SUMMER FESTIVALS, PAGE 16

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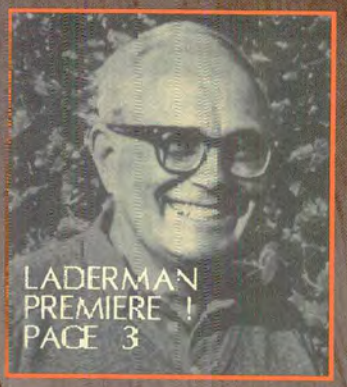

LADERMAN PREMIERE ! PAGE 3

WHAT ARE OTHER PUBLICATIONS SAYING ABOUT THE RECORDER?

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In This Issue:

The recorder is a contemporary professional instrument for some, a window into history for others, an introduction to music for the young, a form of social relaxation for many, a subject of academic research for a few.

In this issue of *American Recorder*, the goal has been to honor these different relationships to the recorder with a variety of topics. Librarian David Lasocki has once again taken on the Herculean task of ferreting out findings of more than routine significance in the mass of musicological material published in 1987-88. (My apologies to him, however, and to Alec Loretto and Fred Morgan for resisting the urge to be drawn further into their debate about Ganassi recorders. Some things now seem clear, but exactly why the debate has been pursued with such vehemence and at such length is surely a mystery to readers.)

Richard McChesney's introduction to the folk harp will open the door to a whole new world of sonority. Carol Stanger and Bob Stehmen's piece, adapted from the Chicago Chapter's newsletter, demonstrates that just one fine day can inspire us all to get more deeply into the music. The annual workshop announcement shows how far you can go with the recorder on your vacation this summer. (Reports for 1989 workshops unfortunately did not get into print: last summer seems so distant, and this coming summer is almost upon us!)

AR begins with "Tidings," bringing you current information. Another new department begins with a "Forum" on thumbing and ends with a "Q&A" that we hope will encourage reader participation. Send in your most perplexing questions! Not just books are included in "Book Reviews" — perhaps a new name is needed to encompass items like the video reviewed here. A change of emphasis, a change in appearance — perhaps this issue will point the way to a new publication that further stimulates the interest and interaction of ARS members.

Benjamin Dunham

American RECORDER

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Message from the President

As I write this, the news is just in: internationally renowned recorder player Michala Petri will perform the world premiere of Ezra Laderman's *Talkin'-Lovin'-Leavin'* on March 9 at the Metropolitan Museum of Art in New York. Ezra Laderman, dean of the Yale University School of Music, is also world-renowned as a composer and teacher. The ARS commissioned this three-movement work for recorder and string quartet to honor its 50th anniversary, and Mr. Laderman delivered it in plenty of time for its premiere to occur within our jubilee year. Ms. Petri is reported to "love the piece," and we are thrilled that she could fit it into her performance schedule as one of the final ARS 50 events. Her performance with the New World String Quartet will be happening almost at the moment you read these words. We take leave of our 50th Anniversary with a bang.

Another Birthday Bash: Scott Reiss's sizzling performance, with members of Mr. Reiss's group Hesperus, of six concertos for recorder and strings at the Terrace Theater in the Kennedy Center in Washington last November. There was an impressive turnout for the peformance and the gala reception afterwards, which was hosted by Hesperus and the American Recorder Society.

It's been a great 50th Birthday for the ARS. In looking forward to our second half-century, we are planning four regional premieres of the Laderman piece by four prominent American recorder players. One of these may take place near you. Don't miss it!

And we are making some changes. The ARS Board wants to make AR more lively and accessible in terms of looks, readability, and interest to all its members — while maintaining its reputation as a serious and thoughtful journal. This issue already takes a few steps along these lines. But as we search for a new editor, we want to know what you, the members and readers, think. Let us know your views!

Martha Bixler

American RECORDER
Volume XXXI Number 1

Tidings

Michala Petri and New World Quartet To Premiere Laderman Work for ARS

Talkin'-Lovin'-Leavin', a work for alto recorder and string quartet composed by Ezra Laderman to celebrate the 50th Anniversary of the American Recorder Society, will be premiered by Michala Petri and the New World String Quartet at the Metropolitan Museum of Art on March 9.

The work was commissioned by the ARS to provide opportunities for members of the new generation of recorder virtuosi to perform with string quartets on mainstream chamber music series.

"We wanted to show that the recorder is an exciting contemporary musical instrument, not exclusively part of the early music scene," said ARS President Martha Bixler. "We are delighted that these major performers will be launching Mr. Laderman's work on such a prestigious series."

Ezra Laderman, recently appointed dean of the School of Music at Yale University, has a distinguished career as a composer, musical administrator, and teacher. His works have been performed by many major symphony orchestras and important chamber ensembles in the United States. From 1979 to 1982 he was director of the music program of the National Endowment for the Arts; he has also served as President of the National Music Council and Chairman of the American Composers Orchestra.

Noted for her remarkable virtuosity and performing flair, Michala Petri has toured extensively on four continents since her precocious debut in 1969. Ms. Petri was born in Copenhagen and studied at the Hochschule für Musik and Theater in Hannover. She has won the Danish Critics Prize of Honor, the Tagea Brandt Bursary, given annually to a Danish woman of outstanding achievement in her field, and she has twice been the recipient of the Jacob Gade Prize. She is well known in the United States for her six recordings of recorder concerti with the Academy of St. Martin-in-the-Fields, and for numerous other recordings of historical and contemporary repertoire. She appears regularly with leading orchestras and chamber ensembles throughout the country.

Michala Petri, below, and the New World String Quartet, right, who will premiere Ezra Laderman's new piece for the ARS.

The New World Quartet was formed in 1977 and won the prestigious Naumburg Chamber Music Award in 1979. In 1984, the Quartet became Quartet-in-Residence at Harvard University. Its members are Curtis Macomber and Vahn Armstrong, violins, Benjamin Simon, viola, and Ross Harbaugh, cello. The quartet is regularly presented on prestigious chamber music series throughout North America and this season made its European debut.

Prior to June 1991, *Talkin'-Lovin'-Leavin'* will be heard in a series of four regional premieres featuring leading American professional recorder players. The premieres, to be announced in the spring of 1990, will be supported in part by performance grants from the American Recorder Society. After that date, the work will be available for performance from G. Schirmer, Inc.

ARS 50 Sparks Other New Works

Clare Shore's "Transcendence" was premiered July 20, 1989, at the Colorado Recorder Festival. The work, composed to honor the 10th anniversary of the Colorado Workshop and the 25th anniversary of the Colorado Chapter as well as the ARS 50th, was performed by Shelley Gruskin, Marilyn Boenau, Judith Whaley, Kenneth Andresen, and Constance Primus. It was commissioned as part of a residency supported with funds from the National Endowment for the Arts, the Colorado Council on the Arts and Humanities, the Western State Arts Federation, and Meet the Composer.

Mr. Gruskin, a past president of the American Recorder Society, was also involved in the premiere of *Ages of Man* by Tyler Kaiser. The commissioning of the piece for alto recorder and string quartet, initiated by Mr. Gruskin, was arranged through the American Record-

Tidings

er Society in honor of its 50th Anniversary.

Colin Sterne, composer and former music editor of *American Recorder*, wrote a fourth piece as part of the golden anniversary celebration: *Antiphonal Dances*, which was premiered March 15, 1989, by the Pittsburgh Chapter, itself celebrating its 25th Anniversary. The first movement of this two movement work, "Slow Dance with Doubles," was included as part of the Members' Library with the May 1989 *AR*.

New "Chapter Packs" In Production

Although it is always pleasant to get together at chapter meetings and play through favorite repertoire, focused discussions on topics of general interest can often make a meeting fresh and interesting.

With this in mind, the ARS education committee is producing six packets filled with suggestions and information on basic topics of interest to all recorder players. Each packet is being written by a different member of the committee drawing on the knowledge and ideas of the committee as a whole.

The six topics are: "American Recorder Music," "Dance Music and the Recorder," "Music for Mixed Ensembles," "Recorder Care," "Recorder Ensemble Technique," and "The Recorder in Elizabethan England." While the packets will be designed so that they can readily be used in the context of a chapter meeting, they may be equally valuable to anyone interested in these topics.

The packets will be made up of a number of different sections. For instance, "Recorder Care," which is available now ($5.00, postage and handling included, from the ARS office), is divided into six parts, each of which is intended to stimulate an evening's discussion about one aspect of looking after the recorder, such as oiling or adding accessories.

Future packets will be advertised in the ARS Newsletter as they become available.

Festivals in San Antonio and Berkeley Include Recorder Among Offerings

In the "off-year" of the Boston Early Music Festival **and Exhibition,** not one but two international early music festivals will take place west of the Mississippi.

From May 7 to 12, the San Antonio Performing Arts Association in conjunction with the Holland Festival of Early Music in Utrecht will be hosting the San Antonio Early Music Festival, presenting more than 35 concerts in such historic settings as the gardens of the Alamo, the Spanish Governor's Palace, San Fernando Cathedral, and barges along the San Antonio River. The Festival is part of the "Texas-Netherlands Exchange Program" established by the Dutch Government and the State of Texas in 1986.

International groups such as the Amsterdam Baroque Orchestra, Le Quatour Parisien, the Locke Consort, the Hilliard Ensemble and Amsterdam Loeki Stardust Recorder Ensemble will be featured, as well as the San Antonio Early Music Ensemble, Pomerium Musices New York, and the San Antonio Symphony from this country. Cellist Jaap ter Linden, harpsichordist Ton Koopman, Jos van Immerseel, and flutist Wilbert Hazelzet will be heard in solo recitals. A major international symposium focusing on the Music of Colonial Mexico (1521-1821) will round out the schedule, together with an early music exhibition and master classes on performance practice and technique.

The Berkeley Festival and Exhibition: "Music in History," June 10-17, is a production of Cal Performances in cooperation with the Department of Music of the University of California at Berkeley. Supported by a major grant from the Hewlett Foundation, the Festival will include over 30 concerts, master classes, symposiums, and workshops. Like the San Antonio Festival, it is projected as a biennial event in even-numbered years.

On the program are the Philharmonia Baroque, under Nicholas McGegan, performing Handel's *La Resurrezione*, staged productions of Niccolò Jommelli's *La schiava liberata* under Alan Curtis and *Carmina Burana* under Thomas Binkley, performances by Ensemble Hesperion XX and the Aulos Ensemble, music from the Santa Cruz Baroque Festival with Judith Nelson and Randall Wong, and two programs with Musica Antiqua Köln, one of them featuring recorder soloist Marion Verbruggen. Other performers are Project Ars Nova, the Arcangeli String Ensemble, Concerto Amabile, American Baroque Ensemble, and the Streicher Trio. June 10 will be "Monteverdi Day" beginning with the Mass of the Blessed Virgin and concluding with the Vespers of 1610 in performances by the University Chamber Chorus and the Whole Noyse, conducted by Philip Brett. A major exhibition of instrument makers, music publishers, and others will be on display. Lectures, master classes, workshops, organizational meetings (such as Early Music America and the American Recorder Society), and symposia fill out the program. The ARS is planning a West Coast cruise for its members, following the Festival (see advertisement in this issue).

Bruges Festival Announced

This year's Festival of Flanders Bruges/Belgium, July 28 to August 11, will offer prizes for soloists and ensembles, including recorder soloists and ensembles, as part of its Musica Antiqua Competition. Classes and lectures in interpretation, lunchtime and evening concerts, and an exhibition of musical instruments are features of the program. Competition regulations are available from The Tourist Office, Burg 11, B-8000 Bruges/Belgium.

BOSTON FESTIVAL IN RETROSPECT

The fifth Boston Early Music Festival and Exhibition, held May 28 to June 4, 1989, emphasized the challenges facing present-day performers and makers. A forum entitled "Museums, Makers, and Musicians" took up the controversial question of how far museums should protect their rare and priceless early instruments from the researchers, balancing conservation ethics against the needs of performers, restorers, and copyists. "Early Music Meets the Mainstream," a symposium arranged by Early Music America, addressed the issue of possible conflicts when the historical performance movement confronts established performing institutions in presenting "standard" repertory. Nearly 120 instrument makers and suppliers of products and services to the early music field were on exhibit, a slight drop from previous years, but still a third larger than the London Exhibition of Early Musical Instruments. Particularly admirable was the Outreach Program, which brought hundreds of students to the Festival for demonstration concerts and visits to the Exhibition.

The rich program of 14 concerts ranged from Sequentia's *Planctus Mariae* to the first U.S. performances of Mozart's *Idomeneo* on period instruments, with the BEMF Orchestra under Roger Norrington. Among the featured soloists was recorder player Marion Verbruggen in a program, *Le Goûts Réünis*, mostly consisting of 17th century music (Ms. Verbruggen also presented an ARS-sponsored master class). Among the 40 concurrent events were a recital by John Tyson and "For Four Recorder Quartet" at the Emmanual Church Library.

Violinists Carla Moore and Ingrid Matthews were awarded the 1989 Erwin Bodky Prize by the Cambridge Society for Early Music. The 1991 competition will honor the solo and chamber music of Mozart, during his anniversary year.

RECORDING ARCHIVE ESTABLISHED AT INDIANA UNIVERSITY

An Archive of Early Music Recordings has been established at the Early Music Institute within the Indiana University School of Music. The goal of the archive is to preserve in sound the development in the 20th century of historical performance practices. The archive aims to collect every possible 78, LP, tape, CD, and videotape containing historically informed performances. "If you know of a way to help us locate such recordings, or if you own any and are willing to donate them to the archive, please contact me," said Thomas Binkley, director of the Early Music Program.

Scott Reiss, Hesperus Combine with Library of Congress To Celebrate ARS Anniversary at Kennedy Center

Left to right, Scott Reiss and Tina Chancey of Hesperus, with Alan Moore, ARS executive director, Valerie Horst, and Martha Bixler, president, at Kennedy Center celebration, November 19.

In honor of the American Recorder Society's 50th Anniversary, the Kennedy Center in Washington, D.C., presented Scott Reiss and the ensemble Hesperus in a program of 18th-century recorder concerti, November 19, 1989. The concert coincided with the opening of an exhibition of recorders and flageolets from the Library of Congress Dayton C. Miller Flute Collection, assembled by curator Robert Sheldon. A sample from the exhibition was on display before the concert in the Performing Arts Library at Kennedy Center.

Heralded by a feature in the *Washington Post*, the concert was attended by officers and staff of the American Recorder Society, as well as members of Washington-area ARS chapters and friends and supporters of Hesperus. A review of the concert noted the "discreet charms" of the recorder, praising Mr. Reiss's "beautifully crafted" renditions and his "simply superlative" ornamentation.

Minutes of Fall Board Meeting: New Executive Director Introduced And Policies Discussed

Report of the Board Meeting
New York, Fri. Sept. 29, 1989, 9:15 a.m.
Present: Consultant Dr. Robert Crawford; Ken Andresen, Louise Austin, Martha Bixler, Ben Dunham, Valerie Horst, Mary Maarbjerg, Peggy Monroe, Scott Paterson, Connie Primus, Neil Seely, and Philip Stiles; Society counsel Mark Jay (left the meeting at 2:30 p.m.), executive director Alan Moore, and *American Recorder* editor Sigrid Nagle (joined the meeting at 2:00 p.m.); regrets from David Barton, Marilyn Boenau, and Jennifer Lehmann.

Dr. Crawford led the board through a day-long discussion focussing on the goals of the Society and the most efficient means by which the board might further those goals. The meeting ended at 5:00 p.m.

Sat. Sept. 30, 9:10 a.m.
Present: Mr. Andresen, Ms. Austin, Ms. Bixler, Ms. Boenau, Mr. Dunham, Ms. Horst, Ms. Lehmann, Ms. Maarbjerg, Ms. Monroe, Mr. Paterson, Ms. Primus, Mr. Seely, Mr. Stiles, and Mr. Moore; Regrets from Mr. Jay.

The minutes of the previous meeting were approved and the agenda was amended in light of the issues raised by Dr. Crawford. Welcome was extended to new board member Peggy Monroe, new executive director Alan Moore, and new counsel Mark Jay (in his absence).

State of the Society: Ms. Bixler reported generally on developments since the last board meeting, most notably the hiring of Mr. Moore, the Society's successful participation in the Boston Early Music Festival, and the ongoing ARS 50 celebrations.

Executive director's report: Mr. Moore presented his written report. He has been busy clearing up the remaining loose ends from the unsettled summer months. He had several ideas to further the Society's growth, including special efforts to attract more collegium and business members, to procure more library subscriptions to *American Recorder*, and to produce a special fiftieth anniversary edition of the directory. He expressed satisfaction at the work of his executive assistant, Lora Goodridge, but warned that by next February the office will have to move because of rent increases.

Mr. Moore left the meeting while the board formally appointed him executive director at the conclusion of his four-month trial period.

Treasurer's report: Ms. Maarbjerg reviewed with the board the fundamentals of budget planning to ensure the board's complete understanding of the Society's finances. She then circulated a preliminary budget in preparation for Sunday's detailed discussion.

Capital campaign: Mr. Stiles presented his written report. The first year's goals have been met and prospects look favorable for a successful second year. A detailed report on the campaign will appear in the next newsletter. The membership will be approached again later in the season, but more effort will also be put to soliciting donations from businesses, corporations and foundations. Future fundraising efforts will be guided by a development planning subcommittee consisting of Mr. Stiles (chair), Mr. Dunham and Mr. Moore.

