

American RECORDER

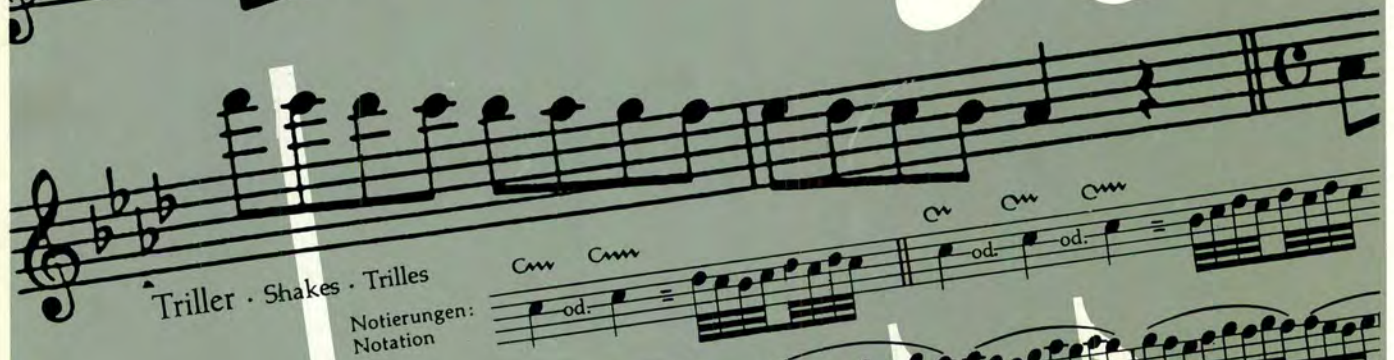
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VOLUME XXXII, NUMBER 4, DECEMBER 1991

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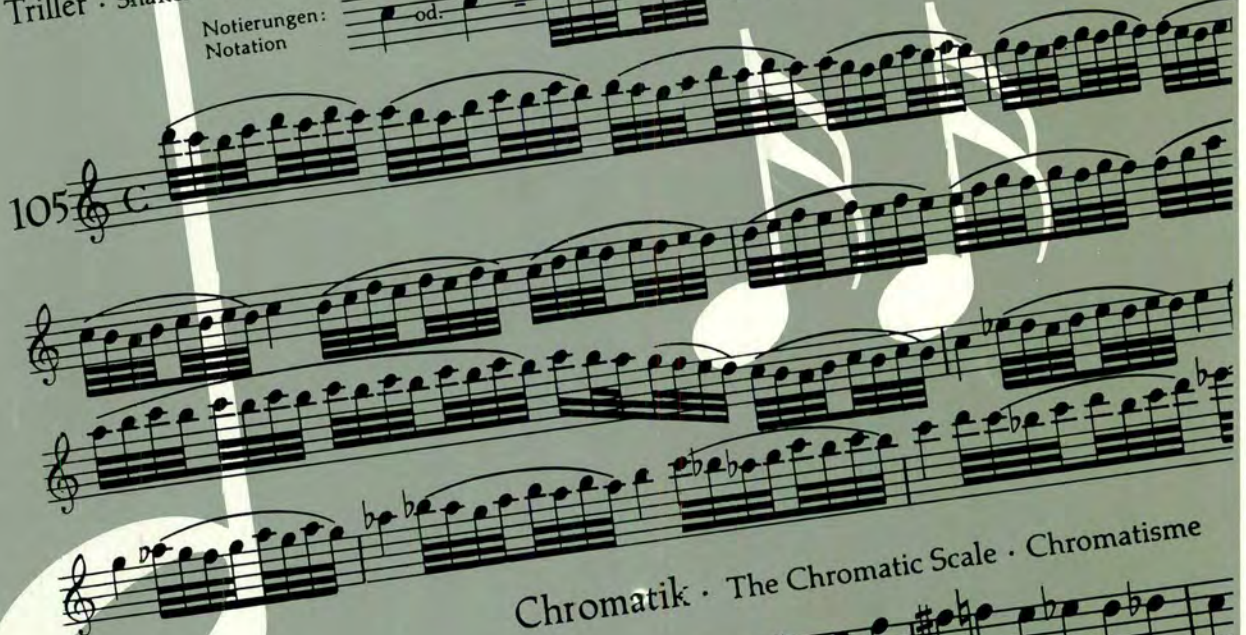
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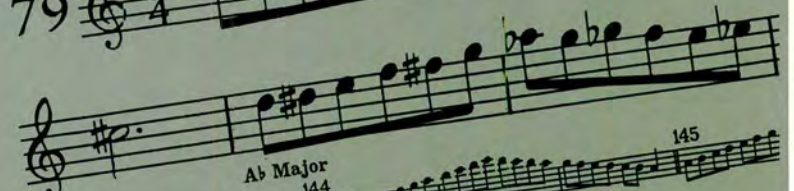
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Happy New Year!



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Editor's Note

We are all trying to become better recorder players...reading about music history, listening to important artists, taking lessons, understanding our physical attributes, learning ensemble skills, locating better instruments, and most of all, practicing. In this issue, we find ourselves in touch with all of these activities. Ken Andresen points out what we all know in our hearts—that more than half of the hours we spend “practicing” we fritter away on unproductive busy work. A few minutes with his “Don’t Waste Your Time Practicing!” (page 7) can save you more than three years of aimless noodling over the course of your lifetime, *guaranteed*.

It may seem pointless to worry about the niceties of alternate fingerings when even the best players can have trouble getting octaves in tune, but Gene Reichenthal supplies us with a repertoire of really effective alternate fingerings that *do* make a difference in our ability to play dynamically and gracefully (page 16). Someday, perhaps we will get to the level of a Tromlitz (Ardall Powell’s translation of his flute tutor will be reviewed in the next issue), who exhibits infinite patience in explaining alternate fingerings for a kind of “meantone” tuning in different keys.

For groups that feel their interpretations are too predictable there is Richard Eastman’s “The Neutral Tune,” which forces ensembles to think for themselves (page 11). And finally a word of encouragement from lutenist Lucy Cross, who feels that as professional early music players become swept up in the musical mainstream, compromises are invariably made. It is the amateurs, she says, who can afford to dig the deepest to discover the original expression of the music.

Benjamin Dunham

American RECORDER

Volume XXXII, Number 4 December 1991

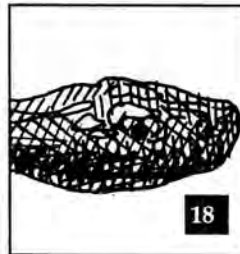
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On the Cover: collage illustration “Practice Makes Perfect” by Ben Martinez, New Bedford, Massachusetts; also, pages 8 and 18.

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President's Message



Many recorder players were, and are being, introduced to the instrument in school by teachers who respect the life-time possibilities of the recorder and enjoy playing it themselves. The ARS seeks to encourage these motivated teachers and to support all who use the recorder in the classroom. At our recent meeting in Chicago, the ARS Board of Directors pushed forward on several educational plans for young recorder players and their teachers:

1. A group of educators has been appointed to reevaluate and revise the ARS Classroom Program (formerly Level I-C) and make it more useful for teachers new to the recorder. A children's version will be developed based on the proposed teachers' booklet.

2. Our Education Committee is revising the present Teachers' Certification Program to be more flexible and comprehensive. Its purpose will be to outline goals for prospective teachers and to recognize those who are competent in teaching recorder players of all ages.

3. The ARS is increasing its outreach to, communication with, and support of various music educators' associations. Plans are being made to offer ARS sponsorship of events at regional and national conferences of these organizations.

4. Lastly, and most exciting, are the plans that are falling into place to establish groups of young recorder players—the new American Recorder Clubs. The ARS will distribute information packets to schools, private teachers, and ARS chapters wishing to organize and sponsor an American Recorder Club. Young club members will receive a series of newsletters and other educational items.

These new programs are designed to help bring active music-making into the lives of young people in the way that we, as ARS members love playing the recorder. The future of the recorder movement in America may depend upon our support of these and similar activities!

Moreover, members of the ARS Board

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American Recorder Society, Inc.

Honorary President, ERICH KATZ (1900-1973)

Honorary Vice President, WINIFRED JAEGER

Statement of Purpose

The American Recorder Society is the membership organization for recorder players in the U.S. and Canada—amateurs and professionals, teachers and students. Founded in 1939, the Society has celebrated a half century of service to its constituents. Membership brings many benefits. Besides this journal, the ARS publishes music, a newsletter, an education program, and a directory. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year.

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Tidings

National Play-the-Recorder Day To Promote ARS Membership

On March 28, 1992, the American Recorder Society will sponsor its first annual "National Play-the-Recorder Day." On this Saturday, members of participating chapters will serenade shoppers at shopping malls and other public places, appear on public-access cable television call-in shows, give demonstrations at community arts schools, and participate in other promotions. The aim is to encourage as many people as possible on that day to take up the recorder and join the ARS.

Everyone who becomes a member on March 28 will receive a model SB Zen-On soprano recorder (courtesy of Zen-On through Magnarusic owner Made-

line Hunter) and a copy of the Sweet Pipes Recorder Book (courtesy of Sweet Pipes owner Gerald Burakoff). Other premiums will go to the chapter bringing in the largest number of new members and to the chapter that increases its ARS membership by the largest percentage.

Individual members may also participate in the "National Play-the-Recorder Day" program. Any ARS member who brings in three new members on March 28, 1992, will receive a year's free renewal membership in the ARS, and the new members will receive a recorder and a method book as a premium for joining the ARS.

Recorder Symposium, Festival Announced

"New Visions in Recorder Instruction" is the theme of the 1992 International Recorder Symposium to be held in Karlsruhe, Germany, from August 30 to September 6. The program, under the direction of Gerhard Braun, includes concerts, workshops, seminars, lectures, discussions, and the 1992 International Recorder Competition (first prize: DM 10,000). Ensembles and individual artists to be heard are Amsterdam Loeki Stardust Quartet, Patric Blanc, Kees Boeke, Paolo Capirci, Robert Ehrlich, Gudrun Heyens, Hans Maria Kneihns, Winfried Michel, Greta Moens-Haenen, Clas Pehrsson, Michael Schneider, Conrad Steinmann, Ulrich Thieme, Han Tol, and from the U.S.A., Pete Rose.

The following pieces are to be prepared for the competition: Round 1: Handel Sonata in F Major; Benjamin Thorn *The Voice of the Crocodile* or Paul Leenhouts *Big Baboon*; an early Baroque work of the player's choice. Round 2: Bach Partita in C Minor; a late Baroque French work and a 20th-century work of the player's choice. Final Round: Gerhard Braun *Atembogen (Monologe IV)* and two works of the player's choice.

For more information, write Ms. Susanne Laugwitz, Staatlichen Hochschule für Musik, Weberstrasse 8, D-7500, Karlsruhe 1, Germany.

Western Early Music Festivals Make Plans

Frans de Ruiter, director of the Holland Festival Early Music Utrecht, and Margaret King Stanley, director of the San Antonio Early Music Festival, pose at the spectacular Mission San Jose cloister, where singers and instrumentalists from the Royal Conservatory at The Hague will perform a scenic and theatrical production during the San Antonio Early Music Festival, April 27-May 3, 1992. Also on the program will be Ex Machina's production of Prohibited by the Order of the King, which wowed those attending the Boston Early Music Festival, Les petits violons, the Boston Camerata, and the outstanding recorder ensemble La Fontegara Amsterdam, among others. The next month, June 7-14, the Berkeley Festival & Exhibition: Music in History will be held at the University of California, Berkeley. The focus of the event will be "J.S. Bach: Predecessors & Contexts from the Middle Ages to the 18th Century." Participating artists include Gustav Leonhardt conducting the Philharmonia Baroque Orchestra, Musica Antiqua Köln, Gothic Voices, American Bach Soloists, Jeffrey Thomas, John Butt, Laurence Dreyfus, Hopkinson Smith, Paul Hillier, and recorderist Eva Legère.



Contemporary Festival

The second Contemporary Blockflute Festival in Amsterdam, Holland, has been postponed from late-July 1992 to January 3-10, 1993. Jan Wolff is the director, and Walter van Hauwe and Kees Boeke act as advisors. The Festival is held at The Icebreaker, a performance space in Amsterdam. Fourteen concerts will present the most recent compositions for recorder from Australia, Austria, Canada, Denmark, England, France, Germany, Holland, Italy, Japan,

Tidings

They can trill but they can't hide

It is distressing to learn that some sticky fingers are getting interested in playing early music. Following the letter from J. P. Lubrano [Letters, September AR, page 36] about some rare books that disappeared during the Boston Early Music Festival, AR heard from David Green, director of the Antique Sound Workshop, Ltd., of Brookline, Massachusetts. During the Bos-



ton Early Music Festival he lost three recorders: an Andreas Küng "Haka"-copy Baroque soprano in grenadilla, at A-415, with historical fingerings, serial number 060; a Yamaha 80 series Baroque soprano in ebony at A-440; and a Fehr model II sopranino in boxwood. ARS members at recorder meetings and workshops should be on the lookout for these instruments. As Mr. Green notes, "There are very few of any of these instruments in circulation in this country, so they should be easy to identify should anyone use them in rehearsal or public performance, or attempt to sell, trade, or have them repaired."

Undaunted by exhibition "shrinkage," Antique Sound Workshop set up a booth in November at the American Musicological Society meeting in Chicago, Illinois. The table of instruments provided a welcome counterpoint to the many displays of scholarly publications typical of such a gathering. Here, David Green shows Dr. Bradford DeVos, assistant dean of the Marshall University music department, one of the new Yamaha Denner copies.

Mexico, Spain, Sweden, Switzerland, and the U.S.A. Among the participants is Pete Rose, who will be playing a recital of avant-garde American works. For more information, write De Ijsbrenker, Weesperzijde 23, 1091 EC Amsterdam, Holland.

