page 18).

The ARS isn't alone in its current wave of change. The early music community welcomes a new executive director to Early Music America, Maria Coldwell (page 5). After a decade of success, Weezie Smith will move into another phase of her life and the Indiana University Recorder Academy into its next chapter (page 6).

Thankfully, some things never seem to change, like Edgar Hunt's incredible wit and energy (page 5) at a time of life when many are content for things to just stay the same.

May we all manage to keep those qualities, even as we embrace the inevitable changes of life!

Gail Nickless

A M E R I C A N RECORDER

Volume XLIII, Number 4

September 2002



6

FEATURES

Harpichord For Sale! 12

A Pragmatic Approach to Investing in an Early Keyboard Instrument,
by Adam J. Decker

From Guitar and Strings to Recorders 18

The seventh in a series of articles by composers and arrangers discussing how they write and arrange music for recorder,
by David J. Eccott



10



12

ON THE COVER:

Photo
by
William Stickney
(recorder by
David Ohannesian)
© 2002

DEPARTMENTS

Advertiser Index 40

Book Reviews 25

Chapters & Consorts 32

Classified 40

Compact Disc Reviews 37

Music Reviews 22

President's Message 3

Q&A 16

Response 34

Tidings 4

Mollenhauer Morgan partnership, new EMA executive director,
Hunt's book reprinted, Recorder at the 2002 Berkeley Festival,
Valerie Horst receives award, Summer workshop memories

GAIL NICKLESS, Editor

Contributing Editors

FRANCES BLAKER, Beginners; SCOTT PATERSON, Book Reviews
CAROLYN PESKIN, Q & A; CONSTANCE M. PRIMUS, Music Reviews
EUGENE REICHENTHAL, Education; THOMAS CIRTIN, Compact Disc Reviews
GILLIAN KAHN, Design Consultant

Advisory Board

Martha Bixler • Valerie Horst • David Lasocki
Bob Marvin • Howard Schott • Thomas Prescott • Catherine Turocy
Kenneth Wollitz

Copyright © 2002 American Recorder Society, Inc.

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

American Recorder (ISSN: 0003-0724), 5554 S. Prince, Suite 128, Littleton, CO 80120, is published bimonthly (January, March, May, September, and November) for its members by the American Recorder Society, Inc. \$20 of the annual \$40 U.S. membership dues in the American Recorder Society is for a subscription to *American Recorder*. Articles, reviews, and letters to the editor reflect the viewpoint of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS. Submission of articles and photographs is welcomed. Articles may be typed or submitted on PC discs (Word for Windows, or RTF preferred) or as an attachment to or text in an e-mail message. They should be for the exclusive consideration of AR, unless otherwise noted. Photographs may be sent as color or black-and-white prints, or 300-dpi TIFF images. Advertisements may be sent in the PDF format, with fonts embedded.

Editorial office: Gail Nickless, Editor, *American Recorder*, 7770 South High St., Centennial, CO 80122; 303-794-0114 (phone & fax); <editor@recorderonline.org>. Deadlines for editorial material: November 15 (January), January 15 (March), March 15 (May), July 15 (September), and September 15 (November). Books for review: Editorial office, Music for review: Constance M. Primus, Box 608, Georgetown, CO 80444. Recordings for review: Thomas Cirtin, 8128 N. Armstrong Chapel Road, Otterbein IN 47970. *Cutting Edge*: Editorial office. Chapter newsletters and other reports: Editorial office. Advertising: Steve DiLauro, LaRich & Associates, Inc., 15300 Pearl Road, Suite 112, Strongsville, OH 44136-3036; 440-238-5577; 440-572-2976 (fax); <sdilauro@larichad.com>. Advertising Closures: December 1 (January), February 1 (March), April 1 (May), August 1 (September), and October 1 (November). Postmaster: Send address changes to American Recorder Society, Box 631, Littleton, CO 80160-0631. Periodicals postage paid at Littleton, CO, and at an additional mailing office.



ARS AMERICAN RECORDER SOCIETY INC.

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

Statement of Purpose

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

Board of Directors

Rebecca Arkenberg
Frances Blaker
Richard Carbone
Sheila M. Fernekas
Alan Karass
John Nelson
Marilyn Perlmutter
Carolyn Peskin
Charles Rodewald
Sue Roessel
Kathy Sherrick
Ann Stickney
János Ungváry

Priscilla Winslow, *Counsel*

Staff

Brock Erickson, *Executive Director*
Renee Baier, *Exec. Asst./Membership Secretary*
P. O. Box 631
Littleton, CO 80160-0631 U.S.A.
303-347-1120
Faxes & membership question hot line:
303-347-1181

E-mail: recorder@compuserve.com
Web: www.americanrecorder.org

In accordance with the Internal Revenue Service Taxpayer Bill of Rights 2, passed by the United States Congress in 1996, the American Recorder Society makes freely available through its web site financial and incorporation documents complying with that regulation.

ARS Chapters

ALABAMA

Birmingham: Susan Roessel
(256-247-1431)

ARIZONA

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

ARKANSAS

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

CALIFORNIA

Central Coast: Elisabeth Blake
(805-534-9414)
East Bay: Glen Shannon
(510-525-1249)
Monterey Bay: Sandy Ferguson
(831-462-2686)
North Coast: Kathleen Kinkela-Love
(707-822-8835)
Orange County: Doris Leffingwell
(949-494-9675)
Sacramento: Ronald Koetzsch
(916-965-1341)
San Diego County: Richard Chang
(760-726-8699)
South Bay: Joanna Woodrow
(408-266-3993)
Southern California: Lynne Snead
(661-254-7922)

COLORADO

Boulder: Rose Marie Terada
(303-666-4307)
Colorado Springs: Richard Bradley
(719-633-5683)
Denver: Keith Emerson (303-750-8460)
Fort Collins: Roselyn Dailey
(970-282-1097)

CONNECTICUT

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

DISTRICT OF COLUMBIA

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

DELAWARE

Brandywine: Roger Matsumoto
(302-731-1430)

FLORIDA

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

GEORGIA

Atlanta: Brigitte Nahmias
(404-634-9955)

HAWAII

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

ILLINOIS

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

KANSAS

L&L Early Music Ensemble: Liz Low
(913-727-3554)

LOUISIANA

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

MARYLAND

Northern Maryland: Tanya Torres
(410-821-8678)

MASSACHUSETTS

Boston: Sheila Bosworth
(978-263-9926)
Worcester Hills: Jennifer Southcott
(978-263-5875)

MICHIGAN

Ann Arbor: Bill White
(734-668-7120)
Kalamazoo: Chris Bartley
(616-341-4590)
Metropolitan Detroit: Peter Lundell
(248-542-9907)
Western Michigan: Marge Winter
(231-744-1703)

MINNESOTA

Twin Cities: Jean Fagerstrom
(612-722-4967)

MISSOURI

St. Louis: Bruce Petersmeyer
(314-631-7962)

NEVADA

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

NEW HAMPSHIRE

Monadnock: Nancy Isaacs
(603-532-8328)
Upper Valley: Barbara Prescott
(603-643-6442)

NEW JERSEY

Bergen County: Mary Comins
(201-489-5695)
Navesink: Lori Goldschmidt
(732-747-4813)
Princeton: Carol Hoffman-Sweeten
(609-466-4685)
Somerset Hills: Keith Bernstein
(908-722-6572)

NEW MEXICO

Albuquerque: Bryan Bingham
(505-299-0052)
Rio Grande: Joyce Henry
(505-522-4178)
Santa Fe: Jane Miller (505-984-0851)
NEW YORK
Buffalo: Charles Hall
(716-835-5573)
Hudson Mohawk: Darleen Koreman
(518-482-6023)

Long Island: Margaret H. Brown
(516/765-1867)

New York City: Michael Zumoff
(212/662-2946)

Rochester: Frank Amato
(716/225-6808)

Rockland: Lorraine Schiller (845/429-8340)
Westchester: Carol B. Leibman
(914/241-3381)

NORTH CAROLINA

Triangle: Cindy Osborne (919/851-1080)

OHIO

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

OREGON

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

PENNSYLVANIA

Philadelphia: Dody Magaziner
(215/886-2241), or
Joanne Ford (215/844-8054)
Pittsburgh: Karen Lukas
(412/731-7411)

RHODE ISLAND

Rhode Island: David Bojar
(401/944-3395)

TENNESSEE

Nashville: Marcus Mendenhall
(615/383-7078)

TEXAS

Austin: Susan Page (512/467-7520)
Dallas: Bill Patterson (214/696-4892)
Rio Grande: Joyce Henry
(505/522-4178)

VERMONT

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

VIRGINIA

Northern Virginia: Edward Friedler
(703/425-1324)

WASHINGTON

Moss Bay: Ralph Lusher (253/945-9732)
Seattle: Bill Stickney (306/362-8062)

WISCONSIN

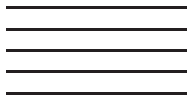
Milwaukee: Pat Brenckle
(414/542-4551)
Southern Wisconsin: Margaret Asquith
(608/233-4441)

CANADA

Toronto: Pat Hosack (416/487-9261)
Montreal: Mary McCutcheon
(514/271-6650)

**Please contact the ARS office
to update chapter listings.**

PRESIDENT'S MESSAGE



Change is the only unchanging thing

I'm sure it's no surprise to anyone that these messages are written long before you read them. In this case, it's the Fourth of July and I'm sitting in a motel room across the river from Quebec City. My wife and I are near the end of a month-long trip through eastern Canada. We've been driving through the Maritime Provinces and have thoroughly enjoyed the experience. All this is by way of harking back to something I wrote of at length in my last message: change and transition.

A wise person once said that change is the only unchanging thing in our lives. In a way, this trip marked a change in my life as well. Now that I'm properly retired, I can finally travel at times other than academic vacation periods. It's a small point, sure, but it's different and I like that.

Changes have taken place in the American Recorder Society as well, and more changes are coming. As I noted in my May message, Gail Nickless, our Executive Director of eight years, is now the editor of *American Recorder*. The issue that you are reading is the first one for which she has been responsible. How her imprint will differ from that of our previous editor, Ben Dunham, will be seen as time goes on. For now, let us welcome her and support her in this new venture.

Even more important, during the Berkeley Festival last June, board members Ann Stickney, Frances Feldon and I (assisted by Gail) interviewed Brock Erickson, the top candidate for Executive Director of the ARS. After the interview, the Board subsequently ratified his selection and he is now hard at work learning the ropes of his new post. There is always a learning curve to any new job, and I'm sure that all of you will be patient as Brock familiarizes himself with all of the ins and outs of a demanding position. I am looking forward to working with him, and I'm sure I speak for all of you reading this in wishing him well.

More important changes will take place later this month when a new ARS Board convenes in Raleigh-Durham for its annu-

al meeting. A new Board typically means new officers and new committee chairs. A new Board also means saying farewell to retiring members. The terms of three women who have become dear friends over the last four years will officially end as of the September Board meeting. So, to Martha Bixler, Frances Feldon and Cléa Galhano, I say thanks from the bottom of my heart for all you have done for the organization and for the support you have given me during these two years as your President.

And finally, I cannot say at this time whether my bid for re-election to the Board has been successful. If not, I shall once again become just another ARS member. If I should be granted another term on the Board, I have already decided to step down as President. It has been an honor to serve the organization in this way.

Whether or not my term as President has been a success or not is for others to judge. It has been my duty to preside over some good things and some not-so-good things. The A.R.S. NOVA 2000 campaign has been brought to a conclusion. The results were short of our goals, but we will soon be able to move into some exciting areas. The long-awaited educational video with John Tyson is at completion; plans are underway for the first recorder congress to be held in 2004; new people are in key positions. On the downside, membership continues to drop and our members get older. Both of these matters will be of major concern to the new Board.

So, as I bring my final President's Message to a close, let me remind all of you of the mission statement of the American Recorder Society, which is printed in the masthead of every issue of this journal (see facing page). Let us make it our continuing business to put these principles to work wherever recorder players gather. Only thus can we continue to serve you—the recorder players of the world.



John Nelson

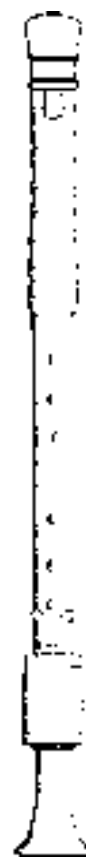
**Mollenhauer,
Yamaha,
Kung
Recorders**

**Competitive
Prices**

**Quality instruments
sent on approval**

**Personalized
service/advice**

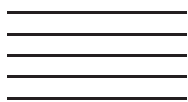
Bill Lazar
jblazar@aol.com
(408) 737-8228
<http://www.bill-lazar.com>



jean luc
boureaux
FACTEUR DE FLÛTES
RECORDER MAKER

205, Sunnyvale
Rueville (Quebec)
Canada J7A 1N7
Tel : (450) 979-6391
Fax : (450) 979-4552
flutes@calbunet
www.boureaux-flutes.ca

TIDINGS



Recorder resource available in reprint, new leadership for EMA, groups awarded residencies and grants, recorder orchestra on tour

Hausmusik Launches 16th Concert Season by Celebrating Grand Canyon and Colorado River

Hausmusik has announced its 16th concert season at St Alban's Episcopal Church, Albany, CA. The concerts take place in the sanctuary, which evokes a charming small country church from the past, with refreshments in the parish hall, reminiscent of an English manor house.

The season opens on September 28 at 8 p.m. with "Music of Waters," Medieval, traditional and new music celebrating the Grand Canyon and the Colorado River. The brainchild of Shira Kammen, the concert (and accompanying CD) grew out of several river trips she took down the Colorado River through the Grand Canyon. She describes her journey as "an unsurpassable joy and adventure, an intense challenge and a great privilege. The depth and intensity of that river passage through the canyon can call on every part of a person—it speaks of wonder and bliss, fear and harshness, miniscule soft and grand beauty; it calls on hardiness and flexibility, humor and courage, humility, acceptance, patience and spontaneity, with its awe-

some power and sweet gentleness—and everywhere there is music."

"Music of Waters" features original modal compositions as well as traditional songs, inspired by the amazing landscape of the Grand Canyon. The CD was recorded in the wild and beautiful side canyons of the Grand Canyon and in the Desert View Watchtower of the canyon's South Rim. The music celebrates the vast and magnificent landscape of the canyon and the river, and is strongly influenced by the music of the Middle Ages and Renaissance, as well as Celtic, Eastern European and other folk styles.

Performers are **Shira Kammen** (vielle, fiddle, voice and Medieval harp), **Peter Maund** (hand drums), **Danny Carnahan** (octave mandolin, voice, guitar, fiddle), **David Morris** (viola da gamba, voice) and **Cheryl Ann Fulton** (harp).

The Hausmusik season continues on November 23 at 8 p.m. with "Airs and Graces," music from the Baroque courts by Telemann, Boismortier, Leclair and others. Featured performers are **Greer Ellison**, Baroque flute; **Katherine Button**, Baroque violin; **Farley Pearce**, 'cello and viola da gamba; and **Jung Hae Kim**, harpsichord.

On January 11 at 8 p.m., and January 12 at 4 p.m., Hausmusik presents its popular annual holiday/winter concert, "Drive

the Cold Winter Away." Soprano **Susan Rode Morris**, **Eileen Hadidian** (recorder, flute, harp), **Shira Kammen** (vielle, violin, harp), **Maureen Brennan** (Celtic harp) and **Julie Jeffrey** (viola da gamba) will offer a potpourri of Medieval, Renaissance, and Celtic music for mid-winter and the changing of the seasons.

The season concludes on May 17 at 8 p.m. with the Renaissance mixed consort **DANZA!** in "Carnival of Florence," music for the Florentine nobility from the time of Lorenzo the Magnificent, including art songs, theater music, rowdy street music, and virtuoso instrumentals from the late 15th and early 16th centuries. The concert features **Susan Rode Morris**, soprano; **Frances Feldon**, winds and tenor viol; **Shira Kammen**, violin/voice/harp; **Herb Myers**, violin/winds; and **Roy Whelden**, bass viol.

For further information, contact Hausmusik, 1185 Solano Av, PMB #146, Albany CA 94706, 510-527-9840, <franel@aol.com>.

Morgan Workshop of Australia starts Partnership with Mollenhauer Recorders

Mollenhauer Recorder Makers has announced the formation of a partnership with Ann Murphy, widow of recorder maker Frederick G. Morgan of Australia. The alliance will "preserve, evaluate and develop Fred Morgan's lifetime work."

A "Mollenhauer and Morgan" Denner alto recorder has been developed, based on a model designed by Morgan and to be sold as part of a Denner Ensemble Set.

The alto designed by Morgan was based on an original Copenhagen instrument made by Jacob Denner (1681-1735). It was developed at modern pitch for Danish recorder player Michala Petri.

The internationally-known recorder maker Morgan was killed in a car accident in April 1999.



Tibia Chosen for Inaugural Sitka Residency

Frances Blaker and Letitia Berlin, who perform as the recorder duo Tibia, have been awarded the first recorder residency at the Sitka Center for Art and Ecology in Otis, OR. The Sitka Center is located on the Oregon coast, just north of Lincoln City, on an

idyllic wooded headland. Ms. Blaker and Ms. Berlin have taught at the Oregon Coast Recorder Society's annual Winds and Waves workshop at Sitka for the last three years, joined this past year by Cléa Galhano.

The residency was awarded for the purpose of allowing time to complete projects: musical composition by Ms. Blaker, work on a new recorder method book by Ms. Berlin, and preparation of a new Tibia concert program. The duet program that the duo will prepare using part of the residency will include a work by Ms. Blaker, other contemporary works including some commissioned by Tibia, and works from the Medieval, Renaissance and Baroque periods.

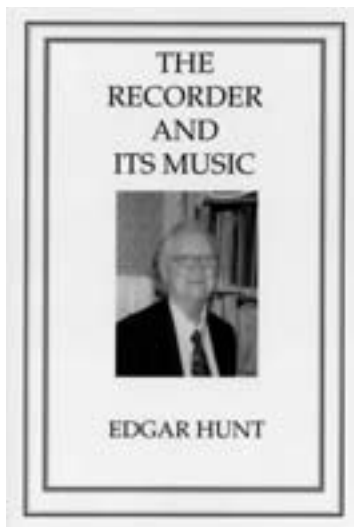
Edgar Hunt's *The Recorder and its Music* Re-released by Peacock Press

Edgar Hunt's book, *The Recorder and its Music*, has become an indispensable resource for recorder players since its original 1962 printing in English (and later translations into Dutch, French and Japanese). In the spring of 2002, Peacock Press took on the task of reprinting *The Recorder and its Music*, much to the delight of many recorder enthusiasts around the world.

Available from Magnamusic Distributors, Inc., the 179-page laminated soft-cover edition will retail for \$29.95.

In this new reprint, Hunt has made some revisions and corrections to both the text and illustrations to take into account the latest developments all over the world. The book contains 30 photographs plus many line-figures and music examples.

An excerpt from a recent review by Marianne Mezger in the United Kingdom gives an idea of several changes made in the new edition: "The research, precision and the love for the subject that went into the first publication as well as the second edition was enormous. Edgar Hunt did a marvelous job researching the history, design, playing techniques of the recorder and added so many valuable illustrations. A chapter dedicated to contemporary composers gives valuable insight into the range and possibilities of the various instrument sizes—clearly serving as a stimulus for new compositions."



Coldwell takes reins of Early Music America



After an extensive search, the Early Music America Board of Directors has announced the appointment of **Maria Coldwell** as executive director of the organization. On September 1, she succeeded interim executive director Ken Perlow, who shepherded EMA through the last 11 months.

Coldwell was chosen for her extensive arts and management background, as well as her familiarity with EMA and its mission. She served as executive director of the Early Music Guild of Seattle for eight years and was on the Board of Early Music America for six years (1994-2000), two-and-a-half years as president. She leaves a position at the University of Washington Division of Educational Outreach, where she served as program manager for arts and nonprofit management.

Coldwell received her B.A., M.Phil., and Ph.D. degrees from Yale University and has taught graduate and undergraduate courses at Yale, University of Chicago, University of Puget Sound, University of Washington, and Cornish College of the Arts. She has an extensive publications record, received the Noah Greenberg Award of the American Musicological Society, and has served as a peer panelist for the Seattle Arts Commission and the National Endowment for the Arts.

"I am very excited about the opportunity to serve as executive director of Early Music America," said Ms. Coldwell. "I'm looking forward to the challenge of expanding EMA's programs and membership base. EMA has a dedicated Board of Directors and a very professional staff, and I know I'm going to enjoy working for the organization."

Bits & Pieces

The Philadelphia Music Project, a grant-making and professional development program funded by The Pew Charitable Trusts and administered by Settlement Music School in Philadelphia, PA, has announced its 2002 awards. Two early music groups have each received a \$30,000 grant. **Philomel Baroque** will expand its ensemble to a Baroque chamber orchestra with guest artists, and present three concerts focusing on Handel's music. **Piffaro, The Renaissance Band**, will offer two programs illustrating contrasting ways to combine instruments and voices in 16th- and 17th-century performance practices: a reconstruction of a mass by Spanish composer Francisco Guerrero, and a program of 17th-century German works by Heinrich Schütz and contemporaries.

Boston Baroque has become the resident professional ensemble for the historical performance program of the Boston University College of Fine Arts. The group's founding music director, **Martin Pearlman**, has also been appointed the school's Director of Historical Performance Activities.