Mr. Ron Cook was extended the thanks of the board as he leaves the position of counsel to the Society after seven years' service.

ARS 50 commission: Mr. Moore reported that Conrad Susa missed the final deadline for the delivery of his piece and that efforts are underway to arrange for the return of his cash advance. Final contractual negotiations are underway with Mr. Ezra Laderman, who has just finished a piece written in commemoration of the fiftieth anniversary of the Society.

Membership campaign: In Mr. Barton's absence, Mr. Moore reported that the membership campaign is proceeding steadily. Mailing of campaign literature has been tied in to the usual membership renewal process to save on mailing costs. Chapters will be encouraged to recruit new members in return for the opportunity to participate in such programs as the radio advertisements being prepared by Mr. Barton.

Workshop advisory committee: Ms. Maarbjerg presented her written report. All the workshops which requested endorsement for next year will be endorsed except for the Yellow Springs workshop, which experienced several problems this past year. In the future, workshops may receive support from the Society in their first year of operation, but may not receive endorsement until their second year. Efforts will be made in the coming year to find funding for a conference of workshop directors. Mr. Seely was appointed to succeed Ms. Maarbjerg as chair of the committee.

Sigrid Nagle, editor of *American Recorder*, asked through Ms. Boenau, chair of the word publications committee, that the board provide her with a clear statement of purpose for the magazine, which the board agreed to do.

Chapter relations committee: Ms. Primus presented her written report. Shirley Cahn has been added to the committee. Chapter development grants may now be used as workshop bursaries, but will only be available to any one chapter once every two years. Chapters are urged to hold their election of officers in time for the new information to be included in the upcoming edition of the directory. The committee was renamed the chapter committee and Ms. Primus' title will be simply chair of the committee.

Music publications committee: Ms. Lehmann presented her written report. The committee was renamed the music committee and Jack Ashworth was added as a new member. The second ARS Anthology has just appeared and the winning entry in last year's Katz com-

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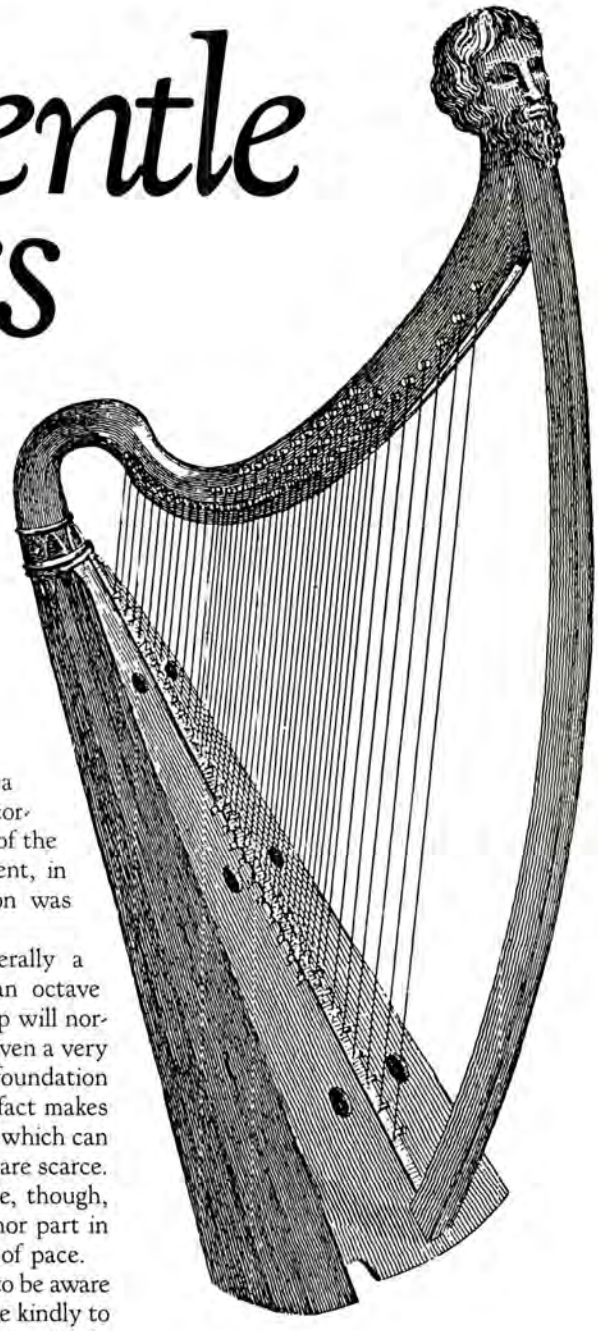
Gentle Partners



It just takes a little pluck to discover the delightful sonority of recorder and folk harp. Here's what you need to know. . .

By Richard McChesney

If you want to venture beyond the bounds of playing in recorder consorts or with keyboard instruments, I recommend an exceptionally rewarding form of musical partnership: recorder and folk harp. By "folk harp" I mean all harps without pedals, be they folk, historic, Gothic, minstrel, neo-Celtic, etc. The modern flute and symphonic harp are a familiar couple, but the recorder and the folk harp form an even more compelling combination, joining to create an intimate and celestial sonority of truly remarkable beauty. Those who have known the delight of playing with the classical guitar or the lute will feel on familiar ground.

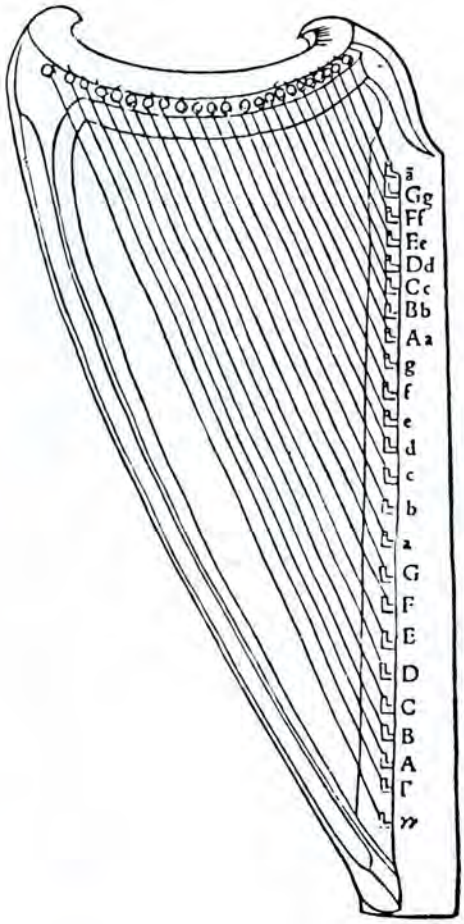
Interest in the folk harp is growing at a phenomenal rate, so recorder players wishing to explore this possibility should have little difficulty finding an interested harpist. But a few practical matters need to be considered. The first is the size of your group. Actually, one recorder player and one harpist, by themselves, are enough to achieve very satisfying musical effects and cover a more than respectable variety of literature. A maximum of two recorders is about right. More than that can make the harp seem badly outnumbered.

Finding repertoire is much easier than might be expected. All the published music for two or three recorders from earliest times through about the first half of the 17th century is available. The harp is simply substituted for a recorder. This is historically correct; although we now think of the harp as a harmonic instrument, in early times its primary function was melodic.

Because recorders are generally a "four-foot" family, playing an octave higher than written, the harp will normally play the lowest part. Even a very small harp provides a firmer foundation than a bass recorder and in fact makes a bass recorder unnecessary, which can be a boon when bass players are scarce. If a bass recorder is available, though, having the harp play the tenor part in ATB trios is a nice change of pace.

Recorder players will need to be aware that the folk harp doesn't take kindly to chromatics. Folk harps, as aforesaid, do not have pedals like the orchestral harp; they are essentially tuned to suit each piece. Most harpists have their instruments fitted with sharping levers, which raise the pitch of a string by a half step. These enable setting the harp for each new signature without physically retuning.

Sharping levers also allow dealing with accidentals on a modest scale. The left hand must be free to operate them, and there must be enough time to set them without jarring and sounding the strings. Obviously, this rules out highly chromatic and modulatory music. On the other hand, the added rhythmic



Although we now think of the harp as a harmonic instrument, in early times its primary function was melodic.

spring the harp gives to dance pieces and the beauty of the sounds it makes with recorders are ample compensation.

Against the need to slight the Baroque and later periods somewhat in order to keep the harp actively engaged must be balanced the increased opportunities for performing folk music. By comparison with more conventional instruments, the recorder is not blessed with a great wealth of imaginative settings of folk tunes. There are some attractive publications for folk harp with one or two melody instruments that are readily adaptable to performance with recorders. There is not a huge amount of such material, but more is constantly appearing.

Usually, fairly experienced folk harpers (a term they prefer to the more classical-sounding "harpists") are quite adept at improvising effective accompaniments to folk tunes. This opens up some exciting possibilities beyond those offered by playing from fully-written-out arrangements. When provided with complete accompanying parts, players tend to stick religiously to the written notes — which, sadly, is often what the arranger intended. With only a tune in front of them as a guide, they feel freer to make their own creative contributions.

In folk circles, embellishing parts is as obligatory as in playing early music — in fact, it is considered something of an unpardonable sin to be bound by the printed page. Moreover, the types of ornaments and the conventions for adding them are very similar. There is a valuable opportunity for cross-fertilization here. Recorder players will find the many outstanding recordings by the Chieftains to be excellent models for the performance of both folk and early music — the two are much closer in spirit than is generally realized.

Folk harps come in many sizes, and each category lends itself especially well to particular uses. Most harpists (or harpers) have more than one, and this can be exploited to advantage.

The smallest are held in the lap when played, and are thus called lap harps. There is no generally accepted "normal" range for a lap harp. For the type of music-making described here, one of 19 to 25 strings, starting on F below middle C, is the most useful. It can play all bass and tenor and most alto parts without modification. A range starting on G below middle C, most common on lap harps made on the West Coast and in the Midwest, is practical, but low-lying passages sometimes must be altered.

A lap harp is best suited for polyphonic playing with one or two recorders. For music of a true melody-and-accompaniment character, a larger harp is more appropriate, preferably of the standing variety.

Standing harps usually range from 30 to 36 strings, covering from a little over four to a full five octaves. Starting notes are most commonly G or F at the bottom of the bass staff for a 30- to 33-string harp, while the 36-string model descends to the C below.

Mid-size harps generally have 24 to 29 strings, almost invariably starting on C below middle C. These can be a useful compromise when economics preclude investing in both a lap harp and a standing harp, or when portability is an overpowering consideration. They are supported between crossed legs or on a special stand, or stood on the floor and played from a low stool, depending on what the player finds most comfortable. A mid-size harp is advantageous on parts where a lap harp would otherwise be used but more sustaining power is needed. It is ideal for performing in close quarters, where a large standing harp is impractical. Players who own both a lap harp and a standing harp find a mid-size valuable as a backup for times when one of the others is hospitalized.

Recorder players who are accustomed to Renaissance chansons and fantasias, Medieval ballades, and other such two-part pieces with both parts played on recorders will find performing them with recorder and harp a revelation. The con-

trast of the singing tone of the recorder with the plucked tones of the harp clarifies the interplay of the parts, especially when they cross, in a way quite beyond the powers of recorders alone.

Medieval monophonic pieces also take on a new character. Most readers will have performed these entirely without accompaniment, or possibly with the melody doubled in another octave and/or with light percussion. The harp can do much better than this. The introductory section to Persis Ensor's *Monophonic Songs of the 13th and 14th Centuries* gives valuable suggestions for devising suitable accompaniments and includes a few complete examples. Timothy McGee's *Medieval and Renaissance Music — A Performer's Guide* is recommended as a source of further ideas on the subject.

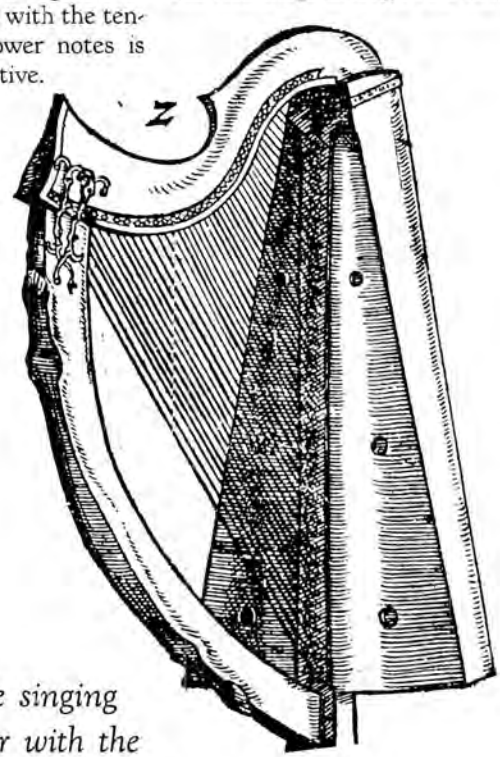
A lap harp is very effective in accompanying monophonic pieces, though in principle there is nothing wrong with using a larger one discreetly. (It should be borne in mind that in Medieval times harps were rarely more than two feet tall.) The melody must remain the dominant element. A harp with a range down to G or F below middle C is adequate for accompanying a soprano or alto recorder. For playing with the tenor, the availability of lower notes is desirable but not imperative.

In editions such as the London Pro Musica series, not specifically intended for recorders, the harpist will sometimes face a treble clef with a subscript 8, indicating that the actual sound is meant to be an octave lower than written. When a lap harp is used, it will often be impossible to comply. No matter; the harpist simply plays the part at the written pitch, just as a recorder player would.

Similarly, when the harp stands in for an alto recorder, the part may rise beyond the harp's upper limit. In this case, the part is played an octave lower — a simple matter on the harp — and soprano(s) changed to tenor(s) on the upper part(s).

The harpist playing from a recorder part will need to indicate his/her own fingerings and lever changes. A simple and clear way of marking fingerings is to write those for the right hand above the notes and those for the left hand below. Lever changes are simply shown as in printed harp music; the harpist will know how.

Playing early music requires dealing with a few flats gracefully, and this may or may not be a problem to a player of the folk harp. Enough folk harp music is published in flat keys to encourage many, but by no means most, folk harpers tune their strings to the scale of three flats. This permits setting the harp for any signature from three flats through four sharps with the sharping levers alone. This is a desirable expedient in playing early music, but some types of levers give only marginally satisfactory tone and pitch at best, making players reluctant to tune in such a way as to require many of them to be engaged at once. (With the three-flat tuning, playing in a signature of only one sharp calls for all strings to be sharped except the C's, D's and G's — four out of the seven in each octave.) If the harpist prefers, for whatever reason, to avoid tuning in flats routinely, programs should be planned so as to minimize the need for retuning the harp between groups of pieces.

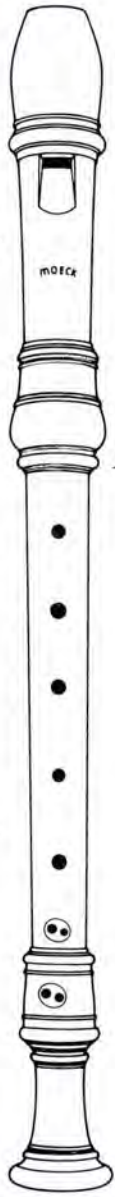


The contrast of the singing tone of the recorder with the plucked tones of the harp clarifies the interplay of the parts, especially when they cross, in a way quite beyond the powers of recorders alone.

Much of what has been described does not require a greatly advanced level of accomplishment on the harp. If a personal note may be forgiven, I myself was playing melodic parts and improvising accompaniments to monophonic pieces, well enough to do so in public, only two months after I started playing the harp. More elaborate accompaniments to folk tunes and simple solos followed only a month later. However, I had played quite a few other instruments previously, and that undoubtedly aided my progress.

One final practical note: Two recorder players can read comfortably from one score — a harpist and a recorder player cannot. Also, the harpist needs to make many markings in his/her part that are quite foreign to anyone else. Therefore, for recorder editions that come only in score, it is advisable to provide a separate copy for the harpist.

The harp has long held a special fascination for music lovers, and in early times it was held in the highest esteem, especially in the British Isles — so much so that "Harper" remains the most common "musical" family name in English-speaking countries to this day. As the recorder is a gentler and more intimate instrument than the modern flute, the folk harp is also less flamboyant than the orchestral harp. When they raise their voices together, these gentle partners, the recorder and the folk harp, give vivid meaning to Thomas Carlyle's famous maxim: "Music is well said to be the speech of angels."



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THE RECORDER IN PRINT: 1987-88

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

By David Lasocki

This report, the second in a series, covers pieces published in the last two years that advance our knowledge of the recorder, its makers and players, its performance practice and technique, its repertory, and its depiction in works of art in the past or present. To save space, most articles about modern players and makers have been omitted, as have articles that appeared in American Recorder. *A few previously unknown items from 1985 and 1986 are included. The author asks if readers could let him know (c/o* American Recorder*) of significant items he may have overlooked.*

An accompanying box gives abbreviations used in referring to publications, as well as addresses for publications that readers may want reach directly. For items that readers can probably obtain through libraries (either in person at a large music library or from their local library via interlibrary loan), text references are given or completed in square brackets.

Repertory — Old and New

Renaissance consorts, van Eyck's melodies, The Division Flute, Charpentier's orchestration, a New Bach trio sonata, Modern repertory, and Other subjects.

