American RECORDER

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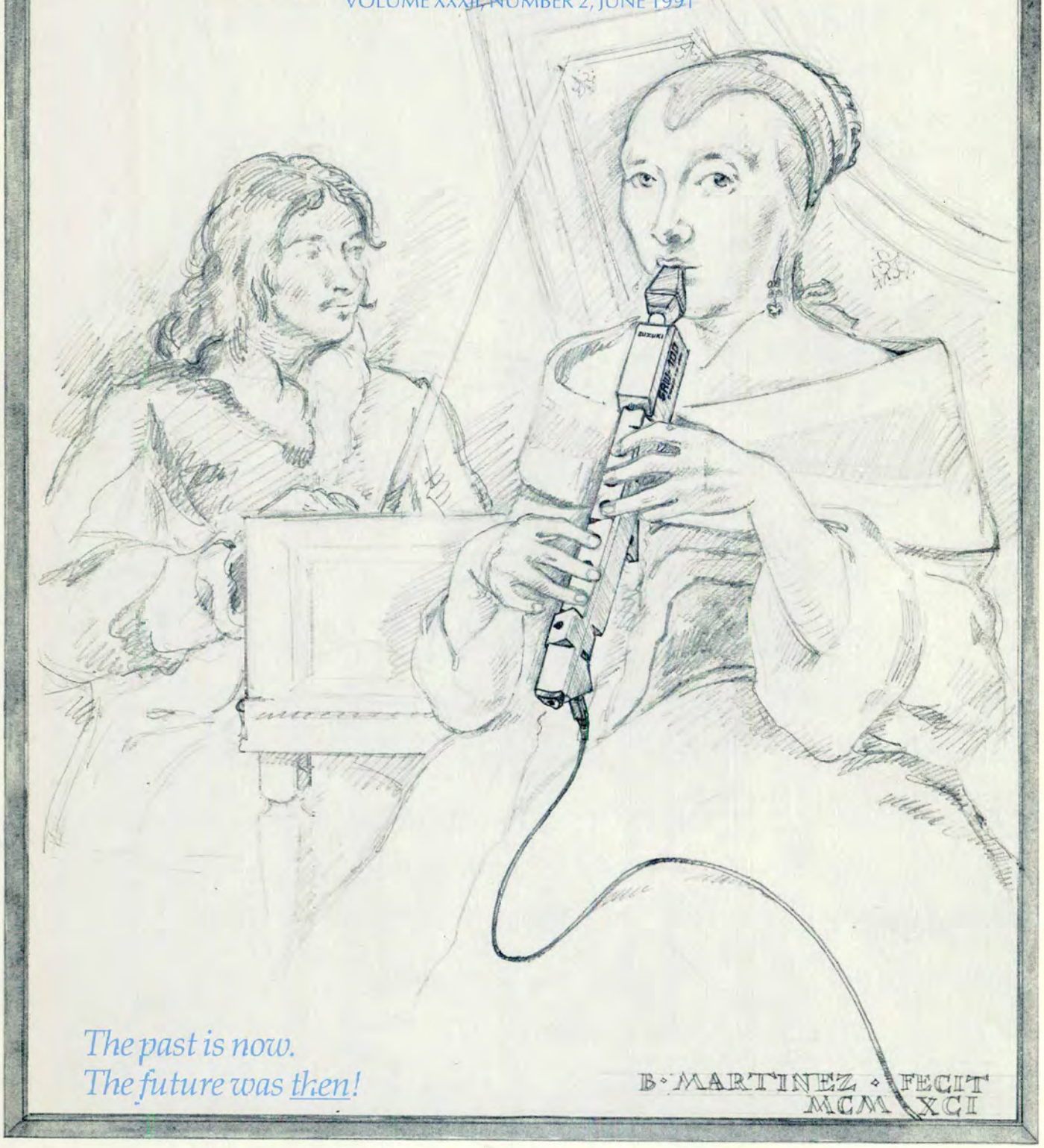

The past is now.
The future was then!

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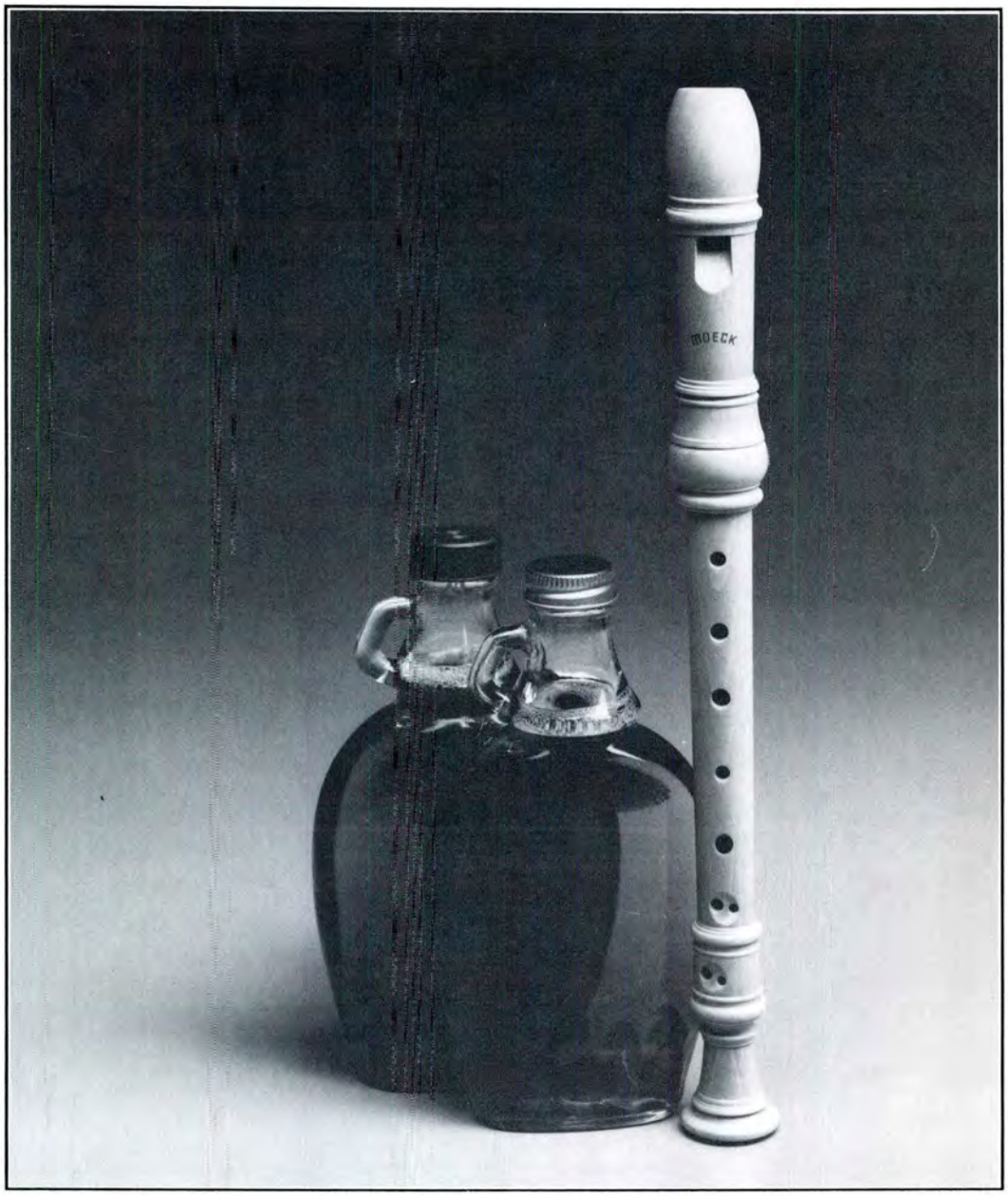
Maple.Recorder.



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Pictured here is Moeck model 129, the soprano Rottenburgh made of maple.

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Editor's Note

This issue of *American Recorder* doesn't really have a theme, but it has some threads running through it. One is the topic of accompanying and continuo playing. The discussion is taken up by harpsichordist Gregory Hayes in "Your Accompanist and You" (page 14), is amplified by Anthony Rowland-Jones in "How to Do Battle with a Grand Piano" (page 17), and is supplemented by Howard Schott's review of Laurence Dreyfus's *Bach's Continuo Group—Players and Practices in His Vocal Works.* Other subjects are instrument building (David Ohannesian's "I Couldn't Make an Exact Copy if I Tried!"; also see the Bazaar column, page 25), education (Marsha Evans' "A Special Need to Play," page 18; also, more teaching tips collected by Eugene Reichenthal, director of the Long Island Recorder Workshop, page 34), and two new electronic instruments that make MIDI synthesizers controllable by recorder players ("Wired for Sound," by Matt and Tony Marvuglio). Music Reviews this month is given over to a summary by Jennifer Lehmann of available ragtime arrangements; we also hear from Pete Rose on what's up (or perhaps, what's going down) in modern recorder playing (On the Cutting Edge, page 29). And Pete contributes a review of the what appears to be the definitive book on dynamics for the recorder (page 22). Some of these topics reach beyond our traditional mode of involvement with the recorder as members of ARS; Constance Primus, in her President's Message, says that if we are aware of new trends and work to integrate the recorder into the musical mainstream, our little instrument can truly have a beneficial effect on American society (page 3).

The next issue of *American Recorder will* have a focus: the professional recorder player. If you are making a career playing the recorder (or attempting to), send us news of your struggles and successes, along with photographs, recordings, flyers, etc., so that we can let the world know of your existence.

Benjamin Dunham

American RECORDER

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President's Message

ARS's new President makes a major statement on the future role of the recorder in our society—and what we should do to further its acceptance in all areas of music.

The American recorder movement—what is its future? And what can we do to perpetuate it for future generations of players and listeners?

Looking back on the twentieth century, several important musical trends have influenced the recorder movement and recorder music. The early music movement, the most significant of these trends, stimulated the rebirth of the recorder and continues to stimulate its popularity. A revived interest in practical and social music, similar to that in the sixteenth century, has led to new compositions for amateur recorder playing. Twentieth-century neo-classicism in its broadest sense (the use of early forms, modes, and textures) has also inspired recorder music. The collecting and study of folk music has kindled interest in the recorder because of its roots as a folk instrument, and innovative, influential teachers have introduced the recorder as an important tool in music education.

In general, an interest in new, fresh sounds has attracted twentieth-century composers to the recorder, which has been "discovered" by the avant garde as an important medium for extended techniques. According to Eve O'Kelly, however, in *The Recorder Today* (Cambridge University Press, 1990), the current musical trend is for composers to use these techniques more sparingly, yet more effectively. She goes on to say though, "Several of today's foremost professional players believe that the future of the recorder lies in electro-acoustic music," which she defines as music involving taped and/or electronic sound sources.

Music technology is surely affecting the recorder movement. Even school recorder groups are playing music with taped synthesizer accompaniment (for instance, the popular pieces by Don Muro). Desktop music publishing is providing composers with an opportunity to market their pieces and recorder players with an abundance of good, and not so good, lower-cost music. On the down side, electronic keyboards, which are competing strongly in the markets with traditional musical instruments, may be luring away would-be recorder players, but perhaps electronic recorders, such as those being introduced by Yamaha and Suzuki, will attract young people and expand the musical possibilities of our instrument.

In our preoccupation with early and contemporary Western European art music, we may overlook the possibility of the recorder, with its folk-flute background, as a link with "world music"—another important musical trend of the 1990s. In "Eurocentrism? We Aren't the World" (*The New York Times*, April 23, 1989), Jon Pareles says, "'Eurocentric' has become a fighting word in academe—and it's about time. ...For some people, Eurocentrism equals elitism, the determination to protect what's best. In music, it's not elitism—it's just plain ignorance." What better instrument than the recorder to become a "world instrument"?

In order to preserve the future of the recorder, we must be aware of current musical trends, use them to our advantage, and reach out into the musical mainstream. O'Kelly comments, "Recorder playing is a subculture where there are as yet few internal channels of communication and little meaningful intercourse with the wider world of music. ...It is important for the survival of the instrument that it should avoid being pushed into a ghetto, heard only in all-recorder programs given before audiences composed almost exclusively of recorder enthusiasts, as happens very often at the moment."

Education, the economy, and leisure time are all important in the health of the arts. The recorder, particularly, attracts educated and professional people, both as participants and audiences. According to John Naisbitt and Patricia Aburdene in *Megatrends 2000* (Wm. Morrow & Co., 1990), the baby boomers will soon be looking for rewarding leisure-time activities. As their own children leave home, this generation of working men and women will have more expendable income and leisure time, with shorter work-weeks, more frequent vacations, and earlier retirement. Because the baby boomers have benefited from generous arts education in and out of school, Naisbitt and Aburdene predict, "During the 1990's the arts will gradually replace sports as society's primary leisure activity." What an opportunity for members of the ARS to share our love of the recorder!

Further in the future, however, the arts will suffer because of today's drastic cuts in school art and music budgets.

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President's Message (cont.)

The ARS must work together with other organizations and with individual teachers to support public music education. Recorder consorts should be promoted as a viable option to school bands and orchestras, since the recorder can be taught effectively in groups with much less expense—and what a wonderful background for lifetime music making! Children, as well as adults, need music, or other arts, to cope with the stresses of life—and who knows what stresses are in the future?

In order for the recorder movement to remain vital into the twenty-first century, we must expand our outlook and outreach beyond the affluent, educated middle classes. The ARS could become more relevant by supporting programs

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for teaching recorder to the handicapped and to children in third-world countries. Chapters could become more active as service organizations for the community by sharing musical programs, sponsoring teachers, and donating music and instruments for day care centers, lower-income schools, and retirement homes.

The recorder movement is (and will continue to be) music—early music to avant-garde music, arrangements of folk music and pop music, and even free improvisations on the recorder. More importantly, the recorder movement is (and will continue to be) people—adults and young people, teachers and students, performers and recreational players, and, of course, audiences. The American Recorder Society's challenge for the future is to bring all kinds of people together with all kinds of music by means of the simple, yet complex, little instrument—the recorder.

Constance M. Primus

American RECORDER
Volume XXXII, Number 2

Tidings

Concurrent Events in Boston Include Interesting Recorder Concerts

The new Concurrent Event Guide for the Boston Early Music Festival, for the first time introduced as a separate publication, carries listings of more than 50 events from May 30 to June 9, and features half-page display ads for over 40 of them. The listings represent an unusually rich array of concerts, many of special interest to recorder players.

From Fort Worth, Texas, comes Brazos Baroque, named after a river in Texas by one of its founders, the late David Hart. Presented by Fort Worth Early Music, the concert, on Thursday, June 6, at 2 p.m. in St. John the Evangelist Church, will feature recorderist David Heywood in a sonata and cantata by Telemann and in the C Major Handel recorder sonata. Heywood, a recorder student of Arnold Grayson, has a degree in flute from North Texas State University and has played with the Dallas Bach Society.

Artek, billing itself as "Manhattan's virtuoso period instrument ensemble," will present Baroque music from Spain, Italy, and Germany under the direction of keyboardist Gwendolyn Toth. Michael Lynn will perform on recorder and Baroque flute. Other members are Christine Brandes, soprano, Carla Moore and Gretchen Paxson, violins, Lisa Terry, gamba, Richard Stone and Grant Herreid, lutes, and Dongsok Shin, keyboards. The concert is on Monday, June 3, at 11 p.m. at the First & Second Church.

Recorderist John Tyson's offering on Monday, June 3, at noon in Jordan Hall is called "Renaissance, man!" and features the former Bodky Competion winner in a program of improvisations, diminutions, and dances.

Canadian Premiere Given Of ARS Commission

The Canadian premiere of Ezra Laderman's *Talkin'-Lovin'-Leavin'* was given May 23 in a performance by Natalie Michaud and the McGill University Faculty String Quartet (Peter Purich and Valerie Legge, violins, Katherine Smith, viola, and Marcel Saint-Cyr, cello). The work was commissioned by the ARS for its 50th Anniversary.

The concert took place in Redpath Hall at McGill University, and in keeping with the goal of demonstrating that the recorder can hold its own as a solo instrument in a standard program, it included works by Francesco Mancini, J.S. Bach, Vivaldi, Haydn, Dvorák ("The Cypresses"), and *Music for a Bird* by Hans-Martin Linde.