Sarah Hall's review in the *Salisbury Post* (NC) pointed out the controversial nature of a Bach cantata performance by **Carolina**

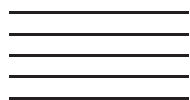


Baroque last April: the chorus was sung "one voice per part," a practice started after Joshua Rifkin's 1981 assertion that J.S. Bach had intended each vocal line in his cantatas to be sung by a soloist rather than multiple voices. Wind parts were executed in less controversial fashion by **Dale Higbee**, playing alto recorder as scored on *Cantata 182* and playing fourth flute (soprano recorder in B[♭]) in place of oboe on *Cantata 21*—a successful substitution that he has used frequently: "The recorder is an octave higher than the oboe, but the oboe has many more overtones."

Parnassus Ave. Baroque is a newly-formed ensemble including **Dan Laurin**, recorder; **Tanya Tonkins**, cello; **David Tayler**, lute and theorbo, and **Hanneke van Proosdij**, harpsichord and recorder.

A newly-founded quartet, **Les Folies**,
continued on page 36

TIDINGS



Members write essays on how they spent their summer vacations

A Memorable CAMMAC Early Music Week

When I mentioned to people that I was going to CAMMAC, I expected to have to explain what it is. Strictly speaking, CAMMAC is the sponsoring organization, the Canadian Amateur Musicians/Musiciens Amateurs du Canada, which operates two summer camps—one in Ontario and one at Lake MacDonald Music Centre.

Unlike most U.S. workshops with which I am familiar, CAMMAC owns its Lake MacDonald site, located about 65 miles northwest of Montréal in Quebec province. It is an old resort hotel with var-

ious outlying buildings, small cabins, and a boathouse for music-making, all on a lovely lake at the beginnings of the Laurentian mountain country. Participants may camp out on the property or choose to stay in one of the hotel's rooms. One nice feature of staying in the hotel is coming back after a day of playing and swimming, to find that the hotel staff have been made up your bed and tidied things up for you!

CAMMAC is not solely an early music organization; at Lake MacDonald, there are other weeks dedicated to chamber music, modern orchestra, choral music and other forms. This year, there were two early music weeks. The one I attended had a

Medieval/Renaissance theme with two "centerpieces:" a fully-staged "Play of Daniel" and a Josquin choral piece in which people could take part.

Monday night is always for dancing, and there are concerts every other evening, the Tuesday one especially for students to present pieces on which they had been working. Also after breakfast, there is a mini-concert in which volunteer individuals or groups may perform. People may also volunteer to go around the buildings doing a morning wake-up call, using instruments, drums or singing—anything they think will get people up for the day.

Classes, 75 minutes in length, run un-

Recorder Academy Decade Celebrated

The Indiana University Recorder Academy concluded its 10th year with an exciting program and a fantastic group of 18 fine young players from California, Colorado, Idaho, Missouri, Minnesota, Illinois, Indiana, Massachusetts, New York, Washington, D.C., and Connecticut. One of our counselors, an alumna of the program, came from Austria.

A special event this year was the preparation and world premiere of *Indian Summer*, written by Matthias Maute for the Academy's 10th anniversary. The exciting piece in four parts with body percussion was a grand finale to the closing recital.

The Academy has evolved from a one-week to a two-week program. This year's schedule included technique classes, theory, private lessons, supervised practice, coached ensembles, large-group-playing, preparation of a drama loosely based on Mozart's *The Magic Flute*, a choice of Celtic

music or conducting, preparation of an Academy newspaper—and home-baked snacks, of course. To break the intense focus on music and music-making, the students went bowling, swimming, attended an IU Opera Theater performance, and went on a pontoon trip on the nearby lake. Two concluding student recitals culminated the two weeks of hard work and fun.

The Academy will continue at Indiana University next year under new directorship. Timothy Best, a classical pianist trained at New England Conservatory and Indiana University, and the Academy's head counselor for eight years, will become Administrative Director. Matthias Maute will serve as Artistic Director.

It is with great mixed feelings that I pass the program along. I will miss the students more than I can say!!

Marie-Louise Smith



Thank you, Weezie

This summer the Indiana University Recorder Academy celebrated its 10th anniversary, and bid farewell to its retiring founder. **Marie-Louise Smith**, affectionately known as Weezie, has directed the Academy for the decade of its existence.

The Academy is unique, being geared to young players 12 to 17 years old. The kids especially love Weezie, who even bakes "special goodies" for them for snacks. The final concert at this workshop was a special one, premiering a work composed for the occasion that was dedicated to Weezie by Matthias Maute.

We thank Weezie for giving young players their own workshop, and wish the new directors lots of success.

Cléa Galhano



til 1 p.m. when a quiet hour after lunch begins—a good time to rest, swim or go boating. Later in the afternoon, students gather in one of the many music cabins to practice in pick-up groups or just enjoy playing music they have brought. In the evening, one more class is offered, usually instrumental or choral. Mine was a large recorder/gamba/vocalist band that performed a Verdelot madrigal for the student concert at week's end. After all this, there is a 10 p.m. snack of fruit and goodies, and socializing time; then the day ends.

Even the smallest children can find interesting roles: several became a herd of sheep in the "Play of Daniel" production!

One charming feature at CAMMAC is the children's program. Those ages 4 to 11 have their own music classes and activities. Teenagers take classes with the adults, but are also offered other classes geared for them, such as woodworking. Even the smallest children can find interesting roles: several became a herd of sheep in the "Play of Daniel" production!

To help build awareness of the ARS, I distributed sample copies of *American Recorder* and music, and many ARS pencils and flyers. To celebrate the performance of a jazz/blues piece by two children, Matthias Soly-Letarte, aged 10, and Laurence Lafond-Beaulne, 11, I gave them and their teacher, Jocelyne Bastien, bright blue ARS T-shirts to wear home to Montréal.

The combination of friendly people, stimulating classes, fine teachers, and a gorgeous natural setting make the CAMMAC experience one that is particularly memorable and hard to beat. It is no wonder that many participants have been coming every year for decades!

Richard Carbone

Rain no deterrent during Amherst Early Music Festival

Letitia Berlin led an ARS-sponsored play-in on August 4 at the beginning of the Amherst Festival. A hardy group of recorder players found their way through the pouring rain to attend, and were rewarded with Italian polyphonic music from Venice of 1400 and Adrian Willaert's *Canzon di Ruzante*. Tish brought out the intricacies of each piece, to the delight of

those attending. Her special bonus was a *Concerto in G minor* by Vivaldi for strings and harpsichord that she is in the process of arranging for ATBcB recorders—a delightful challenge even taken at half-speed. We are all hoping for the piece to be published for all to enjoy at full-speed!

The two-day Amherst instrument fair included an ARS table manned by about 10 ARS members attending the workshop. On the table were free copies of some ARS publications and samples of others for perusal of those who stopped by, plus ARS mugs and T-shirts on sale—and, of course, ARS membership flyers. Popular both at the table and during the workshop in general were new ARS pencils, emblazoned with an ARS logo, address, phone, e-mail and web site. Their new owners will have no excuse if they would like to contact us!

The materials on display during Amherst were similar to packages of information and freebies sent to several other member workshops. If your workshop missed out on this, look for my letter and e-mails in December or January so that you can receive materials next year, or contact me at <SRDura@hiwaay.net>.

Sue Roessel

A Tale of Two Workshops

This summer I attended two workshops—the San Francisco Early Music Society (SFEMS) Baroque Music and Dance Workshop and the Mideast Workshop. Although these workshops were separated by about 3,000 miles and were quite different in focus and format, I was delighted to find a strong ARS presence in both.

The two-week Baroque Workshop is one of four summer offerings of SFEMS, all held in a Victorian mansion on the picturesque Dominican University campus in San Rafael, CA. I attended the first week only, which included intensive programs in voice and a variety of early instruments, and was designed for aspiring professionals and advanced amateurs. The basic format consisted of master classes, technique classes, coached ensembles, and optional private lessons. Special additional first-week offerings were Baroque orchestra and chorus. Repertoire focused largely on English music (mostly by Purcell and Handel), with other Baroque music also heard on concerts.

The 11-member faculty for the first week included two recorder teachers, Marion Verbruggen and Frances Blaker. (Both are long-time ARS members, and Frances, well-known to *American Recorder* readers as author of the "Opening Measures" col-

umn, is a newly-elected member of the ARS Board.) Six of the 50-or-so student participants were enrolled in the recorder program, and I discovered that all are strongly involved in ARS chapters.

No audition tapes were required, but each participant was expected to bring a low-pitch alto recorder and two prepared pieces, one unaccompanied and one with harpsichord accompaniment. Most of us brought a Handel sonata and either a Telemann fantasia or van Eyck variation set.

Despite the emphasis on intensive study and high-quality playing, the atmosphere at this workshop was friendly and non-competitive. Our most rewarding class was the master class with Marion, who had a wonderful facility for helping us all to relax and bringing out the best in our playing. A bonus was a chance to meet Andrew Levy and Morgan Jacobs, the ARS President's Scholarship recipients in 2001 and 2002 respectively. Although these 13-year-olds were auditors, they were allowed to perform in the master class, and we were all impressed with their talent, intelligence, maturity, and personalities.

The week closed with a Baroque Feast, including lively entertainment by faculty and student groups and a farewell tribute to Anna Carol Dudley, who is retiring as director of the workshop.

Two weeks later, I headed to LaRoche College in Pittsburgh, PA, to attend the Mideast Workshop, which is open to recorder players of all levels except absolute beginners. The basic class format consists of technique and coached consort classes, with participants grouped according to playing level; an all-workshop ensemble; and a wide variety of electives.

While the repertoire in the technique and consort classes, and in the all-workshop ensemble, was closely related to this year's theme of late 14th-15th-century Franco-Flemish music, the many electives featured music from many periods and countries. The faculty included ARS past-presidents Martha Bixler and Ken Wollitz.

Besides classes, the Mideast Workshop offers a number of special activities—a master class, a lecture mini-series, faculty and student concerts, a white elephant sale to benefit workshop scholarships, and a party. There are two student concerts: one features music presented in various classes, and the other is an *ad-hoc* concert featuring music prepared outside of class.

As at several other workshops this year, ARS flyers as well *American Recorder* issues and *Members' Library* editions were prominently displayed in our dormitory



throughout the week, and pencils bearing the ARS logo were given to each participant at registration.

During an all-workshop assembly,

director Marilyn Carlson also asked me, as chair of the ARS Scholarship Committee, to introduce two 2002 ARS scholarship winners—Marcia Deist (*above*) and Ingrid Vrooman. Both winners are highly motivated players who enjoy sharing their love of the recorder with others. Marcia, a member of the Greater Cleveland (OH) Chapter, was introduced to the recorder by members of her church just over two years ago. She has been taking private lessons and attending chapter workshops and now plays SATB recorders. Her present goal is to play well enough to perform in her church and community. Ingrid, a first-grade teacher who uses recorders in her

classroom at a small-town school in Missouri, has been playing recorder on and off for 46 years. She travels weekly to a community 70 miles away to play in a recorder ensemble and has been sharing with other ensemble members the skills acquired at Mideast and other workshops.

Although the two workshops I attended differed considerably in scope and purpose, both proved highly enjoyable. Seeing the ARS well-represented at both was especially gratifying.

Carolyn Peskin

Suzuki Recorder a Lively Presence At Conference

The 10th Conference of the Suzuki Association of the Americas was the best yet for recorder participants. There were a number of exciting recorder-specific sessions; but most notably, this conference marked the first appearance of younger recorder student performers at such an event.

Student master classes with internationally-known performer Cléa Galhano were a treat for five students from the MacPhail Center Suzuki Program. Observers also found her a delightful teacher, with wonderful ways of bringing students to a deeper level of musical expression.

Cléa, a Brazilian native now residing in the Twin Cities where the conference took

place over Memorial Day, treated an enthusiastic wider audience to a recital of Italian Baroque music. The recorder was also heard during the conference's Ensembles Concert. The MacPhail Suzuki Tour Group played two fascinating contemporary orchestral pieces, unusual in their inclusion of recorders, harps and guitars with the orchestral strings and piano.

More students were heard in the cathedral-like acoustics outside Minneapolis Convention Center's Exhibition Hall, including recorder ensemble music from the 16th and 20th centuries, as well as repertoire from Suzuki Books 1 and 2 played by younger students. Included in this group were two sisters from Ohio who, with their teacher and mother, attended the conference on ARS scholarships.

Recorder teachers and other instrumental teachers participated in a lively Round Table discussion led by Patrick O'Malley. Topics of interest included such issues as summer workshops, music literacy, the upcoming Suzuki Volumes 5-8 repertoire, ideas on how to attract students and build a thriving studio, and the relationship between the recorder and other Suzuki instruments, Kodály and Orff methods, and public and private schools.

Mary Halverson Waldo

& Katherine White



MOECH Mollenhauer & others

Wichita Band Instrument Co., Inc.



2525 E. Douglas
Wichita, KS 67211
Orders: (800) 835-3006
Info: (316) 684-0291
Fax: (316) 684-6858

E-Mail: wblc@wichitaband.com
 Visit our website: www.wichitaband.com
 Since 1953!

Travels take Members through "A Distant Mirror"

Planning a trip to visit family and friends, we looked for a nearby recorder-playing opportunity being held during our travels. We decided on the Madison Early Music Festival on the University of Wisconsin campus, and it was a good choice. Unfortunately, a heat wave kept me from attending all sessions, but my husband Don participated fully and had a great time.

The theme was "A Distant Mirror," French music of the 14th-15th centuries, particularly Machaut. For the festival concert, the focus was on the vocal parts, so recorders were definitely accompaniment, a new experience for us. There were expert lecturers on topics such as music history and musicology. Members of the Concord Ensemble, Newberry and Folger Consorts, and Piffaro participated as performers and teachers. Lisette Kielson was the recorder teacher, and quite a good one.

Especially in a geographic area with fewer summer workshops to attend, we were lucky to be able to take advantage of this excellent one.

Shelley Wold



A Musical Bouquet for Seniors

The Worcester Hills Recorder Society and Joy of Music Program sponsored the fourth annual Recorder & Viol Workshop for Seniors, hosted by the College of the Holy Cross in Worcester, MA, June 21-23.

The theme of "A Musical Bouquet" was met with delight by our floral faculty. Leading recorder and mixed consorts were Cléa Galhano, Tricia van Oers, and workshop co-directors Alan Karass and Jennifer Barron Southcott. Other faculty were Marshall Barron (mixed consorts, dance band), Grace Feldman (viol, mixed consorts, big band), Alice Robbins (viol, mixed consorts), and Peggy Vermilya (English country dancing).

The workshop filled to its capacity of 50 within two weeks of mailing an "Early Bird" notice, and a waiting list was formed. Participants ranged in age from 50 to 89+, and traveled from all over New England, New York, and as far away as Virginia. Others on the waiting list were from Florida, Colorado, California, and New Brunswick, Canada.

The workshop opened with the faculty performance of one of Hassler's *Intradas* from *Lustgarten* (Pleasure Garden), an auspicious beginning! Jennifer also led all 60 viol and recorder players (including faculty) in a big band of "Perennial Favorites."

The workshop was divided into recorder and consorts for morning sessions, with faculty rotating consorts, and the afternoons were devoted to mixed consorts. The faculty brought garlands of colorful music with them, including Marshall's "Madrigarland;" Grace's modern music selections for "New Paths in the Garden;" Clea's "Brazilian Bouquet;" Alan's "Gardens of Versailles;" Alice's theatre music and fantasias of Purcell, "To the Hills and the Vales;" Jennifer's Byrd song selections, "Crown'd with flow'rs and lilies;" and Tricia's "Flowers of Beauty and Love."

English country dancing on both Friday and Saturday nights was taught with infectious enthusiasm by Peggy, who welcomed dancers with a wide array of experience. Marshall took a considerable amount of time (and a timely amount of consideration) to provide two books of English country dance settings for every dance: one collection taken from her multitude of dance arrangements; and the second book, for less experienced players, with the dance tunes given as basic melodies.

Workshop participants were treated to a private recital by one of the organists at College of the Holy Cross, Sean Redrow, who expertly performed music of J. S. Bach and Buxtehude, plus dances from the Susanne van Soldt Manuscript (c.1570).

The faculty concert also followed the theme of "A Musical Bouquet," with highlights including Alice Robbins and Grace Feldman's performance of *La Girondola* (The Sunflower) on bass viols, settings of Browning in "Merry Woods so Wilde" with Tricia van Oers leading us through the woods—and, of course, Holborne's *Honie-suckle*.

Sunday morning brought one last recorder and viol consort, then a final big band. Under the masterful direction of Grace and her "Floribunda" selections of Arcadelt, Dowland, Maschera, and Holborne, the workshop concluded with a poignant piece for four-part chorus, *When Lilacs Last in the Dooryard Bloom'd*, by Robert L. Sanders, set to a poem written by Walt Whitman on the death of Abraham Lincoln.

A wonderful sense of community is created instantly at this unique workshop, with returning friends welcoming new friends. This workshop is set apart by its constant mix of faculty and workshop participants: at meals, at breaks between classes, playing next to each other in the big band and for English country dance bands. I have received numerous cards and letters since the workshop, including one that said, "This workshop was the highlight of my year!"

If you are interested in receiving mailings about future workshops for seniors, please contact me at <southcott@earthlink.net>—and please remember that workshop enrollment is limited to 50 participants.


Jennifer Barron Southcott



EARLY DOUBLE FLUTE SERVICE

- Assembly
- Supplies
- Repair work
- Custom made reeds
- Instrument repairs
- Workshop facilities
- Regular maintenance
- Instrument factories serving Boston, New York, and abroad

North E. Loraine 707-763-3981
787 Liberty Road Petaluma, Ca 94952
www.loraine.com




SWEETHEART FLUTE CO.

Baroque Flutes: our own
"Sweetheart" model
Fifes, Flageolettes
"Irish" Flutes & Whistles.
Send for brochure and/or
antique flute list.

32 South Maple Street
Enfield, CT 06082
(860) 749-4494
Ralphsweet@aol.com
www.sweetheartflute.com

STEPHAN BLEZINGER
RECORDER MAKER



FINEST
HANDMADE
RECORDERS
AFTER

- ◆ BRLESSAN
- ◆ DENNER
- ◆ STEINBERGEN
- ◆ STANESBY
- ◆ WYNE
- ◆ GANASSI
- ◆ KUNZNER

ASK FOR
DETAILED
INFORMATION!

SCHLIERSTRASSE 11
D-98817 EISENACH
GERMANY
+49-3691-212346
FAX +49-3691-212348
e-mail: info@blezinger.de
http://www.blezinger.de



Glen
Shannon
and
Marion
Verbruggen
share
a light
moment
during
the
master
class

TIDINGS

Berkeley Festival & Exhibition, June 2-9

The horses were again at center stage (or, perhaps more correctly, center arena) for this summer's seventh biennial Berkeley Festival & Exhibition. *Le Carrousel du Roi*, surprise hit of the 2000 Berkeley Festival, returned this year for three performances. If the crowd at the Friday performance at Heather Farms Park was indicative of the attendance at the other two, this year's presentation was a success as well.

Admittedly, to some the idea of a "horse ballet" is a strange one. Certainly, the crowd attending included two types of audience members: the horse enthusiasts, and the early music aficionados. There may be more in common between the two than meets the eye. Considerable research into the history of the original *Carrousel* had been done, not unlike a musician studying performance practice. Then there are the hours of practice for both disciplines. For the *Carrousel* production, the results of translating the historical French riding styles to the modern art of American dressage were impressive: the 20 costumed riders, beautifully dressed horses and myriad other elements that went into the show were truly spectacular.

Music lovers in the *Carrousel* crowd were not disappointed by its musical component. The performers were members of the **Orchestra of the Renaissance**, its instrumentation particularly fitting for an outdoor performance: trumpets, shawms, cornetto and sackbuts. The score was well-played, although there was a certain inevitable lack of coordination between music and horses. A recorder quartet, playing frequently, was also easily heard, a feat difficult to accomplish out-of-doors.

On the Festival's opening Sunday, before many patrons arrived, local ensemble **Baroquetcetera** made its Festival fringe debut. Performing in groups ranging from recorder quartet to a "one-on-a-part" Bach cantata, a number of instrumentalists and vocalists were heard in the course of a mostly-Baroque program. The early music selections, including pieces by Barbara Strozzi and Johann Friedrich Fasch, were

all played well, with good intonation and good ensemble.

The concert began with the world premiere of **Glen Shannon's** *Recorder Quartet #2 "Wanderlust"* (winner of the 2001 Chicago Recorder Society Composition Contest), which was the high point of the concert—both in terms of programming and pitch, since it was the only piece played at A=440 Hz (the Baroque pieces being at "low" pitch). Not only tuneful and pleasant, "Wanderlust" lets audiences leave the performance actually humming its themes. Performing the recorder quartet were Shannon, **Carl Lyngholm**, **Alan Paul**, and **Todd Weatherwax**. Their ensemble playing was fine, with the melodic hand-offs being beautifully precise.

By Wednesday, when more Festival-goers had arrived, the schedule began to include back-to-back concerts. A small but appreciative crowd heard a delightful mid-day concert, a cool respite from the heat that wreaked havoc with tuning for many Festival performers. The **Albany Consort** (with origins on Albany St. in London, where founding conductor/harpsichordist Jonathan Salzedo lived in the 1970s before moving to Sunnyvale, CA) was up to the task, with winds, strings, voices and harpsichord matching pitches and contrasting groupings carefully. Playing Prescott Denner alto recorders, **Marion Rubinstein** and **Carol Panofsky** (the latter changing to oboe for one work) carried the wind parts for the ambitious program, contributing to strong ensemble playing throughout.