What role did, and should, recorders play in Renaissance music? Martin Kaye begins "Cornett in Context," a stimulating article in the January 1987 *Continuo*, by pointing out that recorders seem to have had a much smaller role than the pre-eminent one claimed for them by pioneering modern writers such as Edgar Hunt, Hildemarie Peter, and Christopher Welch. He identifies an effective, and apparently authentic, combination of soft instruments for four-part music as cornett, alto recorder, tenor recorder, and bass viol. The recorders play an octave above the written pitch, thus becoming audible and more biting in timbre; moreover, "the cornett and viol actually help the recorders, because the outer parts provide information about the inner parts, telling the audience what to listen for."

Although we often read that Jacob van Eyck based his collection of variations on popular melodies of his day, many of his melodies have remained unidentified. Ruth van Baak Griffioen's outstanding Ph.D dissertation, *Jacob van Eyck's "Der Fluyten Lust-hof" (1644-c1655)*, written in 1988 at Stanford, presents a comprehensive account of the origins and contemporaneous use of virtually all the melodies. The dissertation also contains the first detailed account of van Eyck's life in English (from information previously available only in Dutch). Van Baak Griffioen hopes to be able to publish a commentary volume to accompany the new revised edition by Thiemo Wind of Gerrit Vellekoop's publication of *Der Fluyten Lust-hof* (Naarden: IXIJZET). The title page, dedicatory poem, preface, and even more usefully, fingering instructions from the 1649 edition of the first part of van Eyck's work appear in the July 1988 *Recorder* in a translation by Nicholas Humphries.

Another well-known set of variations on popular tunes, *The Division Flute* published by John Walsh in 1706-08, is used by Andreas Habert as the starting point for a wide-ranging look at the role of divisions in the English music of the 17th century. His article, "Wege durch die *Division Flute*: Zur Variationspraxis in der englischen Kunst- und Volksmusik des 17. Jahrhunderts" in the *Basler Jahrbuch fur historische Musikpraxis* [BJhM 11 (1987): 89-138] is noteworthy for its classification schemes. He divides the divisions in *The Division Flute* into four types: 1) similar to those found in Christopher Simpson's *The Division Viol* (1659), or in other words, old-fashioned, 2) similar to those of the violin virtuosos represented in *The Division Violin* (1684, etc.), 3) influenced by French music, and 4) influenced by folk music. He further classifies the variation technique employed in the divisions as harmonically-oriented, melodically-oriented, or a mixture of the two. Finally, he distinguishes among three compositional plans for a set of divisions. Another important aspect of his article is his argument that the divisions based on folk music are as primitive as the work of the country fiddlers of the day. Since the basses of such divisions "are not basses in the sense of Baroque compositional theory," they should not be interpreted as figured basses. An appropriate performance of these divisions would therefore be with no realization of the bass — perhaps even without bass — and alternating or combining the melody instruments of a folk ensemble (violin, shawm, recorder). In "Ever-Green-Sleeves," a brief companion article in the 3/88 *Tibia*, Habert surveys the use of this well-known tune in collections from the 16th century to the present.

Jean Duron's article "L'Orchestre de

The author, a music librarian at Indiana University, writes about woodwind instruments, their history, repertory, and performance practices. He is collaborating on a forthcoming book about writings on the recorder in the 20th century.

Recorders in the Renaissance seem to have had a much smaller role than the pre-eminent one claimed for them by pioneering modern writers Edgar Hunt, Hildemarie Peter, and Christopher Welch.

Marc-Antoine Charpentier" in *Revue de musicologie* [72/1 (1986): 23-65] is full of interesting material on the recorder. Duron notes that Charpentier generally used wind instruments according to three principles: as a contrast of timbre, to double the outer voices, and to double all the voices (modifying the palette of the whole orchestra). Charpentier sometimes distinguishes between the flute and the recorder, calling the flute "flûte d'allemagne" (or a variant) and the recorder "flûte à bec" or "flûte douce." Often, however, he uses the generic "flûte," which has to be interpreted according to the context (and, I might add, the date and place of first performance). The standard size of recorder is the alto; occasionally he asks for sopranino ("octave"), soprano ("dessus de flûte"), tenor ("flûte douce en taille"), and bass ("basse de flûte"). Duron assumes that the term "flûtes adoucies" used in a piece with muted strings is simply a synonym for "flûtes douces," although it might actually refer to muted recorders.

Charpentier employed both flutes and recorders symbolically. A trio of two flutes and basso continuo denotes pleasure and joy. A similar trio with "petites flûtes" (small recorders) — Duron claims them as small flutes (piccolos), although such an instrument seems to be unheard of until the 1730s — represents birdsong. A trio of two alto recorders and basso continuo is associated with tender and calm love, evocation of the night, and peace. The generic "flûte" symbolizes the god Pan, love, the pastoral, peace, quietude, enchantment, pleasure, and death. Two of these symbols, the pastoral and death, are neatly combined in the Agnus Dei (lamb of God) from the *Messe à 8 voix et 8 violons et flûtes* (early 1670s?).

In a recent study of the life and compositions of Johann Christoph Graupner (1683-1760), Peter Ahnsehl briefly discusses his recorder concerto in F major. Although an edition of it was published as long ago as 1939, this significant work in the recorder repertory has been neglected by modern performers. (Curiously, the first edition was incomplete: 27 measures were missing from the last movement. A complete edition has now been edited by Christa Sokoll, published by Carus, and recorded recently by Scott Reiss.) The concerto was presumably written for the Darmstadt court orchestra, the most probable dedicatees being the court's two oboists, J. Corseneck and J.F. Stolz. ["Zum Konzertschaffen Christoph Graupners," in Oswald Bill, ed., *Christoph Graupner Hofkapellmeister in Darmstadt 1709-1760*, Beiträge zur Mittelrheinischen Musikgeschichte 28 (Mainz: Schott, 1987), 1-26; see also Joanna Cobb Biermann, "Die Darmstädter Hofkapelle unter Christoph Graupner 1709-1760," in *ibid.*, 27-72]

In my last review I reported on a series of articles in *Tibia* by Ulrich Thieme on the recorder's role in Baroque vocal music. The third article in the series, "Die Blockflöte in Kantate, Oratorium und Oper," [4/87, p. 558-66] covering England in the 17th century, is useful in showing the range of works involved. But Thieme's account is weakened by his unfamiliarity with a number of English writings on this subject. He apparently does not know Bruce Wood's work on Blow, Walter Bergmann's on the recorder in Purcell and on the pieces of music written on Purcell's death, or mine on the recorder in 17th- and early 18th-century theater music.

In the 1987 *Consort*, Michael Stratford's "Daniel Demoivre (c.1675-c.1720) and His Music" discusses the three published French-style collections of "aires" or "lessons" for alto recorder (1701, lost) and for alto recorder and basso continuo (1704 and ca. 1715) by De Moivre. Stratford writes that "neither [the second nor the third] set presents much more difficulty than the recorder pieces in collections published [in England] up to that time. However, [De Moivre's] pieces are often more interesting, as there is greater variety in their contents, a wider harmonic range, and more varied though never complex rhythmic patterns." Stratford contends that "virtually nothing" is known of De Moivre's life, but there has been recent research on this subject (a biographical article of mine will be reported in my next review).

Vivaldi scholars are now putting considerable effort into working out the chronology of his compositions. Michael Talbot, in "Vivaldi and Rome: Observations and Hypotheses," suggests which compositions Vivaldi wrote for Rome in the 1720s. Among them are the chamber concertos *Il gardellino* (RV 90) and *La pastorella* (RV 95), the *Concerto per la Solennità di S. Lorenzo* (RV 556), two settings of *Laudate pueri* (RV 601 and 602a), and a *Salve regina* (RV 616) — all of which include recorder parts. They would have been performed by members of Cardinal Pietro Ottoboni's orchestra. [*Journal of the Royal Musical Association* 113/1 (1988): 28-46]

Last time I reported Michael Marissen's view that Johann Sebastian Bach's sonata for flute and obbligato harpsichord in A major was originally written as a trio sonata in C major for alto recorder, violin, and basso continuo. Marissen has continued his arguments on this subject as well as on how to reconstruct the first movement of the sonata, part of which is missing from the autograph manuscript. ["A Critical Reappraisal of J.S. Bach's A-Major Flute Sonata," *The Journal of Musicology* 6/3 (Summer 1988): 367-86.] A trio sonata edition of the piece has recently been edited by Hans Eppstein and published by Bärenreiter.

The countless title pages of 18th-century publications on which alternative instruments are listed have suggested to some modern writers that the composers did not care what instruments were used. In the June 1988 *Recorder and Music Magazine*, Edgar Hunt states his belief that "the composer originally conceived his music as being played on a particular instrument, but in order to make it available to a much wider circle, would not mind an alternative instrument being used. . . . At the same time, where a composer conceived a piece to fit the technique of a particular instrument, the alternative was often no more than second best." His article, "The Right Instrument," cites the example of a passage from a Telemann fantasia for solo flute that ends up on a low D-sharp, a strong note for the Baroque flute. When the passage is transposed a minor third higher for the alto recorder, the corresponding note is a low F-sharp, a weak note for the Baroque recorder, thus ruin-

ing the musical sense of the passage. Hunt goes on to remark that "the transposition up a minor third when playing flute music on the recorder is a good general rule, but should not be taken too literally."

A number of articles have addressed modern repertory. In the February 1988 *Continuo,* Michael Kerwin sets 20th-century recorder music in the context of new repertory for all historical instruments. In his article "Musica Nova," he attributes the enormous size of such repertory to the preoccupation of 20th-century composers with new and original sonorities, citing David Loeb's opinion that it was natural for composers to seek out "instruments left unused for so long that they seemed as fresh and tantalizingly unfamiliar as if they had been newly invented." He mentions the well-known recorder works by Hindemith, Britten, Baur, Berio, Andriessen, Staeps, and Kagel, as well as Harry Somers' *Twelve Miniatures* and Kazimierz Pyzik's *Symphonic Tritych part 2: Action 2,* which, "in addition to standard orchestral instruments, is scored for three recorders, three crumhorns, two cornetti, a lituus, four lutes, eight viole d'amore, eight viole da gamba, two marine trumpets, and a lira grande in C as well as a number of folk instruments."

Performer John Turner gives advice to composers on "Writing for the Recorder" in the Winter 1987 *Composer* [92, p. 17-21]. He posits that in the Baroque repertory "two trends predominated. First, the instrument was superbly good at division, variation, decoration, ornamentation — often of a virtuoso order. . . . Second, the recorder developed stronger programmatic connections than other instruments" (rusticity, love, the supernatural, birds, and death). Turner recommends that composers ponder these historical uses, since "the recorder has, by reason of its nature and construction, a limited capacity to bear emotional weight, and virtuosity of technique and non-musical associations can to some extent . . . [compensate] for the lack of strength and flexibility in the tone." He mentions recent works (by Gordon Crosse, John Manduell, Duncan Druce, Kenneth Leighton, William Alwyn, Arnold Cooke, John Joubert, Michael Ball, Margaret Lucy Wilkins, Geoffrey Poole, and John McCabe) that in his opinion successfully use variation and decoration or programmatic associations. Turner concludes with "some wholly practical notes on what to do and what not to do when writing for the instrument."

Composers might also be intrigued by an historical survey by Jean-Claude Veilhan and Hugo Reyne. To them, the instrument is "the instrument of love — not obsessive, neurotic-romantic, or incestuous love, but angelic, bucolic, courtly, and galant love." They summarize the symbolism of the instrument in the striking sentence: "The recorder is the sex of angels, the companion of shepherds and of lovelorn hearts, the singer of purity and of all the birds of the sky; but it is also the bells of salvation from death. . . ." ["La flûte à bec, instrument de l'amour," *Diapason* 335 (Feb. 1988): 52-54]

In "Le Trio de Hindemith," Christian Chandelier gives an extensive musical analysis of Paul Hindemith's trio, "without doubt the only important work written for the recorder in the first part of the 20th century" [*FBIA* 26 (Nov. 1988)].

Gerhard Braun discusses the compositions for both recorder and flute by Helmut Bornefeld, who celebrated his 80th birthday in 1986. Particularly interesting are Bornefeld attempts to combine melody instruments with organ (*e.g.*, recorder and organ; recorder, viola da gamba, and organ) and the political motivation of his composing (music that embodies freedom "resists the terror of conformity. . . — thus the hatred of tyrants for the 'free' work of art"). ["Das andere Arkadien: Gedanken zur Flötenmusik von Helmut Bornefeld," *Tibia* 2/87: 401-05]

In "The Hespos Phenomenon: A Performer's Point of View," [*Contact: A Journal of Contemporary Music* 33 (Autumn 1988): 17-19], David Smeyers describes *Pico* for solo sopranino recorder written in 1978 by Hans-Joachim Hespos. (Since Smeyers is a clarinetist, he plays *Pico* on a piccolo A-flat clarinet.) A further article on Hespos by Smeyers consists almost entirely of mind-boggling quotations from writings of the composer, set out in e.e. cummings fashion without capital letters. ["exploding silence(s) — an introduction to hans-joachim hespos and his music," *The Clarinet* 14/4 (Summer 1987): 16-20]

In the June 1987 *Recorder,* composer Malcolm Tattersall published "Wider Horizons," a bibliography of Australian recorder music, most of it written in the last decade. Although much of this music is unpublished and probably will remain so because of the size of the local market, it can generally be obtained from the Australia Music Centre (Box 49, Broadway, NSW 2007, Australia). Less recent Australian music was listed in his article in the 1984 *Recorder.*

Peter Michael Hamel's article on the Irish composer John Buckley lists three works he has written for recorder, one of which, *Fantasia No. 2* for alto recorder (1987), is reproduced with the article. ["Zwischen Keltentum und Avantgarde: Der irische Komponist John Buckley," *Musik Texte: Zeitschrift fur neue Musik* 20 (July-Aug. 1987): 19-25]

Performance Practice and Technique

Technical possibilities, Articulation syllables, Oboe instructions, and Hotteterre translation

Matthias Weilenmann begins a discussion of the recorder's potential role today by juxtaposing two opinions separated by four centuries. Whereas Ganassi in 1535 demanded the highest professionalism from the recorder player and believed the instrument capable of great tonal variety, Adorno in his *Dissonanzen* of 1956 thought that the recorder "is simple to learn" and "places trifling demands on concentration, imagination, and practice time." Weilenmann credits Frans Brüggen, above all, with showing us that Adorno was wrong. In Weilenmann's opinion, however, the recorder is capable of even more technical mastery than we have seen so far. If the instrument's flexibility of tone and dynamics were developed sufficiently, even the galant or *empfindsam* music of the mid-18th century could enter its repertory. ["Aspecte — Anmer-

A wind instrument played by an angel musician in one of the panels of the Chapter House wall paintings in Westminster Abbey is clearly cylindrical: this may be the first English illustration of a recorder.

Continued on pg. 35

A Workshop with Shelley

By Carol Stanger and Bob Stehman

On a sunny Saturday, April 1, 1989, the day of the ARS 50th Anniversary Celebration, more than sixty recorder players gathered at Concordia College for a workshop sponsored by the Chicago Chapter of the American Recorder Society. This report celebrates not only the ARS 50th but also workshop teaching at its best.

Out of the entire group of participants, there was no one who played only *the soprano recorder. "We are really coming along," Shelley commented dryly.*

The great thing about a workshop with Shelley Gruskin is that every piece of music he presents has a special challenge of some kind. Yet he draws out *so* much musicianship that every piece is satisfyingly played in a manner convincingly authentic for its period and locale. It is glorious to spend a day hearing such a variety of music performed so well by a large number of players. It is also educational to hear the ideas that Shelley uses to elicit this glorious sound.

The literature he chose for our workshop included everything from Machaut to Staeps, leaving out only the High Baroque. The first thing Shelley determined was that, out of the entire group of participants, there was no one who played *only* the soprano recorder. "We are really coming along," he commented dryly.

During the morning half of the workshop, Shelley contrasted the use of polyphony in Medieval, Renaissance and early Baroque music. The Medieval period was represented by "De petit po" of Machaut and a ballata by Landini. In both of these pieces the parts move quite independently of each other. The next examples were two chansons by Dufay. In the first of these, "Quel fronte signorille in paradiso," all phrases start and end in unison, although the parts move independently in between. The second, "Bon jour, bon mois," begins and ends with imitative polyphony anticipating the Renaissance but has the parts moving quite independently during most of the piece. Renaissance polyphony was illustrated by two pieces of Senfl. The first was a musical autobiography, "Lust hab ich ghabt zuer Musica." The theme in the tenor is alluded to in the other parts — the fully imitative polyphony characteristic of the period. The second Senfl piece, "Ich

During the Machaut, Shelley noted the importance of the "empty beats" — beats that should be appreciated even though "nothing happens."

stuend an einem Morgen," showed an unusual but very effective polyphonic device: two lines carry the theme in parallel, with a third line "shadowing" the theme just half beat ahead or behind these two. Added to these is a "vagabond" line, which moves totally independently of the other lines. Quite an intricate piece, which Shelley called his "favorite single page of Renaissance music!"

The final piece of the morning was drawn from the early Baroque, a sonata for five instruments by Schmelzer. At the time of this piece the sonata had not yet evolved to the point that sections were separated into movements; rather, Shelley said, they should be thought of more as a "chain of episodes." The episodes alternate between those in which all parts move together and those in which the polyphonic writing has evolved to what we now call a fugue.