New NYC Concert Organization

Courtly Music Unlimited has formed a new non-profit organization called CMU Presents, dedicated to promoting the art of the recorder and American professional recorder players. A fundraising benefit was held on November 10 at the Yoors Studio in Greenwich Vil-

lage in a setting surrounded by the modern tapestries and sculptures of the late Jan Yoors.

Performing at the benefit were Richie and Elaine Henzler, founders of CMU Presents. On the program were works by Hans Ulrich Staeps, Anton Heberle, Johann Joachim Quantz, Orlando di Lasso, and Gail Kubik. Other concerts this season will be given by John Tyson and by the Henzlers and Friends. Plans for CMU Presents include offering workshops, seminars, and school demonstrations to professional and amateur recorder players, children, and the general public.

Archive Opening Honors Erich Katz

Sunday, October 20, 1991, was a memorable day in Boulder, Colorado: during a concert of music composed by ARS Honorary President Erich Katz, current ARS President Constance Primus presented to the University of Colorado the first materials officially establishing the American Recorder Society Historical Archive. Eventually the Archive will contain a large collection of materials related to the recorder and to the ARS, the national organization dedicated to promoting this instrument. Katz's papers have already been given to the University by ARS Honorary Vice President Winifred Jaeger, and his materials constitute the Erich Katz Archive, a part of the prestigious American Music Research Center, directed by Professor William Kearns, prominent American scholar. The ARS Archive will be housed in the University's Norlin Library adjacent to the AMRC.

The concert and presentation of materials was organized by Gordon Sandford, director of the University of Colorado Collegium Musicum. On the program was a cross-section of music by Katz: the cantata *Since Singing Is So Good a Thing*, his unpublished Sonata for Violin and Piano, a cycle of songs *The Eternal Day, Miniature Suite* (for two alto recorders), *The Toy Concerto*, Canzona "La Scaramuccia" (a transcription by Erich Katz), the *Suite of Jewish Folk Tunes*, and the *Santa Barbara Suite*. In addition to the University Collegium, ARS chapters from Boulder, Denver, and Colorado Springs participated. Following the concert, a reception was held at which Erich Katz memorabilia were displayed, and many concertgoers and participants toured the archives.

Past ARS President Martha Bixler was

The Archives are open to interested persons, and indeed they are already being used by students on a daily basis. ARS members having historical materials related to either Erich Katz or to the American Recorder Society are invited to contribute these items to the appropriate Archive.



on hand to give personal glimpses into the creativity of Erich Katz and to direct the final numbers of the program. In addition, Ms. Bixler conducted a two-day workshop focusing on the music of Erich Katz. It was truly a gala occasion in all respects.

The Archives are open to interested persons, and indeed they are already being used by students on a daily basis. ARS members having historical materials related to either Erich Katz or to the American Recorder Society are invited to contribute these items to the appropriate Archive.

Gordon Sandford



Top left, Martha Sandford leads Collegium Singers in Katz cantata. Top right, Constance Primus, left, and Ms. Bixler perform Katz's Miniature Suite. Center left, Naomi Sue Lambert, violin, and Julie Gosswiller, piano, performing a Katz violin sonata. Center, Kate Lambert, soprano, Tim Ridenour, recorder, and Gordon Sandford, gamba, play Katz's Eternal Day. Left, Karl Kroeger of Colorado University Libraries receiving materials from Mrs. Primus.

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baritone

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harpsichord — Spain

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Don't Waste Your Time

by Ken Andresen

If you're like me, you don't have an unlimited amount of time to spend practicing. You need down-to-earth ideas for increasing your practicing efficiency—basic routines that lead to the ultimate improvement of your playing ability.

The use of basic routines insures that your skills are developed systematically, with attention paid to all aspects of playing. Warm-ups are designed not only to get your mind and body working efficiently for that particular session, but to develop automatic operations that will give you greater facility all the time.

Technically, the playing of music involves nothing other than going from any one note to any other note. It is the ease and facility with which you do this that govern how well you sight-read and, ultimately, how musically you can play.

By developing automatic systems, such as memorized scales and arpeggios, you begin reading notes in larger and larger groups, with your fingers automatically going through their rou-

tines. This is analogous to learning to read words rather than individual letters, and phrases rather than individual words.

When these systems are in place, your mind is free to concentrate on the musical aspects of your playing, rather than worry about fingerings.

The next time you see Itzhak Perlman playing, notice his expression. Do you think he is worrying about where his fingers are going? He may have developed his technique beyond what you or I ever will, *but we are working towards the same goal.*

Some basic thoughts:

Practice for perfection!

Do not practice mistakes.

Set realistic goals—then achieve them.

Keep a positive attitude—eliminate negative thoughts.

The only limitations to what you can achieve are those you impose upon yourself.

WARM-UP ROUTINES

1. Begin with basic skills for warming up—all of which should be played from memory:

Scales—including chromatics.

Scale patterns.

Chord arpeggios.

Varied articulations.

Combine scales with arpeggios.

Move chromatically from one to the next.

Move through the circle of fifths from one to the next, using dominant chords as a bridge.

2. Keep your fingers, tongue and diaphragm working in a relaxed fashion by playing things that require little or no intellectualization.

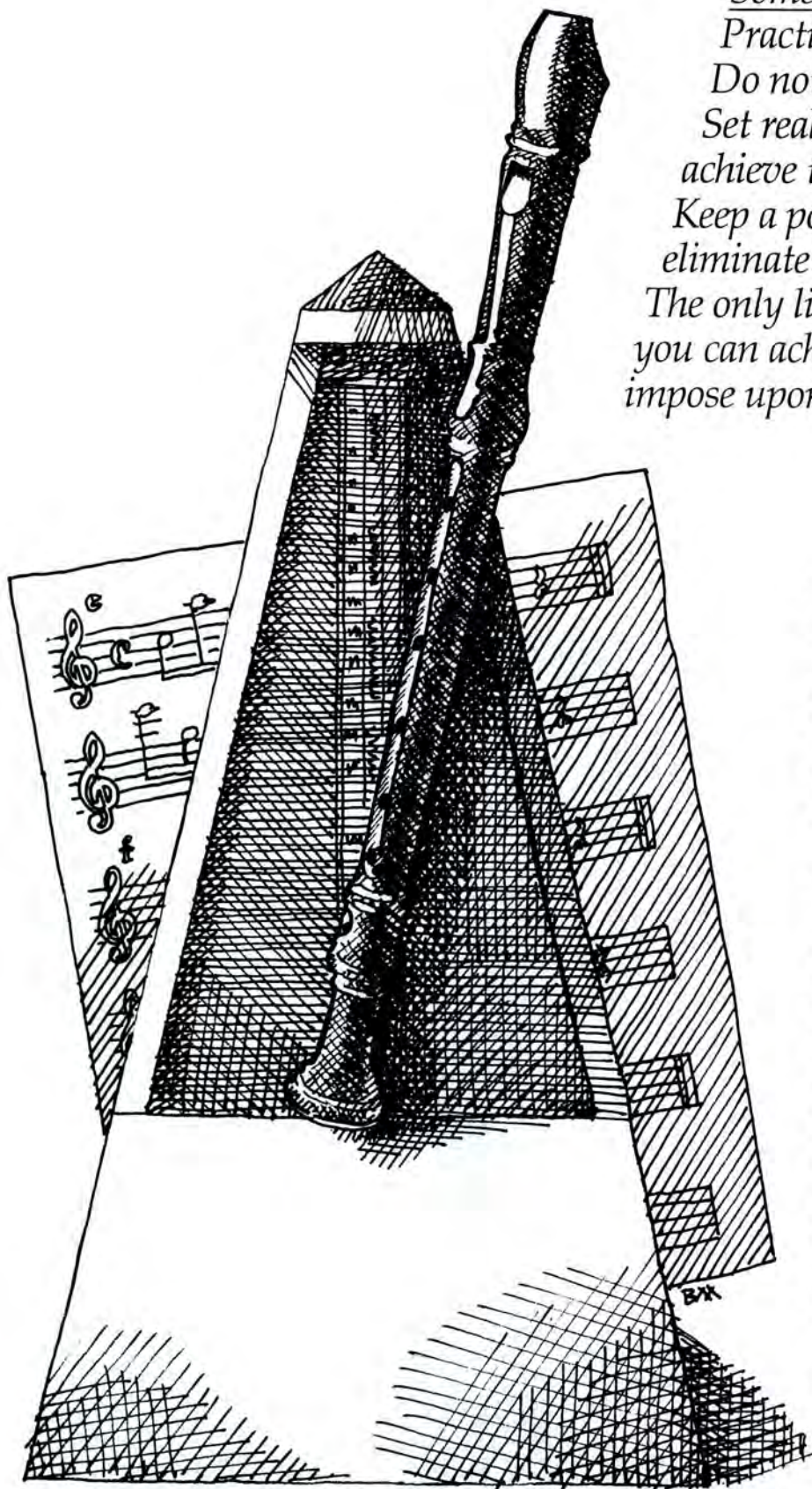
3. Continue by expanding these skills: Learn new scales and arpeggios.

Create scale pattern exercises (scale pattern: go up two notes of the scale, down a note, up two notes, down a note...).

Increase speed and accuracy of old patterns.

4. Move on to written exercises and/or repertoire.

Practicing!



*Some basic thoughts:
Practice for perfection!
Do not practice mistakes.
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achieve them.
Keep a positive attitude—
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The only limitations to what
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impose upon yourself.*

REPERTOIRE PRACTICE ROUTINES

There are many different ways to approach the practicing of repertoire. We will look at a few of them. When practicing, it is important to establish routines, but it is also important to vary those routines. Approaching problems from different aspects will help you stay fresh.

1. Practice an entire piece without stopping.

When playing a piece for the first time, it is a good idea to get the feel for an entire piece before dealing in detail with small parts. Later on, when you are becoming familiar with a piece, it is also important to have the experience of playing from beginning to end without stopping, as though you were actually performing. It requires a rather different mind-set, good concentration, and does not happen automatically. To attempt a performance without having accomplished this beforehand is to invite disaster.

2. Practice an entire piece, stopping to repeat five or six times the spots where mistakes occur.

This is a combination of practice tech-

Ken Andresen is the music director of the Recorder Society of Long Island and teaches instrumental music in the Half Hollow Hill Public Schools. He directs the Baroque ensemble Polyphony.

niques, designed to transfer newly learned skills and rote combinations from short-term memory into long-term memory while still maintaining the continuity of the entire piece. It employs the principle of frequent reinforcement, which causes us to retain information and skills over ever-increasing periods of time.

3. Practice with a metronome.

The purpose of the metronome is to control your practice tempo and to keep you from rushing. When practicing, most of us tend to continue to play at the same level of insecurity, which is achieved in part by constantly increasing the tempo. As a result, we continue to play the same mistakes faster and faster, getting very good at them in the process.

By using the metronome correctly, you will practice at a constant tempo, playing correctly and comfortably, and going faster only when you make a conscious decision to do so. Thus, the metronome becomes a valuable tool for organizing systematic improvement in your playing and for objectively gauging your progress.

At the end of a practice session, rather than just experiencing a vague sense of having spent time with a piece of music, you know exactly where you started and how much you improved. It is like a pat on the back or a gold star from the teacher. The sense of accomplishment that you feel is what will give you the satisfaction and the drive to want to continue your practicing.

Proper use of the metronome can do more for your playing ability than any other single practice technique!

The procedure is as follows:

Find a tempo which is slow enough to enable you to play a passage technically correctly and in a relaxed manner—*no matter how slow that is!*

Increase the tempo one notch on the metronome, *but only so long as there are no mistakes! Do not practice your mistakes!*

Repeat the passage at the new tempo until the same degree of relaxation and perfection is achieved.

Continue this process until the desired tempo is reached.

You will find yourself backtracking in your practice from day to day; beginning from a point which, while beyond yesterday's start, is somewhat short of yesterday's finish. However, each day will bring with it small increments of measurable improvement.

Warming Up

1. Begin with basic skills for warming up—all of which should be played from memory.

2. Keep your fingers, tongue and diaphragm working in a relaxed fashion by playing things that require little or no intellectualization.

3. Continue by expanding these skills.

4. Move on to written exercises and/or repertoire.

Practicing Repertoire

1. Practice an entire piece without stopping.

2. Practice an entire piece, stopping to repeat five or six times the spots where mistakes occur.

3. Practice with a metronome.

4. Practice without the metronome, but at a steady tempo.

5. Practice with rubato.

6. Slur everything.

7. Isolate problem spots.

8. Memorize something.

9. Tape record your playing.

4. Practice without the metronome, but at a steady tempo.

The metronome should be a tool, not a crutch. By alternating playing with and without the metronome, your sense of absolute tempo will be heightened, and your ability to maintain a steady tempo will be enhanced.

5. Practice with rubato.

Actual musical performance should rarely, if ever, be woodenly metronomic. One of the disappointments of computer music is its unflinching accuracy,

with human warmth and spontaneity being sacrificed on the altar of perfection. The use of rubato, or *intentional* small increases and decreases in tempo, gives life to your playing, and helps to bring out the important moments in the music. Develop this skill and use it wisely.

6. Slur everything.

Allow your fingers to do your articulating and to be your metronome, while at the same time listening closely for noises between notes—transient tones

caused by imperfect finger coordination. Since it is somewhat more difficult to lift a finger than it is to place it down, the lifting of a finger frequently lags a bit behind the placing of the next finger, thus causing these transient tones. Slurring exposes these coordination problems, which are frequently covered up by articulation. This practice technique should be used, with and without the metronome, in repertoire and also during warm-ups.

7. Isolate problem spots.

Locate the spots where mistakes are occurring.

Break the problem into its basic components: notes, rhythm, articulation, etc.

Say the rhythm using articulation syllables (ta-ta-ta, for instance). Experiment with different articulations.

Try singing rhythmically on pitch—this practice will help to develop not only your vocal ability, but your inner hearing and recorder intonation.

Start and stop at different spots within and outside of the problem, dealing with various fragments.

