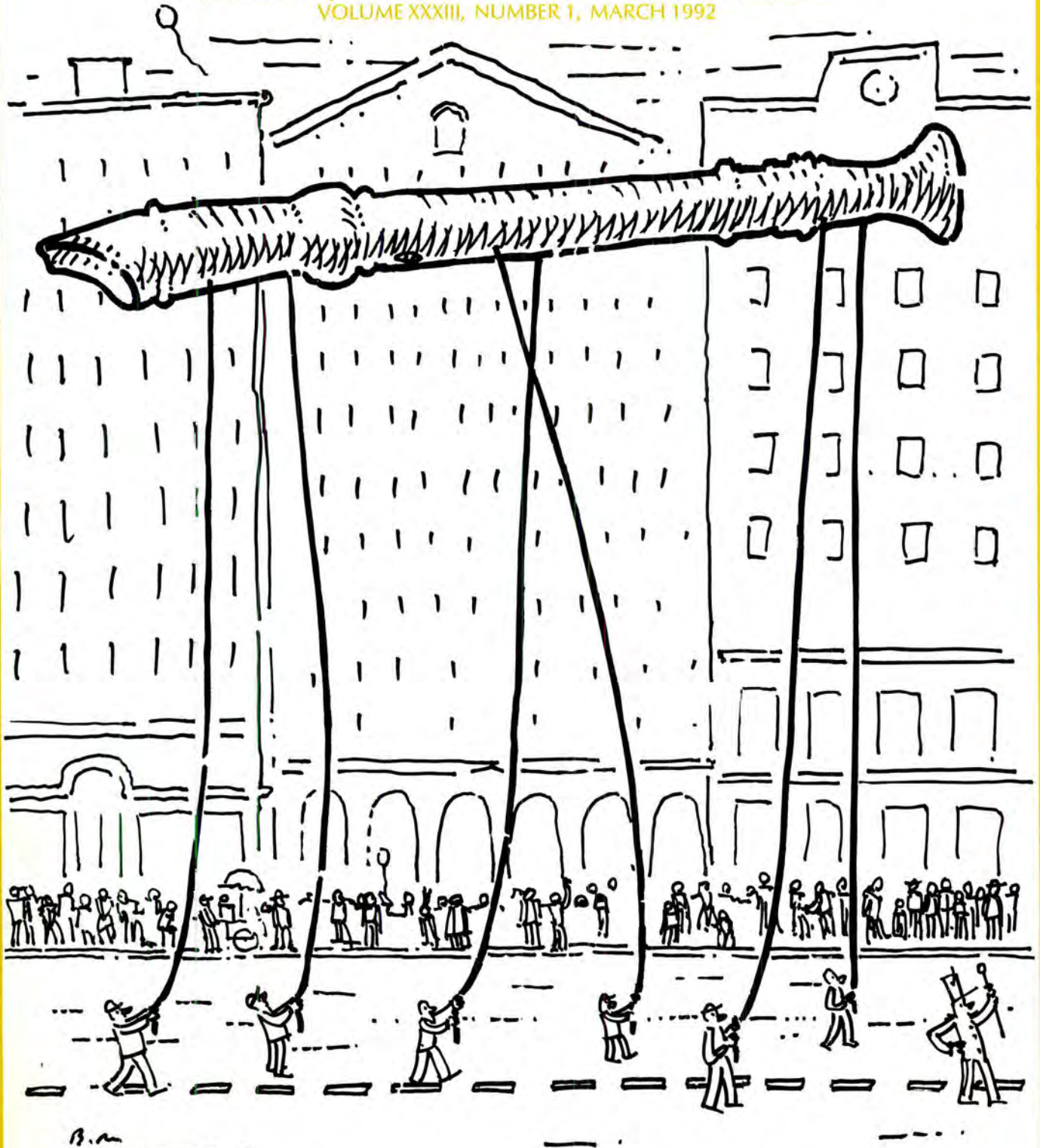


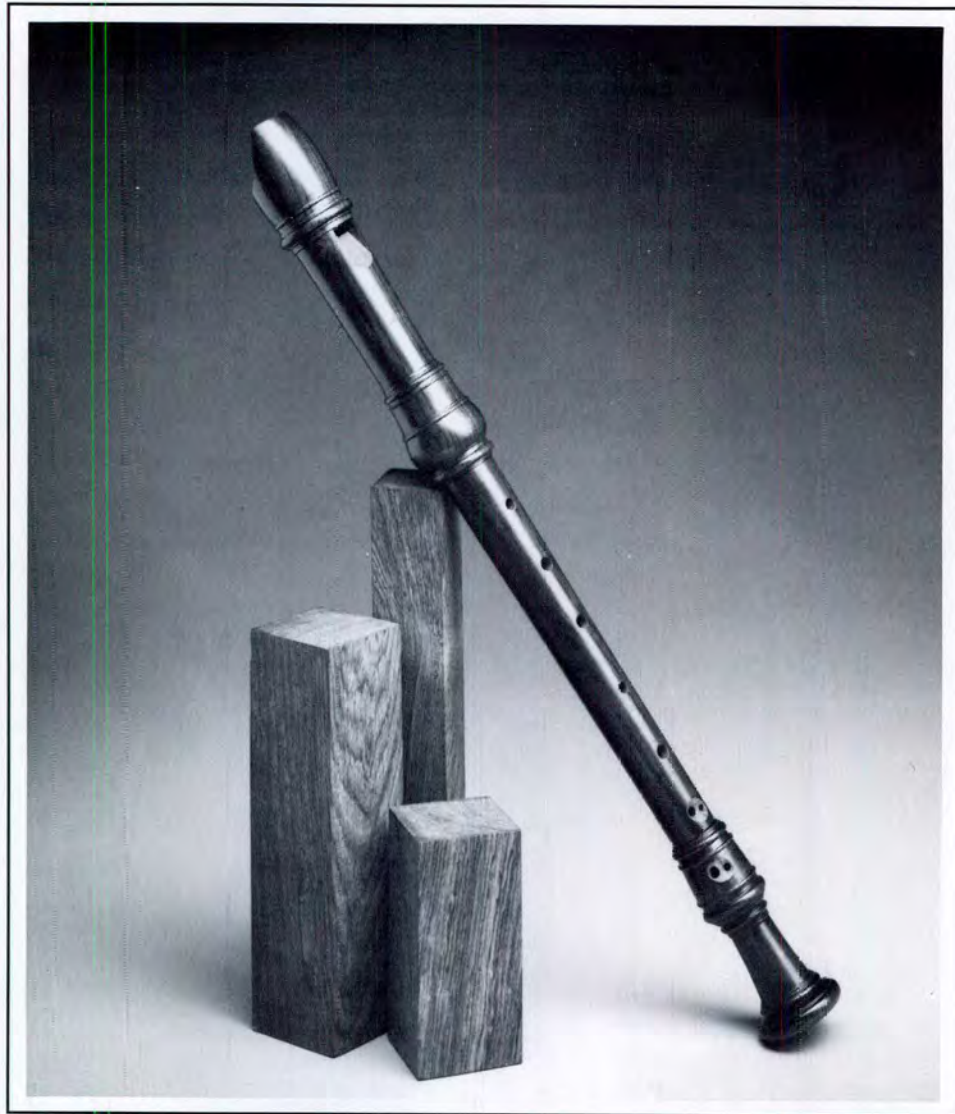
American RECORDER

PUBLISHED QUARTERLY BY THE AMERICAN RECORDER SOCIETY
VOLUME XXXIII, NUMBER 1, MARCH 1992



NATIONAL PLAY-THE-RECORDER DAY – MARCH 28

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Editor's Note

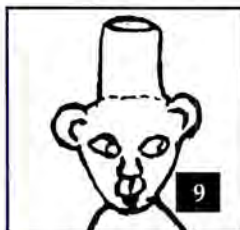
I don't usually remember my dreams. Last night, though, I dreamed that I was being interviewed about the joys of playing the recorder on New York's WFAN-AM, the clear-signal all-sports station that is my personal alternative to classical music programming. Just how I got there, I don't remember, but imagining what it looked like wasn't hard, since my father had managed a TV station. The studios were under construction (last week, Robert J. Lurtsema was apologizing on WGBH-FM about construction noise in the background). Mike (Francesca) and the 'Mad Dog' (Chris Russo) were getting ready to go on the air—presumably it was a slow day in the sports world—and they decided to interview me about the ins and outs of importing American sports events to Japan. (Dreams don't have to make perfect sense, and anyway, I still haven't recovered from the President's last trip overseas!) Naturally, they asked me about my occupation, and that opened up a dialogue on classical music and sports. They were surprised and pleased to learn that many, many well-known musicians are sports fans (you can start with Itzhak Perlman, and of course, the late William Schuman, composer of *Casey at the Bat*). I told them that I had improved my recorder playing in the late 1960's by practicing for 9 or 10 hours at a stretch in front of the triple-header football marathons that began after noon on the East Coast, switched to a Dallas or Kansas City game around 4 pm., and finished with a West Coast feed that didn't end until 10 at night. Distracted by the football, I could do trills, scales, and finger-twisters for hours and hours without willing. (Bob Marvin once told me that turning on the TV helped intonation by providing a kind of sound matrix in the background—if I understood him right.) Mike and Chris were incredulous, I dreamed, and they pressed me on the subject of the recorder with a string of their patented run-on questions. WFAN listeners are besieged with commercials for "Hooked on Phonics," the most funda-

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American RECORDER

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Columbus may have brought the banes and benefits of Western Civilization to the New World, but sophisticated aerophones were here already, by Carolyn Peskin



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B,LI,HI,A,VA,P	B,LI,HI,A,
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American Recorder (ISSN: 00030724) is published quarterly for its members by the American Recorder Society, Inc. Advertising closings are January 15 (March), April 15 (June), July 15 (September), and October 15 (December). Deadlines for reports, letters, chapter news, and other material are December 15 (March), March 15 (June), June 15 (September), and September 15 (December). Unsolicited articles and photographs are welcome and should be typed *single-spaced* with wide margins; submission of articles on 5 1/4" IBM-format discs (WordStar, WordPerfect, DCA, ASCII, or other) is encouraged.

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Postmaster: send address changes to American Recorder Society, 580 Broadway, #1107, New York, NY 10012-3223. Second-class postage paid at New York, NY, and at an additional mailing office.

President's Message



One of my greatest joys and challenges as a recorder teacher is a beginning class of adults. What a variety of people with a variety of musical interests and backgrounds! What a variety of instruments—from plastics recovered from childhood classroom experiences to fine wooden recorders, often gifts from loved ones. And what a variety of facial expressions—reflecting the eagerness to learn, the frustration at technical problems, the feelings of accomplishment, and most of all, the joy of making music with others. Each beginning recorder class is actually like a rebirth of the ARS!

In this month (March is "Music Awareness Month"), the ARS hopes to welcome many beginning recorder players. Everyone who joins the ARS on National Play-the-Recorder Day (March 28) will receive, courtesy of some of our business members, a Zen-On soprano recorder and a method book (*The Sweet Pipes Recorder Book*). New members who are more experienced players may wish to give their recorders and books to friends or to their chapters to cultivate even more beginners.

For those new to the recorder, and particularly those new to musical notation, a recorder and a book, however, are not enough. These beginning recorder players will need much help and encouragement from the ARS, our chapters, and our individual members. One does not learn music from books alone—music is an aural art. Musical skills must be taught, at least in part, by imitation and observation in a teacher-student relationship. Even those who come to the recorder from modern woodwind instruments are challenged by the recorder's seemingly limited technique, and means of expression. So our first goal as ARS members and friends of these newcomers should be to guide them toward qualified instruction.

Just in time for this influx of new members, the ARS Education Committee has completed the third revision of our Study Guide for Levels I, II, and III, with separate Handbook, and our new Level II and newly revised Level III Teacher's Certification Program. (For information about these new publications of our Education

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Honorary President, ERICH KATZ (1900-1973)

Honorary Vice President, WINIFRED JAEGER

Statement of Purpose

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

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Tidings

NEA Makes Touring Grant To Recorder-Harpsichord Duo



Stanislava Svecova, recorder, and Michael Bahmann, both graduates with master's degrees from the New England Conservatory of Music, have received a coveted "Individual Project Grant" from the National Endowment for the Arts to support costs associated with the preparation and performance of a series of duo recitals in the United States in 1992. Ms. Svecova and Mr. Bahmann have been performing together as the duo "Toccare" since 1989, giving concerts in France, Holland, Germany, Czechoslovakia, and the United States.

"The programs we are going to present," said Bahmann, "will primarily include 17th century Italian music, music by Bach, and contemporary music. So far, we are scheduling recitals in New York, Chicago, Boston, and Providence, and we are looking for additional sites."

Stanislava Svecova began her musical studies at the Charles University in her native Prague. She received the bachelor's

degree with academic honors from NEC in 1985 and master's degree with academic honors in historical performance in 1990. In 1987 and 1988, she studied at the Sweelinck Conservatory, participating in the master class led by Walter van Hauwe. She has performed with the Chorea Bohemica of Prague and the Boston Opera Company and at the Boston Early Music Festival and Symphony Space in New York City.

Michael Bahmann studied piano with Karl Engel at the Hochschule für Musik in Hanover before continuing his studies at the San Francisco Conservatory, where he began his interest in harpsichord and fortepiano. In 1988, as a student of John Gibbons, he received his master's degree with distinction in performance from NEC. He has performed with Chicago's Music of the Baroque and the Tempo Barocco Ensemble of Marseilles and at the Radio Festival France and Le Printemps Musical de Aix-en-Provence.

Keeping Abreast of Coming Festivals

The first performance in the United States by the Telemann Chamber Orchestra of Japan has been added to the list of featured presentations at the Berkeley Festival & Exposition, sponsored by Cal Performances in cooperation with Berkeley's department of music and the San Francisco Early Music Society. The Festival takes place June 7-14, 1992.

Among the concerts presented by SFEMS is an AIDS-benefit program conducted by Phillip Brett (Bach *Cantata 106* and Blow *Ode on the Death of Purcell*) and a performance of the Bach cello suites by Elisabeth LeGuin. Symposia and lecture topics include "Bach in History: His Significance from the 18th to 20th Century," "Bach and the Concept of Perfection," "The Bach Legacy in the Age of Technology," and an "Introduction to Bach's Sacred Music." A special panel session on how musicians survived in Bach's day, and how this relates to today's opportunities for early musicians, will be co-sponsored by Early Music America and the Berkeley Festival. Early Music America will also offer a series of morning workshops on the practical aspects of presenting and performing early music. ARS members will be offered a discount to a program by Eva Legêne.

Bruges

The 29th Early Music Festival in Bruges will take place from July 7 to August 8, 1992. This year's program features the harpsichord and fortepiano, virtuoso works for strings, Bach, Spain in the New World, and Lorenzo "the Magnificent." Concerts by the Ensemble Caprice Stuttgart (including recorder), the New London Consort, Ex Tempore, Bartold Kuijken and Gustav Leonhardt, the Locatelli Trio, Ensemble La Reverdie, The Tallis Scholars, and Joshua Rifkin's Bach Ensemble (with Ann Monoyios). For more

Continued on page 37

Tidings

Incredible Recorder Weekend in NYC

The "Incredible Recorder Weekend" was sponsored by Amherst Early Music, Inc., to take advantage of a constellation of recorder stars in New York City (Amsterdam Loeki Stardust and Marion Verbruggen) during the February 7-9 weekend. It drew more than 70 participants from nine states, including Massachusetts, Rhode Island, Pennsylvania, North Carolina, Illinois, and Florida, as well as New York, New Jersey, and Connecticut.