While working on these pieces with us, Shelley provided many insights on performance. Most of these apply to many pieces, not just the ones played at the workshop. During the Machaut, he noted the importance of the "empty beats" — beats that should be appreciated even though "nothing happens." He also mentioned that this piece, with its intricate rhythms, should be "painted with tiny little pointed brushes."

During the Dufay pieces, he noted that to be a good recorder player one must be able to play on the "hot" or the "cool" side of the beat, meaning that one should be able to lean ahead of the beat, or pull behind it. This is a form of expression that is very important for recorder players, since variation in dynamics is very restricted.

In one of the pieces by Senfl, Shelley pointed out a natural tendency to anticipate a string of rapid notes when it follows a sustained note. He stressed that it is very important to not anticipate. The very drama of the rapid flourish lies in having it at just the right moment — not a moment too soon.

The authors are members of the ARS Chicago Chapter.

The beginning selection after lunch was Henry Purcell's "Fantasia upon one note" (so named for the cantus, which plays C throughout the piece). This piece extended the development of Renaissance polyphony. Except for the cantus, all lines engage in imitative polyphony, but all of them are built around the single-note cantus.

Following this there were several pieces of theater music — a "Courtly Masquing Ayre" by John Adson, and several selections from Purcell's "The Fairy Queen." These pieces were used within plays, and were not originally written for publication as separate pieces. However, they might have been played by gatherings of recorder players in private households during Purcell's time. It is this sort of music that made the recorder a popular instrument in the days of the Restoration.

At 4 o'clock, in the middle of the pieces by Purcell, the assembled participants joined in playing and singing "The ARS Night Watch" (music by Holborne) led by Shelley. It was thrilling to add our sixty instruments and voices to the worldwide sound!

Shelley then went on to the contemporary composer Staeps, discussing two pieces: "Czakan" and "Sambuca." "Czakan" has a repetitious narrow-ranged melody in the top line, with varying accompaniment by the other three parts, often off the beat. In both of these pieces, as well as the "Greek Suite" by Joseph Wuytack that followed, there were many bars containing an odd number of beats, such as five, seven or nine. Shelley showed us how these could be divided into mixed groupings of three and two. A seven beat bar might be broken up as *one-and-and two-and three-and*, for example. How the division should be made is apparent from the articulation of the music.

A wonderful assortment of music, and a very rewarding day. No wonder those who attended were glad to have included such a workshop in their busy schedule!

To be a good recorder player, one must be able to play on the "hot" or the "cool" side of the beat. The Machaut piece, with its intricate rhythms, should be "painted with tiny little pointed brushes."

Eight Ways to Enjoy Your

Recorder workshops endorsed by the American Recorder Society are a wonderful way to strengthen your abilities on the recorder and other early instruments — and have a good time doing it! All workshops — independently designed and directed — have met the ARS Workshop Committee's standards for program and management and are recommended to members of every age group from teenagers to seniors. Some offer college credit, some have superior recreational facilities, all have special opportunities: for example, to learn early dance, instrument repair, jazz and "new age" performance, Alexander technique, etc. So pack up your trebles (and sopranos, tenors, and basses) in your old kit bag, and join the fun this summer.

JUNE/ JULY

San Francisco Early Music Society Five Workshops in Early Music 1

Dominican College, San Rafael, California
Eileen Hadidian, workshop coordinator

June 17-30

Baroque Music, Anna Carol Dudley, director
Week I: Marion Verbruggen, Frances Blaker, Mitzi Meyerson, Phebe Craig, Mary Springfels, Judith Nelson.
Week II: above faculty plus Carol Herman, David Douglass, Kathleen Kraft, Sand Dalton, Jon Bailey, Angene Feves.

Program
For singers and instrumentalists, both Baroque and modern, interested in exploring Baroque repertoire and style.
Week I: focus on recorder, harpsichord, viol and voice. Extensive individual work, both solo and ensemble.
Week II: other instruments as well (violin, cello, flute, oboe), dance, chorus, orchestra.

June 24-30

Recorder Workshop, David Barnett, director
Eve O'Kelly, Eileen Hadidian, Dorothee Föllmi-Schmelz, Jette Nicolaisen, others.

Program
For players of lower intermediate to advanced level interested in improving their skills as individual and consort players. Ensembles cover the full range of recorder literature from the Middle Ages through the 20th century. A specialty of this workshop is the exploration of new works for solo recorder, recorder ensemble, and recorder orchestra.

July 1-8

Renaissance Music, Marilyn Boenau, director
Peter Becker, Margriet Tindemans, Jane Boothroyd, Phebe Craig, David Douglass, Stephen Escher, William Mahrt, Herb Myers.

Program
Daily classes: recorder, viol, double reed, voice, flute, keyboard technique and repertoire specific to the Renaissance period. Madrigal group, violin band, crumhorn ensemble, one-to-a-part recorder consort, viol consort and wind band, instrument building, ear-training, and improvisation also offered. All-workshop performance of the Palestrina mass "Laudate Dominum" in eight parts, interspersed with instrumental works prepared in class.

July 15-28

Instrument Building, Lyn Elder, director
Robert Cronin, Alec Loretto, Barbara Stanley

Program
Build a first-class Renaissance wind instrument under the direction of internationally known craftsmen. Instruments: shawm, dulcian, crumhorn, flute, recorder

July 29-August 4

Medieval Music, Robert Dawson, director
Susan Rode Morris, Cheryl Ann Fulton, Kit Higginson. Peter Maund, Shira Kammen (members of Ensemble Alcatraz), David Smith, John Fleagle, William Mahrt.

Program
Total immersion in the music of France, England, and Iberia from Gregorian chant to 15th-century polyphony. For experienced medievalists, and for singers or players skilled in more modern music who wish to learn medieval style and technique. Instruments: voice. harp, vielle, lute, psaltery, percussion, shawm, recorder, slide trumpet.

Daily Activities
Morning: technique, master classes, chorus, orchestra. Afternoon: repertoire classes, ensembles, electives. Evening: Country dancing, informal student/faculty jam sessions, lectures, faculty concerts, student-generated concerts, instrument exhibit and faire, feast, July 4 Italian picnic (Renaissance workshop).

Other features
Elegant Victorian summer mansion on a lovely, tree-shaded campus minutes from San Francisco and close to California's wine country, national parks, and seashore. Comfortable classrooms, instrument repair and maintenance atelier, pool, tennis, walking and jogging paths.

Fee
Tuition for one week: $210 for ARS members, $225 for non-members ($235/$250 after May 1) Tuition for any two weeks: $410 for ARS members, $425 for non-members ($460/$475 after May 1)

Room and Board
One week (6 days), $265; two consecutive weeks (13 days), $575
One semester unit of academic credit per week available at $30 through SF State University; inquire.

Recorder This Summer

Deposit $50 payable to SFEMS, refundable until 30 days before)

Information
Eileen Hadidian
1721 Rose Street
Berkeley, CA 94703
(415) 524-5661

JUNE

Long Island Recorder Festival 17th Annual Summer Workshop 2

Central Islip Campus
New York Institute of Technology
June 24-30
Gene Reichenthal, director

Faculty
Ken Andresen, Stan Davis, John DeLucia, Paul Kerlee, Patricia Petersen, Gene Reichenthal; Lew Fitch, guitar; Barbara Kupferberg, harpsichord, theory; Jill Samant, gamba

Program
Technique classes at six levels, beginner to virtuoso, twice-daily ensembles (four levels) from our vast library, country and Morris dancing, madrigal singing, Renaissance wind band, daily theory (from rudimentary, rapid progress), daily recorder with "master class" — type setting, percussion, fundamental technique (daily, bass recorder, ornamentation, conducting.

Fees
Tuition: ARS members, $200; others, $215
2 or 3 In-Service credits (optional): $30
Register before April 30 with a $30 deposit ($15 refundable until June 1)
Room and board, single or double: $220
Meals for commuters (no breakfasts): $90
Facilities fee (commuters only): $25

Information
Gene Reichenthal
20 Circle Drive
East Northport, NY 11731
(516) 261-2027

JULY

Chesapeake Workshop 3

Mount Vernon College
Washington, D.C.
July 8-14
Scott Reiss & Tina Chancey, directors

Faculty
Marilyn Boenau, Tina Chancey, Carol Enon, Paula Hatcher, Patricia Petersen, Scott Reiss, Gwendolyn Skeens, Tom Zajac

Program
Daily classes: recorder, viol technique, consort playing, elementary-advanced. Electives: emphasize (1) historic styles and ornamentation: Medieval, Renaissance, Baroque, early American, transitional folk, jazz, and new age; (2) musicianship: skills repair, sightreading; (3) special ensembles: mixed consort, Renaissance band, capped reeds; (4) recorder in classroom: early music and Orff-Schulwerk. College credit available.

Special activities
Italian Intermedio (choir and large instrumental ensemble), country dancing, student recital, faculty concert. Picnic, cruise on mule-drawn barge on C&O Canal. Nick and Pat von Huene of Early Music Shop of New England in residence.

All classrooms, dorms air-conditioned. Computer lounge/fridge. Outdoor pool. Small, pastoral campus.

Fees
Tuition: $200 ARS and VdGSA members; $220 non-members
Room & board: double, $205; single, $250

Deposit: $60 (to Chesapeake Workshop; $30 refund before July 1). Scholarships available.

Information
Ken Koester
Box 1302
Centreville, PA 22020
(703) 830-5839

Southern Utah Early Music and Dance Workshop 4

Utah Shakespearean Festival
Southern Utah State College
Cedar City, Utah
July 22-29
Jeffrey Snedeker, director

Faculty
Peter Becker, Martha Bixler, Angene Feves, Carol Herman, Douglas Kirk, Eva Legene, John Metz, Peggy Monroe, Ruth Harvey (special guest lecturer)

Program
Ensembles of beginner to advanced recorder, gamba, keyboard, voice, dance, percussion. Special classes in vocal techniques for non-solo singer, recorder maintenance/things to know about wood, rhetoric in music and dance (performance issues), a large-scale *Battaglia*, relationships between music, poetry and dance (16th century). Master class format available for advanced recorder soloists, continuo playing. Concurrent non-performance workshop on the use of historical performance in general education (ask for separate information). Three concerts, possible matinee performance at USF. Boulder Early Music Shop in residence.

Fees
Participant tuition (Early Music and Dance Workshop only): $215 ($200, ARS Members)
$50 deposit required at time of registration (nonrefundable after July 1)
Observer fees: $75

Room accommodations must be arranged on an individual basis by contacting Division of Continuing Education below. Estimates are $70 per person (7 nights, college housing, double occupancy).
Meals, handled individually, are estimated at $72 (6 days, 3 meals, college cafeteria).

Information
Doris Lufkin, Administrative Assistant
Southern Utah Early Music and Dance Workshop
Division of Continuing Education
Southern Utah State College
Cedar City, UT 84720
(801) 586-7850
or Jeff Snedeker: (608) 255-4436 (machine)

17th Annual Mideast Workshop* 5

LaRoche College
Pittsburgh, Pennsylvania
July 29-August 4
Marilyn Carlson, director
Kenneth Wollitz, co-director
Mary Johnson, coordinator

Faculty
Peter Becker, Martha Bixler, Marilyn Carlson, Persis Ensor, Mary Johnson, Rosamund Morley, Colin Sterne, Kenneth Wollitz

Program
"Ensemble & Solo Music of the Middle Ages and Baroque"
Technique classes for recorder (all levels including novice), viol, voice; flute, harp, capped reeds, voice, viol as secondary instruments. Small consorts, large ensembles, lectures, special topics classes, Renaissance band, English country dance, faculty and student concerts, in-residence music/instrument display.

Enjoy a productive week of study with an experienced faculty. All facilities air-conditioned.

Fees
Tuition: $200 (Non-ARS members add $15)
Room & Board: $200
Commuter facility fee: $42
Deposit: $35

Information
Marilyn Carlson
1008 Afton Road
Columbus, OH 43221-1602

*Mideast Workshop presented by Renaissance-Medieval Music, Inc.

AUGUST

Midwest Recorder Workshop 6

Carthage College
Kenosha, Wisconsin
August 1-5
Louise Austin, director

Faculty
Louise Austin, Shelley Gruskin, Susan Prior, Connie Primus, and more to be announced.

Program
A new departure from the usual workshop format! All players will have the opportunity to work at their precise level. Every recorder player needs and deserves personal attention. There will be three individual lessons given each participant with lots of time for practice, group work, and possibly a chance to play your piece accompanied by keyboard. Afternoon subjects include: historical articulations; fingering specialties; tone production; divisions. A special surprise for Sunday brunch.

Fees
Tuition and fees: $150 ($165 non-ARS members)
Room and board: $125 (double occupancy); $169 (single occupancy)

Information
Louise Austin
706 N. Main St.
Lake Mills WI 53551
(414) 648-8010

Canto Antiquo Early Music and Dance 7

"Spanish Renaissance Music from the Courts and Countryside"
Thacher School, Ojai, California
August 8-11
Shirley Robbins (Founder), Ronald Glass, Thomas Axworthy, directors

Faculty
Thomas Axworthy, LaNoue Davenport, Ronald Glass, Shirley Marcus, Shirley Robbins, Steven Traugh, James Truher. Gloria Ramsey

Program
Dramatic and rhythmic music from the rich heritage of Spain will be featured in this year's workshop. LaNoue Davenport will conduct the Mass of Barcelona. Las Ensaladas (La Bomba, etc.) by Flecha (including his madrigals) will also be prepared. Classes will include recorder (all levels), Vocal Ensemble and technique, Sackbut, Viola da gamba (technique and consort), Reeds, Percussion and rhythmic skills, Wind Band, Musicianship, Alexander technique, Renaissance Dance, Folk Dance (evening), and Collegium.

Fees
Tuition: ARS prior to May 1, $170; after May 1, $195. Non-ARS prior to May 1, $185; after May 1, $210
Room & Board: $200

Information
Canto Antiguo
16123 Orsa Drive
La Mirada, CA 90638
(714) 626-4322, or (213) 399-0238

Amherst Early Music Festival/Institute 8

Amherst College
Amherst, Massachusetts
August 5-12 and 12-19
Valerie Horst, director
Wendy Powers and David Tayler, assistant directors

Faculty
Fifty instrumentalists, singers, dancers, and musicologists from North America and Europe. Vocal-instrumental collegium conductor: Philip Brett.

Program
Music of Florence and Venice. Recorder and viol (novice to professional): Full range of consorts and classes. Full-time Virtuoso Programs in recorder and viol. Beginning and advanced classes in double reeds, lute, harp, harpsichord, sackbut, cornetto, percussion, voice, theory, early dance. Alexander technique, early notation, reedmaking. Amenities & services: instruments for rent, wind and string repair, barbecues, parties, buildings for all-night playing, new-student tours.

Concurrent Events
August 5-7: Sixth Early Brass Festival August 7-16: Festival Concert Series: performers include The Newberry Consort, U.S. debut of Pro Anima Leningrad, Italian Baroque (see below)
August 12-19: New 17th-Century Italian Baroque Institute with Marion Verbruggen & Paul Leenhouts, recorders, Enrico Gatti, violin, Phoebe Carrai, cello, Thierry Mader, harpsichord.
August 10-12: Seventh Historical Harp Conference
August 11 & 12: Early Music and Instrument Exhibition
August 12: Fifth Great New England Outdoor Double Reed Rally

Fees
Tuition (one week): $275 (surcharge for Virtuoso and 17th-century programs)
Tuition (two weeks): $450 ($100 discount on 2nd week)
Single room & board: $260 per week (includes use of pool, gym, courts, libraries, etc.).
Rooms by the night for visitors.

Deposit $30/week (payable to Amherst Early Music, Inc.; refundable until July 1)

Information
Valerie Horst
65 West 95th Street, 1A
New York, NY 10025
Amherst Hot Line — call anytime:
212-222-3351 (machine on 4th ring)

Book Reviews

An interim report on the early music movement, a David Munrow video series, and the fascinating catalog from Victoria's double reed exhibition

THE EARLY MUSIC REVIVAL: A HISTORY. By Harry Haskell. New York: Thames and Hudson, 1988; 232 pp., $29.95.

While Harry Haskell was not previously a name familiar to most people in early music, this fine book has established him as an important writer in our field. The thumbnail biography on the jacket gives us little to go on, so I offer a few additional facts to flesh out his background. Now in his mid-thirties, Mr. Haskell was born into a musical Kansas City newspaper family. Educated at Brown, he taught Latin and served as music critic for the *Kansas City Star* while pursuing amateur interests as a cellist, recorder player, and singer. He is now an editor for Yale University Press.

A handsome dust-jacket carries this endorsement from Christopher Hogwood: "Wide-ranging, entertaining, well-informed." For the most part, I heartily agree! The book was undertaken with the help of a Fulbright grant and support from the National Endowment for the Humanities. Although a serious historical study, it is written with journalistic energy. Although full of facts and thoughtful analysis, it urges you forward with human interest elements. Neither scholar nor casual reader will want to put it down.

The dust-jacket also says this is the first comprehensive historical study of the revival. I think the claim is valid, but it does invite reference to two other recent publications.

Reprise: The Extraordinary Revival of Early Music (Little, Brown, 1985) contains photos by Herb Snitzer accompanied with essays written by the Boston Camerata's Joel Cohen. These charming commentaries ask important questions and give insights into the personalities of our "idols," but they do not pretend to be a comprehensive history. Haskell refers to the book in his own excellent bibliography as a provocative and enjoyable portrait of the post-War period.