Rebuild these various fragments in different ways, thus shedding new light on the problem.

Create your own exercise pieces from the thorniest spots.

With the aid of the metronome, bring these spots up to the tempo of the entire piece.

8. Memorize something.

Memorizing causes you to become so familiar with a piece of music that you can begin to play it without worrying about what finger you will be moving next. Technically, your playing takes on an automatic nature. It is this automatic playing, analogous to our ease of speaking, that enables us to be most expressive.

9. Tape record your playing.

You will discover all kinds of things about your playing that you never knew before. If you listen analytically, you will know what needs to be improved and what sounds good. You will find surprises both ways!

None of the foregoing should imply an exhaustive analysis of all that practicing can and should be. I'm sure that you can and will add to and modify my suggestions in many ways. Good! That means you are thinking creatively about practice possibilities, and the ways in which they might enhance your own abilities and practice efficiency.

Excuses

By now we all know why gamba players foul up. They flaunt their litany of self-justification on tee shirts and tote bags. It's time recorder players did the same. Here are some well-tested excuses.

Physical Defects (Human)

- My hands are too small to play tenor.
- My thumbs are too small to play bass.
- My fingers are too thick to play soprano.
- My thumbnail is too long.
- My thumbnail is chipped.
- My neck/back/shoulders are killing me.

Physical Defects (Non-human)

- My recorder is cold/wet/sharp/flat/nervous/old and cranky/in need of voicing.
- My stand is too low.
- The lines are too close together.
- The notes are too far apart.
- Bar lines confuse me.
- Not having bar lines confuses me.
- I have coffee on my glasses.
- My pages got mixed up.
- My neckstrap/thumbrest/chair is killing me.

Necessary Conditions

- I can only play alto clef on tenor recorder.
- I only read treble clef.
- I only play top line.
- I only play alto.
- I play alto, but only up to high D.

Impossible Conditions

- I get lost when I: read from a part.
have to count rests.
turn pages.
listen to other parts.
play a middle part.
- I can't: remember new fingerings in the heat of battle.
keep the beat without tapping my foot.
read up that fast.
play in three flats.
handle clef/time/key changes.
read treble clef on bass recorder.
breathe on a full stomach.

After the Performance

- I was worrying about that hard part in the next piece.
- I was still in soprano fingering from the last piece.
- I forgot to come in because I was too busy listening.
- I jumped to the wrong line.
- I picked up the wrong instrument.
- I always get nervous when I play top line.
- We were under-rehearsed.
- We were stale.
- They made me do the Telemann.
- The flash went off in my eyes.

Vital Questions

- Where are we starting?
- Where are we?
- There's an F# in this piece?
- What line am I on?
- What third page?
- Did you mean the *very* beginning?

Judith Anne Wink

the neutral tune

*Starting with the musical equivalent of a clean slate,
consorts can explore a wide range of interpretive decisions*

One sometimes hears that the recorder is a monotonous instrument. This naive view is grounded in part on the recorder's admittedly narrow loud-soft range. Then, too, inexperienced players tend to stress the basic production of notes rather than the creation of music. The result can be a bland flow of sounds. Even experienced players may occasionally coast, failing to recognize fresh opportunities for musical expression.

The present exercise was developed to reawaken the musical sensibility most chapter members already possess. The term "mood" was used throughout as a rough equivalent of the emotion expressed in a piece of music—a slippery concept but well enough understood for the program. (A more sophisticated approach to "mood" would recognize such distinct theories as the 18th-century "doctrine of affections," which catalogued the emotions as well as the means by which they were to be expressed in music. A modern doctrine is that of "absolute music" which would exclude any extra-musical content such as story or scene or even emotion itself.

The term "mood" seemed appropriate for the immediate purpose: to explore the various technical means by which a performance can express or modify a given piece.)

Two untitled pieces were handed out for a warm-up comparison. Neither was identified beyond saying that each came from the same period and from the same composer. That qualification was important. Each music period develops its own emotional language; so does each composer. How the Renaissance composer expressed grief, say, differs greatly from the approach of a mid-20th-century composer. Hence a comparative exercise should start with similar musical vocabularies. The pieces chosen here were from Handel: the "Christmas Pastoral" from *Messiah* and "La Réjouissance" from the *Musick for the Royal Fireworks*. Both are easily accessible in Handel albums (and just possibly too familiar).

First, the members were asked to inspect the scores for any implication of mood in the printed music itself. A serene mood for the Pastoral was cumulatively suggested by such clues as the *p*

a "neutral tune" for satb recorders was handed out to a chapter meeting as an exercise in creating mood through all the means available to the performer beyond the printed music itself

the chapter members divided into quartets, each assigned a different mood to develop from the same tune—joyous, sad, martial, etc.

after rehearsing separately, the quartets reassembled to hear one another

what resulted was hardly great music, but the members gained a renewed recognition of what performers can do to enhance the emotional potential of the music they play

by Richard Eastman

the neutral tune

in any mood

by richard eastman

S
A
T
B

4/4

This system contains the first four measures of the piece. It features four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The time signature is 4/4. The Soprano part begins with a dotted quarter note followed by eighth notes. The Alto part consists of quarter notes. The Tenor part has a mix of quarter and eighth notes. The Bass part starts with a quarter note and includes some eighth notes.

5

5

This system contains measures 5 through 8. Measure 5 is marked with a '5' above the staff. Measure 7 includes a repeat sign. The vocal parts continue with similar rhythmic patterns. The piano accompaniment is visible in the lower staves.

9

9

This system contains measures 9 through 12. Measure 9 is marked with a '9' above the staff. The vocal parts conclude the phrase with quarter notes. The piano accompaniment provides harmonic support throughout.

13

D. C. to  then to Coda

D. C. to  then to Coda

D. C. to  then to Coda

D. C. to  then to Coda

CODA

Purpose: to explore the various technical means by which a performance can express or modify the mood of a given piece.

Exercise: to perform "The Neutral Tune" in whatever mood is assigned from the following: gaiety; sadness; agitation; romantic lovingness; religious solemnity (as in a hymn); festivity or celebration; resolute determination (as in a march).

Such elements as the following may be changed as desired: time signature; tempo; time value of notes; volume (loud-soft); articulation (accent, staccato, legato, slur, phrasing); vibrato; expression in general.

Passing notes and ornaments may be added.

Pitch is NOT to be changed. The basic melody and harmony are to remain as necessary conditions for the exercise.

the neutral tune (continued)

When the quartets returned to perform for each other, they seemed pleasantly surprised at the range of treatments they had worked out. Especially remarkable was the march-like version complete with tuba-like bursts from the bass.

marking (perhaps supplied by the editor), the sustained ground bass, the ornamentation (which would preclude fast tempo), the long phrasings. The inference of serenity could have been tested by trying to play the Pastorale as a jig, with obviously farcical results. The celebrant joyousness of "La Réjouissance" was suggested by an abundance of sixteenth-notes, the frequent drumming of eighth-notes, and the rapid imitation of short phrases leading stepwise toward climaxes. Again, the inference of joyousness could have been tested by trying to play "La Réjouissance" as a dirge—a convincing essay in musical vandalism.

Having induced Handel's moods from such cursory analysis, the chapter played each selection with full consciousness of the results to aim at. Further discussion then elicited other ways of enhancing the mood. Thus a very smooth legato would help the Pastorale. Lively staccato would perk up the quadrupled eighth-notes in "La Réjouissance."

At this point "The Neutral Tune" was handed out. In composing it for this exercise, I tried on the one hand to avoid implying any specific mood in any unmistakable way. Thus the piece was deliberately lacking in character. On the other hand, I tried to implant the potential for a variety of moods. Here was a simple opening melody in 4/4, suitable alike for a hymn, a march, or a romantic folksong. Here also was a modulation to a minor key (m. 12) and a resolution to a minor 6/4 chord (m. 15); these could support a solemn or melancholy rendition. Enough accidentals were included

for a sad or wistful emphasis; and enough stepwise bass to support a crescendo.

Instructions for the exercise encouraged the manipulation of tempo, volume, and articulation, all being conventional ways of shaping a performance. Ornaments and passing notes might be used. In addition, the quartets were allowed to introduce elements normally reserved to the composer. Note-values could be altered, for instance, a quarter-note could become a dotted quarter or a half. Time-signature might be changed, to allow, say, a waltz or jig. Notes could be repeated. The idea was to encourage an awareness of what composers do to a to shape a mood, and hence an awareness of how the performer can exploit such elements. Only the pitch and the harmony were to remain unaltered; otherwise an entirely new composition could evolve at the expense of the exercise itself.

When the quartets returned to perform for each other, they seemed pleasantly surprised at the range of treatments they had worked out. Especially remarkable was the march-like version complete with tuba-like bursts from the bass. But the groups had barely an hour to work with "The Neutral Tune."

Undoubtedly the same strategy would deliver more imaginative and better-integrated versions if assigned over a half day or over an entire workshop.

Richard Eastman is a member of the West Suburban Early Music Society (Chicago area). His compositions have been published by Loux Music Publishing Company and by House of Porter.

In composing "The Neutral Tune," I tried on the one hand to avoid implying any specific mood in any unmistakable way. Thus the piece was deliberately lacking in character. On the other hand, I tried to implant the potential for a variety of moods.



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Effective Use of Exceptional Fingerings

Dynamics, trills, difficult slurs, and trick high notes become part of your repertoire of musical effects if you spend time mastering alternate fingerings.

by Eugene Reichenhal

In one of the most dramatic movements of Baroque literature, the *Affettuoso* from Telemann's D minor sonata, there are three instances where the alto recorder is required to play a single tone, then repeat it *p*, and then again *pp*. At every performance I've heard, the artist has shortened the tone to give the effect of diminishing the volume. But even to the most compliant ear, shorter and shortest doesn't really sound like softer and softest. It is possible, however, to produce the required effect.

In the first instance, the tone is high D. You can play the initial D rather firmly (to emphasize the ensuing contrast) by adding a half-hole at 7 to the standard fingering. For the second D, again use the standard fingering, but allow the barest suggestion of a leak above the first finger, adjusting the breath pressure, of course. For the pianissimo D, cover all holes firmly, leaking only thumb, 3 and 5, waft a gentle breath, and a silvery sound, well in tune, will emerge.

In the next instance, a high C, the first two tones can be managed the same way—the little finger on the half-hole permitting a firmer gust of air without distortion of pitch, and the gentle rolling of the first finger quite easy to control for the *p*. For the *pp*, use the standard fingering for C \sharp , but shade hole 3 just enough to bring the softest of tones into a well-in-tune C.

A little experimentation will suffice to determine the necessary degree of shading and of breath pressure.

The third instance is a middle G, and here again three alternative fingerings can be most effective. For the first G, I suggest closing 346—a good fingering for supporting a sturdy stream of air

(and often a better option, since it can be held longer and more steadily and can be tapered—consider it for the final plaintive tone of Benjamin Britten's opera, *Noye's Fludde*). For the soft G, simply remove the finger from hole 4, and for a distinctly quieter pianissimo, close 03456 and not all but most of the half-hole of 7. The amount of shading of that half-hole determines the pitch, and of course very little breath pressure is applied.

The stunning climax of this short movement is a declamatory high G, meant to reverberate in the ensuing moment of silence. The ideal tone would have purity and a throbbing intensity, not qualities that can honestly be ascribed to the normally fingered high G. For a tone with considerably more clarity, one far more amenable to any desired degree of vibrato, try this position, in which every tone-hole is involved: fingers of the right hand firmly close 467 and slightly vent 5; those of the left slightly vent all holes with the widest opening under the first finger, which controls the pitch.

You can judge whether the amelioration of tone is worth the effort. You may find that you prefer this alternative to the standard in other situations as well. It has two further advantages: 1) in a running scale passage you can slur up to it effortlessly from the F below, and 2) by pulsating the right-hand first finger, you can attain a pure-sounding trill to the A \flat above.

There is one spot in particular—in the Allemande of Bach's famous C minor partita—where the last two notes are a high G and then a C above high C! The fingering I've always seen recommended for this ultra-high tone is 014;

a vigorous blast of air will fetch you a coarse sound almost but not quite up to pitch. But if, as you retard impressively for the final c minor ascending arpeggio, you use the position for G recommended above, then, keeping the left-hand fingers in place, raise the right hand to cup the windway and blow with ordinary intensity, you will hear a C $''''$ that is not only well-in-tune but that rings out with surprising clarity.

There are many instances where an unorthodox fingering can be used to produce a desired effect. For an echoed low A, you'll get an impressively soft tone by shading hole 5 and covering 6. A B \flat that sounds either very soft or quite bold according to the breath pressure applied can be produced if the fingers of the right hand, instead of forking, close 4 and shade 5, about 1/4 for pianissimo, 3/4 for forte.

At the fourteenth measure of Telemann's 8th Fantasia he marked a *p* under an echoed low C. For this you would remove the finger from hole 3 and cover 4567 instead.

The Dutch teacher Peter Holtslag suggested to me that when duet players end a movement on the same tone, one player should use an alternative fingering, so that separate timbres are maintained even in a perfect unison. This works especially well with the familiar soft alternative for low D: 01345 and 6 half-holed. Incidentally, if you cover all of 6 and shade 7 just a hair, you get a soft D \flat , useful for the E \flat to D \flat trill (for which only the finger over 5 need oscillate).

There are several fingerings for a soft fourth-space E. For a dreamy, long final tone you might try 1234 with 5 shaded. For the soft F \sharp above, cover every finger-hole and leak a trifle over the first finger.

It is well known that you can achieve a gentle A \flat in the second register simply by fingering low A \flat and venting the thumb-hole. A surprising way of softening this tone or the A above, or of tapering them to a pianissimo without disturbing the pitch, is to edge just a bit off hole 2, not the hole one would expect as

The Dutch teacher Peter Holtslag suggested to me that when duet players end a movement on the same tone, one player should use an alternative fingering, so that separate timbres are maintained even in a perfect unison.