Other regional premieres are to be scheduled in the East by John Tyson and in the Midwest by Eva Legêne.

Thirty Years Ago in *American Recorder*

It's June 1961. John Kennedy is President, and the summer issue of *The American Recorder* (Volume 2, No. 3) has just arrived in your mailbox. You rush with it to your favorite chair, eager to see what's happening.

ARS dues are holding at $2.50 ($3.00 for families). Publisher C. F. Peters advertises music at prices ranging from $.90 for an exercise book to a dizzy $5.00 for Ganassi's *La Fontegara*. A Zuckermann harpsichord kit "for home workshop assembly" goes for $150, and in New York City McGinnis & Marx is offering a top-of-the-line Dolmetsch rose-wood alto recorder with ivory, "personally selected by Josef Marx," for $80.

What's new? Well, Bernard Krainis has just assumed the ARS presidency, and outgoing president LaNoue Davenport is thanked for having served "despite his responsibilities as recorderist of the New York Pro Musica." Preparations for the first ever ARS summer workshop, in Interlochen, Michigan, are reported to be in full swing.

What's not new? "'The effect of the *flauti dolci* music was, on the whole, quaintly execrable.'" In quoting George Bernard Shaw, from a review of an 1885 concert on antique instruments at Albert Hall, Joel Newman reminds us that attempts at historically authentic performance (among other things!) have been around for awhile. And getting out an ARS Membership Directory is described as "one of the most formidable projects confronting our overworked Secretary."

Member Frank Plachte writes from Los Angeles with the suggestion that the ARS commission new music for the recorder from the great composers of the day; he conjures up visions of "an ARS Edition by Stravinsky, Milhaud, Sessions, Copland, Barber, Menotti..."

And, finally, Editor Ralph Taylor tells us about someone he has just met in Amsterdam:

> Frans Brüggen, a tall, pleasing, extraordinarily self-possessed young man of 27. Has the typical full face and snub nose of many Dutch people. Played for me some tapes of his concerts. In the fast sections he displayed a spectacular technique. His performances of modern works were truly great.... A young man of his time, I suppose. He teaches advanced recorder in three different universities and has sixteen pupils. There is a strong possibility that he may appear in the U.S.A. this fall for a series of recitals.

Compiled by Valerie Horst

Tidings

Woodstock's Barcque Chamber Players presented six centuries of music during a Medieval feast on March 23 at the Depuy Canal House restaurant in High Falls, New York. Rehearsing with recorderist Howard Vogel are Mary Leonard on crumhorn and Barbara Pickhardt on harpsichord.

PHOTO BY WEBB LEONARD

PHOTO BY FRITZ CURZON

British composer Malcolm Arnold (left) was in the audience for the world premiere of his "Fantasy for Recorder and String Quartet," a 20-minute work in five movements performed March 15 in Carnegie's Weill Recital Hall by Michala Petri and the Cavani String Quartet (pictured below at the concert). The work, employing sopranino, soprano, and alto instruments, was written as part of Carnegie Hall's Centennial Commissioning Project. Petri praised Arnold for "an ancient virtue in his writing." The composer turns 70 in October of this year.

PHOTO BY CHRIS LEE

PHOTO BY JOE GIGLI, STAR-LEDGER

Kemp's world is not all recorder and the rarified world of early music. He is also a rock guitarist. When asked about the future, Kemp replied, "I don't really know right now. I may be a classical recorder player; I may be a rock guitarist. But whatever I do, I think I'll be doing music. Maybe I can do both."
—from the Newark Star-Ledger

15-year-old Ariel Kemp, a student of Stephen Hammer and winner of the 1990 New Jersey Symphony Young Artists Auditions, rehearses with Anthony Newman and the orchestra before his March 15 debut in Princeton, New Jersey.

MINUTES OF THE ANNUAL GENERAL MEETING

New York City, Friday, February 8, 1991, 7:30 p.m.

Present: Louise Austin, David Barton, Martha Bixler, Valerie Horst, Mary Maarbjerg, Peggy Monroe, Gene Murrow, Scott Paterson, Connie Primus, Neil Seely (regrets from Marilyn Boenau, Jenny Lehmann, Phillip Stiles); Executive Director Alan Moore, *American Recorder* Editor Ben Dunham; three general members of the Society.

Minutes: The minutes of the previous meeting were approved as corrected.

Gene Murrow was welcomed to the Board.

Executive Director's report: Mr. Moore presented his written report. So far this year we have taken in more memberships than expected. He withdrew his proposal 1 (regarding his attending the Princeton Chapter Workshop) since his registration has been paid by a specific donation. It was suggested that an item be placed in next year's budget for sending the executive director to workshops, but no action was taken. Mr. Moore was authorized to implement proposal 2 (regarding his visiting several summer workshops) as long as it can be funded from within the current adminstration budget. Consideration of proposals 3 & 4 (regarding attendance at the Orff Society meeting and the Berkeley Festival) was postponed until the budget discussion in the fall. Proposal 5 (regarding a dues increase) was postponed until later in the meeting. Proposal 6 (regarding insurance for members of the Society) was postponed until we can discover how much interest there would be among our members, particularly through responses to a readership survey planned by Mr. Dunham. Mr. Murrow will take charge of negotiations with E.C. Schirmer and various other companies in regard to the ARS editions (proposal 7).

The board expressed its thanks to Mr. Moore and to Lora Goodridge for their hard work and efficiency.

Financial report: Ms. Maarbjerg presented her written report. We have been very accurate in our budgeting and the Society is in good financial shape. Ms. Maarbjerg and Ms. Boenau were thanked for their efforts in resolving the situation with Conrad Susa.

Membership committee: Mr. Barton reported that sample magazines and membership solicitations are being sent to those members of the Twin Cities, Seattle, and Washington, D.C., chapters who are not ARS members. Ms. Boenau has compiled a list of professional teachers who will be sent similar packages. Various projects are being considered to encourage people to take up the recorder, such as a "beginner's kit" of a recorder and a method book. Chapters will also be encouraged to seek new ARS members through programs for beginners. It was suggested that priority be given when awarding scholarships to those interested in becoming group leaders. Proven ideas for increasing membership will be advertised in the *Newsletter*. The membership money received from the solicitation at the Conference will be paid back to the capital fund. Board members were reminded that one of the most effective means of finding new members is personal contact. A contest was suggested to reward the chapter that can bring in the highest percentage of new members. The brochure will soon be revised and reprinted. Several proposals will be considered for printing before a decision is made.

The meeting adjourned at 9:25 p.m.

Scott Paterson, Secretary

by David Ohannesian

I couldn't make an exact copy if I tried!

The Pacific Northwest recorder builder, who has never made two recorders so alike that he couldn't tell them apart, asserts the futility of the search for the perfect instrument.

I was fortunate at the beginning of my career as a recorder maker to learn from Bob Marvin, a remarkable builder who combines a superb level of craftsmanship with an intensely probing interest into questions of historical perspective. After corresponding with him for almost two years, I visited him at his shop, then in upstate New York. He not only generously shared his techniques and tool designs but forced me to start thinking in much broader terms about my goals. I especially remember one conversation we had while driving on a winding road through the New England countryside. To Bob's seemingly simple question, "What sort of recorders do you want to make?", I replied that I hoped to make "perfect instruments."

Bob kindly resisted what must have been a nearly overwhelming urge either to break into laughter or to kick me out of the car. Instead, he gently attempted to explain a few of the roadblocks I was likely to encounter on the path to perfection, and my subsequent collisions with these barriers form the basis of this article. I hope I'll be able to show why I feel that the most difficult part of recorder making is in answering Bob's question. (I will also be touching upon various practical reasons why a certain instrument might be suitable for a particular person, though it is not my intent to write a guide on "How to Buy a Recorder.")

Of course we could take the position that a maker need only produce a given style of instrument and determine its worth by how well it sells. This is called "The Magic of the Marketplace" by those with severely limited imaginations and would make for a very short and singularly uninteresting article. Or we could ignore all questions of historical perspective and opt for makers expressing their styles and abilities in whatever fashion they can. This may be our situation already, but there are some reasons why I feel we should both encourage builders to make their own contributions and also to pay regular attention to historical models. I particularly want to explore the interaction between makers and performers and the very basic questions of how the recorder is used.

HISTORICAL CONSIDERATIONS

Why should anyone be interested in the characteristics of the old instruments? The history of the recorder extends back through many centuries, but is it important to consider how the existing historical models might differ from work being currently produced? One difficulty is that we may not always have an adequate cross-section represented by surviving examples. Medieval recorders are a particular problem, since that entire period is preserved in the form of approximately one-and-a-half instruments. There are more instruments from the Renaissance, but we must still be careful drawing conclusions about "The Renaissance Recorder." To my knowledge, for instance, there are no instruments in museums one could confuse with the Ganassi recorders now available. This is not to say the present-day instruments aren't well made, useful, or even necessarily different from those Ganassi admired, but only to point out that they are largely a product of the great inventiveness of modern makers rather than exact copies.

But are *any* instruments exact copies? All modern makers have had the experience of seeing instruments they made many years before come back to them changed almost beyond recognition. Would a maker from three hundred years ago feel that a given instrument in a museum today is his best work or even a representative sample? In nineteen years I have never made two recorders so alike that I couldn't tell them apart, which I suppose is another way of saying that I couldn't make an *exact* copy even if I tried! Wooden instruments that had round bores when first reamed quickly go out of round. There is also the tendency for the wood to shrink, crack, or warp, and all of these actions, coupled with whatever damage an instrument may have suffered over the centuries, will of necessity require the modern maker to do a certain amount of educated guessing when attempting to build a replica.

Not only do recorders change with time and playing; there are certain qualities that *only* develop after time, even with untouched instruments. If we are interested in how the original instruments sounded (and many people are not, it should be mentioned), listening to them now is not necessarily going to provide us with all the answers we seek.

String players speak of the different characteristics in the work of Stradivarius and Guarnarius, and similar claims are also made regarding the recorders of Bressan,

PHOTO BY HOWARD CROTHALL

It is disconcerting, to put it mildly, to design instruments with the Hilliard Ensemble in mind, only to hear performers attempting to imitate the superheated atmosphere of a rock concert or the Metropolitan Opera's heldentenor auditions.

Stanesby, Denner, Rottenburgh, and others. In discussing these characteristics, I have encountered two problems, which may actually be two aspects of a single problem: Not everyone agrees on the attributes of a given instrument, and finding a common descriptive language proves to be extraordinarily difficult.

Once, when playing duets using two altos of the same make, I suggested to the other player that we switch instruments. While discussing our impressions, I said that I felt his instrument had a "reedier" quality than mine. He smiled, shook his head, and said that he had been about to say exactly the same thing, except he thought that *my* recorder was "reedier." We both recognized that the two instruments were very different, but expressing that difference soon became an exercise not unlike a wine-tasting in which one person's "amusing little Chablis with hints of Kafka-esque ambiguity" is to another "lacking structure and perhaps too overtly aggressive, yet with a certain ethereal melancholy in the finish." Exploring the wonders of our language is not without its rewards, but often simple communication is not among them.

This problem is broadened when questions involving the past are introduced. Do the historical recorders made by Germans work better for German music, or would a French instrument do just as well? This would seem even more difficult than describing just the characteristics of a specific instrument, what with the added discussion of subtleties in the music and the inevitable stereotyping of national characteristics. I think there are some fairly straightforward observations possible in this case. For instance, French Baroque music *in general* seems to concentrate on a lower *tessitura* than German music, which more often makes extreme technical demands on the higher range of recorders. German music has a tendency toward more dense counterpoint than does French music, which frequently emphasizes rich coloristic effects. There are certain shared similarities between French harpsichords, oboes, and transverse flutes, in that they tend more towards a deeper, richer quality than their German counterparts. I realize I am slipping perilously close to the dangers of "wine-talk," but one might want to consider whether an instrument with a warm, broad sound gets lost in a complicated fugue, or if another, which clearly is best in its upper range, seems too bright for a movement marked *triste*.

Another difficulty in discussing old instruments is deciding what are significant characteristics and what are dispensable problems. A well-known performer told me that he had no interest in any alto recorder with a high C♯ that either sounded flat or wasn't responsive. When I asked him how he felt about the many priceless originals with those very tendencies, some of which he had played on recordings, he replied that *they* were different because of other, marvelous qualities. He described playing on one such instrument as "skiing a slalom course,"

We can never forget the question of finances and whether one will have to take out a second mortgage in order to find The Proper French Sound.

in which he constantly had to be avoiding barriers—though there was no question that the rewards made such work a joy. I don't know in what ways this was apparent to listeners, but the implication was that he played the older recorders in a different fashion from modern ones, and this presents problems for makers who deal with both antique instruments and contemporary musicians.

PRACTICAL CONSIDERATIONS

I realize that performing artists cannot spend all their time discussing these historical fine points. Like most people, I would rather listen to music than talk about it, and while we try to figure out what instruments to play, the fact remains that we need *something*. Few performers now tour with original recorders because of their ever-increasing value, the difficulty of obtaining or replacing them, and their fragility. Touring musicians tell me they need a durable instrument, since their sponsors are expecting musical performances, not a description of how exquisite the music would sound if only the instruments were working! In many cases this entails a real trade-off between durability and quality of sound. The most beautiful instruments are often in a delicate physical balance, and changes in climate or an excess of playing will frequently throw them out of this balance. Frans Bruggen told me a number years ago that of the seven instruments he had brought on tour only one was working well on that day.

Pitch standards can also be relatively straightforward. If the harpsichord is at A=415 and your recorder is at A=440, chances are you are probably not going to be concentrating your energies on capturing just the right aristocratic grace in a stately sarabande. But whether you'd be better off playing at A=408 or A=390, or in a different temperament, is another question.

Of course we can never forget the question of finances and whether one will have to take out a second mortgage in order to find The Proper French Sound. Several people have promised to purchase entire sets of Renaissance recorders from me just as soon as they win the lottery, and I sincerely wish them the very best of luck.

The list of practical problems could be extended to some length, but I will limit myself to just a few more. I have noticed that the "feel" of an instrument often influences how people think it sounds. This can be the presence or lack of resistance in the blowing, the weight of the instrument, or even the thickness of the beak. Some instruments are perfect for recordings but impossible to hear in a concert hall, and some balance a harpsichord better than they blend with strings. Because of this, it is always valuable to have someone else listen to the instrument, both played by itself and in a variety of combinations. And that brings me back to Bob Marvin's original question, "What sort of recorder do you want to make?"

Three of the author's historical models: left to right, an alto after Bressan, a voice flute after Bressan, and an alto after Denner.

PERFORMERS, RECORDER-MAKERS, AND MODERN STYLE

One of the first people to encourage me was Bruce Haynes, who at that time was making oboes as well as performing. He said he enjoyed this, because if one activity was going badly, he could claim to be more involved in the other. (He didn't advise me on what to do when they were *both* going badly, but no matter.) I bring this up in order to state that I am not now, have never been, nor ever claimed to be a musicologist, though I have associated with a few. I am aware that questions of performance practice have occupied better minds than my own for years, and that one must approach that morass with the greatest trepidation. An excellent examination of this subject is Richard Taruskin's article "The Pastness of the Present and the Presence of the Past," published in the collection of essays, *Authenticity and Early Music.* He offers cogent arguments for his belief that musicians engaged in the performance of the music from earlier times have no choice but to create their own style, and he wonders if "...talk of authenticity might be better left to moral philosophers, textual critics, and luthiers."

I've already discussed the difficulties craftspeople encounter attempting to reproduce even the dimensions of original instruments. The greater problem facing makers parallels that of musicians who must attempt to combine limited and ambiguous historical documentation with the demands of modern performance. We can make no claim to be exactly reproducing either historical performances or instruments, but what evidence we have can offer us valuable insights into both, and the interaction between the two is of central importance.

Nikolaus Harnoncourt was once asked to define what he felt were the differences between old and modern instruments.

Continued on page 36

WIRED FOR SOUND

Are recorder players prepared to enter the brave new world of MIDI wind controllers? Two new instruments point the way.

by Matt Marvuglio and Tony Marvuglio

It has been only four years since Akai and Yamaha introduced the first "wind controllers" at the Chicago Exposition of the National Association of Music Merchants (NAMM). In 1987, Akai displayed the EWI (Electronic Wind instrument) and the EVI (Electronic Valve Instrument), both designed by Nyle Steiner, and Yamaha unveiled the WX7. These instruments had seven octave ranges. The EWI and WX7 fingerings were based upon a Boehm system (similar to a modern saxophone), while the EVI was fingered like a trumpet, with three valves and three trill keys.