Festivities started with the Loeki Stardust concert at Weill Recital Hall on Friday evening, which most enrollees heard from the balcony where the sound has a special presence. The program mostly alternated between early repertoire (Palestrina, Bach, Parsons, and Byrd) and modern works, some written for Loeki (Chiel Myerling, Frans Geysen, Bart de Kemp, Paul Leenhouts, Tristan Keuris, and Ryohei Hirose), and added Pete Rose's *Tall P* as an encore.

The next morning, undaunted by the brilliance of the previous evening, a soloist and three ensembles submitted themselves to the observations of the Loeki Stardust members in a master class setting. In general, those performing received the benefit of the kind of thinking that goes into Loeki Stardust interpretations. Pat Petersen and Douglas Young, playing a Telemann duetto, were advised not to let playing together be their only goal. Rather, said Karel van Steenhoven, it is important for the parts to act out roles, in this case, that of ruler and subject. A duet, to him, becomes a struggle between the first and second parts, and the leader has to be careful to give the follower a chance every now and then, so that there is not a rebellion! In the "Adagio ma non tanto" from the Bach F Major sonata (original in E Major),



Top, Paul Leenhouts leads the recorder orchestra in his jazz work. Above left, Valerie Horst (right) congratulates Marion Verbruggen after *Music Before 1800* concert. Above, the Amsterdam Loeki Stardust Quartet: from top: Bertho Driever, Karel van Steenhoven, Paul Leenhouts, Daniël Brügger. Left, Joel Newman begins tour at the Metropolitan Museum of Art.

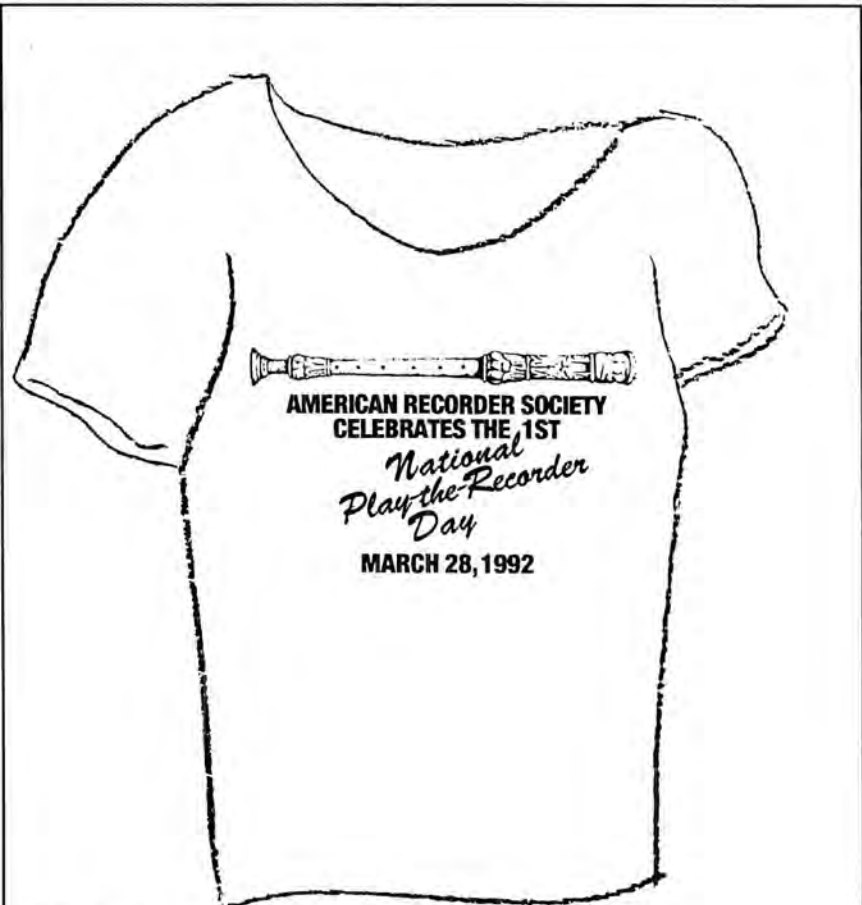
Generally, the Loeki Stardust members opted for the less obvious interpretations, as Daniël Brügger put it: "Reserve space for the unexpected...the special guest that might be coming."

Sarah Cantor was encouraged to keep the "whole story" in mind while playing the opening phrases.

Often, the Loeki Stardust members pointed out the dangers of linking dynamics and pulse, even in a minuet movement, where a slur on the first two notes of each measure was more than enough to suggest the rhythm, without any extra emphasis. The habit of getting louder as the music goes up and softer as it goes down was also discouraged. Generally, the Loeki Stardust members opted for the less obvious interpretations, as Daniël Brügger put it: "Reserve space for the unexpected...the special guest that might be coming."

After lunch, Paul Leenhouts rehearsed the participants, assembled as a recorder orchestra, in a finger-snapping jazz number composed by him. Later, the quartet unpacked more than 40 instruments and demonstrated how they orchestrated their highly praised interpretations. A reception and a dinner at the popular Upper West Side restaurant Bahama Mama concluded the day.

On Sunday, participants gathered at the Metropolitan Museum of Art, where Joel Newman steered them past many of the most notable Old Masters that picture historical instruments, ending up in the musical instrument display room. Later that afternoon everyone showed up at the Corpus Christi Church to hear Marion Verbruggen and John Gibbons join in a splendid recital of music from the 17th and 18th centuries. In Verbruggen's hands (and breath) van Eyck's *Pavane Lachryme* was a spell-binding experience. The second half of the program was given over to two Bach trio sonatas for organ (BWV 525 and 530), transcribed for recorder and harpsichord. The audience, which included many of New York's best-known early music practitioners, let the artists go only after more, and more, Bach.



What will you be wearing on March 28?

Those who got their order in early enough will flaunt the official National Play-the-Recorder Day T-shirt as they demonstrate the recorder to the general public and encourage people to take up the instrument and join the American Recorder Society. Magnamusic, Sweet Pipes, Collins and Williams Historic Woodwinds, and the Theodore Presser Company are Corporate Sponsors of National Play-the-Recorder Day. Raffles and incentive prizes are part of the promotion. A Zen-On soprano recorder and the Sweet Pipes Recorder Book go to those who join ARS on March 28.

Instrument Building At a SFEMS Seminar



PHOTOS BY JEAN WIDAMAN

Top right, faculty and students at last summer's San Francisco Early Music Society Instrument Building Seminar. Top left, Alec Loretto demonstrating a technique. Above, Gerry Greer and Joanna Bramel Young measuring and marking tone-hole positions. Left, student Tim Heatn using a lathe to smooth the body of a recorder..



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The Lost World of Pre-Columbian Flutes

by Carolyn Peskin

During a visit to Costa Rica two years ago, I happened to stop at the National Museum in San José. On the sidewalk in front of the museum, I bought a little clay toucan-shaped ocarina that I thought would make an attractive conversation piece. The young man who sold it to me (for the ridiculously low price of \$2.50!) said his father had made it and modeled it after a pre-Columbian instrument in the museum.

My ocarina has four symmetrically placed finger holes, two on each side of the bird's body, and a vent hole under the tail. By blowing through the tail and covering zero, one, two, three, or four finger holes, I can easily play a pentatonic scale. Half-stopping produces additional tones, enabling me to play a number of simple tunes.

Although that little ocarina is currently perched on one of my living room bookshelves as part of a lifelong collection of animal figurines, I consider it far more than just an ornament or a musical toy, for it has also stimulated me to learn more about pre-Columbian Indian flutes and flute music.

Long before the arrival of Christopher Columbus, the hills and valleys of the New World were alive with the sounds of music. Archaeologists working in Latin America have discovered many ancient musical instruments as well as vases and figurines depicting aboriginal musicians. Paintings of Indian dancers and instrumentalists have also been found on temple walls and in bark-paper manuscripts. These discoveries indicate that music played an important role in indigenous American cultures flourishing more than

a thousand years before the Spanish conquest.

Flutes were the chief melody instruments of the American aborigines. (String instruments were unknown before European contact.) A large number of pre-Columbian flutes have been unearthed in Peru and Mexico. These instruments are of various types depending upon period and locality. Many are now housed in museums, and some of them have been played and studied by ethnomusicologists.

Peru

A series of Indian civilizations flourished in Peru beginning with the Chavin culture (1200-400 B.C.) and ending with the Inca empire, which fell to Spain in 1532 A.D. By studying museum specimens, ethnomusicologists have been able to trace the evolution of Peruvian flutes during that long period. Four types have been unearthed: (1) *quenas* (notched flutes), (2) *antaras* (panpipes), (3) globular flutes (ocarinas), and (4) transverse flutes. *Quenas* and *antaras*, which are still played in Peru as folk instruments, were abundant in most of the ancient Peruvian cultures. Ocarinas and transverse flutes, however, did not appear until about 1300 A.D. (Chimu and Chancay cultures) and were less popular than the notched flutes and panpipes.

The *quena* is an end-blown flute but is not a fipple flute. (Fipple flutes were not brought into Peru until after the Spanish conquest.) The player directs his breath against a beveled notch cut into the upper end of the tube. He makes an embouchure by placing his lower lip against the opening of the tube, nearly closing it.

The oldest surviving Peruvian notched

Flutes from Peru



Fig 1a. An ancient bone quena (Chavin culture, c. 400 B.C.).

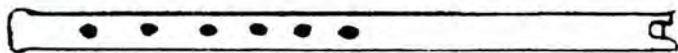


Fig. 1b. A modern bamboo quena.



Fig. 1c. A Peruvian notched flute of clay from the Chancay period (1300- 1438 A.D.). Photograph courtesy of the Museum für Völkerkunde, Leipzig, Germany.



Fig. 2. Nazca antara. Photograph courtesy of the Pitt Rivers Museum, Oxford, England.

flutes, found in Chavin burial sites, are made from llama or pelican leg bones. They have semicircular notches and three equally spaced finger holes (see Figure 1a, opposite). Surviving quenenas from later pre-Columbian periods are made of bone, clay, or cane and have up to eight unequally spaced finger holes. These instruments are quite similar to modern bamboo quenenas, except that the latter have square rather than semicircular notches (see Figure 1b). Clay quenenas from the Chancay culture (1300-1438 A.D.) are beautifully decorated with white designs on a black background (see Figure 1c).

Panpipes were associated with most of the ancient Peruvian cultures beginning with the Paracas culture (400 B.C. to 400 A.D.). Some of the surviving antaras have a single row of tubes. Others have two paired rows, the second row having been added presumably for increased sonority. (If the tubes in both rows are closed at the bottom, corresponding tubes sound in unison. If one row is closed and the other open, corresponding tubes sound an octave apart.) Antaras from the earliest cultures usually have six tubes per row. Later instruments have up to fifteen.

The most skillfully crafted antaras were the clay instruments of the Nazca culture, which flourished in southern Peru from 400 to 1000 A.D. Figure 2 shows a twelve-tube, single-row Nazca antara. Such instruments have been used by ethnomusicologists to investigate ancient tuning systems. The occurrence of semitones and microtones between adjacent tubes in some of the Nazca panpipes indicates that music of that culture was based upon scales of considerable complexity.

How were ancient Peruvian flutes played and what kind of music was played on them? Those questions can be partially answered for the late Inca period thanks to chronicles compiled by two 16th-century historians, Garcilaso de la Vega and Felipe Huamán Poma de Ayala, both of whom had Indian mothers. (The Inca empire was the most powerful empire in pre-Columbian America. The Incas conquered territory along the Peruvian coast belonging to tribes that boasted a far older and more advanced culture than their own.

Inca civilization reached its peak in the late 15th century and continued to flourish up to the time of the Spanish conquest.)

According to Poma de Ayala, Inca notched flutes were used as "band" instruments and as solo instruments. Large groups of quena players would gather in the capital city of Cuzco during major agricultural festivals, and the wife of Emperor Huayno Capac was said to have employed a band of more than a hundred quena players and drummers to accompany her private dancers. The solo quena was played both by members of the Inca nobility and by herdsmen and tillers of the soil. It was an ideal instrument for playing love songs, dirges, and pastoral melodies.

According to Garcilaso de la Vega, panpipes of different lengths were played together as ensemble instruments. Antara quartets used to perform in the palace of the Inca emperors, much as recorder or viol consorts performed in the royal courts of Renaissance Europe. The four antara sizes had roughly the same ranges as soprano, alto, tenor, and baritone voices. The players did not, however, perform polyphonic music prior to European contact. Instead, a wide-range monophonic melody would be divided up among the musicians, who answered one another antiphonally. (The big quena bands mentioned in the previous paragraph may also have played in that manner.)

Quechua-speaking Indians, descendants of the ancient Incas still inhabit the Andean highlands of Peru. These robust peasant villagers still play the quena and antara but now also play various kinds of whistle flutes and transverse flutes. Quechua music includes song and dance tunes believed to be rooted in pre-Colonial tradition. Most Quechua melodies are based upon the pentatonic scale without semitones, usually in a minor mode. Since ancient Inca flutes have been found that are tuned to that scale, it is believed to be of pre-Columbian origin.

About Peruvian music dating before the Inca period we know next to nothing. The aborigines had no written language or sys-

tem of musical notation. Their tunes were memorized and passed down from one generation to another through oral tradition. Studies involving Nazca antaras indicate that Nazca music was based upon scales more complex than the Inca pentatonic scale, but we have no further information about that music. We cannot reconstruct melodies played by pre-Inca flutists. Theirs is truly a lost world of flute music.

Mexico

Pre-Columbian civilizations comparable to those in Peru also blossomed in southern Mexico. The most advanced Indian civilization of all was that of the Mayas, whose Mexican territory included the states of Campeche, Chiapas, Tabasco, and Yuca-

Long before the arrival of Christopher Columbus, the hills and valleys of the New World were alive with the sounds of music. Archaeologists working in Latin America have discovered many ancient musical instruments.... Flutes were the chief melody instruments...

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Flutes from Mexico



Fig. 3. A Classic Maya ceremonial flute.

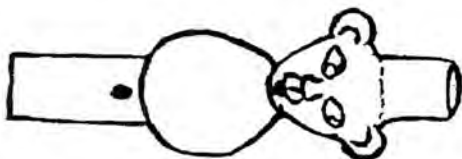


Fig. 4a. A Classic Maya "goiter" flute.



Fig. 4b. The same seen in cross-section.

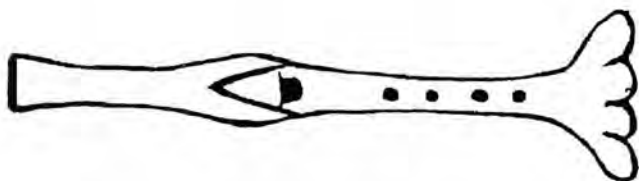


Fig. 6. A typical Aztec flute.

tan. The Mayas also exerted a strong influence on Gulf Coast cultures in the state of Veracruz.

During their Classic period (c. 250-900 A.D.), the Mayas excelled in the arts and sciences. They built magnificent temples and pyramids, created a complex hieroglyphic written language, and developed sophisticated systems of arithmetic and astronomy.