The upper C# can be a problem when played with the standard fingering, especially when slurred down to from D#: it often fails to sound immediately. You can correct this deficiency by cultivating the knack of venting the third hole instead of covering hole 4.

the controlling agent.

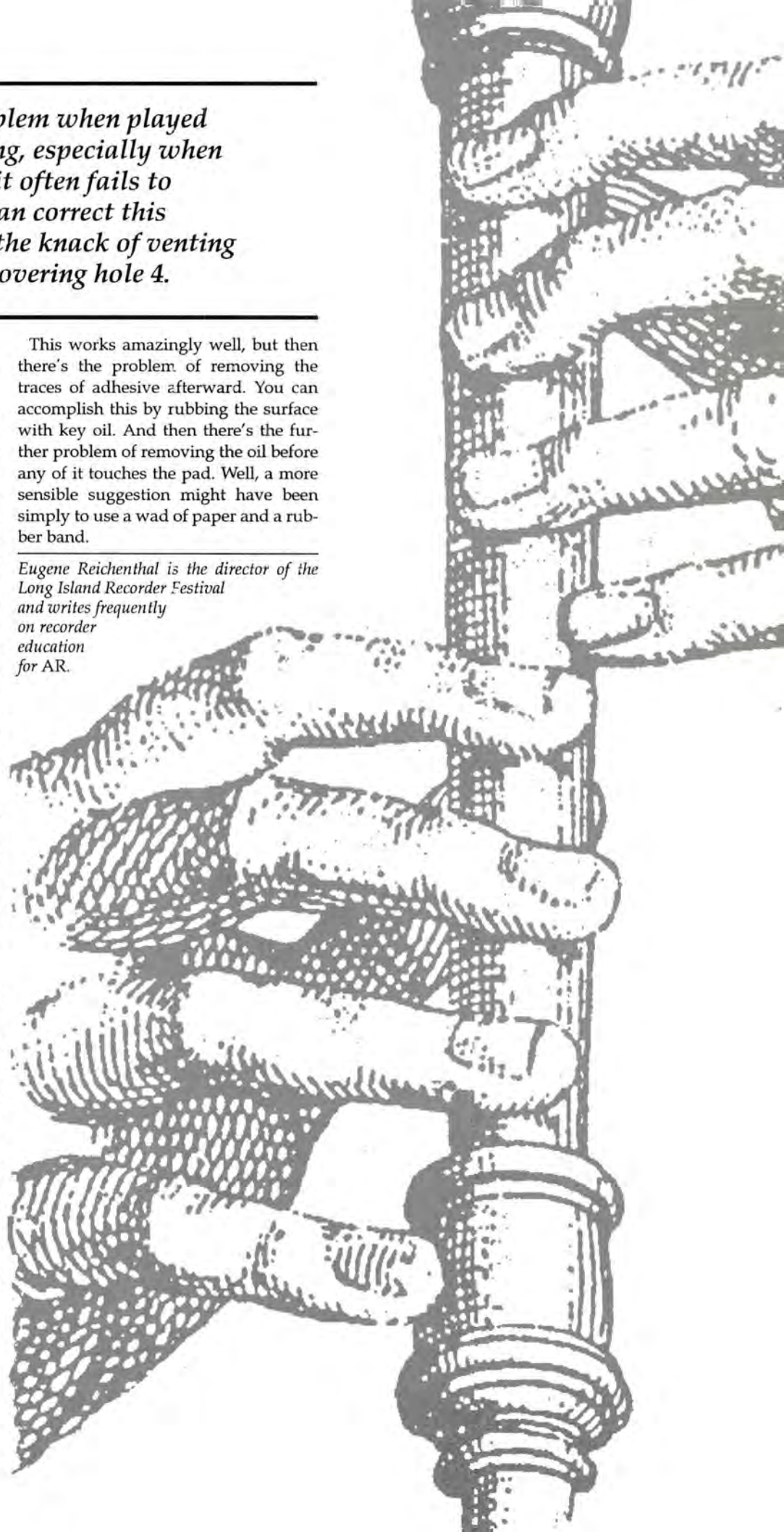
The upper C# can be a problem when played with the standard fingering, especially when slurred down to from D#: it often fails to sound immediately. You can correct this deficiency by cultivating the knack of venting the third hole instead of covering hole 4. In contrast to the normally-fingered tone, this C# speaks as readily as any tone on the instrument. Fingered the usual way, the corresponding G# on a tenor recorder can be an even worse offender. With practice venting hole 3, you will soon gauge the correct degree of opening to secure control of the intonation. This ability to adjust the pitch is an added advantage: the standard fingering doesn't always produce the exact pitch required. To produce a sweet and gentle high E, add 6 and the half-hole of 7 to the usual fingering for high F. This position offers the possibility of a useful E-to-D trill, if you pulsate on holes 2 and 3. For a softened high F, use the usual fingering for high E and close the bell-hole against your leg. I observed a duet performance by John DeLucia and Stan Davis in which both players used this technique several times.

All the above represents the merest fraction of the possibilities available to anyone willing to deal imaginatively with a problem. Does it really matter how unorthodox the solution is as long as it works? In arranging Bach's "Bist du bei mir" in a book for tenor recorder and guitar I wanted to set this fervently somber melody in D, its lowest possible key for the recorder and just the right key for guitar. But unless I distorted the melody line (wretched thought), the recorder would have to play a low C#, a tone not all tenors are equipped to produce. What I did was to write the low C# with this footnote:

A small strip of adhesive at the edge of the lowest hole to prevent the key's complete closing will make this C# possible on a single-keyed tenor recorder.

This works amazingly well, but then there's the problem of removing the traces of adhesive afterward. You can accomplish this by rubbing the surface with key oil. And then there's the further problem of removing the oil before any of it touches the pad. Well, a more sensible suggestion might have been simply to use a wad of paper and a rubber band.

Eugene Reichenenthal is the director of the Long Island Recorder Festival and writes frequently on recorder education for AR.



Point of View: The Value of Amateurism

If snakes don't writhe when confronted by professionals, is it up to amateurs to charm them?

By Lucy Cross

It's fairly obvious that professional musicians, especially in the field of historical performance, depend upon amateurs for their livelihood. You patronize our concerts, you take instruction from us, and by attending workshops, you subsidize the training of new professionals. But it may not be so clear that you are the guardians of an approach to music-making that keeps the musical soul of the professional alive and that requires your assiduous attention if it is to continue with us.

The essence of the historical performance movement is not really the reproduction in our time of the instruments, orchestrations, and vocal timbres of earlier periods but a search for the musical spirit of the gestures that moved our ancestors. Our reconstructions are all to that end. (To place music within an authentic performance situation or social structure is, of course, impossible, no matter how convincingly we stage our Renaissance banquets.) The reason that this search has been felt to be so antithetical to the standard musical training of the modern conservatory, beyond the undeniable fact that new kinds of virtuosity have always tended to make old ones obsolete, is that it requires subjective interpretation on the part of the performer.

In any performance there are countless aural—or oral—elements of which the written notation is not descriptive. If, after all, we know how something is

to sound, why should we take the trouble to write it? It would simply clutter the notation with bothersome inessentials. Tinctoris, you will remember, in 1476 wrote that writing a B \flat in the F-modes was "asininus," i.e., stupid, because everybody knew it was there. We know many things about any piece of music presented to us, even without special training, simply because we have heard music before.

The conservatory musician needs, in order to be of value in an ensemble or orchestra, first, virtuosity and precision, and second, the ability to transform markings on a page instantly into sound. The larger the ensemble in which this musician plays, the less desirable it is for her/him to impose subjective interpretation upon the notes, the more important to follow the director's lead. (I dare to say that many performers, finding themselves in larger Baroque and Classical ensembles, may recently have found it more necessary to suppress their highly refined and treasured sensibilities.)

Let me illustrate with my favorite example. I have had the good fortune (along with a little financial reward) to play at different times with the excellent orchestras of both the opera companies resident at Lincoln Center in separate productions of Handel's *Giulio Cesare*. One of Sesto's vengeance arias is "L'angue offeso mai riposa" (The offended viper never rests):

A musical score for two staves. The top staff is labeled 'Violini' and the bottom staff is labeled 'Bassi'. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. The bass line is particularly active, with many sixteenth-note runs.

The cellists and bass-players played their line as notated—that is, as they saw it notated—in even, detached, undifferentiated eighth-notes. But was this Handel's intention? Isn't this supposed to depict writhing, coiling, and squirming in a snake-pit? The orchestra members do not have the words in front of them, and not all of them know Italian.

Even if the cellists are aware of the clue in the text to the significance of the bass-line, how are they to agree precisely in details of execution or on the subtle changes in patterns of articulation as the motif varies? Will the conductor choose to spend long hours in the music library marking slurs into the parts? The more detail she/he explains in rehearsal, the more expensive time elapses, and the more impatient the mezzo-soprano grows.

Conservatory musicians are taught to play eighth-notes as eighth-notes; their jobs depend upon it. But if you have ever sat in a class I was coaching, you are sure to remember what I say again and again: no note can ever possibly mean, or be, the same as any other. Even in that simple three-note upbeat figure, we encounter so often in canzonas:



the notes are musically distinct by virtue of their being first, second, or third in the group; each takes part in a different way in the intensification of the expectation of forward movement. (I hope you will remember my efforts to minimize their distinctions with regard to the barline!)

Since different notes can never occupy the same position in a melody, and so can never function in the same way, we must allow our intelligent perceptions of their differences to inform and enhance our playing. There are several standard approaches, many conventions, and a few tricks to be guided by:

Larger leaps require sharper articulation than smaller ones; stepwise movement requires legato.

Short notes are several, they come in groups, and they lead forward towards long notes, which are singular or few and tend to be static. Longer notes are more important.

Any words that are given with a musical line help to shape the phrase. You can also make up your own.

Harmonic context affects articulation and affects a melody in an upper part entirely differently from the way it affects a bass-line.

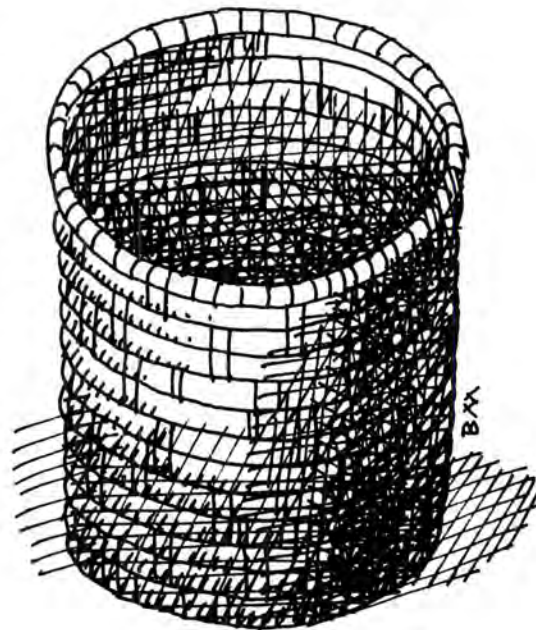
Gestures need to be related musically to one another by means of articulation; you may group them as statement-answer statement-echo, repeat-as-intensification, arsis-thesis-antithesis, or whatever suits.

But ultimately what I wish to advocate, and to charge you amateurs with furthering, is thinking about phrasing, articulation, the relationships of the notes to one another. If your ways of thinking seem old and tired, find new ones, or better, dig deeper into the old. Speak up in your ensemble: discuss your ideas with your colleagues and listen to theirs. Your playing can be authentically "informed" even without an "authentic" instrument. What gives power to your music-making is not so much the correctness of your interpretation as the force of your thought-processes, and your resultant convictions,

In this you are far freer than the musician who is paid to play under the baton of another. And with this freedom, as with, and so many others, comes responsibility.

Lutenist Lucy Cross, a former member of the New York Pro Musica, has taught at Princeton University, State University of New York-Stony Brook, Manhattan School of Music, the Sarah Lawrence Early Music Program, and innumerable early music workshops. Her recent Ph.D. dissertation at Columbia University was on musica ficta in the 14th century.

The essence of the historical performance movement is not really the reproduction in our time of the instruments, orchestrations, and vocal timbres of earlier periods but a search for the musical spirit of the gestures that moved our ancestors.





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Letters

Calling Cards

Since there are a number of professional and semi-professional performers of early music and an even greater number of amateurs who are looking for competent teachers and coaches, I believe that *AR* might think of including a page or two of business/calling-card type advertisements, such as is the case with *Diapason*. Individuals and ensembles would find this an attractive means of publicity. Persons interested in the services of ensembles and/or teachers and coaches could use the calling-card page as their primary reference for finding persons who are available for such services. Thus the Dutch-trained recorder player who has just settled in Upper Michigan might find this an excellent medium for attracting pupils, just as the recorder-playing fireman in the next town over might find it the best way for locating said teacher.

Lewis Reece Baratz
Lakewood, NJ

ED NOTE: An excellent suggestion. The American Recorder Society does everything in its power to keep advertising

I want to congratulate you for incorporating listening as well as playing into the content of the magazine. Is it against ARS policy for you (sometimes) to include other than recorder performances, especially those from lesser-known labels?

rates low, so that they are within the reach of its members. A one-column-wide ad that measures one inch high costs \$30, camera-ready, if reserved on a contract basis (four times a year). If the magazine sets the type (10-15 words maximum in this space), there is a one-time charge of \$5, for a total annual cost

of \$125. If there are enough ads of this kind, it would be possible to group them together, as Mr. Baratz suggests. Contact the editor (2586 Cranberry Highway, Wareham, MA 02571) for more information about placing space ads.

Also, the Society's Professional Affairs Program, under the guidance of Board member Marilyn Boenau, is concerned with the difficulty professional recorder players have in promoting themselves. The Board has voted to subsidize partially a full-page advertisement in the 1993 *Musical America International Directory of the Performing Arts*, known as a bible for arts managers and presenters. Currently, very few recorder players, almost none of them Americans, are listed in the *Musical America* directory. This ad will make space available at a reduced rate to U.S. and Canadian ARS member players actively promoting a professional concert career.