The musicologist Howard Mayer Brown has also summarized the revival in his article in *Authenticity and Early Music* (Oxford University Press, 1988). Essentially a paper prepared for the 1986-87 Oberlin Symposiums, this is a concise and thoughtful presentation that does not aspire to exhaustive proportions. Of particular interest, however, are paragraphs describing "early music revivals" before the 18th century, a topic Mr. Haskell does not explore.

Mr. Haskell begins with a fascinating chapter, "The Musical Pompeii," chronicling the efforts of 19th-century antiquarians such as Choron and Fetis. The famous Mendelssohn St. Matthew performance of 1829 is described as the first great "archeological" show of the century, although he believes its roots can be traced to small groups of "cognoscenti" in 18th-century England and Austria.

An equally strong chapter, "From Schola to Schola," examines the first systematic efforts to educate and re-educate musicians in early repertoire, beginning with the 1894 founding of the Schola Cantorum in Paris and culminating in the 1933 founding of the Schola Cantorum Basiliensis. Mr. Haskell may not be a musicologist, but his numerous citations of books and periodicals might be used as a point of departure for even an experienced scholar.

The chapter on Arnold Dolmetsch, "The Apostle of Retrogression," is a respectful but objective survey of his many activities and accomplishments. He and Landowska emerge as the two most influential figures in the first third of this century, contrasting vividly in their methods and technical skills but alike in their passion and powers of persuasion.

Other outstanding chapters include "Old Music in the New World," which discusses the founding of the American Recorder Society, and "Staging a Comeback," a study of Baroque opera revivals from the 19th century to the present. Mr. Haskell does not choose to mention that several Lully operas and Purcell's *Dido* had frequent revivals in the 18th century. He does examine the inability of the French mainstream to resuscitate convincingly their own repertoire, contrasting with the astonishing Handel revival in Germany. One can tell that Mr. Haskell has a special affection for opera. Particularly interesting are his selected photos of various "early" productions.

Radio, recordings, and even literature have had an important effect on the early music revival by disseminating knowledge of earlier repertoire to a larger public. "To Open Wide the Windows" studies this phenomenon, particularly powerful in Britain and on the continent. On the other hand, there is very little original in the chapter "Back to Bach," which describes various ways in which 20th-century composers have related to the past. Composers through the ages have studied works of their predecessors and paid homage to earlier techniques. Much has been written on this; still, Haskell's account is well done. "The Early Music Subculture" covers individuals and trends emerging since World War II. Here, Haskell identifies major names and evaluates the sphere and quality of their influence. This chapter relies heavily on familiar journals and published interviews, but I know that Haskell also communicated directly with an impressive cross-section of individuals active in the field.

And then there is the chapter on the thorny issue of "authenticity." Titled "Playing Bach His Way" after the fa-

Book Reviews (cont.)

mous Landowska phrase, it surveys various attitudes toward performance practice during this century. It is current enough to refer to the aforementioned *Authenticity and Early Music.*

Finally, in "Beethoven, Brahms and Beyond," Haskell examines the trend toward "authentic" performances of Classical and Romantic repertoire. When posed with the proposal that the early music movement has passed its peak and is now ready to enter the uneventful mainstream, he concludes that there is plenty of vitality remaining. He offers the book not as a postmortem, but as an interim report. Fulbright and NEH support were well used in preparing this book. We will all benefit from Mr. Haskell's energetic research and engaging analysis.

Brent Wissick

Brent Wissick teaches cello and viola da gamba at the University of North Carolina at Chapel Hill.

EARLY MUSICAL INSTRUMENTS, with David Munrow and the Early Music Consort of London. Written and Introduced by David Munrow. 6 videocassettes, (VHS or Beta) 30 min. each. Home Price: $29.95 each; $149, set, plus shipping. Films for the Humanities and Sciences, Inc., Box 2053, Princeton, NJ 08543. Tel.: 1-800-257-5126, (609)-452-1128 in New Jersey. Call for institutional prices, rental fees, and public performance rights.

Until very recently, the only way to hear David Munrow and the Early Music Consort of London was through the many recordings made up to Munrow's death in 1976 at the age of 33. By that time, he had already become internationally known as a pioneer and authority on the subject of early music. Munrow's particular personal interests were the recorder, other flutes and whistles, and reeds, especially the bagpipes. He influenced many musicians, including Christopher Hogwood and James Tyler.

We can now see as well as hear David Munrow, Alan Lumsden, David Corkhill, Christopher Monk, and many other superb musicians through a set of six videocassettes available for the first time for home use. In them, Mr. Munrow

was able to express by narration, demonstration, and performance the whole range of the development of musical instruments from earliest times through the Middle Ages and Renaissance.

Each cassette presents one instrument family: Reed Instruments, Flutes and Whistles, Plucked Instruments, Keyboard and Percussion, Bowed Instruments, and Brass Instruments. Each follows a similar format. As the history of an instrument is discussed by Mr. Munrow, we are treated to performances by the Early Music Consort of London, filmed in 1976 at Ordsall Hall, Salford, England, by Granada Television. The setting was carefully chosen; it enhances our viewing and listening enjoyment.

Flutes and Whistles is of most interest to those of us who play the recorder. After explaining the origins of the recorder and other end-blown flutes, Mr. Munrow emphasizes that 500 years ago the recorder was considered a professional instrument and had "a part to play in music-making of all kinds." He quotes Silvestro di Ganassi (*Opera intitulata Fontegara*, 1535), where Ganassi compares the recorder to the human voice. Next, he goes on to explain the concept of the consort (family) of instruments. A "great consort — two tenors, bass, quart bass, and great bass — then performs a Holborne galliard. At one point, with a bemused expression, Mr. Munrow plucks a garklein flötlein, the "very little, little flute," from his pocket to show its charms as well.

In addition to recorders, he offers performances of pipe and tabor, pan pipes, flutes (which Munrow says were a "German specialty" in the Renaissance), and gemshorns. The selections performed are listed on the back of each videocassette, along with a very brief history, but no additional literature is supplied. Reading Mr. Munrow's *Instruments of the Middle Ages and Renaissance* (1976), reviewed in *American Recorder* in November 1977, would enlighten those interested in further study.

This series is the only one available for home use that deals this extensively with the history of instruments as opposed to the evolution of musical style. There are no vocal performances; the musical selections display only instrumental virtues. While the musicians and performances are first-rate, the quality of the video image is not up to contemporary standards. Taking the location into account, the audio is very good.

Laura Natalie Goudket

The reviewer is assistant director of the Freeport Memorial Library, Freeport, New York.

Continued overleaf

David Munrow and members of the Early Music Consort as recorded in the mid-1970's for the "Early Musical Instruments" video.

Book Reviews (continued)

UNIVERSITY OF VICTORIA LOAN EXHIBITION OF HISTORIC DOUBLE REED INSTRUMENTS. Prepared by Phillip T. Young. Victoria, British Columbia: University of Victoria Press, 1988; 88 pp.; $25.

Phillip Young's excellent catalog is the next best thing to attending the loan exhibition assembled for the International Double Reed Society annual meeting at the University of Victoria in August 1988. Better, perhaps, in the sense that one can return to the book repeatedly, whereas the exhibition is gone forever.

This is Young's second exhibition catalog; his *The Look of Music* (Vancouver, 1980) is a major organological resource. He is one of the established authorities on historical wind instruments, and many will find his latest contribution delightful reading and viewing.

The catalog is more than a memento of the occasion. Many nearly inaccessible instruments (*e.g.*, those from Leipzig) are publicly shown for the first time, and Young's commentary provides information about instruments and makers not readily available elsewhere, at least until William Waterhouse's *The New Langwill Index of Historical Wind-Instrument Makers* (in preparation) is published.

The photos of the 77 instruments — in color for the front and back covers and otherwise in black and white — are generally very clear, although three (an oboe by Haka, no. 7, and two bassoons, nos. 76 and 77) are so dark that details of the finger holes aren't visible. Beyond the introduction, pages aren't numbered, but this is hardly necessary, since each instrument is prominently numbered. A small but useful bibliography includes the Italian journal, *Il Flauto Dolce*. I am grateful to Young for including the monograph by Marieke Teutscher and S.A.C. Dudok van Heel, "From Flute Makers to Factories of Musical Instruments," a history of Amsterdam wind instrument makers appearing in English for the first time, with information on Haka, Steenbergen, Terton, etc., not found elsewhere.

The instruments exhibited include a bass crumhorn, a racket, a dulcian, shawms, and various stages and sizes of oboes and bassoons, ranging from the early 16th century to the mid-19th century. Most, of course, were originally played by musicians who also played recorder. Young's annotations provide information about the instrument and maker, some basic dimensions, and from which private or public collection the instrument has been lent, all in the author's usual concise, sometimes amusing, always personally engaging style. Since the book was prepared before the event, some listings, such as no. 14, a Boekhout oboe with a beautiful carved head at the top, and no. 53, a Scherer bassoon (both in the Gemeentemuseum, The Hague) didn't actually make it to the exhibition, but one is glad to see them included anyway.

A few photographs show instruments with reeds; all of those shown with oboes are modern reproductions, even though two of the private collections represented here (those of William Waterhouse and Han de Vries) are known to have original reeds. Double reed instruments are not really complete without their reeds (and staples, and crooks), and when possible, these admittedly rare and delicate surviving specimens should be shown.

One further note regarding reeds and the *deutsche schalmei*, a 17th-century instrument: A few years ago I was afforded the opportunity to play briefly on a Dutch *deutsche schalmei*, which was up for sale by the London dealer Tony Bingham. Not having time to design a reed especially for it, I was amazed to find it played beautifully, with a sweet round tone and in-tune octaves, with a reed and staple designed for a Baroque oboe by Denner. This instrument may be a missing link in the transition from Renaissance shawm to Baroque oboe, and it certainly deserves more research as to when, where, and how it was used.

Peter Hedrick

Peter Hedrick is professor of music at Ithaca College, where he teaches oboe and directs the early music ensemble. He is principal oboist with the Genessee Baroque Players, a period instrument orchestra.

Music old and new, and a report from the world of desktop publishing

Music Reviews

MICHAEL PRAETORIUS. *Seventeen Dances* (rec./guit). Ed. Jaroslav Capek and Martin Pope. Schott ED 12254, 1985, distr. European American Music; 17 pcs, 16 pp, sc & pts $9.95.

These arrangements constitute a most worthwhile addition to the recorder/guitar repertory. The well-balanced selection covers the principal dance groups found in Praetorius' *Terpsichore:* bransle, courante, and ballet. Capek and Pope have done an outstanding job of converting the three or four lower lines of the original dances into a part that is of perhaps only moderate difficulty for a guitarist. Indeed, the accompaniment often exactly duplicates the original lines; when there is a deviation, it is always tasteful. The furthest the arrangers have strayed is to supply a different chord in measure 9 of No. 10. There is also an apparent oversight in the first and second endings of the final ballet (No. 17) — the C's should be sharped, as at the cadence following the second and third sections.

In order to enable both instruments to play in keys that, according to the editors, are "comfortable," nine of the seventeen pieces had to be transposed. This put two of the dances in A major (three sharps) — which, I'm afraid, a good many recorder players won't find too "comfortable"!

The edition is clean and free of editorial comment, apart from the opening remarks. The pieces should provide plenty of enjoyment to those who can't put together an entire consort of recorders but know a good guitarist (lutenist) or to those who enjoy this combination of instruments.

Jeffery Kite-Powell

DANIEL KAISER. *Automne* (Tenor recorder). Alphonse LeDuc, 1984, distr. Theodore Presser Co.; $3.75.

HERBERT LÖLKES. *Waldeinsamkeit* (Alto recorder). Moeck ZfS 559, 1985, distr. Magnamusic; $3.50.

These editions contain pleasant, attractive, and reasonably accessible solo works in the impressionist idiom. *Automne*, dedicated to Hans-Martin Linde, is a continuous piece in several brief, generically — though not thematically — related sections. It features irregular melodic and rhythmic shapes; its language is largely modal. Throughout, the mood is tranquil, drifting, and floating.

By contrast, *Waldeinsamkeit* is a set of five little pieces that, while esthetically related, are quite diverse. The first is a minature fantasy with more than a few bird-call imitations. It is followed by two fast movements: "Blatter im Herbst," based on a rather cliché, descending chromatic motive, and the delightfully scherzo-like "Offener Blick auf's Feld." The set ends with a pair of slow movements. "In der Einsamkeit der Nacht" makes use of notehead-only notation, generally identified with chant. "Des Vogels Tod" is plaintive and ultimately degenerating.

Both editions are well-prepared and will be of value to performers and teachers alike.

Pete Rose

HENRY STONINGS. *Browning my dear*; CLEMENT WOODCOCK, *Hackney* (SATTB). Ed. Bernard Thomas. London Pro Musica EML 112, 1987, distr. Magnamusic; 2 pcs, 4 pp, score x 5 $2.00.

HENRY VIII. *Vierstimmige Consorts* (ATTB). Ed. Julian Singer. Moeck ZfS 581-82, 1987, distr. Magnamusic, 7 pcs, 10 pp, score, texts $5.

Each issue in London Pro Musica's new Early Music Library (EML) series is small and inexpensive, each is meant for performance, and each includes enough scores for the number of players required by the music. This series deserves to prosper.

EML 112 consists of two fantasies, one based on a popular Elizabethan song and the other probably on some of the London street cries. This sophisticated and attractive music is most frequently associated with viols, but it sounds very pleasing on recorders as well. Although I find it a bit confusing that original note values are retained for Hackney but halved for Browning, it is wonderful to

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

Music Reviews (cont.)

have this very satisfying publication.

The standard comprehensive publication of music from the court of Henry VIII is Volume 18 of Musica Britannica (Stainer & Bell, 1973), in which thirty-three pieces indicate the composer as "kynge h.viii." This new "Zeitschrift" volume contains seven of Henry's pieces, most in four parts, and five with texts. It is an attractive and reasonably priced edition for those not wishing to buy the whole scholarly collection. Although the publication adds nothing to our historical understanding, its contents are varied, it is clearly printed, and the music is quite satisfying to perform.

Gordon Sandford

MICHAEL EAST. *Songs Full of Spirit & Delight* (AAB; A8). Arr. Margaret DeMarsh from East's *Fift Set of Books* (1618). Loux, LMP 94, 95, 97, & 98; 1988; 20 pcs total; ea vol: 12 pp sc & 4 pp pts, $6.95.

While the Norton/Grove Concise Encyclopedia of Music calls Michael East's fancies for viols "mostly unremarkable," I find this music lively and indeed fun to play. A new edition is welcome. The twenty compositions of this "fift[h]" book, all in a light madrigalian style, are for three players, and are all quite brief (twenty-five to fifty measures).

East (ca. 1580-1648) frequently used such engaging titles as "Love is a toye," "Feare not the end," and "Trip it lightly," yet no other text accompanies the music. One is thus in the dark about how to interpret these headings. Probably the best course is simply to enjoy them and get on with the performance.

Many will know this music from an earlier edition by David Goldstein for Provincetown Bookshop. Goldstein's version, which has served us well for many years, is a literal transcription of the original – a photo facsimile of a very legible hand-copied score. There are no parts and no page turns within any composition. The edition comfortably suits SST recorders, but many other combinations of instruments are possible.

DeMarsh's edition is also a literal transcription but additionally has been transposed down a fifth for F recorders.

The lowest part is appropriately in bass clef. This publication, marginally easier to read, is a very clear computer printout and includes both score and parts. DeMarsh avoids page turns in the parts by printing the music in a different order from that of the original, though she is careful to tell us about East's order. The score, however does have page turns within individual pieces. While East's original has no barlines, DeMarsh does use them (Goldstein uses *mensurstriche*). Both versions have brief notes explaining the music, and in each case performers will need to add their own phrasings.

DeMarsh's publication is valuable and should provide a great deal of pleasure, but keep your Goldstein, too.

Gordon Sandford

With today's easy access to attractive and ever-improving computer programs, we are seeing a big growth in desktop publishers. Many new publications are the product of these small independents who know firsthand the needs of the early music enthusiast and who are anxious to expand the repertoire in new and exciting ways.

Each of the following publications comes with score and parts. Each is very legible and easy to read. For the most part, each seems to be thoughtfully edited, is attractive and gives good value for the price, and avoids awkward page turns.

The first selection of pieces is published by The Loux Music Publishing Company, 2 Hawley Lane, Box 34, Hannacroix, NY 12087-0034.

WILLIAM BYRD. *Browning à5.* Ed. Maurice C. Whitney. LMP-51, 1988; 1 pc, 13 pp. A3, sc & pts $10.95.
JOHN WARD. *Fantasia à4* (SATB). Ed. Maurice C. Whitney. LMP-49, 1987; 1 pc, 5 pp, A3, sc & pts $4.00.
HENRY SIMONS. *Aires* (c. 1700) (AA/bc). Ed. David W. Music. LMP-42, 1987; 8 pcs, 41 pp, A8, sc & pts $13.95.
MAURICE C.WHITNEY. *Sonatina in C Major* (1961) (A or flute/harp or pf). Ed. John C. Whitney. LMP-68, 1988; 1 pc, 12 pp, sc & pts, $9.95.