Their musical instruments were sophisticated, too. The inventory of Classic Maya instruments includes vertical drums made from hollowed out logs, vase-shaped and kettle-shaped clay hand drums, tortoise-shell drums beaten with deer antlers, gourd rattles, notched-bone rasps, long wooden conical trumpets, and flutes made of bone, clay, or cane.

The flutes of Classic Mexico were quite different from contemporaneous Peruvian flutes. The notched flute, so abundant in Peru, was unknown in Mexico, and panpipes were uncommon. The principal flutes of Classic Mexico were fipple flutes, and these came in a variety of sizes, shapes, and ingenious designs.

Figure 3 is a sketch of a ceremonial clay whistle flute with a plug-type mouthpiece, which probably antedates the more streamlined beak type. This flute, dating from the 7th century A.D., was found in a tomb on the island of Jaina in Campeche. It is nine inches long, has six unequally spaced finger holes, and is said to produce a complete diatonic scale. This instrument is now housed in the National Anthropological Museum in Mexico City.

Figure 4a depicts another flute located in the same museum. This esoteric instrument is an "oscillating air chamber" flute, also known as a "pressure" flute or "goiter" flute. Figure 4b shows a side view in longitudinal cross section. Air blown into the tube is deflected by two diaphragms through the goiter-shaped protuberance on the animal's neck, producing a reedy, oboe-like timbre. Curious flutes of this type, dating from the 6th to 8th century A.D., have been unearthed on the Island of Jaina and in Tabasco.

The crowning jewels of the Mexican

Fig. 5. A Classic Maya quadruple flute.
 Photograph courtesy of the
 Museum of the American Indian,
 Heye Foundation, New York, NY.



Classic period were the double, triple, and quadruple clay whistle flutes of the type found on the island of Jaina and in Veracruz. Figure 5 shows a quadruple flute dating from about 700 A.D. This instrument is 22 1/2 inches long. It can produce fifteen different tones and a number of four-note chords. The longest tube must have functioned as a drone bass, the four-hole tubes as melody tubes, and the two-hole tube as a harmony tube.

A triple flute of the same vintage, unearthed in Tenenexpan, Veracruz, and now housed in the National Anthropological Museum is capable of producing the following sixteen three-note chords:



The chords are said to be well in tune, indicating that the maker of this flute was familiar with the natural harmonic series.

Such multiple flutes are very significant from the standpoint of music history, for they seem to imply that Maya Indians in Mexico were playing polyphonic music two hundred years before the development of polyphony in Europe. All pre-Columbian Indian music was previously thought to be monophonic.

For reasons still not fully understood, the Mayas abandoned their cities one by one during the 9th century, marking the end of the Classic period. Science and learning subsequently declined, and the art of fine flute making was irretrievably lost.

The most advanced civilization of post-Classic Mexico was that of the Aztecs, who flourished in the Central Valley during the 13th and 14th centuries and had spread through much of southern Mexico by the time of the Spanish conquest in 1521. Music and dance played an important role in the lives of the fanatically religious Az-

tecs, but drums and other percussion instruments pre-dominated over melody instruments. The typical Aztec flute was a four-hole fipple flute with an unusually long windway and a flower-shaped bell, as shown in Figure 6. Surviving flutes of this type produce various five-tone scales, and a higher register can be obtained from some of them by overblowing. These instruments are mediocre in comparison with the remarkable flutes of the Classic period.

Readers need to be warned that any descriptions of "scales" with reference to pre-Columbian flutes should be taken with a grain of salt, for we do not know how the instruments were fingered. Were the holes uncovered in sequence, or were other fingering patterns used? Were additional tones produced by half-stopping? Modern researchers tend to finger and blow ancient instruments in such a way as to obtain "well-tuned" scales based upon the natural harmonic series, but pre-Columbian Indian musicians might have fingered the same instruments in different ways and used different breath pressure, yielding untempered scales. (Sixteenth-century Spanish missionaries reported that Aztec flutes sounded out of tune.) Panpipes are the only flutes that yield unambiguous pitches. Studies with Nazca panpipes indicate that scales in that culture were quite different from modern diatonic and chromatic scales and did, indeed, involve microtonal relationships.)

My little ocarina has introduced me to an intriguing world of ancient flute music. Can any of that lost music be retrieved? In recent years, epigraphers have made great strides in deciphering the Maya hieroglyphic alphabet. Perhaps someone someday will discover a fragment of a Maya song or dance tune, possibly in the form of a flute tablature, among the arcane inscriptions carved on stone-slab monu-

ments and temple lintels or written on the pages of surviving Classic Maya manuscripts. In the meantime, we can only imagine what melodies those ancient flutists played and take comfort in the words of John Keats: "Heard melodies are sweet, but those unheard are sweeter."

The author, an active member of the Cleveland Chapter of the ARS and editor of its Continuo newsletter, received her master's degree in music history and theory from Cleveland State in 1935.

On the next page are printed three monophonic Quechua melodies adapted for recorder by Carolyn Peskin. Quechua Indians, descendants of the ancient Incas, inhabit isolated mountain regions of Peru and neighboring countries. No. 1, "Llanio" is a dirge—"llanto" is Spanish for "weeping." A slightly different version was published in Lima as "Funeral Music for Atahualpa"; he was the Inca emperor captured and ransomed for a room full of gold by Pizarro in 1532 (then Pizarro executed him, anyway!). The huayno is a lively pre-Colonial dance; the triste is a slower melody played on the quena. No. 2, "Huayno-Triste" is a hybrid, combining elements of both. No. 3, "Baile" is a ceremonial dance, played during a Quechua agricultural festival in July. The author hopes that readers will find them suitable to include, along with Spanish Renaissance pieces, on Columbus quincentenary programs.

Three Quechua Indian melodies from the Peruvian Andes

Arranged by Carolyn Peskin

1. Llanto

8 Expressively ($\text{♩} = 96$)

Soprano Rec. $\frac{3}{4}$

p (*legato*) *mf*

p

mf *p rit.*

2. Huayno – Triste

Alto Rec. $\frac{2}{4}$ Slowly ($\text{♩} = 69$)

p (*détaché*) *f* (*più legato*)

mf dim.

f *p*

3. Baile

Alto Rec. $\frac{6}{8}$ Lively ($\text{♩} = 96$)

Drum: ♩ ♩ ♩ ♩ ♩ ♩ *sim.*

A1 B1 A2

B2 A3 B3

A4 B4 *dolce*

The indicated drumbeat pattern should be played on a tabor or other small hand drum.

THE RECORDER IN PRINT: 1989-90

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

BY DAVID LASOCKI

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

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

Repertory - Old and New

Van Eyck's Psalm Tunes, French Baroque opera, the Marcello brothers, flauti d'echo, Handel, Vivaldi, Telemann, Mozart, and several moderns

In *Tibia* Thimo Wind presents a comprehensive "history, analysis, and interpretation" of the psalm variations in Jakob van Eyck's well-known collection *Der fluyten lusthof* (1646-49), discussing such topics as finding mistakes in the original text, adding missing accidentals, the tempo relationships between the psalms and their variations, and the three types of variations (theme and variations without rests; theme with rests, variations without rests; theme and variations with rests). ["Die Psalm-Variationen Jacob van Eycks, Geschichte, Analyse, Interpretation," *Tibia* 15 no. 1 (1990): 22-32]

Edmond Lemaître summarizes the use of the recorder in French opera after the death of Lully. The scores mostly use the

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

vague term "flûte[s]" and have parts in the range g' to c'", which fits both the alto recorder and the transverse flute. Sometimes the terms "flûte d'Allemagne," "flûte allemande," or "flûte-traversière" distinguish the transverse flute; only rarely is the recorder indicated by the terms "flûte à bec" or "flûte douce." Lemaître goes on to discuss which sizes of recorder were intended. Like the violin family, recorders carried the vocal designations "dessus," "hautecontre," "taille," "quinte," and "basse." He argues that these should be equated with the sopranino, soprano, alto, tenor, and bass (or great bass) recorders, respectively. The sopranino was sometimes also called "petite dessus de flûte" or "petite flûte." Lemaître whets one's appetite to see the scores he mentions by Bourgeois, Campra, Charpentier, Colasse, and Destouches. ["L'Orchestre dans le Théâtre Lyrique Français chez les continuateurs de Lully 1687-1715," *Recherches sur la musique française classique* 26 (1988-1990): 83-131]

Eleanor Selfridge-Field has just published a useful thematic catalog of the works of the Marcello brothers, Alessandro and Benedetto, both of whom wrote for the recorder. Curiously, for the catalog numbers she chose the prefixes A, B, C, D, E, and Z, which could easily be confused with the customary initials of a cataloger's name (as in H for Hoboken on Haydn, K for Köchel on Mozart, and D for Deutsch on Schubert). Alessandro's unique "Concerto di flauti"—a four-voice work scored for two soprano recorders doubling muted violins, two alto recorders doubling muted viola, two tenor recorders doubling muted viola, and bass recorder doubling violoncello—now bears the number D945. Benedetto's twelve sonatas for alto recorder and continuo, first published by Sala in Venice in 1712 and reissued by Roger in Amsterdam around 1715, become numbers C759-760, C762-768, C771-772, and C774-775, rather than Opus 2, Nos. 6, 9, 2, 8, 4, 1, Ciaccona (which follows 12), 12, 5, 3, 11, 10, and 7. The missing numbers in this sequence belong to Z761, a doubtful sonata from a Venetian manuscript, and C769, C770, and C773, three doubtful sonatas for "flauto" (title page) or "flautino" (recorder part)

from a manuscript in Herdringen. (As the prefix Z stands for "spurious" compositions, should not Selfridge-Field have used C for 761, or perhaps Z for all four of these works?) There is a typographical error in the description of the Ciaccona in F major, "which is identified as a separate piece in the original print [and] was apparently intended to be the final one of C763 [in D minor]." The intended work is C767 (Sonata No. 12), which is indeed in F major but ends with a slow movement in D minor. Selfridge-Field errs in saying that Benedetto's sonatas "constituted the earliest published set of works expressly for recorder." Perhaps she meant in Italy? The catalog cites some, but not all, modern editions (e.g., the first edition of Alessandro's concerto [ed. D. Lasocki, London: Nova Music, 1980] is absent). [*The Music of Benedetto and Alessandro Marcello: A Thematic Catalogue with Commentary on the Composers, Repertory, and Sources* (Oxford: Clarendon Press, 1990)]

In *The Recorder*, the journal of Australia's Victorian Recorder Guild, John Martin, Fred Morgan, and Malcolm Tattersall tackle the perennial question of what J.S. Bach meant by the designation *flauti d'echo* in his Fourth Brandenburg Concerto. To my mind, the most interesting part of their debate is Martin's suggestion that the "echo flute" played by the French expatriate recorder player James Paisible in England in the early 18th century might have consisted of two recorders, one loud and one soft, fastened together. The London woodwind maker Samuel Drumbleby showed the famous diarist Samuel Pepys how to do this trick with flageolets in 1668. Nevertheless, any connections between Drumbleby and Paisible, and between Paisible and Bach, are only conjectural. [John Martin, "Echoes from the Past," *The Recorder* 9 (February 1989): 13; Fred Morgan, John Martin, and Malcolm Tattersall, "Echoes Resounding," 10 (December 1989): 19-24]

Echo flutes are mentioned in passing in Ernst Kubitschek's revealing survey of the use of the recorder and flute at the Viennese court in the late 17th and early 18th centuries. He reports that Giovanni Bononcini, an Italian composer working

An example from an article about Handel's borrowings, by John H. Roberts

Fig. 1: Keiser, *Arsinoe* (*Minerva*), "Fonte, che stilli," bars 1-4

Fig. 2: Handel, *Acis and Galatea*, "Heart, the seat of soft delight," bars 1-4

in Vienna, called for "2 Flauti" and "2 Flauti Eco" in an aria in his opera *Il fiore delle eroine* (1704). "While both [sets of] Flauti are used with the singer, the Flauti Eco always imitate the phrase endings of the normal recorders. The identical range (a2-d3, notated in treble clef) allows one to think that all the recorders are the same type of instrument and that the designation Flauti Eco is to be understood also as a manner of use. This designation in the score can possibly even be imagined as a separate location, perhaps on stage [as opposed to in the orchestra pit]." ["Block und Querflöte im Umkreis von Johann Joseph Fux—Versuch einer Übersicht," in *Johann Joseph Fux und die barocke Bläsertradition: Kongressbericht Graz 1985*, ed. Bernhard Habla (Tutzing: Hans Schneider, 1987), 99-119]

In a recent book on the instrumentation of Handel's operas, Dirk Möller surveys his use of the recorder. He rightly points out that for Handel the recorder was not a standard orchestral instrument but one produced for certain affections and for pastoral and slumber scenes. Sometimes the orchestration is unusual: recorders are mixed with pizzicato or muted strings, with transverse flutes, and with oboes. Möller assumes that by "flauto piccolo" Handel always meant the flageolet, although the evidence suggests that the instrument could just as easily have been a soprano recorder. He argues that the "basso de[i] flauti" in *Giustino* are in fact bass recorders, not bassoons as has sometimes been suggested. [*Besetzung und Instrumentation in den Opern Georg Friedrich Händels* (Frankfurt-am-Main:

Peter Lang, 1989), 44-50]

In recent years, John H. Roberts has been stimulating heated debate among Handel scholars by his numerous discoveries of works from which the composer "borrowed." (For more on this subject, see the article "Learning to Ornament Handel's Sonatas Through the Composer's Ears" by David Lasocki and Eva Legêne in the February 1989 *American Recorder*.) In his latest article in the 1990 *Händel-Jahrbuch*, Roberts shows that the air "Heart, the seat of soft delights"—as he puts it, "the crowning glory" of the masque *Acis and Galatea* (1718) and of course containing one of the finest recorder obbligatos ever written—is based in part on an aria from Reinhard Keiser's opera *Arsinoe* (1710) that had probably made its first appearance in Keiser's lost opera *Minerva* (1703). The texts of both arias concern the beauty of fountains. Yet Roberts shows how, formally and expressively, Handel transforms Keiser's material: "What had been in *Minerva* and *Arsinoe* a charming evocation of a fountain's 'limpid silver' became in *Acis* a moment of supreme tenderness, at once amorous and elegiac. With powers scarcely less miraculous than Galatea's, Handel invested Keiser's phrases with a sublimity undreamt of by their original creator." ["Keiser and Handel at the Hamburg Opera," *Händel-Jahrbuch* 36 (1990): 63-87] [Figures 1 and 2]