Later Wednesday afternoon, a core audience comprised of those attending the Berkeley Festival's Elderhostel, plus a larger number of non-seniors, heard a collaboration at International House of **Letitia Berlin**, recorder; **Shira Kammen** playing harp, vielle and violin (and "shamelessly singing" a Landini ballata); and **Julie Jeffrey**, viola da gamba. The well-paced performance included two tenor recorder standouts: *Big Baboon* by Paul Leenhouts, a jazzy fun piece for kids of all ages, in which Berlin seemed especially tri-

umphant as the ending multiphonics signaled the return of the primate to the jungle; and Matthias Maute's *Blue Berlin*, with an undulating gamba line complementing lyrical, sustained recorder. The trio easily worked through the metric changes, from sedate to quick, of its concluding piece, a *Ciaccona* by Godfrey Finger.

Thursday's daytime schedule brought a break from daytime recorder events, and a chance to spend some time perusing instruments and music in the exhibition, organized this year by **Early Music America**.

Oblivious to a typically-Berkeley political demonstration elsewhere, another mixed-enthusiast audience attended Thursday's Festival concert by **Musica Pacifica**—the mixture in this crowd's recipe being early music lovers plus supporters of human (rather than equine) movement. While the "orchestra" provided by the musicians of Musica Pacifica played at audience left, three elaborately-costumed dancers demonstrated pastoral and theatre dances of Baroque France and England. With minimal props, and costumes changed quickly while on-stage, the dancers created dramatic vignettes that added a new dimension to music that would have been interesting enough to hear by itself, with eyes closed. The ambitious program ended with the "madness of Spain" (Vivaldi's *Folies d'Espagne*), all three dancers coming and going with the variations and occasionally pausing to catch their breath after one of the faster ones. An enthusiastic crowd offered a swell of applause for Musica Pacifica's bows, and the entire entourage obliged with an encore.

In terms of recorder performances, the pace picked up on Friday as the **Tenth Annual ARS Great Recorder Relay** occupied the entire morning at First Congregational Church. If someone came to the Relay to hear early music in the sense of Telemann or van Eyck, there was not a lick—although there were plenty of licks to hear.

Jody Miller, a mover and shaker in the Atlanta ARS chapter as well as director of the accomplished McCleskey Middle

School Recorder Ensemble, made his second Relay appearance, sounding the first notes of the day: a plaintive "Intrada" from Hans-Martin Linde's *Divertimento*. His immaculate preparation shown through the six movements of that piece, as meanwhile his percussive partner Jamil Facdol moved ably from drum and triangle through the gamut to large and small cymbals and floor toms. Rounding out their Relay vignette, the duo next offered *Six Early Songs*, sent to Miller by New Jersey composer Timothy Broege. The piece, originally scored for modern trumpet and orchestral percussion, sounded as if it had been custom-crafted for solo recorder voices from soprano to bass as chosen by Miller—who was also called for small percussion duties as Facdol concentrated mostly on mallet percussion.

It's a surprise when a performer says, "if you fall asleep, we'll take it as a compliment," which was just how **Eileen Hadidian** prepared the full-house audience for "Dolce Musica: A Contemplative Journey" with harpist Maureen Brennan. Briefly describing how her return to health has led them to bring healing music to Bay Area medical facilities, Hadidian set the stage for 15 minutes of uninterrupted music to "uplift the spirit," from 12th-century Hinde-gard von Bingen to traditional Celtic. The simple and familiar *Christ Child Lullaby* on tenor recorder and harp went through just the right variations to lead to the tenor soliloquy opening of the Irish *Dir Deighre is Breó*. Indeed, the audience seemed transformed as the harp's last shimmer ended the traditional Irish *Bobby Casey's Hornpipe*.

It can be difficult to recapture an audience that has been in quasi-meditation without making a jarring transition, but recorderist **Tom Bickley** and 'cellist Hugh Livingston did just that with their short self-composed serial isorhythmic piece, *Informal Chats About Iron and Steel*. Bickley, offering his debut Relay performance, was completely convincing on Jackson MacLow's *Vocabulary Gatha for Pete Rose*.... His performance easily moved through the piece's Tibetan chant, vocalizations and isolated speech plus recorder extended techniques—all in spite of (or perhaps embracing) the sounds of car honks outside.

The energy and obvious communication that **Frances Feldon** and percussionist Karolyn Stonefelt shared in their 2000 Relay set made a return appearance at this year's Relay. With an arsenal of small percussion ranging from bongos to cymbals and woodblocks to a brake drum and coffee can, Stonefelt appeared to have everything but the kitchen sink crowded into a several-square-yard area, and her utilization of it all became nothing short of smooth choreography. Feldon and Stonefelt were

continued on page 27

Relay participants, right and clockwise to below:
Eileen Hadidian and harpist Maureen Brennan;
Jody Miller with bass recorder; Tom Bickley;
Frances Feldon with saz player Tim Rayborn and percussionist Karolyn Stonefelt.



Below, reception attendees sing "Valer-ee" with gusto, as Distinguished Achievement Award Winner Valerie Horst (below left) looks on.



Right, 2002 President's Scholar Morgan Jacobs (l) with ARS President John Nelson (and Jody Miller and Peter Seibert behind). Below, Jacobs and friend Andrew Levy, the 2001 President's Scholar, get Marion Verbruggen's autograph.



PHOTOS: WILLIAM STICKNEY



The East Bay Junior Recorder Society

Harpsichord For Sale!

A Pragmatic Approach To Investing In An Early Keyboard Instrument

by Adam J. Decker

If one looks hard enough, a person will come across innumerable early keyboard instruments that are for sale at any given time. This article will particularly relate to you, the recorder player, in making an intelligent and informed decision when the time comes to purchase a harpsichord. Whether you are shopping the Internet, visiting local builders, or considering building a kit, you must be confident in your own research and knowledge about the instrument.

In my career as a harpsichord technician and builder, I have met many recorder performers (specifically of Renaissance and Baroque recorder), and it is safe to say they are very serious about their instruments and their ensembles/consorts. They have carefully researched, and ultimately chosen, their instruments for tone, playability and design. Choosing a harpsichord is no different.

What will I use it for?

The fundamental question in purchasing a harpsichord is to determine its purpose. For the recorder player, I would expect the need to be in the form of a good continuo instrument, but I know many recorder players who are either amateur or professional keyboard players in their own right. Their needs are met by a combination continuo/solo instrument. It is important to discuss with your builder how the instrument will be used, as well as the repertoire you are most interested in playing.

Also, do you need the keyboard to transpose? Transposing is the ability of the instrument to be played at Baroque pitch of A=415 Hz or modern pitch of A=440 Hz. I recently completed a French double-manual harpsichord that is double-transposing, in which the keyboard is shifted even further to allow the instrument to be played at A=392 Hz. This pitch is very dark and rich in tonal color, perfect for solo French literature, but not practical for today's ensembles.

So what is the perfect harpsichord? If I answered that question, it would be solely my viewpoint. There exists a certain harp-

sichord sound in my mind that is ideal to me. There will be a certain tone that will ultimately appeal to you when you hear it. I suppose that is why a \$60,000 Steinway piano can sound bland and insipid in my ear when used to play a Bach invention!

Basics to consider

To equate a harpsichord and a diamond ring would seem to be a legitimate comparison. As you may be aware, diamonds come in many varieties depending on factors of color, clarity, cut, etc. For sale are the finest ones, having almost no blemishes, all the way down the scale to diamonds yellowed with carbon deposits. In between lies a seemingly infinite number of stones, with something for everybody.

To help answer the question, *What will I use it for?*, there are a number of factors that must be addressed: first, national styles (in the U.S., mainly Italian, Flemish and French); and beyond that, single- or double-manual, keyboard range, and choir disposition.

A modern reproduction harpsichord is one that has been built from the latter half of the 20th century to the present, along historical lines from the 16th-18th centuries. As stated earlier, the three main national styles of harpsichord are Italian, Flemish and French, which represent the bulk of extant modern reproduction harpsichords in the U.S. today. (Other national styles of harpsichord include the English and German instruments, which are not described in this article.)

Inside a harpsichord are rows of jacks (slender slips of either wood or delrin, each of which hold an individual plectrum that plucks the string). Each row of jacks constitutes a choir, which can either produce sound at eight-foot, four-foot or 16-foot pitch. These terms come from organ terminology, in which great C (two octaves below middle C) on the organ would sound through an eight-foot organ pipe. This also represents the unison pitch on a piano. Four-foot pitch is indicative of notes that sound an octave higher, while 16-foot represents an octave below the eight-foot pitch.

*After consulting with
many recorder players
regarding their
harpsichord needs,
Adam J. Decker
offers his suggestions
for purchasing an
instrument that is
just what the
doctor ordered*

Groups of choirs in a harpsichord describe its "disposition," which was varied historically to create different sounds as well as a solution to increase the instrument's dynamics. For example, the historical disposition for Italian harpsichords was usually two eight-foot choirs, abbreviated 2x8'.

Italian

The Italian harpsichord certainly fills a niche in today's active recorder consort. Light in construction and easily transportable, this harpsichord is the workhorse for many early music ensembles. The tone is sharp and decisive, which allows it to pervade through the consort with ease.

The instrument can be easily distinguished from other harpsichords by the very deep curve in its bent side, its case



walls usually constructed from thin cypress (about 3/16" thick) with delicate cypress moldings, and its long, slender appearance. Some Italian harpsichords are termed "inner" instruments in which the actual harpsichord can be physically placed inside a sturdy outer painted case fitted with a lid. Historically, these outer cases were adorned with such items as leather or gems.

Since Italian instrument construction is somewhat simplistic, and decoration is kept to a minimum, these instruments can be less costly than Flemish or French instruments. In the marketplace today, I have seen new Italian instruments priced in the range of \$7-11,000. They represent an excellent choice for continuo performance, but work equally well for solo Frescobaldi, the English virginal masters—and, of course, Scarlatti.

Flemish

Between the crispness of the Italian instruments and the efflorescent tone of the French lies the mellifluous tone of the Flemish harpsichord. It is no wonder the Ruckers family of Antwerp dominated harpsichord building during the early years of the 17th century. Their harpsichords became so highly-prized in western Europe that 18th-century French builders would take an extant instrument and not only extend the limited keyboard range (usually 45 notes), known as *grand ravalement*, but also add another eight-foot choir.

For our purposes, the Flemish harpsichord is a good overall instrument to purchase. Considering that the Flemish harpsichord is the most popular harpsichord in existence today, it represents a wise investment for the consumer. A practical instru-

ment to own is a single manual, GG-d^{'''} (56-note) keyboard range with 2x8' and buff stop disposition. (The buff stop is comprised of little felt pads which, when placed against one of the choirs of strings, produce a very soft, harp-like sound.)

Flemish harpsichords, unlike Italians, can have two keyboards. This double manual configuration can give the keyboardist more musical options for repertoire. Aside

from being a utilitarian device (for instance, useful in Bach's *Italian Concerto*), the double manual can be used to display the instrument's wide range of tonal color.

The typical disposition of a double-manual Flemish harpsichord is 2x8', 1x4': one eight-foot and a four-foot choir on the lower manual, and a single eight-foot choir on the upper. The upper manual can be coupled to the lower manual, to expose all voices of the instrument at one time, by pushing the upper manual forward. To disengage, the performer gently pulls the upper manual back.

Flemish harpsichords look their best when the case is painted in an earth-tone pigment, accompanied by authentic-style



Considering that the Flemish harpsichord is the most popular harpsichord in existence today, it represents a wise investment for the consumer.

***Buying a rebuilt
harpsichord can
save the consumer
about half the cost
of a custom-built
instrument.***

Flemish block-printed papers in the keywell and the case rim above the soundboard. Their soundboards are often painted in tempera, and somewhat crude and naive in style, but the effects are nonetheless stunning. One might also find a faux marble band wrapped around the case with Flemish papers on the inside of the lid, often including a Latin motto.

Earlier in the article, the recorder player who is also a competent keyboardist was mentioned. The Flemish works well in continuo use, but can work equally well as a solo instrument. If you are a serious harpsichordist, two manuals would meet all your keyboard and continuo needs. For strict continuo use, save your money and go with a reliable single-manual instrument.

Expect to pay more for an instrument with two manuals. In the marketplace today, I have seen newly-built Flemish harpsichords priced between \$9-16,000 for single manuals and \$13-18,000 for double manuals. There is also an abundance of reliable used instruments, which will be discussed further later.

French

The pinnacle of harpsichord-making came in the form of French instruments of the late 18th century. These full-five-octave, double-manual harpsichords were stunning, to say the least. The French harpsichord seemed to possess a certain refinement the others lacked. With its rich, booming bass tones and round, flutey treble, nothing suits 18th-century French keyboard music like a French harpsichord.

For the recorder player, the French harpsichord seems to digress from any search for a practical continuo instrument, since it typically suits solo literature very well. The complexity of its tone can get somewhat lost in the early music consort. As far as price is concerned, I have seen newly-built French instruments topping out at about \$32,000.



Custom-built or rebuilt?

A custom-built harpsichord allows you to be an active participant in the building process. When you commission a maker to build an instrument, you are ultimately in control. You will spend a lot of money in the process, so your voice needs to be heard.

When shopping around for a harpsichord or for a maker to build your instrument, it is very important to play as many instruments as is physically possible. Since no two instruments are alike, you will certainly experience many differences in sound, style and keyboard touch.

By touch, I refer to the way the keyboard feels under your fingers while you are playing. Is the touch hard or too soft? Does the touch seem to feel like the consistency of oatmeal? Every harpsichordist has a personal preference for touch. I like an instrument where there is the maximum volume with the least resistance from the pluck.

A good builder will allow you to play upon the harpsichord once the action has been installed and before it is decorated. Once the harpsichord is to your liking, you can proceed on to choosing your decoration.

Regarding payment, a popular business practice is to split the cost into thirds: one-third paid up front, allowing the case parts to be assembled and musical action installed; second third due before decoration is begun; and the balance (final third) due upon delivery and your satisfaction with instrument.

The sale should not end with delivery. Continued technical support from your builder is imperative, and the builder should invite questions following the instrument's delivery as part of the sale. Your builder should supply you with a short maintenance course, covering such topics as tuning advice, changing strings and voicing plectra, plus any tools you may need in order to complete any minor repairs. Remember, there may not be a harpsichord technician nearby to help you with such matters.

A less-expensive custom option is to purchase a rebuilt harpsichord, an instrument that has been fully refurbished. The refurbishment typically includes new strings, freshly-voiced plectra (either delrin or celcon), stabilization of any structural anomalies and complete redecoration. Buying a rebuilt harpsichord can save the consumer about half the cost of a custom-built instrument.

A rebuilt instrument comes in many forms: a kit that was neglected or never completed, an older shop-built instrument that needs an overhaul, or an instrument found at an estate sale or auction. A reliable rebuilt Flemish single harpsichord can be obtained for about \$5,000 and up.

A quick word about harpsichords for sale on the Internet: if you plan on purchasing a harpsichord through one of the various web auction sites, please be cautious. *Caveat emptor* should be your motto. Instead, I encourage you to visit the web sites of the many reputable makers and dealers. I may also add that to denounce or tout certain makes and makers was not the intent of this article. Instead, I hope I have been able to make you aware of the various factors that you should consider before purchasing a harpsichord.

The best way to find the right instrument for you is to either visit the builder in person or attend trade shows (such as the Boston Early Music Festival next summer, or the recently-held Berkeley Festival) and compare different harpsichords side-by-side. Take a recorder and a keyboardist with you when you look at harpsichords, to make sure the two blend appropriately. You will soon realize that a balance must be heard and felt between the two speaking instruments, so that one does not overpower the other, but instead complements the other.

Through your research and determination you will find the perfect instrument.

*Arbor eram vilis quondam sed viva tacebam.
Nunc bene si tangor mortua dulce sono.*

Once I was a worthless tree,
but in life I was silent.
Now in death, if I am played well,
I sound sweet.

Adam J. Decker is founder/owner of Early Keyboards of Atlanta. He specializes in the sale, construction, repair and rebuilding of harpsichords, clavichords and virginals. Visit him at <www.harpsichordatlanta.com>.

Descriptions of instruments shown in photos

*Italian harpsichord
by Jacob Kaeser, New London, CT*

*Flemish double-manual harpsichord
by Adam J. Decker, Atlanta, GA*

*French double-manual harpsichord
by Kevin Fryer, San Francisco, CA*

Should I try to build a harpsichord from a kit?

When deciding how to acquire a harpsichord, there are several options: build one from a kit, have a kit professionally assembled, or purchase a custom-built instrument from a professional builder. Several factors, including cost, time, skill level, and resources, will influence your decision.

The cost factor in purchasing a kit can be very attractive, compared to the cost of having an instrument built from scratch. You can expect to pay about a third of the total cost of a finished instrument for kit materials. Also remember, when purchasing harpsichord parts, that packing and shipping will be added to the cost of materials. Unless you are close enough to the manufacturer to pick up your materials in person, these costs are expected to be paid before delivery.

Time can play a major role in deciding to build a harpsichord yourself. Is it the end of summer and you need to have the harpsichord finished for the *Messiah* program at Christmas? Does your schedule allow you to devote all of your time to the building process, or only occasional free time? Having built many kits myself, as well as having helped many other kit builders with their projects, I can safely estimate that you will need approximately 200-300 hours (six months to one year in your spare time) to complete a kit-and do it correctly! Building an instrument should not be a race to the finish. It takes patience, forethought and some woodworking skills.

Basic woodworking skills required to build a kit include gluing, clamping, drilling, sanding and hand-planing. You will also need an array of hand tools. The manufacturer should be able to help with any questions regarding tools and their applications.

Generally, building a harpsichord is accomplished in three phases: building the case, which includes installing the soundboard with all hitchpin rails and bridges; installing the musical action (stringing, jack setup, voicing); and decoration. All three phases, while distinct and separate, need to be considered as interlocking parts of the process. When all are completed correctly, your harpsichord should be concert-ready.

If your schedule does not allow you the time or the flexibility to build a kit yourself, consider paying a professional builder to assemble the instrument. The finished project should be as good as the professional building it for you. The cost of this service will vary among the many harpsichord makers.

Another factor worth noting, in having a professional build the instrument for you, is the open communication that must be established. Let the builder know if the touch is too light or too heavy, volume too loud or too soft, or keydip too shallow or too deep. Assess whether the stagger (firing sequence established in the plectra) is set correctly, or whether it is too wide or too narrow when all choirs are engaged. My only advice would be to play as many harpsichords as you can so you know what is ideal for you.

In general, kits in the marketplace today are well-thought-out and certainly take the amateur into consideration. Manuals that are easy to read, parts that are clearly labeled, and continued technical support from the manufacturer make for an enjoyable project. Although I would not advise the first-time builder to tackle a large double-manual harpsichord, it could certainly be assembled with patience and providence.

If cost is not a factor, the option of having an instrument custom-built to order may prove to be less stressful for some people: you will be presented with a concert-ready instrument with full decoration. By having a professional build the harpsichord, you know the finished instrument will be at its best. Another advantage of purchasing a custom-built instrument over building a kit is that the professional builder should offer a warranty. This is peace of mind, should anything go wrong in the harpsichord's infancy.

For more information about historical keyboards, and for lists of makers of harpsichords, you may contact the following early keyboard organizations:

Southeastern Historical Keyboard Society

P.O. Box 32022, Charlotte, NC 28232; <www.sehks.org>

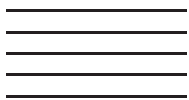
Midwestern Historical Keyboard Society

% Dr. Gregory Crowell, Secretary, 736 Ethel SE, Grand Rapids, MI 49506;
<www.mhks.org>

Western Early Keyboard Association

% MusicSources, 1000 The Alameda, Berkeley, CA 94707; 510-528-1685

Q & A



Realizing figured bass harpsichord accompaniments and figuring out where to find early music graphics

QUESTION: I would like to try my hand at rewriting printed harpsichord accompaniments since I am dissatisfied with many of the accompaniments found in published editions of Baroque sonatas. I have some knowledge of music theory but no experience in figured bass realization. Can you give me some "rules of thumb" and also direct me to references containing more detailed information?—A. G., Orlando, Florida

ANSWER: There is not nearly enough space in this column to give you a step-by-step guide to realizing a figured bass from scratch, but an article by Dr. Jack Ashworth in *American Recorder* (May, 1985, pp. 62-65) explains clearly and concisely how to improve a pre-existing continuo realization. The following general rules, excerpted from Dr. Ashworth's article, are presented here by permission.

1. Be sensitive to the frequent necessity of reducing the texture from four to three—or occasionally even two—parts, depending on the volume of the solo instrument, the range in which it is playing, and the nature of the piece.

2. Do not feel compelled to play a chord on every bass note provided by the composer. For example, if a bass line has four

6. Above all, be sensitive to the needs of the soloist, and accommodate to those needs insofar as you can. Good continuo players must be as supportive as they are unobtrusive.