Listening Pleasure

Now that "Recorders on Disc" is a regular feature in *AR*, I want to congratulate you for incorporating listening as well as playing into the content of the magazine. Is it against ARS policy for you (sometimes) to include other than recorder performances, especially those from lesser-known labels? I hope you receive other favorable comments and that you continue to maintain this particular feature in its present form.

Laura N. Goudket
Seaford, NY

ED NOTE: Thank-you for the encouragement. "Recorders on Disc" can barely keep up with the number of newly released discs featuring recorder, without trying to encompass the hundreds of recordings in the general categories of early music and historical performance. This month's column does mention a new release by the Philadel-

AR welcomes letters to the editor on any subject relating to the recorder or articles printed in the magazine. All letters are subject to editing.



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ARS FINANCIAL STATEMENTS

Howard A. Tanz
 Certified Public Accountant
 350 Northern Boulevard
 Great Neck, NY 11021

To the Officers and Board of Directors of
 The American Recorder Society, Inc.

We have examined the balance sheet of the American Recorder Society, Inc. as of August 31, 1990, and the related statements of support, revenue, expenses and changes in fund balance, and changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of The American Recorder Society, Inc. as of August 31, 1990, and the results of its operations, changes in fund balance and changes in financial position for the year then ended, in conformity with generally accepted accounting principles.

Howard A. Tanz
 Certified Public Accountant
 January 15, 1991

THE AMERICAN RECORDER SOCIETY, INC. BALANCE SHEET - AUGUST 31, 1990

ASSETS

Current Assets	
Cash	\$ 3,308
Investments -	
Money Market Accounts (Note 4)	74,896
Accounts receivable	4,038
Prepaid expenses	1,255
Total Current Assets	83,497
Fixed Assets (Note 2)	
Furniture and fixtures	\$ 1,748
Office equipment	17,679
	19,427
Less: Accumulated depreciation	15,525
Net Fixed Assets	3,902
Other Assets	
Security deposits	2,411
Total Assets	\$ 89,810

LIABILITIES AND FUND BALANCE

Current Liabilities	
Account Payable	\$ 4,965
Deferred income	7,937
Total Current Liabilities	12,902
Contingent Liabilities and Commitments (Note 3)	
Fund Balance	76,908
Total Liabilities and Fund Balance	\$ 89,810

STATEMENT OF SUPPORT, REVENUE, EXPENSES AND CHANGES IN FUND BALANCE FOR THE YEAR ENDED AUGUST 31, 1990

Support and Revenue	
Membership dues	\$ 97,112
Donations (Note 5)	33,347
Magazine income (Note 6)	24,842
Newsletter advertisements	320
Mailing list rentals	2,256
Directory advertising	1,525
Education programs and exam fees	249
Miscellaneous income	4,705
Total Support and Revenue	164,356
Expenses	
Magazine (Note 7)	\$ 43,031
Office and administrative (Note 8)	74,713
Other publications (Note 9)	11,887
ARS 50th Anniversary	2,008
Premiere event	5,000

President's appeal	2,038
Scholarships and grants	2,416
Board of directors meetings and expenses	6,697
AcS scholarships	1,685
Katz Committee	1,765
Capital fund expenses	876
Total Expenses	152,116

Excess of Support and Revenue Over Expenses	12,240
---	--------

Other Support, Revenue and Expenses	
Interest and dividend revenue	5,222
Depreciation expense	(981)
	4,241

Net Excess of Support and Revenue Over Expenses	16,481
---	--------

Fund Balance - beginning of year	60,427
Fund Balance - End of Year	\$ 76,908

STATEMENT OF CHANGES IN FINANCIAL POSITION FOR THE YEAR ENDED AUGUST 31, 1990

Financial Resources Were Provided By	
Net excess of support and revenue over expenses	\$ 16,481
Items not requiring use of working capital -	
Depreciation	981
Financial Resources (Used) Provided by Operations	17,462

Financial Resources Were Used For	
Purchase of fixed assets	972
Increase to rent security deposit account	711
Total Uses	1,683
Increase (Decrease) in Working Capital	\$ 15,779

Summary of Changes in Working Capital	
Increase (decrease) in current assets:	
Cash	(\$ 5,957)
Investments	32,592
Accounts receivable	(1,212)
Prepaid expenses	592
Total Current Assets	26,015
Decrease (increase) in current liabilities:	
Account payable	(\$ 2,299)
Deferred income	(7,937)
Total Current Liabilities	(10,236)
Increase (Decrease) in Working Capital	\$ 15,779

NOTES TO FINANCIAL STATEMENTS AUGUST 31, 1990

Note 1 - Nature of the Organization - The American Recorder Society, Inc. qualifies as a tax-exempt organization under Section 501(c)(3) of the Internal Revenue Code and, therefore, has no provision for Federal Income Taxes. In addition, the Society qualifies for the charitable contribution deduction under Section 170(b)(1)(A) and has been classified as an organization that is not a private foundation under Section 509(a)(2).

The American Recorder Society, Inc. was founded in 1939 and incorporated in 1959 as a not-for-profit organization. The Society seeks to cultivate, foster, sponsor and develop an appreciation of the recorder and its music. It publishes educational materials for its members, most of whom are amateurs. It also provides them with opportunities to meet through its more than 90 chapters and the workshops it endorses. All chapters and workshops are independent organizations, many of which have not-for-profit status.

Note 2 - Summary of Significant Accounting Policies -

- (a) The statements are presented on the accrual basis of accounting.
- (b) Furniture and fixtures are stated at cost. Depreciation is provided for on the straight-line method

in accordance with the Internal Revenue Code modified asset recovery system.

(c) Dues are payable on a quarterly cycle. Such dues are included in income within the quarter that they are due to be received.

Note 3 - Commitments - The American Recorder Society, Inc. has entered into a sub-lease agreement for the period beginning September 1, 1990, extending through August 31, 1995. Minimum rental commitments are as follows:

Year Ending	
August 31, 1991	\$ 8,160

The lease provides for rent escalation based upon increases in real estate taxes and in certain costs incurred by the lessor.

NOTES TO FINANCIAL STATEMENTS AUGUST 31, 1990

Note 4 - Investments - Money Market Accounts Separate Money Market accounts have been established for the following specific projects:

Andrew AcS Scholarship Fund	\$ 22,253
Erich Katz Memorial Fund	16,716
Capital Fund	25,716
Emergency Fund- 2nd year members' dues	10,211
	\$ 74,896

Note 5 - Donations -

Unrestricted - President's Appeal	\$ 14,705
Unrestricted - General	625
Restricted - AcS Scholarship Fund	1,550
Restricted - Katz Fund	277
Restricted - Workshop Scholarships	707
Restricted - Capital Fund	15,483
	\$ 33,347

Note 6 - Magazine Income -

Advertisements	\$ 14,735
Subscriptions	5,004
Back issues and royalties	5,103
	\$ 24,842

Note 7 - Magazine Expenses -

Salaries - editor	\$ 12,250
Printing - AR	13,707
Typeset/graphic	3,444
Mailing costs - magazine	1,230
Art director fees	2,214
Postage - magazine	3,059
Editorial expense	1,145
Honoraria	890
Payroll tax expense - editor	931
Health insurance - editor	1,182
Miscellaneous expense	2,979
	\$ 43,031

NOTES TO FINANCIAL STATEMENTS AUGUST 31, 1990

Note 8 - Office and Administrative Expenses -

Salaries - executive director	\$ 28,000
Salaries - other	9,800
Rent expense	12,645
Office supplies and expenses	3,195
Postage	218
Mailing expense	4,434
Payroll tax expense	2,876
Health insurance - executive director	2,219
Accounting expense	2,000
Telephone	1,105
Insurance expense	637
Executive director expense	1,398
Utilities	853
Dues - NMC/EMA	312
Miscellaneous expenses	5,021
	\$ 74,713

Note 9 - Other Publications Expenses -

Directory expense	\$ 5,400
Newsletter	6,487
	\$ 11,887

Letters (Continued)

phia Renaissance Wind Band, because it contains some fine recorder ensemble and solo playing amidst its vast and varied instrumentation. If you have a new recorder disc, send it along.

Learning Music Bit by Bit

I read with great interest the article on computer software in the September issue [Book Reviews, p. 23-24]. I would like to recommend the following music software.

Play It By Ear from Ibis Software, 90 New Montgomery St., Suite 820, San Francisco, CA 94105, is an economical self-paced ear-training program for MS-DOS computers. This program has no copy protection, so it can be safely installed on a hard disc or run from a floppy disc drive.

MIDI systems are supported, but you can use just the computer's internal speaker or modest-cost sound cards, such as the Sound Blaster or the AD Lib. Your computer must have 640K RAM and a graphics adapter (Hercules, CGA, EGA, VGA). The only additional hardware requirement is a Microsoft- or Logitech-compatible mouse or trackball.

The program's default graphical interface of a piano keyboard is straightforward. While easy to use, some knowledge of music theory is assumed.

Ear training exercises are automatically generated for identifying and replaying single or groups of notes, chords, intervals. You can adjust the length of a melodic line (two to sixteen notes), the range of notes up to four octaves (more if you have a MIDI system), and the position of the root note. You can select scales to practice or create your own custom scale. Other parameters you can define are loudness, duration of notes, and arpeggiation.

Progress charts, ability levels, and customized settings are saved for up to five persons (more if you switch among subdirectories). Bar charts show your achievement per exercise, weighted by level of difficulty chosen. On the same chart, a line overlay shows a moving average of your progress. These charts can be reviewed and printed whenever you like.

Stephen T. Whitney
Meredith, NH

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Music Reviews

Music from the Renaissance to the modern day, including some arrangements of Magic Flute tunes for players of the czakan.

ANDREW CHARLTON. *Traditional Music of Many Lands*. Duos Arranged for Various Combinations of SATB Recorders (opt. s'º, GB). Jolly Robin Press (Box 18474, Anaheim Hills, CA 92817-8474) JR-9, 1988; 18 pcs, 16 pp, sc, \$7.50.

Suite Hibernica: Fantasias on Traditional Irish Songs (SAT). Jolly Robin Press JR-7, 1988; 4 pcs, sc 7 pp, sc & pts, \$9.75.

(Jolly Robin Press editions are available from Magnamusic Distributors, Inc., Sharon, CT 06069)

Three Fantasias on Traditional English Songs (SATB). Jolly Robin Press JR-8, 1988; 3 pcs, sc 11 pp, sc & pts, \$12.25.

Suite Française: Fantasias on Traditional French Melodies (SAT). Provincetown Bookshop Editions 12, 1989; 8 pcs, sc 16 pp, sc & pts, \$6.25.

Scandia Suite: Fantasias on Traditional Scandinavian Melodies (SATB), Provincetown Bookshop Editions 11, 1989; 6 pcs, sc 17 pp, sc & pts, \$7.50.

In these well-crafted arrangements of traditional music Andrew Charlton, who is a musicologist and a jazz musician as well as a prolific composer, exploits the recorder both as a simple folk instrument and as a sophisticated modern instrument.

Traditional Music of Many Lands contains eighteen tunes arranged for recorder duets in various combinations. Charlton explains in the Foreword to this collection that it is intended for those who wish to gain experience changing sizes of recorders and clefs (treble and bass)—a wonderful idea, which would have been even better if he had included some examples requiring altos to play up an octave.

KEY: S'º=sopranino recorder, S=soprano recorder, A=alto recorder, T=tenor recorder, B=bass recorder, GB=great bass recorder, pp=pages; sc=score; pts=parts; kbd=key-board. Distributors are listed in parentheses after the publishers.

Charlton's folk music settings for trios and quartets are much more complex than the two-part pieces. They are truly "fantasias" as defined in the *New Harvard Dictionary of Music*: "...ingenious and imaginative instrumental composition[s]" that "...give the impression of flowing spontaneously from a player's imagination and delight in...performance." The composer introduces the melody played solo, or in unison or octaves, or accompanied by drones, or by simple or florid counterpoint. Then he develops the themes using melodic divisions, motivic sequences, rhythmic variations, imitation, modulations, chromatic harmonies, and other devices. Often he returns to the unadorned melody before concluding with his over-used signature ending—a sustained pedal point in one part while the other parts move to the final chord.

The Fantasias based on familiar melodies are easier to interpret and better appreciated by performers and audiences. It would be helpful, particularly with those based on less familiar tunes (such as in *Scandia Suite*), if the editor had included the original melody and words, translations of foreign titles, summaries of the texts, and, if possible, some background information.

These publications are very clear and easy to read. In *Traditional English Songs*, there are a few impossible page turns that are indicated "R.H. Page Turn" (but *how*, when the soprano plays thumbless d" and c#"?). In the score for the same edition, tenor part, m. 97, the c \flat should be c \natural .

Charlton's music fits recorders well and is interesting and challenging to play. Except for the duet collection, which is meant for sight-reading experience, these pieces, with their unexpected harmonies and rhythms, need to be rehearsed to be appreciated. Most sound best one-on-a-part, but some could be played successfully by larger ensembles. They can be used for a variety of occasions—from chapter meetings to concert encores. *Suite Française*

would be good for a school program, because it includes children's favorites, such as "Au clair de la lune," "Ah, vous dirai-je, maman" ("Twinkle, Twinkle Little Star"), and "Sur le pont d'Avignon," which could be combined with Charlton's arrangement of the same piece in the duet collection. "Un flambeau, Jeannette, Isabella," also in *Suite Française*, is an interesting and challenging carol arrangement for Christmas festivities. "Londonderry Air," "The Wearing o' the Green," and other Irish pieces in *Suite Hibernica*, are fun for St. Patrick's Day, and "Willow, Willow" from Charlton's *Three Fantasias on Traditional English Songs* would make an interesting addition to a concert of early English music.