New evidence continues to be brought forward on the question of which works Antonio Vivaldi originally, or subsequently, intended for the flute rather than the recorder. Jean-Pierre Demoulin begins by noting, "It is known that the [flute] was introduced to Venice only around 1725-28," that the first flute teacher at the Pietà was installed only in 1728, and that the celebrated flutist Johann Joachim Quantz met Vivaldi in Venice around 1726, in which year the composer's first dated flute piece was written, the C minor aria "Sol da te mio dolce amore" from the opera *Orlando Furioso*. He goes on to ask the question whether "the mature works composed after 1725 and designated by the word 'flauto' are not destined for the flute." These works include the C minor concerto (RV 441)—which Demoulin dates ca. 1728 because of what he alleges to be its resemblance both to the *Orlando Furioso* aria and to the violin concerto in C minor, Opus 11, No. 5 (RV 202)—the A minor sonata for "flauto," bassoon, and continuo (RV 86), and the group concerto in C major of 1740 (RV 558). He cites two

further pieces of evidence. First, Vivaldi or his copyists sometimes wrote "flauto traversier" on a first flute part or title page, but merely "flauto" on the second part or second movement, when clearly the same instrument was intended. Second, some of Vivaldi's works "necessitating the soft sonority of the flauto dolce employ a much lighter accompaniment: two violins soli or muted violins (RV 108, RV 87, RV 442, the aria "Ombre care" from *Juditha*, first aria of the *Salve Regina* RV 616)." ["A propos de Vivaldi, quelques réflexions sur l'interprétation actuelle de la musique ancienne et baroque," in *Nuovi studi vivaldiani: edizione e cronologica critica delle opere*, ed. Antonio Fanna & Giovanni Morelli (Florence: Leo S. Olschki, 1988), 703-11]

Demoulin's argument has many holes in it. To start with, he apparently ignores that Vivaldi wrote many works for places other than Venice, most relevantly the Dresden court orchestral and chamber ensemble and Cardinal Pietro Ottoboni's orchestra in Rome, both of which had fine flute (and recorder) players. Thus Vivaldi almost certainly wrote flute pieces before 1725-28. Second, the C minor "flauto" concerto—probably the most technically difficult work of the Baroque era for the recorder—would strike fear into the heart of any Baroque flutist, on whose instrument it would make even greater technical demands. Moreover, the range of the solo part in the concerto is g' to f'', good for the alto recorder, but too high for the flute (on which f'' is a poor note). The range in the aria is d' to eb'', which would fit the flute perfectly. The range of the "flauto" part in the trio sonata with bassoon is f' to f'', perfect for recorder. Third, the recorder pieces that he cites as having a reduced accompaniment are a mixed bag. RV 87 and RV 108 are both chamber concertos, in which a small group of solo instruments make their own ritornellos and share in the episodes. Certain other chamber concertos are clearly marked for flute (including RV 104, which is scored for "flauto tra": 2 violins, bassoon, and continuo). In RV 442, the concerto in G major from which Op. 10, No. 5, was arranged, the accompaniment is not for solo violins but Violins I and II. Moreover, the flute could also be accompanied by muted strings, as witness the very aria from *Orlando Furioso* that he cites. Thus, the "dolce" argument also fails to hold up. We can conclude, therefore, that recorder players can hang on to RV 86 and RV 441.

One Vivaldi puzzle that we thought was

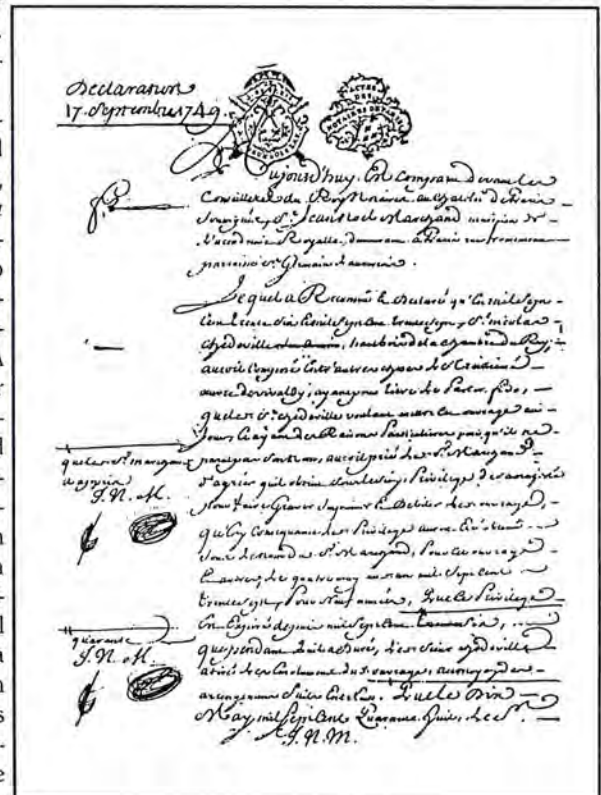
solved turns out to have a different solution. In my review of writings about the recorder published during 1985-86 (*American Recorder*, November 1987), I mentioned that the six sonatas for musette, vielle, flute (recorder), oboe, or violin with basso continuo, *Il pastor fido*, published in Paris as Vivaldi's Opus 13 (1737), seem to have been composed by their publisher, Jean-Noël Marchand, a local "maître de musique," partly using themes by Vivaldi and other composers. Philippe Lescat, however, has now turned up, in a Paris archive, a notarized declaration by Marchand that it was in fact the musette player Nicolas Chédeville who composed the work in 1736-37; then, "wanting to publish this work, and having particular reasons why it should not appear under his name," Chédeville persuaded Marchand to obtain the necessary publication privilege and gave him money for both that and the engraving costs (see Figure 3). Curiously, Chédeville obtained his own privilege two years later entitling him to issue musette and vielle transcriptions of all Vivaldi's published works. Lescat has promised to return to the obvious questions: why Chédeville attributed *Il pastor fido* to Vivaldi and why he wanted Marchand to publish it. ["'Il Pastor Fido', une oeuvre de Nicolas Chédeville," *Informazioni e studi Vivaldiani* 11 (1990): 510; see also Peter Ryom's preface, "An Authentic Case of Falsification," for the new facsimile of *Il pastor fido* published by C.D. Facsimilés, Le Vaud, Switzerland]

Heino Schwarting, a professor of harpsichord and music theory in Freiburg, takes a close look in *Tibia* at the two modern reconstructions of the lost basso continuo part to Telemann's Sonatinen for recorder and continuo in A minor and C minor. After criticizing both versions—by Claus E. Maynfrank and Winfried Michel—on harmonic grounds, he concludes that the optimum bass has not yet been found. Perhaps a third editor or team of editors will come forward to produce a more authentic version. In the meantime, both editors are to be thanked for giving life and currency to the

Sonatinen. ["Zwei Altflötenstimmen suchen ihren verlorenen Bass—haben sie ihn gefunden? Zu zwei Rekonstruktionen eines Basso continuo für zwei Sonaten Telemanns," *Tibia* 14, no. 2 (1989): 412-18; see also the letter by Maynfrank in 15, no. 3 (1990): 253-54]

It is now well known that the recorder survived to the end of the 18th century, so we might reasonably suppose that at least some of the flauto piccolo parts in Classical works were written for soprano or sopranino recorders. Yet there also existed various sizes of flageolets, and the true piccolo—a small flute in d'—is heard of as early as ca. 1739 (Michel Corrette's flute method), so researchers need to display caution. Unfortunately, in his article "Mozart and the Recorder" (*RM*, December 1990), Edgar Hunt throws caution to the winds, declaring quite erroneously that "the transverse piccolo seems not to have been used in the orchestra until the time of Beethoven" and claiming virtually all Mozart's flauto piccolo parts for the recorder. The approach of Lenz Meierott in his important study of the small sizes of the flute family was far more realistic. He quotes Mozart himself notating on the score of his 6 German Dances (KV 509), written for Prague: "N.B. As I don't know

Fig. 3: The first page of Jean-Noël Marchand's declaration that Nicholas Chédeville composed *Il pastor fido*.



what kind of flauto piccolo is here [i.e., in Prague], I've set [the part] in its natural key; it can always be transposed." Clearly, different instruments were played in different places. On the basis of key and range, Meierott concluded that most of Mozart's parts were written for piccolo, some for flageolet, and only a few perhaps for recorder. [*Die geschichtliche Entwicklung der kleinen Flötentypen und ihre Verwendung in der Musik des 17. und 18. Jahrhunderts* (Tutzing: Hans Schneider, 1974), especially 246-49, 252-55]

Turning to the 20th century, the English recorder player Alan Davis describes in *Recorder and Music Magazine* (June 1989) some recorder works that he commissioned: John Casken's *Thymehaze*, Colin Hand's *Aubade* and *Dancing Day*, John Joubert's *The Hour Hand*, Edwin Roxburgh's *Constellations*, Colin Touchin's *Antiphonia*, and Philip Wilby's *Nights Blacke Bird* and *Breakdance*. Of particular interest is *Breakdance*, "a solo recorder piece based on the characters, both musical and personal, of some of the great stylists of jazz saxophone playing...The musical language...is eclectic, combining the blues-based jazz-rock style of the 70s with the gradual thematic transformations of the Minimalist school." Other sections imitate the playing of Ben Webster and Ornette Coleman, "and as the work moves to its climax, references to Fred Astaire and Artie Shaw invoke the exuberance of the Swing Era."

A young French composer, Patrice Challulau, won a second prize in the composition competition Icare 88 at Le Bourget for a recorder quartet entitled "La otra macumba." In an interview with Jean-Joël Duhot, Challulau reports that he had already written for recorder—an unpublished solo, in homage to van Eyck. To prepare himself for writing a quartet, he bought himself four recorders and explored their properties. The piece was influenced by the book *Macumba* by Serge Bramly and the ritual quality of Pierre Boulez' composition *Répons*. [*FBIA 28* (July 1989): 46]

Performance Practice and Technique *Bach à la Brügger, When is a Slur?*

Surprisingly few authors have attempted to discuss the interpretation of recorder compositions in the light of their musical structure. Sylvie Dolmergue is therefore to be applauded for taking on such a task for a movement from one of J.S. Bach's

solo violin partitas, the allemande from the Partita No. 2 in D major (BWV 1004), edited by Frans Brügger, especially as this movement presents the additional difficulty of how the recorder should deal with the transcription of a string original containing some polyphony and a wide melodic range. Briefly, but helpfully, she covers rubato, breathing, form, harmonic structure, how to give the impression of harmony, melodic line, and rhythm. ["Jouer les partitas de Bach à la flûte à bec: Essai autour de l'allemande de la partita no. 2 en re mineur," *Crescendo 33* [recte 34] (September-October 1990): 24-30]

In *The Recorder*, Malcolm Tattersall asks the pertinent question "When is a Slur not a Slur?" The basic answer, of course, is when it's a tie or a phrasing mark. He gives guidance on how to tell a true slur from a phrasing mark, as well as which slurs can be ignored. [*The Recorder 11* (June 1990): 1316]

Modern Recorder Makers, Making, and Design

The von Huenes, Tuning a Recorder, Contact-Free Measuring, Scaling Up and Down, Boudreau, Woods and Plastic, Makers of Switzerland

The February 1989 *Continuo* features an interview with Ingeborg von Huene, the wife of Friedrich, the famous recorder and flute maker. She discusses their life and work, including the role that she and her children have played in the family business. The August 1989 issue reports that Friedrich has created an unusual quartet of Baroque-style recorders (at A = 415 Hz) for the Amsterdam Loeki Stardust Quartet. They consist of an alto in g', a tenor in c', a basset in g, and a bass in c. The intention was "to approximate the sound and to adopt the repertoire of a string quartet." As the article points out, "A regular recorder quartet (SATB), sounding at 4' pitch in organ terminology, is an octave too high." The new grouping, however, "is pitched an augmented fourth lower, much closer to 8' pitch."

In *The Recorder Magazine* (the successor to *Recorder and Music Magazine* now edited by Eve O'Kelly), Alec Loretto briefly introduces nine means of tuning a recorder: (1) making the instrument longer, (2) making it shorter, (3) modifying the bore, (4) drilling small holes in the head, (5) raising the height of the walls, (6) changing the angles of the walls, (7) moving holes, (8) undercutting holes, and

(9) changing the visible shape of holes. He goes on to discuss the ramifications of modifying the holes, emphasizing that all such modifications have multiple results. A sample chart shows which holes have great, moderate, and little effect on particular fingerings. [RM, March and June 1990] Loretto's article complements Edward L. Kottick's book *Tone and Intonation on the Recorder* (New York: McGinnis & Marx, 1974). In the next issue of *The Recorder Magazine* (September 1990), Loretto presents "A New Angle on Finger Holes"—a brief explanation of why fingerholes may be drilled at an angle: (1) to place the holes in more convenient positions for the hands, (2) to avoid drilling into a socket, and (3) to influence the instrument's tuning.

In *FoMRHI Quarterly*, Bernhard Schultze describes his invention, "A Contact-Free Woodwind Bore Measurement Tool," which has the desirable result of measuring the bore of early instruments without the chance of damaging them. Toon Moonen points out that surviving examples of early woodwind instruments are not always made to a convenient standard modern pitch (such as "modern French Baroque," 392 Hz; "modern Baroque," 415 Hz; "modern Classical," 430 Hz; or "modern Renaissance," 466 Hz). Copies of them must therefore be scaled up or down, accordingly, although makers "do not publicize" the fact. In *Tibia* he sets out a method for working out the scaling factors, based on the principles of organ building. [Bernhard Schultze, "A Contact-Free Woodwind Bore Measurement Tool," *FoMRHI Quarterly 59* (April 1990): 2627; Toon Moonen, "Das Umrechnen von Holzblasinstrumenten," *Tibia 15*, no. 1 (1989): 34749] One modern maker who does own up to scaling and its consequences is the Canadian Jean-luc Boudreau, as reported in his interview with Douglas Kirk in the April 1990 *Continuo*. Boudreau no longer tries to produce "authentic copies" of original instruments, but rather recorders that will suit the demands of modern players for register balance, reliability, and "a certain resistance" in the blowing.

Peter Kuhweide has contributed two articles to *Das Musikinstrument* on the properties of two kinds of wood: boxwood, the classic wood for recorders in the Baroque era, and cedar, nowadays used extensively for recorder blocks. ["Cedernholz für den Flötenblock," *Das Musikinstrument 39*, no. 11 (November 1990): 22-23; "Une précision accrue: le

buis et les 'bois de buis,'" *Das Musikinstrument* 39, no. 11 (November 1990): 8990] As for modern materials, Theo Wyatt has published "Which Recorder? A Consumer's Guide to Recent Plastic Instruments" (*RMM*, December 1989), an updated version of an article that appeared in the June 1983 *American Recorder*. Using a mechanical blowing device that incrementally increases the wind pressure as the scale rises, he judges each model by its tone and intonation, showing each note on a bar graph as a percentage flatter or sharper than the tempered pitch.