These instruments were designed to be the wind player's link to digital electronic music hardware—synthesizers, sequencers, and other computerized applications. The communications standard for musical information is called Musical Instrument Digital Interface (MIDI), and up to this time, the only way for musicians to communicate with MIDI hardware had been through a keyboard. Now, for the first time, the wind player's articulation, dynamics, and fingerings could be converted into data that could drive equipment that talked the MIDI language.

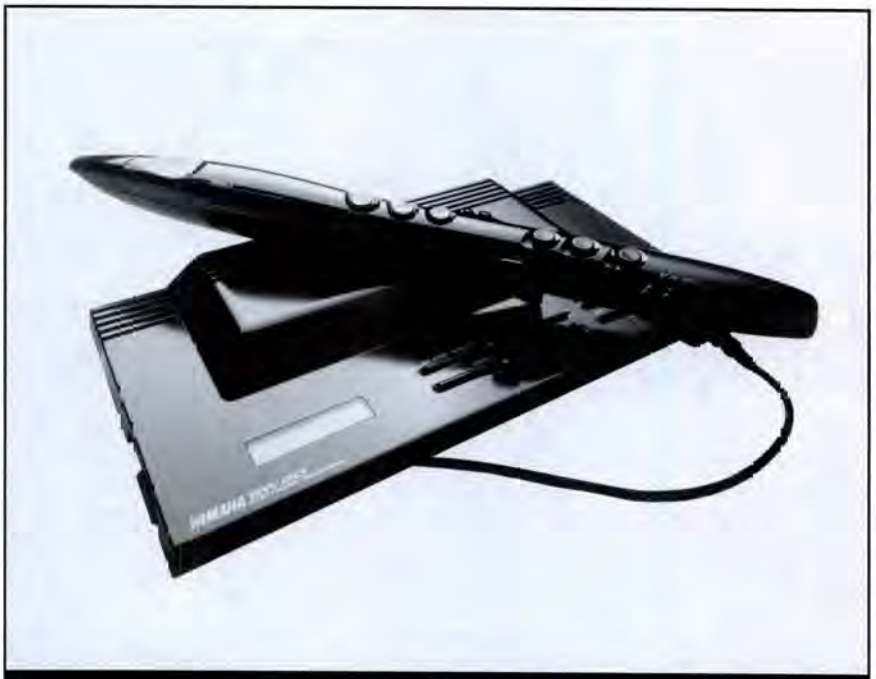
These new instruments offered unlimited possibilities to the wind player. This is because any conceivable sound can in theory be described digitally, and then modified, and mixed with other sounds. Not only that, but the same language that describes the sound can also specify pitch, rhythm, duration and dynamics, and this information can be translated into a score, which can be printed out. Wind controllers can be connected to synthesizers that use "sampling" techniques, so that, for instance, melodies can be made out of the sound of a waterfall or the breaking of glass. The true potential of wind controllers has never been as an electronic facsimile of a flute, or clarinet, or saxophone, but rather as a step beyond the world of standard instrumental timbres into—who knows where?

The original wind controllers took quite a bit of practice to master, particularly the octave keys located in the traditional left thumb position. And the mechanisms were fussy and sensitive, and presented opportunities for the same kinds of glitches that plagued typists when first switching over from mechanical to electronic keyboards.

Some of these problems have been addressed in new models of the Akai EWI and the Yamaha WX7, and the EVI has been discontinued, possibly because of the difficulty of playing it (or maybe brass players didn't feel a need for a MIDI controller). Akai packs their controllers with sophisticated capabilities and maintains that they are designed for the professional; Yamaha has taken a different tack by trimming down their controllers to improve the ease of playing.

Now it's the recorder player's turn to enter the world of MIDI through two of the new wind controllers—the Suzuki MIDI Recorder SRW-100 and the Yamaha WindJamm'r-EW20. The scope of these instruments ranges from professional use to teaching electronic music to elementary school classes (or possibly filling out the instrumentation in a school band that is missing a bassoon, bass clarinet, or double bass). Two other instruments—the new Akai EWI-3000 and the Casio Digital Horn—are not discussed in this article. A write-up of the Akai EWI-3000 in another publication said that it offered recorder fingerings, but it doesn't, and Akai has had to correct this misinformation when people ask. The Casio, shaped like a saxophone, uses either saxophone or recorder fingerings, but its capability is very limited and it is suitable mostly for beginning students of saxophone.

In size, the Suzuki MIDI Recorder SRW-100 is somewhere between a soprano and alto recorder; it looks like a recorder that R2D2 might play. The mouthpiece is removable, and hard-rub-



UNLIKE THE SUZUKI, THE YAMAHA EW-20 COMES WITH ITS OWN SOUND MODULE—AN FM SYNTHESIZER—WHICH MATCHES THE CLEAN, FUTURISTIC LOOK OF THE CONTROLLER. WHEN THE SOUND MODULE IS COMBINED WITH AN EXTERNAL SEQUENCER, YOU CAN PLAY DUETS, TRIOS, AND QUARTETS WITH YOURSELF.

ber finger buttons replace the traditional finger holes. A player can use Baroque or German fingerings. (It is almost eerie the way that many of the standard alternate fingerings are programmed to respond as they do on an acoustic instrument.) The left thumb half-holes the octave transposition, just as with an acoustic recorder, and in addition it controls two separate octave up-and-down buttons to expand the range to four octaves. Located on the back of the instrument is a panel containing ten little toggle switches (dip switches). By using different combinations of switches, a player can adjust the breath sensitivity, pitch bend, and transposition. The range of these settings accommodates different playing levels from the beginning student to the advanced player. The transposition switches can be set to sound in the keys of C, F, B♭, or G, and to transpose octaves from one octave above the soprano recorder to two octaves below. This function allows the player to play any part in the recorder ensemble.

The SRW-100 is purchased independent of any sound generating equipment. It is designed to be plugged directly into two different kinds of Suzuki classroom synthesizers—the EO-3000 Classroom Keyboard and the ES-2000 Ensemble Station. These allow the connection of six or seven different controllers at the same time, not unlike the typical set-up for an electronic keyboard classroom. The instrument is not limited to these synthesizers, however. With an optional Suzuki SMP MIDI adapter, the Suzuki can be used with any MIDI device. We tried the Suzuki on three different kinds of tone generator: a Roland U220 (which uses sampling techniques), a Roland MT32 (a linear arithmetic synthesizer), and an analog Oberheim Matrix 1000. It worked fine on all three.

Perhaps the most exciting feature of the Suzuki is its ability to control "program changes" from the instrument. Programs are sets of instructions that specify all the parameters of the sound being generated. These are defined on the synthesizer to which the SRW-100 is connected. Any of one hundred such sound combinations can then be called upon "on the fly" by holding a mode switch with the right thumb while pressing different finger buttons. (Each finger button is assigned a number 0 to 9, and by using different combinations a player can change programs from 0 to 99.) This is a most sophisticated capability for any wind controller. The Yamaha WindJamm'r, for instance, can only call up such sound descriptions in sequence, forward or backward (see below). The Suzuki SRW-100 is being marketed primarily to the educational market, but despite its almost toy-like appearance, its true potential may lie in the hands of the best of the avant-garde recorder virtuosos.

The Yamaha WindJamm'r EW-20 looks like a sleek, black missile, and offers the player either saxophone fingerings or recorder fingerings (Baroque or German), including tempered or natural scales. The key mechanism is a firm key-button action, similar to the Suzuki recorder and very different from the hair-trigger post-and-rod Boehm-type construction on the WX7 and newer WX11 models. The key-button action lets fingers rest lightly on the keys without glitching. The three octave keys are located in the traditional left thumb position. These give the performer a four-octave range in the saxophone fingering mode (which may be extended another octave using alternate fingerings). In the recorder fingering mode, however, the player has only a two-octave range (plus the alternately fingered lower octave). The recorder mode offers fewer challenges to the performer because of the limited range, but creates fewer problems for the novice musician.

Other Yamaha wind controllers make use of a plastic reed with a sensor under the reed to control vibrato and pitch bend. The WindJamm'r mouthpiece, however, does not include this reed. Instead, the right thumb controls a "bend wheel" that may be set from the sound module either to bend notes up or down by different intervals or to control vibrato. This wheel slides only to the right whether you are bending up or down or adding vibrato and is less sophisticated than the rocker wheels found on keyboards and on the earlier WX7. (I have found that it is a good idea to begin by experimenting with the vibrato setting, because it is easy to lean on the wheel when it is set for a certain amount of bend, thus inadvertently transposing a passage.)

Unlike the Suzuki, the EW-20 comes

with its own sound module—an FM synthesizer—which matches the clean, futuristic look of the controller. When the sound module is combined with an external sequencer, you can play duets, trios, and quartets with yourself. (You can do this, for example, by setting your current part on channel 4 and the additional channels—the ones receiving the other three parts—on channels 5, 6, and 7. This "multi-timbral" set-up lets you record MIDI data into an external sequencer via the MIDI-out port on the rear panel and play back the sequence via MIDI-in. The maximum number of voices is eight, arranged in four parts.)

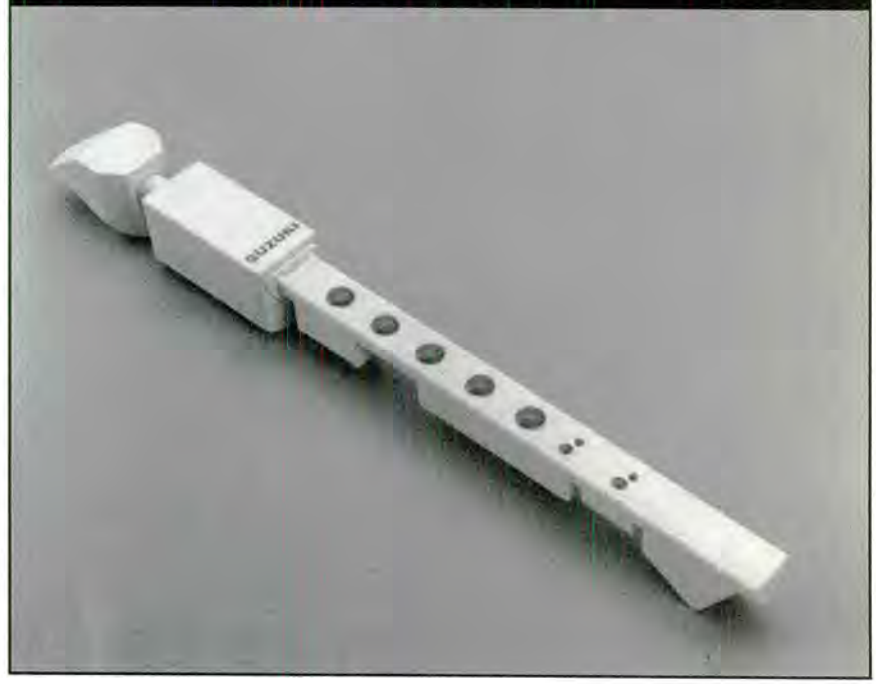
With the EW-20's sound module you may choose from 64 fixed instrumental and vocal sounds. There are two different "recorder" sounds, but neither is likely to satisfy an experienced recorder player. You can, however, influence these sounds with 32 "performance patches." These specify reverberation, transposition, vibrato, or pitch bend, and octave. Performance patches are set in a certain sequence and are selected by means of increment or decrement buttons on the unit or by optional foot switches. The unit can be set to accept breath control or volume control; this is defined by a "power-up" sequence when you first turn it on. This is a handy feature if you are planning to use another synthesizer that does not accept breath control in conjunction with the WindJamm'r.

With the introduction of the Yamaha WindJamm'r and the Suzuki SRW-100, recorder players are now able to enter the brave new world of electronically created music at prices comparable to the cost of a well-made recorder. (The Yamaha WindJamm'r together with its sound module lists for about $650; the Suzuki SRW-100 costs about $200 and the SMP MIDI adapter another $50. A good synthesizer to go with it might cost $400.) But caution is advised. With all the sophisticated possibilities of these new instruments, your skills relate to playing a wind controller about as well as a typist's relate to operating a computer. It takes time to learn how to play a wind controller, and you need to practice with the same diligence that you would use with any other new instrument. You will notice many differences from acoustic instruments: for instance, breath vibrato does not vary the pitch of a note, only its intensity (although on the Suzuki, you can change this so that pitch *does* vary with breath impulses!). These instruments could broaden a performer's or student's frame of reference and help develop different kinds of musical skills. They are useful in the recording studio, particularly if you are a composer/performer. They are good tools for recording and combining sequences if you have no keyboard skills, and they offer an expressive quality that is different from a keyboard controller.

Most woodwind players get excited when they first play a MIDI wind controller modeled after their instrument. But as you think about buying one, you may want to ponder some philosophical questions. As players of historical woodwinds, recorder players are naturally sensitive to the relationship between instruments and composers. While one can easily appreciate that Telemann's recorder, Vivaldi's violin, and Mozart's piano were perfectly suited to the music written for them, it is not always clear whether builders were responding to the needs of composers or whether composers were responding to the potential of new instrumental developments. In the case of the wind controller, it seems clear that the new technology is handing recorder players an instrument whose potential is not clearly related to their demands as performers. Recorder players may be grateful for the opportunity but may wonder how manufacturers decided that it was important to include the recorder player into the world of MIDI. What are recorder players going to do with an instrument that can create sounds ranging from a Medieval harp to a melodic Mack truck? Are the limitations of the recorder integral to its appeal? Or will recorder players respond creatively to the potential presented by a MIDI wind controller? We look forward to the answers that the next decade will provide.

Flutist Matt Marvuglio, chair of the woodwind department at the Berklee College of Music in Boston, also heads its Performance MIDI Lab. He has extensive performing experience on MIDI wind controllers in this country, Europe, and Japan. Tony Marvuglio is the director of the South Shore Music Production company.

THE SUZUKI SRW-100 IS BEING MARKETED PRIMARILY TO THE EDUCATIONAL MARKET, BUT DESPITE ITS ALMOST TOY-LIKE APPEARANCE, ITS TRUE POTENTIAL MAY LIE IN THE HANDS OF THE BEST OF THE AVANT-GARDE RECORDER VIRTUOSOS.



YOUR *Accompanist* AND YOU

What keyboardists can do with a bass line, whether they realize it or not!

by Gregory Hayes

SOMETHING'S WRONG. You are rehearsing Baroque music for one or more recorders and keyboard continuo, and you all know your parts. You and your colleagues have played together before, and you are on reasonably good speaking terms with one another. But things don't click. The music doesn't breathe. Sections begin and end together, but there's little sense of ensemble. Playing the upper line, you may feel as though you are left to fend for yourself or are being buried within a busy overlay of ornamental notes and chords.

The problem, you've concluded, has to do with the relationship between recorder and harpsichord. In Baroque music, the working partnership of treble and bass—the two omnipresent and defining poles of its texture—is at the core of almost any successful performance. It can be, however, a difficult alliance, replete with misunderstandings of intent and execution. After that first play-through or rehearsal comes the hard part: what, specifically, does one work on? Who says what? Where do we go from here?

