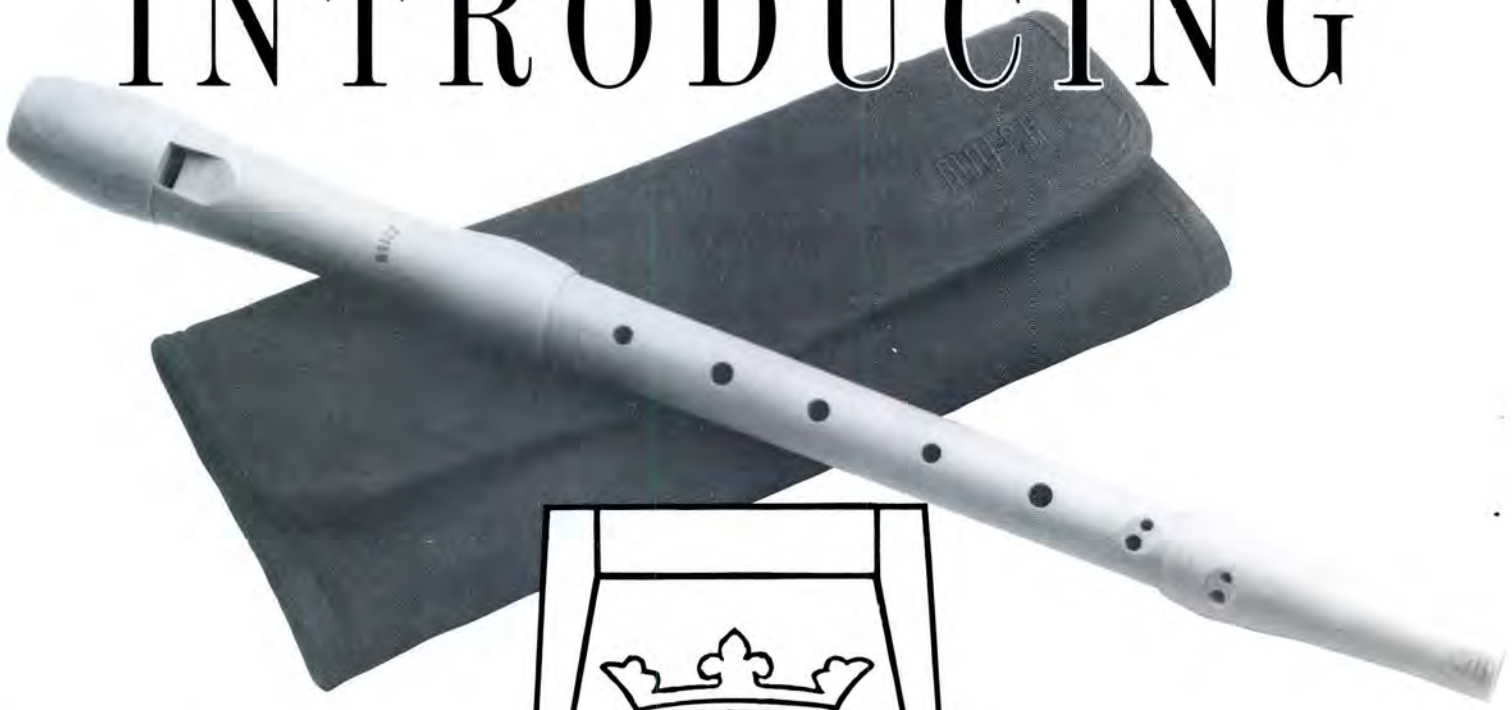
American RECORDER

PUBLISHED QUARTERLY BY THE AMERICAN RECORDER SOCIETY
VOLUME XXXIII, NUMBER 4, DECEMBER 1992

INTRODUCING



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Editor's Note

When I went back to school to study musicology at the age of 27, I was pretty much starting from scratch, except for early violin lessons, a lot of choral singing, and some facility on the recorder. I picked a school with two six-week summer sessions that allowed me, before registering in the fall, to take "Introduction to Music Theory" in the first session and "Graduate Review of Theory" in the second–quite a leap! Readers of the last issue, with its introduction to French style by Anthony Rowland-Jones, may experience the same kind of breathless insecurity as they dive into Patricia Ranum's exposition of her new theories about the intricacies of 17th-century tonguing syllables (page 9). We are no longer in a world of generalized adaptation of the somewhat unfamiliar, but rather the most particularized application of the specific sounds and lyrics known and used by members of the French aristocracy. Ms. Ranum asks us to throw out our preconceptions. She helps us along with examples of what she means in modern American English and provides illustrations reproduced from her own working papers. Will her ideas be accepted by performers? Will we notice a real difference if they are? We look forward to hearing from readers who put these ideas into practice.

With the recorder, frontiers of technique are always receding and expanding at the same time. In Karlsruhe, in the eyes of our correspondent Pete Rose, performances continue to expand the boundaries of modern recorder technique (page 6). Finally, we learn through the writing of Sheila MacRae of the contributions of Jenny Lehmann, who meant so much to so many in the recorder world. Even in her passing, Jenny has enriched our repertoire: the Members' Library insert, her own arrangement of Anton Bruckner's *Ave Maria*, was performed by all attending her memorial service in Princeton on November 15.

Benjamin Dunham

American RECORDER

Volume XXXIII, Number 4 December 1992

Features

On the Cover: "Broken Concert," a cubist view of Stanislava Švecová practicing at home, by Ben Martinez, New Bedford, Massachusetts. With her husband, harpsichordist Michael Bahmann, Ms. Švecová is a member of the duo Toccare.

Departments

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President's Message

Recently I had an interesting conversation with one of our new members. She told me that she had decided to learn to play the recorder after attending an inspiring concert by a professional recorder group. To find out more about the instrument, she consulted her local library, which led her way to the American Recorder Society. She promptly joined and received our New Member Packet, which contains the *American Recorder*, *ARS Newsletter*, the Membership Directory, Education Program, and other material. Through the ads and other information in our magazine, she made some decisions about what type of recorder to purchase and where to order it. Then she looked in the ARS Directory, but found only a few members listed in her state (who do not live near her) with no chapter and no teacher. So she asked me how to get started.

This story is what the ARS is all about–communication! Professional performers, communicating musically through their concerts and recordings, motivate many to play the recorder and to play it better. ARS business and workshop affiliate members communicate their offerings to recorder players through listings in the *Newsletter*, ads in *American Recorder*, and use of the ARS mailing list. ARS members communicate with other recorder players, teachers, and chapters by means of the Directory, and all are only a phone call away from the ARS office.

One of the pleasures of being ARS president is communicating with our members at workshops, conferences, and festivals. At the recent national conference of the American Orff-Schulwerk Association in Minneapolis, I had a breakfast date with another new member of the ARS, Jo Ella Hug, who was awarded the 1992 ARS President's Scholarship. This scholarship is made possible through donations to the President's Appeal and is presented to an outstanding applicant who demonstrates leadership ability and the potential for sharing his/her musical accomplishments with others.

Ms. Hug is a music teacher in a middle school in Missoula, Montana. She uses the recorder in her classes and coaches a children's recorder ensemble. She also

Continued on page 30

American RECORDER
Volume XXXIII, Number 4

Tidings

1993 National Play-the-Recorder Month Is Sequel to Day-long Event in 1992

This year March comes in and goes out like a lamb, because it is National Play-the-Recorder Month, when the sweet sounds of the recorder will be heard throughout the United States and Canada. Shopping centers, clubs, street displays, cable television, and other venues where the public can be reached will be serenaded with the delicate tones of the *flauto dolce*.

Through the activities of ARS chapters and ensembles, thousands of people will be introduced to our favorite instrument, and many will be encouraged to become more seriously involved by joining the American Recorder Society. All who join during March will receive an Aulos soprano recorder, courtesy of Rhythm Band and a method book courtesy of Sweet Pipes. A raffle prize of $50 of music has been donated by European American Music. Other leading music businesses will be represented in the program.

The headquarters office is keeping a master calendar of promotional events scheduled for National Play-the-Recorder Month. A mailing describing all the details of the event, with recommendations for chapters and ensembles planning events, will go out after the beginning of the year. Typical of the events already listed is a presentation on March 19 by three recorder ensembles from the South Windsor, Connecticut, school system at the Music Educators National Conference regional meeting in Springfield, Massachusetts. Susan J. Riley, leader of the ensembles, notes that such educational presentations are especially appropriate, since March is also Music in Our Schools Month.

Showings of Tous les Matins du Monde Attracting Larger Audiences for Early Music

Tous les Matins du Monde is an unusual film with a subject that gives no hint of explanation for its wildly enthusiastic reception in Europe. Based loosely on the lives of Marin Marais and Monsieur de Sainte Colombe, the film is a period drama about the two outstanding gambists of the 17th century, their mentor-student relationship, and the choices they make in life, love, and music. The film is on tour in the United States (see accompanying box).

Directed by Alain Corneau and starring Gérard Depardieu as the elderly Marais (and his son Guillaume as the younger Marais), the film is not the customary public television docu-drama, but a full-length film that won seven Césars (French Oscars), including Best Film, Best Director, Best Supporting Actress, Best Sound, and Best Music (well, here they had an advantage!).

For early music aficionados, interest is heightened by the use of a soundtrack performed by Spanish gambist Jordi Savall. The soundtrack was released as a disc on the Auvidis Valois label (V4640) and distributed in the U.S. by Harmonia Mundi. An illustrated teachers' guide is available from Harmonia Mundi (3364 S. Robertson Blvd., Los Angeles, CA 90034) with background information on music of the Baroque era, the history of the viol, the age of Louis XIV, Marin Marais, Sainte Colombe, and Jordi Savall


Jordi Savall

Continued on page 38

ARS and AR On the Move

In a move to conserve expense, the American Recorder Society is relocating its offices, effective January 1, to New Jersey. The new address is 236 West County Line Road, Jackson, NJ 08527, and the phone is 908-363-5656. Phone and mail to the old office will be redirected for a reasonable period.

Like so many other associations and offices, the ARS no longer requires or depends upon a physical presence in a metropolitan setting. Computers, modems, fax, and express delivery services, not to mention the trusty telephone and postal service, handle 99.9% of the communication of the Society. Except for dealing with different area and zip codes, ARS members should experience no changes in office procedures, once the transition to the new headquarters is complete.

The office of *American Recorder* is also scheduled to relocate, effective February 15, 1993. The new address will be 472 Point Road, Marion, MA 02738. Mail sent to the current address will be forwarded, if necessary, as will phone calls.

Recorders Featured On Concert Series

The fifth season of American Performers on the Recorder, presented by CMU Presents will begin January 24, 1993, with a concert by Judith Linsenberg. Anita Randolfi will play in February, and Richie and Elaine Henzler will perform in April.

Hausmusik opened its sixth season November 1 in Albany, California, with a program featuring six centuries of recorder music, including Richard Felciano's *Alleluia to the Heart of Stone*, with David Barnett performing an electronically reverberated version that he developed with the approval of the composer. It was originally written for Frans Brüggen to play in the live acoustics of Grace Cathedral.

Tidings

AR Interviews Aldo Abreu– A Conversation about Competitions

Last May Aldo Abreu, the young Venezuelan recorder player living in the United States, became the first recorder player to win the Concert Artists Guild Award since Daniel Waitzman in 1971. His New York debut concert at Weill Recital Hall, part of his prize, has been scheduled for February 23, 1993, at 7:30 pm.

How does it feel to win a major competition?

It feels wonderful! Not only for me personally, but also because I know this might make the road easier for recorder players in the future.

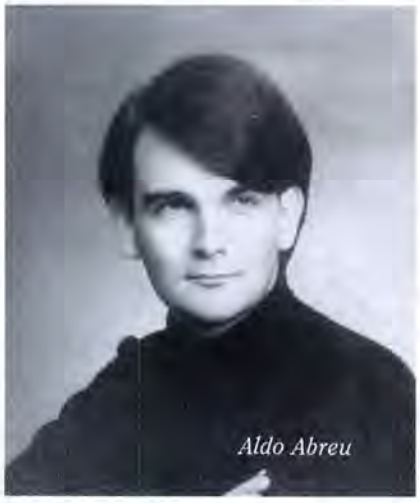
Have you any advice for someone who wishes to enter a competition?

Yes, I do. There are several stages to go through. First, find out as much information as possible about the competition beforehand; it is even advisable to attend without participating, so as to have a good idea of the standard. Second, make a very honest assessment of your abilities, and decide how long you personally will need to prepare for such a competition. Third, get yourself in shape technically and musically, keeping an intense practice schedule (my own practice fluctuated between four and seven hours a day). Finally, practice performing the competition pieces as much as possible.

How does one best prepare musically and psychologically?

Assuming that you already have had or are getting proper training (studies with important teachers), you must prepare a variety of repertoire that both conforms to the requirements of the competition, and shows what you do best. If you are studying with a teacher, perform for the teacher and let him or her offer constructive and honest criticism as to the effectiveness of your performance. If you are not studying, you must do that job yourself, as I did. I found it very helpful to record my playing at regular intervals and to listen to it objectively. Another piece of advice I can offer is to memorize the entire program, whether memorization is required or not. Playing from memory is not only impressive to the judges, but it gives an extra edge to the performer. Also, be advised that many judges will expect you to play standard repertoire from memory. For example, a recorder player who uses music for the Bach partita may be compared unfavorably with flutists who play the same piece by heart.

It is important musically to concentrate on giving your absolute best at all times, but it is important psychologically not to put yourself down if a performance is not perfect. Perfection, in the absolute sense of the word, is unattainable, but one should have a musical ideal and work towards it over a period of time. It will not come overnight. When practicing performing, never look back while you play. In other words, do not focus on missed notes, and never repeat passages. (Do not practice on stage!) Keep your mind on the music and maintain the intensity of your performance all the way through.



Aldo Abreu

Suppose you are eliminated in the competition. How do you best handle that, and what if anything can be gained?

A competitor should enter a competition with a positive but realistic attitude. If he or she is well prepared, there is a chance of winning. However, it is important to remember that the odds of winning are not high, and losing should not put your talent in doubt. My advice is to consider the competition first as a chance to improve your playing and second as an opportunity to win. If you don't win, don't take it personally. Just move on to other projects. When competing, concentrate on giving a beautiful performance and do not think about the prize.

Have you any special anecdotes about your experience in the Concert Artists Guild competition that you would like to share?

After I finished the competition, I went off to Venezuela to make a recording and play some concerts. When I called my wife the day after I arrived in Caracas, she told me that she had received three phone messages from relatives telling the joke: "How do you get to Carnegie Hall? Practice, practice."

CAG is unusual in that it manages the winners of its own competitions. Have they started booking you for engagements yet, and if so, where?

Yes they have. They have arranged performances in New York, Boston, Atlanta, Evanston, Illinois, and Pasadena, California, and are working on others.

Is there any place you would especially like to perform?

There are three: Weill Recital Hall in New York, Wigmore Hall in London, and the Concertgebouw Kleine Zaal in Amsterdam.

What are your plans for the cash prize you were awarded?

Some went to cover expenses and some

The Niagara Falls High School Recorder Quartet must have been one of the earliest recorder consorts in the United States.

is going toward a new instrument by Ricardo Kanji.

Have you decided who is going to write the work you get to commission?

Since the commission is not specifically for the debut concert, I still have time to make the decision. I haven't chosen the composer, but I will announce the name when I do.

Have you any ideas about where new recorder music will be going in the near future?

I hope that modern recorder music, while branching out in all possible directions, also retains the quality of being accessible to audiences who do not necessarily specialize in contemporary music. Some examples of pieces that are written in very different styles, but also engage all types of audiences are Mario Lavista's *Ofrenda,* Berio's *Gesti,* and Pete Rose's *The Kid from Venezuela.*

ARS Ad Appears in Concert Directory

Hitting the stands each year in December is the massive annual *Musical America International Directory of the Performing Arts.* This year, for the first time, one of its 776 pages is devoted to professional recorder soloists who are members of ARS.

The ad, subsidized in part by the Professional Affairs Program of ARS, allows recorderists pursuing a career to be seen in the company of the Pavarottis and Perlmans of the concert world. More than seventy players were invited to take space on the page at reduced cost. The result is reprinted in this issue on page 20. Only four other recorder players are advertised in the *International Directory*: Aldo Abreu (who appears in the CAG ad), Dan Laurin, Michala Petri, and Benedikta Bonitz. It is hoped that the ad will create opportunities for ARS member soloists and increase awareness of the recorder.

An Early American Recorder Consort

The Niagara Falls High School Recorder Quartet in May 1932. The members are Fred Gey, soprano, Paul Guinther, alto, George Comstock, tenor, and Paul Marsh, bass.

The Niagara Falls High School Recorder Quartet must have been one of the earliest recorder consorts in the United States. It was formed as the result of the generosity of an unusual man named Lidbury. He was the chief executive officer of the Oldbury Chemical Company, one of many that used the electric power from the Falls to produce industrial chemicals. An amateur astronomer who had an observatory built into his home, he was also an enthusiastic and talented musician. As the director of the Niagara Falls Symphony Orchestra in the early 1930's, he did such things as purchasing piccolo trumpets from Germany for a performance of the Bach *B Minor Mass.* Hearing about the Dolmetsch family in England, he obtained a quartet of their recorders in 1930 or 1931 and loaned them to four high school students, three clarinetists and a flutist.

In those days, many civic and fraternal organizations wanted dinner music. The Recorder Quartet and a 10-piece Little Symphony were organized by the high school to meet the demand, playing in various locations throughout Niagara County, New York. Conversation was prized then and the Little Symphony was often hard put to play softly enough. The Recorder Quartet had a different problem–finding music for these almost unknown instruments. Our selections were culled from song books, hymnals, and piano compositions, with occasional arrangements by our high school band director. A favorite was "Pop Goes the Weasel," first in a major key, then in minor, modulating into a few bars from *Pagliacci,* and finally back to "Pop Goes the Weasel" in its original major key.