Dr. Ashworth recommends two references for further study by those interested in more elaborate explanations. Franck T. Arnold's massive *The Art of Accompaniment from a Thorough-bass as Practiced in the XVIIth and XVIIIth Centuries* (Oxford University Press, 1931) "contains a systematic explanation of continuo accompaniment as gleaned from two dozen treatises dealing with harmonic analysis and practice as well as style." A more up-to-date and practical reference is Peter Williams' *Figured Bass Accompaniment*, 2 vols. (Edinburgh University Press, 1970). (Sadly, this volume is now out of print.) Much valuable information can also be found in the entry on "Continuo" by Peter Williams and David Ledbetter in the *New Grove Dictionary*.

Jack Ashworth is Professor of Music and Director of the Early Music Ensemble at the University of Louisville (KY). He is a performer on keyboards, specializing in continuo realization, and also plays historical winds and strings.

Above all, be sensitive to the needs of the soloist, and accommodate to those needs insofar as you can. Good continuo players must be as supportive as they are unobtrusive.

eighth notes all relating to a G major chord, one should play a chord on the first of these, and possibly another on the third, but never four separate chords. As a rule, strong beats and bass notes that point to a change in harmony should almost always take a chord, but otherwise play only as many chords as the texture seems to demand—and vary the texture of the chords you do play.

3. Especially avoid playing full chords on bass notes taking the weak part of a beat unit.

4. Avoid doubling or going above the soloist's part in the realization.

5. Be sparing with ornamentation.

QUESTION: Does anyone know of a Web site for early music graphics that can be downloaded? I am trying to build a base of graphics for my chapter newsletter but find very little on early instruments or the recorder. I would prefer to know that the graphics I use are in the public domain.—Carol Stanger, Editor: Recorder Reporter (Chicago Chapter/West Suburban Early Music Society)

ANSWER: I tried to locate such a site using search engines but didn't find anything that looked useful. However, Gail Nickless recommended to me two books containing copyright-free images that can be scanned onto your computer—Music: A

Pictorial Archive of Woodcuts and Engravings, selected by Jim Harter (New York: Dover Publications, 1980) and *Antique Musical Instruments and Their Players*, a collection of engravings by Filippo Bonanni (Dover, 1964). Both books are available in public libraries. Up to ten illustrations from either one may be used in any single publication, free and without special permission.

Jim Harter's *Music* contains 841 illustrations from America, Europe, and other cultures, representing all periods from antiquity to the present. It contains many images of isolated early instruments (including four recorders, and also the harpsichord used under the text of this issue's article on buying a harpsichord), identified wherever possible in captions, and also many images of early musicians playing singly and in groups. Among the most beautiful illustrations are the woodcuts of Renaissance musicians created by Albrecht Dürer for Emperor Maximilian I. Also included are pictures of composers (Bach, Handel, Mozart, Haydn, and others) and musical examples in original notation excerpted from Medieval manuscripts and from works of Lassus and J. S. Bach.

Filippo Bonanni was an 18th-century Italian artist and historian. *Antique Musical Instruments and Their Players* is a modern reproduction of all the engravings, 148 altogether, in his *Gabinetto Armonico*, a comprehensive illustrated publication on early musical instruments. Informative captions, written by Frank L. Harrison and Joan Rimmer of Oxford University, accompany the engravings, replacing Bonanni's original text. A wide range of Western and non-Western instruments, both "serious" and folk, are included, and each of the 148 plates shows one instrument being played. Although Bonanni's engravings are at times inexact in detail, they are highly regarded as works of art and would make an attractive addition to your chapter newsletter or flyer, or a concert program for any group.

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

Music Minus One Recorder

We are please to present American Recorder readers with a list of our current recorder offerings. Music Minus One recordings first made their appearance in 1950. These editions go back to the work of Erich Katz and LaNoue Davenport who shaped the early development of the recorder in the United States.



Accompaniment Recordings

Sheet Music and CD included



3 Sonatas for Alto Recorder, Harpsichord & Viola da Gamba **MMO 3340**
The Rameau Trio Minus Alto Recorder
Telemann: Trio in F Major; **Handel:** Sonata No. 3 in C major, Trio Sonata in Bb major

3 Sonatas for Alto Recorder, Harpsichord & Viola da gamba **MMO 3341**
The Rameau Trio Minus Alto Recorder
Handel: Sonata in F major; **Telemann:** Sonata in F major; **Marcello:** Sonata in F major

Renaissance Dances & Fantasias **MMO 3356**
N.Y. Renaissance Band Minus Soprano Recorder
Praetorius: Dances "Terpsichore" **Attaignant:** 6 Pavanes & Gaillards; **Banchieri:** Fantasie
Veracini: Four Sonatas

Echoes of Time 2 CD Set **MMO 3357**
N.Y. Renaissance Band Minus Alto Recorder
Agricola; Brumel; Compere; Isaac; Josquin; Obrecht; Okeghem; Susato

18th Century Recorder Music 2 CD Set **MMO 3358**
N.Y. Renaissance Band Minus Alto Recorder

English Consort Music 2 CD Set **MMO 3359**
N. Y. Consort of Viols Minus Alto Recorder
Coperario; Dowland; Brade; Lawes; Schein; Byrd; Woodcock

Dances of 3 Centuries **MMO 3360**
 Minus Alto Recorder

LaNoue Davenport, Recorders, Krummhorns, Tenor Viol; **Judith Davidoff,** Treble & Bass Viol, Vielle; **Susan Evans,** Percussion

Instructional Material

Folk Songs of Many Nations **MMO 3337**
 Compiled and edited by **Erich Katz**, Dean of the American Recorder movement and the man responsible for the enormous recorder renaissance in the U.S.A. during the 1960's and '70's. Here is a superior text for learning to play the soprano recorder. Each lesson is built around a series of duets and trios, beginning with the simplest of folk songs to the more elaborate music of Bach. Your fellow player is **LaNoue Davenport**, recorder virtuoso and former performer with the **Noah Greenberg Pro Musica** group.



Let's Play The Recorder **MMO 3338**
A Children's Method

A delightful approach to recorder study for children. Easy exercises plus fully illustrated hand position photographs take the player through all the steps necessary to learn.

You Can Play The Recorder **MMO 3339**
An Adult Method

Recorder, guitar, percussion plus bass accompany you. This method, and its sister edition were developed by **Sonya and Gerald Burakoff**, who have taught thousands to play the recorder. Contains step by step instructions with illustrations. Familiar songs and duets guide you to excellence.

Please send the recordings checked below:

- | | |
|-----------------------------------|------------------------------------|
| <input type="checkbox"/> MMO 3337 | <input type="checkbox"/> MMO 3356 |
| <input type="checkbox"/> MMO 3338 | <input type="checkbox"/> MMO 3357* |
| <input type="checkbox"/> MMO 3339 | <input type="checkbox"/> MMO 3358* |
| <input type="checkbox"/> MMO 3340 | <input type="checkbox"/> MMO 3359* |
| <input type="checkbox"/> MMO 3341 | <input type="checkbox"/> MMO 3360 |
| | <input type="checkbox"/> MMO 3370 |

Charge to my:



CARD# _____
 EXP. DATE ____/____/____

Single CD's are \$29.98, *2 CD sets are \$34.98. Music Book included.
Special Discount for American Recorder Readers-15%off with this coupon

Ship to:

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Music Minus One 50 Executive Blvd. Elmsford, NY 10523-1325

800-669-7464 • email: info@musicminusone.com • www.musicminusone.com

From Guitar and Strings to Recorders

by David J. Eccott

A *siciliano* is a slow dance in 6/8 or 12/8 time, frequently using a typical rhythmic pattern (see bars 6 and 8). My *Siciliano*, reproduced here, began life as a single line melody for trombone, composed as a legato study in E minor. I later added harmony and arranged it for guitar and string orchestra. Three more movements were written, forming my *Concertino for Guitar and Strings*.

When I considered arranging the *Siciliano* for recorders, I realized that such an arrangement would pose a challenge. The version for guitar and strings uses seventh chords (like D-F-A-C in bar 13) and covers quite a melodic range. A quartet or even a quintet would not be sufficient to preserve both the melodic and harmonic range of the original. I decided therefore on a sextet: SAATTB.

Because the bass and soprano recorders play an octave higher than written, the first step was to transpose the material up one octave. Next came the matter of an appropriate key. The original key of E minor would place the soprano and alto recorders in the difficult higher limits of their register. Transposing to G minor, lowering the melody by the interval of a sixth, was the solution to the problem.

The composition begins with a two-bar preamble before the tenors introduce the main theme (bars 3-10). Doubling the tenors allows the melody line to retain prominence against the accompanying chords. At rehearsal mark A begins a series of seventh chords, each group of two chords being separated by melodic fragments. The seventh chords are given to the five upper recorders, with the bass prominent in the intervening bars. Then at B, a motive originally assigned to the first violins is given to the soprano, with the accompanying chordal work this time supplied by the tenor and bass recorders. At bar 21, the soprano is joined at the interval of a sixth by the alto, providing a nice harmonic effect as tenors and bass continue, all voices rising to a crescendo.

At rehearsal mark C, the tenor recorders provide a change of tone color as they again take the melody in unison. This leads to sixteenth-note figurations,

above which the melody reaches a climax on the soprano doubled at the octave by the second alto, the first alto filling in the upper harmony. This is followed at D by a repeat of the passage of seventh chords.

At E, in the original version for guitar and strings, the theme that was first heard on low register guitar is taken by the first and second violins in octaves, while the guitar plays arpeggios (broken chords) that span across two octaves with the lower strings supplying accompaniment. Preserving such a texture in the arrangement for recorders proved somewhat difficult. Only after various experiments, all of which were unsatisfactory, was a solution eventually found. The best effect, and the one closest in texture to the original, was to have the melody played by the soprano and second tenor in octaves. The sixteenth notes were given to the first tenor and first alto recorders in alternating fashion, beginning on the tenor and then taken over by the alto, continuing in this way for the duration of the passage. (In performance the trade-off between tenor and alto must be very smooth.) In the intervening bars each player then supplies the accompanying harmony along with the second alto and bass recorders.

This passage is followed at F by a slightly altered version of the theme, played again by the tenor recorders in unison, with the three upper recorders executing light staccato chords, and the bass recorder playing an arpeggio pattern below. The piece ends with a statement of the final two bars of the main theme, now freed from its minor mode restraints by the introduction of a sharpened leading tone (F#). In the original version the theme is played by unison strings with the guitar supplying spread chords. It was arranged for the soprano recorder playing the melody, with the remaining recorders providing the chords beneath.

In the accompanying score, the complete arrangement is given. Each player is highlighted at some point. Currently I have arranged another movement of the *Concertino* titled "Elegy" and plan to complete the recorder version with "Idyll" as the third movement.

David Eccott is a freelance trombonist working in the UK. He also teaches brass in his home county of Kent, and is also a member of the examining panel of The Associated Board of The Royal Schools of Music. Recently his main composition project has been a *Concerto for Orchestra*, which is now nearing completion.

This is the seventh in a series of articles featuring the works of composers and arrangers who write for the recorder. Each installment is accompanied by discussion of the the composer's own working methods, including the performance considerations that went into creating the selected piece of music. It is hoped that the considerations that composers and arrangers have to keep in mind will be of general interest to all AR readers, who will also be able to add to their music collection a series of performable short pieces or excerpts.

Stan McDaniel, Series Editor

Siciliano

Larghetto. Sempre legato e espressivo

David J. Eccott

♩ = 57

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, and Piano accompaniment. The score is in 6/8 time, marked *Larghetto* with a tempo of 57 beats per minute. The key signature has two flats (B-flat and E-flat).

The score is divided into systems, with measures 8, 16, and 23 marked as section boundaries. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The piano part includes a *tutti* marking at measure 23.

Section A (measures 8-15) features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The vocal parts enter in measure 8 with a melodic line.

Section B (measures 16-22) features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The vocal parts enter in measure 16 with a melodic line.

Section C (measures 23-30) features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The vocal parts enter in measure 23 with a melodic line.

Section D (measures 31-38) features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The vocal parts enter in measure 31 with a melodic line.

Copyright © 1998 by DAVID J. ECCOTT
All Rights Reserved

Copyright © 2002 David J. Eccott. All rights reserved.

A MIDI playback of this piece is available in AR On-Line at <www.recorderonline.org>.

ARS members may make photocopies of this music for their own use.

30

E

37

F

42

G

47

Largamente
♩ = 32

mf

dim.

p

mf

dim.

p

mf

dim.

Copyright © 2002 David J. Eccott. All rights reserved.
A MIDI playback of this piece is available in *AR On-Line* at <www.recorderonline.org>.
ARS members may make photocopies of this music for their own use.

sheet music

early music
modern music
folk&pop
methods/tutors

books

modern music
music cartoons

periodicals

tibia. magazin für holzbläser
zfs recorders music series

cds

walter van hauwe
jeremias schwarzer
trio diritto

www.moeck-music.de



recorders
flauto penta
flauto 1
flauto 1 plus
worlds school recorders
flauto rondo
rottenburgh
steenbergen
stanesby
hotteterre
kynseker
renaissance-consort
breukink

renaissance

krummhorn
cornamuse
dulcian
shawm
shalmei
flute
cornetti

baroque

flute
oboe
rackett
chalumeau

sopran clarinet

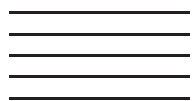
The central image is a vertical strip containing a variety of woodwind instruments. At the top, there is musical notation for a recorder. Below it, several recorders of different sizes and materials (wood and plastic) are shown. Further down, there are flutes and a soprano clarinet. The strip also includes musical notation for a flute, a CD, and a small illustration of a person playing a flute. The text 'TIBIA MAGAZIN FÜR HOLZBLÄSER' is visible on the left side of the strip.

Sole agent for the USA:
Magnetmusic Distributors Inc.,
P.O. Box 338,
Sharon, CT 06069

MOECKMUSIC
INSTRUMENTE UND VERLAG

Tel: 1-860-364-5431
Fax: 1-860-364-5168
magnetmusic@magnetmusic.com
www.magnetmusic.com

MUSIC REVIEWS



Christmas in September, 16th-17th century works for quintets and more, and books of two-part works

NINE PAVANS, BY ALFONSO FERRABOSCO II, ED. BERNARD THOMAS. London Pro Musica LPM EM11 (Magnamusic), 2001. 5 instruments, Sc 20 pp. \$7.75.

DE LA COURT, BY ROBERT PARSONS, ED. BERNARD THOMAS. London Pro Musica LPM EM18 (Magnamusic), 2001. 5 instruments, Sc 8 pp, pts 2 pp. \$7.75.

OUT FROM THE VALE (1613), BY JOHN WARD, ED. BERNARD THOMAS. London Pro Musica LPM 536 (Magnamusic), 2001. 6 voices or instruments, Sc 8 pp. pts 1 p. \$6.00.

2 PAVANS (1607), BY EDWARD JOHNSON, ED. BERNARD THOMAS. London Pro Musica EML 364 (Magnamusic), 2000. 5 instruments, 5 sc 4 pp each. \$5.50.

PADUANA AND GALLIARD (1609), BY JOHANN STEPHAN + ROBERT BATEMAN, ED. BERNARD THOMAS. London Pro Musica EML376 (Magnamusic), 2000. 5 instruments, 5 sc 4 pp each. \$5.50.

One of the richest periods of music for the recorder was the late English Renaissance, and these five new editions from Bernard Thomas and London Pro Musica give a good idea of the pleasures to be found by looking beyond the music of the most famous composers of the time such as Holborne or Dowland.

The most extensive of these editions, the *Nine Pavans* of Alfonso Ferrabosco II, also presents what are probably the best-known works, especially those pavans with special titles such as "Dovehouse Pavan" or "Four Notes Pavan" (the latter with a text by Ben Jonson). As might be expected from a composer of his stature, Ferrabosco's pavans are full of color and variety, some based on a repeated melodic figure, some pushing the boundaries of late Renaissance style with expressive harmonies and highly active bass lines. The combination of instruments changes from pavan to pavan. Bass players will need to accommodate one or two out-of-range notes, but, as with all these editions, the music is quite suitable and rewarding for recorders.

Robert Parsons's *De la Court* was apparently one of the most popular consort works of its time, surviving in fourteen different sources. The piece is in two large sections, each beginning in traditional motet fashion but developing into exciting antiphonal rhythmic interplay, the whole culminating with a triple time section full of cross-rhythms and cross-relations. The piece would work quite well for SSTTB recorders. There are only a couple of obvious misprints: a too-short rest in bar 13 and a misplaced accidental in bar 141. Like the Ferrabosco edition, it is part of LPM's series *English Instrumental Music c.1600*.

John Ward's *Out From the Vale* is from LPM's series *Per Cantare e Sonare*. It is primarily a vocal piece from Ward's *First Set of English Madrigals*, a collection that the composer also explicitly approved for performance on viols. While less adventuresome rhythmically than the purely instrumental pieces, the madrigal has plenty of variety of texture as the narrator sends his plaint out of "the vale of deep despair" to his unfeeling love, Daphne. This would be a good piece for an SSAA(T)BB ensemble wanting to explore the fine points of adapting a vocal piece for instrumental performance, especially since the words are included in both parts and score.

The final two editions are in the *Early Music Library* series and present two pavans by Edward Johnson, plus a paduana and galliard pair by Johann Stephan and Robert Bateman. The Johnson Pavans are a miscellaneous pair, one taken from a manuscript now in Kassel and the other from the 1607 dance collection of Füllsack and Hildebrandt. The Stephan/Bateman dance pair comes from Füllsack and Hildebrandt's 1609 dance collection. While not as inventive as Ferrabosco's best pavans, these four pieces are quite attractive (especially Johnson's second pavan with its complex rhythmic activity) and would work well with an SSATB ensemble (SAATB for Johnson's second *Pavan*).

LPM's presentation is at its usual high standard with clean, easily-read scores and parts (multiple scores for the EML editions), and short but helpful notes for all but the Ward, for which source details only are given. Especially at LPM's affordable prices, do not hesitate to investigate any of these editions that strike your fancy.

Scott Paterson

DA PACEM, BY ASCANIO TROMBETTI. London Pro Musica LPM 534 (Magnamusic), 2001. S S A8/S T T B, Sc 4 pp, pts 1 p ea. \$5.50.

This soothing, reverent piece stems from an Italian Renaissance tradition. City magistrates would hire a band for ceremonial purposes and daily performance—a prestigious position for musicians and a happy show of wealth for the magistrate, who was thus eager to hire excellent players. While bands were predominantly brass, other loud wind instruments, such as cornett and shawm, came to be included along with a few stringed instruments.

Ascanio Trombetti, also known as Ascanio del Cornetto, was among these excellent musicians. From 1563 he was a member of a band in Bologna called "Concerto Palatino" (also the name of a current group based in Bologna that has helped revive the music of that tradition). He was famous for his brilliant cornett playing, and he also composed prolifically both motets and madrigals. He died young, murdered by a justifiably jealous husband.

The beautiful legato harmonies of *Da Pacem* require determined forward momentum in order to sustain a sense of direction. That is the central challenge of the piece once an ensemble has attained good intonation. An intermediate ensemble can accomplish that easily with the help of a director or leader chosen from within the group. The leader's job would be to offset the strong temptation to play ever more slowly, as each of the six players may want to wait for all the others. A moderate

(about mm=72), rather than slow, tempo brings out the motet qualities suggested by the simple text underlay. An advanced group that includes one or more players experienced in Renaissance embellishment could take a slower tempo. Instead of emphasizing the motet aspect, they might play the piece as an instrumental one. What we know of the Concerto Palatino history can support that interpretation of Trombetti's intent. Played either way, it is a challenging and appealing piece.

HOW ART THOU THRALLED? BY ORLANDO GIBBONS. London Pro Musica LPM 537 (Magnamusic), 2001. SSTTB, Sc 8 pp, pts 2 pp each. \$7.00.

O CARE, THOU WILT DESPATCH ME, BY THOMAS WEELES. London Pro Musica LPM 538 (Magnamusic), 2001. S S A/T T B, Sc 8 pp, pts 2 pp each. \$7.00.

These are clear, easy-to-read editions of two madrigals based on a similar theme. One is from Gibbons' *First Set of Madrigals and Motets, apt for Viols and Voyces*, 1612. The beautiful melody of *How art thou thralled?* is put through a complex contrapuntal treatment typical of Gibbons (1583-1625). The sound was good when distributed to our recorder voices as suggested by the editor. Our group thought it also would sound beautiful played with a low recorder choir or viols. (Alto clef versions are supplied for tenor parts in addition to standard treble clef.) And of course it would be nice to have singers join us.

The text underlay makes it quite clear what the music is trying to do. The five parts each go their own way, but words and music are always appropriate to each other. Voice and idea answer voice and idea in a pleasingly clear way. This feature makes the piece good for intermediate players, since the movement of the counterpoint invites even inexperienced players to listen to what others are doing. At the same time, advanced players can enjoy the piece because it is rich in nuance and development. The first of the two parts announces the irony of bondage imposed (emotionally) on a human presumed to be free; the second part, "Farewell all joys," concludes with the despair resulting from that irony. So it is a sad song, but Gibbons uses the theme to carry his music to a high and even lively vexation. The challenge to players lies in making the most of that opposition.

A similar challenge comes from a madrigal by Weelkes (1576-1623), one of the finest composers of madrigals and motets in this fertile period of English music. He wrote most of his madrigals early in

We get an Italian-style madrigal whose very gleefulness underscores the despair from which it tries to escape.

his career while employed as organist at Winchester College, later moving on to Chichester Cathedral for the rest of his years. His tenure there as organist was cut short because of his penchant for drinking and swearing. He seems to have been a turbulent man. (See <<http://home.sprintmail.com/~cwhent/Weelkes.html>>.)