The recorder makers of Switzerland are briefly surveyed by Annemarie Geissman in *Tibia*. After paying homage to the Baroque makers Christian and Jeremias Schegel (see my review in the November 1987 *American Recorder*), she notes the modern firms of Kùrg, Huber, and Fehr, and the "private" makers Santi Occorso, Olivier Delessert, Andreas Schwob, Ernst Meyer, Andreas Schöni, and Dieter Graf. Her finishing statement that "one must not forget that there exists no literature on recorder making" is of course exaggerated. ["Der Blockflötenbau in der Schweiz," *Tibia* 15, r.o. 1 (1990): 43-44]

Historical Makers and Instruments

The Bassanos, a "van Eyck" recorder?, *La Couture Boussey, Recorders in c"*, *the Mathematics of Baroque Recorders*, *the Wijnes, Heitz, Recorders in Nuremberg*, and *Townsend*

In my last review I reported a flurry of activity surrounding the instrument making of the Bassano family, who flourished in Venice and London in the 16th and 17th centuries. My own theory that the "rabbit's feet" mark found on 121 surviving woodwind instruments could have belonged to this family has found some acceptance among researchers. Douglas Kirk has made a study of the cornetti with this mark, taking into consideration "the present location of the instruments, their collection or locale of origin, and anything known about their use or original owners." His preliminary conclusions are that instruments with the single mark (!) were made by the oldest known member of the family, Jeronimo I (d. 1545?), those with the double mark (!!) by his Venetian descendants, and those with the triple mark (!!!) by his English descendants. We look forward to seeing the arguments that led to these conclusions. Certainly the single mark seems to be about the right age, as it is found on recorders in Verona that

had been acquired by 1544. ["Cornetti and Renaissance Pitch Standards in Italy and Germany," *Journal de musique ancienne* 10, no. 4 (Summer 1989): 16-22]

Irmgard and Aksel Mathiesen are interviewed in *Flûte à bec & instruments anciens* by Jean-Joël Duhot about their discovery of a "van Eyck recorder" in a Danish castle in 1985. [*FBIA* 27 (March 1989): 9-11] Judging by the style of the case of this small ivory recorder, the instrument dates from 1630-1650. According to Aksel Mathiesen, it plays with the fingerings from the recorder methods that accompanied Eyck's *Der fluyten lusthof*. So far so good, but then come two problems. First, when Duhot comments, "It is therefore just the type of recorder which van Eyck used and for which he wrote," Mathiesen replies, "Absolutely." Yet, as Ruth van Baak Griffioen points out in an unpublished dissertation, "It is convenient to speak of 'van Eyck fingerings' and of a 'van Eyck recorder,' but we must remember that the [methods] in question are separate publications, found in some but not all copies of van Eyck's music, written by others [*i.e.*, the collection's publisher Pau-

Continued on page 38

Sources and Where to Find Them

Concerto. Six issues yearly. Postfach 420 157, D5000 Köln, Germany.

Continuo: The Magazine of Old Music. Six issues yearly. Box 327, Hammondsport, NY 14840.

Crescendo, formerly *Flûte à bec & instruments anciens* [*FBIA*]. (Approximately) six issues yearly. 17 rue Pascal, F75005 Paris, France.

Early Music [EM]. Oxford University Press, Pinkhill House, Southfield Road, Eynsham OX8 1JJ, England.

FoMRHI Quarterly [FoMRHIQ]. Quarterly. Fellowship of Makers and Researchers of Historical Instruments, Jeremy Montagu, Hon. Secretary, c/o Faculty of Music, St Aldate's, Oxford OX1 1DB, England.

Journal de musique ancienne. Quarterly. 3575, boulevard Saint Laurent, bureau 422, Montréal H2X 2T7, Canada.

The Recorder: Journal of the Victorian Recorder Guild. Approximately twice yearly. Subscriptions Manager, Victorian Recorder Guild Inc., 27 Manica Street, West Brunswick, VIC 3055, Australia.

Recorder Magazine, formerly *Recorder and Music Magazine* [RM, RMM]. Quarterly. Maganamusic Distributors, Inc., Route 41, Sharon, CT 06069.

Tibia. Quarterly. Hermann Moeck Verlag, Postfach 143, D3100 Celle 1, Germany.

CHARTING YOUR COURSE THROUGH THE 1992 SUMMER RECORDER WORKSHOPS

This year's feature on summer workshops is altogether new. No longer is the American Recorder Society "endorsing" workshops. Listed workshops are "Workshop Members" of the Society, and the qualifications include having a faculty of at least three recorder teachers. Summer workshops are more than an enjoyable way to improve your playing skills. They are truly one of the best reasons for playing the recorder—your instrument becomes your passport to a wonderfully stimulating vacation!

AMHERST EARLY MUSIC FESTIVAL

Amherst College, Amherst, MA
August 9-16 and 16-23

The Amherst Early Music Festival is the largest workshop in the Western Hemisphere and a great place for a recorder player! Participants gather from 35 states and 10 foreign countries to play together, hear faculty and student performances and lectures, and study with terrific teachers. Classes are truly for all levels except absolute beginner—we have doubtful new intermediates, ambitious pre-professionals, teachers, Sunday recreational players, accomplished and dedicated amateurs. Some take classes all day, then go to lectures, concerts, country dancing, then stay up half the night playing informally; others take two classes, spend the rest of the day at the pond, and retire early. This year's historical focus is Music of the Mediterranean Countries, with a sub-focus on Ensemble Music in 1492. There are also full programs in viol, voice, loud winds, and harp. About creature comforts: the food is really good. We have our own private dining room and picnic tables under the oaks (one year we had 23 straight meals outdoors!). Rooms are single unless you request a double. Please join us! If you've got questions, we will be really glad to talk to you; just call Valerie Horst or Dana Haviland at the number below.

Contact: Amherst Early Music Festival, 65 West 95th St., #1A, New York, NY 10025; 212-222-3351.

CANTO ANTIGUO

Thacher School, Ojai, California
August 9-15

Canto Antigo's twenty-third annual workshop will present "Gems from the Age of Discovery," music of the 15th and 16th centuries. The workshop is designed to broaden the performance skills of experienced students and introduce Renaissance instruments to beginners and newcomers. Students at all levels will participate in the challenge of instrumental, vocal and dance instruction as well as performance. The program includes: Recorder (beginning, intermediate, and advanced levels), Percussion, Vocal Ensemble (beginning and intermediate), Renaissance Reeds, Sackbut, Renaissance Dance, Viola da gamba, Ornamentation and Notation, Crumhorn, and Alexander Technique.

The workshop will take place in the foothills of the Sespe Mountains overlooking the Ojai Valley.

The campus has a friendly blend of spectacular views and historic architecture in a ranch-like setting. Workshop studios are air-conditioned. Recreational facilities include pool, tennis courts, and a gym.

Co-directors: Thomas Axworthy, Ronald Glass, Shirley Robbins

Contact: Canto Antigo, 16123 Orsa Drive, La Mirada, CA 90638; 714-626-4322, or 310-399-0238.

CHESAPEAKE WORKSHOP

Johns Hopkins University, Baltimore, MD
June 21-27

The Chesapeake Workshop, now located on the beautifully landscaped Homewood Campus of The Johns Hopkins University, presents its ninth summer workshop. Enjoy the comfort of Georgian-style residences complete with luxurious air-conditioned suites, practice lounges, sports facilities including swimming and tennis, delicious meals catered by Seilers Food Service and many other amenities to ensure the pleasure of your workshop experience.

A diverse and multi-talented faculty offers a unique opportunity to explore the recorder from traditional and progressive perspectives. Recorder technique at all levels, repertory, performance practice, musicianship, and the ARS Education Program will be emphasized. Faculty: Tina Chancey, Paula Hatcher, Patricia Petersen, Scott Reiss, Gwen Skeens, Terry Yount, Tom Zajac.

Graduate credits through Peabody Conservatory for music educators. Electives in viol, harpsichord, Renaissance band, mixed consorts, choral ensembles, percussion, English Country Dance, and Symphonic Recorder Choir. Modern idioms and the recorder—Fusion, Jazz, New Age, and Crossover. Share original works in Composer's Forum. The Early Music Shop of New England in residence. Tuition includes an evening cruise of the Baltimore Inner Harbor and Chesapeake Bay!

Contact: Gwen Skeens, 2524 Londonderry Rd., Timonium, MD 21093; 410-252-3258.

COLORADO RECORDER FESTIVAL

Colorado College, Colorado Springs, CO
July 8-12

The eleventh Colorado Recorder Festival under the artistic direction of Constance Primus invites you to a feast of early music for recorders, viols,

harpsichords, and guitars with guest artists Scott Reiss, Tina Chancey, and Bruce Hutton of Hesperus Early Music Ensemble, Judith Linsenberg, recorderist, and Edward Parmentier, harpsichord.

Partake of technique classes, sample master classes, lunch with consorts, snack on folk music, indulge in private lessons. For dessert you'll have concerts by Judith and Edward and Hesperus and for evening snacks, impromptu consort playing. Visit the exhibit shops at the festival for extra treats. Whether you're a beginner recorder or other instrument player or advanced, you'll find activities to broaden and enrich your playing.

Housing and meals at Colorado College in Colorado Springs are comfortable and affordable and the location at the foot of the Rocky Mountains is an ideal place to vacation. Join us for a non-stop banquet July 8-12, 1992.

Contact: Jeanne Brush, 2509 Shalimar Dr., Colorado Springs, CO 80915; 719-597-7714.

LONG ISLAND RECORDER FESTIVAL SUMMER WORKSHOP

N.Y. Institute of Technology, Central Islip, NY
June 28-July 4

The setting is a serene corner of a college campus with single-room dormitories (a few doubles), our own clubhouse cafeteria with a copious salad bar at lunches and dinners, friendly cooks who cater to special requests, spacious classrooms, our own shop that discounts prices on all music (some drastically), a pool, tennis courts, a golf course, all in a compact, pastoral area, easily reached from the three major NYC airports.

Six levels of technique courses are offered daily by John DeLucia, Patricia Petersen, Stan Davis, Ken Andresen, Dorothy Olsson, and Gene Reichenthal, with many additional sessions on individual problem-solving for all comers. There are twice-daily ensemble sessions at four levels, daily Renaissance dancing, nightly folk dancing, daily theory, harpsichord, gamba and guitar accompaniment by Barbara Kupferberg, Jill Samant, and Lew Fitch. Other available options include madrigal singing, Renaissance wind band, solo critiques (every level), bass recorder ensemble, important alternative fingerings, percussion, early notation, one-to-a-part ensemble, and conducting. Three in-service credits are available for school teachers.

The campus staff is warmly accommodating and

1992 SUMMER RECORDER WORKSHOPS

ALL INFORMATION SUPPLIED TO ARS BY WORKSHOP DIRECTORS

	AMHERST	CANTO ANTIGUO	CHESAPEAKE	COLORADO	LRF	MIDEAST	MIDWEST	PINEWOODS	SFEMS BAROQUE	SFEMS MEDIEVAL	SFEMS RECORDER	SFEMS RENAISSANCE
COST/WEEK	\$590	\$450	\$525	\$336 *	\$465 *	\$450 *	\$355 *	\$450 *	\$565 dbl *	\$565 dbl *	\$565 dbl *	\$565 dbl *
ARS DISCOUNT	\$15	NO	\$15	NO	\$15	NON-ARS EXTR	\$10	NO	\$10	\$10	\$10	\$10
DATE	8/9, 8/16	8/9	6/21	7/8	6/28	8/2	8/5	7/18	6/21, 6/28	7/26	7/19	7/5
# FACULTY	50	10	7	12	9	8	7	20	5, 14	9	6	9
# STUDENTS	200/WK	55	55	45	55	50	42	100	40, 60	51	32	44
DAYS OF CLASSES	5	7	5	4	6	5.5	5	6	6	7	6	6
CLASSES/DAY	4	6	4	10	8	8	4+	5	4/5	4	5	4
CLASS LEVELS	B,LI,HI,A,VA,P	B,LI,HI,A,VA	B,LI,HI,A	B,LI,HI,A,VA,P	B,LI,HI,A,VA,P	B,LI,HI,A,VA,P	B,LI,HI,A,VA,P	B,LI,HI,A,VA	LI,HI,A,VA,P	A,VA,P	B,LI,HI,A	LI,HI,A
SPECIAL CLASSES	B,N,M,MR,R,T III,20C,O	N,MR,RO,T,O	B,M,MR,RO,T 20C	B,M,MR,RO,T II/III,20C,O	B,N,M,MR,RO T,II/III,20C,O	B,MR,T,O	B,MR,RO,T II/III,20C,O	B,N,MR,T,II/III O	B,M,T,II/III	N,M,T,O	B,N,MR,RO,T 20C,O	N,MR
NON-RECORDER CLASSES	C,D,S,T,V,W,O	C,D,P,S,T,V,W O	C,D,P,S,T,V,W	S,V,O	C,D,P,T,W,O	C,D,P,T,V,W,O	W	C,D,S,V,W,O	C,D,S,V,W,O NOT ALL EACH WK	C,IB,P,S,T,W O	C,IB,V,W,O	C,D,S,T,V,W,O
CONCERTS	F,S,L	F,S	F,S,L	F,L	F,S,L	F,S,L	F,S,L	F,S,L	F,S,L	F,S,L	F,S,L	F,S,L
ACTIVITIES	D,G,P,S,T	D,S,T	D,FT,S,T	G,P,S,T	D,P,S,T	D,P	D,P,S,T,W	D,P,S,W	D,P,S,T	D,P,S,T	D,FT,PS,T	D,P,S,T
PUBLIC TRANSPORT	B,T	B	T,TR	B,T	B,T	PICKUP	PICKUP	B,T	B,T	B,T	B,T	B,T
MILES TO AIRPORT	35	45	28	8	10	25	20	50	26	26	26	26
FAMILY & GUESTS	YES	YES	YES		YES	YES	YES		YES	YES	YES	YES
ROOMS	S,D	S,D	S,D,Suites	S	S,D	S,D	S,D	S,D,C	D, S extra	D, S extra	D, S extra	D, S extra
BATHS	P	P	PVT	P	P	PVT	P	P	SPVT	SPVT	SPVT	SPVT
FOOD	C	G	C	C	F	C	F	F	C	C	C	C

LEGEND

COST: Per week for single occupancy, unless otherwise noted. Includes tuition, room & board, plus other fees. * Indicates commuter arrangements possible.

DATE: Date workshop begins.

FACULTY, # STUDENTS: Average of last two years.

DAYS OF CLASS: Actual days with classes.

CLASSES/DAY: Number of classes per day over 1 hour in length.

CLASS LEVELS: B=beginner, LI=low intermediate, HI=high intermediate, A=advanced, VA=very advanced. P=private lessons available, possibly at extra cost

SPECIAL CLASSES: B=Baroque ensemble, M=master class, MR=mixed Renaissance ensembles, RO=recorder orchestra, T=technique class, II/III=preparation for ARS exam, 20C=music of 20th century, O=other

NON-RECORDER CLASSES: C=choral, D=dance, IB=instrument building, P=percussion, S=strings, T=theory, V=viols, W=other winds

CONCERTS: F=faculty, S=student, L=lectures

ACTIVITIES: D=dancing, FT=field trips, G=gym, P=organized informal playing, S=swimming, T=tennis, W=waterfront/beach

PUBLIC TRANSPORT: B=bus, T=taxi, TR=train, PICKUP=workshop arranges pick-ups at airport

FAMILY & GUESTS: YES=family and guests welcome

ROOMS: S=single, D=double, C=cabins

BATHS: P=public, PVT=private, SPVT=semi-private

FOOD: C=college style, F=family style, G=gourmet

helps us maintain our reputation for friendliness and attentive consideration to individual concerns.

Contact: Eugene Reicherthal, 20 Circle Dr., East Northport, NY 11731; 516-261-2027.