The photograph was taken in May 1932 at a rural church. This was probably the final performance of the group, since three members graduated the next month.

George W. Comstock

The International Recorder Symposium in Karlsruhe: A Diary

One participant's personal observations

by Pete Rose

So there I was—two years later—heading off to Karlsruhe, Germany, once again to play a recital at the International Recorder Symposium. I'd made so many great friends there last time, and looked forward to seeing them again.

The neighborhood where I stayed, an outlying area of Karlsruhe called Ruppurr, is characterized by narrow tree-lined streets with symmetrical white cement houses, each decorated with its own colorful front garden. Schloss Gottesaue, the Hochschule building where the symposium is held, and Stephansaal, where the evening concert series open to the general public is located, were only a short ride away thanks to Karlsruhe's wonderful network of trolley cars. Because I was often practicing for my own recital, I can't report on everything that took place, but a lot of what I did hear will be of interest, I hope, to American readers.

Sunday, August 30th

I attended the opening session of the symposium, which offered a pair of overview speeches—one by Hochschule director Prof. Fany Solter, the other by Prof. Gerhard Braun—as well as some good music. A group of Robert Ehrlich's pupils began the program with a rendition of *Sonata à 7* by Johann Heinrich Schmelzer. Their fine interpretation and intonation made the music seem as if it were emanating from a single polyphonic instrument. So polished was their performance that it took me a while to realize that I was listening to an easy piece that amateur recorderists could get through. Three of Gerhard Braun's students also performed. Their first selection was the classic *Trio* by Paul Hindemith done in the higher version with the unusual combination of altos on the two top parts and tenor on the third. The group displayed a beautiful sense of interpretation and a fine control of both dynamics and intonation. Next they played the premiere of Mr. Braun's own *Holzwege* for three prepared recorders. It was constructed episodically and contained many effects, including various kinds of clusters and a great deal of microtonality. Toward the end, the three recorderists were all producing airy timbres by covering their windways, when suddenly, the totally unexpected sound of a harmonica was heard.

After the performance, I spoke to Ulrike Witt, who played the top part in the Hindemith piece. She said the group had tried playing it on different combinations of recorders and liked the sound of that particular voicing. "Playing the top part on alto up is difficult," she told me, "especially regarding articulation." Witt, it turns out, also played the stealth harmonica in *Holzwege*. It was the tiniest one I'd ever seen, and she said she worked very hard to conceal it from the audience.

While jet-lag prevented me from hearing Gerhard Braun's presentation of a new work for solo alto recorder written for him by composer Matthias Spahlinger, I did arrange to examine the score later in the week. It is a monumental work, with special fingerings for virtually every single note in it.

By evening I felt better adjusted and made the trip to Stephansaal to hear Swiss recorderist Conrad Steinmann, accompanied by harpsichordist Johann Sonnleitner. The first number of the evening was Steinmann's personal transmutation of a 14th-century solo melody by Lorenzo da Firenze. It started with the tune played in some strange kind of intonation, then suddenly segued into an endless repetition of two multiphonics. After that, we heard the same tune once again. The next day, Steinmann explained to me that he had altered the tritone interval in the scale of the 14th-century work by raising the lower tone and lowering the upper one each a quartertone. As to the repeated multiphonics, he believes that after hearing this newly-composed middle section, the audience will have a deeper perspective of the sound colorations he uses when he interprets the old music.

Gerhard Braun, director and guiding spirit of the International Recorder Symposium in Karlsruhe.

Next on the program came a peculiar alternation of the movements of an 18th-century work called *Premiere Suitte des Elements* by André Cardinal Destouches (played on alto recorder and the lower manual of a two-manual harpsichord) with the movements of another work called *Musica genialis* by Johann Melchior Gletle. The latter piece, a conventional composition from the 17th century, was performed quite unconventionally on a Steinmann invention called the "undertone flute." This instrument is roughly the size of an alto recorder, but in its highest register—similar to the upper register of a sopranino—it plays in just intonation. To play the continuo, the upper manual of the harpsichord was accordingly tuned in just intonation. The music that resulted, with its totally familiar melodic, rhythmic, and textural contours on the one hand, and its totally unfamiliar gamut of pitches on the other, was very surreal. Whether you liked it or not, you couldn't help being utterly amazed at how meticulously in tune the two instruments were to each other.

More innovations followed as Steinmann played his own composition *paula* on two different versions of the ancient double pipe, the aulos, using a pair fitted with recorder-like headjoints in the first movement and another pair fitted with reeds on the second. He told me that the generally held perception of the aulos as

Pete Rose, American recorderist, was invited to return to Karlsruhe in 1992 to perform a solo recital.

a reed instrument is pure speculation because the sound generating mechanism of these instruments has never been unearthed. The composition is completely written out for the left hand pipe and completely improvised for the right, except where Steinmann chooses to play both pipes in unison. The evening wound up with a no-frills sonata by J.S. Bach. While I had reservations about the concert, I believe Steinmann is no doubt one of the greatest players out there right now, and he is a man of many unique and interesting ideas. He also seems like a very nice person, and, though somewhat shy, he is easy to approach about his music.

Monday, August 31st

I practiced for my recital during the morning and attended the afternoon events. At 12:30 there was a concert by Duo Caprice Stuttgart with Bruges Festival competition-winner Matthias Maute on recorder and Michael Spengler on viol. Their delightful and wonderfully played concert included the Handel Opus 1 g minor sonata, beautifully conceived adaptations of works by Haydn and Erik Satie, and a few original compositions by Mr. Maute. This pleasant young fellow is a charter member of the post-Fink Panther generation. His music is a mix of Mancini, the Beatles, French music between the wars, and a little Vivaldi thrown in. I think he's going to be pretty hot stuff.

Following that concert was the second session of the opening round of the recorder competition. Contestants were to prepare a 17th-century work of their own choosing, a transcription of a Handel violin sonata, and either *Big Baboon* by Paul Leenhouts or *The Voice of the Crocodile* by Benjamin Thorn. The jury for the competition included Kees Boeke, Robert Ehrlich, Hans-Maria Kneihs, Clas Pehrsson, and Conrad Steinmann, with Gerhard Braun moderating.

First to play was 17-year-old Martin Schmending, who impressed everyone with his strong presence and fine technique. His control of the instrument was amazing for someone that young, and he had his dynamic techniques down pat. Next came Belgian player Janne Erikson, a student of Walter van Hauwe. He played with a lot of soul, but those who have heard him before said he was "off" that day. At the competition's cutoff age of 30, Karlsruhe's own bad boy Johannes Fischer was the oldest player in the contest. His wild, Elvis-like, hip-gyrating version of *The Voice of the Crocodile* was a complete knockout, but he also played the old music with a similarly aggressive abandonment. Fischer's one-time pupil Isolda Langst, now living and studying in Holland, was next. She made a good impression with her fine performance of *Big Baboon* but also was not as comfortable in the old music.

Later, the Swedish recorder quartet Regina Ensemble, led by Clas Pehrsson, gave a delightful concert of Nordic recorder music. The quartet numbers by Daniel Hellden, Ladislaus Muller, Bernard K. Evensen, and Peter Lyne were well played and of good quality, but academic in style and language. More unusual was *Pari Intervalo* by Estonian composer Arvo Pärt. This was Western European music reduced to its most basic elements. The piece is static, or at least very slow moving. I was reminded of one of those slow-turning color-wheel spotlights that are projected at Christmas trees in store windows.

Also on this program was a tiny little work for children commissioned by a music school. What made it special was the name of the composer: Carl Nielsen! For me, however, and I think for most of the audience, the highlight of the concert

KARLSRUHE COMPETITION CRITERIA

An inside look at the jury's mandate

Although the members of the jury were not given a strict fill-in-the-blanks type of form, their instructions were nevertheless quite explicit about what they should be looking for: "The evaluation should measure how the young artist presents himself on stage rather than how gifted a student he is." Three areas were to be considered: technical ability, musical presentation, and artistic personality.

The performers were to be graded on a point scale from 0-25 with each piece they played evaluated separately. Students of the five voting members of the jury were not allowed as contestants and the jurors were forbidden to speak to the people in the competition at any time during the symposium.

Translated and paraphrased from the written instructions to the jury.

Continued on page 31

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A Fresh Look at French Wind Articulations

by Patricia M. Ranum

In the late 1680s a Parisian recorder player and teacher named Étienne Loulié made an intriguing remark in a recorder method he was writing:

> Everyone who teaches the recorder uses *tu* and *ru*, and they find that mixing these two syllables alternately in certain passages makes the tonguing less harsh, and the performance more flowing; but the manner of placing these syllables is not very consistent, for each teacher has his individual manner, and often a single musician will sometimes use *tu tu ru tu tu* and sometimes *tu ru tu ru tu*. All these ways can be good, but the pupil who has a good teacher should adopt his master's way of tonguing. (Loulié, fol. 200)

Marc-Antoine Charpentier, together with a singer, showing the seated Duchess of Guise a new menuet (from the royal almanac of 1682)

This brief paragraph refers to several widespread performance practices: 1) *tu* and *ru* are the tonguings "everyone" uses; 2) "alternating" these two syllables makes a passage less "harsh"; 3) within a musical phrase, *tu*'s and *ru*'s are not always "placed" on the same notes; 4) despite this lack of consistency, many of these tonguings are "good"; and 5) if the teacher is skilled, the pupil should imitate him.

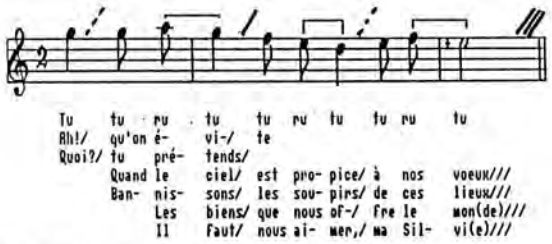
At first reading, Loulié's acceptance of the tonguing patterns used by his colleagues in Paris and at the court of Louis XIV seems to suggest that each player let impulse, imagination–nay, sheer virtuosity–determine the phrasing of a piece. Viewed in the context of Loulié's other writings and those of his contemporaries, this statement assumes a different meaning. Earlier in his recorder method, the musician commented that the recorder "imitates the voice." Imitates the voice: that is to say, imitates the singer's technique and phrasing. A generation or so later, Jean-Baptiste Dupuits presented singing as the model for all instrumentalists. The instrumentalist must, he asserted, imitate the singer's phrasing and declamation because "there are no words under the notes in instrumental music to show you the stress and expressiveness that they should receive."

In French musical culture, where the word was the absolute monarch and melody and musical meter were its servants, instrumentalists strove to imitate the phrasing and declamation of the operas performed at the Royal Academy of Music. This presented no great challenge for an experienced musician. During the 1670s and 1680s, composer Jean-Baptiste Lully and Philippe Quinault, his librettist, had developed a technique for setting French speech to music that proved to be so masterful–and so seemingly natural in its phrasing and declamation–that several generations of French composers refrained from casting the Lully mold aside.

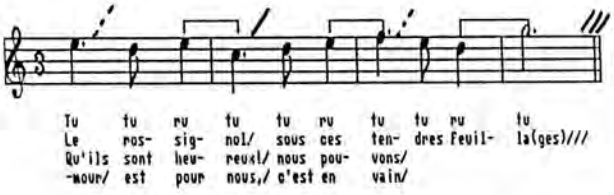
A decade of research on word-music relationships has permitted me to discern the predictable contours of the Lully mold that shaped French music for a century and a half (Ranum, 1985 and 1992). As an amateur recorder player, I was therefore intrigued by Loulié's assertion that a vari-

Ex. 1 - Hotteterre's phrasing of dance rhythms

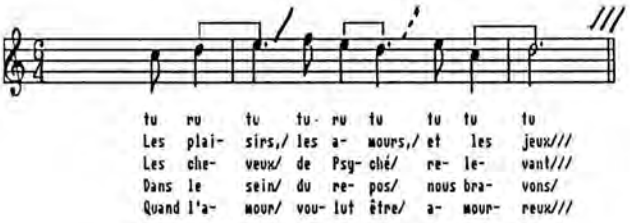
A Gavottes and bourées



B Menuets and sarabands



C Gigues and loures



ety of tonguing patterns existed circa 1690, at a time when the phrasing of song was so monolithic. Were wind players anarchists? Or did their playing fit the Lully mold, despite the tonguing nuances that distinguished one master from another?

To answer these questions, I compared a variety of tonguing patterns found in three French Baroque handbooks for wind players with the syllable patterns of songs by Lully and his followers.

The sources

Two of these handbooks—the manuscript method written by Loulié circa 1690 and Jacques Hotteterre's *Principes de la flûte traversière...* published in 1707—were penned by wind players who worked for influential Parisian nobles or for the king himself. Loulié's manuscript shows 19 patterns and Hotteterre's book 15. At first glance, the brevity of Loulié's examples (no pattern is more than two measures long) makes their interpretation problematic. When, however, these measures are superimposed on Hotteterre's longer examples, the two authors prove to be very much in agreement. In short, between the 1690s and the first decade of the 18th century, the wind players at the court of Louis XIV and those of the capital observed more or less the same performance practices.

The third source for recorder tonguings is *La Véritable Manière d'apprendre à jouer en perfection du haut-bois, de la flûte et du flageolet* published in 1700 by Jean-Pierre Freillon-Poncein. Although he presents two pages of tonguings, their usefulness is reduced by the fact that many of the patterns are set to little-used musical meters and do not resemble Loulié's and Hotteterre's examples. Are Freillon-Poncein's tonguings based on the fanfare-like music he performed at outdoor events, as an oboist attached to the royal stables? Was he less word-oriented than Loulié and Hotteterre, who performed regularly with vocalists?

The better to grasp the intentions of these three authors, I looked for contemporary lyrics set to each rhythmic pattern. Since Loulié played recorder for the Parisian composer Marc-Antoine Charpentier, I searched the latter's works for lyrics set to the brief rhythmic patterns that Loulié included in his manuscript. For Hotteterre, I turned to the works of the dominant court composer, Lully. As it turned out, both Charpentier and Lully used virtually the same musical rhythms to convey the stylized poetic rhythms of French song. (And both of them avoided some of Hotteterre's more repetitious patterns, which are pleasing on instruments but would have stilted the lyrics.) Snippets from Charpentier's and Lully's lyrics were assembled beneath Hotteterre's tonguings; but Loulié's patterns were compared solely with words set to music by Charpentier. Finding lyrics to compare with Freillon-Poncein's tonguings proved very difficult. Indeed, so few of his rhythmic patterns appear in the operas and popular songs of his day that, in the end, he was omitted from the analysis.

Marking the verse structure of songs and operatic recitative beneath Loulié's and Hotteterre's tonguings showed clearly that French Baroque wind articulations are indeed patterned on the phrasing of Lully's song. Studying these tonguings and comparing them with the phrasing of the lyrics made it clear that, by grouping our wind syllables *tu-tu-ru*, we Anglo-Saxons usually create a break in the middle of the key words of the line. For example, if Ex. 1C is phrased *tu-ru, tu-tu-ru, tu-tu-tu, tu* (with an implied comma or slash after each syllable group), it is tantamount to phrasing the lyrics: *Les plai-/ sirs, les a-/ mours et les/ jeux.* The effect is as unsettling to French ears as saying "I'll get re-, venge on re-, sent-ful Ro-, bert" is to English ones.

Have we been playing our French music with a foreign accent? This possibility prompted an imaginary conversation that took place during one of the real music lessons that Sieur "Hauteterre" gave four Bavarian musicians who had come to Paris in the early 1680s to perfect their performance of French music and dance.

A lesson with Hotteterre

Wearing his new French-style wig and his expensive new lace collar and cuffs, Herr Schmidt begins to play a gigue: "Too-too-doo, too-too-doo, too-too-doo." Sieur Hotteterre stops him at once: *"Non, non!* Monsieur, please remember that we do not say 'oo' in France. When I marked the tongue strokes under the notes of this gigue yesterday, I wrote *tu* and *ru*, not *tou*

and *rou*. Remember, *s'il vous plaît*, what Sieur De la Pierre, your language teacher, has told you about pronouncing our French *u*."

Schmidt begins again, using the "pointed" French *u*, but Hotteterre stops him after a few measures. "Monsieur Schmidt, you are phrasing that dance like a German! You keep breaking the line in mid-word. Can you not remember that in France we say *tu-ru-tu*, not *tu-tu-ru*?"

"*Ja*, uuh, *oui*, Monsieur," stammers the Bavarian. "But in Munich, the French dancing master told me you people say *tu-ru*, so...."

"True," interrupts Hotteterre, "we do say *tu-ru* for *notes inégales*, but we do not phrase slower notes and quick ones the same way. What mayhem you are wreaking on that lovely sung gigue! Imitate the words. Cease phrasing the piece so strangely: *Les plai-/sirs, les a-/mours et les/jeux*.... Such bad taste! Why can't you remember that in France we group our notes across the barline? If you phrase the line that way for Monsieur Lully, he will rap your knuckles, for he cannot tolerate the least distortion of the lyrics."

Taking a deep breath in a vain attempt to regain his self control, Hotteterre then bends toward his perspiring pupil and comments, with barely concealed sarcasm, "Monsieur Schmidt I see you have a fine new French wig. Could you perhaps order a pair of French spectacles? They might help you to play our music correctly."

A pair of French glasses, and how to interpret what you see

We Anglo-Saxons, it turns out, have not been doing any better than poor Herr Schmidt did three hundred years ago. The errors that Schmidt committed during his lesson with Hotteterre are the ones most of us commit when we play French Baroque music.

For players who accept the hypothesis that French wind articulations mimic the phrasing of lyrics and who have the courage to toss away their Anglo-Saxon glasses in favor of French ones, I have prepared a set of corrective lenses. They will make you feel dizzy at first, but the reward–a clearer view of the intentions of long-dead composers, joined with a proper French accent–is there for the player who persists.

Several words of warning before you don these glasses:

1) Stop referring to the phrasing *tu-tu-ru*. Talk instead of *tu-ru-tu*. Indeed, try to erase from your mental blackboard everything you have learned up to now about French articulations.