William Byrd's *Browning* is a classic of the viol repertoire, a beautifully varied and developed setting of this famous tune. The current publication is a clean, practical, and attractive version for recorders, one that could serve equally well for viols. It is really a transcription,

Music Reviews (continued)

since the only editorial addition is a single "rit." at the final cadence. Several combinations of recorders are possible, and alternate parts are provided to accommodate the listed recorders. Parts 3, 4, and 5 each have an awkward page turn that can easily be solved by part copying. Unfortunately, no editorial preface is included.

John Ward's *Fantasia à4*, originally for viols, suits SATB recorders, or a combination of viols and recorders, quite admirably. It is well-crafted music and is a fine addition to the recorder literature. Again, this is a very straightforward transcription, with no editorial preface.

Henry Simons' *Aires* is a multi-movement Baroque suite for two alto recorders and continuo. A keyboard part and an optional cello/viol/bassoon/bass recorder part are supplied. This is attractive and entertaining music. The editor here does include helpful notes on his source, his method, and ways to use the music. This is entertainment music from c. 1700, and very entertaining to play any time.

Maurice Whitney's *Sonatina* is a very approachable contemporary three-movement piece for alto recorder (flute) and harp (piano). It works very well for recorder and piano and covers the full range of the recorder. It is of upper intermediate difficulty.

The second group of pieces is published by Jolly Robin Press, and distributed by Magnamusic.

J.S. BACH. *Wachet auf* (SATB [w/opt. guit]). Ed. Andrew Charlton. JR-6, 1988; 1 pc, 12 pp, sc & pts, $10.50.

ANDREW CHARLTON. *Commodious Rag* (SAATB). JR-1, 1988; 1 pc. 5 pp, sc & pts, $9.25.

FREDERICK THE GREAT. *Sonata 14 in G* (A/bc; A/guit). Ed Andrew Charlton. JRS-1 (w/guit), JRS-2 (w/bc), 1988; 1 pc, 10 pp, sc & pts $9.50/$7.50.

MATEO FLECHA. *El Fuego* (SATB). Ed. Andrew Charlton. JR-5, 1988; 1 pc, 39 pp, sc & pts, $19.50.

The *Wachet auf!* is an arrangement for SATB recorders and optional guitar of Bach's well-known chorale prelude. (It works with soprano recorder and guitar alone, too.) The music, of course, is wonderful, and each part has an interesting contribution to make.

Commodious Rag is a five-part recorder piece in the familiar Scott Joplin tradition. Although the music is full of syncopated rhythms, the style is so familiar that these are easily learned. There are many chromatic fingerings to challenge one's technique, however. If one craves rag music, this will be a winner.

Frederick the Great's Sonata 14, originally for flute and harpsichord, is here transposed from E-flat to G and published in two separate versions; for alto recorder (or flute or violin) and either guitar or harpsichord. This is advanced but rewarding music for recorder. It makes a useful contribution to the rather limited Classical-period recorder repertoire. I do wish that the editor had taken the time to describe his sources and his editorial methods. Charlton does take great care to avoid awkward page turns.

El Fuego is a lengthy Spanish sixteenth-century piece arranged here for SATB recorders with optional guitar and tambourine. The music, a light and humorous collection of themes, is full of rhythm and meter changes and would make an enjoyable study in ensemble playing.

A final selection is published by Northwood Music, 1108 W. Stoughton, Urbana, IL 61801.

ORAZIO VECCHI. *Fantasia à4* (SATB). Ed. George Hunter. Northwood Music OV-1, 1988; 1 pc, 8 pp, sc & pts $4.00.

While the original publication does not specify instruments, George Hunter's editions are aimed chiefly for viols. But the music works well on SATB recorders, too. In fact, alternate parts for both recorders and viols are provided. The piece is a well-constructed late-Renaissance fa tasia. The chief difficulty for performers is a meter change from duple to triple and back. A model page of editorial explanation is included. The music is fun to play, and I would welcome more music from the same source.

Gordon Sandford

Perfect Pitch method verified at Ohio State University!

hey laughed at me and doubted me.... until I showed them the *secret* to Perfect Pitch!

A true story by David L. Burge

We were in ninth grade when I first heard that Linda had "Perfect Fitch."

Supposedly, she could name any pitch *by ear!* I was told she could even play any song after hearing it on the radio!

I doubted it. How could she know F# or E♭ just by *hearing* it? An ear like that would open up unlimited possibilities for any musician.

It bothered me. Did she *really* have Perfect Pitch?

"Yes," she told me casually.

Perfect Pitch was too good to be true. I rudely asked, "Can I test you sometime?"

"OK," she said cheerfully.

Now I was going to make her eat her words...

I carefully picked a time when Linda had not been listening to music. Then I challenged her to name tones for me—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. Everything was set just right so I could expose this ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. With silent apprehension I played a tone: F#. (She'll *never* guess F#!)

I barely touched the tone. *instantly* she said, "F#"!

I was astonished.

I quickly played another tone. She didn't stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without effort. She was SO amazing—she could identify pitches as easily as colors!

"Sing an E♭," I demanded, determined to mess her up. Quickly she sang the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but she sang every one perfectly on pitch.

I was totally boggled. *"How in the world do you do it?"* I blurted.

"I don't know," she replied. And that was as much as I could get out of her!

The reality of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet I now knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she do it?" I kept asking myself. On the other hand, why can't *everyone* identify tones by ear?

It dawned on me that most musicians go their entire lives without knowing C from C#, or G major from F major. That's like an artist who paints picture after picture without knowing green from orange. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me, then try to determine each pitch. Almost every attempt failed miserably.

I tried day after day to learn the tones. I tried to visualize the location of each pitch. I tried playing them over and over in order to memorize them. But

nothing worked. I simply could not recognize the tones by ear. It was hopeless.

After weeks in vain, I finally gave up. Linda's gift was extraordinary. But for me, it was out of reach.

Then came the realization...

It was like a miracle. And it happened all because I had stopped *trying* so hard. I had stopped *straining* my ear and started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors—but colors of *pitch*. They had always been there. But this was the first time I had ever really "let go" enough to hear these *pitch colors* which reside in every tone.

Now I could name pitches by ear! It was simple. An F# sounded one way—a B♭ had a distinctly different sound. It was as easy as naming red or blue.

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally hear music on a page—and identify tones, chords, and keys at will—by *listening to these pitch colors*. It's that simple!

I became convinced that *any* musician could have Perfect Pitch by just knowing this secret of "color hearing."

When I first told my close friend Ann, she laughed. "Oh I could never have Perfect Pitch," she asserted. "You can develop a good *Relative* Pitch [the ability to compare one tone with another], but you have to be *born* with Perfect Pitch."

"That's because you don't understand what Perfect Pitch *is*," I said. "It's easy!

I showed her the secret and she heard it *immediately*. Soon she too could name any tone and sing any pitch requested. We became instant celebrities. Everyone was amazed.

As a keyboardist, Perfect Pitch allowed me to progress faster than I ever thought possible. I completely skipped over required college courses. Perfect Pitch made *everything* easier—performing, composing, arranging, transposing, improvising—and it skyrocketed my enjoyment as well. Music is definitely a *hearing* art.

Of course, music professors were highly skeptical when I started teaching Perfect Pitch years later. Most would laugh at the mere *suggestion* that anyone could have Perfect Pitch. But when I showed them how to hear the pitch colors *themselves*, they changed their tune!

Now there's *more* proof...

Research at Ohio State University has now independently verified my Perfect Pitch method (March '89). Their findings? *It works*, according to OSU researcher Dr. Mark Rush in an interview with *The Hartford Courant* (call our studio below for more info). I was pleased. They're just now finding out what thousands of musicians I've taught already know: that you really CAN have Perfect Pitch if you know *how to listen!*

YOU can have Perfect Pitch too, but you have to discover it. All you need are a few basic instructions. I've put everything I know into my **Perfect Pitch® SuperCourse,™** available on audio cassettes with handbook. The ***Color Hearing Technique*** I'll teach you is *totally guaranteed* to work for you, regardless of your style, instrument, or current ability level. It's easy—*you don't even have to read music!*

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If you'll try the Course *right now*, we'll also include my 90-minute companion cassette on **Relative Pitch**, which you can keep FREE *even if you return your Perfect Pitch course!*

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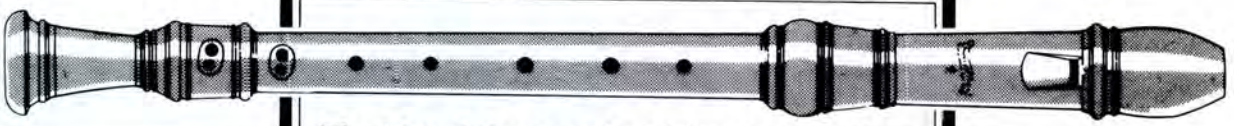
Perfect Pitch® is now a *registered trademark* awarded to David L. Burge by the U.S. Patent and Trademark Office which identifies his exclusive Perfect Pitch ear-training method.



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What's been cooking in the Bay Area, thoughts provoked by Bernard Krainis, and a summary of the dispute re: Ganassi recorders

Letters

Shakes (and Bakes)

The October earthquake was a trying experience for chapter members in the area (and for some, traumatic). Most of us lost personal possessions (glassware, etc.), though to my knowledge no musical instruments; one member's harpsichord came just one inch from being demolished.

However, like pebbles in a pond, the after-effects are far-reaching. Our meeting place was intact (even though our nerves were not), but the director for our October 27 meeting, Judith Linsenberg, could not make the drive because of road closures. Those of us who had access to undamaged roads met anyway that evening, played informally, laughed, hugged a lot, and told jokes. (My favorite joke: A recorder ensemble was meeting at the time of the earthquake. After the shaking had subsided, one young woman ran outside, shook her fist at the sky, and said, "OK! OK! I'll practice! I'll practice!")

This experience brought something sharply to mind: 1) music provides a spiritual touchstone from which participants can draw sustenance, and 2) our MBRS chapter has become not only a musical organization but a network of close and caring friends.

Other minor difficulties being surmounted include publication of our new cookbook ("Tafelmusik, Clefs for Chefs"). The company where the editor works sustained major damage during the quake. With the publication deadline pressing, she had to search in downtown Santa Cruz for another laser printer so we could go to press. (If you would like a copy, send $6 to MBRS!)

By March, we won't want to think any more about the chimney bricks on our sidewalks or the slurries of molasses and macaroni and shattered glass we cleaned up from our floors. What we LIKE thinking about is how fortunate we are to have life and limb and recorder society friends!

Carolyn Woolston
Chapter Representative
Monterey Bay, California

Models for the Future

Bernard Krainis' thought-provoking and meaningful speech (*AR*, November 1989) accepting his Distinguished Achievement Award triggered this afterthought and special reemphasis.

We should, we must, make deliberate efforts to attract and guide more young players, be this in schools, camps, workshops, chapter meetings and via scholarships. There is nothing wrong with the many players who are along in years. But the future and progress of early music and the ARS may well be related to the younger ones, and we do not have enough of them.

Frank Plachte
Los Angeles, California

Bernard Krainis' speech did an admirable job of summing up the state of music in America today. Unfortunately, history doesn't provide any ready model for the evolving relationship between the musical professional and amateur.

I wonder if athletics don't provide a better model for us? Amateurs enjoy sport for its own sake. Even those with no professional aspirations frequently seek out skilled professionals to improve their game so they may enjoy it more. There is a secure niche for the clubhouse pro, and the suppliers of athletic paraphernalia prosper.

The I-play-you-listen model of musical participation has left no room for the musical amateur and, as Mr. Krainis notes, increasingly little for the musical professional. We need to evolve a concept of music as something everyone — not just kids and pros — can do and should try to do well. Perhaps then professionals and amateurs can interact as successfully in music as they do now in sports.

William F. Long
St. Charles, Missouri

Guidelines: Letters to the editor should not exceed 500 words and should be typewritten and *double spaced*. They are subject to editing and abridgement.

Ending a Ganassi Dispute

Over the past two years, readers of *AR* have been taking note of a series of letters from writer David Lasocki and recorder makers Alec Loretto and Fred Morgan regarding an article Mr. Loretto wrote in 1986 called "When Is a Ganassi Recorder Not a Ganassi Recorder?" The points made in these letters have become progressively more involved, and each new round of letters seems to require further elaboration.

Rather than publish the most recent letters from Mr. Loretto and Mr. Lasocki, AR will try to summarize the controversy and put the matter to rest.

Ganassi Dispute (cont.)

Mr. Loretto's article outlined four methods of recreating a Ganassi-style recorder. Mr. Lasocki, in a review of recent writings on the recorder, understood them to be in ascending order of success, and concluded that Mr. Loretto was thereby endorsing the work of Fred Morgan, whose efforts in accord with Mr. Loretto's fourth method had been reported in a 1982 issue of *Early Music*. (This method involved making a Ganassi recorder by copying a certain instrument in the Vienna Kunsthistorisches Museum.) Mr. Loretto responded that it had not been his intent to endorse only the last method (after all, another maker [Bob Marvin] had made successful Ganassis without copying the Vienna instrument). He wrote: "If that is what Morgan does, then I suppose it could be argued that I come out 'strongly in favor,' etc. [of the last method]." His phrase "if that is what Morgan does" was open to interpretation. It could have meant simply that Mr. Loretto admired Mr. Morgan's Ganassi instruments (this much seemed to be implied) and the method used to create them. To Mr. Lasocki, however, it meant that Mr. Loretto was either unaware of Mr. Morgan's (well-documented) making of Ganassi recorders based on the Vienna instrument or else disguising a fact Mr. Lasocki believed to be true — that Mr. Morgan had copied the Vienna instrument and published an article about it before Mr. Loretto. In response, Mr. Loretto tried to show that Mr. Lasocki's understanding of the critical phrase "if that is what Morgan does" was incorrect by saying that he was indeed familiar with Mr. Morgan's work on Ganassi recorders. Further, he said that he had made a Ganassi recorder based on the Vienna instrument in 1973, well before the date of Mr. Morgan's first Ganassi as reported by Mr. Lasocki. As a result of this correspondence, Mr. Morgan felt called upon to contribute a chronology of his work with the Vienna instrument to the November 1989 *AR*.

Based on the letters, pamphlets, affidavits, etc., submitted to this publication, it now seems reasonable to conclude that while Mr. Morgan measured the Vienna instrument before Mr. Loretto (in 1970, as opposed to 1972), Mr. Loretto was the first to have made a copy (in 1973, two years before Mr. Morgan) and to sell copies. Mr. Loretto identified the Vienna instrument as a Ganassi model in a 1974 pamphlet that received mostly local circulation in New Zealand, but his work with this instrument was not reported in an internationally read publication until the 1986 article in *AR*. Mr. Morgan's Ganassi instruments became widely known because one of them was played and recorded by Frans Brüggen, and also through the *Early Music* article in 1982.

The other points in the letters, published and unpublished, have more to do with the way the exchange has been conducted. While there remain significant differences of opinion, this magazine chooses to close the correspondence in the hope that all parties can proceed with other important activities.-Ed.

Members of the Rochester Chapter on the air, April 1, 1989, as they celebrate the ARS 50th Anniversary on WXXI-FM in Rochester, New York. The chapter's Spring Workshop was partially financed by the Harlow Brigham Memorial Fund, established by Jean Brigham, widow of the late Chapter Workshop Coordinator "to enhance the pleasure, availability and enjoyment of recorder playing, in memory of Harlow who so enjoyed it."

Chapter News

With the help of Ray Rosenstock of the early music program at Keene State College and Martha Bixler of the American Recorder Society, Dick Ketcham and Jan French staged a couple of "play-ins" last year to encourage the revitalization of the **Monadnock Chapter** (New Hampshire). In the past year, under president Barbara Hoag, the chapter has sponsored a number of successful activities and brought out a newsletter under the editorship of David Malcolm, a recent emigré from Boston.

•

Congratulations to the **Bellingham** (Washington) and **Brandywine** (Pennsylvania) Chapters, who recently affiliated with ARS. The **Buffalo** and **Buffalo South Towns** chapters merged during the past year.

•

Several members of the **Austin Chapter** were privileged to take part in a Memorial Service for their past president, Lavoisier Lamar, on June 24, 1989, at the First Unitarian Church, Austin, Texas. Lavoisier died after a long illness on May 8 at the age of 81.

His "charming and witty" poems were read, and his recorder, viol, and piano pieces were performed. As they listened to his works or performed his music, they all had "our own very fond memories of Lavoisier — tall and handsome with beautiful white hair — conducting musical evenings in his home; telling wonderful stories about his early days in South Texas or his teaching career in Puerto Rico; and enjoying a really good joke."

Members of the **Atlanta Chapter** took off for the hills to escape the heat last summer and staged their own workshop at The Mountain, Highland Camp and Conference Center. The faculty for the workshop consisted of John Nelson, professor of music at Georgia State University and music director of the Atlanta chapter, area recorder teachers Nancy Buss and Emily Adler, and Betty Fowler, who taught the mountain dulcimer.

•

The **Westchester Recorder Guild** increases the chapter's treasury with a "Boutique Table," which features handcrafted and home-baked items donated by members. . . .The **Hawaii Chapter's** theme for 1989 was "the secret of good recorder playing (what and how to practice)". . . . Members of the **Highland Park Recorder Society** are encouraged to take pictures at the monthly meetings in order to develop a photographic history of their chapter. The photographs are exhibited at the end of the year and the best ones used for publicity. . . .the Texas Toot, sponsored by the **Dallas Recorder Society**, was held November 17-19, 1989. Guest clinician was Shelley Gruskin.