I highly recommend these collections—even for recorder players who think they prefer only early music!

Constance M. Primus

HENRY COWELL. *Sonata/Duet for Three Recorders*. Provincetown Bookshop Editions, 1991; sc only, 9 pp, \$5.95.

American composer Henry Cowell (1897-1965) was well known in mid-century music circles as an enthusiastic, energetic, and spontaneous musician. He is particularly remembered for his many experiments with new ways of combining sounds, tone clusters being one example. Apparently Cowell's wife Sidney played recorder, and Henry regularly composed pieces for her to celebrate important family anniversaries. About 80 pieces of this "hausmusik" survive.

Cowell's delightful *Three Pieces for Recorders* (trios), published in 1955 by Associated Music, is a milestone in modern recorder literature, and it is marvelous to have more of this similarly charming music published.

According to the publisher's note, these duets were written in 1954 and cryptically labeled "A Duet for Three Recorders in Four Movements on Five Pages of Manuscript." This delightfully

confusing title aside, the music is for two players using soprano, soprano, and alto recorders in several combinations. The style might be described as "pandiatic," a popular idiom of Cowell's day. Articulations are carefully notated, and the whole layout is very attractive. The four pieces last just four and a half minutes and are quite manageable by upper intermediate level performers. They are fun to play and have a refreshing and charmingly unique sound. Dare we hope for more gems from this little-known source? Highly recommended!

Gordon Sandford

ROLAND HOLLINGER. *Sept Pièces-Séquences.* Gerard Billaudot Editeur (#3549). 1988, 8 pp, 2 scs, \$11.75.

TON-THAT TIET. *Kim Co'.* Editions Aug-Zurfluh (AZ1313). 1988; 8 pp, sc only, \$8.50.

(Both distributed by Theodore Presser Co.)

The traditional music of the Far East has had a considerable influence on modern recorder music. This partly results from the superficial resemblance of the recorder to the Japanese shakuhachi and similar end-blown flutes. But it is also due to the high quality and great popularity of recorder works by composers of that region who have successfully reflected upon and integrated their sources of inspiration into Western music. These composers are able to draw upon and amalgamate both a direct and an indirect lineage.

Hollinger's *Sept Pièces-Séquences* requires a single solo performer to play, alternately, SATB recorders, suspended cymbal, and triangle. Although the pieces are only loosely sketched out and rely heavily on the performer's creative and improvisational skills, the notation is surprisingly conventional. For some,

this combination may lead to problems, because it is hard to judge what is to be taken figuratively and what is to be taken literally. I find that the best solution is to do what feels right and not worry about it.

Kim Co', too, is a solo piece, but requires only the alto recorder. While it embraces a similar mix of meditative and frenetic configurations, it takes the opposite approach in terms of the composer/performer relationship: here everything is completely written out in detail. I found this piece dull and uninspired.

Both editions are beautifully printed and have no bad page turns. *Sept Pièces-Séquences* has instructions only in French, while those for *Kim Co'* are in both French and English. Perhaps it is superfluous to say that both require advanced and highly experienced players.

Pete Rose

W.A. MOZART. *Selected Pieces from "The Magic Flute" for Two Czakers or Recorders* (soprano), after an arrangement by Wilhelm Klingebrunner (about 1807). Edited by Marianne Betz. Universal Edition UE 18741, 1989; sc only, 12 pp, \$8.95. (Distributed by European American Music.)

The czakan is a Hungarian recorder in the shape of a walking stick. It had a great popularity with amateur musicians in early 19th-century Vienna and is known by recorder players through a number of recently revived pieces in the repertoire of Michala Petri. Wilhelm Klingebrunner, "a well-schooled dilettante" and government worker of the 19th century, created a number of these fashionable arrangements. If one knows Mozart's *Magic Flute*, one will easily recognize and enjoy these simple yet very musical arrangements.

The ranges in these duets suit soprano recorders especially well, although the

American composer Henry Cowell (1897-1965) was well known in mid-century music circles as an enthusiastic, energetic, and spontaneous musician. Apparently Cowell's wife Sidney played recorder, and Henry regularly composed pieces for her to celebrate important family anniversaries. About 80 pieces of this "hausmusik" survive.

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Music Reviews (Continued)

editor claims that the alto recorder's timbre more closely resembles that of the czakan.

This publication is beautifully done, with good quality paper, excellent graphics, and no page turns within a movement. The editor has carefully compared the duets with the *Neue Mozart-Ausgabe* versions and has altered articulations and a few notes to match Mozart's original music. This is a literature recorder players do not usually try, but I found the pieces to be very refreshing and especially appropriate for Mozart's anniversary year.

Gordon Sandford

HENRY PURCELL. *Sonata in D Minor for Treble Recorder and Keyboard.* Arranged and edited by Carl Dolmetsch. Universal Edition UE14049, 1989; sc & pts, 13 pp, \$9.95. (Distributed by European American Music.)

Although Henry Purcell wrote a great deal of wonderful music for recorders, it has long been thought that he did not write a true sonata for recorder and continuo. With this publication, our ideas could change, as we are here provided with what is purported to be a "real" recorder sonata.

In his Editor's Note, Carl Dolmetsch tells us of his father, Arnold, examining and copying Purcell's autograph manuscript, then owned by Dr. (later Sir) Frederick Bridge. This was in 1890, and Bridge stipulated that Dolmetsch's copy was not to be published at that time. Later, when the restraint was removed, the manuscript had sadly disappeared from its new owners, the Royal College of Music, and so it is likely that we may never have the original for study and verification.

This sonata is not entirely new; it appears in Purcell's collected works, titled Trio-Sonata for Violin, Bass Viol, and Continuo. To suit the recorder, the new version has been transposed from G minor to D minor, and in the new key the music indeed lies very well for the alto recorder. Dolmetsch's version omits the original Trio's bass viol part, which sometimes doubles the bass line

and at other times provides an interesting and independent counterpoint. The sonata is cast in a traditional four-movement form, with the first two movements (adagio and allegro) attached in the manner of a French overture. The last two movements again are joined: the third movement, marked largo, is a sarabande, and the final movement, marked vivace, a lively triple dance. It is well-constructed music, clearly in the style of Henry Purcell, and is a pleasure to play.

Unfortunately, the new edition contains far too much ornamentation and many Romantic expression marks, and we are given no distinction between what is Purcell and what is Dolmetsch. To play from this edition, the performer must remove all these extraneous elements (including dynamics, ritards, accelerandos, etc.) and then newly embellish the solo line in the accepted Baroque manner. Similarly, the keyboard realization is very thick and "busy" by today's standards, and the harpsichordist really needs to perform the basso continuo with a much lighter texture. One would be well-advised to use Thurston Dart's Trio edition (Volume 31 of Purcell's Works) as a model, for it is very clean and tastefully done. A viola da gamba works well in the continuo, and a good part strictly doubling the bass line is provided in the new publication.

To sum up: I am delighted to have this new edition, for it truly enhances our recorder repertoire. It is attractively printed in the usual Universal Edition "il flauto dolce" format. Unhappily, however, one must consider carefully the many editorial additions and create one's own performance edition.

Gordon Sandford

JOE JEREMIES. *Christmas Carols for three recorders* (SSA). Bärenreiter Kassel (BA 8121), 1990; sc, 16 pp, 2 pts, 4 pp each, \$15.00. (Foreign Music Distributors.)

This new publication arrived just too late for review before last Christmas, but the edition should certainly be con-

sidered by recorder players for Christmas 1991 or 1992.

Contained herein are nine very familiar standard Christmas carols ("Good King Wenceslas," "God Rest Ye Merry, Gentlemen," "Coventry Carol," etc.). In each the top voice plays the well-known carol in a very straightforward manner, but the harmonies provided for the other two voices are surprisingly spicy and fun. Articulations and breathing points are carefully marked. And for program planners, metronome markings with timings are conveniently included, too. Although the publisher does not say this, these pieces are easily adapted to other instruments, viols for example (two trebles with either tenor or bass). Rhythms match the expected and are certainly not difficult. With high-quality paper and printing, this is a handsome and attractive publication.

If you want something slightly out of the ordinary to enliven your holiday season, you may have found it here. Joe Jeremies gives these tried and true selections a new lease on life.

Gordon Sandford

HANS-MARTIN LINDE. *Una Follia nuova* (for alto recorder unaccompanied). Schott OFB 165, 1990; 12 pp, sc only, \$8.95. Distributed by European American Music.

Hans-Martin Linde, a member of the first generation of great recorder soloists of the 20th century, has been more prolific as a composer than most of his contemporaries. His earliest pieces are neoclassic and traditional in language. More recently, he has explored new directions while retaining his roots. His

Continued overleaf

Hans-Martin Linde, a member of the first generation of great recorder soloists of the 20th century, has been more prolific as a composer than most of his contemporaries. His earliest pieces are neoclassic and traditional in language.

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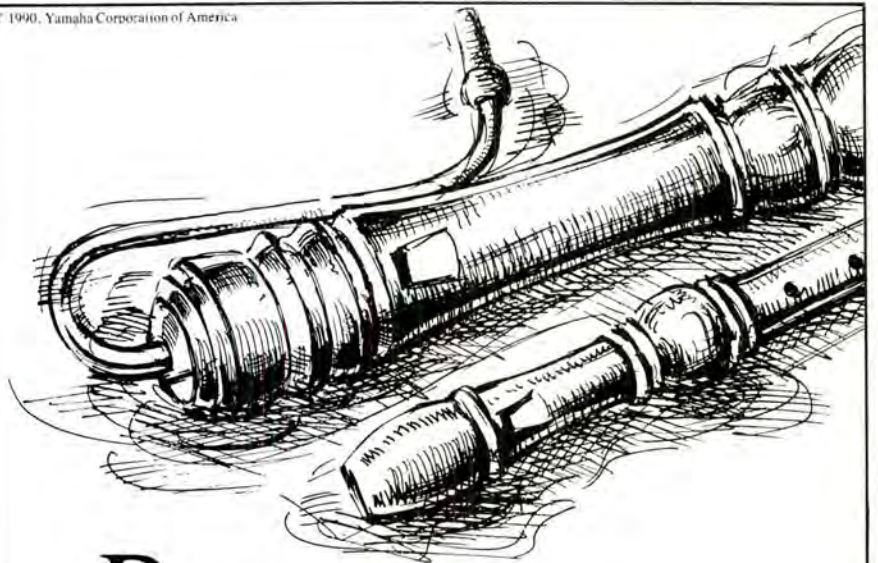
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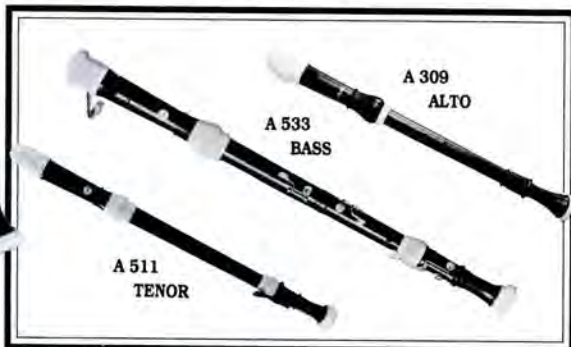
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Music Reviews (cont.)

music has both a strong sense of individual experiment as well as a collective continuity.

Una Follia nuova is a set of nine modern variations on a Baroque melody, a melody familiar to recorder players from settings by Corelli, Marais, and an anonymous setting in *The Division Flute*. It is interesting to compare this new version, not with the historical settings, but, with *Amarilli mia bella* (Schott OFB 133), Linde's reflection on another Baroque tune. In the earlier composition, Caccini's melody and an elaborate variation by van Eyck are quoted verbatim; then follow three original movements with bits and pieces of the historical treatments scattered here and there in the midst of a totally alien environment. There is no attempt at creating a structure paralleling van Eyck; rather the borrowed fragments are mere details, gargoyles on a wall.

By contrast in *Una Follia nuova* the original melody serves as a formal skeleton and each movement is truly a variation. Linde's intent is clear from the opening. Though titled "Tema," the melody is discernible only about halfway through and is highly decorated with ornaments that parody the Italian Baroque. As the music progresses, the melody is less clear, and Linde's gestures become more overtly humorous. Highlights of the music include a wild disintegration in #2, hemiola rhythms in #3, and vocal sounds colored by phonemes derived from the title in #7.

The edition is beautifully printed and presents no problems for the eye. Instructions, which are easy to follow, are given in both German and English. The

Readers of these pages know that I am particularly partial to the Early Music Library publications....The publications are handsome, inexpensive, and easy to read.

music is not easy, but fans of Linde will enjoy it.

Pete Rose

GUILLAUME DUFAY. *4 Italian Songs for 3 voices or instruments.* Early Music Library EML 191, 1992; 3 copies sc, 8 pp each, \$5.00.

ANTHONY HOLBORNE. *2 Fantasias for 3 instruments.* EML 192, 1991; 3 copies sc, 4 pp each, \$3.00. *Jean Richafort. 2 Chansons for 4 instruments.* EML 192, 1991; 3 copies sc, 4 pp each, \$3.00.

JEAN RICHAFORT. *2 Chansons for 4 instruments.* EML 195, 1991; 4 copies sc, 4 pp each, \$3.50.

SALAMONE ROSSI. *2 Sonatas for 2 soprano instruments and continuo.* EML 194, 1991; 4 copies sc, 4 pp each, \$3.50.

JOHN FARMER AND THOMAS SIMPSON. *Pavan and Galliard for 5 instruments.* EML 195, 1991; 5 copies sc, 4 pp each, \$4.00.

GIOVANNI GABRIELI. *Chiar' Angioletta for 8 instruments in 2 choirs.* EML 196, 1991; sc 7 pp, 8 pts, 4 pp each, \$8.00.

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Music Reviews (cont.)

17th centuries. The smallest ensembles are trios, and the largest ensemble is an octet with two choirs of four.