2) Don't yield to the temptation to wear your comfy old J. J. Quantz designer lenses when you are working on a French piece. Nothing but confusion will result from comparing Loulié's or Hotteterre's syllables to the patterns provided by Quantz and his Germanic contemporaries.

3) Keep in mind that Lessons I, II and III, which follow, are *not* about *notes inégales* but about the slower "equal" notes and their dotted or subdivided forms. Only Lesson IV discusses *notes inégales*.

All right, put on your new glasses. Ready, set, ...go!

Lesson I–Pronouncing *tu* and *ru*

The English language has no vowel akin to the French *u*, which is shown by the phonetic sign [y]. We therefore tend to say "too" for *tu* and "roo" for *ru*. The sounds "too" and "roo" exist in French (they are written *tou* and *rou*), but French wind players rejected them. Why? Was it because this vowel places the tongue too far back in the mouth? In that position, the tongue articulates both the *t* and the *r* on the ridges of the roof of the mouth. Since a minimal shift in tongue position is required to alternate between "too" and "roo," the articulation silence created by the two consonants is almost identical.

Nor did the French use the consonant *d*, which is virtually as brief as the *t* and just as firm. They could have tongued their music *tu-tu-du-tu-du* or *tu-du-tu*. But they didn't. Was it because these two consonants were too much alike? In other words, our make-shift "too-doo" was one of the options available to 17th-century wind players, but this option was rejected, apparently because it was too homogeneous. Not until the mid-18th century would the *d* gain acceptance among wind players.

We tend to assert that French wind treatises instruct us to group eighth notes into "pairs." These sources do not however speak of "pairs." Loulié says that one should use* tu *and* ru *"tour à tour," that is, "alternately."

Whatever their motives, 17th- and early 18th-century French wind players settled on the syllables *tu* and *ru*, which are formed at the very front of the mouth and create two very distinct articulation "silences." Both syllables use the "pointed" French *u* [y]. To pronounce this *u*, push your lips into a point, as if you are about to blow out a candle–or have just eaten a sour pickle. Your muscles will feel very tense and, at first, downright cramped. Relax them for a moment. Then, put the tip of your tongue behind your front teeth and, grinning broadly, say "eee" as in "eek!" or "tee." While you continue making this sound, move your lips into the sour-pickle position. The final, "pointed" sound that comes from your mouth will be a French *u* [y].

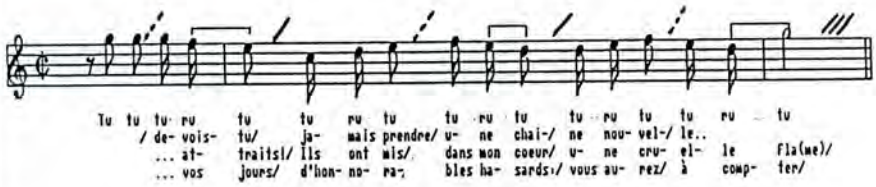
Move from "eee" to [y] several times, until you no longer need to launch the [y] with an "eee." (Be careful not to relax your cheeks or the back of your tongue.) Now, try to articulate a *t* in front of your [y]. Keeping your mouth in a point and the tip of your tongue just behind your front teeth, say "tee, tee, tee" over and over. You are now saying *tu-tu-tu* like a Frenchman.

Next, pluck up your courage and try a French *ru*, using the 17th- and 18th-century "lingual" *r* in which the tongue leaves the front teeth, flips rapidly up to the ridges behind the upper teeth and then is pushed back into the "pointed" position by the air flow. (The "uvular" *r*, which is gargled in the back of the throat, existed in the 17th century but was considered so uncouth and rustic that its use by Loulié and Hotteterre can be ruled out.) With your lips and tongue in the sour-pickle position, say "tee, tee, tee" a few times and then add a "ree" (as in "return") followed by a "tee": "tee-ree-tee, tee-ree-tee." At all times keep your throat and lips in that odd position and the sides of your tongue glued to your upper back molars.

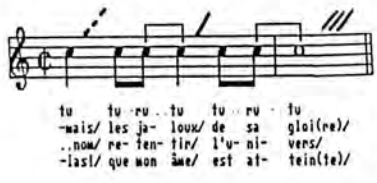
Formidable! You are now tonguing these crucial syllables in the manner of Loulié and Hotteterre. Even better, your are creating two very distinct articulation silences. The silence created by the *t* is brief and clear-cut; the silence created by the *r* is longer and its edges are blurred by the small amount of air that leaks around the tip of the tongue as it flips back and forth. Example 4, which Prof. Henri Morier graciously authorized me to reproduce here, portrays the contours of these consonants graphically. He shows the air flow

Ex. 2 - Phrasings involving a pair of quick notes

A Hotteterre



B Loulié



for the vowel *a* as a gray ribbon of sound. (For our purposes, this ribbon evokes an unarticulated note played on a wind instrument.) The instantaneous consonant *p* (a close cousin of the *t*) cuts off the air completely during the duration (*tenue*) of the articulation, but it does so less rapidly that one would imagine. The *p* begins at the left-hand dotted line and spends 10 percent of the articulation "silence" creating sufficient tension to stop the flow of air. The decrease in tension at the end of the consonant uses the another 10 percent of the total time elapsed. The crispness of this articulation is evoked by the sharp angle that cuts through the dotted areas. By contrast, the articulation of the consonant *f* is perceived as gentle, because, as the angle shows, it is less abrupt than the *p*. Like *r*, an *f* is a continuous consonant (but it allows two-thirds more air to escape than an *r* does, thereby permitting you to make a strong sound on your instrument while you hold your tongue in position behind your front teeth.)

Lesson II–Phrasing

The phrasing of French music cast in the Lully mold is so predictable that an instrumentalist has only to imagine a diagonal slash after the first note of each measure, whatever the value, and *voilà*, his melodic line is subdivided into the equivalent of word groups. Slashes of this sort have been added to the lyrics appended beneath each example. Above the examples three different types of slashes are shown:

1) Triple slashes (///) follow the rhyme, which is always one of the two important words of the verse.

2) A single slash (/) shows a mid-verse break imposed by the poetic conventions of the time. This break is preceded by the other important word of the line.

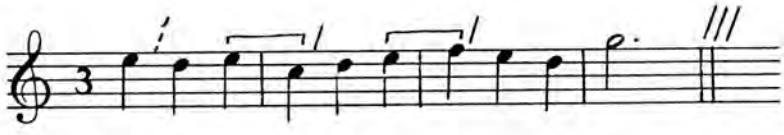
3) A dotted slash indicates the end of a word that is of secondary importance to the meaning of the line. In phrases that begin on the downbeat (Ex. 1A and B), the first dotted slash occasionally coincides with the end of an exclamation: *Ah!*, "Ah!" or *Quoi?*, "What?" Far more often, the first syllable of a line is an unimportant lead-in word such as "if" or "the." Unless you wish to begin a phrase emphatically, disregard the dotted slash after the first downbeat note and treat that note as barely worthy of your attention.

Square brackets have been placed over each barline and in the middle of measures with more than four notes. These brackets represent the "relays" of the singer's thoughts, the key words he absolutely must make intelligible. These brackets remind you to phrase your line across the beat, *tu-ru-tu*. Learn to think of them as signaling a "re-lay," a *ru-tu*, a sonorous and important word that flows across the beat in two long sounds. Don't be troubled by the emphasis that this places upon the *ru*'s that occupy the so-called "weak" or "bad" notes of the measure. The French language places the root syllables of its important words on these weak notes; and it gives many of these beautiful but supposedly weak syllables an "oratorical accent," that is, a raised pitch. (For further information on phrasing, relays, and oratorical accents, see Ranum, 1985 and 1992.)

Using Ex. 1 as an exercise, chant *tu-ru-tu* aloud while tapping each beat with your foot. Tell yourself that *ru* is beautiful and expressive. Think of each slash as a punctuation mark or a place to grab a quick breath. Repeat this simple exercise until you feel comfortable with the new and rather dizzying verbal rhythm that at first seems to conflict with the strong beats of the musical measure. Keep telling yourself that, in French, the strong beat of a measure is not perceived as the beginning of a word (as it usually is in English or in poor Herr Schmidt's native German), but as the goal that the syllables of the previous measure have been striving to reach. In other words, aim for the *ru-tu* that will "re-lay" you to the next strong beat.

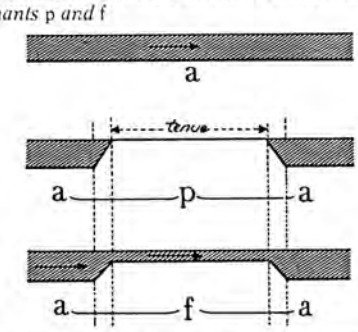
A musical phrase written entirely in

Ex. 3 - The saraband rhythm of Ex. 1B, written in "equal" notes



Un	tendre a-	mour/	on	ne	peut/	se	def-	fen(dre)///
Les	plus grands	dieux/	sont	con-	traints/			
Dès	qu'on com-	mence/	à	se	fai-	re	sen -	tir///
On	ne sou -	rait/	le	chas-	ser/	de	son	â(me)///

Ex. 4 - Morier's schematic representation of the wind flow in the vowel a, *and the consonants* p *and* f

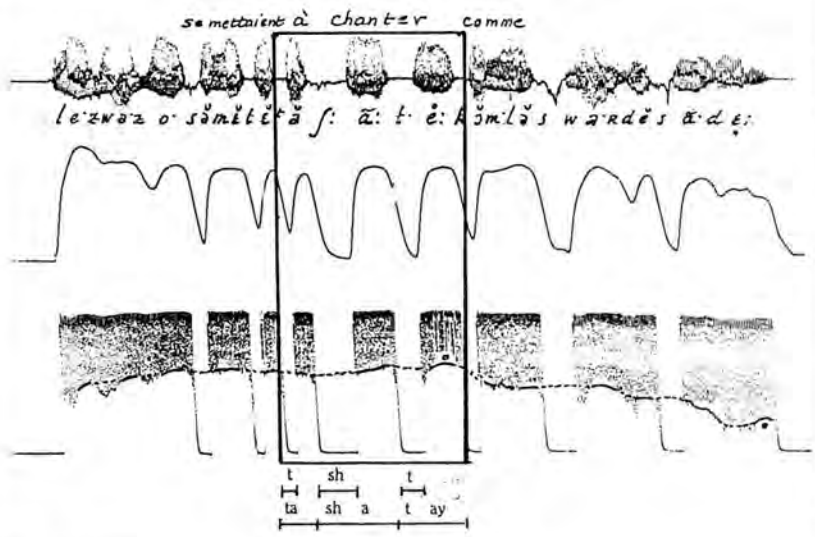


From H. Morier, *Dictionnaire de poétique et de rhétorique*, p. 216, with permission of the author

"equal" notes and, for Hotteterre, articulated with *tu*'s, is phrased in exactly the same way. Chant Ex. 3 a few times, grouping the *tu*'s according to the slashes.

As a final step, play these examples on your instrument until the phrasings have become second nature. These phrasings apply to at least 75 percent of all French musical phrases, even notation that looks Italian on paper. For example, the French did not attempt to be cosmopolitan and adopt an Italianate *tu-tu-ru* phrasing for the notational rhythm in Exx. 1A and 2: they articulated this pattern with their usual *tu-ru-tu*. Nor do leaps, repeated pitches, dotted figures, or divisions into quicker values substantially affect the phrasing. Why? Because leaps, repeated pitches and dotted figures express passions, and passions affect the harshness or gentleness of a singer's articulation but rarely tamper with poetic conventions. To express strong, assertive feelings, the poet weaves assertive consonants into his verse. (This doubtlessly is why Hotteterre recommends *tu*'s for leaping passages and repeated pitches.)

Ex. 5 - A mingogram showing the contours of a three-syllable word group



From H. Morier's research materials, with permission of the author

Judging from the way lyrics were set to music in France for well over a century, a player had little freedom as far as the phrasing of a instrumental piece was concerned. He was expected to adapt to the Lully mold. Any shifts in the placement of slashes or brackets had to be justified by the content of the line, that is, by the presence of an emotion so strong that poetic rules could be thrown to the wind. Exceptions to the rule (which tend to occur two-thirds of the way through a piece) inevitably involve a clever rhetorical ploy. The delayed slashes in Ex. 2A, *cruelle*, "cruel," and in Ex. 6B, *changer*, "change," are cases in point. They imply the prolongation of the situation being discussed and, therefore, a delay in the arrival of an important word. (It is no accident that *changer* is followed by *toujours*, "always," and that it causes "changes" in the phrasing of the line.) Conversely, a slash occurring a note earlier than expected is virtually sure to convey haste or brevity. In Ex.7B, set to *notes inégales*, the premature slash after *tard* (the final word of the group "sooner or later") expresses Charon's eagerness to ferry passengers to the land of the dead as promptly as possible. "Sooner or later, everyone rides in my boat," he chortles.

The oscillations on the "mingogram" that Morier has likewise authorized me to reproduce (Ex. 5) will help you form a mental image of the basic wind group *tu-ru-tu*. Indeed, it is this basic speech pattern that wind tonguings seem to be imitating. The upper row shows the contours of the three syllables in the group *à chanter*, "to sing"—or, to be more precise, *"tà chan-ter."* (In French, a word that starts with a vowel borrows a launching consonant from the end of the preceding word.) The articulation "silence" created by each consonant creates a flat line, while the vibrations of the vowel trace a bead-like oval. In French the letters *ch* represent a single consonant that is continuous, like the *r*, and that sounds like the *sh* in the English word "hush." (Most of the relays in songs begin with a continuous consonant such as *ch, l, m, n, v,* or *r* that can be lengthened or "doubled" to emphasize passionate thoughts. For more on "doubling," see Ranum, 1985, p. 55, and 1992, p. 116.) In other words, this mingogram shows a typical three-syllable word group that, if simplified into syllables akin to those used on wind instruments, would be articulated "ta-sha-tay."

We are not concerned here with the vowels but with the consonants. In the bottom part of the mingogram, they trace a distinctive pattern of articulation "silences": short consonant + long consonant + short consonant. The wind group *tu-ru-tu* is based upon the very same pattern, for *t* is intrinsically short and cannot be lengthened without creating a perceptible comma-like break, while *r* is intrinsically long and can be spun out for dramatic effect. To make French Baroque lyrics intelligible, a singer must lengthen the initial consonant of every syllable that a wind player articulates as a *ru*.

In sum, Loulié's and Hotteterre's tonguings were designed to help instrumentalists mimic the way singers declaimed a relay word. Their unit *tu-ru-tu* creates the equivalent of a lead-in preposition or article (*à* in the mingogram) followed by two tightly linked syllables that flow across the barline without a perceptible break (*chanter*).

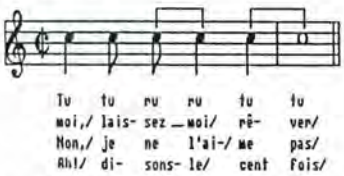
Lesson III—The Passions: "Harshness" versus "Sweetness"

Loulié, as we have seen, recommends mixing *tu* and *ru* to make "certain passages" less "harsh," more "flowing." Hotteterre makes a similar statement. Using a *ru*, he asserts (p. 26), "softens" or "sweetens" a passage. And he adds: "It is taste that should decide"; one should use the tonguing "that is most agreeable to the ear, without paying attention to the arrangement of the notes or to the different time signatures." In other words, tasteful tonguing is determined less by slavish attention to musical meter and notational patterns than by "taste"—an expression that was an integral part of early 18th-century discussions about poetics.

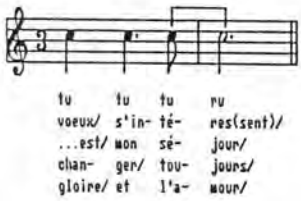
A 17th- or 18th-century instrumentalist doubtlessly felt less at sea than we do when faced with Hotteterre's challenge to let "taste decide." This does not mean that failure is inevitable. Lessons I and II taught the rudiments of "tasteful" phrasing, and this lesson provides insights into two other practices that seem to have been familiar to every experienced player of the French Baroque.

Ex. 6 - Loulié's "tasteful" use of ru

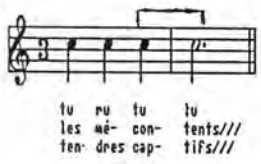
A *tu - ru - ru*



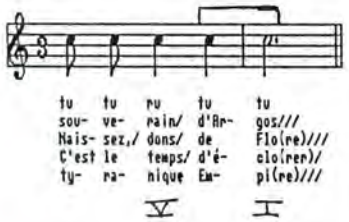
B *tu - tu - ru*



C *tu - ru - tu - tu*



D *tu - tu - ru + tu - tu*



First, the syllables *tu* and *ru* convey distinct and very different emotional messages. Morier ("Consonne," pp. 246-297) demonstrates that the initial consonant of a syllable is inextricably connected with the concept being expressed. A quick glance at a French dictionary shows that words starting with the syllables *ta-, té-, ti-, to-*, or *tu-* express bright, assertive concepts (tick, tock, cut, bruise, stub, collide, tap, pull, shoot, poke, thunder, kill, tumult, and so forth). By contrast, words beginning with the syllables *ra-, ré-, ri-, ro-*, or *ru-* convey tender, gentle thoughts (ruby, dream, ribbon, residue, rose, to tone down, to redeem, to root, to redo something, to rest) and the concept of duration–plus a few aggressive and passionate words (rear up, dash off, ruin, rupture, ruse) that rarely appear in French lyrics of the period. In sum, the harshness involved in articulating a *tu* (shown graphically in Ex. 4) goes hand in hand with an assertive, masterful concept; and the blurred articulation of a *ru* is associated with languid, expressive statements.

Second, experience had taught French Baroque wind players that, in the songs they accompanied, dotted figures, quick notes and leaps expressed passionate outbursts, while passages set to "equal" quarter notes were reserved for demonstrations of self control. It is certainly for this reason that Hotteterre tells his readers to use *tu* for runs of quarter notes and to reserve *ru* for dotted figures and for patterns of two or more consecutive quick notes. His and Loulié's tonguings are clearly based upon the notational clues that composers used to capture emotions on paper (Ranum, 1992).