MIDEAST WORKSHOP

LaRoche College, Pittsburgh, PA

August 2-8

This year's topic is "Evolution of the Chanson and Dance Music: Styles and Influence of Chanson and Dance Music Through the Middle Ages, Renaissance, and Baroque." Enroll for recorder (all levels including novice), viol or voice; with flute, harp, capped reeds, percussion, viol, voice, recorder as electives. Emphasis on technique & musicianship for both ensemble and solo playing. The schedule also includes special topic classes, lectures, English Country Dance, viol for novice (no instrument necessary), voice for instrumentalists; faculty & student concerts; large & small ensembles, music/instrument display. All this and more in the congenial setting of a small college campus with air-conditioned facilities. Dormitory rooms arranged in suites of 1 or 2 rooms, 1 bath and sitting room per suite. Easy access from interstate highway and public transportation terminals. Join us for a week of study and playing with an outstanding faculty: Peter Becker, Martha Bixler, Marilyn Carlson, Eric Haas, Ben Harms, Mary Johnson, Patricia Neely, Chris Ramsey, Kenneth Wollitz.

Contact: Marilyn Carlson, 1008 Afton Road, Columbus, OH 43221-1602; 614-457-1403.

MIDWEST RECORDER WORKSHOP

DeKoven Center, Racine, WI

August 5-9

Unique! This word best describes our workshop. Three private lessons afford a great opportunity to address your favorite problem, get help with a specific work, or learn a new technique.

In addition to the private lessons, classes will focus on a variety of subjects including ensemble coaching, one-on-a-part coaching in all levels and Baroque flute instruction upon request.

Unique! A new home for our workshop. The DeKoven Center in Racine, founded in 1852 as a college, has beautiful buildings that inspire music making. Tree-shaded grounds overlooking Lake Michigan with a building (Taylor Hall) all our own. All facilities are in the building. Our own dining room with home-cooked meals, meeting rooms, and guest rooms. If you are tired of the college "dorm" atmosphere and distractions galore, our new location will be the solution.

An extensive lending library of music—all varieties for solo through large ensemble—is available for use during the workshop.

Our excellent faculty—Shelley Gruskin, Sue Prior, Louise Austin, Irmgard Bittar (and more to come) look forward to seeing you. Contact: Louise F. Austin, 706 N. Main St., Lake Mills, WI 53551; 414-648-8010.

PINEWOODS EARLY MUSIC WEEK

Pinewoods Camp, Plymouth, MA

July 18-25

Experience the magic that is Pinewoods—one of America's oldest and best-loved early music workshops. Enjoy the personal attention offered by a top-quality staff chosen for their strength as teachers, as well as their professional distinction, a strong sense of community that has been fostered

SUMMER WORKSHOPS

during more than 30 years, an extraordinary rustic setting in a pine forest between two crystal clear ponds, English country and court dancing taught by nationally recognized leaders with live music, an informal atmosphere, integration of staff and students in all aspects of the program, a lively social schedule amidst serious music-making, and much more...

Our theme this year is "Crossing Over," referring not only to the quincentennial of Columbus's voyage but also to the results of the encounter of one musical culture with another. We'll explore music from the Age of Discovery, British music in Appalachia, Sephardic music, the international musical phenomena of the Renaissance... New and experienced players, singers, and dancers will participate in carefully graded classes, mixed consorts, informal concerts, and an all-workshop final extravaganza.

Contact: Country Dance & Song Society, 17 New South St., Northampton, MA 01060; 413-584-9913 (day), or 914-762-8619 (eve.).

SFEMS BAROQUE WORKSHOP

Dominican College, San Rafael, CA

June 21-July 4

This workshop is held at Dominican College in San Rafael, California. Participants can either stay in the gracious Victorian residence, Meadowlands, or commute from other points in the San Francisco Bay Area. First week, mornings: one-on-one repertoire classes and technique, in recorder, harpsichord, voice, viols and dance. Afternoons: Dance for musicians and ensembles for musicians and dancers. Second week: recorder, harpsichord, voice, viols, violin, flute, oboe and cello, in chorus and orchestra in addition to one-on-one repertoire classes, technique and ensembles. Dancers in the first week will prepare dances from Campra's "Fêtes vénitiennes," which will be performed the second week.

Faculty: Marion Verbruggen, Eva Legêne, Frances Blaker, Bruce Haynes, Mary Springfels, Arthur Haas, Anna Carol Dudley, Jeffrey Thomas, Michael Sand, Angene Feves, Kathleen Kraft, Phebe Craig, Carol Herman, and Dick Sparks.

A student comment from last year: "This was one of the most fulfilling and enriching experiences in my musical studies. Music making was as it should be—people joining and playing for sheer enjoyment."

Contact: Eileen Hadidian, Box 15024, San Francisco, CA 94115; 510-524-5661.

SFEMS MEDIEVAL MUSIC WORKSHOP

Dominican College, San Rafael, CA

July 26-August 1

Relive the birth of Western music, from England to Byzantium, from plainchant to the Burgundian chanson. Curriculum includes 35 technique and ensemble classes, including English Mass, Notre Dame Polyphony, Hildegard, Instrumental Dance, Improvisation, Troubadour Masterclass, The Minnesingers, Liturgical Drama, plus six new courses for voices and instruments in the music of Italy. The workshop is designed for two sorts of students: those already skilled in aspects of Medieval

performance; competent performers of later repertoires looking for an intensive introduction to the Medieval idiom. Advanced technique for harp, vielle, psaltery, shawm, slide-trumpet, recorder, and percussion. Basic technique for shawm, trumpet, psaltery, percussion. Modern recorders acceptable; Medieval winds and strings available for rental. Recorder faculty: Kit Higginson, Robert Dawson, David Hogan Smith. Voice: Karen Clark Young, Harlan Hokin, William Mahrt. In residence: Ensemble Alcatraz. Concerts and lectures every evening, plus banquet/dance.

Contact: Robert Dawson, 127 Downey St., San Francisco, CA 94117; 415-566-9610.

SFEMS RECORDER WORKSHOP

Dominican College, San Rafael, CA

July 19-25

Weeklong opportunity to explore full range of recorder literature from Medieval to modern. Ensembles one on a part, classes no larger than five, low faculty/student ratio of 1 to 6. Primary focus on recorder music/technique for the amateur in a friendly, intimate atmosphere. Schedule: morning technique class, including basics from breathing and articulation through extended 20th-century techniques; morning and afternoon ensembles from Machaut and Medieval dances to Italian canzoni, Elizabethan part-songs, Renaissance ornamentation, 20th-century repertoire, and daily Recorder Orchestra led by Eve. Special features: elective classes in bass recorder, Renaissance flute, Baroque flute, viol, early notation, instrument building; evening activities including country dancing, salmon feast and croquet party, star-gazing; concerts by faculty and Bay Area ensembles; special lectures and seminars on recorder maintenance and historical topics; and informal group playing facilitated by faculty. Faculty: Frances Feldon, Director; Eileen Hadidian, Assistant Director; Frances Blaker; Ken Johnson; Larry Lipkis; Eve O'Kelly.

Contact: Eileen Hadidian, Box 15024, San Francisco, CA 94115; 510-524-5661.

SFEMS RENAISSANCE WORKSHOP

Dominican College, San Rafael, CA

July 5-11

Come and spend a week on an idyllic Californian campus, exploring the fabulous music of Spain with an inspiring faculty of Renaissance specialists. This workshop is unique in the U.S., being the only one to concentrate on the repertoire of the 15th and 16th centuries.

This is a perfect summer event for you, whether you wish to bring just a sackful of recorders with you, or choose to also sing and/or tuck a couple of extra instruments in your suitcase (Renaissance winds, brass and strings).

Every day offers the all-workshop collegium and three classes of your choice. Pre-class placement ensures matched ensembles. Classes for recorder will include consorts for both Renaissance and modern instruments (faculty: Marilyn Boenau and Herbert Myers), improvisation, broken consorts, and opportunities to work with singers.

One free afternoon has been scheduled for exploring the area: wineries, missions, state parks, etc. There will also be a full evening program of concerts, informal playing, dance classes, faculty lecture/demos, and performance opportunities.

Contact: Eileen Hadidian, Box 15024, San Francisco, CA 94115; 510-524-5661.

SAN ANTONIO
EARLY MUSIC
FESTIVAL

A Glorious Week of Music

April 27 to May 3, 1992

Featured Artists

The Freiburger
Barockorchester
American Debut

La Fontegara
Amsterdam
recorder ensemble

Michael Schopper
baritone

Fortuna Desperata

Boston Camerata

Texas Baroque Ensemble

Camerata Trajectina

Jennifer S. Faul
harpsichord

La Fontegara — Mexico

Arie Abbenes
carillon

Leo van Doeseelaar,
Wyneke Jordans &
María Rose
fortepianists

Les petits violons

La Capilla Virreinal
de la Nueva España

Eduardo Lopez Banze
harpsichord — Spain

*The first San Antonio
Early Music Festival in the
Spring of 1990 offered
participants more than 80
events in six short days. From
concerts in Spanish mission
churches and palaces, to
informal concerts floating
down the San Antonio River
on a barge, to symposium
lectures, masterclasses by the
greats of early music and an
exhibition, a glorious time
was had by all.*



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STUDY #1

Students become Perfect Pitch possessors

Research on Burge's method was first conducted at the Ohio State University.

To make a 401-page story shorter: As many as "three of the five subjects who completed the training regimen actually became possessors of Perfect Pitch"^a —*despite a short time frame and other testing constraints!*

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The experience of Perfect Pitch:

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"What's really strange is listening to the radio and naming the pitch...This has been especially helpful in sight-reading skills (with or without my instrument)."^c

"It has improved my tonal memory greatly. I can now tell when someone is playing the same piece in a different key than from when I heard it, maybe, several days before."^d

"My overall ear developed; I hear things much clearer and sharper. Pitches [are] much more definite and focused."^e

"It sharpened my ability to listen, hear inner tones and express the overall music. I derive more pleasure from practicing...^f

"Intonation problems seem to be much more obvious to me. When playing with groups it is easier to detect what I need to do to play in tune...^g

A vocalist envies an entire ensemble whose members have taken Burge's course: "Imagine the perfect intonation and not having to give starting pitches."^h

STUDY #2

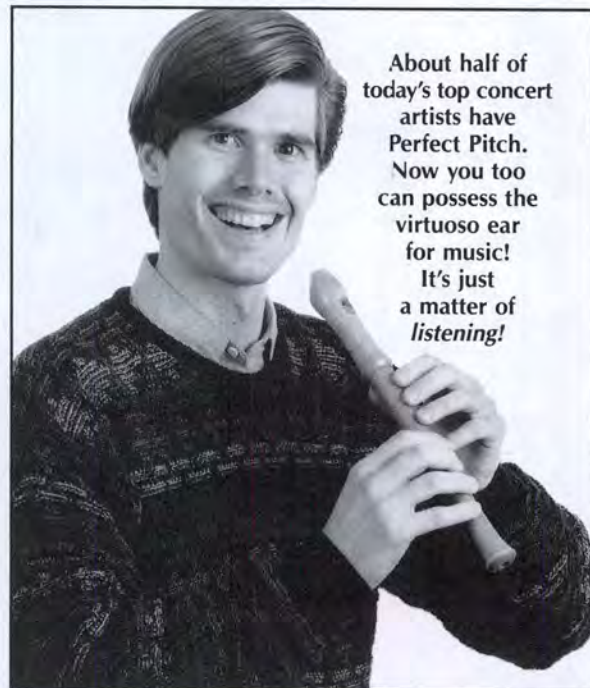
Perfect Pitch is like learning to swim

A newer (and more thorough) study was completed at the University of Calgary (Alberta). Using Burge's Perfect Pitch method with students for *only two months*, Marguerite Nering found these astounding results:

"Of the six highest-ranking experimental subjects, *four show acquisition of the ability at one level or another through training* [ital. hers]."ⁱ

"Although literature has shown the powerful association between...early age and Perfect Pitch possession, this experiment has shown that by training in the Burge method, the ability can be improved and even acquired among adults...This improvement can take place in a fairly short time, as was the case in this experiment.

"This experiment among others should lay to rest the myth about Perfect Pitch possessors being born, not made...It is similar to learning a skill such as



About half of today's top concert artists have Perfect Pitch. Now you too can possess the virtuoso ear for music! It's just a matter of listening!

swimming, in that one must be exposed to it and work at it to one extent or another.”^j

“The greatest composers and musicians possess or have possessed Perfect Pitch ability, or at the very least a high degree of pitch acuity. This alone is enough to attest to the value of Perfect Pitch training.

“Music is a hearing art; a musician can perform only as well as he or she can hear. As aural acuity is improved, so is musicianship. Perfect Pitch is a high degree of aural acuity.”^k

Developing the ear is the most important thing of all. The myth of Perfect Pitch. It is not innate but a question of practice, just like measuring by eye. *Zoltan Kodály on Who is a Good Musician*^l

“Some of [the] benefits [of Perfect Pitch] are greater creativity, sensitivity, enjoyment, better ability to tune, listen keenly, compose, better knowledge of key, greater language adaptability. As more musicians acquire the ability...it should become regarded as a more natural ability that...always benefits [one's] musicianship.”^m

“Burge deserves much credit for removing a great deal of the mystery from Perfect Pitch and for making it readily available to the average musician. He does this in terms any layman can understand. By setting aside the technical discussions...he has been able to get on with the practicalities...devising a course capable of benefitting many. Handbook lessons as well as solo lessons on tape follow a logical and complete sequence and are simple to understand.

“Of importance to this study is that through his method almost anyone, it seems, can acquire the ability of Perfect Pitch...His course seems to be an idea whose time has come.”ⁿ

(Please contact our studio if you would like to receive a copy of Ms. Nering's rather hefty volume of research.)

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Research references: ^aAn experimental investigation of the effectiveness of training on absolute pitch in adult musicians, M. A. Rush (1989), The Ohio State University, p.212; ^bp. 196; ^cd.p. 400; ^ep. 397; ^fp. 399; ^gp. 400; ^hp. 399; ⁱA study to determine the effectiveness of the David L. Burge technique for development of Perfect Pitch, Nering (1991), University of Calgary, p. 342; ^jpp.355-6; ^kp. 356; ^lp. 75; ^mp. 357; ⁿpp. 135-6.

Ardal Powell's new translation of Tromlitz's flute tutor, a modern day Baroque flute tutor, and an impressively produced book on the recorders in the Haag Gemeentemuseum

Book Reviews

The Virtuoso Flute-Player by Johann George Tromlitz, translated and edited by Ardal Powell. Cambridge University Press, 1991. xxvi & 338 pp. \$24.95, paperback; \$59.50, hardcover. (Available from Folkers & Powell, RD3 Box 56, Hudson, NY 12534; add \$5.00 for postage and handling.) *Reviewed by Eric Haas.*

Johann George Tromlitz's *Ausführlicher und gründlicher Unterricht die Flöten zu spielen*, published in Leipzig in 1791, is considerably less well-known than Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (translated by Edward R. Reilly as *On Playing the Flute*, London: Faber & Faber, 1966). However, the Tromlitz treatise contains much interesting and useful information on late-18th-century performance practice. This new English translation by flute-maker and performer Ardal Powell (of Folkers & Powell) is lively, informative, and eminently readable.

Eileen Hadidian's excellent introduction helps put Johann George Tromlitz in proper historical perspective. Born in Leipzig in 1725, he graduated with a degree in law from Leipzig University in 1750 and joined the Grosses Konzert (forerunner of the Leipzig Gewandhaus Orchestra) in 1754. During his tenure with the orchestra, he became well known as a virtuoso flutist. Following his resignation in 1776, Tromlitz became a successful writer and pedagogue, publishing several articles and three books devoted to flute playing, of which *The Virtuoso Flute-Player* is the second and most comprehensive. He was also an accomplished composer and a noted flute-maker, constantly experimenting with ways to improve the response and intonation of his instrument.