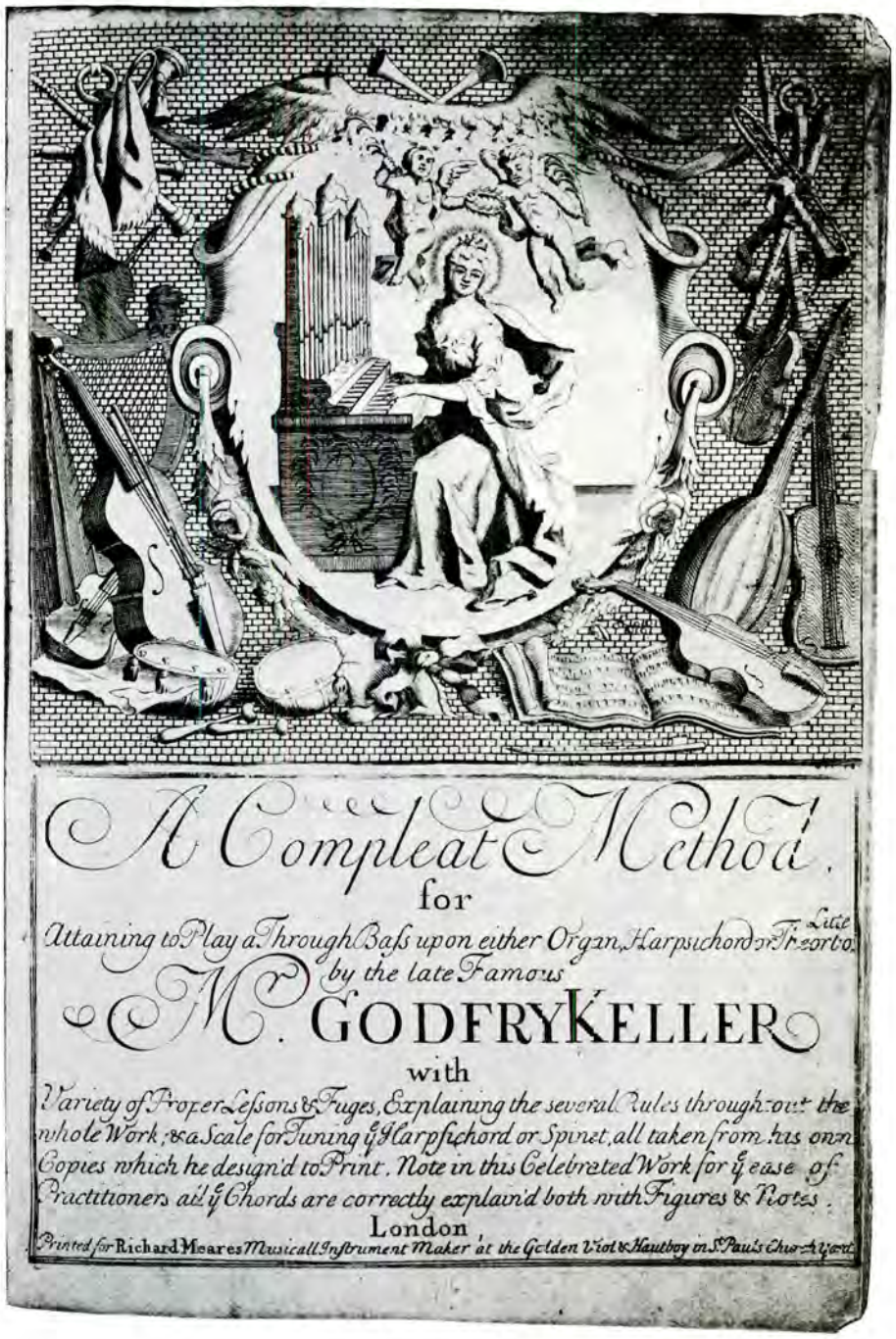
The best questions the treble player can ask the harpsichordist may very well also be the most dangerous and inflammatory. They will strike at the heart of what the accompanist is doing—which, in all likelihood, is not what his or her Baroque predecessor would have been doing. The musician of the 17th and 18th centuries learned music much differently from the way we do today. If the modern keyboard player is fortunate enough to have taken any theory courses, they probably consisted of the analysis and practice of "traditional" harmony, often divided into installments labeled "diatonic" and "chromatic." These often incorporate an ample dose of Roman-numeral chord identification and dry-as-dust exercises in chorale harmonization and written-out figured bass "realization," whose dreary purpose is at best vague and at worst non-existent. Much is quickly forgotten. Some residual pain may linger. In no case is the student prepared to create these realizations at sight at the keyboard.

The Baroque apprentice musician, on the other hand, learned figured bass and counterpoint as a practical task. The appropriate progression of chords was learned from the bottom up, as it were, by playing from a simple bass line with figures below it indicating the harmony. This part was called the continuo, or in English, thorough-bass (through bass). Voice-leading, the mysterious bane of some 20th-century chorale harmonizers, was understood as the natural application of contrapuntal principles. The goal was not (as it is now) just to *understand* the ways of music, but to *make* music. This training lent itself much more directly to the art of accompaniment. Once they had mastered the straightforward (if sometimes daunting) business of playing the correct notes from the figures, keyboard accompanists were freed to adjust quickly and with sensitivity to musical circumstances—the kind of piece they were playing and the limitations of the instruments being played, including their own.

The 18th-century student's job was made immeasurably easier because there was only one kind of music to understand: contemporary music. This helped to deal with elusive issue of taste, the *sine qua non* identified by every writer of the era, none more charmingly than Francesco Geminiani:

> A good Accompanyer ought to possess the Faculty of playing all sorts of Basses, in different Manners; so as to be able, on proper Occasions, to enliven the Composition, and delight the Singer or Player. But he is to exercise this Faculty with Judgment, Taste and Discretion, agreeable to the Style of the Composition, and the Manner and Intention of the Performer.
>
> *(The Art of Accompaniment, or A new and well digested Method to learn to perform the Thorough Bass, 1755)*

In music with a continuo part—which is to say almost everything composed between 1600 and the 1760s—the taste-



The title page from a 1717 reprint by Richard Meares of a thorough-bass method by Gottfried Keller, a German emigré teaching in London. It was originally published in 1705 by Walsh & Hare.

ful accompanist needed the skills of a part-time harmonist, composer, improviser, and sympathetic listener. This last quality is paramount—for, as Geminiani goes on to warn us:

> If an Accompanyer thinks of nothing else but the satisfying his own Whim and Caprice, he may perhaps be said to play well, but will certainly be said to accompany ill.

In a real-life rehearsal, however, if you begin by expostulating to your keyboard player in this manner, you will quickly find yourself without an accompanist. None of us likes to hear about what we can't do, and most of us were not apprenticed as Baroque musicians. Without the training to fulfill the mechanical requirement of figured bass with fluency, the modern player will have little inclination to sympathetic listening or stylistic discretion.

As many a 20th-century commentator has remarked, the easy availability of written-out realizations today is a two-edged sword. There is comfort and security in playing from a modern-day full score (the need to figure out chords is, of course, eliminated), but with what is gained comes a loss—of flexibility, proximity, and, for lack of a better word, intimacy. Freed from the tyranny of a written-out right hand part, the keyboardist playing from figures can adapt to the particular instrument—and even the particular player—he is accompanying. If the work is a solo sonata, he will almost always have the soloist's part directly above his own on the page, and may likewise be inspired to interact more sensitively with his partner. The common choice of verb in English for this activity—"realizing" a figured bass—is extraordinarily apt. In its implications of "making real," "accomplishing," and "understanding clearly," it tells more about the pursuit than we sometimes admit.

For the modern-day accompanist faced with little time or training and a surfeit of numbers—as might be found on almost any page of figured music by Bach or Couperin, for instance—inspiration may be preceded or even supplanted by desperation. A retreat to the less treacherous terrain of the published realization may be in order. If this is the case, it should be understood that with the alleviation of one chore (constructing the harmonies) comes the burden of a new one: discerning what it is that you really want or need to play. This, more often than not, will mean discarding rather than adding. The "tyranny" of a texted realization resides in the (mistaken) impression that we are obligated to play what we see. And with good reason: the well-trained classical musician today is usually imbued with a deep and abiding respect for the printed page (and, conversely, with scant encouragement towards improvisation). The composer's intentions must be respected. The catch is, of course, that for two centuries composers

CONTINUO-ING STUDY

All roads of serious study in figured bass eventually lead to Franck Thomas Arnold's exhaustive *The Art of Accompaniment from a Thorough-Bass* (London: Oxford University Press, 1931; reprinted New York: Dover, 1965). In two volumes totalling some 900 pages, it contains in English translation passages from almost every important historical source, and is unparalleled as a reference tool. Arnold's treatise is not, however, a good place to begin one's study. Hermann Keller's venerable *Thoroughbass Method* (a translation, by Carl Parrish, of Keller's 1931 *Schule des Generalbass-spiels;* New York: Norton, 1965) is somewhat dated and limited in scope but is a fine introductory text with much practical advice (from the Foreword: "Play, always play; don't write out exercises!"). Keller's presentation of preliminary exercises is especially appealing: what better way to learn voice leading than by a few of the numerous figured chorales to which the student need only supply the interior voices?

In recent years a host of primary sources from before 1800 have once more become available, either as facsimile publications or in annotated (often translated) critical editions. These include works by Carl Philipp Emanuel Bach, Jean-Henry D'Anglebert, Francesco Gasparini, Geminiani, Johann Heinichen, Nicolo Pasquali, and Johann Quantz. All of these are identified, along with numerous other sources, in the "Handlist of Books" to Peter Williams's handsomely presented *Figured Bass Accompaniment* (two volumes; Edinburgh: Edinburgh University Press, 1970). Williams conveys a wealth of information by way of carefully selected excerpts from those sources; volume two is an anthology of musical examples, along with three worked-out realizations. He does, however, presume some previous familiarity with figuration.

A simple "nuts and bolts" approach with an especially appealing pedigree comes via *Continuo Playing According to Handel: His Figured Bass Exercises* (New York: Oxford University Press, 1990), in which David Ledbetter provides commentary, and offers sample realizations, to the rudimentary exercises the composer prepared for princesses of the royal family between 1724 and the mid-1730s. If this whets your appetite for more original sources for basso continuo instruction in facsimile, you might consider Nanette Gomory Lunde's unadorned but rich anthology *The Continuo Companion* (Columbus: Early Music Facsimiles, 1988).

If you've come this far, and are not spending most of your time making music at the keyboard with other performers, beware: you're akin to the golfer who can't graduate to the course from the driving range. In each case, the greatest sport—as well as the best exercise and choicest surroundings—can be found only on the playing field.

specifically did not provide right hand parts for keyboard players. With eyes glued to an inviolate right hand part, we are in fact violating their intentions.

So WHERE TO begin? The sources described in the accompanying overview of instructional texts offer much more coherent and comprehensive advice than any presented here. A reading of some—Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen,* of course, but also C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* and Peter Williams in the first volume of his superb *Figured Bass Accompaniment*—will benefit the soloist as much as the keyboard player. A few basic precepts, however—adopted by an accompanist on his or her own, or gently and constructively proffered by a collaborator—might help set the course for a musical experience as rewarding as it is challenging.

1. **Listen.**

2. **Play from a decent edition.** For a keyboard player, this means the original figuration has been retained and realization, if there is one, is modest. Remember that it is always easier to add notes than subtract them. Your edition need not be the most recent, nor the most expensive: several of the economical Kalmus publications, for instance, are reprints from the eminently respectable Bärenreiter Hortus Musicus editions. Countless facsimile editions covering much of the repertoire are now available, many advertised or reviewed in these pages. Several modern editions (the Bärenreiter editions of the Handel flute and violin sonatas come to mind) offer the best of both worlds: they include a copy of the solo part with figured bass in addition to a score with texted realization. (Fight the urge to photocopy: in the long run, it simply removes any incentive a publisher may have to either bring out new materials or keep the older ones in print.)

3. **Early in rehearsal, play the left hand alone.** To the keyboardist who has either a) finally made himself comfortable with the figures or b) finally learned the right hand part, this is almost impossibly difficult to do. But *do* do it. Your attention will once more be focused on the bass line, where it always should have been. You will hear that part better, as well as the treble lines with which your part interacts. The wily accompanist, too, discovers eventually that there is a hidden allure to this practice: it tends to make your partners uncomfortable. They suddenly realize you're listening.

4. **When you begin to add right-hand notes again, add a few at time.** Try it once without the realization—either cover it up, write the figures in a photocopy of the bass part, or play from a facsimile edition. Any experienced player of figured bass will admit to the occasional loss of brain power in performance. The standard—if temporary—first resort is to play thirds above the bass until consciousness returns. Try it: it works (for a while, at least). At all times, be discriminating in your choice of notes. Discretion, here as elsewhere, is the better part of valor.

5. **Develop your own vocabulary of styles and devices** as you learn from the sources, from experimentation, and from hearing other players. When you hit upon a good idea, or need to remember a particular cadential formula, don't be shy about writing it in. You'll be following an honorable tradition. Some intriguing, if uneven, sources for information about contemporary realizations of Baroque music are those few original parts that survive with the players' own annotations scribbled in.

6. **Listen carefully to the cellist,** if

Continued on page 24

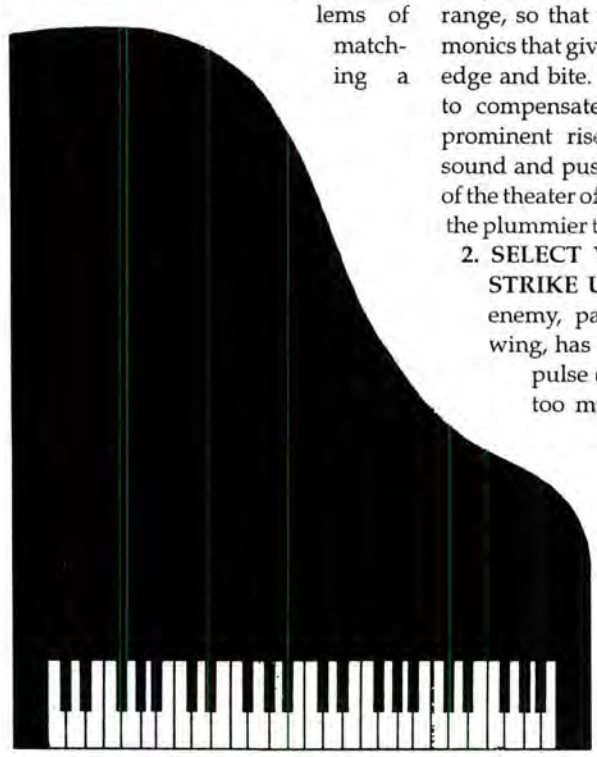
HOW TO DO BATTLE WITH A GRAND PIANO

After listening to one too many military briefings this winter, Anthony Rowland-Jones was moved to issue the following memorandum in the newsletter of the Cambridge Branch of the Society of Recorder Players.

The first rule in any impending conflict is to avoid it. So start by making diplomatic approaches to any amenable (probably French) harpsichord players, or bring off a resounding coup by forming an alliance with a lutenist (probably Arabic). But opportunities for such treaties are rare, and one then either has to disengage (cowardice), or be prepared to encounter the might of the piano-fortissimos.

Next, you must threaten to deploy your armor-piercing technology and atomic capability in the descant and sopranino ranges, but this may be a futile gesture if the conditions of the war disallow their use, as in a sonata stipulating treble recorder and keyboard.

So choose your terrain. Difficulties will be reduced if you select music written by 20th-century composers aware of the problems of matching a recorder against a grand piano. Such composers usually only permit the enemy to unleash its fortes when the recorder is in its most aggressive upper register. But we also want to play Handel and Telemann, who were blissfully ignorant of the grand piano menace. So here are five strategic principles by which, even in such adverse circumstances, you may gain victory against overwhelming odds. This is brought about by reconciling yourself to your adversary's strengths and exploiting his weaknesses.



1. ACHIEVE AIR SUPREMACY. You can stand up to command attention and survey the field; your pianist is compelled to remain sitting down. So, exploiting your air-power, breathe big. Do it audibly as if you were trying to persuade your (paying) audience to breathe with you. Feel the strength of your diaphragm and the thrust of that column of air surging up to be impelled forward into the recorder's windway. Don't overdo it, for a forced tone loses focus and control. But except in quieter passages, play close to the upper limits of your recorder's breath-pressure range, so that you activate those harmonics that give recorder tone a cutting edge and bite. Use shading and cover to compensate for any dangerously prominent rise in pitch. Relish this sound and push it out to every corner of the theater of war, for it can dominate the plummier tones of a modern piano.

2. SELECT YOUR TARGET AND STRIKE UNEXPECTEDLY. Your enemy, particularly at his left wing, has to maintain the chordal pulse of the music. While you too must operate within this pulse, otherwise chaos will ensue on all sides, you can select points in the melodic line where you attack a note early, or feint by bringing in a note unexpectedly late. You have more capability in attack, if not in defense. So make the most of your tactical opportunities.