You will recall that the phrasing of a French song or dance remains extremely predictable, regardless of the rhythmic notation: slashes, brackets, and key words cling steadfastly to their fixed position. The lyrics set to "equal" notes and added beneath Ex. 3 speak of self-defense, of being freed, of imposing oneself on others, of chasing love away. And so, when playing "equal" quarter notes, the instrumentalist that follows Hotteterre's advice will tongue each note *tu* and make the phrasing coincide with the imaginary brackets and slashes. A phrase thus articulated creates a "harsh" and quite assertive effect, akin to singing Ex. 3 to the English words "but to contain, to contain, to contain," where all three syllables start with instantaneous consonants similar to those in the wind articulation *tu-tu-tu*. Like the message and the sound of these English words, a run of *tu*'s is perceived as an expression of self-control and of mastery over one's surroundings. For this reason you would do well to think of passages written in equal notes as expressing your "self-containment."

When dotted figures or pairs of quick notes replaced these equal notes, the Baroque player read this change in notation as evidence that the piece had become more emotional and that a singer would begin to "double" the consonants to express heightened emotion. The instrumentalist now articulated his three-syllable groups *tu-ru-tu*; that is, he delayed the start of the relay by the equivalent of vocal "doubling" and in so doing made his phrasing sound more expressive and introspective. The process is much like singing Ex. 1B with these English words: "Ah! to retain, to retain, to retain!" and trying all the while to convince the listener, by the languor of your *r*'s, that you want to hold on to something as long as you can. By making the relays start languidly in this way, the musician betrays his desire to prolong, to "retain" his current sensations or activity.

Tu-ru-tu was the basic three-syllable grouping that Hotteterre was prepared to share with the growing number of amateur players who sought specific answers to the simplest phrasing problems. Loulié went a bit farther in his unpublished method, for he was addressing teachers who needed deeper insights into musical rhetoric.

In Ex. 6A, Loulié disregards one of Hotteterre's basic rules. "Do not pronounce *ru* on two consecutive notes, because *ru* should always alternate with *tu*," asserts Hotteterre (p. 26). Loulié tongues *tu-ru-ru* and sends an affective message similar to the English group "to restrain," where the two final syllables begin with languid consonants or consonant groups. He is mimicking the words and emotions that Charpentier set to this rhythmic notation: the singer wants to continue dreaming, detesting her lover and telling about her love *cent fois*, "a hundred times"–as if, in her struggle to "restrain" the external forces with which she must cope, she holds back her consonants.

Example 6B, where a *tu-tu-ru* places a *ru* at the rhyme, causes the relay to begin assertively but end languidly, as in the English group "to constrain." (The group *tu-tu-ru* does therefore exist, but it is reserved for special effects and does not occupy the notes on which we have been placing it for so many years.) Here Loulié creates a phrasing akin to Charpentier's lyrics, which place a continuous consonant (*r, j, m*) on the note that Loulié tongues *ru* and reveal the singer's forcefulness and his conviction that his personal gain (*intérêt*), his sojourn, his glory

Jacques Hotteterre

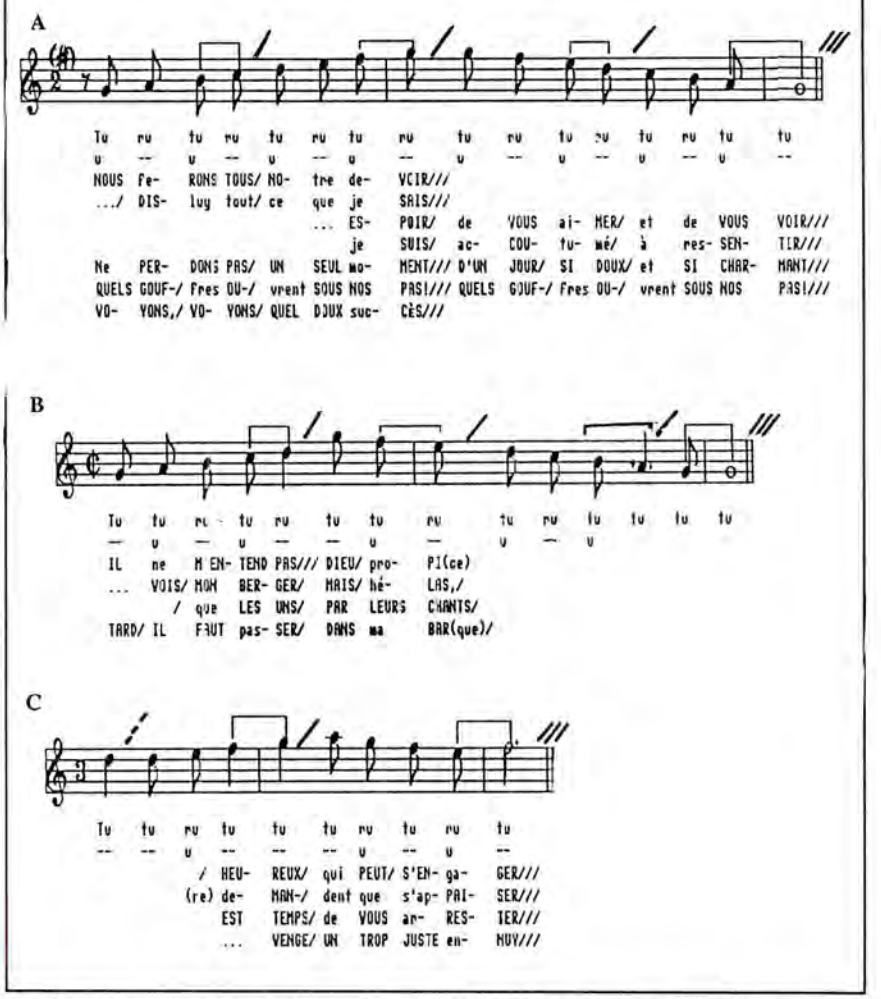
and his love will last—or else will *changer toujours*, "keep changing forever." In short, Loulié evokes the desire to prolong something, to exert "constraint" upon the world about him.

Example 6C is set to equal notes, which Loulié declines to tongue *tu-tu-tu-tu* in the manner of Hotteterre. He tongues them *tu-ru-tu-tu*. If Loulié inserts a *ru* into this phrase, it is less to el minate the "harshness" that would otherwise characterize this passage than to highlight the beginning of an assertive word or word group: *mécontents*, "discontent," or *(ten-)dres captifs*, "tender captives." His phrasing resembles the rhythm and message of the English "'tis retentive." Note the parallel between the lyrics and the wind tonguings: each group begins with a continuous consonant, *m* or *dr*, then moves to instantaneous ones, *t* or *c*.

At first glance, Loulié's tonguing in Ex. 6D resembles the phrasing in Ex. 6C. Not so. Here the musician clearly was thinking of the rhetorical device that I call the "P.S. clausula." That is to say, one creates the impression that a phrase has ended on the V chord, then tacks on a pair of less emotional syllables that move to the tonic (I). In other words, Loulié tongues this line as if he were going to end with *tu-tu-ru*, that is, with a "to constrain" akin to the imperious concepts Charpentier set to the V chord: *souverain*, "sovereign," *tyrannique*, "tyrannical," *c'est le temps*, "it's time" and *naissez, dons*, "be born, gifts." He then closes the line with *tu-tu*, the instrumental equivalent of the matter-of-fact *d'Argos*, "of Argos,' *de Flore*, "of Flora," *d'éclorer*, "to bud out," *Empire*, "empire."

In sum, Hotteterre's rather categorical rules were intended for the amateur and for the provincial player who wanted to learn more about practice at court. Though he himself did not play in this simplistic way, he had little freedom as far as creating a "personal" interpretation was concerned. Poetic conventions obliged the player to keep the imagined brackets and slashes in their predictable positions. As Loulié's tonguings show, the player nonetheless could vary the harshness and the sweetness of the articulations of any syllable group. He scrutinized the notation, the harmony, and the melody for clues to the passions being expressed and adapted his tonguing to mimic vocal rhetoric (Ranum, 1992).

Ex. 7- Lyrics set to Hotteterre's notes inégales *rarely form two-syllable feet*



Lesson IV - "Notes inégales"

Runs of quick notes, the so-called *notes inégales*, obey a logic that is quite different from the phrasing of slower notes. This is to be expected, for these notes express haste or excitement. *Notes inégales* places relays across the pulse, in the manner of equal notes; but these relays are tongued *tu-ru* instead of *ru-tu*. Like Herr Schmidt, we have been grouping these notes correctly, but a deeper understanding of three aspects of word-music relationships will benefit our performance.

1) *Long versus short*—Beneath each tonguing in Ex. 7 the "short" (U) and "long" (–) symbols used in poetics have been added to show which syllable would be brief and which would be long if the convention called *notes inégales* were nothing more than a relentless alternation of shorts and longs. The syllables of the lyrics that are undeniably long according to poetic and rhetoric treatises (and that, according to these sources, can "never" be shortened) are set in capital letters. How often the capitalized syllable falls on a *tu*! And conversely, how often an intrinsically short syllable coincides with a *ru*! If a singer alters the length of the syllables to fit these short and long signs, he distorts the prosody of the language. A French ear would be pained by hearing Ex. 7 performed as runs of iambs (U –).

2) *Paired syllables*—We tend to assert that French wind treatises instruct us to group eighth notes into "pairs." These sources do not however speak of "pairs." Loulié says that one should use *tu* and *ru* *"tour à tour,"* that is, "alternately" (fol. 200). Hotteterre talks of notes that are *"au nombre pair"* and *"au nombre impair,"* that is, "even- or odd-numbered" (pp. 22 and 26). Does the notion that *notes inégales* group into a run of "pairs" come from confusing the two related French words, *pair*, "even" and *paire*, "a pair"?

The lyrics in Ex. 7 reveal that lyrics rarely group in pairs. Indeed, it is impossible to sing these words as paired syllables: the text does not make sense. Nor would a Baroque instrumentalist who was familiar with vocal music have been likely to perform these notes as a run of eight paired syllables. To the French ear that

would be akin to exclaiming, "Come now! come now! come now! come now!" For, in French, a speech unit composed of two syllables is reserved for a command or an assertive concept (*voyons,* "let's see," or *qui peut,* "who can"), a name (*Argos,* "Argos"), or an extremely intense one (*si doux,* "so sweet," *propice,* "propitious," *heureux,* "happy," *quels gouf-/fres s'ou-/vrent...,* "what chasms open"). Instead of using this assertive phrasing, French poets preferred to subdivide rapid statements into groups of four syllables, and composers routinely placed the final two syllables of each group where a bracket and a slash were to be expected. Example 7A typifies this practice. For special effect, a few one- or three-syllable groups would be woven into a run of *notes inégales.*

3) *Bad versus good*–We hear a great deal about the "short," "bad" notes and the "long," "good" notes of *notes inégales* and assume that the *tu*'s are unattractive because they fall on metrically "weak" notes, while the "strong" *ru*'s are highly desirable. Yet French Baroque treatises make it clear that the notes on strong beats are only described as "good" because they are the appropriate place for the final, downbeat syllable of a word group and the brief pause (/) that follows this "repose." This long and reposeful syllable tends to be rather uninteresting: more often than not it is a suffix, like the English "-ly," "-ness," "-ty," "-ing," that has little meaning on its own. In order to understand the relay word, the audience must understand the meaningful syllable on the "bad," off-beat note, as in the English "chang(ing)," "good(ness)," "tast(y)." In *notes inégales* the "bad" and supposedly "weak" syllable *tu* therefore plays the crucial role that *ru* plays in slower passages. Its assertive *t* launches the relay.

Singing treatises tell us that this upbeat syllable cannot be shortened in song. Morier has observed the same phenomenon in spoken French. He has demonstrated that the French inevitably lengthen the final *two* syllables of any group. (This phenomenon is shown clearly in Ex. 5, where, if the length of the consonant is added to that of the vowel, the two syllables of *chanter* turn out to be almost equal in length.) Is this lengthening a twentieth-century innovation? Surely not. Intrinsically long syllables abound in the relays of songs (see Ex. 7), as if the poet were determined to force the singer to obey this fundamental law of French speech.

This apparent conflict between the "shorts" and "longs" of *notes inégales*

Ex. 8 - A word group from Ex. 7A with the "doubled" consonants shown as in a mingogram

and the two long relay syllables of songs can be resolved if inequality is viewed through French glasses. When Baroque instruction books told readers to play runs of *notes inégales* as if they were dotted, they apparently meant that the instrumentalist should imitate the way a singer "doubled" the first consonant of a relay. French consonants are articulated *before* the note, and vowels begin on the note. In other words, singers must borrow time for each consonant from the preceding note. (Contrast this with English, where the initial consonant is pronounced on the beat and the vowel occupies the remainder of the note.) How can one express this borrowing of time for a "doubled" consonant in musical notation? By comparing it to dotted figures: the doubled consonant would be pronounced during the time of the dot, as in Ex. 8. Instrumental *notes inégales* imitated this doubling technique. Mimicking a singer, players would articulate their *t* during the imaginary dot and allow the *u* to coincide, more or less, with the imagined sixteenth note.

Rapid statements set to *notes inégales,* with their predominantly four-syllable articulation pattern, contrast markedly with the calmer and basically three-syllable units of slower statements. The sound of their relays is also very different. Despite the haste they convey, the relays in *notes inégales* end languidly, much like the English words "hurry" or "delay." Passages set to a run of *notes inégales* (for example, Ex. 7A, which begins with the command *Voyons,* "let's see," and which mingles two-and four-syllable groups) create a varied rhythmic effect not unlike the Eng-

Continued on page 39

Further Reading

Étienne Loulié, "Méthode pour apprendre à jouer de la flûte douce," Bibliothèque nationale, Paris, ms. n.a. fr. 6355, fols. 193-209.

Jean-Pierre Freillon-Poncein, *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flûte et du flageolet* (Paris, 1700, facsimile, Geneva: Minkoff, 1971), pp. 21-27. See also the English translation by Catherine Parsons Smith, *On Playing Oboe, Recorder, & Flageolet* (Bloomington: Indiana University Press, 1992).

Jacques Hotteterre, *Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec ou flûte douce, et du haut-bois, divisez par traitez* (Paris, 1707). Available in the facsimile of the Amsterdam edition of 1710, with a German translation by H.J. Hellwig (Kassel: Barenreiter, 1982), pp. 21-27, which I cite in my article. See also the English translation by David Lasocki, *Principles of the Flute, Recorder and Oboe* (New York: Dover, 1968), and especially the editor's introduction with its presentation of pronunciation and inequality.

Betty Bang Mather, *The Interpretation of French Music from 1675 to 1775* (New York: McGinnis & Marx, 1973), pp. 32-39.

Betty Bang Mather with Dean M. Karns, *Dance Rhythms of the French Baroque* (Bloomington: Indiana University Press, 1987), pp. 172-175, 189-193.

Henri Morier, *Dictionnaire de poétique et de rhétorique,* 4th edition (Paris: Presses Universitaires de France, 1989), especially the article "Consonne," pp. 203-297, and, on "doubling," the article "Accent," pp. 28-31.

Patricia M. Ranum, "Les 'caractères' des danses françaises," *Recherches* 23 (1985), pp. 45-70.

Patricia M. Ranum, "Étienne Loulié: Recorder Player, Teacher, Musicologist," *American Recorder,* 32 (March, 1991), pp. 6-11, and the accompanying bibliography.

Patricia M. Ranum, "Do French Dance Songs Obey the Rules of Rhetoric?," in David Lasocki, ed., *Fluting and Dancing, Articles and Reminiscences for Betty Bang Mather on her 65th Birthday* (New York: McGinnis & Marx, 1992), pp. 104-130.

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Jenny Lehmann: A Tribute

by Sheila M. MacRae

According to a Chinese proverb, simplicity of character is the result of profound thought. Jennifer Wedgwood Lehmann was a truly outstanding individual. Her intelligence, complexity, and talent were always in the background; in the foreground were her gentleness and easy friendship with people. A mathematician and computer programmer by training, she moved as easily in the worlds of professional and amateur musicians as in tennis circles, in business as in academia; she was as comfortable at fashionable Princeton parties as in the casual settings of Phillips, Maine, or Pinewoods in Massachusetts. Equally refined at serving dinner on silver dishes and adept at fixing the low F key on a bass recorder, Jenny was both elegant and practical. A perfectionist in everything she did, she was tolerant of the insufficiencies of her students, whose efforts she understood as part of a necessary learning process. A giver rather than a taker, she radiated energy, curiosity, love of learning, and a cocky sense of fun as she played new instruments, discovered manuscripts, and made arrangements of music, which were shared with unfailing generosity with everyone around her.

Jenny's transcriptions and arrangements of music span almost three decades. Her interest in early music can be traced to an acquaintance with the Dolmetsch family, whom she met at Dunhurst, England, between 1936 and 1939. By the 1960s she was teaching the recorder. Working with Joel and Morris Newman and others in the Provincetown Collegium, she prepared her first handwritten edition of early music transcriptions in 1963; it was not long before she was teaching the beautiful calligraphy that is her trademark. There followed a series of Princeton Recorder Society editions, which included collections of works by Franck and Demantius; a volume of dances by Brade, Sommer, and others; Christmas carols; and chorales by Bach, Eccard, Walter, and others. A number of her transcriptions or arrangements have been published by the American Recorder Society. They have appeared as individual publications (an edition of Holborne dances in collaboration with Dorothy Dana); as collections (*Recorder Samplers*, Volumes I and II, prepared with Joel Newman); and as publications of the ARS Members' Library, an idea of Jenny's that disseminates enjoyable, playable music to the entire membership. As an editor, she was meticulous. Her knowledge of the repertoire was astounding. She kept up to date on everything, including early music, jazz and rock, recorder and tape, and music published in England. (In the 1980s, her familiarity with computers allowed her to master digitally produced notation long before others.) It seems that Jenny undertook to know everything about music for the recorder so that she could make it accessible for all.