Bart Snyder and Mary Zweig give thumbs up at the **Monterey Bay Recorder Society's** *Renaissance Feast last May at the Great Hall of Trinity Presbyterian Church in Santa Cruz. Everyone enjoyed exotic dishes and fine wines, danced around the Maypole, and heard musical performances from Thursday's Children, Ken Johnson's Gli Cervellini ensemble, Lorraine Nolan's trio, the Almaden Minstrels, Early Music, and an "Outrageous Ladies" Chorus.*

ARS Board Minutes (cont. from pg. 6)

petition will soon be printed. Over 40 entries have been received for this year's competition. A program was approved whereby a composer could offer a printed version of his or her work for distribution by the Society in return for a percentage of the profits.

Operations committee: The operations committee was dissolved.

The meeting adjourned at 5:40 p.m.

Sun. Oct. 1, 9:45 a.m.

Present: Mr. Andresen, Ms. Austin, Ms. Bixler, Ms. Boenau, Mr. Dunham, Ms. Horst, Ms. Lehmann, Ms. Maarbjerg, Ms. Monroe, Mr. Paterson, Ms. Primus, Mr. Seely, Mr. Stiles and Mr. Moore.

Word publications: The committee presented a list of proposed changes to the magazine, drafted by Mr. Dunham, which the board approved. Ms. Boenau was instructed to communicate the list to Ms. Nagle.

Berkeley Festival: The Society will be represented at the Festival next summer.

ARS 50 committee: The committee will be renamed the special events committee on January 1, 1990. Ms. Horst will continue as chair and the committee will also include Ms. Boenau.

Professional performance program: The committee presented its written report, which was approved in principle by the board, but left to the next board meeting for detailed discussion.

Education committee: Mr. Andresen presented a written report. The project to provide information packets for the chapters is proceeding on schedule, as are the revisions of the ARS examinations and education booklet. Projects for the future include further preparatory work on the educational videotapes and the investigation of the feasibility of a system of junior ARS chapters.

Music committee: The board ratified a previous decision to commission a piece for recorder and string quartet by Mr. Tyler Kaiser for a fee of $700.

Future board meetings: Board meetings were scheduled for February 23-25, 1990, and for September 28-30, 1990.

Budget: Ms. Maarbjerg and Mr. Moore presented a detailed budget to the board. After thorough discussion the budget was amended and approved.

The meeting adjourned at 4:30 p.m.

Respectfully submitted,
Scott Paterson, secretary

A fuller version of these minutes is available from Mr. Paterson, who may be contacted through the ARS office.

Dale Higbee Collection Acquired By Shrine to Music Museum

The Shrine to Music Museum at the University of South Dakota has recently acquired the Dale Higbee Collection of 18th- and early 19th-century woodwinds. Some of the instruments in the collection will be on display in the Museum's new gallery for 17th- and 18th-century European instruments in May.

Mr. Higbee, a long-time member of the American Recorder Society and book review editor for *American Recorder* magazine, acquired most of the 22 instruments in the early 1960's, primarily from Philip Bate of London. Three of the instruments are recorders from the 18th century: a boxwood soprano in C by Benjamin Hallett of London, made before 1760, a boxwood soprano with ivory trim in B-flat made in England around 1730, and a boxwood voice flute, in D, made by Peter Bressan in London before 1730. These instruments were cited as part of Wendy Powers' "Checklist of Historic Recorders in American Private Collections" in the May 1989 *AR*.

In announcing his decision to place the instruments at The Shrine to Music Museum, Mr. Higbee said, "I have always thought of myself as a curator of sorts — as the temporary guardian of these important instruments — and I am pleased that they are now going to. . . a world-class institution that has the necessary facilities and expertise to care for them and insure their long-term preservation for the benefit of future generations."

Three experts share their ideas on the use of the thumb; Q&A's on breaking-in your new recorder and finding practice time in a busy schedule

Forum

Bernard Krainis

In opening a tiny portion of the thumb-hole to create the upper octave, one can either *pinch* the corner of the nail against the upper edge of the hole by flexing the thumb joint or *squeeze* the flesh down against the lower edge of the hole. Both strategies will "crack" the thumb-hole, but I'm convinced that pinchers have a lot more going for them than squeezers.

Since the contact of the nail against the upper edge of the hole is definite and self-limiting, it easily becomes mechanical and automatic. Pulling the flesh away, though, is a step into the abyss, there being no tactile message telling how far to go or where to stop.

Admittedly, pinching involves a larger motion, and thus uses more kinetic energy than squeezing. There's also a tendency on the part of beginners to exaggerate the pinching motion. They often allow it to affect the wrist, and even the arm, which is really bad news.

Opposed to this, however, is pinching's big advantage — tone quality. I hope I'm not deceiving myself, but after a lifetime of listening, I'm convinced that pinched notes *sound* better than squeezed ones. This might be explained by the nail's relatively hard surface being acoustically more efficient than that of the soft, fleshy pad. I'm content to leave that question to the acousticians, but the phenomenon is one that any player may easily test for himself. In addition, the thumbnail is a fairly precise means with which to gauge and regulate the size of the opening. Since upper-octave intonation is largely a function of the size of this opening, the nail's superior control gives it a crucial advantage over the fleshy pad.

Scott Reiss

I have always found the phrase "pinching" for the use of the thumbnail a little confusing. Somehow I could never relate the action of popping the first knuckle of the thumb and placing the edge of the thumbnail on the edge of the thumb-hole to the term "pinching." Couldn't this action also be called "squeezing"?

The thumb action that does not use the nail has also been described as "sliding" or "rolling," but this is actually two different techniques. Rolling is the action Mr. Krainis describes as "pulling the flesh away." In doing this the knuckle actually straightens: exactly opposite to "popping" the knuckle for the nail technique. "Sliding," on the other hand, is a motion in which the thumb moves downward with no change in the angle of the knuckle at all.

I spent the earlier years of my career going from one technique to the other, adhering adamantly to the one I was using at the time. I changed from a nail technique to a roll technique because I didn't want to wear out my thumb-holes so fast. Then I went to a slide technique because the roll technique was too unpredictable. Then I wanted to go back to a nail technique because my high notes were unstable without the nail. Finally I developed a rather catholic technique. I have instruments that will produce the highest notes, in tune, without having a nail in the same county. I have other instruments that will not produce a high note more than 20 percent of the time without some amount of nail.

If the nail is kept short enough, it is possible to pull the thumb downward, canting the knuckle just a bit, and put the edge of the thumb across the hole in such a way that it is impossible to tell whether you are using flesh or nail. In any case, the response of the recorder, the physical construction of your own hand, and the passage you are playing should determine, and change, the way you use your thumb.

Philip Levin

I use the thumbnail very gently to control pitch at the top of the alto recorder's upper register — for notes c‴ and above. A good number of otherwise healthy recorders won't speak in this range unless one uses the nail. I try not to use more force than necessary, however, and if the approach to these notes is stepwise rather than by leap, I may not use the nail at all.

It is instructive to note that many recorders in museums have worn thumb-holes, so we can assume that nail use was a common feature of historical technique. Although many of today's recorderists still use the nail at times, most try to develop a relaxed technique in which the nail barely touches the wood. Professional recorderists as a group are not hard on thumb-holes.

In any case, a worn thumb-hole is hardly life-threatening to the instrument. The condition is easily fixed by installing a thumb bushing. It's time to do so when the g″ on an alto or d‴ on a soprano becomes noticeably sharp. Ivory is the usual material; despite my concern for endangered species, I must report that synthetic ivory is not satisfactory for this application. Bushings, however, can often be made from very small pieces or discarded articles.

It is instructive to note that many recorders in museums have worn thumb-holes, so we can assume that nail use was a common feature of historical technique. Although many of today's recorderists still use the nail at times, most try to develop a relaxed technique in which the nail barely touches the wood. — Phil Levin

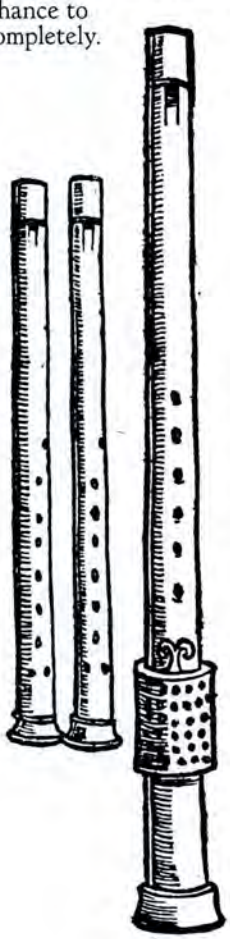
Q&A

I've just graduated from a plastic recorder to my first wooden recorder. What is the consensus opinion about how I should break in my new recorder? — S.F., Taunton, MA

Since your plastic instruments were impervious to moisture, there was no necessity with them to worry about a "breaking-in" period. Breaking-in an instrument refers to the treatment given to a new wooden recorder over the first few weeks of ownership. The wood used in recorders is seasoned and dried so that it is as stable as possible for working by the maker. However, once completed and purchased, a recorder is subjected to a considerable amount of moisture. After only a few minutes of playing, condensation is formed when the warm, moist air of the breath meets the cool interior surfaces of the instrument. Also, saliva finds its way into the recorder.

A new wooden instrument will be strongly affected by this sudden onslaught of moisture and by the almost equally dramatic drying process which follows when the instrument is put away. Further, the wood near the bore will be affected more strongly than the wood on the exterior of the instrument. For these reasons, it is thought by the majority of recorder professionals that some form of breaking-in process is necessary to accustom a new instrument gradually to these unusual strains. This process involves increasing the amount of time spent playing the instrument from an initial fifteen to thirty minutes (some suggest as little as two minutes for the first few days) to a maximum of one to two hours over a period of three to four weeks. A similar approach is to play a new instrument for the first few days only until it first becomes clogged, then to coax the instrument past that point until, after a couple of weeks, a normal amount of playing is possible. Those living in a dry climate should take particular care to break-in their instruments thoroughly.

A further consideration is the danger of cracking posed by the unequal stresses that are created when the interior surfaces become waterlogged faster than the exterior surfaces. Kenneth Wollitz, in his guide *The Recorder Book*, suggests that it might actually be best to subject the instrument immediately to these stresses by playing for at least thirty minutes at first and quickly increasing the length of the playing period. This will encourage the recorder to expose its weaknesses immediately so that these can be fixed and the instrument given a better chance to stabilize completely.



It is by no means uncommon for a recorder to need revoicing after the breaking-in period, and many makers will revoice their instruments without charge during this initial period. — *This answer has been adapted from the ARS Chapter Packet on "Recorder Care." See page 4 for more information about this new educational series.*

I've heard that some people practice three to four hours a day, everyday. But I work long hours and have kids. How am supposed to make progress on the recorder? — Busy in Tucson

Perhaps you believe that playing the recorder is mostly a physical activity. Music is predominantly mental! Much practice is possible without touching your recorder, and even a lot of physical practice can be done without an instrument.

A practice schedule on a busy day might look something like this:

Driving to work: Listen to Frans Brüggen recordings. Mimic the tonguing using nonsense syllables. (Articulation)

Waiting for the copy machine: Spread fingers on a table-top and trill them alternately. Work hard on forked fingerings. (Fingering exercise)

Riding in the elevator (alone): See how many ways there are to accent the word "edited." Repeat them at different speeds. (Articulation)

Eating lunch: Listen to what's going on in a Benny Goodman recording. (Meter and rhythm)

Using the phone: Check your pitch discrimination. A dial tone is A-440.

Making dinner: Take as deep a breath as possible while sniffing the soup — make that diaphragm really expand. (Breath control, part one).

Eating dinner: Cool the soup by exhaling a deep breath slowly and steadily. (Breath control, part two)

Walking the dog: Observe the sinusoidal motion of kids on the swings in the park. (Vibrato)

Recreation for the evening: Ahh! Play the recorder for 15 minutes. I mean really play.

This question and answer is adapted from a "Dear Georg" column in the Tucson Recorder Society newsletter and appears courtesy of its author James Tanguay. Perhaps other readers will share their solutions for a problem endemic to modern life.-ED.

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(Continued from pg. 13)

kungen zur Rolle der Blockflöte heute," *Tibia* 3/88: 193-95]

The articulation syllables found in wind methods of the 16th and 17th centuries are examined in "Artikulatie voor Blaasinstrumenten" by Arnold Riesthuis [*Huismuziek*, Nov. 1987]. What distinguishes his from other similar recent surveys is his interest in determining how these syllables were originally pronounced.

Edward H. Tarr has discovered some instructions for the oboe by Bartolomeo Bismantova (1688-89) that supplement those for the recorder, flageolet, and cornett in his *Compendium musicale* (1677). For oboists these instructions have significance in containing the first extant fingering chart for the Baroque oboe. Recorder players may note with satisfaction Bismantova's comment that the oboist should "observe well . . . the rules [applying to] the recorder, both for the hands and fingerings and for the air and tonguings, [whether they be] straight or reversed, [as well as] for anything else which may occur." ["Bartolomeo Bismantova und die früheste bekannte Grifftabelle für Oboe," *Tibia* 2/87: 413-21]

The Netherlands school of recorder makers turns out to have been more extensive than anyone had realized.

In the July 1988 and February 1989 *Recorder*, Greg Dikmans presents a new critical translation of those portions of Jacques Hotteterre's writings on the flute and recorder devoted to ornaments "to clear up a number of misconceptions caused by some inappropriate modern translations and interpretations of the sources and by contradictory statements made by Hotteterre himself." "Hotteterre's Princips" shrewdly points out that "the act of translation is itself an act of interpretation. Therefore the usefulness of the translation depends a great deal on the experience and knowledge of the translator." He discusses the

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(Continued)

ornaments intelligently from a player's knowledge of the instruments, treatises, and music of the time. I only regret that his bibliography omits Betty Bang Mather's essential *Interpretation of French Music from 1675 to 1775 for Woodwind and Other Performers*, which would have given him an even greater perspective on Hotteterre.

Hermann Rechberger has made a second edition of his self-published book on contemporary recorder technique. *Die Blockflöte in der zeitgenössischen Musik* (1987) can be ordered from the author, Laajavuorenkuja 5 B 11, 01620 Vantaa 62, Finland, or the Finnish Music Information Center, Runeberginkatu 15 A 1, 00100 Helsinki, Finland.

Recorder Making and Design

No-spit and fully-keyed recorders, Baroque fingering, and the Plight of elephants

The June 1987 *Recorder* reproduces an article ("Lecturers Hit the Right Note") from *The Western Mail* (Cardiff, Wales) claiming that two lecturers from University College Cardiff, William Salaman and Bernard Richardson, have invented a "spit-free" recorder. Their modifications "ensure [that] just dry air gets to the parts that produce the sound. The new design is protected by patents, but details are still being kept under wraps. The college's industry center are hoping to persuade a commercial company to take on the idea, but the two colleagues are still working on refinements."

Hermann Moeck humorously discusses the patenting — "for the 100th time" — of a fully-keyed recorder by its inventor, Arnfred Rudolf Strathmann. As Moeck puts it, "Why [make it] simple, when it can also be complicated!" He points out that the keys will render all the semitones of the recorder uniform, changing the character of the instrument and making its sound boring. ["Zum 100. Mal die völlig beklappte Blockflöte erfunden," *Tibia* 4/88: 293]

How to convert a plastic recorder into a practice instrument for Baroque fingerings is described by Peter T. Duggan in the March 1988 *Recorder and Music Magazine*. "To anyone acquiring a

Baroque-fingered recorder for the first time," Duggan says, "the need to practice the unfamiliar fingerings involved is obvious; but new wooden recorders require careful playing in, and the scope for such practise is clearly limited. Even an instrument which has been fully played in must be allowed to rest from time to time, and so a second instrument with the same fingerings is still a valuable tool." His article, "A Practice Baroque Recorder," describes how he made such a second instrument by adapting an inexpensive plastic Zen-On Bressan alto recorder using epoxy resin and some simple tools. The results far surpassed his expectations: "Baroque fingerings do give a different tone-color to many of the notes and, in my opinion, even the plastic recorder becomes warmer and much more attractive to play."

A series of articles and responses in the *FoRMHI Quarterly* has drawn our attention to the plight of the African elephant, which is threatened with near-extinction within a few years because of the activities of ivory poachers. The issue was raised in October 1988 by Bruce Haynes in ". . . In Death I Sing." The January 1989 issue carried two follow-ups. "Ivory" by Ardal Powell described the problem in detail and suggested that instrument makers can inform customers "exactly what it means to the elephants if they choose ivory as a material rather than a substitute. We can search out the best substitutes for our purposes, as piano and billiard-ball makers have done." An "Urgent Communication on Ivory" from Haynes and Powell described the steps that they took to draw up a list of names of makers and players of historical musical instruments who "renounced the continued use of new ivory" and urged the Convention on International Trade in Endangered Species to put the African elephant on their list of species in severe peril of extinction In January 1987, "Artificial Ivory Rings for Woodwind Instruments" by A.N. Desforges had suggested liquid resin as one possible ivory substitute.