"O care, thou wilt despatch me," along with its second part, "Hence care, thou art too cruel," is from Weelkes's *Madrigals of 5 and 6 Parts* (1600). Like the Gibbons two-part madrigal mentioned above, this piece is fired and given impetus by means of irony. It has the form of a light dance-like piece, with *fa-la-la* refrains in each part. The refrains speed up the tempo, but they carry with them the sadness of the main theme. Thus we get an Italian-style madrigal whose very gleefulness underscores the despair from which it tries to escape. These tempo changes, achieved with contrasting note values rather than tempo markings, make the piece interesting to play. As with the Gibbons, the text underlay provides ideas about what expression to bring about and how the parts interrelate. This piece is accessible to both intermediate and advanced players. Given its small range on the recorders, less experienced players also could well enjoy it with help from a director. Alto-clef alternate pages are included to make this beautiful piece available to viols as well as recorders.

Jann Benson is associate professor emerita from Colorado State University. She has played recorder seriously for ten years (casually before that), and has held some office in her ARS chapter during that period. She plays regularly in several groups and enthusiastically attends recorder and viol workshops when possible. She serves on the board of directors of Early Music Colorado.

NUN KOMM DER HEIDEN HEILAND (4 SETTINGS, 1544-1627). London Pro Musica EML 375 (Magnamusic), 2001. 5 voices or instruments, 5 Sc, 6 pp. each. \$7.50.

7 CHRISTMAS HYMNS AFTER GEORG RHAW (1544). London Pro Musica EML 372 (Magnamusic), 2000. 4 voices or instruments, 4 Sc. 8 pp. each. \$7.50.

During the Christmas season I take notes on music I hear at church services and programs. Then, with my Christmas

money and/or the new budget year's money, I acquire music that I like and squirrel it away until fall, pulling it out in timely fashion to learn it for the Advent/Christmas season. In that spirit, I offer these reviews.

"Savior of the Nations, Come" is the Advent text we usually associate with the tune of *Nun Komm der Heiden Heiland*. It is one of twelve texts definitely ascribed to Ambrose of Milan (c.340-397), considered to be the father of Latin hymnody. The tune is based on an adaptation of a plainsong melody that fits the original Latin text, which was first found in the *Einsiedeln Hymnal* of the 12th or 13th century.

The first setting is by the prolific composer, Anonymous, and has the date 1544 on it. It has three treble clef parts: the top one goes to B-flat below middle C, and the second and third ones would fit a C-instrument (the third one would also fit an F-instrument). There are two bass clef parts. Therefore they could be played on A8TTBB recorders. All parts have words, so some or all of the parts could be sung.

The second, third, and fourth settings are shorter. They each have one bass clef part and four treble clef parts, so would work with SATTB (setting two) or SAATB (settings three and four). The second one is by Johann Eccard, the third by Andreas Raselius, and the fourth by Johann Hermann Schein. Eccard (1553-1611) was a pupil of Lassus, and most of his compositions were for the Lutheran church. Raselius (c.1563-1602) was also a German Lutheran composer who wrote a theoretical treatise called *Hexachordum seu quaestiones musicae practicae* in 1589. Johann Hermann Schein (1586-1630) was the first Lutheran composer to adapt the Italian monodic style to the treatment of the chorale melodies. My consort enjoyed settings two, three, and four more than we did setting one. Since we play regularly for worship in a Lutheran church, these are very handy to have in our repertoire.

Georg Rhaw (or Rhau, 1488-1548) was a publisher and composer. In 1525, he founded a printing business in Wittenberg, Germany, and published many of the early collections of Lutheran church music including *Neue deudsche geistlich Gesenge* in 1544, a collection of polyphonic settings of chorales by various composers.

The first setting in this edition of *Seven Christmas Hymns* is "Nu(n) komm der Hei-

den Heiland" by Balthasar Resinarius (c.1486-1544), a Catholic priest who converted to Lutheranism. He was an important member of the first generation of Protestant composers. Rhaw was his main publisher. This setting is scored for SATB recorders and/or four voices.

The second hymn is an anonymous setting of "Dies est laetitia" for SATB recorders or voices. Hymn number three is "In dulci jubilo," setting attributed to Johann Walther, a friend of Martin Luther, who played a prominent part in establishing the music of the Reformed Church. "In dulci jubilo" is a Medieval macaronic (verse in which vernacular words are used in a Latin text) carol that has come down through the centuries since about 1400.

The fourth and fifth settings are both on "Gelobet seist du, Jesu Christ," the first by Anonymous and the second by Resinarius. Again, this tune appears to have been written for the original German text, a single stanza that was one of the few popular vernacular songs used in Pre-Reformation church services. It first appears in a manuscript around 1370 where it is introduced by a slightly altered stanza from an eleventh-century Latin sequence.

Setting six is "A Solis Ortus," attributed to Balthasar Resinarius. This is the plain-song melody that has been associated with Coelius Sedulius's early 5th-century acrostic poem that gives the life of Christ in each verse. From this poem, a seven-stanza hymn came into being that was assigned to Lauds (the office held at sunrise in monasteries) on Christmas Day. And finally, the seventh hymn is "Christum wir sollen loben schon," again by Resinarius.

While these Christmas hymns are based on plain-song melodies not always found in modern hymnals, they are very nicely arranged. All of the settings have words, so voices could be used to double instruments or sing some of the lines. They broaden the base of liturgically-based recorder arrangements for those of us who share our gift of music regularly in church services. A bit of history of any played, listed in the bulletin, would help listeners feel connected with the celebration of Christ's birth throughout the centuries.

Valerie Hess

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.

RÉPERTOIRE FOR MUSIC SCHOOLS, ED. BALI JÁNOS, Vols. 2a & 2b. Editio Musica Budapest Z.14168 & Z.14217 (Theodore Presser), 2000. Vol. 2a: S and/or A solos/duos, 57 pp, \$16.95. Vol. 2b: S and/or A solos/duos w/bc. Kbd sc 41 pp, rec pt 39 pp, bc pt 41 pp, \$20.95.

One of the great joys of playing the recorder is exploring its rich and varied repertoire, but those who play only consort music are missing out on the challenges and rewards of studying the literature for one or two recorders. These two volumes are invaluable for such study because they present in chronological order examples of music composed originally for recorder or transcriptions that are appropriate historically and stylistically for the instrument. Volume 2a contains pieces for one or two recorders unaccompanied, and Volume 2b has solos or duos with accompaniment. Differing from many anthologies, the pieces here are uncut and all editorial additions are well marked.

"Music schools" in the titles of these publications may be misleading, though, because this material is for serious students, from upper intermediate to advanced, not for beginning adults or children. (Volume 1a of this series, reviewed in our January 2002 magazine, is for less experienced players and similar in layout.) The prefatory notes are helpful, and the appendix defines a few terms, but sources of the pieces and background information are, regrettably, not included.

Volume 2a begins with solos: several medieval dances, a "Ricercata" by Bassano, two Van Eycks, some short preludes, two French suites, and two Telemann fantasias. In the last half of the book are duets by Machaut, Lassus, Loeillet, and others, ending with three interesting "Three-Part Intentions" by András Soós (1954-) for two sopranos and difference tones. There is one glaring typo—the final note of the Demoivre Suite should be A rather than G!

Volume 2b begins with consort pieces (two 15th-century *rondeaux* and an Arcadelt madrigal with diminutions by Ortiz), all arranged for solo recorder with lower parts on keyboard. Following are two 17th-century pieces by Frescobaldi and Marini, two divisions on a ground, and sonatas by Corelli, Bitti, Parcham, and Philidor. The volume ends with a suite by Matthew Locke for two sopranos and a trio sonata by Handel for two altos. This edition contains three separate parts: for the recorder(s), keyboard, and continuo. A great addition, however, is inclusion of the bass lines under the recorder parts. An-

other thoughtful feature is that the attractive slick cardboard cover is on the recorder part—which gets the most use—rather than, as usual, on the keyboard part. These are both fine comprehensive collections that should inspire serious students to further explore the extensive solo/duo literature for recorder.

Constance M. Primus

ITALIAN CONCERTO, BY J.S. BACH, ED. JEAN-CLAUDE VEILHAN. Heinrichshofen 2414 (C.F. Peters), 2000. A and bass inst., Pts. 11 pp. ea. \$12.95.

Johann Sebastian Bach's keyboard arrangements of concertos by Antonio Vivaldi, Benedetto Marcello, and others served as prototypes for his marvelous *Italian Concerto* (BWV 971)—a large-scale work that uses the full resources of the double-manual harpsichord to mimic the interplay of soloist and orchestra of the standard concerto. It was published with the *French Overture* (BWV 831) in 1735 as Part II of *Clavier-Übung*. These works taken together form a study of the two contrasting styles that informed musical composition during the late Baroque period.

The present edition of the concerto is an arrangement for alto recorder and a bass instrument ('cello, bassoon, viola da gamba, or bass recorder). The essential two-part structure of the work lends itself well to a duet rendition. As not every passage is easily reduced to two parts, however, the arranger's bag of tricks provided clever solutions. For example, the parallel thirds in the bass in the *Andante* are rendered as quick alternations of the two pitches—the same technique employed in 18th-century recorder arrangements of Corelli's violin sonatas. Also, chords that occasionally punctuate the original are gone. The overall effect is something akin to the lunar landscape's stark beauty, a contrast of light and shadow among sharp, jutting angles. The bass part is adjusted for bass recorder with alternative passages when it extends beyond the instrument's range, although some suggested changes merely simplify the part and can be ignored. This skillful arrangement preserves the essence of this familiar piece, while standing as a new work of art on its own.

This is a challenging work, comparable to Bach's flute sonatas. It is certainly one of the most demanding works for the bass recorder; that fact alone commends it to serious players. It is a dazzling showpiece for both performers—guaranteed to bring the house down!

Thomas Cirtin

BOOK REVIEWS

A festival memento, using methods for learning pop music in traditional music teaching, and collected scholarly papers on Monteverdi and others

AMERICAN MAVERICKS: VISIONARIES, PIONEERS, ICONOCLASTS. EDITED BY SUSAN KEY AND LARRY ROTHE. The University of California Press, 2001. 100 pp. Hardcover, \$45.00, Paperback, \$24.95. Includes CD. ISBN: 0520233050.

In June 2000, the San Francisco Symphony and its conductor, Michael Tilson Thomas, mounted a festival entitled *American Mavericks*. In the course of ten concerts, the orchestra and visiting artists presented the music of 22 composers from Charles Ives to 44-year-old Californian Steven Mackey. The festival was very much a personal project of Tilson Thomas, who wanted to provide the audience with an overview of the "profound and zany diversity of the United States" as reflected in the music of composers whose works he has enjoyed and performed all his life.

As well as true iconoclasts such as Ives, John Cage, and Frank Zappa, the festival also featured the work of composers, such as Aaron Copland and Duke Ellington, who eventually became part of the mainstream, plus figures such as Carl Ruggles and Morton Feldman, who were not noticed by the general public but whose music is well-respected among professionals.

As a lasting memento of the festival and as a tribute to the composers represented, the San Francisco Symphony and The University of California Press have issued a colorful volume of essays expanding the festival program notes, accompanied by a CD presenting several festival performances in whole or in part, as well as excerpts from the on-stage interviews conducted with some of the composers. Presented in a lively but uncluttered graphic format, the book features a chronological survey of the 20th-century American concert music avant-garde, along with thumbnail biographies of the composers, and comments and reflections from some of the musicians who participated in the festival.

Originating as it does as concert program notes, the book does not intend to

break any new scholarly ground, but it does offer a straightforward and readable overview of a fascinating and lively aspect of American musical life. The book is perhaps most helpful in delineating the many personal and professional connections between the composers represented. One might have wished for a few more complete works on the accompanying CD, and perhaps the inclusion of one or two more 21st-century mavericks, but for those with a curiosity about Charles Ives, Edgard Varèse and their artistic progeny, this package will answer some questions.

Although the recorder does not seem to have featured in any of the concerts, some of the composers represented, such as Henry Cowell and Lou Harrison, are associated with the recorder. The book helps to place their work with the instrument in a wider context of styles and influences.

HOW POPULAR MUSICIANS LEARN: A WAY AHEAD FOR MUSIC EDUCATION. BY LUCY GREEN. Ashgate Publishing, 2001. 250 pp. Hardcover, \$74.95. ISBN: 0754603385.

Most music educators have probably looked with curiosity from time to time at the ways in which popular musicians learn and have been led to wonder how such a seemingly random and chaotic approach could be successful. British pedagogue Lucy Green has spent her career doing research into the ways in which informal music education intersects with the school system in Britain. While the bulk of her previous research has focused on teachers and their methods, this book takes the point of view of the musicians themselves and allows Green to draw some thought-provoking conclusions about how all stu-

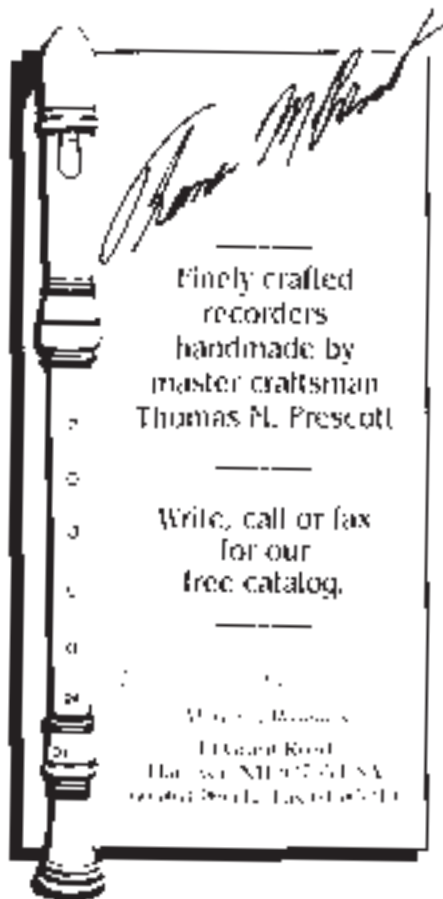
dents, whether talented or not, learn music, whether pop-oriented or traditional.

Green's writing style is a model of clarity and directness, and she describes her working method succinctly. Choosing fourteen musicians ranging in age from 15 to 50, and who had either established or who were building careers in popular music, Green interviewed each concerning the ways in which they had learned their craft and how that experience related to their music education in school and in private lessons. She deliberately chose not to interview highly visible performers, but several of her older interviewees were successful studio musicians who had worked with many well-known personalities.

While careful to give her results a context and not jumping to easy conclusions, but in general Green finds that her interviewees were all initially motivated by a personal drive to make music on a specific instrument in a specific style. This drive led them to spend hours playing, either alone or with their bands. Interestingly, very few of the interviewees thought of this as "practicing" since they found the activity so absorbing and personally satisfying. Very few found meaningful support in their schools or private lessons, even given the sea change in British schools over the last few years toward the acceptance of popular music as an educational tool. Most, however, did find value in learning about advanced playing techniques and theoretical concepts, picking these up largely from colleagues.

In the end, Green advocates an approach to teaching music that capitalizes on young people's natural love of experimentation and social interaction as well as their innate affinity for certain styles of mu-

Green finds that her interviewees were all initially motivated by a personal drive to make music on a specific instrument in a specific style.



Recorders
Margret Löbner
Bremen

Top quality recorders
workshop & shop
handmade instruments
from leading makers
all sizes & quality in stock
ask for catalogue

Margret Löbner
Osterdeich 59a
28703 Bremen / Germany
Phone +49 (0) 421 / 70 28 52
Fax +49 (0) 421 / 70 23 37
E-mail
info : loebnerblockfloeten.de
www.loebnerblockfloeten.de

BOOK REVIEWS (cont.)

sic, which can then be used to broaden their outlook to other ways of making music, both improvised and written, from their own and other cultures. She does not pretend to dictate how to implement these suggestions, but the wide range of statistical and anecdotal information she gives in the book provides direction for any teacher interested in listening to her message.

While the recorder is not specifically mentioned, the ideas Green brings forward are as applicable to the teaching of music through our instrument as otherwise, and recorder players of all stripes should find much food for thought here.

Scott Paterson

MONTEVERDI AND HIS CONTEMPORARIES. By TIM CARTER. Ashgate Publishing, 2000. 270 pp. \$99.95. ISBN: 0860788237.

This is the ninth volume in Ashgate's series of collected essays by distinguished musicologists. It's an excellent idea, since many of the papers collected in these volumes first appeared in journals to which the general public has limited access, and thus it brings them to a much wider audience. The price is pretty much prohibitive for most of us, but the volumes should be generally available in libraries.

Carter is one of the foremost Monteverdi scholars in the world, and the papers collected here cover a wide variety of topics on Monteverdi, Caccini, Guarini and other issues in the music of the late 16th and early 17th centuries. The papers originally appeared in well-known journals such as *Early Music* and the *Journal of the American Musicological Society*, as well as in less well-known sources like *Musical Analysis* and the *Cambridge Opera Journal*. Several articles appeared originally in books, principally in collected studies by a variety of authors. Ashgate has reproduced the original texts of the articles photographically, retaining original page numeration and simply adding a roman numeral on each page to identify the article. This makes for an odd-looking book from a typographical point of view, since each article is in a different font, and the type size varies depending on the reduction used to fit Ashgate's standard page size.

The contents, however, make up for any deficiencies in presentation. The volume begins with Carter's study of music publishing in Italy from 1580-1625. Unusually,

this is primarily a quantitative study, graphing the volume of publications of various types by year and attempting to draw conclusions from essentially a statistical analysis. Carter admits the difficulty of his methodology, and it is true that the article is of more interest for the vast amount of information it contains than for its conclusions.

Two fine papers on Caccini follow, including a detailed analysis of his best-known work, the solo madrigal *Amarilli, mia bella*. I would recommend this to all early music singers, as well as to the many for whom it is a favorite work. This is preceded by a more general discussion of the volume of *Le nuove musiche* in which *Amarilli* appears, based in particular on the survival of alternative versions of several of Caccini's songs in the Brussels Conservatory manuscript 704. An essay on monodic settings of the poetry of Battista Guarini leads into Carter's important discussion of the development through the 16th century of the concept of "aria," focusing in particular on solo madrigals of Caccini, Marenzio, and Monteverdi, and discussing the use of the term and the extent to which it indicates a new generic classification.

The rest of the volume focuses on Monteverdi, beginning with a clear and elegant essay on the Artusi controversy, a discussion of the analysis of his Mantuan madrigals, and a wide-ranging article on Monteverdi's aesthetic starting from the surprising information that, in the 1620s, Monteverdi's letters show a sudden interest in alchemy. The culmination of the volume, and for me its most interesting work, is the series of articles on each of the three great Monteverdi operas. Carter's careful and detailed readings of these masterpieces are constantly aware of the operas in their dramatic contexts and should be a prerequisite for anyone involved in their production. His examination of Seneca's character in *L'incoronazione di Poppea* is a model of clear musical-dramatic analysis and tackles head-on the problem of this opera's amorality and the ambiguity of Seneca's presentation.

Though its hefty price puts this volume outside the range of most musicians, it collects together a wealth of material, and should be consulted by anyone involved in the performance of Italian music of the late Renaissance and early Baroque.

David Klausner

BERKELEY FESTIVAL (cont.)

joined on two of the three pieces by Tim Rayborn, playing saz (a Turkish lute) and the required tambura on Pete Rose's *Wayfaring Stranger*, and saz on a closing Medieval dance. Feldon's amplified alto generated electricity of its own on *Wayfaring Stranger*. From an ensemble standpoint, the trio brought a successful musical event to a high-energy close.

The day's momentum continued as the master class conducted that afternoon by **Marion Verbruggen** provided quite a memorable experience for the large number of recorder players attending the festival. The participants, young recorderist **Andrew Levy** and award-winning composer **Glen Shannon** each played repertoire that has become standard for recorder. Verbruggen's witty approach to teaching was unique and her obvious sensitivity to the performers was inspiring. She gave detailed insight into her performance style; it is nice to know that one of the world's best performers has a good sense of humor!

While the recorder was rarely more than a team player on the Friday evening performance by **Capriccio Stravagante**, it was obvious that young recorder player **Julien Martin**, a former student of Pedro Memelsdorff, was a vital member of the ensemble. Playing all voices from soprano to bass, Martin was often called upon to double lines with flutist Serge Saitta, and the two played almost as one. Only in parts of *Le Mort de Didon* by Michel Pignolet de Montclair was the audience given a glimpse of Martin's solo capabilities, as he alternated lines with singer Guillemette Laurens and gave a strong final cadence to the cantata's instrumental epilogue.

The pace continued, as did the heat, on Saturday morning as the **American Recorder Orchestra of the West** (below)



gave a brief concert before director Richard Geisler participated in a panel discussion along with Frederic Palmer and moderator Peter Seibert. (More information on the

ARS Membership Enrollment and Renewal

Please enroll/renew me as a member of the Society. I'm looking forward to:

- ☆ American Recorder, ARS Newsletter, and the Members' Directory
- ☆ Members' Library musical editions
- ☆ Eligibility for the ARS Education Program examinations
- ☆ Discounts to some recorder workshops and on ARS publications
- ☆ Mailings from suppliers of materials, music, instruments. (ARS list is made available only to purveyors of goods and services for recorder players.)
- ☆ Information on all aspects of playing the recorder

U.S./Canadian membership: ☐ one year \$40, ☐ two years \$75

Foreign membership: ☐ one year \$50, ☐ two years \$95

U.S./Canadian Student* membership: ☐ one year \$20 ☐ two years \$40

Foreign Student* membership: ☐ one year \$25 ☐ two years \$50

Workshop membership: ☐ one year \$60 Business membership: ☐ one year \$120

☐ Address and/or phone information has changed in past year.