A "Renaissance person," Jenny combined many talents. In the 1970s she returned to the study of music to earn an MFA from Sarah Lawrence College. The beautifully illustrated program she designed for her final degree performance in 1976 reveals her combination of visual, musical, and organizational abilities. Typically, the selection of music she transcribed and/or arranged for that concert appears to have been based on her appreciation of the textual wit and upbeat quality of the pieces. The programs for consort nights of the Princeton Recorder Society were similar gems, both visually and musically (at least in/by design). While at Sarah Lawrence and afterwards, she came into contact with well-known musicians, including, to mention only a few, Bernard Krainis, Richard Taruskin, LaNoue Davenport, and Shelley Gruskin. Through contact with Judith Davidoff she became immersed in the viol and attended many viola da gamba workshops. Her continuing interest in the instrument was reflected in her membership on the board of the New York Consort of Viols. She studied the bassoon and subsequently played in the Chamber Symphony Orchestra of Princeton and in an alarming number of community orchestras and bands. She had a wonderful collection of instruments, which she was always willing to share. At Pinewoods, which was a special place for her, Jenny worked closely with Grace Feldman and Marshall Barron, planning, teaching, and playing recorders, viols, early reeds, and recently, an electronic wind instrument. Her creativity is (humorously) reflected in the fact that at one Princeton Recorder Society meeting, Jenny organized and/or played percussion on pots and pans from the church kitchen. (She is the only adult I know who said she played Nintendo while recovering from chemotherapy.)

Jenny's contribution to recorder teaching will continue to be of importance. She was active at the Westminster Conservatory of Music, at the Princeton Adult School, and at ARS, CDSS, Rider College, and other workshops throughout the Northeast and in Colorado. Her sensitivity

to students and consort members seemed at times to border on ESP. She responded to the needs of others with a wonderful generosity, creativity, sense of timing, and nurturing support, whether they were music directors, faculty, friends, or students. In addition to serving on the ARS Music Publications Committee and assisting with the Katz Competitions, she became director of the Education Committee in 1990. In that capacity, she was a quiet and constant worker, revising the Education Program requirements to make them more realistic and compiling a *Study Guide Handbook* as well as a Certification Program for Teachers. (The latter was completed in April 1992, even as she was struggling with cancer.) Her own recorder chapter, the Princeton Recorder Society, has flourished from 1965 to the present, evolving with her and setting high standards for workshop quality and convivial playing.

Her contribution to the amateur recorder player has been enormous. She undertook to make the musical repertoire, including non-traditional categories, accessible to as many people as possible. Working with individuals, she divined innate abilities and provided the nurture that encouraged musical and personal development. With groups, she set a pattern for sensitive interaction among members, emphasizing non-competitiveness and mutual support. She shaped the teaching of the recorder in the United States by collaborating with music editors and publishers, by training teachers, and by strengthening the ARS Education Program. Her influence will be especially widespread because of the Members' Library, as well as through the availability of her transcriptions and arrangements of accessible music.

Her death on September 6, 1992, has left a huge sense of loss. Even as we mourn Jenny, however, we know that her legacy as an outstanding individual, teacher, artist, and musician provides a cornerstone on which we can all build for the future.

For their contribution and help, the author would like to thank the following people: Dr. Emil W. Lehmann; also Marshall Barron, Martha Bixler, Deborah Booth, Gerry Burakoff, Judith Davidoff, Grace Feldman, Shelley Gruskin, Phoebe Larkey, Alan Moore, Edith and Winfried Mroz, Gene Murrow, Joel Newman, Morris Newman, Connie Primus, Marie Lib Stewart, Joan Wilson, and Judith Wink

Left, Jenny Lehmann, 1972. Below, at left with Pinewoods faculty and students. Bottom, Jenny and her family make music together.

NOTE: The music Jennifer W. Lehmann arranged and/or transcribed is being collected. Please send a copy of arrangements you have played or know about, either hand written or computer generated, to Sheila M. MacRae, Box 652, Princeton, NJ 08542-0652.

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A book on violin music that helps us identify new repertoire for the recorder and another that deepens our knowledge of our own repertoire—the works of Van Eyck

Book Reviews

JACOB VAN EYCK'S *DER FLUYTEN LUST-HOF*. By Ruth van Baak Griffioen. Vereniging voor Nederlanse Muziekgeschiedenis (Box 1514, NL-3500 BM Utrecht, The Netherlands), 1991. 467 pp. ISBN 90-6375-151-6. $68 (hardcover, postage & handling included). *Reviewed by Judith Linsenberg.*

Jacob van Eyck's *Der Fluyten Lust-hof*, a set of 150 tunes with several hundred variations, must surely be a staple of any recorder player's library. Comprising music that ranges in difficulty from the simplest of tunes to the most virtuosic of variations, the collection has significance beyond the world of recorder. It is the largest single collection of music for a solo woodwind instrument in the history of European music. Its enormous popularity in modern times (it has sold over 100,000 copies in the past 30 years) evidently mirrors its success in the 17th century, when its multiple editions saw large publishing runs and copies made their way as far afield as the King of Portugal's personal library.

Ruth van Baak Griffioen has provided, for the first time, an invaluable guide to understanding and performing Van Eyck's music. She answers important questions about the meanings of the seemingly obscure titles, the origins and background of the tunes themselves, what the original texts of the melodies were, and what sorts of cultural associations the tunes may have had for the middle-class Dutch public that was Van Eyck's audience. This information can help the modern recorder player determine the affect and style of the pieces, resolve phrasing ambiguities, and "reconstruct" a sort of intimacy with the music that Van Eyck's contemporaries would have had, in addition to solving the many printing errors.

The opening chapter presents an interesting account of Van Eyck's life, his role in society, and his place in history. Born into a noble family in Heusden, Jacob van Eyck (c. 1590-1657) was blind from birth. After moving to Utrecht in 1623, he was hired as the carillon-player of the Dom cathedral and was soon charged with the care and tuning of most of the major bells and carillons in the city. Endowed with an extraordinary sense of hearing and other special talents, Van Eyck is credited with revolutionizing the entire science of bell-making and tuning. (René Descartes, in a letter to Marin Mersenne in 1638, mentions Van Eyck's unusual ability to make any partial of a bell sound just by standing close to the bell and whistling the exact pitch.)

Van Eyck's virtuosity as a recorder player was also widely praised. In 1649 his salary as carillonneur for the Janskerk was raised, provided that he continue his custom of playing the "flute" in the evening for people strolling in the Janskerkhof, a favorite gathering place for lovers that came to be known as a "Lusthof" or pleasure-garden. (The term "Lusthof" at this time also had general connotations of Arcadia or an idealized, pastoral world.) It is most likely material from these summer evening improvisations that was published, first as *Euterpe oft Speel-Goddinne* in 1644 and then, with additional material, in 1649 as Part I of *Der Fluyten Lust-hof*. (Part II was actually published before Part I in 1646).

In a chapter on the printing and publishing history of *Der Fluyten Lust-hof*, it is noted that the quality of the editions published by Paulus Matthysz, Amsterdam's most important music printer in the 17th century, varied greatly; Van Eyck's books, unfortunately, are some of the most carelessly done—all five editions have errors, and although some errors in earlier editions were corrected in later ones, new errors arose, since new type was set for each edition. Being blind, Van Eyck dictated his pieces and, of course, was unable to proofread them directly. Griffioen points out these errors in her essays on the individual pieces, and this alone would make her book a valuable resource.

Ruth van Baak Griffioen's book is an eloquent and impressive study of Van Eyck's work. It will be an indispensable resource for any recorder player wishing to understand or perform this music with confidence.

The major portion of the book consists of entries on each of the tunes in *Der Fluyten Lust-hof*. Through the author's impressive research into over 300 17th-century popular Dutch and Flemish songbooks and collections of vocal and instrumental music from Holland, France, and England, she has been able to trace the origin, dissemination, and familiarity in the Netherlands of all but 16 of the tunes used by Van Eyck. The entry for each of these tunes (listed alphabetically) includes the incipit from the original and a page reference to the modern facsimile edition of the *Lust-hof;* an informative essay on the history and socio-cultural context of the tune and its treatment by Van Eyck; a list of cognates, i.e., original sources and later uses of the same melody grouped by country; song texts, when available, with English translations; and a musical example from a standard songbook version of the melody (to compare it with Van Eyck's often differing version). An additional and especially interesting feature is the inclusion of the tune and any available bass lines or polyphonic settings from contemporary Dutch sources.

While the extensive lists of cognates for each tune may perhaps appear daunting, they do show at a glance, by the number of a tune's appearances in other sources, just how well-known and widespread the tune was. Further, because some of the sources are available in this country, the lists would be of value to those performers wanting to program different settings of one or more tunes.

I found this section of the book really engrossing. The essays were all succinct, cogent, and easy to read. A few examples are noteworthy:

Batali: This is an excellent essay on the genre of battle-imitation pieces, with each battle motive identified and explained,

and similarities to individual motives in other sources noted. A printing error in the first modern edition of the *Lust-hof* (1957/58 Ixijzet) resulted in measure 12 being transposed down a third, thereby eliminating the only high d''' in the collection.

Malle Symen: The earliest settings found of this popular tune were based on an English tune called "Mal Sims," which did *not* mean "crazy Simon" or "simple Simon," as some would have it; rather, "moll" is a woman's name. While the English nursery rhyme "Simple Simon" can be made to fit the first half of the tune, the second half does *not* fit. No words have been found, and the title and its origin remain obscure. Several Dutch songbook settings use this melody for dialogue between a man and a woman because of the octave echo effect. There are also many keyboard and lute settings that divide the octave echo between the treble and bass, each accompanied by chords.

Engels Nachtegaeltje: There are words for this most instrumental of melodies!

Psalm 150: Van Eyck's compositional treatment of the psalm tunes was fundamentally different from his treatment of secular melodies. The variations on secular melodies often stray from the actual notes of the tune, while the sacred melody is treated more like a *cantus firmus*, the variations using every note of the original tune and almost always, on the strong beat of the measure. Tracing the psalm tune through the variation reveals that a printing error reversed m. 6-7 with m. 4-5 in Modo 4; this is miscorrected or uncorrected in several modern editions.

An informative chapter on the variations places Van Eyck's style in the context of the diminution tradition as exemplified by the Italian, English, and Dutch styles of composition. A brief section on performance covers aspects of articulation, tempo, and accompaniment. (Regrettably, the issue of slurring is not addressed.) In a chapter on the appropriate instrument for Van Eyck's music, the author presents convincing evidence from contemporary recorder tutors, iconography, and the music itself to support her contention that a soprano instrument was intended, not a tenor. Of 103 recorders depicted in 100 mid-17th-century Dutch paintings, 88 are sopranos, and not one is a tenor or larger. Furthermore, she concludes that the most probable instrument used to play Van Eyck's music was "a wooden one-piece soprano recorder, with an inner design allowing for strong low notes and a responsive high range reaching to c''' and even to d'''," i.e., a transitional instrument between Renaissance and Baroque styles.

An extensive bibliography and three appendices, including one of related editions, recordings, and compositions, supply the resources necessary to delve deeper into *Lust-hof* or related topics. Numerous footnotes and citations throughout the text also provide additional information; many of these I found as interesting as the main text itself.

Ruth van Baak Griffioen's book is an eloquent and impressive study of Van Eyck's work and its place in the context of 17th-century music in general. It will be an indispensable resource for any recorder player wishing to understand or perform this music with confidence. At a price of $68, however, it may be beyond the reach of many of those for whom it would be so vital. I hope a paperback edition will soon be forthcoming.

ITALIAN VIOLIN MUSIC OF THE SEVENTEENTH CENTURY. By Willi Apel. Edited by Thomas Binkley. Indiana University Press, 1990. 320 pp., $45.00 (hardcover). *Reviewed by Eric Haas.*

As recorder players seek to expand the repertoire beyond the solo sonatas of Handel and Telemann, there has been renewed interest in music from both sides of the 18th century. Viennese salon music (originally composed for a keyed relative of the recorder called a *czakan*) has been popularized by Michala Petri and Piers Adams, and ensembles such as La Dada (Han Tol, recorder, David Mings, bassoon, and Patrick Ayrton, harpsichord) and La Fontegara Amsterdam have explored the vast body of 17th-century Italian solo and chamber music.

While many players are aware of the solo and ensemble music of Frescobaldi, perhaps Castello and Fontana, and Corelli, there remains an enormous and largely untapped repertory of Italian music, much of which is ideally suited to (and sometimes even intended for) the recorder. Because comparatively little of this music has been printed in modern editions, most players haven't even heard of the composers, let alone the imaginative and innovative compositions they produced. Willi Apel's *Italian Violin Music of the Seventeenth Century* serves as an excellent introduction to this repertoire.

Professor Apel's book describes the music of sixty Italian composers from Giovanni Gabrieli (1557-1612) to Tomaso Albinoni (1671-1751), examining aspects of form and compositional innovations as well as issues of performance practice. Each composer is accorded a thumbnail biographical sketch for historical perspective, followed by a brief survey of his music. (P.C. note: Isabella Leonarda, one of the most prolific and widely published composers of 17th-century Italy, is merely listed in the appendix!) Each printed collection is examined in chronological sequence, listing the works for violin and describing in general terms the various genres. More detailed treatment is provided for the most prolific and/or important composers, often including an "analysis" of one or more representative compositions. This usually consists of a schema that gives the number of measures in each section (a device I did not find useful) and tantalizingly brief musical examples.

Apel raises (but rarely resolves) many interesting questions of performance prac-

ARS FINANCIAL STATEMENTS

HOWARD A.TANZ
CERTIFIED PUBLIC ACCOUNTANT
350 NORTHERN BOULEVARD
GREAT NECK, NY 11021

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

We have examined the balance sheet of the American Recorder Society, Inc., as of August 31, 1991, and the related statements of support, revenue, expenses and changes in fund balance, and changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.
In our opinion, the financial statements referred to above present fairly the financial position of The American Recorder Society, Inc., as of August 31, 1991, and the results of its operations, changes in fund balance and changes in financial position for the year then ended, in conformity with generally accepted accounting principles.

Howard A. Tanz
Certified Public Accountant
February 20, 1992

THE AMERICAN RECORDER SOCIETY, INC.
BALANCE SHEET-AUGUST 31, 1991

ASSETS		
Current Assets		
Cash		$8,388
Investments		
Money Market Accounts (Note 4)		74,643
Accounts receivable		1,594
Prepaid expenses		200
Total Current Assets		84,825
Fixed Assets (Note 2)		
Furniture and fixtures	$1,748	
Office equipment	19,919	
	21,667	
Less: Accumulated depreciation	16,737	
Net Fixed Assets		4,930
Other Assets		
Security deposits		2,411
Total Assets		$92,166
LIABILITIES AND FUND BALANCE		
Current Liabilities		
Accounts Payable		$9,735
Deferred Income		5,442
Total Current Liabilities		15,177
Contingent Liabilities and Commitments (Note 3)		
Fund Balance		76,989
Total Liabilities and Fund Balance		$92,166

STATEMENT OF SUPPORT, REVENUE, EXPENSES AND CHANGES IN FUND BALANCE
FOR THE YEAR ENDED AUGUST 31, 1991

Support and Revenue	
Membership dues	$99,088
Donations, (Note 5)	15,138
Magazine Income (Note 6)	24,886
Mailing list rentals	1,686
Educational program	787
Miscellaneous income	1,358
Total Support and Revenue	142,943
Expenses	
Magazine (Note 7)	49,577
Office and administrative (Note 8)	65,654
Other publications (Note 9)	11,169
Board expenses (Note 10)	14,414
Scholarships (Note 11)	2,005
Organization dues	95
Members' expenses	1,110
Miscellaneous	2,123
Total Expenses	146,147
Excess of Support and Revenue Over Expenses	(3,204)
Other Support, Revenue and Expenses	
Interest and dividend revenue	4,497
Depreciation expense	(1,212)
	3,285
Net Excess of Support and Revenue Over Expenses	81
Fund Balance - beginning of year	76,908
Fund Balance - End of Year	$76,989

STATEMENT OF CHANGES
IN FINANCIAL POSITION
FOR THE YEAR ENDED AUGUST 31, 1991

Financial Resources Were Provided By	
Net excess of support and revenue over expenses	$81
Items not requiring use of working capital -	
Depreciation	1,212
Financial Resources (Used) Provided by Operations	1,293
Financial Resources Were Used For	
Purchase of fixed assets	2,241
Increase (Decrease) in Working Capital	($948)
Summary of Changes in Working Capital	
Increase (decrease) in current assets:	
Cash	$5,080
Investments	(253)
Accounts receivable	(2,445)
Prepaid expenses	(1,055)
Total Current Assets	1,327
Decrease (increase) in current liabilities:	
Accounts Payable	($4,770)
Deferred Income	2,495
Total Current Liabilities	(2,275)
Increase (Decrease) in Working Capital	($948)

NOTES TO FINANCIAL STATEMENTS
AUGUST 31, 1991

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

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

Note 2 -Summary of Significant Accounting Policies -
(a) The statements are presented on the accrual basis of accounting.
(b) Furniture and fixtures are stated at cost. Depreciation is provided for on the straight-line method in accordance with the Internal Revenue Code Modified Asset Recovery System.
(c) Dues are payable on a quarterly cycle. Such dues are included in income within the quarter that they are due to be received.