Mr. Powell notes that "Tromlitz assumes in the reader little knowledge either of the flute or of music." Tromlitz models his treatise on Quantz's *Versuch* (published forty years earlier), but unlike Quantz, who included information on performance practice for accompanying instruments and musical styles, Tromlitz limits himself to aspects of flute-playing, much of which

is applicable to recorder and other wind instruments as well (NB: While *The Virtuoso Flute-Player* greatly enlarges upon and clarifies Quantz's treatise, readers should bear in mind the comparatively late date (1791) of Tromlitz's book and proceed with caution when applying his observations, especially with regard to articulation and ornamentation, to earlier repertoire). He is a thorough and practical essayist, dealing systematically with everything from how to find a good teacher and

choose an instrument to basic music theory and notation. No subject is too arcane, from the best oil for oiling the bore (rape-seed) to a recipe for lip salve guaranteed to heal cracked lips!

Tromlitz devotes much space to proper tone quality and intonation, observing that "...if an instrumentalist has a bad tone, it is his own fault, for a good sound is entirely the result of his skill; although it is true that a great deal also depends on the instrument." It is important to note

Quotable Quotes from Tromlitz

Because Tromlitz was argumentative by nature, he often contrasted his methods with those of others. This helps modern players make intelligent choices from a range of contemporaneous practices. -ED.

P 241: Some people think the trill should begin from above, and consider the upper notes at this fast speed as simple appoggiaturas, consequently putting the weight on them, and treat the second note, which is supposed to be the main note, as the passing-note, on which for my feeling the weight ought to come. Anyone who wants to do it like this may do so; for me it is impossible, and unnatural to my feeling.

P. 243: Quantz says: when you are playing in a large hall where there is a lot of reverberation, you must not make fast trills because the notes will get confused with one another. But I say: if notes of a fast trill get confused in a large room, the note of the passages in a quick movement will certainly also get confused; to prevent this fast pieces should not be played in a large hall.

P. 94: Putting dotted notes under... triplets to be played at the same time... is in my opinion not a good idea, for it is quite contrary to correct and natural feelings; and this is the reason why people cannot agree on the performance of these and similar figures. One person wants the short note to come after the triplet, and another insists that the short note should be played together with the last note of the triplet; according to this last method you would get three whole quavers out of the dotted figure. These two kinds of figure, then, are seldom—I might well say never—executed correctly, in such a way that the short note of the dotted figure comes just after the last note of the triplet; and even when it is done properly it makes such an unfavorable effect that I would gladly condemn such a style of composition as mistaken except that great Masters have used it.

P 215: I remind you once again that on the flute the flattement may not be made with the chest, because if it is one can very easily get into the habit of wobbling, which results in miserable execution.... A chief beauty of the flute is a firm, clean-cut and even tone; although it is difficult to bring about on this instrument, and is therefore rare, one must still try to achieve it, and in the attempt make the chest firm and strong so that it positively does not shake.

the considerable emphasis placed on differentiating between enharmonic pitches (e.g., A \sharp /B \flat). While it may not be especially practical for modern wind players to develop a good ear by learning to tune a harpsichord, developing pure intonation is essential.

Of particular interest to recorder players will be the chapters on articulation. Tromlitz recommends *ta* and *da* over Quantz's *t* and *di* because the broader vowel "makes the tone fuller, rounder, and brighter." He also mentions more than once that "those who cannot pronounce *ra* with the tip of the tongue (i.e., almost like a rolled *r*), but speak it in the throat like most people in Lower Saxony [and Americans], must make use of *da* in its place..." Tromlitz's thirteen rules for determining proper articulation include much useful information and some rather unusual surprises. He distinguishes carefully between strokes (indicating separate articulation) and dots (staccato) over notes, noting that copyists do not always observe this distinction. Concerning dotted rhythms, he writes, "All these figures are played...as though the dotted note had two dots, so that the short one can be made really short..." Interestingly, considerable emphasis is placed on slurring notes of equal values in pairs (sustained separate tonguing is treated as an exception to the rules), and he suggests marking tied notes and syncopes "with a gentle aspiration similar to an *h*." The chapter includes a "test-piece" (130 measures) with the articulation marked according to these principles for each note. It seems clear, however, that Tromlitz intends them primarily as guidelines for tasteful articulation rather than hard and fast rules, since he then proceeds to catalog the "exceptions" and repeats the example with completely different articulation! An entire chapter is devoted to "the technique for executing fast and very fast passages clearly...improperly called the 'double-tongue,'" including excellent practical instructions for learning to double- and triple-tongue.

Also useful are the extensive chapters on ornamentation. Like Quantz, Tromlitz devotes separate chapters to the "essential" ornaments (appoggiaturas and related ornaments, though he also includes the flattement or finger-vibrato as well as a discussion of dynamics in this chapter), the trill, cadenzas, and what Mr. Powell translates as "the discretionary ornaments; or how to vary a simple melody..."

Continued overleaf

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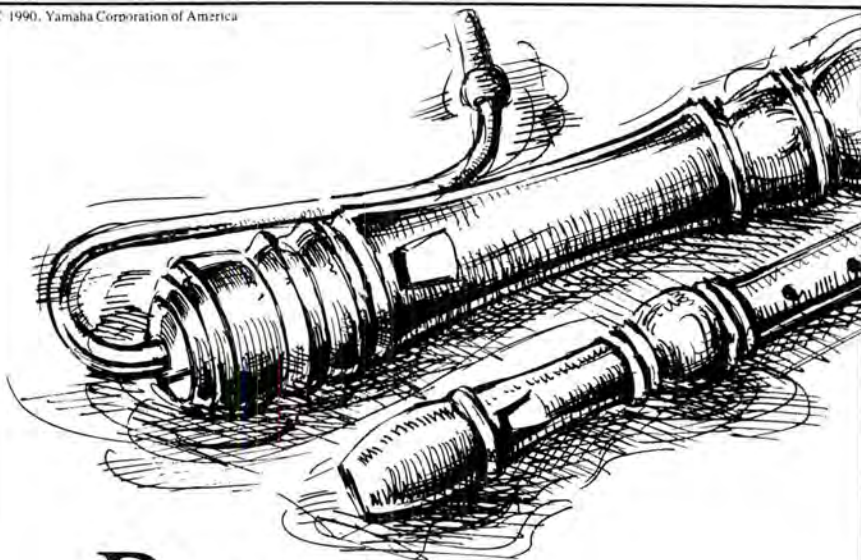
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The author advises strongly against chest vibrato because "one can very easily get into the habit of wobbling..." He discusses the duration and performance of long and short appoggiaturas, noting that there is particular disagreement concerning the interpretation of the passing appoggiatura that fills the interval of a third (tierce de coul ). Quantz wants them played before the beat, while Tromlitz prefers these (and most other) short appoggiaturas to be played on the beat. He concludes by suggesting that composers should write out all such passages in standard notation to avoid ambiguity. Tromlitz also describes the glide (portamento or glissando) of one or two notes, an ornament "very prevalent at the present time," although it is clear that he does not care for it ("I call it a monstrosity...")!

Tromlitz calls the trill "the most splendid ornament" and considers it an integral part of good performance practice. His observations regarding its execution are quite interesting. For example, he writes, "The characteristic of a good trill is that the beats are made as equal to each other as possible...fitting to the tempo of the movement." The trill is "always dependent on [i.e., follows] an appoggiatura from above or below, or on a preceding note taking the place of an appoggiatura"; but Tromlitz is quite insistent that the weight of the trill should fall on the main note, rather than the dissonance. Apparently, excessive ornamentation was fairly widespread, as Tromlitz writes, "People trill so much these days that they trill on stepwise ascending and descending sequences, by whole tones and semitones, and on leaping sequences, on good and bad notes, so that there is no end of trilling"! The author addresses breathing and proper

Tromlitz's thorough and uncompromising approach to flute-playing, combined with Ardal Powell's eloquent translation and insightful critical annotations, has produced a volume that should prove invaluable to scholars and performers alike.

phrasing, and at one point suggests that if a player cannot manage a long passage of running notes in a single breath, he or she may leave out a note in order to make time to breathe. The chapters on cadenzas and "discretionary ornament" provide useful examples of late-18th-century improvisation, including typical bridges and lead-ins, and a 51-measure adagio with original and skeletal melodic lines and three imaginative variations.

The Virtuoso Flute provides important insight into performance practice of the late 18th century. Tromlitz's thorough and uncompromising approach to flute-playing, combined with Ardal Powell's eloquent translation and insightful critical annotations, has produced a volume that should prove invaluable to scholars and performers alike.

Briefly Noted

Peter H. Bloom's *A Practical and Tuneful Method for the Baroque Flute* approaches the instrument in a light-hearted, yet down-to-earth manner. The basic elements of embouchure are discussed, a fingering chart is included, and the method provides 41 enjoyable teaching duets for the practice of trills, fingerings, and articulations. It would have been helpful to have a more detailed discussion of use or non-use of vibrato, scale practicing, and how to predict and control out-of-tune notes, but all-told this is a good introduction to playing Baroque flute and certainly less daunting than the historical treatises. Available from Peter H. Bloom, 29 Newbury St., Somerville, MA 02144; 617-776-6512.-ED.

Dutch Recorders of the 18th Century. Rob van Acht, Vincent van den Ende, Hans Schimmel. Pub. 1991 by Moeck Verlag. *Reviewed by David Ohannesian.*

This beautifully produced book provides detailed information on 17 recorders in the Haag Gemeentemuseum. After an introduction by Frans Brüggem and a historical survey of Dutch recorder-making, each instrument is described by means of a color photograph, an X-ray photograph, measurements of both the bore and outside, and information on intonation. There are also short biographies of the makers, comments on the physical condition and playing characteristics of each instrument, and a short discussion of the methods and approaches used in documenting the information. (At the end of the book, there is a section listing the instruments by Dutch recorder makers in private and



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Music Reviews

public collections. It lists two basses, not one, by Boekhout in a North American collection [see *AR*, May 1989, p. 66.], and lists a Terton alto, previously unidentified, in a "Leendertse" collection in the U.S.A. The text throughout is presented in German and English.—ED.)

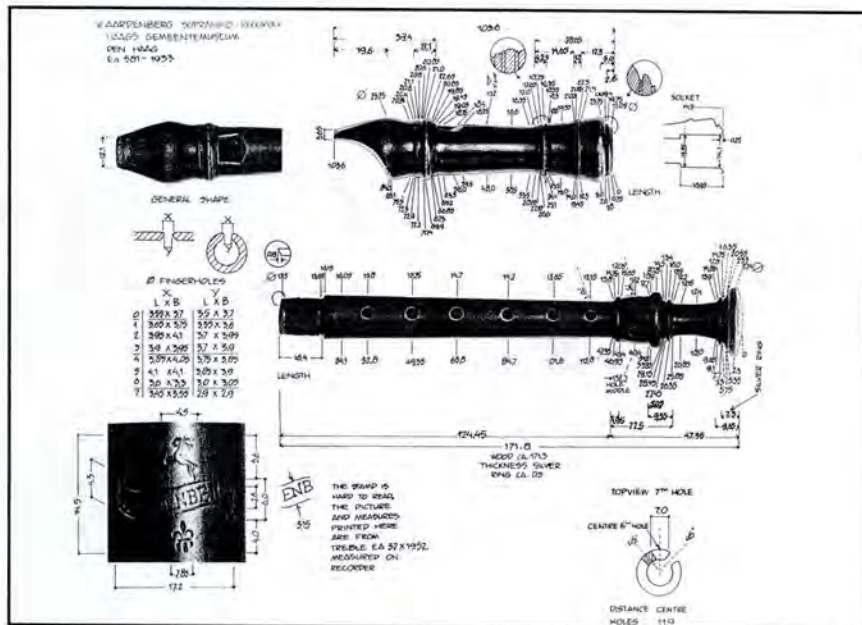
The 17 instruments representing the work of eight makers include one sopranino, five sopranos, nine altos, one bass, and one instrument that is most likely a third flute (an instrument in a', a third above the alto in f'). Of the seventeen, only one (the famous Terton soprano) is judged by the authors to have both superior tone and intonation, while three others are rated as having good tone, and two are largely problem-free in their intonation.

One cannot help admiring the lavish format of this book (12" x 17") even while retaining questions as to its overall usefulness. At 260 DM (around \$165), it is not likely to become an addition to every recorder-player's library, and even makers will probably have to think twice as to whether the amount of useful information justifies the price. There is no claim made by the authors that this particular collection is any more significant or intrinsically valuable than a random sampling of surviving instruments from the late 17th to mid-18th century, except that it represents the work of makers from a single country. There are also no attempts made to generalize about whether any shared characteristics emerge to define a typically Dutch

style of recorder, in what ways such an instrument might be well-suited for a given style of music, or indeed, whether we can draw any conclusions about how these particular instruments could influence a performance style. Possibly the three instruments with good intonation can tell us something about temperaments, and it's worth noting that the average pitch level is approximately A=403. The authors acknowledge that the measurements of intonation were probably influenced by the ways in which the instruments were played, but only as a passing comment on the inherent subjectivity of such situations. No information is offered on such specifics as whether, for instance, the player who tested the instruments favored a generally high breath pressure or to what degree he opened the thumb-hole.

These comments are not necessarily offered as criticism, because the authors state quite clearly what their intentions were, and for the most part, they have managed to realize those intentions admirably. It cannot have been easy to acquire the funding necessary to mount such a project, and one can only hope that the success it achieves within its specific parameters will encourage a broader survey in the future, even if in a less polished presentation.

Measurements for a Van Aardenberg soprano in the Haag Gemeentemuseum, as presented in Dutch Recorders of the 18th Century.



On the Cutting Edge

This edition of "On the Cutting Edge" focusses entirely on musical compositions and not at all on performers. Discussion of published music is usually the domain of the Music Review section, but the pieces described here are not available in the U.S. and therefore not eligible for review. They are, however, among the finest new works for our instrument and should certainly be given some attention.

German and Germane

Gerhard Braun's *Atembogen*, subtitled *Monologe IV* (Hanssler Edition 11.409), is the first European

work to feature the circular breathing technique. Its title is a compound word meaning either "Breath-bow" or "breath-arc," and both meanings are applicable. Bowed



instruments can sustain a pitch indefinitely, an effect that can only be achieved on a wind instrument if the performer is skilled at circular breathing. The manner in which the breath is employed in this eleven-minute-long, single-movement composition changes throughout, evolving toward circular breathing and then away from it in a large arc form. Other aspects of the work—type of material, level of energy, size of recorder being played—are similarly arranged in arcs, but none of these arcs is symmetrical and they do not peak at the same time. The result is a kind of musical multiple exposure.

Atembogen begins with a few sighing low *f*'s on the bass recorder that are colored by flutter-tonguing and vocal sounds at the same pitch. These are at first punctuated by strokes or a gong—also among the instruments to be played by the recorderist (see Example A)—then later by breath inhalation (indicated by a V in Example B). As the piece gradually progresses over a period of time, a singing melody begins to emerge. The gong, not sounded since the very beginning, is struck just once to signal a change from bass to alto recorder. The singing melody continues to be heard on the new instru-

ment for a few more bars; then, quite suddenly, the mood changes to a fast, technical, toccata-like pointillism (Example C). This section is protracted in a static, almost trance-like manner until the gong, struck very suddenly with the bell of the alto recorder, again signals an instrument change, this time to soprano.