Dufay's Italian secular songs work well with alto recorder and/or mezzo soprano and two viols. Rhythms flow beautifully when properly prepared, although they can be awkward if one is not familiar with the style. One of the songs, "Vergine bella," is a standard early music favorite, and this edition, while having an unavoidable page turn, is a pleasure to use.

Holborne, known for his five-part dances, is represented by these less common three-part instrumental fantasies transcribed from cittern music. The music is smooth and delightful fun for three recorders (ATB)—an attractive addition to recorder repertoire.

Richafort's playful French chansons are light and happy pieces with independent, yet imitative, voices. The first chanson, which lies well for ATTT recorders, is supplied with an extra part for soprano singer; the second, without an extra voice part, fits ATTB recorders.

Rossi's early Italian sonatas, from his *Terzo Libro* (reprinted in 1623), were, according to the original title page, conceived for violins, but the music adapts to soprano recorders very nicely indeed. In addition to recorders, a continuo is also required—most commonly harpsichord and gamba or cello.

The pavan/galliard pair by Farmer and Simpson represent the aristocratic dances of early 17th-century England. These are stately pieces for SSTTB recorders.

Gabrieli is, of course, known for his ceremonial music employing multiple choirs, inspired by the opposing choir lofts of St. Mark's in Venice. If instruments were used by Gabrieli to double the voices, they were most likely brasses (cornets and sackbuts). But two quartets of SATB recorders provide a very satisfying sound. This music is especially useful for large gatherings of performers, and it can be orchestrated to include a great variety of early instruments. A conductor is probably essential.

All of the music is challenging but not especially difficult. Best of all it is rewarding music, with lots of variety and few dull moments.

Gordon Sandford



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Recorders On Disc

Two contrasting Handel albums, recorder ensembles from Belgium, Holland, and France, and a wind band from the U.S.A.

LES NATIONS. Flanders Recorder Quartet, "Vier op 'n Rij." 1990, 48'50", Arcobaleno EMS SBCD-1507. Distributed by Sound Products Holland.

RENAISSANCE MUSIC FOR RECORDERS. The English and Franco-Flemish Schools. Sesquitertia. 1990, 55'40", ADDA 581180. Distributed by Qualiton Imports, Ltd., 2402 40th Avenue, Long Island City, NY 11101.

JOSEPH BODIN DE BOISMORTIER. Recorder Sonatas. La Fontegara Amsterdam. 1989, 54'07", Globe GLO 5033; Distributed by Quali:on Imports, Ltd.

KEEPING THE WATCH. The Philadelphia Renaissance Wind Band. 1991, 60'42", Newport Classic NPD 85527. Available from Newport Classic, 106 Putnam St., Providence, RI 02909.

Hard on the heels of Amsterdam Loeki Stardust, the **Flanders Recorder Quartet**, known in Belgium as "Vier op 'n Rij" (Four in a Row), has been winning contests, playing concerts, and making recordings in the manner of the best string quartets since their founding in 1985. The four players, Bart Spanhove, Joris Van Goethem, Paul Van Loey, and Geert Van Gele, print little about their background, except that they are students of students of Frans Brügger, leaving little doubt about their roots. Their contest prizes include a second place at the 1988 Erasmus Chamber Music Competition in Rotterdam and first prize in the Concours Musica Antiqua at the 1990 Festival of Flanders in Bruges. Like the Amsterdam Loeki Stardust Quartet, they seem to stick to the quartet disposition throughout their concerts (more than 70 a year!).

This disc, presenting a range of Renaissance and Baroque music from five different countries, provides one direct point of comparison with Loeki's "Baroque Recorder Music" (L'Oiseau-Lyre 423 130-2): Contrapunctus I from Bach's *Art of the Fugue*. The Flanders group takes a more monumental, less flowing approach to the music, performing it a

half-step lower than Loeki on old-pitch instruments by Hans Schimmel, Adri Breukink, and Sebastian LeMaire. In general, the group offers a warmer, less incisive sound than Loeki, and this warmth is especially reinforced in the Renaissance repertoire by the use of a 10-instrument chest of Bob Marvin recorders made in 1985. Another comparison is invited between the Byrd *In Nomine* at the end of the Flanders disc and Byrd's *Sermone Blando*, which closes Loeki's "Virtuoso Recorder Music" (L'Oiseau-Lyre 414 277-2). Both are played on a low consort—tenor, basset in F, basset in C, and double bass in F—Loeki on a Renaissance consort made by Ture Bergstrom in 1982 and the Flanders group on the Marvins. Here the different "ear" of the groups is apparent: Loeki Stardust has a special way of growing from note to note, like an gamba consort, while the Flanders Quartet moves from chord to chord more like an organ.

Also playing a chest of Bob Marvin instruments (made in 1988) is **Sesquitertia** (Four in the Time of Three), a French quartet at least one of whose members, Odile Bernard, studied with Kees Boeke at Amsterdam's Sweelinck Conservatory. Ms. Bernard and the three others—Patricia Laval, Gérard Scharapan, and Robin Troman—worked together for two years before playing in public, and the result is worth the wait—generally in tune, musical, and virtuosic when called for. Their disc is a collection of 27 pieces by Byrd, de la Rue, Taverner, Henry VIII,



Members of the Flanders Recorder Quartet: "Four in a Row" from left to right, Paul Van Loey, Geert Van Gele, Bart Spanhove, Joris Van Goethem.

Isaac, Gibbons, Compere, Senfl, Obrecht, and others—a wide-ranging program of Renaissance greatest hits ("Tandernaken," "Tssat en meiskin," "La Spagne") and lesser-known delights. These include the Byrd *In Nomine* heard on the Flanders disc and his *Sermone Blando* heard on Loeki's Virtuoso Recorder Music. Sesquitertia's versions are an octave higher and quicker. In general, their playing is free and full of life, without sacrificing the least bit of ensemble or intonation. A disc definitely to be recommended.

La Fontegara Amsterdam's album includes the entire Op. 34 of Boismortier—six sonatas for three flutes (transposed for recorders) and continuo. The works, published in 1734, are all in the slow-fast-slow-fast form with Italian movement markings (sometimes a *Vivace* precedes a contrasting *Allegro* or *Presto*), but the style is unmistakably French. Boismortier's plaintive *Adagios*, with their aching suspensions, and his chirping, bouncing *Allegros* characterize each of the pieces. For the sake of contrast, however slight, we are also given two Op. 7 works (No. 3 and No. 6) for three flutes alone. Published in 1725, these sonatas have movements marked in French.

Made up of Saskia Coolen, Peter Holtslag, and Han Tol, La Fontegara Amsterdam has been together since 1979. This disc, recorded a decade later, is an ideal vehicle for three players whose training has been so uniformly excellent. The music presents no difficulties for such virtuosos (nor, for that matter, for most reasonably accomplished players), so their attention is devoted to the small details—the *agréments* and articulations—that add up to a convincing style. In the Op. 34 sonatas they are joined by Marion Middeyway, gamba and cello, David Mings, bassoon, and Jaques Ogg, harpsichord and organ, and as the attributions indicate, the different continuo combinations provide a measure of variety. La Fontegara Amsterdam will be appearing at the San Antonio Early Music Festival in late April, and they are certainly

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Recorders On Disc (Continued)

a group worth going to hear.

Another disc that will reward its purchaser with many delights is *Keeping the Watch* by the Philadelphia Renaissance Wind Band. Since 1980, the group has been active at festivals, on tour, and on its own series in Wilmington and Philadelphia. Like the Sesquitertia disc, this is a large collection of pieces and may give your ensemble a lot of good ideas about how to arrange and program the wind band repertoire. Not everyone, however, is likely to have three Renaissance flutists on the order of Gwyn Roberts, Tom Zajac, and Adam Gilbert. Their rendition of Antoine Brumel's "Vray Dieu" is simply gorgeous. Other members are Joan Kimball, Robert Wiemken, and Eric Anderson. All of the members except Anderson (and guest Wayne Hankin) are heard on this disc playing recorder, and they constitute a very respectable consort. The notes include a paragraph about the history and nature of each of the instruments employed (including the hummelchen, a two-drone bagpipe), making the disc an ideal introductory sampler for people new to this repertoire.

GEORG FRIEDRICH HAENDEL. Sonatas for Recorder and Basso Continuo. Hugo Reyne, recorder; Jérôme Hantaï, gamba; Pascal Monteihet, theorbo; Pierre Hantaï, harpsichord and organ. 1991, 69'20", Harmonia Mundi-France HMC 905211.

HANDEL SONATAS. Michala Petri, recorder; Keith Jarrett, harpsichord. 1991, 56'11", BMG Classics 60441-2-RC.

Recorder players are long familiar with the virtues of Michala Petri's playing—her clear, accurate fingerwork, generally impeccable intonation, and overall verve of presentation—but may not be prepared for the continuo skills of jazz-crossover artist Keith Jarrett. The pairing of these artists suggests the fulfillment of an arts promoter's wildest dream, but apparently it was the idea of the artists themselves, after Jarrett went backstage at a Petri concert and introduced himself. Don't buy this disc looking for jazzed-up renditions (not even *notes inégales* where Reyne, for instance, introduces them), nor hoping that Petri has begun to explore the world of his-

torical-model recorders at old pitch. These are vintage Petri performances on Moeck A-440 instruments (a soprano is used on the Sonata in B \flat Major [HWV 377]), with a no-fooling-around forward motion, quick tempi in both the slow and fast movements, and a lot of filigree and "doubling" even in the fast movements. These characteristics are balanced and supported by the natural inventiveness, fluidity, and brio of Jarrett's continuo playing.

In addition to the usual six sonatas on the Petri/Jarrett disc, Hugo Reyne's recording includes an early G major sonata (HWV 358) whose range and style suggest performance on the recorder, although the autograph manuscript is silent on this point. But the true "extra benefit" of this disc is the playing of Reyne himself, which is remarkable for its extraordinarily rich emotional content. Hugo Reyne is the principal recorderist with Les Arts Florissants, founder/conductor of *Flûte à bec* magazine. Playing on a borrowed von Huene Stanesby, Jr., Reyne uses a combination of varied articulations, flexible breathing, and finger leakings and alterations to create the phrasings of a fine singer. Each movement communicates a specific and recognizable "affect," as so often described in the old treatises but so seldom achieved today. Sometimes this leads him to wild Italianate swirlings, as in the opening Larghetto of the G minor sonata (HWV 360). Elsewhere he may leave even the most bare-bones adagio virtually untouched. His tempi are generally relaxed and expansive—almost always slower than Petri's, except in the Presto (Furioso) of the Sonata in D Minor (HWV 367), which he attacks with blinding speed. The continuo playing is well-thought out and evocative; you will enjoy the gentle sound of a theorbo in the B \flat major sonata, and an organ in the F major sonata seems just right. Even if you own other versions of the Handel sonatas, give this important disc a try.



Benjamin Dunham

Wherein you read about the latest fashions in recorder playing.

On the Cutting Edge

British recorderist **Helen Rees** spent the 1990-91 school year taking post-graduate studies in ethnomusicology at the University of Pittsburgh. Though she is a prolific performer of modern works, I was totally unaware of her when I traveled to Pittsburgh last February. I did learn about her a few months later through an autobiographical article in *The Recorder Magazine* and quickly tracked her down.

Ms. Rees is a graduate of Oxford Uni-



Helen Rees

versity, but her major was Chinese, not music. While there, she did study recorder privately with Alan Davis, recorder professor at Birmingham Conservatory and a noted performer in England of modern recorder works. She also had the interesting experience of tutoring a Chinese musician in English in return for lessons on Chinese instruments, and this eventually led to work with a traditional Chinese ensemble in London. Subsequently, she received a British Council Scholarship to study at the Shanghai Conservatory of Music (1987-89). As a result, she has gained proficiency on many Chinese instruments including the hsiao (vertical flute), ti-zu (transverse flute with vibrating membrane), sheng (mouth organ), and chin (seven stringed zither).

Her repertoire of modern recorder works is quite extensive. It includes such avant-garde classics as *Gesti* by

Luciano Berio, *Fragmente* by Makoto Shinohara, and Hans-Martin Linde's *Music for a Bird*, a performance of which won her a prize at the Dolmetsch Modern Recorder Competition. She also performs the more conservative British repertoire for recorder and piano like Gordon Jacob's *Suite* and Lenox Berkeley's *Sonatina*. Thus far, two new works—both for unaccompanied alto recorder—have been composed especially for her. The first, called *Eclips*, was written by Lars Brondum, a Danish composer currently finishing his Ph.D. in composition at the University of Pittsburgh. Though avant-garde in style, language, and use of extended techniques, this difficult piece is held together by a traditional arch-form. Slow and quiet ascending passages gain intensity and eventually give way to a sometimes eerie, sometimes violent duet between the recorder and the recorderist's voice. The midpoint of the arch is a prolonged rapid flurry of slurred notes within a relatively narrow tessitura. As to the second piece written for her—a Sonata by her former teacher Alan Davis—I cannot comment firsthand, since I have not had the opportunity to hear it or view the score. Ms. Rees has described it as a twelve-tone composition using no extended techniques and has likened it to the well-known *Serial Theme and Variations* by Arnold Cooke, which, by the way, is also in her repertoire.

Helen Rees has performed many of these works at such notable places as Oxford University and Wigmore Hall in England, Hong Kong University, and the University of Pittsburgh. Though interested in exploring extended techniques, she believes that composers should use them in a way that is integrated with and thoroughly serves their compositional techniques.

Special Effects

Several items in this magazine, including some of my own writings, have addressed the manner in which special effects and/or extended techniques are

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On the Cutting Edge (Continued)

employed in recent recorder works. The case can be stated as follows: "There is a trend toward the integration of special effects into the musical fabric of the compositions that employ them and away from the exploitation of these sounds for their own sake." The statement is true enough, but I am troubled by what I think it may wrongly imply.