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

Year Ending	
August 31, 1992	$9,160

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

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

Andrew Acs Scholarship Fund	$23,773
Erich Katz Memorial Fund	16,522
Capital Fund	33,021
Emergency Fund- 2nd year member's dues	1,327
	$74,643

Note 5 - Donations -

Unrestricted - President's Appeal	$14,633
Unrestricted	505
	$15,138

Note 6 - Magazine Income -

Advertisements	$19,650
Subscriptions	429
Back issues and royalties	4,807
	$24,886

Note 7 - Magazine Expenses -

Salaries - editor	$16,135
Printing - AR	16,530
Typeset/graphic	5,246
Mailing costs	2,385
Art director fees	130
Postage - magazine	4,400
Editorial expense	2,192
Honoraria	2
Payroll tax expense - editor	1,224
Health insurance - editor	1,176
Miscellaneous expense	157
	$49,577

Note 8 - Office and Administrative Expenses -

Salaries - executive director	$30,000
Salaries - other	9,967
Rent expense	8,190
Office supplies and expenses	2,423
Postage	3,404
Payroll tax expense	3,058
Health insurance - executive director	2,854
Accounting expense	2,000
Telephone	1,952
Insurance expense	572
Executive director expense	189
Utilities	694
Bank charges	351
	$65,654

Note 9 - Other Publications Expenses -

Directory expense	$4,633
Newsletter	6,536
	$11,169

Note 10 - Board Expenses

Meetings	$5,322
Workshop committee	123
Education committee	807
Chapter relations	127
Professional affairs	198
Recording	2,000
Regional premieres	1,000
President's appeal	1,754
Miscellaneous	3,083
	$14,414

Note 11 - Scholarships

Weekend scholarships	$190
Chapter development	800
President's scholarships	1,015
	$2,005

tice. He touches upon the thorny problem of proportion and tempo relationships between duple and triple sections, but his conclusions seem contradictory and musically unconvincing. For example, in discussing a Castello sonata, he decides that "from the context" the first of two triple (3/2) sections should be played slowly and the second quickly, but offers no reasoning for this conclusion. An explanation of the *proportio sesquialtera* is particularly confusing. Another intriguing problem concerns basso continuo parts in Castello, Fontana, Marini, and others that are notated in *partitura* (score) with both bass and solo parts. Apel says, "Modern players will...reject such an interpretation, but certain facts indicate beyond doubt that the violin indeed was doubled by a suitable register of the organ." This seems quite unlikely, given the florid nature of the solo writing in these pieces.

The most frustrating aspect of the book, particularly for recorder players, is the rather perfunctory treatment of the information necessitated by its scale and scope. While works for unspecified *canto* are included, compositions that specify *flauto, sopran,* or other instruments are scarcely mentioned. Interestingly, Apel identifies *sopran* as "probably recorder" rather than a generic treble instrument (although the range of the parts would seem to indicate that this is not necessarily the case) and omits all but a handful of the sonatas of Dario Castello. Fortunately, most of the repertoire (especially from the first half of the book) is not idiomatic for violin. Indeed, nearly all of the original publications include the words "per ogni sorte d'istromenti" (for all kinds of instruments), and much of the music that calls for violin works quite satisfactorily on soprano recorder.

The editor Thomas Binkley has thoughtfully included what will prove for recorder players the most interesting and useful part of the book–a bibliography of original sources and selected modern editions (including facsimiles). A few of these compositions have recently been published in modern editions by London Pro Musica (Cima, Falconiero, Riccio, Rossi, Turini, Uccellini, and more), A-R Editions (volumes of Castello and Marini), and others. For the intrepid performer, much more is readily available in facsimile reprints from Studio per edizioni scelte and Arnaldo Forni, or from the libraries. While the $45 price tag may be daunting, the book is nevertheless a valuable tool for unlocking this exciting repertoire.

Alec Loretto writes about the vagaries of recorder design, and a new member pipes up about the joys of alfresco recordering

Letters

A Maker's Perspective

May I make a brief comment on "The Principles of Recorder Design" (June 1992 *AR*, p. 7)? A great deal can be learned by making two contrasting recorders,

a) one with an absolutely cylindrical bore from blockline to the end, and

b) one with an absolutely straight tapering bore from blockline to the end.

If both instruments are very accurately tuned diatonically over the first ninth (lowest note to d''' on the soprano, for example) and if both recorders are tuned to respond to exactly the same fingering pattern (Dolmetsch, say). then some interesting characteristics become clear:

c) because only a ninth has been tuned on both recorders, most of their octaves are not well enough in tune, and

d) octaves that are inaccurate on the cylindrical model are inaccurate on the conical model, but in the opposite manner. To put it another way, an octave that is too small on one recorder is too big on the other, and vice versa

To obtain a good Baroque bore with true octaves it is necessary to introduce some cylindrical parts into the conical bore, or make a compromise and modify the rate of conicity. The problem facing a recorder maker is to know exactly where the cylindrical sections must be introduced and exactly where and by how much the conicity must be modified. Even slight errors will produce a recorder that might not play well enough in tune. There is a somewhat less-than-direct similarity in the design of recorder bores up to the size of alto. But from keyless tenors and bigger, in which finger holes are moved to their maximum comfortable span (and thereafter, left and right hands move further apart), any direct similarity becomes less and less. Because the bore shape also has considerable effect upon the sound the recorder produces, recorder makers soon discover the delicate balance that exists between a bore that gives a full and resonant sound and a bore that gives good intonation. Into these problem areas throw other important variables (windway, chamfers, window, labium, fingerholes, undercutting, and wall thickness, to mention a few!), and readers will appreciate some of the problems facing the recorder maker. The countless different ways in which these variables can be interrelated produce recorders with playing characteristics and sounds that differ as much as the makers themselves. Probably even more!

Alec V. Loretto
Auckland, New Zealand

A New Member's Reflections

As a recent member of the American Recorder Society , I would like to share the following thoughts with you:

I am an avid ethnomusicologist involved in composing and writing. The recorder is a lovely friend to have along on those trips and journeys to the ocean, desert, mountains, or woods. Playing the recorder can become a form of personal meditation, and on the road, it is oftentimes the most direct way to get in touch with your inner self at the close of day. The next time you want to commune with that sunset, do it with your recorder. It is a simple matter of removing your soprano recorder from your backpack, finding a comfortable place to sit or stand or lean, and playing the instrument. A plastic soprano recorder is virtually indestructible, compact, and lightweight; it is the ideal musical instrument to have in the wilderness. It can become a perfect tool for communicating with nature, a sound bridge between human and nature. A recorder for all seasons.

Harold Lee Prosser
Springfield, Missouri

ED. NOTE: While the 17th-century English diarist Samuel Pepys had no plastic recorders, he also enjoyed playing music in the outdoors: "And so went to Mr. Gunnings's to his weekly fast, and after sermon, meeting there Monsieur L'Impertinent, we went and walked in the park till it was dark. I played on my pipe at the Echo, and then drank a cup of ale at Jacob's." February 17, 1659/60.

AR welcomes letters to the editor on any subject relating to the recorder or articles printed in the magazine. Letters may be subject to editing.

Wherein you read about the latest fashions in recorder playing

On the Cutting Edge

Mentor

Last summer, **Eva Legêne** performed several modern works at the Berkeley Festival. Considering the early music slant of the event, this was a bold move both for her and for the producers of the event. Among the new works was a solo tenor piece called *Tarde, una nubem Lenta, rosea,* created for her by Gerardo Dirie, an Argentine who recently completed his Ph.D. in composition at Indiana University and is the director of IU's Latin American Music Center. Since Dirie plays the recorder, he had pretty much worked out the various effects before submitting the piece to Ms. Legêne. It's a rather eclectic mix, including melodic and rhythmic material taken from Villa-Lobos's *Bachiana Brasileira No.5,* imitations of bird sounds and primitive flute playing from South America, and chains of multiphonics used in the manner of a chorale.

Also on the program was *Alleluia to the Heart of Stone* by American composer Richard Felciano. Employing an echo-producing digital delay mechanism, the piece electronically overlays a series of brief declarative musical proclamations. Legêne greatly enjoys playing the work, describing it as "a beautifully conceived composition" with a "psalm-like, religious feeling." Though it was written for her teacher, Frans Brüggen, she only become aware of the piece through a performance by California recorderist David Barnett.

Legêne has also performed many of the standard modern repertory pieces, including *Gesti* by Luciano Berio (her favorite), the difficult *Sweet* by Louis Andriessen, and two of the classic Japanese works, *Fragmente* by Makato Shinohara and *Meditation* by Ryohei Hirose. She has been talking to composers both in and out of Indiana University (where she teaches) about writing works for recorder, and composition students at the school have on occasion composed pieces for some of her students. On her programs Legêne tries to integrate the presentation of old and new music in a way that demonstrates parallel compositional ideas (the Felciano was coupled in Berkeley with Hotteterre's *Echos*). She believes that early music is and will continue to be an inspiration to modern composers, and that concepts of playing and singing early and modern music are similar. "It is important for recorder players to play new works," she told me, "because they must do that to be a part of their own time."

And Disciple

While conducting a workshop in Cleveland, Ohio, last year, I was told of a fine recorderist named **Frances Blaker** who was originally from California and had just moved to the area. Ms. Blaker spent six years studying with Eva Legêne at the Royal Danish Conservatory while acquiring a degree in pedagogy, followed by an additional seventh year to get a second degree in performance. During that time she now and then traveled to Holland to study with Marion Verbruggen and, on one oc-

Legêne believes that early music is and will continue to be an inspiration to modern composers, and that concepts of playing and singing early and modern music are similar. "It is important for recorder players to play new works," she told me, "because they must do that to be a part of their own time."

casion, with Michael Barker, an American recorderist living in Holland for many years. At the time, Mr. Barker was working on a sophisticated electronic apparatus connected to a Paetzold square-bored contrabass recorder, and Frances remembers being treated to a fascinating demonstration of this device during her lesson.

In October 1991, Blaker moved to Cleveland, where she taught privately and at nearby Youngstown State University. At one of her concerts in Cleveland, she wowed the audience by performing a version of *Fragmente*. Her repertoire also includes a number of modern chestnuts like *Meditation, Gesti,* and Hans-Martin Linde's *Music for a Bird.* Blaker was in fact the first of Eva Legêne's students to perform *Gesti* on a final exam, and Eva told me that she more or less set the standard for high level performance at the Royal Danish Conservatory. Blaker also speaks glowingly of her former teacher, whom she described to me as a real mentor in terms of moral support as well as teaching. Frances herself has in turn had the opportunity to teach some very good players. Among her best students in Cleveland were Deborah Kirk and Cathy Palcza. (I did meet Ms. Palcza at the workshop in Cleveland. Recently, she sent a tape of *Modal Studies* by local composer Lewis Phelps, a pleasantly delightful work she has performed a number of times. Palcza's playing on this tape is of high quality.)

I asked Blaker what her future plans were as far as modern music is concerned. She told me she is currently working on *Schtei* by Ulrich Gasser, a monumentally difficult piece for solo tenor recorder. Written in the post-Webern idiom, *Schtei* makes a point of integrating verbal sounds derived from the title, thereby opening up a wide spectrum of interesting timbres. It is that element of the piece that Frances finds especially attractive. A list of the modern works she would most like to play in the future includes the classic *Black Intention* by Maki Ishii, Australian recorderist Benjamin Thorn's *Voice of the Crocodile,* and the severely difficult *Pastorale* by Japanese woman composer Kikuko Masumoto.

Last June, Frances Blaker moved again this time to Atlanta, Georgia. She is devoting a good deal of her time these days to writing a recorder practice handbook which is slated to be published by PRE Productions in Berkeley, California.

Pete Rose

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685) 1A. Title of publication: American Recorder. 1B. Publication No. 002638. 2. Date of filing: October 30, 1992. 3. Frequency of issue: Quarterly. 3A. No. of issues published annually: 4. 3B. Annual subscription price: $24.00. 4. Complete mailing address of known office of publication: 2586 Cranberry Highway, Wareham, MA 02571. 5. Complete mailing address of the headquarters of general business offices of the publisher: 580 Broadway, #1107, New York, NY 10012-3223. 6. Full names and complete mailing address of publisher, editor, and managing editor: Publisher: American Recorder Society, 580 Broadway, #1107, New York, NY 10012-3223. Editor: Benjamin S. Dunham, 2586 Cranberry Highway, Wareham, MA 02571. Managing Editor: none. 7. Owner: American Recorder Society, Inc., 580 Broadway, #1107, New York, NY 10012-3223. 8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: none. 9. For completion by non-profit or organizations authorized to mail at special rates: The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes have not changed during preceding 12 months. 10. Extent and nature of circulation. A. Total number of copies. Average number of copies each issue during preceding 12 months 4,875. Actual number of copies of single issue published nearest to filing date 4,500. B. Paid and/or requested circulation: 1. Sales through dealers and carriers, street vendors and counter sales. Average number of copies each issue during preceding 12 months 0. Actual number of copies of single issue published nearest to filing date 0. 2. Mail subscription (paid and/or requested). Average number of copies each issue during preceding 12 months 4,350. Actual number of copies of single issue published nearest to filing date 4,225. C. Total paid and/or requested circulation. Average number of copies each issue during preceding 12 months 4,350. Actual number of copies of single issue published nearest to filing date 4,225. D. Free distribution by mail, carrier or other means, samples, complimentary, and other free copies. Average number of copies each issue during preceding 12 months 125. Actual number of copies of single issue published nearest to filing date 125. E. Total distribution. Average number of copies each issue during preceding 12 months 4,475. Actual number of copies of single issue published nearest to filing date 4,350. F. Copies not distributed: 1. Office use, left-over, unaccounted, spoiled after printing. Average number of copies each issue during preceding 12 months 400. Actual number of copies of single issue published nearest to filing date 150. 2. Return from news agents. Average number of copies each issue during preceding 12 months 0. Actual number of copies of single issue published nearest to filing date 0. G. Total. Average number of copies each issue during preceding 12 months 4,875. Actual number of copies of single issue published nearest to filing date 4,500. 11. I certify that the statements made by me above are correct and complete.
Benjamin S. Dunham, Editor

Taking a look at a facsimile of Telemann's Methodical Sonatas, *two pieces for three recorders, and two new EML batches*

Music Reviews

GEORG PHILIPP TELEMANN. ***Sonate Metodiche à Violino Solo o Flauto traverso, Opera XIII*** (facsimile). Peer, Belgium: Alamire, 1992. ISBN: 90-6853-066-2. Introduction + 35 pp. $12.00.

In the June issue of *American Recorder* I reviewed the fine new Dolce edition of Telemann's twelve *Sonate Metodiche* for alto recorder and basso continuo. This is wonderful music, and the pieces fascinate because of the composer's own careful ornamentation of the adagio movements.

Here we are presented with a facsimile of Telemann's original 1728 publication, which includes the first six sonatas, published as Opera XIII (the second six were published separately in 1732 and are not included). The music of the facsimile is, of course, in the original keys, which are ideal for violin and flute but uncomfortable for recorder. In addition, Telemann's original was published only in score with an unrealized–although fully figured–bass. Thus most recorder players will find it difficult to use the facsimile for performance and may wish to play from the Dolce edition. [This may be as good a time as any to learn to read flute music as if it were written in the old French violin clef with the G on the bottom line. Try thinking bass clef, and make the necessary key signature adjustment.-Ed.]

The facsimile, however, is complementary to the Dolce edition and attractive in its own way. In viewing Telemann's hand (the plates were engraved by Telemann himself), one comes to feel very close to the composer. What is more, 18th-century musicians had slightly different ways of notating music, and these are easy to see here. This edition is certainly valuable for verifying Telemann's articulations and for comparing these with modern editions. Furthermore, the facsimile gives one a feeling for Telemann's era.

Alamire's publication is straightforward and attractive. High-quality paper is used, and a brief introductory note by Jan de Winne is helpful in providing background for the music. In a few places the print is a bit light, probably because it is thus in the original; in all cases the music is comprehensible. So use this facsimile for study and to get close to the source. The price seems quite reasonable.

J.S. BACH. "Komm, leite mich," Aria for Alto (Mezzo Soprano) Voice, with Three Alto Recorders (Flutes), and Basso Continuo, from Cantata 175, "Er rufet seine Schafen mit Namen," edited by Andrew Charlton. Provincetown Bookshop Edition 13, 1990. Sc, 12 pp, 3 recorder pts and gamba pt, 2 pp each. $7.95.

BIAGIO MARINI. ***Passacalio,*** for Three/Four Instruments. London Pro Musica Edition CS15, (Magnamusic Distributors, Inc.), 1990. Sc: 4 pp, 4 pts: 1 p each. $5.00.

"Komm, leite mich" (Come, lead me) is a beautiful Bach aria with three recorder obbligato parts. While many Bach arias exist with obbligatos for one and two recorders, very few require three instruments. Thus this piece is quite special. It is well edited here by Charlton, who provides a singable English translation (in addition to the regular German text) and suitable, though probably too thick, realization of the keyboard continuo. The aria requires approximately five minutes to perform.

Articulations are carefully done, and parts are clean and easy to use. A separate part for the singer is needed for performance. I do wish that Charlton had included the brief recitative that precedes "Komm, leite mich," as it is quite extraordinary, too. But this can easily be found in

The facsimile of Telemann's* Sonate Metodiche *is complementary to the Dolce edition and attractive in its own way. In viewing Telemann's hand (the plates were engraved by Telemann himself), one comes to feel very close to the composer.

the collected works of Bach and included by the adventurous. A nice addition to the available recorder repertoire.

Though probably intended for stringed instruments, Biagio Marini's *Passacalio* sounds fine when played by three recorders (SAT), harpsichord, and viola da gamba. This is Italian music from 1655 and it is very attractive. The usual harmonic repetitions of a passacaglia are not apparent, and the music has a strong rhythmic and dance-like drive that is quite different from the Bach aria. It might be used as a complementary piece when three recorder players are assembled to play the Bach. Time for performance is three to four minutes.

GILLES BINCHOIS. ***3 Chansons for 3 voices or instruments.*** London Pro Musica Edition, EML 215. 3 sc of 8 pp each. $5.50.

WILLIAM BYRD. ***The Consort Music for 3 instruments.*** London Pro Musica Edition, EML 216; 3 sc of 7 pp each. $5.50.