3. EXPAND RAPIDLY AFTER A BREAKTHROUGH ON A NARROW FRONT. You have the facility to expand a note after its initial attack. Your adversary, though well dug in, has to accept that once he has engaged a note it can then only diminish in sound; he cannot reinforce its dynamic after it has struck. So, when you engage with a piano, draw out and strengthen your notes more than you would in other circumstances. Within the international Rules for Musical Interpretation in the Baroque Era (known as the "Veilhan Convention"), do not hesitate to use other weapons not possessed by your opponent, such as vibrato to increase the intensity and amplitude of notes, especially high notes where your resources are at their strongest.

4. EXPLOIT ARTICULATED WEAPONRY. The enemy has heavy guns, but you have much more variety in devices of articulation. He is not able easily to react to well-directed and well-timed bursts of staccato, and you can move more quickly than he can from one articulatory plosive position to another. Your opponent in his bunker just has to keep hammering on, as that is the only way his armament operates.

5. SURPRISE WINS BATTLES. It is you who are in control in this encounter, for you choose the music and can spy out the land in advance. Use this initiative with resource and imagination. Within the constraints of the theater of war, you can decide upon speeds and changes of speed, upon dynamic variety (you might even retreat into the cover of a pianissimo and surprise by your return), and upon expressive inflections that display the authority of your understanding and command of the musical situation. Prepare your strategy through informed and well-considered logistics. Be in readiness for the real thing through rigorous training and exercises. When the crucial moment arrives, you will then strike with confidence and determination, and victory will be yours.

P.S. Don't forget to keep your recorder well oiled.

A Special Need to Play

by Marsha Evans

WHEN TEACHING recorder to special needs students, the main attribute you need is patience, combined with an appreciation of the individual needs of each student. As a recorder teacher, you are expected to be generally aware of potential problems and their usual solutions, but in teaching recorder to students with special needs, the usual solutions often do not work. You must be creative in finding the most effective way for these students to learn the necessary skills—by working with their limitations rather than against them.

One of the most difficult habits to break is that of categorizing students, whether by age, grade-level, or (supposed) learning capability. There is no single approach, for example, that is always appropriate for students diagnosed as having Down's syndrome. I have taught several Down's syndrome students, both in classroom situations (mainstreamed) and in one-to-one private instruction. The physical and intellectual differences among these students have been as varied as differences among *any* students. The common factor in teaching all of them has been patience, together with a willingness to try new and different approaches to dealing with the individual's physical and intellectual limitations. If it works, use it!

The first Down's syndrome student that I taught on a one-to-one basis had coordination problems and decreased tactile sensitivity in her fingers. I used rubber washers glued over the top three holes to help her feel them and seal them adequately. By the time we added the right-hand, she had become accustomed to finding the holes, and we did not need to use washers. We were also able to peel off the washers from the top holes, because her hand had become used to the proper position. (Don't use super-glue, or you lose the option of removing them.) This student also had difficulty articulating the "duh" at the beginning of notes. She was quite successful, however, in using either a "huh" or a sort of glottal click. This enabled her to articulate a full legato and a perfectly acceptable staccato. She now plays in both octaves with a reasonably accurate thumb action. She hears and is able to self-correct fingering errors or misplayed pitches without losing her place in the rhythm, thus enabling her to play in advanced intermediate ensembles. She can also maintain a fairly complex rhythmic/melodic line in one-to-a-part performance. The physical and musical skills she has learned over the last five years of recorder instruction have carried over into other areas of her life, such as improved playing skills on piano, establishing good study and practice habits, developing poise and independence by performing, and in general, enhancing her self-esteem.

The second Down's yndrome student I taught on a one-to-one basis (as well as in her regular group music class) had none of the coordination problems of the previously mentioned student. She was able to articulate "duh" adequately. Her retention and concentration, however, varied a lot from one lesson to another. Again, repetition, patience, and *lots* of positive reinforcement were essential. (Remember, the student may not be bored just because you are!) It has been necessary with this student to use "crutches," such as written-in note names and beat numbers, to guarantee success; they will be phased out gradually as she becomes more secure in reading from notation. On lesson days when the memory or concentration is simply not there, we work on playing by rote or playing "old favorites" for fun. *Any* playing is better than no playing—and if it can't be fun as well as instructive, who needs it?

This student is also gaining strengths in non-musical ways: she practices on a daily schedule of her own choosing, without, I am told, being coerced by her parents. She has been able to play in ensemble and as a soloist at her school, which greatly enhanced her self-esteem.

I HAVE ALSO HAD an opportunity to work with students who have a variety of physical limitations, ranging from multiple sclerosis to bone cancer to missing digits on one hand. All of these students have been able to play, to one degree or another, and to *enjoy* making music, alone or in company. I have composed a series of pieces playable with one hand on an unmodified soprano recorder, using thumb and four fingers at the top of the instrument. Many pitches from first-space F to A are obtainable using the standard finger pattern, merely substituting the fourth finger for the first finger of the other hand. There are some hole-shadings necessary, and the E is not obtainable in either octave, so I

have written pieces without E's. There are also many early dances and folk tunes that can be transposed or have the melodic line altered slightly to eliminate the unattainable E. The most difficult hurdle to overcome is the attitude, "I/they can't do it because of (one or another) limitations." Find a way!

The student with multiple sclerosis discovered that using ring-binder reinforcements pasted over the recorder holes in stacks of three enabled her to feel the holes more easily without adding as much bulk as rubber washers. And on hot days, when her nerve impulses were erratic, we worked on pieces with sustained tones and slow movements.

A student with cancer of the bone, who could only use her left hand and had little strength to support the recorder, put her right arm on a stack of pillows in her lap and let the recorder rest its end on her wrist. (Another possibility would be to modify a harmonica-holder with an extension to brace the recorder for one-handed playing.) These adjustments would allow anyone with only one usable hand, even if only temporarily so (as I discovered when tendonitis disabled my right arm for several weeks!), to play an inexpensive, unobtrusive, "just-like-everyone-else's" recorder.

As a rule, I have found that the most effective way to help students absorb all the necessary information in one digestible bite is to teach note-name/staff position / fingering-pattern / auditory perception as a unified concept. (I have used this same approach with most of my students, regardless of age or other limiting conditions. Even pre-readers, ages 4 to 5, are interested in learning how to read the music as well as how to make the sounds.) For students with vision impairment or dyslexias that interfere with visual perception, however, I have turned to playing by rote exclusively. The important thing is to encourage people to *play*. In fact, one device that I use when encouraging students to listen to themselves play and/or to improvise melodies is to have them sit in a darkened room and just "make sounds." (There is also a Braille system of musical notation for visually impaired musicians to learn if they wish to work on composing or transcribing music.)

There is no single approach that is always appropriate for students diagnosed as having Down's syndrome. The physical and intellectual differences among these students have been as varied as differences among any students.

Special needs student Rebecca Shriro works with her teacher Marsha Evans before participating in a mainstreamed concert at The Montessori School (opposite page). Playing with her in the concert are (first row from left) adults Gladys Birdsall and Meredith Williams, David Velleman, Christopher Boyd, Jade Russoff, Sylvie Yntema, Rebecca, adult Karen Sauer; (second row from left) Jessica Milgroom, Rachel Tanksley, Simon Tanksley, Elizabeth Clune, Margo Yntema, and adult Kathy Tracy.

A student with severe hearing impairment would probably be best served by learning a more visually-oriented instrument. However, the student can be taught the proper fingerings and then to adjust breath pressure (with visual reinforcement from the teacher when the pitch is "on") to obtain the correct sound. One way to be sure that *some* sound is coming out of the recorder is to learn to feel the air vibrating against the fingertips that are covering holes. Certainly enough skill could be attained to allow the student to play in simple ensemble pieces with peers.

The recorder has been used with people who have a variety of respiratory difficulties, since control of the breath is more important than volume or strength. "Easy Breather" clubs (for those with Chronic Obstructive Pulmonary Disorder, etc.) have formed recorder ensembles to help people learn to control their exhalations and to be sociable at the same time! At least two of my students have had rather severe asthma, yet have attained an advanced level of playing. They have increased their ability to get more air into their lungs *and* to control their exhalations.

Students with Organic Brain Disorders caused by trauma, stroke, etc., can use the recorder to practice fine-motor control and eye-hand coordination, together with the fun of making music! Again, each student *must* be dealt with on an individual basis: what works like a charm for one will be totally ineffective with another. Many of the suggestions previously mentioned will be helpful in these situations; mostly, you'll have to "wing it"!

Marsha Evans teaches recorder at The Montessori School and the Community School of Music and Arts in Ithaca, New York. With guitarist Lew Fitch, she publishes music under their joint name of Marlewsha Music. Her music for recorders has been used at the Long Island Recorder Festival and at the Chesapeake Recorder Workshop.

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Book Reviews

Books on 18th-century continuo performance and 20th-century recorder performance are reviewed, and five items briefly noted.

BACH'S CONTINUO GROUP—PLAYERS AND PRACTICES IN HIS VOCAL WORKS By Laurence Dreyfus. Cambridge, Mass. & London: Harvard University Press, 1987. xii & 264 pp., ISBN 0-674-06030-X, $14.95 (paperback). *Reviewed by Howard Schott.*

The recent paperback reissue of this reexamination of the continuo practice of Bach and his contemporaries is indeed welcome. No. 3 in Harvard's *Studies in the History of Music* series (Lewis Lockwood and Christoph Wolff, general editors), it won deservedly high critical praise on publication in a costly hardback edition. Now available at a modest price to all who are involved with Bach performance—and who is not?—it merits a new review emphasizing its practical utility rather than its scholarly underpinnings.

What is meant by the term continuo group? This title gives a hint of one of the most important conclusions reached: the use of dual (*i.e.*, organ plus harpsichord) accompaniment in the performance of Bach's church music. Dreyfus has painstakingly examined all the surviving contemporary scores and performing materials, especially the continuo parts, as well as documentary evidence bearing on this question. His conclusion that dual accompaniment was a norm, perhap seven *the* norm, seems irrefutable, even if it is at odds with the findings of Philipp Spitta, Arnold Schering, and even more recent Bach scholars of renown, who wished to banish the harpsichord to the realm of secular music exclusively and to leave the lute as a continuo instrument totally out of consideration. The existence of numerous duplicate figured bass parts, one at *Chorton* (*i.e.*, transposed up a whole tone to match the organ pitch) and a second at *Cammerton*, the pitch of the other instruments, including the harpsichord and possibly lutes as well, confirms that dual accompaniment was a constant practice at St. Thomas's in Leipzig during Bach's tenure there.

How was the continuo bass line performed? Dreyfus concludes, after analyzing the relevant evidence in fullest detail, that these strings of whole- and half-notes were performed in two ways. In the case of secco recitative, speech-like and accompanied only by the continuo group, the long bass notes were conventionally reduced to quarter-notes plus rests with harmonies of similar duration. In recitatives also accompanied by other instruments, such as violins, recorders, or oboes, the bass notes were played literally as written. Only on rare occasions and for particular reasons, notably in the *St. Matthew Passion*, did Bach trouble to notate the short type of accompaniment.

The non-keyboard members of the continuo group were bassoons of various types and a brace of string instruments: the violoncello, the different types of violone, the viola da gamba, the violoncello piccolo and viola pomposa, and the lute. Dreyfus traces not only Bach's use of bassoons in continuo—more frequent in Weimar than Leipzig—but also the changing use and character of the instrument. "The bassoon and its forebears...had an extended history of accompanying sacred music long before concerted church cantatas came into vogue. Within this tradition, the omnipresent bassoonist played *colla parte* with the choral basses. The new *galant* bassoonist, on the other hand, seems to have been prized for his special, elegant timbre."

The strings playing the bass line, and occasional obbligato parts, at 8-foot pitch are less problematical than the larger instruments sounding wholly or partially at 16-foot pitch. Dreyfus demonstrates how very different instruments were subsumed under the heading of violone. There were two types of six-stringed viols, a smaller one descending to GG and a larger going down to DD. The latter was often referred to, somewhat redundantly, as a *violone grosso*. In addition, and double bass players will be surprised to learn this, four-stringed instruments were often tuned in fifths CC-GG-D-A, that is, an octave below the normal cello tuning, rather than in fourths as today. By examining the violone parts in the Brandenburg Concertos, Dreyfus shows that only No. 1 requires a four-string instrument descending to CC. The violone part of No. 6, going down to a written low BB♭ seems to call for an 8-foot pitch *basse de violon* or large early type of cello tuned in fifths above that bottom note. The parts for Nos. 2, 3, 4, and 5 regularly descend to DD but routinely avoid low CC, and thus are suitable for a six-string viol. Analysis of contemporary performing materials show that Bach had at his disposal different types of contrabass instruments in the towns of Weimar, Cöthen, and Leipzig.

In sum, Dreyfus has provided a much-needed and solidly documented corrective to earlier studies of Bach's instruments and performance practice. While paying due tribute to prior scholarship, he does not hesitate courteously and appreciatively to point out deficiencies and to correct errors. (Charles Sanford Terry's *Bach's Orchestra* remains basic reading regarding the instruments. One must remember, however, that he accepted the homogenized Bach-Gesellschaft texts as gospel.) Over and above its utilitarian value as a guide to understanding Bach's performance practice, Dreyfus's book affords a fascinating

Die Dynamische Blockflöte *is an important reference work—an absolute must for any serious recorder-playing musician. Even if you don't read German, the exercises, references, tables, etc., are perfectly usable, and with this review in hand, you ought to be able to make your way through the text.*

Book Reviews (continued)

glimpse of the composer at work, providing cantata after cantata for Sunday services, dealing with the variable quantities and qualities of the performing forces at his command. After reading it, one almost has the impression of having actually lived through the experience. Can one ask any more of historiography in any field?

Howard Schott is a musicologist and attorney practicing in Boston, Massachusetts.

DIE DYNAMISCHE BLOCKFLÖTE. By Johannes Fischer. Edition Moeck 4048, 1990. 44 pp, distr. by European American Music. $35, hardback. *Reviewed by Pete Rose, with the assistance of Adelheid von Goeler.*

Here is a masterful, comprehensive, and detailed thesis on the dynamic control of the recorder, a subject that received a bit of attention in these pages back in 1986-7 (including several letters to the editor and an article by Scott Reiss). Its author is a brilliant young recorderist from Karlsruhe, Germany, who can do just about anything that *can* be done on recorder. (But it should be pointed out that European recorderists in general are much more aware of the recorder's dynamic potential and of the techniques necessary to realize it.) Since the book is available in German only, a synopsis of the text is in order. I wish to acknowledge the diligent work of my student Adelheid von Goeler in assisting me with this aspect of the review.

The book begins with an insightful overview in which Fischer points out that the entire 19th century, when instruments of all types went through a remarkable evolution, has been lost time in the development of the recorder. Since the rediscovery of the instrument in the 20th century, the main emphasis has been in reestablishing the techniques of production and performance that had been developed by 1750; this has finally been realized within the last 15 years. With this book, Fischer wishes to further advance the development of recorder technique in the area of dynamics, although he does realistically acknowledge the instrument's limitations.

The first of the book's six chapters briefly states the basic dynamic characteristics of the recorder. Fischer differentiates between aspects that are specific to the instrument (*i.e.*, all recorders get louder as you go higher and/or open more fingerholes, are softer on forked fingerholes, are affected by the voicing, boring, size of fingerholes, etc.) and factors that can be influenced by the player (breath pressure, shape of oral cavity).

In Chapter 2, alternative possibilities for dynamics are surveyed. These include the standard techniques for leaking and shading with changes in breath pressure so as to produce an in-tune crescendo or decrescendo, use of either vibrato or flattement (finger vibrato), alternate fingerings, and varying the articulation, as well as novel procedures applicable to modern music, such as "roofing" (keeping the fingers very close to the holes while blowing harder), various ways of preparing a recorder to make it softer (placing a small piece of tissue in the head joint, covering part of the labium with fabric or tape, partially closing the windway with tape or with the tongue, playing the recorder into a container), and tuning the recorder flat ("pulling out") combined with a stronger breath pressure to make it louder on a specific passage or movement.

The technical problems of dynamic control are discussed in Chapter 3. These include various means of controlling low breath pressure by creating resistance either with special fingerings or by leaking air from or pursing the lips, the necessity of developing a high degree of independent finger coordination to deal with the complexity of using a large number of alternate fingerings, refinement of leaking and shading techniques (for which Fischer provides many pictured examples), and various uses of the closed bell.