First, I want to elaborate on the statement itself, in order to clarify its meaning. When a composer uses a special effect solely for the purpose of shocking the audience, creating a particular ambience, being humorous, or imitating natural or mechanical sounds, it can be said that the composer is exploiting these sounds for their own sake. This is also the case if a piece is designed around a particular effect or novel technique so as to showcase it. But if the main point of a work is its developmental structure and a special effect or technique is employed as a means through which the structure is realized (i.e. the special effect serves to bring the composition from one level of its development to another), we can say that the special effect is integrated into the fabric of the composition.

Now what bothers me is the idea of identifying a "trend." I suspect that some readers may infer that pieces that integrate these effects are inherently su-

President's Message (Continued from page 2)

of Directors are aware of the problems music educators are facing because of budget cuts, and we wish to support all music in the schools. We are eager to work with those who teach recorder to children and invite your input into our new programs. Please share your ideas with the ARS Director of Education, Jennifer Lehmann, 205 Bedens Brook Road, Skillman, NJ 08558, (609) 466-0858; or with the Chair of the ARS Young People's Committee, Peggy Monroe, 924 36th Avenue, Seattle, WA 98122; (206) 322-2133.

Constance M. Primus

perior to those that exploit them. This notion is no doubt reinforced by the fact that in broader societal terms, the words "integration" and "exploitation" usually carry positive and negative connotations respectively. However, in this case, nothing could be further from the truth. There are some wonderful pieces that exploit novel sounds and some pretty silly ones that integrate them, and vice versa. What we are dealing with here is purely a *modus operandi*, not a guaranteed formula for success. The method in which novel sounds are used in a particular composition does not in and of itself determine whether a composition will be perceived as moving, exciting, interesting, boring, or excruciating.

Jazz Great

Joel Levine, a phenomenal, hard-driving, jazz recorderist in the Coltrane idiom, is perhaps—



in his own way—the greatest recorder player in the world. He lives in Philadelphia, though I first met him and heard him play some 15 years ago in New York City. He performs with a rhythm section (piano, bass, drums) at local clubs in his home town and finds the going pretty tough these days because bars are closing right and left.

I recently asked him why he wasn't world famous, and he responded by blaming himself for not having good promotional skills. "Taking care of business and playing music are two different things," he said in a somber tone. That's true, I guess, but it really bothers me that someone so great could be so obscure.

Mr. Levine lives something of a double life. When he is not playing music, he is working on a Ph.D. in anatomy and structural biology from the University of Pennsylvania. If he ultimately abandons music, the jazz world will suffer the loss of a unique instrumentalist, though there are many great musicians who play in a similar style on saxophone and other woodwind instruments. The real loss will be to the recorder world, for he truly sets the standard of what our instrument can achieve in present-day music.

Pete Rose

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Book Reviews

Helpful hints on taking care of your recorder and yourself, and two new videos on life in jolly old England.

YOU ARE YOUR INSTRUMENT. The Definitive Musician's Guide to Practice and Performance. By Julie Lyonn Lieberman. Huiksi Music (Box 485, New York, NY 10024), 1991. 149 pp., \$23 postpaid (paperback).

The author is a singer as well as a violinist, so the title has special meaning for her. But the mental and physical principles involved are certainly applicable to the recorder as well as to other instruments. Recorder players may not exert their muscles the way pianists, trombonists, and cellists do, but they sometimes let idiosyncratic postures, hand positions, and breathing techniques affect their success. They can also benefit from the same mental approaches that improve other instrumentalists' abilities in sight-reading and memorization. Lieberman has a six-fold approach to memorization, including muscle memory, imagistic memory, auditory memory, visual memory, and visualization (different from visual memory). Each of these techniques is discussed in depth and exercises are suggested, although as with any such mental reorientation, there is usually a little leap of faith left for the reader.

Included are an illustrated guide to muscle balance exercises and annotated lists of physical therapies, mind and spirit therapies, self-exercise systems, and healing remedies. There is also a helpful section for touring performers about dealing with the exigencies of performing on the road. Even if half of this material is not to your taste, the other half may make a big difference in your relationship to your recorder.

THE RECORDER. A Basic Workshop Manual. By Adrian Brown. Dolce Edition DOL 112 (15 Rock Street, Brighton BN2 1NF, England), 1989. 46 pp., \$8.50 (paperback).

Adrian Brown is known as one of the finest recorder makers working in Europe, and those attending the Boston Early Music Festival in 1991 had a chance to meet him in America for the first time and to admire his instruments.

This volume is a compilation of basic rules of recorder care and a distillation of the many tricks of the maker's trade. Not every maker's suggestions are exactly the same as Brown's, just as Quantz and C.P.E. Bach didn't always agree on ornaments, even though they played at the same court. But a copy of this little book in the library of every recorder chapter would serve to educate members in the basic points of recorder design and construction and how they affect the maintenance, tuning, and care of fine instruments.

Brown has a lot of tolerance, even encouragement, for those who tend to tinker with their instruments, guiding them through knocking out the block (catch it in a sock), cleaning the windway, threading joints, tuning with melted wax, and even modifying the bore (on a semi-permanent basis). Voic-

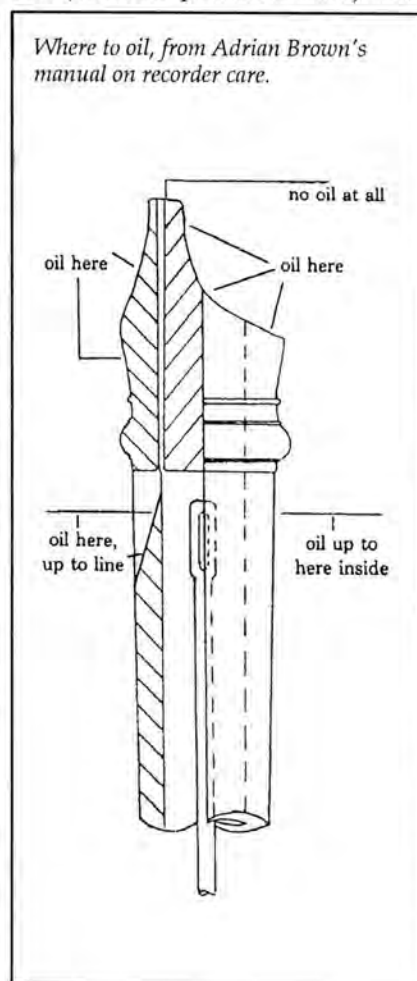
ing he recommends leaving to the maker or an experienced craftsman. The book includes recommendations on testing a recorder before purchase, a bibliography, and a list of European suppliers of materials and tools used in recorder maintenance

ECHOES OF JACOBAN ENGLAND (KF-2961). ECHOES OF GEORGIAN ENGLAND (KF-2962). Directed by Barrie Crosier. Produced by Heather Ging. Distributed by Films for the Humanities, Inc., Box 2053, Princeton, NJ 08543-2053. 45 minutes, color; purchase \$149, each; rental, \$75, each.

These two new videos in the series "Echoes of the Past," originally produced in England for ITV, provide a visual context that is helpful for the realization of recorder repertoire. The videos show actors impersonating life at an archetypal country manor, eating and gardening but mostly singing and dancing, while the words of unidentified contemporaneous observers comment upon the attitudes of the day. At the end of "Jacobean England," we learn that we have been listening to Castiglione, William Vaughan, Robert Herrick, and Henry Peacham, among others, but we don't know which comments come from which commentator. Likewise with "Georgian England," we are guided, anonymously, by the likes of Samuel Johnson, Tobias Smollett, Daniel Defoe, Joseph Addison, Jonathan Swift, Richard Steele, and Lord Chesterfield. Just which one of them said, "Once [a woman] gets a taste for piping and dancing, she will neglect her domestic duties and become vain, conceited, and pretending"?

Enlightening and irritating at the same time. The same could be said for other aspects of the videos. In "Jacobean England," we hear excellent musical selections by Campion, Dowland, and others—all clearly identified in the subtitles—but the sound quality, at least on the sample supplied, was below even the low threshold crossed by most VCR tapes. This is a pity, since the performers (Tessa Bonner, soprano, Chris

Where to oil, from Adrian Brown's manual on recorder care.



Wilson, lute, Shirley Rumsey, guitar and lute, Richard Boothby, viol, David Miller, lute and theorbo, and Stephen Player, dancer) seem to know what they are about. Another curious aspect of this video is that the actors don't talk, but rather move wordlessly through their scenes, making life in early 17th-century England seem staid indeed.

Things are more lively in "Georgian England," subtitled "The Beautiful People." Here the actors engage one another in period dialect. The music, presented as if performed in Vauxhall Gardens by talented if earnest amateurs, is by Thomas Arne, William Boyce, and Handel. Recorder players will be interested in a rendition of "O, Ruddier Than the Cherry" from *Acis and Galatea*, as well as a reenactment of a music lesson in which recorder player Joan Dixon is given some pointers on articulation in the Gigue from Handel's F major, Op. 1, sonata. Other musicians include Yvonne Seymour, soprano, Ian Caddy, bass, Peter Seymour, harpsichord, Duncan Druce, violin, Lucy Russell, viola, Rachel Thomas, cello, and Cherry Baker, oboe.

Recorder players may not exert their muscles the way pianists, trombonists, and cellists do, but they sometimes let idiosyncratic postures, hand positions, and breathing techniques affect their success. They can also benefit from the same mental approaches that improve other instrumentalists' abilities in sight-reading and memorization.

Except for the sound quality on "Jacobean England," these videos can be recommended to chapters and other groups that need a focus for special workshops on the cultural milieu of important periods of recorder repertoire. Even with their few inconsistencies, they can serve well as taking-off points for discussion groups and playing activities.

(Recorder players might also be interested in another video from Films for the Humanities—*George Frideric Handel, Honour, Profit, and Pleasure* (KF 970; purchase \$149, rental, \$75). While actor Simon Callow ends up with a better im-

personation of Henry Kissinger than Handel, the viewer is given a clear impression of the political intrigue that inevitably surrounds artistic productions in any age. The film opens with a view from a box overlooking the premiere of Handel's first London opera, *Rinaldo*. The critics Addison and Steele comment in the acid style of Siskel and Ebert while watching the nightingale scene, with its cadenzas for soprano recorder. The Raglan Baroque Players and Singers and the Temple Church Choristers provide generally fine musical services for the video.)

Benjamin Dunham

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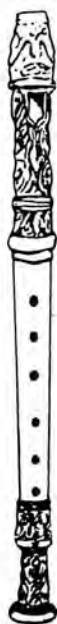
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Chapter News

*Renaissance winds and wind controllers,
new directors and new chapters.*

Faire Winds

The consort Musicke's Merrie Companions, a group of 20 to 25 musicians the majority of whom are **Chicago ARS Chapter** members, was formed primarily to perform at the Chicago Renaissance Faire (later, King Richard's Faire and now known as the Bristol Renaissance Faire). An annual event for the past 20 years, the Faire is held on weekends in July and August.

Eight to 12 members of the consort participate each Sunday of the Faire. The brilliantly costumed consort performs seated around a large Renaissance music table under a canopy of large oak trees. All of its music and instruments are displayed on the table. The sound and visual effects are stunning and stop many of the up to 15,000-daily Faire-goers.

Since much of the repertoire is madrigal music, the consort members are expected to sing as well as play. To complete the Renaissance experience, the consort does country dances and branles with willing Faire-goers.

The consort tries to vary the person-



nel from week to week so that its sounds are continually refreshed with the different mixes of talent, instruments, and costumes. The consort has additional members from the Madison, Milwaukee, St. Louis, and New York chapters and has had other participants from New York, California, southern Illinois, northern Wisconsin, England, and Sweden.

The consort encourages audience participation with percussion, voice, and dance. It feels that over the years the audiences have enjoyed the entertainments and have had almost as much fun as the consort members themselves.

David Fitzgerald

Yamaha Wind Controllers were handed out at the November 17 meeting of the **Denver Chapter**, and members had a chance to try their hand at imitating trombones and tubas or really playing together like a string quartet. "Soprano-only" players had a chance to play bass. Jazz mavens could wail away with the sound of a tenor sax. Those inclined could go off in a corner and play duets

with themselves. The local Yamaha representative brought the instruments, set them up, and explained how to use them.

Departing from its usual practice of having classes taught by volunteer members, the **Rochester (New York) Chapter** this season is continuing with an experiment begun last season: they invited Martha Bixler to come to Rochester for five weekend mini-workshops during the year. As Kathleen Karafonda reports, this supplements its normal pattern of weekly introductory classes in the fall for beginners and bimonthly classes for other members, as well as large consort playing sessions on the fifth Tuesday of every month.

Chris Ramsey is the new music director of the **Pittsburgh Chapter**. A composer

PUT AR ON YOUR LIST!

If your chapter activities don't appear here, do you wonder why? Only 29 of the more than 90 ARS chapters send us their newsletters or other mailings. We enjoy reading this material and often get ideas for future news features and articles. Photographs and news may be set to *American Recorder* or to the ARS.



Alexis Brown and Elisa LeBauve, charter members of the Santa Fe Junior Recorder Society when it was formed five years ago, demonstrate recorders at the Youthfest, sponsored by the City of Santa Fe to promote organizations in the county that serve young people.

of contemporary sacred music, he is well known locally as the leader of the Pastime Consort and for his work as music director of the Holy Family Church in Latrobe. Other new officers of the chapter include Dan Muss, president, and Jerry Knutson, chapter representative.

Welcome to two new ARS chapters: Upper Valley (NH) Early Music Society, chapter representative, Barbara Prescott; Rio Grande (NM) Chapter, chapter representative, Joyce B. Henry. The Capital District and Northeastern chapters in New York State have merged into the Hudson Mohawk Chapter, chapter representative Jeanne Ammon.



During the spring 1991 workshop of the Brandywine Chapter, Scott Reiss makes a point during a master class with, left to right, Carol Nield, Gil Nield, Joanne Carrico, and Carol Abbott.

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