5 Anonymous Villancicos (Cancionero de Palacio) for 4 voices or instruments. London Pro Musica Edition, EML 217. 4 sc of 4 pp each. $3.75

CLEMENT JANEQUIN. ***2 Chansons for 4 voices or instruments.*** London Pro Musica Edition, EML 218. 4 sc of 4 pp each; $3.75.

MELCHIOR FRANCK. ***2 Pavans for 6 instruments.*** London Pro Musica Edition,EML 219. 6 sc of 4 pp each. $4.25.

GIOVANNI GABRIELI. ***Sonata pian e forte for 8 instruments in 2 choirs.*** London Pro Musica Edition, EML 220. Full sc of 8 pp; 8 single choir sc of 4 pp. $8.50.

Distributed by Magramusic Distributors, Inc.

Early Music Library series from London Pro Musica is now well into publishing its second hundred editions of music, and this latest batch of six publications of secular music maintains its usual high standard. These six represent six different nationalities and encompass about two hundred years of music history, from the early

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

Renaissance to the early Baroque. Three are strictly for instruments; three are for voices, but instruments can substitute for any of the vocal parts.

All EML editions include playing scores for each part, and all have the now-familiar blue-and-white cover with explanatory notes, translations of texts, and other pertinent material. Page layouts are well-planned visually, and page turns within individual movements conveniently occur during rests. The printing is clear and the paper is sturdy and of good quality. Prices, considering what one gets, are surprisingly low.

Most important, however, is the uniformly excellent quality of the music, some of it quite well-known and some of it delightfully new. This music is not difficult, particularly when one has a feel for Renaissance rhythms. Texts are wonderfully playful, and melodies and musical textures are very rewarding.

If you have played earlier EML editions, these new publications are self-recommending. If you have not tried the EML editions, you owe yourself the satisfaction of exploring this wealth of music.

3 Canonic Songs of the 14th Century, for 3 voices or instruments. London Pro Music Edition, EML 209, 1991. 3 sc, 8 pp each. $5.50.

JOHANNES GHISELIN. ***5 Instrumental Pieces, for 3 instruments.*** London Pro Music Edition, EML 210, 1991. 3 sc, 8 pp each. $5.50.

VINCENET. ***2 Songs, for 4 voices or instruments.*** London Pro Music Edition, EML 211, 1991. 4 sc, 4 pp each. $3.75.

ROLAND DE LASSUS. ***Matona mia cara, for 4 voices or instruments.*** London Pro Music Edition, EML 212, 1991. 4 sc, 4 pp each. $3.75.

THOMAS TOMKINS & THOMAS SIMPSON. ***"Chromatic" Pavan and Galliard, for 5 instruments.*** London Pro Music Edition, EML 213, 1991. 5 sc, 4 pp each. $4.25.

LUDOVICO GROSSI DA VIADONA. ***La Padovana, for 8 instruments in 2 choirs.*** London Pro Music Edition, EML 214, 1991. Sc 11 pp, 8 pts, 4 pp each. $8.50.

All edited by Bernard Thomas. Distributed by Magnamusic Distributors, Inc.

Because I have written a great deal about this series in past reviews, I will write here only a brief note. This batch from the Early Music Library is very similar to previous issues and a subsequent one described above. Again we have six varied publications–each one represents a different genre of music history.

As before, scores are provided for each performer. The attractive and familiar blue-and-white covers contain introductory notes explaining the musical contents, and text translations are provided for the vocal pieces. The music is generally interesting and worth investigation. All is carefully edited, although in this set, there are bad pages turns in several pieces (only a nuisance to correct). Since exact instruments are not given, performers must make their own assignments. Most of this music provides many attractive alternatives, and the orchestrations should not be cause for worry. Rather, it is instructive for all. Prices in the series are very modest.

Once again, I recommend these pieces highly.

Gordon Sandford

President's Message *(cont.)*

teaches recorder to teachers at Orff Certification Courses in St. Paul, Minnesota. Ms. Hug was thrilled to receive the ARS scholarship to the San Francisco Early Music Society Recorder Workshop, because "living in Montana has certain advantages, but one disadvantage is the isolation from specialty teachers." She went on to say, "If I do not inspire the best playing in my students, both young teenagers and adults, a great opportunity will have been missed to improve their lives and the lives of those they touch."

Talking with these two new members reminded me of the needs of the 1,500 ARS members who are not affiliated with active chapters. The ARS may be the non-chapter members' only communication with the recorder world. Our publications inform them about instruments, music, books, and recordings. The ARS also encourages musical travels–to concerts and workshops in other cities, to special meetings of nearby chapters, and to music-making with other ARS members wherever they may be going. Furthermore, the ARS provides information and support as these unaffiliated members become ready to form a chapter in their own community.

Best wishes for the Holiday Season!

International Recorder Symposium *(continued from p. 7)*

was a set of Swedish folk tunes played solo by Mr. Pehrsson on the spilapipe, a folk fipple-flute with an intonation close to meantone. An unusual feature of this instrument is that its low register is diatonic and its upper one chromatic.

While I missed the evening concert by Italian virtuoso Paolo Capirci, I was told, was a highlight of the symposium.

Tuesday, September 1st

Because translation services were unavailable, I am able to report only on the lecture of Robert Ehrlich, who gave me an English version of it to read. Ehrlich compared the recorder cultures of Britain, Holland, and Germany to establish his main hypothesis: "The health of the recorder as a serious instrument is uniquely dependent upon the resources devoted to music education in a given society."

Practicing for my recital took up much of this day, and I was unable to attend the evening concert by La Dada Amsterdam, Han Tol's wonderful group. I would surely have liked to have heard them, but I felt I had to pace myself carefully.

Wednesday, September 2nd

I practiced most of the morning and made sure I got to the afternoon session of the competition because my friend Sebastian Borsch was playing. He has been concentrating mainly on clarinet at the Hochschule in Hamburg, though he is still taking recorder lessons with Ulrich Thieme. I've heard him sound better on other occasions; he didn't seem to be connecting with the audience. Kornelius Unckell gave a fine performance of *Big Baboon* but had intonation problems on the Baroque stuff. Wiebke Muller, a petite young woman, played a not-too-musical yet quite dramatic *Baboon*. Next came Susanna Borsch, Sebastian's younger sister. At 17, she is quite musical though somewhat inexperienced for this competition. She was in her element on *Big Baboon*.

I was eagerly looking forward to hearing Dan Laurin in concert, but he was ill and unable to appear.

Thursday, September 3rd

In the afternoon I went to a concert of modern music by a group called Ensemble In-Quarto led by Patric Blanc. It began with Blanc's not particularly interesting quartet arrangement of the *Batali* by Van Eyck. Then came *Profondus* by Bon Woo Koo, an interminable piece of dissonant minimal music. Blanc's own composition *A-Linea* offered more minimalism. At this point, I turned to the woman sitting next to me and said, "What do you think of those two modern compositions?" She answered with Teutonic exactitude: "I thought the first piece was very bad, and the second one was bad." She had a point! I stayed for one more piece and split–first time I ever walked out of a concert.

Friday, September 4th

I practiced in the morning as usual. During a break, I ran into two of the semifinalists in the competition and chatted with them. Martin Schmending said he prepared meticulously, taking the time to learn the continuo parts of the Baroque pieces. Sixteen-year-old Kerstin de Witt, the youngest contestant, said she was already a veteran of many competitions but that this one would probably be her last. Why? Because the competitive attitude of the contestants toward one another was too fierce.

Finally, I got to play my concert at 2 o'clock. While it was generally very well received, I do believe that I might not have been fully meeting the expectations created by my first recital in Karlsruhe: the experiences of the last two years had turned me inward and led me toward music with more color, even if of less overtly dramatic appeal. I guess this is a common complaint of artists who become typecast because of certain strongly profiled performances. But I was myself, as of that moment, and it was the only concert I could honestly present.

That night I went to Stephansaal to hear a concert by The Cambridge Musik with Robert Ehrlich on recorder. Their program of old English songs and arias and excerpts from cantatas by Handel and Telemann was not my cup of tea, but in the opinion of others they played and sang well.

Saturday, September 5th

There were three finalists in the competition: Martin Schmending, Isolda Langst, and Ulrike Petritzki, a student of Han Tol whom I had met but not heard play. For the final round they were to perform the severely difficult *Atembogen* by Gerhard Braun and two pieces of their own choos-

International Recorder Symposium *(cont.)*

ing. Schmending played the unaccompanied *Ricercata per flauto in Battaglia aus "Il Dolcimelo"* by Virgiliano showing a brilliant technique on this flashy piece of little substance. His performance of *Atembogen* was outstanding. Schmending was particularly excellent at the beginning and end, giving the composition a real arc. For his second optional piece he chose *Variations brilliantes* by Krahmer, which again showed off his technique and strong performance abilities. The audience snickered at this silly music.

Isolda Langst began with *Atembogen,* but she had difficulties in conceptualizing it. Her option pieces were two chestnuts: van Eyck's *Pavane Lachryme* and *La Follia* by Corelli. Both were performed very musically and with a fine technique. Ulrike Petritzki also began with *Atembogen.* Her performance worked, but she had some technical difficulties and I would question some of her interpretational decisions. She then played a straightforward transcription of a violin sonata by Bach and ended with her own composition *Episoden,* which alternated long tones with brief moments of mobility.

There were no winners, and the three finalists were each given consolation prizes in equal amounts.

Out of pure curiosity, I next attended a workshop on pop, jazz, and folk music given by Gerald Schwertberger. To my surprise this was a real "workshop" in our American understanding of the term: everyone participated. Mr. Schwertberger seemed to do an unnecessary amount of explaining and demonstrating, but it may have just appeared that way to someone who is familiar with the musical idioms but doesn't speak German.

Later in the afternoon, Trio Dolce, a group of three young ladies from The Hague, gave a program of modern music by two American composers living in Holland, plus a piece written specially for them by John Cage. *Steps* by Ron Ford began with sustained pitches at intervals of a second. As the piece progressed the intervals became wider and the durations or the notes shorter. Jeff Hamburg's *Ronde* was more interesting. It had a refrain based partly on music by Machaut and lively contrasting sections. *Three* by Cage offered no more than a bunch of isolated sustained pitches and the visual spectacle of the performers constantly changing instruments.

The evening concert by the Amsterdam Loeki Stardust Quartet was outstanding. The first half contained only old music including some of their chestnuts like *La Spagna* by Ghislin and the 16th-century *Batalla Famossa,* as well as a trilogy of duo and quartet works by Diego Ortiz. Their playing combines virtuosic brilliance with unqualified beauty and ran the gamut from pathos to humor–something for everyone.

Their second set featured new music from Holland and Japan. Bart de Kemp's *Lieto* (Light) featured fast flurries of notes over a drone that was sustained by passing it from one instrument to another. The classic *Lamentation* by Ryohei Hirose came next. *En paard met vyf poten* (A five-legged horse) by Chiel Meyerling is a strong piece with many contrasting sections. This composer, I was told, writes component parts that may be removed from one composition and inserted in another. The last piece on the program, Tristan Kevris' *Passeggiate,* was a lengthy developmental work based on a lyrical motive. It held my interest for a little while but then kept going on. The audience really loved the concert and cheered the group back on stage for four encores, including my own *Tall P.*

Sunday, September 6th

Trio Dirito, a group that won the prestigious Calw competition in July, started their program with the same Cage piece I'd heard the day before and it was just as

Matthias Maute, the Bruges Festival competition-winner, is a charter member of the post-Pink Panther generation. His music is a mix of Mancini, the Beatles, French music between the wars, and a little Vivaldi thrown in. I think he's going to be pretty hot stuff.

uninteresting. A composite mass of 14th-, 15th-, and 16th-century settings was OK, but the ensemble wasn't spectacular. The final number, *Weltzeit* by Andreas Poth, was, if I understood the program correctly, supposed to be influenced by jazz. It wasn't. The identical opening and closing sections consisted of rhythmically stiff noises. A slow, interminable middle-section was equally uninteresting.

After the round-table session, moderated by Ulrich Thieme, I introduced myself to him and made I made a tongue-in-cheek suggestion that I said was inspired by some of the modern music I'd heard at the symposium. "Why not have a special day in Germany when recorder players can put out in front of their houses the modern recorder music they are not interested in playing. The music would then be collected by the town, chopped into small pieces, and sold by the kilo to composers interested in writing new recorder works." Mr. Thieme only turned his head at a slight tilt, like a dog that thinks you're acting strangely. I have no idea what he meant by that, if anything.

The afternoon ended with a solo concert by Kees Boeke. Boeke's improvisational piece *The Circle* was the only work on the program, and this version lasted about 40 minutes. It consisted of all possible transpositions of all the modes of the following scale: D E F A B. The scale itself sounds Oriental, and Boeke tends to play gestures that are reminiscent of Oriental idioms. His interpretation is sensitive and feeling, and he possesses a wonderful sense of timing in the way he moves from one episode to another.

Many musical cultures outside of Western Europe have traditions in which extended improvisation is the norm. The ways in which these improvisations are structured evolved over a long period of time through the experience of trial and error. To make up for their lack of such traditions, Western European classical musicians wishing to create such sustained improvisations have utilized forms based on such things as rational proportion, statistics, and random generation. Sometimes these methods work, sometimes they don't.

For me, the problem with Boeke's presentation was not musical but environmental. An audience should feel free to experience this kind of lengthy meditation at different levels, concentrating heavily at times, less so at others. In a normal concert setting with rows of chairs facing a stage, one feels forced to pay attention. If

International Recorder Symposium *(cont.)*

you catch yourself tuning out for a little while you feel guilty about it, and that shouldn't be. Boeke told me he would have preferred to present this work in a darkened room with a spotlight on him. I agree.

The last evening concert at Stephansaal was designated to be a recital featuring the winner of the competition. Since there was no winner, the three finalists were allowed to share the bill. They were all tired and probably wanted to go home. They each sounded as if they were just going through the motions, which was quite understandable under the circumstances.

Once Again from the Heart

I would like to thank so many people for making my trip to Karlsruhe possible: first and foremost, Symposium director Gerhard Braun, who invited me to come, and Symposium coordinator Susanne Laugwitz, the most dependable, proficient, and considerate person I've ever dealt with.

Special thanks to the many wonderful people here in America who contributed money toward my transportation expenses; to Judith Wharton and Martha Bixler for allowing me to give fundraising concerts in their homes; and to Sheila MacRae and Marilyn Knego for handling the details for the fundraising concert in the Princeton area.

A big thank-you to Ants and Anne Kippar for allowing me to stay in their home during the Symposium and seeing to my every need, and to Ursula Hammerling, an amateur recorder player from Gladstone, N.J., and a member of the Somerset Hills Recorder Society, for translating my program notes into German. And I'd like to thank my friend Paul Leenhouts for coming a day early to hear me play and the members of the Amsterdam Loeki Stardust Quartet for playing my piece once again at Karlsruhe. Many, many thanks to my former student Julie Aldinger and her father for making the four-hour trip from Munster to hear me play and for presenting to me as a gift the 1930's vintage Hernsdorf soprano recorder in B that they had lent me to play on my recital. Last but not least, I want thank the many people I don't know and will never see again who helped me at the airport and train station.

Note every store carries these interesting releases from North American ensembles

Recorders on Disc

Unable to rely on established recording companies, many North American ensembles market their own discs or demo tapes. Often they are worthy of a wider audience.

It is not easy to record a Christmas tape in July, edit it, produce the accompanying material, and arrange for promotion in time to capture the seasonal market, but "In Nova Cantica," a holiday offering from Eileen Hadidian's Hausmusik organization, will still be available next season (from Hausmusik, 1060 Solano Ave., #517, Albany, CA 94706, or Continuo Marketplace, or the Boulder Early Music Shop). The repertoire was chosen the way so many of our groups assemble holiday programs–with an eye on entertainment rather than sacred purity: secular "New Year's" music by Dufay and generic instrumental dances by Simpson, Dowland, Holborne, etc., surround the traditional English and Spanish carols and German chorale settings. The performances are often beautiful and never less than engaging, and the forces (Elisabeth Engan, soprano, Neal Rogers, tenor, Eileen Hadidian, flute and recorder, Shira Kammen, vielle, violin, harp, alto, Kit Robberson, vielle, viola da gamba, and David Tayler, lute, Baroque guitar) are both talented and not untypical of what may be available for your next holiday concert. Space has been found for biographies and lyrics on the tiny cassette liner.

Two more tapes involve performers organized by Thomas Axworthy. The more recent is "Musical Traditions of the Sephardim," with Canto Antiguo, recorded in January 1992 (Canto Antiguo 001). Including John Magnussen, Shirley Robbins, mezzo Bonita Nahoum Jaros, and guest oud player John Bilezikjian, the tape is a flowing program of numbers in a familiar Near Eastern/Medieval style, both atmospheric and exotic, and different in feeling from the albums of The Voice of the Turtle. While the vocalism seems a little "off-mike," the instrumentalists have a pleasant immediacy, and there is clean, in-tune recorder playing from Axworthy and Robbins and imaginative percussion from Magnussen. A complementary tape, recorded four years ago, involves Axworthy as director of the Southern California Early Music Consort (SCEMC 001). The wind band takes us through a selection of Renaissance standards, including Praetorius's *Terpsichore* and the dances of Anthony Holborne, again benefiting from the well-considered percussion of Magnussen. Other players are Stephen Coyne, Ronald Glass, Stephanie Gudeman, and Scott Wilkinson. Unlike the Hausmusik tape, there is little documentation, except for the names of the performers and pieces performed. Both tapes are available from Southern California Entertainment, 16123 Orsa Drive, La Mirada, CA 90638 ($11 each, including postage and handling).

AR's music review editor Gordon Sandford reports on a new disc from Ensemble Capriole, "De la musique à voir" (SNE-576-CD, available from Ensemble Capriole, 70 Salaberry South Blvd., Châteauquay, Quebec, Canada J6J 4J5; $20). This is a young Canadian ensemble from a suburb of Montreal with the unusual make-up of six recorder players, cello, and harpsichord (see *AR*, December 1990, p. 10). Music of Dietrich Becker, Schickhardt, Mainerio, Pezel, Gaston Saux (1886-1969), and Arnold Cooke (b. 1906) is included along with Telemann and Vivaldi. Sandford praises the ensemble's "good feel for the various eras," and notes that "blend and intonation are excellent, and the total sound is pleasant" (on low-pitch recorders by Jean-Luc Boudreau).