Chapter 4 discusses the application of these techniques with a great deal of insight. Fischer believes that one can employ a lot of intonational latitude when playing solo, depending upon a particular instrument's natural dynamic flexibility. Dynamic fingerings are most useful where there are two or more notes in close proximity that are of the same pitch but at different dynamic levels. However, careful attention must be paid to the context when using dynamic fingerings. Because they can produce radically different timbres, the end

result may not be musically desirable. In duets, dynamics can be realized solely with breath pressure, if both players make the same dynamic changes at the same time. In ensemble playing, dynamic fingerings are very useful, especially in the inner voices where fluctuations in timbre would be less noticeable. When playing with accompaniment, he feels, virtually any dynamic change must be executed with techniques that compensate for intonation. Fischer then goes on to quote passages from many historical treatises that discuss the use or shading and leaking techniques to create dynamic effects.

In Chapter 5 we are presented with a large number of technical exercises as well as some examples of how the various dynamic-producing techniques can be used on passages from well-known modern works by Andriessen, Braun, Heider, Hirose, and others. In the final chapter, we are given a huge table of fingerings at all dynamic levels for the complete range of the alto recorder, including notes above and below the norm and all quarter tones.

This book is an important reference work and an absolute must for any serious recorder-playing musician. Even if you don't read German, the exercises, references, tables, etc., are perfectly usable, and with this review in hand, you ought to be able to make your way through the text.

Briefly Noted

Two 1984 volumes by Nikolaus Harnoncourt, translated into English and published in 1989, retrace the recent history of the early music movement from the Concentus Musicus's first concertizing in 1954 to 1980. This is done in a fascinating mosaic of lectures, program notes, and other writings associated with the Austrian pioneer's evolution as a proponent of original instrument performance. Readers will note how early and how often Harnoncourt steals the thunder from Richard Taruskin's attacks on "authentic" performance practice by rejecting blind allegiance to literal interpretations and placing faith in musical intuition. Harnoncourt, it seems, has always sought a modern and vital performance based on a deep understanding of those who originally played and wrote the music. Unlike Taruskin, Harnoncourt always makes this search seem worth the effort.

The Musical Dialogue—Thoughts on Monteverdi, Bach, and Mozart; Baroque Music Today: Music As Speech. ***By Nikolaus Harnoncourt, translated by Mary O'Neill. Amadeus Press, 9999 S. W. Wilshire, Portland, OR 97225. $19.95 each, hardbound.***

Stephanie Judy's book, *Making Music for the Joy of It,* discusses everything the adult might want to know before making the decision to take up the study of music—everything *except* anything specific about the joy of playing the recorder! This will be no loss to readers of *AR,* while the actual contents will be very helpful: choosing and working with a teacher, organizing your practicing, working within ensembles, performing and stagefright, and so on. Ken Wollitz's *The Recorder Book* is relied on for many pieces of generic advice and gets a bibliographic mention. Samuel Pepys and Theo Wyatt are quoted a number of times. The ARS is listed with a woefully out-of-date address, and Frans Brüggen comes out Frans Brugger.

Making Music for the Joy of It. ***By Stephanie Judy. Published in 1990 by Jeremy P. Tarcher, Inc., 5858 Wilshire Blvd., Suite 200, Los Angeles, CA 90036, and distributed by St. Martin's Press. $12.95, softbound.***

There are other excellent guides to performing music of the Renaissance on original instruments, including Timothy McGee's *Medieval and Renaissance Music* and *Performing Medieval and Renaissance Music* by Elizabeth Phillips and John-Paul Jackson, but perhaps none so down-to-earth as Early Music America's compendium. This spiral-bound, typewritten volume has the advantage of numerous contributors, each an expert on his or her family of instruments. Philip Levin on recorders, Paul O'Dette on plucked instruments, and Ben Harms on percussion are just a few of the figures whose guidance is provided in plain and easy explanations. Appendices on copyright, publicity, and program notes add value for the concert presenter.

A Practical Guide to Historical Performance—The Renaissance. ***Edited by Jeffery T. Kite-Powell. Published in 1989 by Early Music America, 30 West 26th St., Suite 1001R, New York, NY 10010. $20.95, spiral bound.***

Eileen Hadidian's translation of Antoine Mahaut's flute tutor, published in Paris in 1759, is of small interest to recorder players (not even a nod to the instrument by this date, as there had been in Hotteterre's 1707 tutor), but for those tracing the development of Baroque flute technique and musical practice country by country and decade by decade through the 18th century, it will take an important place on the shelf, next to many others. It is always helpful to have another contemporary writer-player's views on trills, flattement, double-tonguing, and the like, because they invariably shed a little light on the murkiness all around them.

A New Method for Learning to Play the Transverse Flute. ***By Antoine Mahaut, translated and edited by Eileen Hadidian. Published in 1989 by Indiana University Press, Bloomington. $17.50, spiral bound.***

If Julia Sutton's new 33-minute video on Renaissance dance were shown on TV, viewers would be crying out for "instant replay." Of course, that's exactly what your VCR will allow, so that her sweeping overview of the development of dance in the Renaissance with its many specific references to sources of the period may be reviewed and studied at your own pace. Likewise, the glossary of terms and demonstrations of dance steps, which start simply and clearly but build quickly into dizzying combinations, benefit from the rewind button. After the elements are shown, they are combined in three completely realized dances, for two and three individuals and for four couples. Musicians backing up the dancers include Tom Zajac (recorder, flute, percussion), Grant Herreid (lute), Karen Hansen (violin), and Paul Shipper (plucked instruments). While production values may not be up to Oscar standards, all early musicians should gain from the important knowledge imparted.

Il Ballarino—The Art of Renaissance Dance. ***Directed by Julia Sutton and Johannes Holub. Distributed by Princeton Book Company, Box 57, Pennington, NJ 08534. $44.95, in color.***

Letter

Keyboard Coincidence

I recently encountered a problem which I believe I share with a number of recorder players, namely acclimatizing a quite competent keyboard player to the special demands of recorder accompanying, especially in Baroque repertoire. I wondered if you might not like to consider getting someone to write a short article on the subject for *American Recorder*, a couple of pages or so that recorder players could stick in the hands of our keyboard playing friends? Some of the topics to include:

The philosophy of continuo accompaniment, polarity of bass and treble, importance of thinning accompaniments written by almost universally bad editors.

Special demands of the recorder, *e.g.*, places to breathe, swallow, and blow out windways.

Acoustic peculiarities of the recorder (it's soft).

Rudimentary ornamentation, *e.g.*, cadential trills, and mordents.

A bit about the harpsichord for those who don't play usually play it, including registration, touch, arpeggiation.

The organ as continuo instrument.

What to do if stuck with a piano as your accompaniment.

A little about Baroque national styles, affect, virtuosic improvisation, etc.

William F. Long, Ph.D., O.D.
St. Charles, Missouri

EDITOR'S NOTE: Dr. Long couldn't have known, when he wrote his letter, that we had already scheduled "Your Accompanist and You," which deals with at least a number of these questions (page 14). And neither he *nor* the editor knew that Anthony Rowland-Jones was firing off, "How to Do Battle with a Grand Piano," a war classic if there ever was one (page 17). Readers may have war stories from their own performing experience. Send them in!

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.

Your Accompanist and You *(continued from page 16)*

you're lucky enough to be working with a trustworthy continuo player. Note the way the player shapes the phrases and where string crossings or large leaps in the bass line might imply breaks. Keep these things in mind, especially if you are working on your own. On a purely mechanical basis, keyboard players rarely have to work hard to play their notes. Learn from those for whom the very manner of sound production (this includes bassoonists and bassists, as well) necessarily gives shape to the notes on the page.

7. **Feel the ebb and flow not only of phrases, but also of dissonance and resolution.** There's an easy trick here. Even if you're not playing from them, look at the figures: especially in 18th-century music, the more numbers, the greater the dissonance. Add more notes (Heinichen, among other contemporary teachers, suggests as many as six); subtract them for the resolution (the root in the bass and the third above it in the right hand will do nicely).

8. **Go more with the flow than the ebb.** A common problem for those who primarily accompany church sopranos is letting the tempo run down. In Baroque music, with its many internal cadences that encourage the soloist to stretch out the phrase, it is important for the accompanist to reset the tempo coming out of the cadence. As Quantz says:

> Because the style of playing an Adagio requires that the soloist allow himself to be carried along by the accompanying parts rather than lead them, it frequently seems as if he desires to have the piece slower. The accompanists must not be misled by this, but must adhere strictly to the tempo.... Otherwise they will eventually begin to drag.

8. **Listen.**

Gregory Hayes performs and teaches in Western Massachusetts. A former faculty member at Smith College he plays continuo regularly with the Springfield Symphony and has appeared with the New England Bach Festival. He is the author of numerous articles on musical topics.

What's new in the gentle commerce of our field.

Bazaar

RENAISSANCE RECORDERS.
The Prescott Workshop is getting into Renaissance recorders. Pitched at A=440, these are one-piece instruments with traditional Renaissance fingering (*no* fingers on the soprano second-octave D) and are designed to play with 1/4 comma meantone tuning. They have a large diameter bore with choke (not Ganassi-style), giving a strong fundamental tone. They are strongly influenced by the work of Bob Marvin, who told Tom Prescott, "Just say I'm a nice guy." Priced at $850, alto, and $600, soprano, in stained maple. A tenor is in the planning stage; instruments in two pieces may be built on request. Prescott Workshop, 14 Grant Road, Lyme, NH 03768, 603-643-6442.

WOOD-GRAIN ZE-NONS.
Ze-non is now making its Bressan alto and Stanesby, Jr., soprano available in an impressive reddish-brown, wood-grain, matte finish, complementing well their fine-detailing and historical design (originally by Friedrich von Huene). The special manufacturing process results in a completely individual grain pattern on each instrument. The new Bressan maintains the warm, burnished sound of its middle and lower registers, but some players will have to adjust to the stronger blowing demanded from c''' on up, especially on d''', which seems a bit lower than on earlier models. Priced at $25.50 for the Stanesby, Jr., soprano, and $50 for the Bressan alto, they are available from Magnamusic in Sharon, Connecticut 06069, 203-364-5431.

NEW LINE FROM CANADA.
Jean-luc Boudreau has started a new firm, AESTHÉ, to market a line of soloquality Baroque recorders priced to compete with mass produced instruments. Designed by the eminent Canadian maker, these instruments are produced with benefits of modern technology but are intended to have an evenness of response and purity of tone comparable to hand-made instruments. Sopranos and altos in European boxwood are available at A=415 or A=440. For more information, write Jean-luc Boudreau, C.P. 3044 Succursale Youville, Montreal, Quebec, Canada, H2P 2Y8, 514-389-5089.

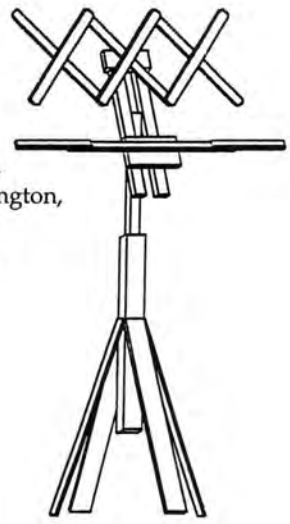
VON HUENE STAFF ADDITIONS.
Von Huene Workshop has added three new staff members in the past year. Roxanne Layton, a member of the For Four Recorder Quartet, is acting as a customers' representative in interpreting requests for tuning and voicing adjustments and in identifying new instruments with the particular qualities requested. "Roxanne is a very fine player with a gift for translating descriptions of the nuances of sound into terms that are easily realized on the workbench," said Friedrich Von Huene. "With her assistance, we are becoming even better at matching the personality of each instrument to the needs of the performer." Assisting Nikolaus in the retail shop is Eric Haas, a graduate of the New England Conservatory and a performer on recorder and Baroque flute. He is in charge of music purchasing and is available to help select instruments and music. Carol Lewis, a gambist with Boston Camerata, has also joined the administrative staff and is available to help in questions of string performance.

Continued overleaf

Bazaar
(continued)

STANDS WITH STANDS.
The walnut music stands of Minneapolis harpsichord maker B.W.M. Benn can be inlaid with designs of instruments, flowers, Bach monogram, or whatever you choose. Of special interest to recorder players is the optional attachment on the base to hold soprano, alto, and tenor instruments. Prices begin at $295 for the basic stand. Write B.W.M. Benn, 4424 Judson Lane, Minneapolis, MN 55435, 612-922-2280.

EXPANDABLE STAND.
The adjustable music stand on the cover of the September 1990 *American Recorder* is an invention of Floyd D. Byington , a mechanical engineer and a member of the Polyphony ensemble in Ogden, Utah.The hardwood stand is completely portable and expands to 36 inches wide. It is available for $132, plus shipping and handling. Write Floyd D Byington, 3088 Quincy Ave., Ogden, UT 84403.



Recorders On Disc

An American in Denmark makes a sparkling disc of early Italian solo music; for more on this subject, try the Ganassi Consort disc.

EARLY ITALIAN BAROQUE. Vicki Boeckman, recorders, with Finn Hansen, viola da gamba, and Lars Ulrik Mortensen, harpsichord. Works by Castello, Cima, Fontana, Merula, and Frescobaldi. 1990, 64'44", KontraPunkt 32059, Distr. by Allegro Imports, 3434 SE Milwaukie Ave., Portland, OR 97202.

...PER FLAUTO. Italian Recorder Music of the 17th Century. Ganassi Consort, Cologne. Music of Fontana, Bartolomeo de Selma y Salaverde, Frescobaldi, Virgiliano, Storace, Rognoni, Turini, and Merula. 1988, 57'03", MD+G 3301 (Musikproduktion Dabringhaus und Grimm, Hulsenweg 9, 4930 Detmold, Germany).

A number of recorder discs in the last few years have dipped into the rich repertoire of early 17th century Italy. Marion Verbruggen's brilliant and wide-ranging "The Art of the Recorder" (Gaudeamus 113)—really, the art of Marion Verbruggen—sampled solo pieces by Giovanni Battista Fontana (?-c. 1631) and Giovanni Bassano (1558-1617) before moving on to Marais and Bach. About half of Peter Hannon's "Baroque Sonatas and Canzonas" (CBC Enterprises SMCD 5049), recorded with Colin Tilney, harpsichord, and Christel Thielmann, gamba, is devoted to works by Giovanni Paolo Cima (1570-c. 1622), Bassano, and Girolamo Frescobaldi (c. 1583-1643). A 1987 disc of Italian recorder music by Eckart Haupt for Capriccio Digital (10 234), flutist with the Dresden Staatskapelle, includes music by Fontana and Frescobaldi. Evelyn Nallon, wife of Cambridge Busker and recorderist Michael Copley, has a toccata by Frescobaldi and a sonata by Castello on her 1988 recording, "The Nightingale in Love" (Academy Sound and Vision CD DCA 606), and the Burmese-born Marie-Thérèse Yan, a student of Hans-Martin Linde and a winner of the Calw International Recorder Competition, begins her 1988 "Italian Music of the Baroque" (Cadenza CAD A 852-8) with pieces by Bassano and Castello.

While none of this music is specifically for recorder (in many cases it is specifically for violin or cornetto), recorder virtuosi have adopted it with gusto as the earliest stage-worthy repertoire for the solo performer. The young American recorder player, Vicki Boeckman, now living in Copenhagen and teaching at its conservatory, has devoted her second recording for KontraPunkt to this repertoire alone (see accompanying box). As one might expect with a student of Marion Verbruggen (and of Eva Legène) her conceptions are colorful and dynamic; a comparison of her recording and Verbruggen's of Fontana's Sonata Seconda reveals many similarities: incisive, rhetorical flourishes and sharp rhythmic impulses, supported by a wide range of appropriate articulations and use of *messa di voce*. Boeckman's disc is recorded with marvelous presence and benefits from her close collegial relationship with continuo players Hansen and Mortensen. Together they are like Musketeers, improvising feats of risky derring-do. This flamboyance sweeps all before it, even when some enthusiastic sharpness is allowed to stand. In Castello's Sonata Prima, Book II, her approach is more dramatic than that of Marie-Thérèse Yan's, although there is no denying the musicianship in Yan's more even-pulsed playing.