☐ Do not list my name in Directory.

*Enclose proof of full-time enrollment.

All dues paid in U.S. funds by check on U.S. bank, or by international money order.

Family members residing at the same address may share a membership. However, the student rate is not applicable to a shared family membership. For an additional listing in the ARS Directory under different surnames at the same address, add \$5.

Please check to be included on the ARS list of

☐ Recorder teachers and/or ☐ Professional performers. (Since your recorder activities may change, you must indicate on each renewal if you want to continue to be listed.)

☐ I wish to contribute \$_____ to help sustain the work of the Society.

Please charge to my VISA/MASTERCARD:

#_____ Exp. Date: _____

Cardholder's signature _____

NAME _____ PHONE (____) _____

ADDRESS _____

E-MAIL _____

CITY _____ STATE _____ ZIP/POSTAL _____

CHAPTER/CONSORT AFFILIATION, IF ANY: _____

OPTIONAL INFORMATION:

Chapter officer or committee member?

☐ Yes (officer/committee: _____) ☐ No ☐ Have served chapter in past

Age: _____ For how many years have you played the recorder? _____

Level of recorder playing: ☐ Amateur ☐ Semi-professional ☐ Professional

Annual income: ☐ Under \$10,000 ☐ \$10,000-30,000 ☐ \$30,000-50,000

☐ \$50,000-75,000 ☐ \$75,000-100,000 ☐ Over \$100,000

Portion of your income derived from music: ☐ All ☐ Some ☐ None

Portion of music income derived from the recorder? ☐ All ☐ Some ☐ None

If all or some, what kind of recorder activities are involved? (Check all that apply.)

- ☐ Teach privately ☐ Teach/lead workshops ☐ Teach elementary school music
- ☐ Performance ☐ Recorder maker ☐ Musical director/coach
- ☐ Other _____

What type of recorder music do you play? (Check all that apply.)

- ☐ Medieval/Renaissance ☐ Baroque ☐ Modern/pop ☐ Folk ☐ Solo
- ☐ Recorder Orchestra ☐ Chamber music with other instruments (such as trio sonatas) ☐ Broken consort with other instruments (such as a collegium)
- ☐ Consort involving three or more recorders playing one-on-a-part ☐ Grand consort (format used in many chapter meetings, with several recorders playing on each part)

AMERICAN RECORDER SOCIETY

P. O. Box 631, Littleton, CO 80160-0631, U.S.A.

Fax (with handset down) or call in credit card renewals to 303-347-1181

ARS PUBLICATIONS

Erich Katz Contemporary Music Series

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

Musical Editions from the Members' Library:

ARS members: 1 copy, \$3 2 copies, \$4.50 3, \$6 4, \$7.50 5, \$10 6, \$11.50

Non-members (editions over 2 years old): 1 copy, \$5 2 copies, \$8.50, 3, \$12 4, \$15 5, \$19.50 6, \$23

The ARS is happy to provide photocopied enlargements of any Members' Library edition at the same prices. Please specify "Members' Library Enlargement." * = Editions not yet available to non-members.

* **Après Paul** (David W. Solomons)

Bruckner's Ave Maria (arr. Jennifer W. Lehmann)

Dancers (Richard Eastman)

Different Quips (Stephan Chandler)

Elegy for Recorder Quartet (Carolyn Peskin)

Elizabethan Delights

* **Gloria in Excelsis** (Robert Cowper)

Los Pastores (arr. Virginia N. Ebinger)

New Rounds on Old Rhymes (Erich Katz)

Other Quips (Stephan Chandler)

Poinciana Rag (Laurie G. Alberts)

Santa Barbara Suite (Erich Katz)

Sentimental Songs (arr. David Goldstein)

Serie for Two Alto Recorders (Frederic Palmer)

Slow Dance with Doubles (Colin Sterne)

* **Sonata da Chiesa** (Ann McKinley)

Three Bantam Ballads (Ann McKinley)

Three Cleveland Scenes (Carolyn Peskin)

Tracings in the Snow

in Central Park (Robert W. Butts)

Trios for Recorders (George T. Bachmann)

* **Triptych** (Peter A. Ramsey)

Two Bach Trios (arr. William Long)

Two Brahms Lieder (arr. Thomas E. Van Dahm)

Vintage Burgundy

Other Materials from ARS

ARS Information Booklets:

ARS members: 1 booklet, \$13 2 booklets, \$23 3, \$28 4, \$35 5, \$41 6, \$47 7, \$52

Non-members: 1 booklet, \$18 2 booklets, \$33 3, \$44 4, \$55 5, \$66 6, \$76 7, \$86

Adding Percussion to Medieval and Renaissance Music (Peggy Monroe)

American Recorder Music (Constance Primus)

The Burgundian Court and Its Music (Judith Whaley, coord.)

Improve Your Consort Skills (Susan Carduelis)

Music for Mixed Ensembles (Jennifer W. Lehmann)

Playing Music for the Dance (Louise Austin)

Recorder Care (Scott Paterson)

Education Publications

The ARS Personal Study Program in Thirteen Stages to Help You Improve Your Playing (1996).

First copy free to ARS Members (mailed to current members in 1996 & new members as they join); replacement copies for members or non-members, \$3.

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

ARS Music Lists (1996). Graded list of solos, ensembles, and method books.

Members \$8; non-members, \$14.

Package deal available only to ARS members: Guidebook and Music Lists ordered together, \$15.

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

Other Publications

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

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

Discography of the Recorder, Vol. II (1990-1994). Compiled by Scott Paterson.

Either single volume: ARS members \$23; non-members, \$28.

Both Discography volumes together: ARS members only, \$40.

American Recorder: Cumulative Index for Vols. I-XXXX. ARS members, \$20; non-members, \$32.

Index Supplement, Vol. XXXIV-XXXX. ARS members, \$8; non-members, \$14.

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

American Recorder Society

P.O. Box 631, Littleton, CO 80160-0631, U.S.A. ♦ 303-347-1120

BERKELEY FESTIVAL (cont.)

panel discussion will be included in a future issue.) The orchestra's ambitious program provided variety ranging from "low voice" recorders featured on Hans Leo Hassler's six-part madrigal *I Leave Thee Love* to a pleasing transcription of the five-part Brahms song *Verlorene Jugend* (Lost Youth), contrasting high and low recorder ensembles. Addition of accordion on two German dances, and glockenspiel on *Saengerlust Polka* by Johann Strauss, provided some additional musical color.

A dash to St. Joseph of Arimathea Church was rewarded by the uplifting sight of 20 earnest young recorderists playing for a full house of over 50. The two groups of the **East Bay Junior Recorder Society** have dubbed themselves the *Eardrum Soothers* and the *Eardrum Detonators*. Joining forces to open and close the program, the *Soothers* played the first half of the program, and the *Detonators* followed. A swinging version of the traditional American *When Johnny Comes Marching Home Again* was a high point of the selections by the *Soothers*, while the *Detonators'* version of Holborne's *Bonny Sweet Robin* was very bonny indeed.

Following four-year cycles of Berkeley Festival appearances, beginning in 1990, **Marion Verbruggen** returned to the Hertz Hall stage, this time with **Mary Springfels**, viola da gamba, and **Arthur Haas**, harpsichord and portative organ. The trio played to the week's fullest house for chamber concerts. Selections from *Tratado de glosas* by Diego Ortiz ended with tasteful divisions soaring over a ground, and the program continued through a conversational *Primo libro de canzoni* of Bartolomé de Selma y Salaverde, with Verbruggen seeming to draw on a bottomless well of energy. Looking as if she had been waiting eagerly to play the last work of the first half, she (like Musica Pacifica) offered a *Folies d'Espagne*—this one of Marin Marais, a flawless rendition of another favorite.

An all-Bach second half yielded chances for seemingly-impossible embellishments on the G major sonata, BWV 525, contrasted with the human-voice-like sighs of unaccompanied alto on Bach's partita in C minor, BWV 1013. Fast movements shone in the *Sonata in G minor*, BWV 1034, with Verbruggen breathing effortlessly on the long phrases of the first "Allegro" and outstanding ensemble

BERKELEY FESTIVAL (cont.)

work on the runs of the concluding "Allegro." An encore from a Handel sonata was offered to the appreciative crowd.

The concert was followed by a reception jointly sponsored by the ARS and Early Music America, allowing **Valerie Horst** to accept the ARS Distinguished Achievement Award without having to rush to another location to perform EMA president duties. Commenting on Horst's considerable accomplishment of having taken the Amherst Workshop from its simple beginnings to its status as one of the premiere early music workshops, John Nelson presented a commemorative silver tray to her.

Horst accepted the award graciously, saying "It's partly about the instrument, isn't it? You've got to love an instrument so easy to sound that you can get a tone by merely sneezing in its direction, yet so subtle and exacting that a genius like Marion Verbruggen has spent her entire life at it and never says to herself: 'There, that's done. I've got it, I don't need to practice any more.' ...[It's] an instrument that, in return for even a small investment of time and money, offers to anyone the unparalleled joy and privilege of playing music with other people. And that's what it's really about, isn't it? The people. Recorder people are the best—the devoted amateur players who give of their time and energy to sustain their local societies and serve on the national board; the professionals who ravish us with performances like the one we've just heard; the teachers who share so generously their musical insight and inspiration...It is with recorder people that I've spent many of the happiest times of my very lucky and happy life."



The presentation included a light moment during which a surprise rendition by the crowd of *The Happy Wanderer* (with verses reworked by Benjamin Dunham, above making last-minute preparations

Provincetown Bookshop Editions

8 Norwegian Folk Hymns.

Richly harmonized by Eyvind Alnaes and edited for 4 Recorders by Joel Newman (PBE-36; 4 Playing-Scores)\$6.95

4 Fantasias on British Melodies.

Ingeniously set for 4 Recorders by Andrew Charlton (PBE-35; Score & Parts)\$9.95

Scandia Suite.

Fantasia on Danish, Finnish, Norwegian, & Swedish Tunes set by Andrew Charlton for 4 Recorders (PBE-11; Score & Parts) ...\$7.50

A good source for Recorder & Viol Music of all publishers.

The Provincetown Bookshop, Inc.
246 Commercial Street, Provincetown, MA 02657 Tel. (508)487-0964



Scott Reiss

Recorder, Irish whistle

Workshops

- Technique
- Ornamentation & improv
- Special **SoundCatcher** play-by-ear classes

Concerts

- 8 centuries of solo rep
- Irish & Appalachian
- Medieval / Traditional Crossover

ScottReiss@cs.com or call
703-525-7550



VON HUENE WORKSHOP, INC.

The Early Music Shop of New England

AT the the von Huene Workshop, Inc., we are dedicated to providing the best possible instruments & service at the best possible price.

REPAIRS: We *guarantee* one week turnaround on most repairs including revoicing, recorking & crack repair.

SALES: We stock recorders at all price levels, from high quality plastics to the finest handmade instruments and an extensive selection of music and books.

65 Boylston Street, Brookline MA 02445 USA
tel. (617) 277-8690 fax (617) 277-7217
<http://www.vonhuene.com> sales@vonhuene.com

Boulder Early Music Shop



Write or call for free catalogs and specify areas of interest.

Boulder Early Music Shop
P.O. Box 428
Lafayette, CO 80026

Monday through Friday:
10:00 am - 5:30 pm

1822 Powell Street
Erie, CO 80516

800.499.1301

303.926.4301

Fax: 303.926.4302

E-mail: ruth@bems.com

Web: www.bems.com

Music & Books

Recorders

Viols

Lutes

Baroque Violins

Early Flutes

Percussion

Folk Instruments

Music that moves the *body*... Taught in a way that moves the *soul*.

Our Schulwerk does much more than teach to the National Standards for Arts Education. It introduces children to music in a way that engages their entire person. Students learn to play music in a way that is both joyful and soulful, releasing its power to enhance lives. Our Schulwerk instructs in the art of singing, playing, improvising and improvisation to make it a joyful, creative

learning experience. After all, it's the way you learn to play that counts.



440-543-5366

call for more information

PO Box 50150

Chicago, IL 60650-0150

http://www.american-orff-schulwerk.org

American Orff-Schulwerk Association

The Recorder Magazine

we invite you to visit the site

www.recordermail.demon.co.uk

The Recorder Shop: Your Music

Doverhouse Editions

Music*Instruments*Accessories

2 Hensley Lane

Hannacroft, NY 12067-0034

Tel. & Fax: (518) 766-2273

<http://www.recordershop.com>

BERKELEY FESTIVAL (cont.)

with Patricia Petersen) included hilarious choruses of "Valer-ie, Valer-a, Valer-ie, Valer-a-a-a-a-a." The morning program's accordionist would have been a welcome addition to the counterpoint.

Taking over the podium, Horst and other Early Music America officers then made several awards on behalf of EMA, including the award for "Bringing Early Music Alive in the Classroom" to the

American Classical Orchestra in Connecticut for its outreach program, Classical Music for Kids. The program was



launched

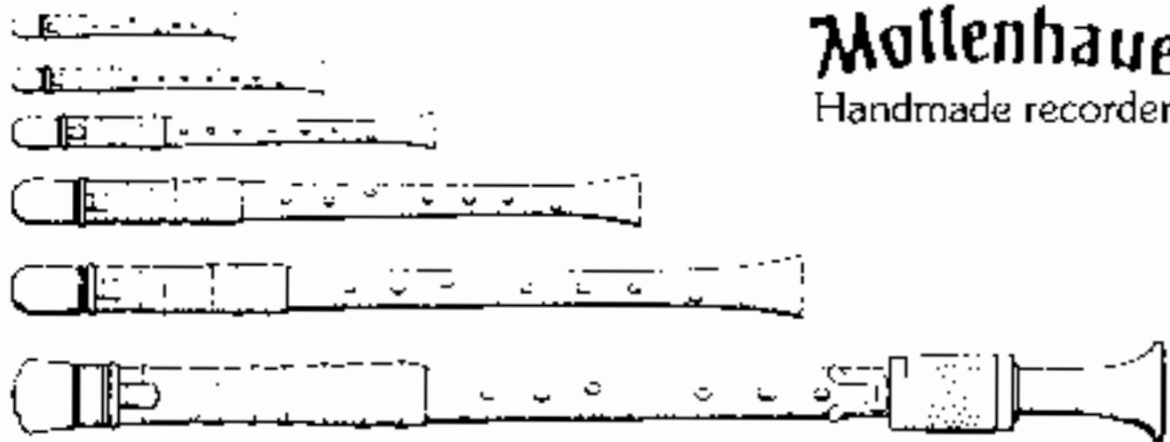
three years ago, bringing the recorder to more than 50,000 children through classroom programs and concerts with recorderist Horacio Franco. Orchestra representative **Mae Miller** (above) accepted the award, in part saying "It is so wonderful to see kids from varying backgrounds get excited about the great masters and their beautiful music."

Festival recorder events weren't over yet, with Sunday afternoon bringing back-to-back concerts. The Bay Area's **Farallon Recorder Quartet** (**Letitia Berlin, Frances Blaker, Hanneke van Proosdij, and Louise Carslake**) offered an all-recorder fringe event that was anything but monochromatic. Since its start some four years ago (then as a quartet called Sirena), Farallon has grown musically to a group whose sense of ensemble is as flawless as its intonation. Its four-year-old Adriana Breukink Renaissance recorder set has also grown to include an F contrabass. The matched consort, along with various Baroque recorders—and a good choice of repertoire played at both four-foot and eight-foot registers in a rich, lush wash of organ-like sound—made for an exciting concert. "Brunhilde," the new Breukink F contra, was introduced on Ludwig Senfl's *Ecce quam bonum*, played at the eight-foot register in Farallon's characteristic way of making each line of polyphony a melody to be expressed

continued on page 40

Kynseker-Renaissance

sch 21 cm lang 2. Kynseker (H31) (Trommeln)
Dückerer (H32) und (H33) (Horn) in der Periode der Kynseker (H34) (Horn) von
Johann Christoph Denner

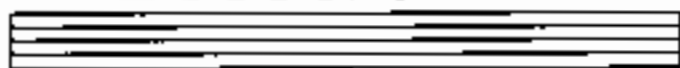



Mollenhauer
Handmade recorders

Please write for our catalog and a list of dealers.
Conrad Mollenhauer GmbH, P.O. Box 709, D-36007 Fulda/Germany
<http://www.mollenhauer.com> e-mail: info@mollenhauer.com



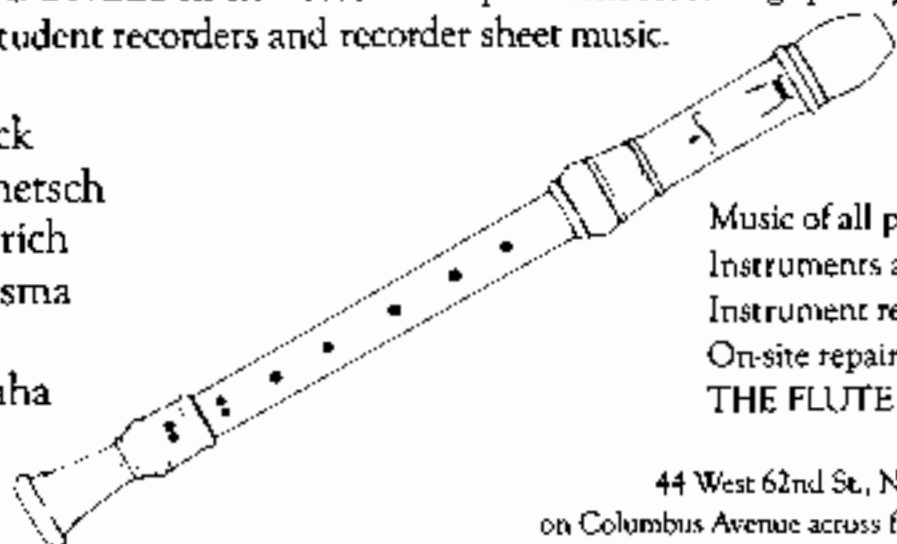
THE MUSIC STORE



A Division of Music Music Inc.

ANNOUNCES its new recorder department featuring quality professional and student recorders and recorder sheet music.

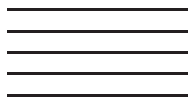
Moeck
Dolmetsch
Heinrich
Coolsmas
Aria
Yamaha
Gill



Music of all publishers
Instruments and accessories
Instrument rentals
On-site repairs
THE FLUTE CENTER of NY

44 West 62nd St., New York, NY 10023
on Columbus Avenue across from Lincoln Center
212-541-6236 • 212-541-6630 (fax) Monday - Saturday, 10 - 6

CHAPTERS & CONSORTS



Chapters focus sound production, play all night, honor composers, and to the winery go

Winners Announced for 2001 Chicago Chapter Composition Contest

The prize-winning compositions from its seventh biennial recorder composition contest of 2001 were presented to the **Chicago Chapter** at the group's meeting on March 17. All the winning composers were present (one coming all the way from California), and were able to give comments and participate in playing the pieces with the whole chapter. All had a joyous time, especially as the meeting, being held on St. Patrick's Day, was preceded by a brunch at O'Brien's—to the tunes of Irish harp and flute music with a brief interlude of eight pipers and their drums.

First prize was won by **Glen Shannon** of El Cerrito, CA, for his *Recorder Quartet No. 2 "Wanderlust."* The second prize went to *Moon's Mystery* by **Suan Guess-Hanson** of Bloomington, IL, and the honorable mention to *A Masque* by **Richard Eastman** of Naperville, IL.

To begin, rehearsed consorts presented the winning compositions. After break, the entire chapter tried each of the pieces for the first time. Shannon accepted the group's offer to conduct the large group playing his composition, which ends with a grand fugue.

Gratitude was expressed to Hilde Staniulis for starting the biennial composition contests in 1989 and continuing to work to inspire new composers to write for the recorder. Since the contest's inception, 10 different composers have received recognition and their works have enriched the chapter. Shannon and Eastman have started their own publishing companies.

The last three contests have been directed toward national participation and have requested compositions that could be played by the average recorder society players at a regular meeting. The chapter plans to continue the tradition.



(left to right)
Chicago planning committee members Carol Stanger and Hilde Staniulis, contest winners Glen Shannon (first prize) and Suan Guess-Hanson (second prize), chapter committee member Arlene Ghiron, and contest honorable mention winner Richard Eastman.

Following its meeting to unveil the composition contest winners, the Chicago Chapter's "Rite of Spring," its Annual Members Concert, was held at the May meeting. Of special note was the debut appearance of the **Flauto Dolce** consort of five teenagers, coached by chapter member Mary Ann Wolff-Gardner. On the lighter side, the **O Solo Trio** presented a movement from Handel's *Sonata in C Major* with a bass trio of Nancy Chabala blowing, Dave Fitzgerald fingering right hand, and Larry Johnson fingering with his left hand. Louise Austin accompanied them on contrabass.