Other fine albums to explore include two featuring the recorder playing of Scott Reiss. "For No Good Reason At All," GACD 7553 (from Golden Apple, 3706 N. 17th St., Arlington, VA 22207) illustrates Hesperus's guiding philosophy of equivalency among traditional European early music and traditional American folk and popular music. Rags, fandangos, blues, and saltarellos are thrown together (sometimes practically on top of each other) in an inviting mix, performed by Reiss, Tina Chancey, and Bruce Hutton. "Divisions on an Ayre," shows off baritone William Sharp and the Folger Consort (Reiss, Robert Eisenstein, and Christopher Kendall) in lute songs and instrumental music circa 1600 (Bard BDBC 1-9005). The Folger displays the polish gained from performing together since the late 1970's, and Sharp has surely one of the most opulent voices on this continent or any other.

The same period is heard on the Baltimore Consort's wonderfully documented "Watkins Ale" (Dorian DOR-90142, from Dorian Recordings, 17 State St., #2E, Troy, NY 12180). It is a delight to listen to soprano Custer LaRue backed by plucked and bowed string players Mary Anne Ballard, Mark Cudek, Larry Lipkis, Ronn McFarlane, Webb Wiggins, Howard Bass, and Ann Marie Morgan in the superb acoustics of the famous Troy Savings Bank Music Hall. But listening to flutist Chris Norman is nearly a revelation!

Benjamin Dunham

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There will be plenty of occasions during National Play-the-Recorder Month to wear the official T-shirt. And it is sure to stay in style throughout the year–no summer workshop wardrobe is complete without it.

Printed in two colors and made of the finest 100% cotton, each T-shirt costs $12.50, but quantity orders (10 or more) received before February 1 will be discounted 10%. Chapters and ensembles can buy T-shirts for themselves or to sell them as part of fund-raising efforts.

Contact the ARS office (236 W. County Line Rd., Jackson, NJ 08527; 908-363-5656) for details.

Chapter News

Holiday Activities

December 5 was not only the date of the **Monterey Bay Recorder Society**'s annual Christmas concert but also the official date commemorating the post-earthquake reopening of downtown Santa Cruz. The group has an ongoing relationship with Jane Hancock's fifth-grade music class at Vine Hills School. Recently Mary Zweig and Bart Snyder, playing the roles of Mr. and Mrs. Johann Sebastian Bach, visited her class, and last year Gabrielle Stocker and Janet Vanderhoof joined Jane in a set of recorder trios, played for the students to "show them the possibilities for their instruments." Meanwhile, Ron Emery is creating a music library database on his computer to help members locate music for specific combinations of instruments.

The **Round About Lansing (MI) Recorder Players** gave an informal holiday concert at the Williamston Depot on December 6. The **Sacramento Recorder Society** played a concert of Christmas music in Florin Mall December 15 under the direction of guest conductor Paul Allen. The chapter's January 16 workshop will present Frances Blaker, Frances Feldon, and Eileen Hadidian in "Music from Renaissance and Baroque Italy."

String Bands

The playing session of the **Seattle Recorder Society**'s December meeting featured Biber's *Sonata pro Tabula* for ten voices, divided as SSATB recorders, and TrTrTT/BB viols. Extra copies of the music were supplied by John's Music, which also supports the chapter's newsletter through advertising. The group was fortunate to have a full complement of viols attending, and in fact, a new local viola da gamba society has been formed, launched with a $1,000 seed-money grant from the Seattle Recorder Society.

At their October meeting, members of the **Twin Cities (MN) Chapter** were introduced to the pleasures of playing viola da gamba by Julie Elhard, Ann Barclay, and Kathleen Merfeld. After hearing an introductory talk, members were given lessons on a consort of five gambas, most of which were on loan from St. Olaf College.

Fall Round-up

October 2 was the date of the **Somerset Hills (NJ) Recorder Society**'s traditional October Fair, marking the twentieth anniversary of the chapter. Performers included Kris and John Lamb, Andy Koenig, Madelyn Aubin, Virginia Kenney, and Doris DelaCruz, Caroline Pottash, and Susan Smith. The event was widely publicized in local schools and libraries in the hope of attracting a diverse audience.

The May concert of the **Cleveland Chapter** was a gala affair marking the chapter's twenty-fifth anniversary. Fourteen members and six guests took part; high points were Catherine Palcza's performances of a Vivaldi sopranino concerto and *Modal Studies* by Ohio composer Lewis Phelps and a selection of music from the time of Columbus presented by the Rosewood Consort (Marcianne Herr, Linda Hill, Jane Kintz, and Jim Kintz.)

The two recent mini-workshops of the **Westchester (NY) Recorder Guild** were well received. One was on "Alto Up" with coach Karen Snowberg, and the other was on "Sephardic Music" with Tom Zajac. Suggestions for other mini-workshops range from "Settings of T'Andernaken" to "Japanese Traditional Music."

The **Rockland Recorder Society** held a Holiday Recorder Workshop on December 12 at the Stony Point Center, Stony Point, New York. Music from the Christmas and Chanukah traditions was supplied by Richie Henzler of Courtly Music Unlimited, and the faculty included Tom Zajac, Karen Snowberg, Rosamund Morley, and Valerie Horst.

The members of the new **Fort Collins (CO) Chapter** met each month throughout the summer, with increasing attendance. The chapter has a group of beginners that works separately for half the session and then joins the main group for ensemble playing.

Cynthia Koppelman has succeeded Marilyn Boenau as concert coordinator of the **San Francisco Early Music Society**. During Ms. Boenau's three-year tenure, concert attendance more than doubled, attracted by innovative programs, such as "Jewels of the Sephardim," special Christmas concerts, and performances of works by women composers.

ARS Musica Montreal is getting involved in offering recorder lessons to children, age 7-12. Classes will be led by Julia Miller, an Orff-trained teacher.

The **Denver Chapter** sponsored Eva Legêne in an all-day workshop on October 9. That evening she presented a solo recorder recital called "Sounds, Echoes, and Variations in the Past and Present," in which she repeated two of the contemporary works she played at this summer's Berkeley Festival (see On the Cutting Edge, page 26, for more on Felciano's *Alleluia to the Heart of Stone* and Gerardo Dirie's *Tarde, una nubem lenta.*)

On October 13, Stan Richardson, a professional shakuhachi player, presented a program to the **Dallas Recorder Society**. The shakuhachi is an ancient Japanese end-blown flute made of bamboo, with five holes and a three-octave range. Mr. Richardson's program reflected the wide variety of music performed on the shakuhachi, from classical to jazz.

R.S.C. to Attend Yale

Membership in the **Recorder Society of Connecticut** has grown to seventy and a trip to the Yale University Collection of Musical Instruments is planned for January 1993. The R.S.C. gathered in Sharon on the first weekend of October to enjoy the glorious New England foliage and browse for music at Magnamusic Distributors. Later in October, the R.S.C. held its annual workshop. Among the featured clinicians were Sheila Beardslee and the R.S.C.'s music director Susan Iadone.

News from Monadnock

Tricinium, an active recorder trio in the Monadnock, New Hampshire, region, was active this past summer, playing concerts in the Peterborough Methodist Church and in the Community Church in Fitz-William. Their repertoire includes Tricinium, their signature piece, by Gunther Koschig. Tricinium players are Billie Coleman, Lee Henry, and Traudl Thompson, members of the **Monadnock Chapter,** which published its first newsletter in Au-

gust 1992. The issue announced two new activities for the 1992-93 year: professionally coached classes and members' meetings, at which small groups can perform for Chapter members. Proficiency levels have been worked out by Chapter members with advice from ARS.

Level 1: Lower Intermediate. Bring and be able to play one or two instruments; know fingering for 1 1/2 octaves; play easy rhythms.

Level 2: Middle Intermediate. Bring and be able to play any two or three instruments; know complete fingering for 1 1/2 octaves; play more difficult rhythms.

Level 3: Upper Intermediate (self-coached): Bring and be able to play three or four instruments; be able to play alto "up"; know fingerings for two octaves; play cut time and tricky rhythms; seldom get lost.

Level 4: Advanced (self-coached): Bring and be able to play SATB; other criteria for Level 3: Be able to play bass clef music on tenor recorder; almost never get lost.

In Remembrance

The **Atlanta Chapter** will hold a memorial concert in March for Gretel Dunsing (1905-1992), one of the founders of the Chicago Chapter of the ARS, a friend of Hans Ulrich Staeps who arranged American tours for him, and a resident in later years of St. Petersburg, Florida, where she built up a wide circle of students and players. Gretel and her husband Paul came to the United States in the late 1920's, having been involved in the German Youth Movement, where they learned the joys of folk dancing and folk music.

A memorial fund to establish a scholarship to recorder workshops in the name of Jennifer Lehmann is being established by the **Princeton Recorder Society**. The fund will be administered as a joint effort of the ARS and the Country Dance and Song Society. Contributions were to be sent to Chuck Free, Princeton Recorder Society Treasurer, 103 Bradford Lane, Pennington, NJ 08534.

The British Columbia Recorder Society has recently published a new composition for SATB recorders, *Fancy No. 2, in memory of Frank Gamble,* by James Whittaker. An arrangement of "Eatin' Time Rag," the work is dedicated to Mr. Gamble, whose 30-year involvement in recorder education and amateur music-making touched hundreds of adults and school children in British Columbia and beyond.

ARS Music Publications

Available from the American Recorder Society
236 West County Line Road, Jackson, NJ 08527
Please make checks payable to the American Recorder Society.

Erich Katz Contemporary Music Series

Suzanne M. Angevine	***A Short Tale*** for two basses (Level II)	2 scores	$3.00
Peter Ballinger	***Double Quartet for Recorders*** (SATB+SATB, Level II-III)	score and parts	$8.00
Cecil Effinger	***Dialogue and Dance*** (SATB, Level II-III)	score and parts	$8.00
Lee Gannon	***Sonatine*** for 3 altos (Level III)	score & parts	$12.00
		score, parts & demo cassette	$20.00
Stanley W. Osborn	***Kyrie and Vocalise*** for sopr. voice and recorder quartet (SATB, Level II)	2 scores & 4 recorder parts	$6.00
Frederick Palmer	***Entrevista*** for recorder quartet (SATB, Level II)	2 scores & 4 parts	$6.00
Robert Strizich	***Fantasia*** for recorder quartet (SATB, Level III+)	4 scores only	$16.00
		4 scores & demo cassette	$24.00
Robert Strizich	***Aphorisms*** for solo alto (Level III+)	score only	$10.00
		score & demo cassette	$18.00

Postage and handling charges: $2.00 for single copies, plus $1.00 per cassette; $4.00 for two or more copies

Members' Library Editions:

#1. ***Elizabethan Delights***
#2. ***Vintage Burgundy***
#3. ***Slow Dance with Doubles*** (Colin Sterne)
#4. ***Sentimental Songs*** (arr. David Goldstein)
#5. ***Los Pastores*** (arr. Virginia N. Ebinger)

$1.50 per copy. Postage and handling charges: $1.50 (1-4) copies, $2.50 (5 or more copies)

Other Materials from the American Recorder Society:

Chapter Information Packets:

1. ***Recorder Care***, by Scott Paterson
2. ***American Recorder Music***, by Constance Primus
3. ***Music for Mixed Ensembles***, by Jennifer Lehmann
4. ***Improve Your Consort Skills***, by Susan (Prior) Carduelis
5. ***Playing Music for the Dance***, by Louise Austin
6. ***The Burgundian Court and Its Music***, coordinated by Judith Whaley

Each $10, members; $20, non-members, plus $2 postage and handling ($5 for 3 or 4 packets, $6 for 5 or 6 packets).

Educational Program:

Study Guide for Levels I, II, and III (3rd revision, December 1991) - no charge
Study Guide Handbook (with ***Music Lists & Reference Materials for Levels I, II, & III***) -$10; plus $2 postage and handling

New! Discography of the Recorder in 1989

Compiled by Scott Paterson and David Lasocki - $20.00, members; $25.00, non-members. Price includes discounts on updates. Postage and handling, $3.00.

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Screenings of Tous les Matins du Monde Attracting Larger Audiences for Early Music *(cont.)*

and suggestions for curriculum links and discussion points.

After a screening in New York City, Patricia Neely, a founding member of Parthenia, a Consort of Viols, and a faculty member at Mannes College of Music, reviewed the film in the *Early Music Newsletter* of the New York Recorder Guild. She wrote:

"When Gérard Depardieu, as the aging Marin Marais, looks back on his youth at the beginning of the film, he struggles to find the words which might express what it is like to speak passionately through the viola da gamba. Although the film is a totally fictitious account of the relationships among Ste. Colombe, his daughters, and Marais, the philosophy behind why one can feel fulfillment through music is the key and what makes this film so beautiful. The music of Ste. Colombe and the few pieces we hear of Marais are superb compositions, beautifully executed by Jordi Savall. Ste. Colombe's *Les Pleurs* is hauntingly pervasive. One can immediately see that this genre stands alone as its own narrative, but the film director, Alain Corneau, fortifies it with his own visual concepts, and the result is an historically accurate account of life as it might have been in the late 17th century.

"Jordi Savall recorded the music for the film and was assisted by his group, Concert des Nations. Savall, in an interview, said that after working on the film, he feels that he now plays French music with even more passion. At the end of the movie, Marais is finally able to express in words and through the viol what the meaning of music is to him through the teachings of his mentor Ste. Colombe.

"There are several obvious flaws in the film; the most obvious is the lack of talent in shooting the actors miming their way on the instrument. If attention had been deflected away from their fingers and concentrated more on their expressions, the film would not have lost as much credibility technically with me as it no doubt will with other musicians who view it. Nevertheless, it is a film we should all see, if not for support of early music, then for the message it conveys to all of us who play any kind of music."

TOUS LES MATINS DU MONDE OPENINGS BY STATE

Arizona: Scottsdale, 3/5, Galeria-Cineplex
California: W. Hollywood, 12/22, Laemmle Sunset 5; West L.A., 12/22, Goldwy-Landmark; Costa Mesa, 12/22, S. Coast Village; San Diego, 12/30, Hillcrest-Landmark; Santa Barbara, 1/22, Riviera; San Jose, 2/12, Camera 3; Tiburon, 2/12, Playhouse; Palo Alto, 2/12, Aquarius; Berkeley, 2/12, Act; San Francisco, 2/12, Clay; Santa Cruz, 2/18, Nickelodeon.
Colorado: Denver, 1/8, Esquire-Landmark.
DC: Washington, 12/23, Key.
Florida: Coconut Grove, 2/12, Cocowalk; Miami, 2/12, Amco(?); Maitland, 2/12, Enzian; Sunrise, 2/12, Fox Sunrise; Pinellas Park, 3/5, Movies at Pinellas; Tampa, 3/5, Muvico Britton.
Georgia: Atlanta, 1/15, Screening Room.
Illinois: Chicago, 12/25, Music Box.
Kansas: Mission, 1/22, Fine Arts.
Louisiana: New Orleans, 2/12, Prytania.
Massachusetts: Boston, 12/25, Nickelodeon; Northampton, 2/12, Academy of Music.
Michigan: Birmingham, 2/26, Maple.
Missouri: St. Louis, 12/25, Tivoli.
North Carolina: Chapel Hill, 2/12, Varsity.
New York: New York, 11/13, Lincoln Plaza Cinemas; Westbury, 12/25, Westbury; Rhinebeck, 2/26, Upstate Films.
Ohio: Columbus, 2/5, Drexel.
Pennsylvania: Philadelphia, 1/8, Ritz.
Rhode Island: Providence, 2/5, Avon.
Tennessee: Knoxville, 3/12, Terrace.
Utah: Salt Lake City, 2/12, Broadway.
Virginia: Williamsburg, 1/11, Williamsburg.
Washington: Seattle, 12/30, 7 Gables.

A Fresh Look at French Wind Articulations *(cont.)*

lish, "Delay, delay, I shall delay," or, "Hurry! Hurry! Do not delay." This variable rhythm reflects poetic conventions, where three-syllable units express self-control and mixtures of two- and four-syllable units hover on the frontiers of the exclamatory and the emotional.

The words "delay" and "hurry" once again reflect the message of the lyrics. When a run of unequal notes is introduced into a song, the singer is either discussing time or has become so emotional that he had got ahead or behind the expected phrasing and, in order to get back into step, must adjust the speed at which he is speaking in music. Oddly enough, these rapid statements often involve the rhetorical figure called "antithesis": in a flood of rapid syllables the singer tells of being "constant" or of his desire to "delay" an event. These two words can serve as a mental guide to the performance of *notes inégales*, for they begin with a brief consonant and finish with a languid one, in the manner of the French articulation, *tu-ru*.

In conclusion, no two French Baroque wind players articulated a given piece in exactly the same way, yet each would have phrased the music according to the Lully mold developed in the 1670s and 1680s. That is, they would have imitated song.

These four lessons open the door to a fresh interpretation of French wind tonguings based on word-music relationships. Questions and objections are sure to follow–but I trust that Monsieur Lully's ghost won't return to rap me on the fingers.

Patricia M. Ranum is writing a book on the rhetoric concealed in the notation of French sung dances. She has coached William Christie's Les Arts Florissants and is the author of Méthode de la prononciation latine dite "vulgaire" ou "à la française" *(Arles: Actes Sud, 1991). She writes: For their very helpful comments and questions, I am indebted to James Bell, professor of musical acoustics at the Johns Hopkins University and Peabody Conservatory; Henri Morier, "ami lointain" and professor emeritus of the University of Geneva, Switzerland; Betty Bang Mather, pioneer in French performance practices; and Hugo Reyne, recorder player and director of the Paris-based Symphonie du Marais.*

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