Rainer Weber discusses the measuring of historical woodwind instruments, warning us of the irregularities to be found in them as well as the changes that have happened in the course of time. ["Zur Vermessung von historischen Holzblasinstrumenten," *Tibia* 2/88: 114-19]

In "New Plans of Old Flutes," Jean-

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(Continued)

Françcis Beaudin discusses his drawings of 27 woodwinds in the Paris Conservatoire (11 recorders, 14 flutes, and 2 oboes) with brief descriptions of the most interesting instruments. He also lists instruments in Berlin and Edinburgh of which he has made drawings. [*FBIA* 23 (Dec. 1987); English translation, *The Recorder*, July 1988]

Bruno de Reviers has tested 26 different woods from the Maldive islands with a view to finding some suitable for the making of recorders [*FBIA* 23, 24, 26 (Dec. 1987, March and Nov. 1988)]. "De nouveaux bois" gives the botanical and local names of the woods, their native uses, and their densities, concluding that maru, wakaru, ran'doo, and kuredhi are the most suitable. Reviers then describes Claude Monin's use of wakaru, ran'doo, and kuredhi to make recorders based on Baroque instruments from the Paris Conservatoire collection. In "Le fume onu" [*FBIA* 23] he also describes a bamboo fipple flute from the Maldive islands and a visit to one of its makers, Kuda Mureedhu. Its name, *fume onu*, means "bamboo into which one blows." The instrument is similar to a recorder in that it has seven finger holes and a thumb hole.

In the November 1987 *Diapason* ("80 Flûtes à bec au banc d'essai"), Philippe Venturini reports on 29 plastic and 51 wooden soprano and alto recorders, tested by 6 leading French recorder players. Among the plastics, the following were identified as "golden" recorders: sopranos, Aulos 503 and Yamaha YRS-302B; altos, Ariel AB206, Aulos 509, and Yamaha YRA-302B.

In the December 1987 *Recorder*, John Martin, a recorder-playing physicist, presents a useful introduction to "The Acoustics of the Recorder," requiring from the reader only "a basic high school knowledge of sound and waves."

Recorders throughout the world

Spain, Finland, Austria, Bolivia

The use of recorders throughout the world has been described in a number of articles. In the *Galpin Society Journal*, Beryl Kenyon de Pascual cites archival evidence that the cathedral of Ciudad

Rodrigo ordered recorders and crumhorns from England in 1567, and that in 1626 the cathedral of Huesca owned a case of eight recorders together with a very large recorder (probably a great bass in F or even C) that had been bought from England at an unknown date. These instruments are very likely to have been made by the Anglo-Venetian Bassano family. ["Bassano Instruments in Spain?" *GSJ* 40 (1987): 74-75]

Recorders were possibly in use in mid-16th century Finland, according to "Music in Turku Castle" by Fabian Dahlstrom. When the castle was used by the Swedish royal family, the Swedish musicians stationed at the castle consisted of fiddlers, lutenists, trumpeters, and drummers. An inventory of the castle's instruments taken in 1563 included "A white wooden case with 12 pipes," "A black case with 13 pipes," and "A small black case with 9 pipes" as well as a cornett, 10 crumhorns, 6 fifes, 7 sackbuts, 18 trumpets, and 6 music books. Dahlström speculates that "the pipes may well have been recorders of different sizes. Like the crumhorns, they allowed the possibility of polyphonic music." Clearly, the "trumpeters" played a variety of wind instruments and could read musical notation. [*Finnish Music Quarterly* 4/88: 44-48]

In *Studien zur Musikwissenshaft*, Gerhard Stradner discusses an inventory of the instruments that belonged to the music ensemble of the Austrian court in 1706. It includes "Chest with 24 recorders, inlaid with black and white ivory, with ornamentation of brass." Stradner argues that a tenor recorder now in the Schloss Ambras, made by Hans Rauch von Schrattenbach around 1530, is just such a recorder and could have come from the Viennese court. The inventory also mentions some other intriguing instruments: 1) "Nine altar posts that can be used as recorders. Comment: exist in part." Stradner notes that a few columnar recorders have survived from the 16th century. 2) "Two great keys of St. Peter, [which can] also [be used] as recorders." Recorders in the shape of a key do not seem to have survived. 3) "Two great bass recorders, measuring a *passo* in length." A *passo* is about 1.48 meters, which would produce a lowest note of about G at *Chorton* (A=460 Hz) or F at cornett pitch (A=503 Hz). 4) "Twenty-one small recorders." Perhaps

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(Continued)

at least some of them belonged in the case mentioned next. 5) "A black recorder case covered with leather. Inside are found, however, only two recorders." Several such cases have survived — for example, in the Vienna Kunsthistorisches Museum. ["Das Blasinstrumente in einem Inventar der Wiener Hofkapelle von 1706," *Studien zur Musikwissenschaft* 38 (1987): 53-63]

Likely imitations of the European Renaissance recorder consort, known as *pinkillo* or *flauta* (duct flutes with six finger holes), are played today by Bolivian peasants, according to Henry Stobart in the December 1987 *Recorder and Music Magazine*. In "The Devil's Music. . . ," Stobart discusses the use of four sizes of *pinkillo*, similar in length to Renaissance soprano, alto, tenor, and bass recorders. Such recorders were almost certainly introduced into this area in early colonial times. "There is evidence of Spanish-directed mines in the center of the region dating from as early as 1573. Also, there is no evidence of the existence of pre-hispanic 'duct flutes'. . . in this part of the Andes." The *pinkillo* is associated with the devil, death, the growth of crops, and courtship — corresponding closely to the associations of the recorder in Europe in the 17th century.

Historical Makers

Baroque makers, the Rottenburghs, Dutch makers, and the Schlegels

Tom Lerch surveys the development of recorder making in the late Baroque era, giving brief biographies of the principal makers (the Hotteterres, Rippert, the Denners, the Oberlenders, Bressan, the Stanesbys, the Rottenburghs, Haka, van Heerde, and Terton), based on previous research. ["Die Entwicklung des barocken Blockflötenbaues in Europa: Ein geschichtlicher Abriss," *Das Musikinstrument* 37/7 (July 1988): 16-20]

Several of these and other makers have been the subject of recent original research. In the November 1988 and February 1989 *Musica Antiqua*, Stefaan Ottenbourgs presents detailed biographies of the musical members of four generations of the Rottenburgh family

Recorders were first manufactured in Australia by Lazy Ade Monsbourgh and another jazz player, Don "Pixie" Roberts, "not directly as a result of the European Dolmetsch-led early music revival."

from Brussels, based on archival records [German translation as "Die Familie Rottenburgh," *Tibia* 3/89: 477-89; 4/89: 557-67]. Then he discusses the various instrument makers in the family, their marks and addresses. He lists extant instruments (recorders, flutes, oboes, clarinets, bassoons, strings) made by the family, with basic measurements of each instrument. Finally, there are short sections on materials and pitch (in the first half of the 18th century, chamber pitch in Brussels was 388-415 Hz; church or organ pitch, 440 Hz).

In "Dutch Wind-Instruments, 1670-1820," Rob van Acht has drawn together what is now known about the school of woodwind makers that flourished in the Netherlands in the late 17th and 18th centuries. The school turns out to have been more extensive than anyone had realized. For example, no fewer than 66 recorders from 19 of these makers have survived, and inventories or advertisements show that a further 10 makers made recorders. Van Acht gives biographical sketches of all the makers, lists the instruments of these makers that are now in the Hague as well as the whereabouts of other surviving instruments, and finally reproduces some of the makers' marks. "The first and in a certain sense most important" maker was Richard Haka (1646-1705), who was born in London and went to the Netherlands at an early age. He trained Coenraad Rijkel, Abraham van Aardenberg, Jan Steenbergen, and perhaps Michiel Parent (who invented a double recorder). A cautionary note if you read this important article: van Acht sometimes uses "flutes" in the sense of transverse flutes, sometimes to mean both flutes and recorders. [*Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 38 (1988): 99-122; a version without the survey of extant instruments as "Dutch Wind-Instrument Makers from 1670 to 1820," *GSJ* 41 (1988): 83-101]

Andreas Küng reports in the *Basler Jahrbuch* on his researches into the life and work of the Basel woodwind makers Christian Schlegel (ca. 1667-1746) and his son Jeremias (1730-92). Four recorders by Christian survive (including a double recorder). According to a document from 1759, Jeremias was still making recorders in that year, leading Küng to speculate that the case of four ivory recorders of his (two sopraninos and two altos) that are housed in the Paris Conservatoire date from around 1750 or later. ["'SCHLEGEL A BALE': Die erhaltenen Instrumente und ihre Erbauer," *BJhM* 11 (1987): 63-88]

Players and Teachers

Jazz in Australia, Loulié, Talbot, 20th-century performers, and the Recorder in the Soviet Union

In "Recorders. . .and All That Jazz" from the June 1987 *Recorder*, Rodney Waterman writes enthusiastically about Lazy Ade Monsbourgh, the "father" of Australian jazz, who has been playing the recorder in jazz and ragtime since the early 1950s. (A reissue of some of his performances from the 1950s can be found on the Australian label Swaggie Records [S.1405].) Waterman also reveals that recorders were first manufactured in Australia by Monsbourgh and another jazz player, Don "Pixie" Roberts, "not directly as a result of the European Dolmetsch-led early music revival."

Patricia M. Ranum has been using her extraordinary knowledge of French archives to investigate the life and work of Étienne Loulié (1654-1702). Loulié was among the full-time musicians (he is known to have played recorder, viol, and keyboard) in the service of one of the most important patrons in France, Marie de Lorraine, also known as Mademoiselle de Guise. (Her main house composer was Marc-Antoine Charpentier, a cousin of Loulié's and presumably responsible for selecting Loulié for her service.) Both Marie and the director of her musical ensemble, Philippe Goibaut, Sieur Du Bois, "clearly preferred the instruments in vogue during their youth: viols, recorders and theorbo." ["A Sweet Servitude: A Musician's Life at the Court of Mlle de Guise," *EM* 15/3 (Aug. 1987): 347-60]

In the first part of an article devoted entirely to Loulié, Ranum puts forward a number of plausible hypotheses about his life, based on the surviving archival evidence. ["Étienne Loulié (1654-1702): Musicien de Mademoiselle de Guise, Pédagogue et Théoricien," *"Recherches" sur la musique française classique* 25 (1987): 27-76; to be continued.] Loulié

SOURCES AND WHERE TO FIND THEM

Basler Jahrbuch für historische Musikpraxis [BJhM]. Amadeus Verlag, Winterthur, Switz.

Concerto. Six issues yearly. RZS Rechenzentrum Schulte GmbH, Postfach 100, D-6330 Wetzlar 1, West Germany.

Continuo: The Magazine of Old Music [Canada]. Six issues yearly. Box 10, Bath, NY 14810.

The Consort. Annual. Mrs. Elaine Land, Hindhead Grove, Hill Road, Hindhead, Surrey GU26 6QN, England.

Diapason-Harmonie. 2, rue des Italiens, 75009 Paris, France.

Early Music [EM]. Journals Subscriptions, Oxford University Press, Walton St., Oxford OX2 6DP, England.

Flûte à bec & instruments anciens [FBIA]. Six issues yearly. B.P. 30, F-35404 Saint-Malo Cedex, France.

FoMRHI Quarterly [FoMRHIQ]. Fellowship of Makers and Researchers of Historical Instruments, Maggie Lyndon-Jones, Hon. Treasurer, 20 Queen Street, St. Albans, Hertfordshire AL3 4PJ, England.

The Galpin Society Journal [GSJ]. Pauline Holder, Secretary, 38 Eastfield Road, Western Park, Leicester LE3 6FE, England.

Huismuziek. Six times yearly. Vereniging voor Muziek en instrumentenbouw, Postbus 350, NL-3400 AJ IJsselstein, The Netherlands.

Musica Antiqua. Quarterly. Het Vlaams Centrum voor Oude Muziek, P.B. 45, B-3570 Peer, Belgium.

The Recorder: Journal of the Victorian Recorder Guild. Once or twice yearly. Victorian Recorder Guild, 994 Drummond Street, North Carlton, Victoria 3054, Australia.

Recorder and Music Magazine [RMM]. Magnamusic Distributers, Inc., Sharon, CT 06069.

was trained as a choirboy in the royal chapel, where he would have learned to play several instruments, perhaps including the recorder, as well as the basics of music theory. In the service of Mademoiselle de Guise, he seems to have arranged *airs, entractes* and *symphonies* from Jean-Baptiste Lully's operas "en trio" — that is, for two female singers and bass, or for two melody instruments and basso continuo. At his death, Loulié left manuscripts of two recorder methods, a bass viol method, a method for singing plainchant, two methods on the practice of vocal and instrumental music, two treatises on composition and transposition, and a book of *solfège* exercises for children. Ranum speculates that Loulié wrote these for an academy that Mademoiselle de Guise set up at the Hotel de l'Enfant Jésus for children of the nobility.

Loulié's recorder methods have some wording reminiscent of that found in some English recorder and flageolet methods of the period; the tablature and the mode of showing the placement of the fingers is the same as Hudgebut's *Vade Mecum* (1679). Ranum suggests that Loulié wrote the first version of his own method under the influence of the English recorder methods in the 1680s. (Alternatively, the English methods may have been inspired by French tablatures, taken over by the group of woodwind players who went to England in 1673.) I look forward to the second part of Ranum's article, which will discuss Loulié's revision of his recorder method in 1701.

Robert Unwin traces the life of James Talbot, the author of a celebrated manuscript treatise on musical instruments (compiled ca. 1692-95). Talbot (b. 1664) was educated at Westminster School, then Trinity College, Cambridge. By 1691 he had become chaplain and secretary to Charles Seymour, Duke of Somerset (the Chancellor of Cambridge University). One of his many duties for Seymour seems to have been to teach music and versification to Seymour's eleven-year-old son; household accounts show Talbot being reimbursed in 1695 for "flutes [recorders], pens, paper and Marshall's *Epigrams*." Presumably, therefore, Talbot was an amateur recorder player himself. Unwin suggests that Talbot's unfinished treatise on instruments represents his contribution to a broader treatise on music in collaboration with Purcell. Unwin also speculates that the Talbot manuscript found its way into the possession of Henry Aldrich (in whose collection at Christ Church College, Oxford, it now resides) as a result of Talbot's request in his will that his executors should seek out "some learned person who is skilled in both [ancient and modern music], and who will promise to finish and publish that work." Regrettably, Aldrich died only two years after Talbot, so the treatise was never published. ["'An English Writer on Music': James Talbot 1664-1708," *GSJ* 40 (1987): 53-72]

Jean-Claude Veilhan and Hugo Reyne give a brief survey of the recorder players of the twentieth century, dividing them into the national schools of England, Germany, Switzerland, the Netherlands, Belgium, Austria, and of course France, but not the United States. ["Les Flûtistes à bec au XXe siècle: pionniers et sillons," *Diapason* 335 (Feb. 1988): 54-55]

Heino Jürisalu traces the growth of interest in the recorder in the Soviet Union during the 1970s, listing the most important teachers, groups, methods, and compositions. ["Blockflötenmusik in der Sowjetunion," *Tibia* 1/87: 364-66]

Depictions in Works of Art

Choir Stalls, Chapter House Paintings, and a Conjugal Gift

In "Duet for Recorder and Harp," Edgar Hunt discusses a carving from the choir stalls of Chichester Cathedral, Sussex, England, probably dating from the fourteenth century. He writes that "Unlike so many carvings from this period, this particular example is [of] not just any old wind instrument but most certainly a recorder, with the 'windway' as clearly shaped as the day it was made." [*RMM*, June 1988].

Jeremy Montagu draws our attention to a possible recorder among "The Restored Chapter House Wall Paintings in Westminster Abbey," painted between 1390 and 1404. He writes in the May 1988 *Early Music* (p. 239-49) that a wind instrument played by an angel musician in one of the panels "is clearly cylindrical: this may be the first English illustration of a recorder. However, since the painting is now insufficiently clear to confirm the requisite number of fingerholes for a *flûte à neuf trous*, we cannot certainly make the attribution, though I am very tempted to make the claim."

My last review reported an article by H. Colin Slim about a painting by Giovanni Girolamo Savoldo (fl. 1508-1548) depicting "a rich young gentleman holding what appears to be a soprano recorder and sitting in front of a table that contains an opened book of music." Three possible interpretations of Savoldo's work are offered by Volker Scherliess in "Alles var Hell in Hell Gemalt," an article on musical subject matter in Venetian painting [*Concerto*, April-May 1985]. First, it may be a portrait of a musician (although, as he remarks, the clothing seems too costly for this). Second, it may be a portrait of an aristocrat who wrote the music (although Slim's identification of the composer as Patavino seems to preclude this). Third — drawing on the similarity between the young man's pose and that of the girl in Titian's *The Three Ages* who holds two recorders, one of which she offers to a young man — the picture was a gift for the man's bride, inviting her to musical (metaphorically, conjugal) union.

The recorder is capable of even more technical mastery than we have seen so far. If the instrument's flexibility of tone and dynamics were developed sufficiently, even the galant or empfindsam *music of the mid-18th century could enter its repertory.*

I would like to thank Richard Griscom, Catherine Lasocki, Eva Legêne, Alec V. Loretto, Fred Morgan, Sigrid Nagle, Waddy Thompson, Ruth van Baak Griffioen, and my colleagues in the Indiana University Music Library, especially David Fenske and Kathryn Talalay, for their help and support during the preparation of this review.

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

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FOR SALE: Moeck Rottenburgh recorders, rosewood: sopranino, soprano, alto, tenor; standard model bass and great bass. Also Moeck double reeds: alto cornamuse, soprano and tenor crumhorns, and tenor kortholt. Books and music also. Send SASE for prices. Frank Filemyr, 2112 Woodview Rd., Finksburg, MD 21048.

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