Two Arkansas chapters met for what is hoped will be an annual event in May: the **Bella Vista Recorder Consort** and **Aeolus Recorder Consort (ARK)** at Weidkerher Wine Cellar in Altus, nestled in the foothills of the Ozark Mountains.

Music began at 10 a.m. with Laurine Williams, ARK music director, conducting. The Winery offered free space for the event, and occasionally tour groups stopped to enjoy the music.

A lunch break at the Winery restaurant, featuring German cuisine and samples of wines, gave the combined groups a chance to renew friendships and meet new players. Following lunch, the music resumed. The Bella Vista group presented selections for group playing, including *Arkansas Traveler* arranged by former piano instructor Hildegard Erle, a Bella Vista member. Conducting duties were shared by Bill Rees and Charles Whitford.

Ms. Williams conducted several pieces from ARK's April performance in Little Rock, including a commissioned work by Robert Boury, composer-in-residence at the University of Arkansas at Little Rock, entitled *The Lives of the Great Butterflies*.

Both Arkansas groups maintain busy year-round schedules. Bella Vista is a retirement center in the mountains of north-west Arkansas near Missouri. The chapter meets weekly and performs for community events. ARK also has an active community outreach program, including playing for an upcoming fundraiser for the Oasis Renewal Center.

Also in May, the **East Bay (CA) Recorder Society** sponsored its first-ever booth at the Oakland East Bay Symphony Music Fair, a free event showcasing East Bay music resources and opportunities.

The April workshop sponsored by the **Greater Cleveland (OH) Chapter** was presented by Gwyn Roberts. The chapter members found Ms. Roberts's approach to tuning chords to be novel: they were asked to modify the shapes of the body's resonating cavities by focusing sound production in different parts of the face or head.



Presenting a public concert in April is the traditional culmination of the year for the **Greater Knoxville (TN) Chapter** (photo at left), with this year's concert given by 23 musicians at the local Barnes and Noble Bookstore. All sizes of recorders, from garkleins to contra-

bass, in addition to krumphorns, violas da gamba, assorted percussion instruments, and a lone kelhorn and serpent, were used in a variety of music from the early Medieval period to contemporary repertoire. The program alternated works for the entire ensemble with sets played by smaller groups. Ann Stierli, who directs the ensemble, introduced the music and explained the instruments to the audience.

In the past decade, the Knoxville group has grown from four players to more than 20 individuals, including two who make a three-hour trip from Virginia! The group hopes to do more performances next year, and also to plan a workshop in the near future.

The New Orleans Early

Music Society (photo at right) sponsored a one-day workshop in April with Martha Bixler (center front row) leading. Members of the local chapter—playing both recorders and viols—were joined by **Baton Rouge Recorder Society** members plus a couple of unaffiliated players. The group worked on interpretation, articulation, and precision, plus also got a helpful review on recorder care.



On June 14, two members of the **South Bay (CA) Recorder Society** (Kelly Moore and Anne-Marie Wiggers), two members of the **Mid-Peninsula (CA) Recorder Orchestra** (Dan Chernikoff and Susan Casey), and 'cello player Wanda Puder of Morgan Hill, CA, were asked to play for an All-Night High School Graduation Party. The theme of the event was early Renaissance, and the costumed musicians were invited to enhance this setting with their music.

The group accepted this assignment as a great opportunity to familiarize young people with the sounds and instruments of the Medieval/early Renaissance eras. Afterwards, the musicians agreed that the assignment had been successful, as evidenced by the questions asked by students and parents, the photos taken, and the general interest of the all-nighters in listening to the cheerful sounds of rondes, allemandes and voltas.

Performers at a Play-the-Recorder Day held in March by the Boulder (CO) Chapter, winner of the "Most Imaginative Event" contest for



Play-the-Recorder Month 2002: Martha Powers, viola da gamba, Rose Marie Terada, harpsichord, and Jann Benson and Ed Pinfield, recorders. For additional chapter news about Play-the-Recorder Month, please see the ARS Newsletter.

ADDRESS CHANGE FOR CHAPTER NEWS

Chapter newsletter editors and publicity officers should change their records so that materials go to American Recorder, 7770 South High St., Centennial, CO 80122. Send e-mail to <editor@recorderonline.org>.

Dominik chowicz

Violas da gamba
Violins, violas, cellos,
modern classical
and baroque
violins and other
contrabasses

Ensemble welcome at
55 Belmont Street
Ottawa, Ontario
Canada K1J 9K7
613.517.2895

Pass in "G" after March



Honeysuckle Music

Recorders & accessories

Music for recorders & viols

Jean Allison Olson
1604 Portland Ave.
St. Paul, MN 55104
651.644.8545
jean@honeysucklemusic.com



Courtly Music Unlimited

800-2-RICHIE
(800 274-2443)

www.courtlymusic.com

"Everything for the recorder enthusiast, or those who would like to be."

Fine wood and plastic recorders, sheet music, method books, play-along CDs, accessories, workshops.

RESPONSE

An Open Letter to Professional Recorderists

Dear Professional Recorder Players:

The ARS is a great organization that supports the cause of the recorder at all levels from amateur to professional. Even though 93% of our members are amateurs, the society has a committee devoted to professional players, called Special Events/Professional Outreach (SE/PO). I have been honored to chair this committee for the past six years. The committee has organized several events and opportunities to promote professional players, such as sponsoring the Great Recorder Relay at summer early music festivals, a jazz recorder festival, and panels and lectures on various topics; creating the ARS CD Club; and helping to publicize recorder players and their performance schedules, both within the ARS and through a shared advertisement in *Musical America*.

It seems to me that, in general, professional recorder players don't realize the benefits that these activities can give to them. Every year the SE/PO committee sends a letter to professionals inviting them to give suggestions and opinions, in order for us to know how to direct any new

recorderists and ARS, placing the recorder in a mainstream music network.

Concertizing and teaching all over the country has shown me how the recorder is loved and supported by amateurs, kids, parents, retirees and communities in general. Just to mention a few examples:

◆ The Bay Area Recorder Series, directed by Tish Berlin and Frances Blaker, is a wonderful and innovative recorder series, showing different styles and approaches related to our instrument. Its first year of existence was sponsored by amateurs and recorder lovers, who see the value and the beauty of this kind of activity.

◆ Several very successful workshops, such as the Wind and Waves Workshop sponsored by the Oregon Coast Recorder Society, bringing people from all over the west coast together; Port Townsend Workshop, sponsored by the Seattle Recorder Society and directed by Peter Seibert, which sells out registration in only a few days; the Seniors Recorder Workshop in suburban Boston, directed by Jennifer Southcott and Alan Karass and geared for senior recorder amateurs; and the Indiana Recorder Academy, directed by Marie-Louise Smith, bringing together kids be-

A professional recorderist gives reasons to support the ARS, a professional maker likes wide-bore recorders, and dialog on a book's merits

tion of professionals, we can keep the recorder alive and growing in this country.

A new SE/PO committee chair takes over this month. It is a great opportunity for the committee to reshape events, initiatives and ideas. Let's get involved and help! It will result in more opportunities for us to share our instrument and its beauty.

Cléa Galhano, Brazilian recorder performer, teacher and recording artist, and ARS board member 1996-2002

Wide-Bore Recorders—Problems from the Past

History, the influence of events that happened in the past, is a funny old thing. It's ever present and there's no escaping it—on the world stage and in our own lives. Political problems, social problems, personal problems and many others all have their roots in days gone by. Even the problems with today's recorders are the unforeseen results of history. Nowhere has this been more vividly expressed than in the March 2002 issue of *American Recorder*. Writing on page 20 Ben Dunham, our retiring Editor, concludes his review of a CD played on wide-bore non-Baroque recorders with these words: "... our students and teachers will continue to struggle with the squealing, inflexible Baroque models that are inappropriate for 90 per cent of the music they are asked to play."

Strong words perhaps, but in the recorder world many will say a quiet Amen! Ben's words struck a hugely sympathetic chord with me as this very topic has been a hobby horse of mine for over 30 years. (Readers might like to refer to an article written by Martha Bixler—*American Recorder*, September 1991, page 5.)

History fully explains how the squealing, inflexible Baroque model became the standard school recorder. In 1905 Arnold Dolmetsch bought a Bressan Baroque alto recorder. It was subsequently lost by his seven-year-old son Carl. Arnold made a replacement. (If any readers visit Edinburgh, Scotland, the Arnold Dolmetsch opus 1 recorder can be seen in the instrument collection at the Reid School of Music.) He then made Baroque soprano recorders, followed by Baroque tenor recorders and

As a professional recorder player, I feel that my mission is not only to share the wonderful repertory of this instrument with audiences and students, but also to be an active representative of ARS....

initiatives and be more helpful. Not many answers were received.

As the result of this lack of participation, for two years we canceled the joint *Musical America* ad, an initiative organized and subsidized by ARS, but requiring modest financial participation by professionals appearing in the ad. This is a major international musical network resource for presenters, recording companies, festival organizers, managers and musicians.

I hear from my colleagues that the ad doesn't attract jobs. I have to clarify here that the goal isn't to produce jobs (which also wouldn't hurt, and can sometimes happen), but instead to produce the exposure that the ad gives to professional

tween ages 12 and 17 from all over U.S. and abroad as a unique recorder workshop aimed just for young players.

These few examples demonstrate how well the recorder is represented and supported by many playing levels and ages. The communities in these places show a great commitment, giving financial support and organizational assistance.

As a professional recorder player, I feel that my mission is not only to share the wonderful repertory of this instrument with audiences and students, but also to be an active representative of ARS and its mission throughout the country and world. ARS needs us, and we need ARS. With the input, suggestions and collabora-

Baroque bass recorders. They were of course made from wood. The 20th-century Baroque recorder consort was born.

Other makers were very much influenced by Arnold Dolmetsch and they too made Baroque consorts. The modern 20th-century Baroque recorder became the accepted, standard, normal, everyday instrument. Not surprisingly, when mass-produced plastic school instruments were produced they were Baroque models. All other sorts of recorders became specialist instruments—Medieval; early, middle period and late Renaissance recorders; van Eyck instruments; Ganassi and other wide-bore recorders etc, etc.

I hope that Ben, in his new position as Editor of *Early Music America*, can continue to promote wide-bore recorders and eventually persuade a manufacturer of affordable plastic instruments to make such instruments. I've played a plastic wide-bore alto recorder and enjoyed it greatly.

The cost of designing SATB wide-bore instruments at A-440Hz would not be too great. What is enormously expensive is to make the complicated moulds into which the molten plastic is injected. Next time you assemble a plastic recorder, pause for a moment and examine, say, the middle section. Now try to imagine what sort of mould is required which produces a single piece of plastic with a hole along its length (the bore), finger holes, thumb hole and the tenons which plug into the head and foot. The moulds for the middle section and foot are complicated enough—that for the head even more so! If the wide-bore instruments could be reasonably priced, I feel there would be enough demand for a manufacturer to do well in the long run.

I'm plenty old enough to know that it's difficult to change the outcomes of history, but I'm still young enough to live in hope!

Alec V. Loretto

Loretto Workshop, Mt. Eden, Auckland, NZ

Bach Book Review Amplification

Whilst grateful for Scott Paterson's encouraging review of Davitt Moroney's book, *BACH - AN EXTRAORDINARY LIFE* (January 2002), I was taken aback by his assumption that the Associated Board had somehow dictated to Dr Moroney how he should write his book. In fact, the book was written (originally in French, for another publisher before ABRSM Publishing offered to publish the English-language version.

Given that many American musicians are suspicious of the Associated Board system, it is not helpful to give an impression

that somehow we expect authors to write in a particular way to suit our constituency. Indeed, we offered to publish the book because Dr Moroney's approach seemed to make the subject so accessible not only to the ABRSM's worldwide audience but also to a far wider readership.

I hope you will be able to publish this.

Leslie East, Director of Publishing,
ABRSM (Publishing) Ltd., The Associated
Board of the Royal Schools of Music

MR. PATERSON'S REPLY: I am glad that my review was found generally to reflect the great strengths of Dr. Moroney's book. I heartily apologize for the assumption that ABRSM in any way dictated the character of the book to Dr. Moroney, but the error perhaps underscores the essential point I wanted to make: although presumably found suitable for publication by ABRSM because of its accessibility, the book is rewarding on account of its depth and insight to anyone with an interest in Bach. I would like to applaud ABRSM once again for making such books available to the musical public in addition to the already considerable work of administering an international examination system.

The Shorter Recorder that Lengthened my Playing Life

A year ago I wrote about my deteriorating right thumbjoints and my struggle with thumbrests: can't live with them, can't live without. Covering right hand fingerholes became a problem, producing some unacceptable sounds even in the high register.

Then, in the Sept. 2001 issue of the AR there was an inquiry by a teacher looking for a recorder for shorter fingers (what is good for children is good for grandmothers too!). In the answers several alto recorders with keys were offered, but I knew that that was not a solution I would like. Luckily the editor, Ben Dunham, added a note mentioning the plastic alto "Nova" by Dolmetsch.

Enquiring about it, I was told that it was not really shorter, but the store sent me one anyway. It immediately felt like custom-made.

Comparing and measuring it against a regular Alto (e.g. a Rottenburg) one finds the total length to be almost the same. The left hand fingerholes (1,2,3) are wider apart, coming down a 1/4 inch lower on the Nova. The right hand fingerholes (4,5,6,7), in contrast, are set closer to each other, narrowed by a 1/4 inch. One wonders about the ingenuity that makes these different dimensions still perfectly in

tune. The instrument has surprisingly good tone and it is featherlight. Look, Ma, no thumbrest! The result is a relaxed, fluent playing and a resounding low F any time it comes up, without any cramping or bending the not-so-capable-anymore hand.

For me it meant an end to thoughts of giving up playing and a return to the likes of Quantz studies and Bach *Sonatas* which do stretch recorder players in all respects.

Here is Ben Dunham's interesting explanation: The fingerspread on the right hand is less because the bore in the lower part of the instrument is "choked" (narrowed) a little more. This allows the finger holes to be placed further up the instrument. The trade-off is that the low A sounds somewhat weak. I do agree that the tone is agreeable...perhaps the best voicing of any plastic recorder.

Thank you, Ben!

Lia Starer Levin, Los Angeles

Recorders helping asthma

[Responding to a report in the May 2002 *American Recorder*:] NO WAY!! It's quite good for those with emphysema.

The instruments that get the lung power and oxygen into the lungs of young people are CORTOLS, specifically created for children so they could have the Renaissance Sound, and still have an instrument that they can easily finger without having to reach as far as a tenor recorder.

Check with The Early Music Shop, Bradford, UK.

LynnErna Niebergall, Cornwall Bridge, CT

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

Repairs, Repairs,
and Maintenance
of Fine Instruments

Collins and Williams
Historic Woodwinds

5 White Horse Road
Leamington, CV31 3JF
01926 441331

www.cw-ltd.co.uk

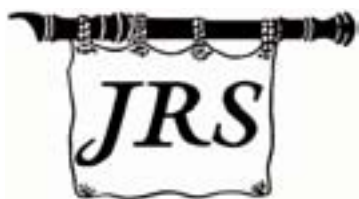
Authorized workshop
repair service for
Miles, Ziegler, Gledhill
Dolmetsch and other leading makers.

All our work carries a guarantee
of complete satisfaction

TIDINGS Bits & Pieces (cont.)

aspires "to find a balance of appreciating the past while engaging the present," as evidenced in a June performance including contemporary works from the 1930s plus jazz originals and transcriptions. The group is a Southern California collaboration of internationally-trained members **Janet Beazley, Inga Funck, Claire Rottembourg** and **Ulla Sinz**.

Roy Sansom was a performer with the Boston Pop Orchestra recently when it needed a recorder for a piece from John Williams's score to *Harry Potter*. The concert was recorded for broadcast on PBS.



Calling all
Teachers...
Leaders...
Young Recorder Players...

The Junior Recorder Society is a three-year enrichment program for elementary recorder students. The program includes the *Leader's Resource Notebook* which:

- Reviews four of the most popular teaching methods for beginning recorder students
- Outlines how to start a JRS club
- Provides teaching tips from several points of view
- Gives information on individual and consort techniques
- Has references for both the teacher and student
- Materials include Folk Music, Recorder in History, and Music of the Modern Age

For more information or to enroll your group, contact:

P.O. Box 631
LITTLETON, CO 80160



Vox 303-347-1120 FAX 303-347-1181
E-MAIL: RECORDER@COMPUSERVE.COM
WEB: WWW.AMERICANRECORDER.ORG

Recorder Orchestra plays "The Four Elements"

During October, the **Dutch Recorder Orchestra Praetorius** of Leiden, The Netherlands, will tour America with its program, "The Four Elements."

Under conductor Norbert Kunst, the Dutch Recorder Orchestra Praetorius consists of 25 experienced musicians who play all recorder sizes from garklein to subcontrabass. The group strives to perform works that may not be composed specifically for recorder. Besides early music, contemporary compositions are an important part of the repertoire.

Unlike most ensembles, the group utilizes a four-foot plus an eight-foot orchestra (soprano + tenor, alto + bass, tenor + great bass, bass + contrabass). Tone colors are created by combining instruments from different registers. Depending on the music performed, accompaniments may use other instruments such as harp, guitar, piano, or percussion.

"The Four Elements" is a production based on the classical theme of air, fire, earth, and water. While planning it, the aim was to have equal proportions not only of the elements, but also of old and new music, the number of adaptations and original compositions, and the number of known and unknown works. In the program, music, expressive art, poetry, lighting and sound effects are united in a "musical theatre" experience.

Included on the program are works relating to one or more of the four elements. Two pieces are interpretations by the orchestra of well-known compositions by G.F. Handel, *Music for the Royal Fireworks* and *Suite in D* from his *Water Music*. The other four pieces are compositions specially written for the orchestra by Matthias Maute, Willem Wander van Nieuwkerk, Wilfred Reneman, and Paul Leenhouts. These commissioned works differ in such things as instrumentation (recorders, harp, electric bass guitar, African djembé), use of different rhythms (African, Latin-American, jazz), and use of improvisation.

The performance takes place against a black backdrop with four large paintings, abstracts of the four elements, by artist Joop Stolk from Utrecht. The orchestra performed this program for the first time in 1998-1999, on the occasion of its 35th anniversary.

In future plans, the Dutch Recorder Orchestra Praetorius has invited American recorder orchestras to participate in the Open Dutch Recorder Days 2004 in Utrecht. Please see the ensemble's web site for possible changes to this tour, or for general information: <www.come.to/praetorius> (soon: <www.praetorius.nl>).

North American Tour Dates:

October 20, 4 p.m., St. Mark's Episcopal Church, Washington, D.C.

October 23, 12 p.m., Brandeis University Library, Waltham, MA

October 25, time and location TBA, Montréal, PQ, concert and workshops as part of *Une fin de semaine néerlandaise* (A Dutch Weekend) with Paul Leenhouts

October 29, 7:30 p.m., The Church of the Holy Apostles, New York City, NY

October 30, 2 p.m., Children's concerts at schools in Greenlawn and Long Island, NY

Baroque Chamber Music Play-Along CDs!

with Music and Performance Guides for Recorder Players



HOURS OF PLAYING AND
ENJOYMENT WITH EARLY
MUSIC SPECIALISTS

"Seldom will any of us get to be
accompanied by such fine players!"
"This is how practice
should be!"

"...Best of all, they pick the most
EXCELLENT music!"



PRE★DISCONTINUO

Early Intermediate

Handel, Lully, Purcell, Corelli,
Consort Music of Lassus, Dowland,
Arcadelt & more

THE DISCONTINUO

Intermediate

Telemann, Marais, Handel,
Frescobaldi & even more

DISCONTINUO II

Advanced Intermediate

Bach, Philidor, Mancini, Handel
Cantata with soprano Susan Rode
Morris & even still more!

To order postpaid, send checks for \$35 per item plus S & H charges (\$3 for first item; \$1.50 each additional item) to KATAstrophe Records, 6389 Florio Street, Oakland, CA 94618, or call (510) 601-9631.

Visit our website at
www.katastrophemusic.com.

COMPACT DISC REVIEWS

French and Italian Baroque works, chamber settings of Handel opera, and 17th century European music for a painter

G.F. HANDEL: VIVA VOCE: TWO MINI-OPERAS BY HANDEL. CAROLINA BAROQUE: DALE HIGBEE, DIR & REC.; TERESA RADOMSKI, SOPRANO; RICHARD HEARD, TENOR; JOHN WILLIAMS, BASS-BARITONE. Carolina Baroque CB-111, 2002, 2 CDs, 91:17, \$15.00.

Handel's *Apollo and Daphne* and *Acis and Galatea* are two of the most charming works from the Baroque era. Tuneful and intimate diversions, they require only modest vocal and instrumental forces.

Apollo and Daphne is an early work, stemming from Handel's sojourn in Italy during the first decade of the 18th century when he soaked up Italian opera and developed his hallmark lyrical style. It is set for soprano and bass and a small orchestra.

Handel was firmly established in London when he composed *Acis and Galatea* for soloists, chorus, and a small orchestra. Higbee, the director and recorder soloist of Carolina Baroque, abridged the scores by substituting recorder for the other winds, reducing the string complement to a quintet, leaving the choruses of *Acis and Galatea* on the cutting room floor—and resulting in delicate chamber settings of both works.