The other disc completely devoted to

A Recording in the Making

When Vicki Boeckman's new recording arrived the offices of AR, it raised a number of questions. Not about its quality (see comments on this page) but about how this young American player came to be making a recording with a small classical Danish label and what was involved in the process. She was invited to provide this bit of background in the spirit of encouraging more such outstanding initiatives.

"Early Italian Baroque" is my second CD recording for KontraPunkt with Lars Ulrik Mortensen and Finn Hansen. Probably all professional recorder players have a dream of being able to make a recording of music that they love at some point or another in their career. I consider myself extremely fortunate to have been allowed to do just that!

KontraPunkt is the classical "sister" label to the well-known jazz label Steeplechase, owned and produced by Nils Winther. Nils started recording classical music in 1986 after a long and prosperous career with some of the top names in jazz. Harpsichordist Lars Ulrik Mortensen has recorded numerous solo CDs for KontraPunkt, and he suggested our trio to Nils.

Our first recording in 1988 was of six Telemann sonatas for alto recorder and continuo. Most producers will insist on repertoire that features one composer rather than many, because they feel this makes it easier to market the disc. For our second recording, we wanted to do 17th-century Italian music. Nils wasn't all that thrilled with the idea of marketing a CD with several composers, however, so we tried to keep them to a minimum. Instead of, say, 12 to 14 Frescobaldi canzonas, we knew we wanted to record the two Castello solo sonatas and some of the Fontanas. We included the two Cima sonatas because they are some of the very first sonatas specified for solo instruments, and the Merula canzonas came along for fun! Even though none of these pieces was originally specified for the recorder (mostly it was the violin or cornetto the composers had in mind), it was only necessary to alter a couple of measures in Castello's Sonata Secon-

A Recording in the Making

Continued from previous page

da, where the violin has a dramatic arpeggiated figure going down to the low G, to fit the range of the recorder.

In general, we chose pieces that we already had performed several times, rather than studying a repertoire specifically for the recording session. (I would recommend this very strongly to anyone planning a recording). In concert performances, Lars Ulrik and I aim to be playful and spontaneous with our diminutions, listening and responding to each other, which makes a live performance exciting for the audience. In making this recording, we were a bit more careful of our choices, but it should be pointed out that there is no "correct" way—there are an infinite number of possibilities, according to the treatises of the time. Two weeks, or even two days, afterwards, one might have different ideas and think, "Why didn't I use that pattern instead?" or "Why didn't I ornament that passage?"!

My choice of instruments were an Adrian Brown Renaissance-type tenor (A=466) for the two Cima sonatas, a specially made Fred Morgan Ganassi-type alto in G at A=415 for Frescobaldi and a Fred Morgan Ganassi-type soprano (also A=415) for Castello and Merula. It could be said that these copies are too early to be authentic for playing 17th-century music. They are not the only solution, of course, but they are what worked well for me. I needed good, strong instruments that wouldn't tire out under the pressure of many hours in a recording session, and they held up their end of the bargain beautifully.

Our Telemann CD had been criticized for having an unnatural miking technique (two Sennheiser mikes high up and far away, plus one for each of us), the opinion being that, contrary to a concert performance, the alto recorder was equally as audible at the high and low registers. We chose with this recording to use only two microphones 40 centimeters away, one pointed at the height of the "lip" of the recorder and one pointed at the continuo section. I was instructed to move into or away from the sound center, depending on the recorder that I used. Otherwise the sound is not filtered or added to in any way.

We chose a church with a beautiful, naturally live acoustic, rather than a studio. There are of course pros and cons to both: a beautiful church is very inspiring to play in; a soundproofed, dry studio, where the reverb is added to afterwards, is not. But, unless the recording sessions take place between midnight and 6 am., in a church one must be prepared to wait for every little sound that the sensitive microphones pick up (a distant car, airplane, helicopter, electric lawn-mower, or even an unexpected tour group coming to look at the crypt!). Deadlines have to be met, tempers become short, and it always seems to be the best and most inspired "takes" that get ruined because of unwanted noises. We had three days to record the 14 sonatas, so we set a goal for ourselves: five sonatas for the first two days and four for the last. I think it is wise to be clear about what one expects to get "in the can" each recording day and to stick to it.

Choosing and editing all the takes is a very long and tedious job that demands a lot of patience. I am very glad that Nils allowed me to be a part of it this time (he didn't with the Telemann), but it is a bit like beating oneself over the head with a hammer! I was given a deadline and allowed to take copies of the DAT master tapes home and choose the takes in my own time, marking "in" and "out" in the scores. (This is probably not something that every recording engineer would be willing to do). The editing afterwards was done digitally with some very refined equipment. After Nils and the sound engineer were finished editing, I listened through the final tape to hear if there were any audible cuts. The final stages were to write the notes for the little booklet that comes with the CD, help with the layout for the cover, and choose a title for the disc. Nils prefers portraits of his artists rather than, say, pictures of historical instruments or paintings on the front cover, so I had a session with a photographer, and together Nils and I decided which picture would be best. "Early Italian Baroque" was released in November 1990, only two months after we had recorded it.

this repertoire, that of the Ganassi Consort of Cologne, gives two for the price of one. Cordula Breuer and Eberhard Zummach are both ideally finished recorder players, and their exquisite unity of timing and intonation are a delight in the numbers that call for two instruments and continuo (with Christina Kyprianides, cello, and Joachim Vogelsänger, harpsichord). With somewhat less individuality than players like Verbruggen and Boeckman, they nonetheless offer beautifully realized solo interpretations. It is seldom that one hears players so truly in control of their intonation and attack; a matched set of Ganassi-type recorders, made in the same year as this recording by Andreas Schwob in Wolfenshiessen, must have had a lot to do with this achievement. In both this recording and Boeckman's, the strength of lower tones on the Ganassi-style instruments contributes to the kinetic energy of the swooping runs and diminutions so typical of this music, even if one must do a little organological sleight-of-hand to arrive at this choice of instrument.

The exquisite unity of timing and intonation of the Ganassi Consort's Cordula Breuer and Eberhard Zummach are a delight in the numbers that call for two instruments and continuo.

A link between this recording and a new release by The Newberry Consort on Harmonia Mundi (HMU 907022) is the music of Bartolomeo de Selma y Salaverde (c. 1585-c. 1638). Called *¡Ay Amore!, Spanish 17th c. Songs & Theatre Music*, the disk adds Marion Verbruggen to the group's regular players (David Douglass, Kevin Mason, Mary Springfels) and other guests (Stephen Stubbs and Andrew Lawrence-King). She is heard to advantage in a solo sonata by the Spanish-born composer, who worked in Innsbruck and was published in Venice. The core of the disc's program is a selection of songs by Juan Hildago ((1614-1685) in quiet, deeply felt performances by mezzo-soprano Judith Malafronte.

Benjamin Dunham

Wherein you read about the latest fashions in recorder playing.

On the Cutting Edge

AMERICANS ON PARADE

I met **Scott Reiss** when he came to New York City last January to give a recital on the Courtly Music concert series "American Performers on the Recorder." His highly varied presentation included standard Baroque repertoire as well as Medieval, folk, world music, and the classic modern tour de force, *Gesti*, by Luciano Berio.

Gesti has always struck me as a curiously paradoxical piece. While it is certainly among the most cerebral and scientific of modern recorder works, it somehow manages to expose a great deal of the performer's personality.

Listening to two different artists perform *Gesti* can almost seem like hearing completely different pieces of music. Mr. Reiss appears to me to be something of a paradox, too, in that his obvious energy and passion for what he does seems encased in a refined and gentle exterior personality. That's a pretty good analogue for his version of *Gesti;* intense at the core, yet outwardly gentle and flowing.

Reiss told me that he initially thought about playing the piece when he was invited to take part in a concert of 20th-century music. He wanted to play something challenging enough to stand up to the other music being presented—all for modern instruments—and he also felt that Berio's stature as a major composer would lend credence to a performance of modern music on recorder. He worked on the piece for some time before he felt that he completely understood what it was about, and he now feels thoroughly at home with it. *Gesti* is most appealing to him in terms of its logical, idea-based form and dramatic impact. These aspects are both related to the fact that the mouth and fingers function independently of each other at the beginning and gradually become coordinated as the piece progresses. Mr. Reiss intends to begin commissioning modern works in the near future.

In November 1990, the New York group Breve, which features recorderists **Deborah Booth** and **Morris Newman**, also performed on the Courtly Music concert series. Joining forces with proprietors **Richard** and **Elaine Henzler**, they played several jazz-oriented works by Andrew Charlton as well as *Eons Ago Blue*, the delightful classic by Robert Dorough. I was not able to attend this concert, but I hope to hear them do more things like this in the future.

COASTAL WINDS

From the opposite end of the country, California recorderist **David Barnett** recently called me to say he was interested in performing *Yellow Bats*, an intriguing and highly innovative piece for bass recorder with digital delay. Though it may sound like music from outer space, it is in fact the product of the imaginative wizardry of Earthling **Benjamin Thorn** of Australia, the recorderist-composer I told you about in my last column. Barnett has previously worked with live electronics and has commissioned a work of this sort from Richard Felciano.

Back on my home turf, the New York City group Alaria—a mixed chamber ensemble that includes recorder—has commissioned works by composers David Loeb, Jeremy Beck, Eric Sawyer, and Ursula Mamlok, all moderate to conservative in conception. While the pieces display a professional degree of competence, none has a strong individual character and most show no consideration for the recorder's special qualities and/or how the instrument might best function within a mixed ensemble context. Yet the group deserves a lot of credit for giving impetus to these modern compositions and for presenting them in their concerts. If they keep at it, they may someday wind up with some good pieces.

I became aware of Alaria only recently when the group's recorderist, **Anita Randolfi**, sent me a package of tapes, scores, and programs. Are you, or is someone you know, doing interesting things with modern recorder music? If so, we'd like to know about it.

Pete Rose

Music Reviews

A summary review of available ragtime arrangements

RAGTIME FOR RECORDERS

Ragtime piano—syncopated two-steps and cakewalks—was all the rage at the turn of the 20th century, and Scott Joplin was the "King of Ragtime." After the first world war, ragtime's popularity faded, and for the next fifty years it was seldom played. In the early 1970s, there was a rebirth of interest in ragtime, due to the efforts of pianists such as Joshua Rifkin, Max Morath, William Albright, and William Bolcom, and in 1974 the motion picture, *The Sting*, made Scott Joplin's "The Entertainer" a top hit.

Since then, numerous arrangements of "The Entertainer" and other rags have been made for recorders. They are a lot of fun to play. Their syncopated, catchy tunes are irresistible and their chromatic runs, arpeggios, and octave leaps are challenging. When you play ragtime, however, please remember Scott Joplin's admonition:

"Notice! Don't play this piece fast.
It is never right to play 'Ragtime' fast."

SCOTT JOPLIN. *The Entertainer* (SA, opt. guitar). Arr. and adapted by Gunther Schuller, recorder arrangement by Gerald and Sonya Burakoff, 1974. Belwyn Mills (Columbia Pictures Publ.) 28223. 2 pp, sc, $2.50. (May be temporarily out of print.)

This is may be the earliest published arrangement of a rag for recorders. It is an abridged version, leaving out the last strain; however, the abridgement does no harm. Both parts are interesting and rhythmically challenging. Guitar chords are supplied, but the duet sounds fine by itself. (The piano part in *Let's rag...10 Ragtimes*, listed below, could be used as an accompaniment.) This is a good introduction to ragtime for any recorder player.

SCOTT JOPLIN. *The Entertainer* (SATB). Arr. Ross Winters, 1985. Nova Music Ltd. (E.C. Schirmer) NM 321. 8 pp, sc & pts, $9.00.

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

SCOTT JOPLIN. *New Rag* (SAATB). Arr. Ross Winters, 1984. Nova Music Ltd. (E. C. Schirmer) NM 301. 8 pp, sc & pts, $9.00.

CLAUDE DEBUSSY. *Le Petit Nègre* (SATB). Arr. Ross Winters, 1986. Nova Music (E.C. Schirmer) NM 329. 4 pp, sc & pts, $6.00.

Ross Winters is well known in England as a performer, teacher, and arranger. His "Recorder Pack" editions all come with score and parts or multiple scores, and most of his arrangements have carefully marked articulations and breathing places.

The arrangement of "The Entertainer" is one of the best available for recorder quartet. The top two parts have most of the melody, but the tenor has a couple of nice twiddles. The bass part is typical of ragtime bass lines—a continuous succession of bouncing eighth notes—requiring both agility and the ability to breathe between notes. I disagree with the suggestion in the preface that the semiquavers (sixteenth notes) be "swung," *i.e.*, played unequally, as I feel that this would be more suited to blues or jazz than to ragtime.

In the "New Rag," the soprano line is considerably harder than the others; the player has to be very nimble in the middle section, which has high C's, chromatic scales, and finger tangling leaps. However, the soprano is frequently tacet, leaving plenty of fun for the altos and tenor.

Debussy was one of many European composers who were influenced by American ragtime. "Le Petit Nègre," written for piano in 1909, is a cakewalk. In the middle section, marked "piano," alternate fingerings are given for the alto, so that the notes can be played softly. The cover rates the piece as "moderately easy," but beware: snatches of the melody are handed from part to part, and there are octave leaps, chromatics, and dynamic and tempo variations, requiring skillful ensemble work.

SCOTT JOPLIN. *The Entertainer* (SATB). Arr. Chris Hayward, 1990. Zydeco Publishing (Ward's house, 95 High St., Sawston, Cambs. CB2 4HJ, England) ZROO9. Sc & pts, £3.95 (approx. $7.95).

You may have to order this arrangement from England. I have not seen it, but it was favorably reviewed by Paul Clark in the June 1990 *Recorder Magazine:* "Chris Hayward has spread the interest around among the players...There are a few tricky spots, mainly successions of rapid octave leaps. Otherwise this is a comfortable arrangement which should keep everybody happy."

PERCY WENRICH. *Dixie Blossom (Two-Step)* (S'oSATTB). Arr. Alan

In 1974 the motion picture,* The Sting, *made Scott Joplin's "The Entertainer" a top hit. Since then, numerous arrangements of "The Entertainer" and other rags have been made for recorders.

Davis, 1988. Novello 12 0631 (Theodore Presser). 9 pp, sc & SATTB pts (S'o plays from sc), $9.50.

Most of the action lies in the sopranino, soprano, and alto parts (altos will get some good practice playing high F's). However, the bass part requires agility and stamina, and the tenors have a couple of satisfying licks. A separate sopranino part is not included, but the part can be played from the score. *Dixie-Blossom* is an easier rag to play than some of the others, as there are fewer octave leaps and chromatic runs in the upper voices. This is a good arrangement for intermediate players and would sound well when played by a group with several players on a part.

SCOTT JOPLIN. *The Entertainer* (AAA recorders, with piano or guitar and optional double bass). Arr. Franz Beyer, 1983. Amadeus (Foreign Music) BP 2411. 6 pp, sc, 2 recorder scores, guitar & bass parts, $14.00.

SCOTT JOPLIN. *The Strenuous Life* (AAA recorders, with piano or guitar and optional double bass). Arr. Franz Beyer, 1984. Amadeus (Foreign Music) BP 2681. 6 pp, sc, 2 recorder scores, guitar & bass parts, $14.00.

Both of these are beautifully printed, excellent arrangements and very playable if you heed the tempo indication, "Not fast." They are best played one on a part. Franz Beyer passes the melody around through all the recorder parts and is not afraid to use the top register of the alto. The string bass (or cello) is probably not needed with a piano accompaniment, but would be helpful when playing with a guitar.

SCOTT JOPLIN. *The Easy Winners* (SA and piano). Arr. Brian Bonsor, 1983. Schott (Magnamusic and EAM) Ed 12202. 8 pp, sc & pts, $4.95.

Brian Bonsor is well known for his arrangements and compositions for recorders and piano. This version of *The Easy Winners* is intended for large recorder ensembles with many players on each part but is equally suitable for playing one-on-a-part. The parts are of equal interest, and the altos have a nice solo in the second strain.

Continued overleaf

Music Reviews *(Continued)*

SCOTT JOPLIN. ***Maple Leaf Rag*** (SAT opt. S'o and piano). Arr. Pierre Koclejda, 1988. Schott (Magnamusic and EAM) Ed 12323. 6 pp, sc & pts, $9.95.