This recording is of a live performance at Wake Forest University on February 28, 2002, by Carolina Baroque, a marvelous group of professional early music specialists. Radomski as Galatea and Daphne sings the parts with finesse, tender at the right moments but always ready to assert her characters into the fray. Tenor Heard as Acis is the star of the program; his clear voice and consummate expressive abilities are perfect for Handel's lyrical lines. The part of Apollo is sung by Williams. He has a quality of lightness, rare for a bass-baritone, that matches the obbligato instruments and is a good foil for Radomski's Daphne. Higbee is dazzling on the recorder obbligatos, which are all the more prominent because the recorder is the sole wind instrument in these versions.

Live performances are never perfect. This one suffers from occasional lapses in intonation, but they are fleeting and never mar the overall effect.

This CD can be obtained from Carolina Baroque, 412 S. Ellis Street, Salisbury, North Carolina 28144.

FRENCH MUSIC: 18TH CENTURY. MARIJKE MIESSEN, REC; ANNER BYLSMA, VC PICCOLO; PIETER WISPELWEY, VC; BOB VAN ASPEREN, HC. Teknon 11-250 (Gramophone), 2001, 1 CD, 66:36, \$17.99.

French Baroque music is tricky to play. It is easy to get caught up in the complex ornaments and rhythms and miss expressing the musical line. To hear it done well is a revelation, and that is the experience I had listening to Marijke Miessen. She makes it all sound easy and natural, and pulls every ounce of musicality out of the works on

Marin Marais's riveting *Sonnerie de Sainte Geneviève du mont de paris*, for which the recorder is substituted for the violin, and ends with Marais's *Sonate à la Marésienne*. Between the two, we are treated to marvelous performances of the *Suite in F major* for soprano recorder and continuo by Charles Dieupart, *Neuvième Concert intitulé ritratto dell' amore* for alto recorder and continuo by François Couperin, and the *Suite in E minor* from opus 5 for alto recorder and continuo by Jacques Hotterterre le Romain.

Miessen is joined by Bylsma, violoncello piccolo; Wispelwey, violoncello; and van Asperen, harpsichord. It is difficult to imagine a better ensemble for this repertoire.

This recording can be obtained from The Gramophone at 780-428-2356 or <www.gramophone.ca>.

French Baroque music is tricky to play. It is easy to get caught up in the complex ornaments and rhythms and miss expressing the musical line. To hear it done well is a revelation, and that is the experience I had listening to Marijke Miessen.

this program. Her playing is sensitive with a keen sense of phrasing and just the right amount of assertiveness.

Much of this music will be familiar to recorder players, although not necessarily as recorder music. The disc opens with

TARQUINIO MERULA: CANZONI E SONATE. COLLEGIUM PRO MUSICA: STEFANO BAGLIANO, DIR & REC; PAOLO TOGNON, DULCIAN; MARINO LAGOMARSINO, VLN; MAURIZIO LESS, VDG & LIRONE; FEDERICO MARINCOLA, THEORBO; MARIO MARTINOLI, HC & CHAMBER ORGAN. Dynamic 191 (Qualiton), 1999, 1 CD, 61:66, \$19.99.

Merula's ensemble works are extraordinary examples of early Baroque instrumental writing. Steeped in learning, some are light and dance-like while others are brooding and deep in thought. The present program is a selection of canzonas, sonatas, and capriccios from Merula's second book of instrumental music published in 1637, a collection of choral and instrumental music from 1624, and a few

Each CD review contains a header with the following information: disc title; composer (multiple composers indicated in review text); name(s) of ensemble, conductor, performer(s); label and catalog number (distributor may be indicated in order to help your local record store place a special order; some discs available through the ARS CD Club are so designated); year of issue; total timing; suggested retail price. Many CDs are available through such online sellers as <www.cdnw.com>, <www.towerrecords.com>, <www.amazon.com>, etc. Abbreviations: rec=recorder; dir=director; vln=violin; vc=violinello; vdg=viola da gamba; hc=harpsichord; pf=piano; perc=percussion. Multiple reviews by one reviewer are followed by that reviewer's name.

CD REVIEWS (cont.)

works from manuscript sources. Most of the selections on this CD are technically demanding and offer opportunities of brilliant displays of virtuosity. Collegium Pro Musica is up to the task, coming together in various combinations to provide a tantalizing exploration of Merula's output.

Bagliano is an excellent recorder player, performing here on soprano and tenor Renaissance recorders. He is sensitive to the needs of the music, always ready to change tempo and style to express the affect and delineate contrasting sections of a work. He is perfectly at home with the difficult passages, making them sound easy. The same can be said of the rest of the ensemble. Lagomarsino gives a moving reading of *Sonata seconda* and proves to be a worthy partner of Bagliano in the trios. Tognon and Less acquit themselves well both as continuo players and in the works with concertato bass parts. In the shadowy and musically demanding *Capriccio chromatico* for organ, Martinoli draws the listener in with nuances of articulation and tempo.

From beginning to end, this is exquisite music performed by a group of musicians

with a deep understanding of its style and with the technical abilities to express it.

MUSIC FOR SIR ANTHONY. SESQUIALTERA CONSORT. Talent ART 1029-60, 1999, 1 CD, 71:35, \$16.99.

The Sesquialtera Consort takes a novel approach to putting together a program of 17th-century music. The ensemble plots the journeys of the great Flemish painter Anthony van Dyke, creating a musical travelogue that starts in Flanders and takes us to England and Italy. Along the way we encounter a variety of musical forms and styles: dances by Petrus Phalesius, Séverin Cornet, Peter Cornet, Peter Philips, John Adson, and John Ward; a canzona and a passacaglia by Girolamo Frescobaldi; a sonata by Dario Castello, fantasias by John Bull, Thomas Lupo, and William Byrd; and theater music by Robert Johnson. This is music that van Dyke might have heard as a student of Rubens in Antwerp, as a portraitist in Genoa, and finally as the court painter of Charles I in London.

The recorder figures prominently in this program. Laura Pok and Jean-Pascal

Hinneken match one another marvelously as partners on the upper parts of the consort pieces, playing a variety of recorders in concert with gambists Martin Bauer and Liam Fennely and harpsichordist Etienne Leuridan. The individual members of the ensemble are featured in a variety of ways throughout the program. Castello's *Sonata prima a sopran solo* is a showpiece for Hinneken, a virtuoso work played expressively and with ease. The luscious viols take center stage for an *Ayre* by John Ward and are heard in different contexts throughout this recording. Leuridan turns to the portable organ for a fantasia by Byrd. Among the strictest of contrapuntal forms during the 17th century, the fantasia hides its lode in a labyrinth of abstract parts, but Leuridan mines the treasure buried within this one.

The CD ends with incidental music by Robert Johnson, works that graced the London stage of Shakespeare and Ben Jonson. Had van Dyke heard the music on this program, his artistic life would have been rich, indeed.

Thomas Cirtin



AESTHÉ

A NEW RENAISSANCE SOPRANO

NOW YOU CAN PLAY FRESCOBALDI,
VAN EYCK, ORTIZ, ITALIAN 17TH CENTURY...
AT A-440. WITH MODERN FINGERINGS AND
DOUBLE HOLES. THIS INSTRUMENT IS DERIVED FROM
THE KYNSEKER, HAS A TRANSITIONAL TYPE OF BORE,
AND PLAYS FULL 2 OCTAVES. IT IS MADE OUT OF
MAPLE WITH A METAL BAND.
PRICE IS ONLY \$250.

ALL THE AESTHÉ INSTRUMENTS
ARE NOW AVAILABLE THROUGH
THE VON HUENE WORKSHOP.

AESTHÉ

205 SUNNYSIDE
ROSEMERE, QUÉBEC
CANADA, J7A 1N7
TEL: (450) 979-6091
FAX: (450) 979-4551
FLUTES@COLBA.NET
WWW/BOUDREAU-FLUTES.CA

Order your recorder discs through the ARS CD Club!

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



BACK IN STOCK!

____ **FOLIAS FESTIVAS** Belladonna Baroque Quartet. Margaret Humphrey, Baroque violin; Cléa Galhano, recorders; Rebecca Humphrey, Baroque 'cello; Barbara Weiss, harpsichord. Music from the 16th and 17th centuries by Falconieri, de Tafalla, Merula and others. Dorian. \$17 ARS/\$20 others.

NEW!

____ **TELEMANN ALLA POLACCA: Concerti and Suites** by Georg Phillip Telemann. Rebel: Matthias Maute, recorders & traverso; Jörg-Michael Schwarz and Karen Marie Marmer, violin; Risa Browder, viola; John Moran, violoncello; John Dornenburg, violone; Dongsok Shin, harpsichord. Dorian. \$17 ARS/\$20 others.

____ **CONCERTI DI NAPOLI** Rebel: Matthias Maute, recorders; Jörg-Michael Schwarz & Karen Marie Marmer, violin; John Moran, violoncello; Dongsok Shin, harpsichord. Sonatas by Francesco Mancini, Roberto Valentini and Alessandro Scarlatti. Dorian. \$17 ARS/\$20 others.

IN STOCK (Partial listing)

____ **AIRES AND DUETS FOR TWO FLUTES AND BASS** Vicki Boeckman and Dorte Lester Nauta, recorder; Mogens Rasmussen, viola da gamba; Viggo Mangor, archlute and chamber organ. Trio sonatas for two recorders and continuo by Handel, Telemann, G. B. Braun, T. Merula, S. Rossi. Primavera. \$17 ARS/\$20 others.

____ **CELESTIAL WINDS I** David Young, recorders; Lisa Franco, celtic harp. Relaxing recorders accompanied by gentle harp. Universe Music. \$17 ARS/\$20 others.

____ **CHARLESTON PRO MUSICA** Marsha Evans, Lewis Fitch and others, recorders, gemshorns, guitar and voice. Medieval and Renaissance music. Millenium Music/Charleston SC. \$17ARS/\$20 others.

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

____ **DANCE! RENAISSONICS** John Tyson, recorder, pipe & tabor; James Johnston, violin; Reinmar Seidler, cello; Douglas Freundlich, lute; Jacqueline Schwab, virginials. Renaissance dances and improvisations. Titanic. \$17 ARS/\$20 others.

____ **DISTRIBUTION OF FLOWERS** Cléa Galhano, recorder; Tony Hauser, guitar. Latin CD featuring works by Argentinian accordion virtuoso Astor Piazzolla. Ten Thousand Lakes. \$17 ARS/\$20 others.

____ **ENGLISH CONSORT MUSIC: BROWNING MY DERE** Marion Verbruggen and Flanders Recorder Quartet (Bart Spanhove, Paul Van Loey, Joris Van Goethem, Geert Van Gele). Subtitled work by Henry Stonings, "The leaves be greene" by William Byrd, other 16-17th century consort works. Qualiton. \$17 ARS/\$20 others.

____ **THE FOOD OF LOVE** Tina Chancey, Grant Herreid and Scott Reiss, recorders and other early instruments. Early instrumental music of the British Isles, with works by Byrd, Gibbons and Simpson through Dowland, Playford and Coperario. Dorian. \$17 ARS/\$20 others.

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

____ **JOURNEY** Wood'N'Flutes: Vicki Boeckman, Gertie Johnsson & Pia Brinch Jensen, recorders. Seven centuries of recorder, from the Middle Ages to the present, including works by Dufay, Machaut, Henry VIII, Mogens Pederson, W.W. Van Nieuwkerk & Matthias Maute, performed by trio Wood'N'Flutes. Kadanza Classics. \$17 ARS/\$20 others.

____ **A JOURNEY AMONG TRAVELLERS** (CD SHORT) Peter Bowman and Kathryn Bennetts perform Donald Boustead's 26-minute quarter-tonal piece for two alto recorders. \$12 ARS/\$14 others

____ **LANDSCAPES** David Bellugi, recorders; Ali Tajbakhsh and Chris Hayward, percussion. "Virtual" orchestra of recorders created single-handedly by Bellugi. Three centuries of ethnic music, including works by Encina, Brouwer, Ortiz, Bartok. Frame. \$17 ARS/\$20 others.

____ **LES AMIS DU BAROQUE** Paul Nauta, recorder/Baroque flute; Koen Dielehts, recorder; Jan de Winne, Baroque flute; Christina Mahler, cello; Shalev Ad-El, harpsichord/organ. Ensemble in CD title plays music by Bassani, Corelli, Vivaldi, etc. Highlight Intl. \$17 ARS/\$20 others.

____ **MANCINI: CONCERTI DI CAMERA** Judith Linsenberg, recorders; Elizabeth Blumenstock & Lisa Weiss, violin; George Thomson, viola; David Morris, 'cello; John Schneiderman, archlute & baroque guitar; Charles Sherman, harpsichord & organ. Seven sonatas by Mancini, plus one work each from his contemporaries Durante and Domenico Scarlatti. "Highly recommended" citation from the 2000 Vivaldi Prize for Recordings of Italian Early Music—Giorgio Cini Foundation, Venice. Dorian. \$17 ARS/\$20 others.

____ **MIDNIGHT SUN** Alison Melville and Colin Savage, recorders; with other members of Ensemble Polaris playing flute, clarinet, guitar, 'cello, hurdy-gurdy, percussion. Traditional music from Sweden, Finland, Estonia, Norway and Scotland in new arrangements. A *Classic CD* Disc of the Month, August 2000. Dorian. \$17 ARS/\$20 others.

____ **NEO-MEDIEVAL** Tina Chancey, Grant Herreid, and Scott Reiss. Medieval improves for a postmodern age. Dorian Discovery. \$17 ARS/\$20 others.

____ **POPULAR MUSIC OF THE RENAISSANCE**, Anne & Rob Burns (A Reasonable Facsimile) play recorders, shawm, cittern, Renaissance guitar, straw fiddle, and a variety of drums, whistles, and pipes. Second From the Bottom. \$17 ARS/\$20 others.

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

SHINE

AND SHADE

Piers Adams, recorder; Julian Rhodes, harpsichord. Works of Norman Fulton, Edmund Rubbra, York Bowen, Lennox Berkeley, Edward Gregson, Stephen Dodgson, Donald Swann. \$17 ARS/\$20 others.

____ **SONGS IN THE GROUND** Cléa Galhano, recorder, Vivian Montgomery, harpsichord. Works by Pandolfi, Belanzanni, Vitali, Bach and contemporaries Thomas, Morrison and Setti, featuring songs based on grounds. 10,000 Lakes. \$17 ARS/\$20 others.

____ **SUZUKI® RECORDER SCHOOL** (Four vols.) Recordings to accompany the Suzuki® Recorder School method books, with Marion Verbruggen, recorders. \$17 ARS/\$20 others, for each single CD, or \$33 ARS/\$40 others for any two Suzuki® CDs:

____ Vols. 1 & 2 for Soprano: folk and children's songs, Baroque dances

____ Vols. 3 & 4 for Soprano: Handel, de la Guerre, others

____ Vols. 1 & 2 for Alto: folk and children's songs, Baroque dances

____ Vols. 3 & 4 for Alto: Handel, J.S. Bach, Purcell, others

TELEMANN: CHAMBER CANTATAS AND

TRIO SONATAS Judith Linsenberg, recorders; Christine Brandes, soprano, and Jennifer Lane, mezzo-soprano, with members of Musica Pacifica. Five cantatas from the *Harmonischer Gottesdienst* (soprano with recorder and continuo, or mezzo-soprano with violin and continuo); plus two trio sonatas from Sonatas Corellisantes (in the style of Corelli). Dorian. \$17 ARS/\$20 others.

____ **TRIO ATLANTICA** Lisette Kiesel, recorders; Julie Elhard, viola da gamba, Paul Boehnke, harpsichord. Recently-formed early music group plays works by Bach, Telemann, Montéclair and Leclair. Trio Atlantica. \$17 ARS/\$20 others.

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

Name _____

Daytime phone: (____) _____

Address: _____

City/State/Zip: _____

Check enclosed for

____ single CDs x \$ ____ = \$ ____

____ 2-CD sets x \$ ____ = \$ ____

TOTAL = \$ ____

Please charge the above amount to my MasterCard or Visa:

_____ Exp. Date: _____

Cardholder's signature: _____

Mail to: AMERICAN RECORDER SOCIETY, Box 631, Littleton, CO 80160-0631, U.S.A. You may fax or call in your credit card order to 303-347-1181.

BERKELEY FESTIVAL (cont.)

musically. It seemed that they were having as much fun as the audience, whose enthusiastic applause demanded an encore—one more Senfl piece.

The final official concert on the 2002 Berkeley Festival, **Capriccio Stravagante** with **Chanticleer** in a program titled "Canto a mi Caballero," got off to a late start, as though everyone was reluctant to let go of a marvelous week.

The Spanish mood was set from the first notes, with the sound of plucked strings (guitar, harpsichord and harp) introducing Antonio de Cabezón's *Pavana con su glosa*. The trio was soon joined by viol consort, and, on the third go-round, by flashy running divisions played on a Ganassi-type G-alto recorder by **Julien Martin**. The young, but highly-accomplished, recorder player was shown off much better in this program than had been the case with *Capriccio Stravagante*'s earlier concert of French Baroque music. Stylistically, the configuration in this concert of the broken consort is reminiscent of Hesperion XX—viol consort, with plucked strings, recorder floating effortlessly over the top, and a soprano diva with enormous stage presence.

Late afternoon sun streamed in the window of First Congregational Church with a vengeance, making the large church very warm and shining directly on the performers. The already-late program stretched out longer, as string instruments had to be tuned and retuned because of the heat. The program closed with Arcadelt's *Il Bianco e Dolce Cigno* and the "Agnus Dei" of Morales's *Missa Dezilde al Cavallero*, uniting Chanticleer and the instrumental ensemble with Martin playing virtuoso divisions over the whole. The mood of the entire concert was one of a melancholy farewell to someone beloved. The audience loved it and demanded an encore; the performers responded with Josquin's *Mille Regretes*.

It was an appropriate farewell to another Berkeley Festival, one that proved the Festival could survive the loss of one of its founders and major figures, the late Joseph Spencer. Although the official memorial concert to Spencer had been the night before, the ending of this concert also felt like a memorial to him.

Gail Nickless
with contributions from
Gerry Greer, Jody Miller and John Nelson

CLASSIFIED

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

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

SCHOLARSHIPS for recorder players to attend recorder/early music weekend workshops during the year. Apply two months before funding is needed. Weekend workshop scholarships are made possible by memorial funds set up to honor Jennifer Wedgwood Lehmann and Margaret DeMarsh. Contact ARS, Box 631, Littleton CO 80160; 303-347-1120; <recorder@compuserve.com>.

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

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

BOOK REVIEWS EDITOR AND CUTTING EDGE EDITOR for *AR* needed. Reviews and articles must be submitted by e-mail or on disk. Please send a brief bio to American Recorder Editor, 7770 South High St., Centennial, CO 80122; <editor@recorderonline.org>.

Classified rate for *American Recorder*. 60¢ per word, ten-word minimum. "FOR SALE" and "WANTED" may be included in the copy without counting. Zip code is one word; phone, e-mail, or web page is two. **Payment must accompany copy. Deadlines are one month before issue date. Send copy with payment to: ARS, Box 631, Littleton, CO 80160.**

CONSIDER ADVERTISING IN

RÉCORDER

Full page	\$540
2/3 page	\$400
1/2 page	\$330
1/3 page	\$255
1/4 page	\$200
1/6 page	\$155
1/8 page	\$115
1/12 page	\$ 85
1 column inch	\$ 50

Prices include web site/e-mail link directly from your ad in *AR On-line* (www.recorderonline.org).

Circulation: Includes the membership of the American Recorder Society, libraries, and music organizations.

Published five times a year: January, March, May, September, November.

Reservation Deadlines: December 1, February 1, April 1, August 1, October 1.

Rates good through November 2002. Please inquire about discounts on multiple-issue contracts, inserts, or other special requests. Extra charges for typesetting, layout, halftones, and size alterations. 133-line screen recommended. Advertising subject to acceptance by magazine. First-time advertisers must include payment with order.

For more information, contact
Steve DiLauro, Adv. Mgr.
LaRich & Associates, Inc.
15300 Pearl Road, Suite 112
Strongsville, OH 44136-5036
440-238-5577; Fax: 440-572-2976
E-mail: advertising@recorderonline.org

ADVERTISER INDEX

AMERICAN ORFF-SCHULWERK ASSN.....	30
AMERICAN RECORDER SOCIETY	27, 28, 36, 39
STEPHAN BLEZINGER	9
JEAN-LUC BOUDREAU	3, 38
BOULDER EARLY MUSIC SHOP	30
COLLINS & WILLIAMS	35
COURTLY MUSIC UNLIMITED	33
HONEYSUCKLE MUSIC	33
KATASTROPHE RECORDS	36
BILL LAZAR	3
MARGRET LÖBNER RECORDERS	26
KEITH E. LORAIN	9
MAGNAMUSIC DISTRIBUTORS	BC
MOECK VERLAG	21
MOLLENHAUER RECORDERS	31
MUSIC MINUS ONE	17
THE MUSIC STORE	31
PRESCOTT WORKSHOP	26
PROVINCETOWN BOOKSHOP	29
THE RECORDER MAGAZINE	30
SCOTT REISS, RECORDER, IRISH WHISTLE	29
THE RECORDER SHOP	30
RHYTHM BAND	IBC
SWEETHEART FLUTE CO.	9
VON HUENE WORKSHOP, INC.	29
WICHITA BAND INSTRUMENT CO.	8
YAMAHA CORPORATION	IFC
DOMINIK ZUCHOWICZ	33