This is the rag that made Scott Joplin famous. The arrangement is a simplified version of the original. There is an optional sopranino solo in the second strain, and the last half of the trio section has been replaced by a repeat of the first strain with an optional sopranino obbligato. This is a good arrangement for intermediate players.

SCOTT JOPLIN. ***Ragtimes*** (SATB). Arr. by Christa Sokoll, 1980. Noetzel (C.F.Peters) N 3507 (score) 24 pp, N 3508 (parts). Score $15.50, parts $12.25. (The Figleaf Rag, The Entertainer, New Rag, The Ragtime Dance.)

This is a fairly expensive edition if you buy both the score and parts. The score is not really necessary, unless you are conducting a large group. The arrangements are so-so. There is frequent doubling of the melody in the soprano and alto parts, as opposed to sharing it between the two, and not much interest for the lower two parts. However, it is currently the only edition with a quartet version of the "New Rag" and the complete "Rag-Time Dance."

The original (piano) version of "Rag-Time Dance" is subtitled a "Stop-Time Two Step" (stomp time?) and includes the following: "NOTICE: To get the desired effect of 'Stop Time,' the pianist will please *Stamp* the heel of one foot heavily upon the floor at the word 'Stamp.' Do not raise the toe from the floor while stamping." There is no mention of this in the recorder arrangement. If you want to put the "stamps" in, there should be a "stamp" on the first and second beat of each measure, from measure 56 to the end, and also on the last eighth note in measures 66 and 70.

SCOTT JOPLIN. ***A Scott Joplin Album*** (S'oSATTB). Arr. by Alan Davis, 1988. Novello (Theodore Presser) 12 0594. 26 pp, sc & pts, $24.75. The Augustan Club Waltz, The Chrysanthemum, The Entertainer, Felicity Rag, Solace (A Mexican Serenade).

The top three parts are more interesting and technically more difficult than the lower three, which tend to be of the "oompah" variety. This is not the arranger's fault; piano rags have this type of bass line. The nice thing about this edition is the inclusion of some of the less familiar Joplin works. "The Augustan Club Waltz" and "Chrysanthemum" are both lovely, and "Solace," one of my favorites, has some nice riffs for the lower parts. The edition is expensive, but in fact, you get a lot for your money.

SCOTT JOPLIN and UWE HEGER. ***10 Leichte Ragtime-Trios*** (SSS/TTT or Oboes). Arr. Uwe Heger, 1989. Noetzel (C.F. Peters) N 3683. 20 pp, sc only, $9.75.

SCOTT JOPLIN and UWE HEGER. ***Let's Rag...10 Ragtimes*** (S/T/Oboe and piano, guitar chords also included). Arr. Uwe Heger, 1990. Noetzel (C.F. Peters) N 3687. 23 pp, sc & rec. pt, $12.50. Joplin: The Easy Winners, The Entertainer, Peacherine Rag, The Ragtime Dance, The Strenuous Life, Sunflower Slow Drag, The Sycamore; Heger: Dickie's Rag, Little Annie's Swing Rag, Maria's Rag.

These two publications contain the same rags, one set arranged for trios, the other for solo recorder with piano. The Joplin rags are simplified and abridged to one or two pages of score. The Heger rags, also short, are a welcome addition to the repertoire. The trio arrangements are well done; all the parts share the melody (tenor recorder players will need a low C♯ key). The arrangements for solo and piano are also nicely done; the piano part is not just an accompaniment but an equal partner.

Both these editions are suitable for low intermediate to intermediate players who would like to sharpen up their rhythm and have fun at the same time.

SCOTT JOPLIN and UWE HEGER. ***Leichte Ragtime-Trios*** (3 flutes or alto

recorders). Arr. Uwe Heger, 1989. Noetzel (C.F. Peters) N3677. 15 pp, sc and pts, $12.50. Joplin: The Easy Winners, The Entertainer, The Strenuous Life, The Sycamore; Heger: Dickie's Rag.

These are slightly expanded, transposed versions of five of the rags in *10 Leichte Ragtime-Trios* above. They are nicely arranged and suitable for intermediate to high intermediate players. The melody is passed deftly through all the parts, so that everyone has a solo; articulations are carefully marked and described in the introduction. The edition comes with score and parts, but all the pieces can be played from score, as there are no page turns. There is a minor error in "Easy Winners"—two low E's in the third alto part; two C's could be substituted.

—Consort with a Swing. Various composers and arrangers, 1980. EMI Music Publishing Ltd. (Hal Leonard*) 11648. 20 pp, sc & pts, $5.95. Fig Leaf Rag (SATB), Red Rose Rag (SATB), The Yale Blues (SAATB), Bach Goes to Town (SAT/B).

—Consort with a Swing, Second Album (mostly SATB). Various composers and arrangers, 1981. EMI Music Publishing Ltd. (Hal Leonard*) 11649. 27 pp, sc & pts, $5.95. Alexander's Ragtime Band, Heliotrope Bouquet, The Teddy Bears' Picnic (S'oSATB), Whistling Rufus (described as a two-step march, but labeled cakewalk in some of the ragtime collections).

These two volumes contain wonderful arrangements of ragtime and other popular tunes. "Whistling Rufus" is my favorite, since it has a solo for each of the SATB parts. If you run across a copy of either volume, grab it, since both may be out of print.

Last, but not least, you might want to get Andrew Charlton's, *Commodious Rag* (SAATB), reviewed in the March 1990 *American Recorder.* This is a brand new rag, composed for recorders, high-intermediate level, and I heartily recommend it. (1988. Jolly Robin Press JR 1. 7 pp, sc & pts, $9.25.)

Jennifer W. Lehmann

*Note: EMI publications are normally distributed by Hal Leonard, but these editions are not currently listed in their catalog.

An occasional column on methods of teaching recorder

Teaching Tips

Circumstances conspire. My article in the June 1990 *American Recorder* advocated holding off recorder instruction until the fourth grade. On the very week it appeared, I was presenting a recital of recorder-playing kindergartners to an enthusiastic audience. I did have, and still do, two reasons for recommending the delay: 1) although four and five-year-olds are physically able to manage the instrument, children generally attain a sudden spurt of digital control at nine, and 2) in the best of all possible worlds, everyone will learn to read music vocally before starting a musical instrument.

But we don't live in that world. I know teachers in England who begin children of kindergarten age and bring them along to artistic levels. Inquire not too searchingly into my reasons; I'll simply say that an unusual situation at the little private school where I now teach induced me to take on this entire class of kindergarten children, that it was an exhilarating experience for all of us, and that a year later they are competent with eight or nine notes and several songs.

This school year I have started a new batch of kindergartners, and I would like to share with you some of what I learned in the process.

You may remember Geraldine Stromberg's idea of the cardboard dummy recorder with dots for preparatory finger placement. For my pupils I used what I'll call my new and improved model: tongue-depressors to which I glued just four dots (cut out of cardboard with a hole puncher) to represent the positions of the left hand thumb and three fingers. This simpler version proved effective with my tinier tykes because there was no confusion about which end was up and which side front. Four or five short sessions sufficed for pre-instrument preparation. I taught the fingerings of B, A and G and indicated at the blackboard where these notes are on the staff. I gave out sheets of paper imprinted with one very large staff and had the children practice writing the three notes.

(By the way, these are not inordinately gifted children. None of them could tell me what word the letters *B A G* spelled. There is one boy in the class at the third grade reading level, but I teach him privately. Cautionary note: consider how well children read before investing in method books.)

A teacher who allows children to blow into their recorders as a first step is likely to have immediate cause for regret. I was especially happy to follow Gwen Skeens' suggestion quoted in an earlier article. Her little act of regimentation works particularly well with kindergartners, who think it's great fun. Before they put the recorder to their lips—and I warn them that I will take it away if they do—I tell them to hold the very lower tip of the recorder in their right hand (illustrating with my left for the mirror image) and, on a signal, to swing it under their left arm. We do this several times before proceeding; it has to be well-established if it's to serve as a guarantee of swift, effortlessly-produced silence.

Methods of tonguing and breathing for pleasant first tones have been covered in previous articles, but more can be said about placement of the right hand. Unless we give explicit instruction, right hands wind up anywhere but where they should. I have written of Mrs. Stromberg's "Right Hand Thumb on the Dot" chant; since then two other suggestions have come in, either of which may be even more effective.

An outstanding British instructor and performer, Marion Scott, is a strong advocate of having the right hand little finger support the recorder whenever it is not covering a hole. She demonstrates that, with the recorder resting on one's lip, the placement of the thumb and little finger are all that is necessary to establish a firm grip of the instrument, completely freeing all other fingers to move freely without gripping.

I inquired about the young children she teaches, and she told me that she starts them the same way. Despite misgivings, I taught this position to my present batch of tots, and they are taking to it surprisingly well. With the little finger as a brace, the thumb falls naturally into position. There is no need for a dot, which in any case may be wrongly placed for a particular hand, and which

furthermore is out of sight while the instrument is being played.

The other suggestion came to me from Ben Dunham so recently that I've had no time to try it with pupils, but its value is so self-evident that I almost cried "Eureka!" when he mentioned it. He merely has the student cover all the holes at the beginning and then remove those fingers not applicable. This puts both hands into normal playing position without recourse to dots, chants, or other mnemonic devices.

A future article might concern published material for schoolchildren. One who furnishes such music, Marsha Evans, has sent a piece on teaching recorder to special needs students, which appears elsewhere in this issue. She is a remarkable teacher who not only works with the handicapped but writes and publishes considerable music for their specific needs. During the past year, two good students of mine, each of whom had the use of only one hand, made copious use of the material I solicited from her. She publishes a Teacher's Pack, which includes thirteen tunes for beginners called "Baker's Dozen"; "Recital Pieces for One Hand," a surprising variety of melodious pieces considering their self-imposed limitation; a tape of all the selections with guitar accompaniment followed by the accompaniments alone; and voluminous notes for the teacher. These notes could serve as a music course for adults learning from scratch. Those interested should write to Marlewsha Music, Box 99, Ithaca, NY 14851.

Eugene Reichenthal

Mr. Reichenthal and the kindergarten class at the Hewlett School, Long Island.

I couldn't make an exact copy if I tried!

(continued from page 10)

One distinction he suggested was a different orientation of the makers. The modern approach often seems to be one of identifying all the problems, then methodically setting out to remove them. In consequence, the resulting product tends to work efficiently and easily but without the depth of character so often found in the antique instruments. The old makers, on the other hand, seemed to have imbued their best instruments with a strong and interesting personality, even if it meant putting up with some problems, which recalls the "slalom course" analogy mentioned earlier. Harnoncourt clearly preferred those instruments that compromised in the direction he identified with the earlier instruments, even while acknowledging the concessions he was forced to make because of the difficulties they presented.

Implicit in any examination into the nature of an instrument, then, is the idea that how it is made will influence the way in which it is played. The converse is also true, with present-day performers having a distinct influence on the design of instruments. (This was true in the past as well. Bach, for example, was often consulted by the organ builders of his day.) It therefore becomes fascinating to explore extant instruments as an aid in creating a living performance style rather than solely as the basis for purely abstract historical or archival argument. Determining and describing both the nature of the instruments and the way in which they are played is the problem, as one brief example will demonstrate.

Sylvestro Ganassi, in his famous 1535 method book *La Fontegara*, defines the aim of the recorder player thus: "Be it known that all musical instruments, in comparison to the human voice, are inferior to it. For this reason, we should endeavor to learn from it and to imitate it." He later states, "Concerning the breath, you should be guided by the human voice which is emitted with medium strength." A difficult question I prefer to avoid here is that of historical vocal technique, but I have two observa-

tions. First, I think one of the most pleasing sounds now being produced in "the early music movement" is that of the Hilliard Ensemble, a British vocal group. And second, while I don't know if they sound like any real ensemble from a past century, I notice that they generally sing at a medium strength. This is in contrast to many recorder players, who not only consistently use a breath pressure higher than "medium strength," but fail to even attempt an imitation of the human voice, at least if the subtleties of speech patterns and the use of articulations that mimic speech are used as criteria.

Certainly this is subjective, but I bring it up as one maker who has had to wrestle with decisions of designing instruments for actual performers. It is disconcerting, to put it mildly, to design instruments with the Hilliard Ensemble in mind, only to hear performers attempting to imitate the superheated atmosphere of a rock concert or the Metropolitan Opera's heldentenor auditions. I exaggerate, of course, but a few of the unrelentingly driven performances I have experienced seemed no less exaggerated in their overstatement, with a "medium strength" nowhere in evidence. I am not simply expressing a preference for one style of playing over another. The problem in those performances was that the instruments, which were conceived and designed with Ganassi's advice in mind, were not the most effective tools for presenting such a radically differing approach.

Other makers could use different examples or draw different conclusions. The point is that there are still many unresolved questions to be answered. The nature of the field in which both performers and makers are engaged requires that each be open to suggestion from the other, with the exploration and enjoyment of the music as a shared goal. The "perfect" recorder doesn't exist, because there will always be players with divergent styles, a variety of halls to cope with, different tunings with which to experiment, changing combinations of tonal color, and a wealth of literature to perform. The design of instruments and the evolution of performing styles are as linked as they have always been, and the challenge is to consciously develop the fusion of those elements that, at least in a given situation, can make a recorder seem to be perfect.

In Jacksonville, Florida, England's Roy Marks coaches the recorder ensemble of St. Mark's Lutheran Church.

Chapter News

Chapters host workshops, offer conducting opportunities, cheer on degree candidates.

WORKSHOPS EARN HIGH MARKS. Members of the **Jacksonville Chapter** participated in the January workshop given by Roy Marks, music director of the London Chapter of the Society of Recorder Players, England. His ten-part arrangement of Bach's *Jesu Christ, Meins Lebens Licht* featured a quartet of soloists and a six-part choir. Barbara Oliver writes, "The chorale tune was accessible to beginners on either soprano or alto, so that players of all abilities were able to participate."

Pete Rose's February 9 workshop on 20th-century music for the **Pittsburgh Chapter** received rave reviews from Carolyn Peskin, editor of the **Cleveland Chapter's** *Continuo* newsletter. She made the trip for the workshop and to hear the concert by Loeki Stardust (who were giving the American premiere of Rose's *Tall P).* Wrote Peskin, "I am convinced that Pete Rose's firm but patient approach can work wonders with any group of players interested in exploring modern recorder music."

CONDUCTING AND PERFORMING. The **Somerset Hills (NJ) Recorder Society** gave chapter members an opportunity to conduct the combined advanced and intermediate groups through one or two pieces of music. Florence Ortman, Nancy Pottash, Kim Magnell, and Andrew Koenig conducted, Nancy and Kim conducting for the first time in their lives.

The Haydn "Toy" Symphony was a highlight of the January 6 play-in of the **Aeolus Recorder Konsort of Central Arkansas.** In December, the members played at *nine* madrigal dinners presented by the University of Central Arkansas.

Skylark, an ensemble of the **Hawaii Chapter,** performed in February at Restaurant Row. The report in *Kaleo Mele* goes on: "Irene Sakimoto's keyboard and Mary Miller's gamba were both plugged into amplifying equipment, and with microphones for the recorders, everybody was audible in this outdoor setting. The program was varied, from Renaissance to contemporary Hawaiian."

MASTER'S RECITAL. Andrea MacIntosh, a member of the **Orange County Recorder Society,** gave her master's recital on March 23 at the University of California-Riverside. Members of the Los Angeles Baroque Orchestra accompanied, and many members of the chapter were in attendance. Ms. MacIntosh is planning to go on for her doctorate.

PUT *AR* ON YOUR LIST!

If your chapter activities don't appear here, do you wonder why? Only 28 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 headquarters.

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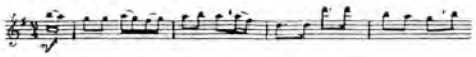
H-28	**Mozart Opera,** 15 songs from *The Magic Flute, Don Giovanni* & *The Marriage of Figaro — Alto* 	$ 3.25

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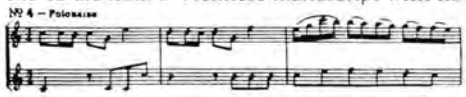
ECS2035	**12 Original Duets** from K487, *Alto & Tenor,* 3 of the 12 are from a Viennese manuscript with no instrumentation listed, another lists a variety of instruments. Charming and Challenging! 	$ 7.45

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