Whether intentional or not, the frantic

sopranino section seems quite bird-like, but it also contains some non-avian vocal interjections, both into and out of the recorder (Example D). At the end of this section, the recorderist has the tricky task of sustaining a note on the soprano while, without any break in the sound, inserting the alto in his mouth to play a harmony note. A brief rhythmic fanfare on the two

Atembogen - Example A

Atembogen - Example B

Atembogen - Example C

Atembogen - Example D

1) mit Summen 2) nur Stimme (stöhnen!)

instruments introduces the next section. Here the gong, played in a variety of ways and with several kinds of utensils (metal beater, bass recorder swabbing brush, felt mallet) takes over as the main solo instrument with the alto recorder providing a sustained drone accompaniment on low c". To be truly realized, this section will require circular breathing, but Braun does offer some points—mainly where the gong is most active—where a breath can be sneaked (clearly meant as an *ossia*, however).

This climactic, otherworldly section ends with a dead-center whack at the gong, breaking the spell and taking us back to planet Earth. The next part of the composition features the alto in a non-literal recapitulation of the singing melody occasionally interrupted by bits of the toccata-like material. A final stroke of the gong (with the knuckles!) marks the concluding section for bass recorder and the piece slowly winds back down to the sobs and breath-inhalations it began with.

Originally written as a solo vehicle for the brilliant young virtuoso Johannes Fischer, known for his masterful treatise *Die dynamische Blockflöte*, (Edition Moeck 4048), *Atembogen* has now been selected as the required modern work for the final round of the recorder competition at the 1992 International Recorder Symposium in Karlsruhe, Germany.

A Masterpiece from Mexico

Mario Lavista's *Ofrenda* (Editiones Mexicanas de Musica #55), one of nine solo works commissioned by Horacio

Franco, ranks among the best pieces for tenor recorder. Although the New York firm Peer/Southern distributes some Editiones Mexicanas de Musica publications, they do not carry this one in their catalog. Perhaps they will as the piece becomes better known.

Ofrenda is a large single-movement composition of about nine minutes duration. Though passionate in many moments, its mood is predominantly meditative. Its content is a perpetual chain of melody that slowly unfolds a large, scroll-like intuitive form. While it does not call for much in the way of fast fingers and tongue, *Ofrenda* is nevertheless quite demanding in that it requires a great deal of variational play with dynamics and timbre. Lavista clearly indicates where these fluctuations are to occur and gives special fingerings in many cases. However, a large percentage of his fingerings either don't work at all or are peculiarly awkward. The experienced player will find his own dynamic and timbral vocabulary and apply it effectively.

The opening phrase reveals the essential character of the work (Example E) but is followed by an impassioned outburst commanding attention at once (Example F). The partial interval-inversion relationship between these two initial statements is quite atypical, for the material is rarely



manipulated in so purely rational a manner. An allusion to the opening phrase appearing somewhat after the midpoint of the piece is more typical (Example G). Toward the end, the composition seems to transform itself into something quite different. First, there is a series of multiphonics marked "Statico, distante" (Example H). Ultimately, the recorderist sings into his instrument, producing multiple sonorities of a very different quality. These passages are quite appropriately labeled "organum" (Example I), for they do indeed resemble the ancient practice. The piece ends quietly with the notes c' and g' predominating (Example J). (I wish to thank my colleague Susana Plotquin-Szrifgiser for her assistance in communicating with Editiones Mexicanas de Musica.)

Hot Stuff from Holland

A superb unpublished work has been making its way around Europe via the photocopy machine. Simply called *Largo*, it was written for Walter van Hauwe by a composer named Guus Janssen. The piece is extraordinarily monistic, consisting of three-and-a-half pages of a very slow sustained melody interrupted by lightning-fast pointillistic ornamentation. The melody, which is rhythmically simple and situated for the most part in the lower register, has an extremely static quality. But a sense of direction and increasing intensity is created through the ornamentation, which starts out simple and becomes phenomenally complex as the piece progresses. (Unfortunately, we have not been able to contact Mr. Janssen to get permission to show examples from the score.)

Toward the very end things do calm down again, and the ornamentation becomes simpler. *Largo* is a very difficult work requiring great control of the instrument. It is unique in its extreme dichotomy and nearly simultaneous presentation of turmoil and inertia and in its total abstinence from the use of special effects.

And a Happy Ending

Congratulations to Benjamin Thorn of Australia, a young fellow whom you have read about before in this column. His brilliant bass recorder opus, *The Voice of the Crocodile* has been published by Moeck (Edition Moeck 2561). It has also been selected as one of a choice of two required modern works to be performed in the opening round of the recorder competition at the 1992 International Recorder Symposium.

Pete Rose

Offrenda - Example E

Lento (♩ = ca. 65)
con un intimissimo sentimento.

Offrenda - Example F

Offrenda - Example G

Più lento (♩ = ca. 58)

Offrenda - Example H

Statico, distante (♩ = ca. 54)

Offrenda - Example I

a 1pc. (♩ = ca. 54)

Offrenda - Example J

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Music Reviews

Ensemble Music for Recorders

Girolamo Frescobaldi. 3 Toccatas for 4 Recorders (SATB). 1991. Dolce (DOL 301). 16 pp. \$5.00.

Henry Purcell. 4 Pavans for 2 Treble (alto) Recorders, Bass Instrument and Optional Harpsichord. 1991. Dolce (DOL 303). 15 pp. \$5.50.

Georg Philipp Telemann. Concerto for 4 Alto Recorders Senza Basso. 1991. Dolce (DOL 305). 24 pp. \$6.50.

Giovanni Gabrieli. Sonata (1615) for 3 (alto) Recorders and Continuo. 1991. Dolce (DOL 306). 15 pp. \$5.00.

Wolfgang Amadeus Mozart. Divertimento (after K. 439b) (ATB). 1991. Dolce (DOL 304). 24 pp. \$6.00.

All with sc & pts. Edited by Bernard Thomas. (Available from Magnamusic Distributors, Inc.)

This new series of pieces for various recorder ensembles is indeed attractive. Each is supplied with an informative preface (in both German and English), is well edited for recorders, and is handsomely presented by the publisher. Most importantly, all of the music is substantial and of excellent quality. All of the composers represented are well-known, yet the particular selections published here are fresh and certainly not overly performed by recorder players. And the price is right.

Frescobaldi's *Toccatas* come from his *Fiori musicali*, published in 1635; they were originally for organ and intended for use in the church. The lines are quite independent and interesting for all. Because the music has so few breaks, the editor has happily provided phrase (breath) marks for this edition.

Purcell's *Pavans* were probably written for violins, yet the composer did not specify any particular instrumentation in his original manuscript. In certain ways the pieces resemble trio sonata style, and a realized continuo part for harpsichord is handily provided by the editor.

The Telemann *Concerto* was originally for violins, yet Thomas's edition suits recorders admirably. Here the music has been transposed to a very comfortable F major.

Gabrieli's *Sonata* was also for violins and has here been suitably transposed for recorders. Each part has considerable interest, and the piece is a winner for an ensemble of three alto recorders. Keyboard and viola da gamba parts are supplied and are probably essential for performance. This is not difficult but certainly rewarding music.

The Mozart *Divertimento* has been selected and assembled from a large collection of pieces for bassett horns. Each part contains many articulations and dynamics from the original sources, and the edition is a wonderful study in the Classical style of the composer. This is for mature players.

I welcome this new series from Dolce Editions and look forward to greeting new additions frequently.

Gordon Sandford

Matthias Friederich. Enigma Blues for recorder trio (SST). Moeck ZFS 622 (European American Music, distributor), 1991. Perf sc 4 pp. \$7.95.

Brian Bonsor. Jazzy Recorder 2 for soprano recorder and piano. Universal Edition 19364 (European American Music, distributor), 1991. Piano sc 22 pp, recorder pt 10 pp. \$9.95.

Recently there seems to be a considerable interest in adapting popular music idioms for the recorder, especially in Europe. Perhaps this is because it is more of a novelty in Europe; after all, a whole generation of American recorder players grew up with *Eons Ago Blue*. The two present editions offer a sample of what one might encounter in this newly revived popular idiom.

The snappy little *Enigma Blues* is hardly enigmatic, since it is obviously an attempt

to integrate the twelve-bar blues with sonata form. Friederich's melodies are cliché-ridden and uninteresting, and his harmonic sense is nil. Still, there is something infectious about his music, and I think many will enjoy the piece despite its shallow content.

The five little pieces in Bonsor's *Jazzy Recorder 2* are another matter. Closer in concept to Broadway music than to jazz, this music is nicely done and shows a great deal of taste. Though designed for young players, these pieces are really not suited for beginners. A familiarity with the rhythmic feel and phrasing of jazz, the ability to deal with its syncopation and meter changes, and the command of a variety of articulations are required.

Both editions are nicely printed, although *Enigma Blues* does have two bad page turns (unusual for a ZFS edition).

Pete Rose

Three Centuries of Monophonic Dances (12th through 14th Century), for recorder, viol, voice, krummhorn, and other early instruments with optional percussion. Edited by Joseph A. Loux, Jr. Loux Music, LMP-116 (available from Magnamusic Distributors, Inc.), 1991. Perf sc 26 pp. \$10.95.

Instrumental dances of the late Middle Ages supply recorder players with a repertoire very different from their usual Renaissance polyphony. While these single-lined melodies can be enjoyed for their intrinsic beauty, they certainly invite ensembles to compose their own creative arrangements. One can play the dances on a variety of instruments and add spice with a variety of percussion instruments and harmonic drones.

Jan Rokus van Roosendael's Rotations, a unique work from Holland, is one of the finest new pieces of recent times. This is extremely difficult music, but it certainly merits the attention of an experienced player.

This new collection provides a broad sampling of the repertoire and makes an excellent introduction to the genre. The dances are chiefly instrumental, but the editor has included some vocal dances as well. Some of the music is very familiar, some less well-known. The ranges vary from one piece to another, and players will be challenged to find the most comfortable instruments for each piece. The pieces are short, and each is easily printed on a single page.

The editor has written a short introduction containing background material and definitions of the Medieval musical terms employed. He also includes performance notes, with ideas for applying drones to the single lines of music. Authentic tombstone rubbings make an attractive cover design for this very practical edition. I was surprised by the spelling of "saltarello" as "salterello," but there is probably a precedent in some early manuscript.

Gordon Sandford

Jan Rokus van Roosendael. Rotations, for alto recorder. Donemus Amsterdam (distributed by Theodore Presser Company), 1988. Performance sc 12 pp; study sc 9 pp. \$18.75.

This unique work from Holland is one of the finest new pieces of recent times. Though it is cast in a continuous single movement lasting about nine minutes, its form is very fragmented. Musical fragments are of twelve distinct genres, and for performance, each fragment has a separate page and separate music stand. To illustrate the positioning of stands the composer supplies a complex drawing of two hexagons—an inner and an outer. While performing the player moves from one stand to another, thereby physically illustrating the form.

Van Roosendael carefully labels each fragment to help the performer develop a concept of his materials (titles are his):

1) *Signal motive*—a rapid blast of notes in the manner of a signaling trumpet initiates and sometimes also punctuates a soft, sustained, and quasi-Oriental impressionistic melody.

2) *Points*—a sparse (lots of rests), mysterious, post-Webern pointillism.

3) *Melody*—atonal but romantic, remi-

KEY: S^o—seppranino 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 after the publishers.

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Music Reviews (continued)

niscent of Alban Berg.

4) *Sixteenth-note pattern*—actually notated in 32nd notes with the eighth note having the beat. Even groups of notes in a mechanical and pointillistic style.

5) *Singing bird*—typical bird imitations.

6) *Multiphonics*—four are employed; very sustained.

7) *Calling*—a plaintive falling minor third, played with an airy tone.

8) *Murmuring*—soft flurries of notes in small intervals (usually 2nds).

9) *Melody*—a re-examination of type 3 materials.

10) *Ascending pattern*—a sudden increase in dynamics and tempo leads to a high, single-note fanfare.

11) *Ostinato pattern*—with bird-like characteristics.

12) *Blowing/singing*—organum.

The manner in which this diverse material is manipulated is surprisingly consistent and can be classed in five compositional procedures:

A) Extension, often carried out by incre-

ment through several enunciations.

B) Slight variation of rhythm and/or pitch.

C) Transposition.

D) Change of tessitura.

E) Reduction to the most basic idea (also most often carried out by increment as with extension).

Frequently more than one of these procedures is applied to the same material, and it should also be noted that adjacent fragments are often manipulated by the same procedure so as to share a common thread. In this manner the composer creates a secondary form, an arc of tension and dynamics that peaks near the middle of the piece.

Rotations is published in two versions, one for performance, the other for study. The later is particularly useful in the initial stages of preparation. This is extremely difficult music, but it certainly merits the attention of an experienced player.

Pete Rose

Midwest Premiere of Laderman Commission Given in November by Eva Legêne

The Midwest premiere of Ezra Laderman's *Talkin'-Lovin'-Leavin'*, written to celebrate the 50th anniversary of the American Recorder Society, was given by Eva Legêne on November 23, 1991, as part of an Indiana University faculty-student recital in Bloomington, Indiana. The quartet for the performance consisted of Olga and Daniel Nodel, violins, Frauke Tometten, viola, and Odile Gabrielli, cello. Other works on the program were performed by faculty and students of the Early Music Institute at Indiana and its pre-college early music program. Fred Morgan copies of the narwhal tusk recorders discovered by Eva Legêne in Denmark's Rosenberg Castle were used to play Thomas Morley's *Canzonets to Two Voyces "Lamento"* (see page 38).

Talkin'-Lovin'-Leavin', whose title reflects a Recitative - Aria - Finale structure, was premiered March 9, 1990, at the Metropolitan Museum of Art by Michala Petri and the New World String Quartet.

Editor's Note (cont.)

mental of mail-order self-improvement schemes, and so I felt comfortable recommending the recorder to their listening audience as an avocation that would open up at least as many new worlds as learning to read. I was just about to tell them about National Play-the-Recorder Day on March 28, a day when thousands of people will be introduced to the recorder for the first time...and then I woke up.

The moral, I guess, is that we should always be dreaming up new ways to encourage people to play the recorder.—ED.

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President's Message (cont.)

Program please contact the ARS office.) The Teacher's Certification for Level II has been developed with the hope that more people will become qualified to teach beginning and intermediate recorder to children and adults in schools, community classes, and privately. Until the expanded Teacher's Certification Program gets underway, however, members should consult the ARS Directory for names of teachers currently certified and others actively teaching the recorder. Also, the ARS Office can suggest additional ways to find teachers in your area.

Moreover, the ARS encourages chapters to develop programs for beginners. Some chapters sponsor beginning classes that meet weekly (once a month at chapter meetings is not enough!). To reach further into the community, chapters could also promote or cosponsor recorder classes through local colleges, parks and recreation districts, churches, Y's, and other adult education programs.

It is important always to keep our chapter doors open and to make visitors and new members of all playing levels feel welcome. A buddy system works well for some chapters—members who live near newcomers volunteer to take them to meetings, help them with the music (if requested), and invite them to their homes to play duets or with a consort.

Let's all celebrate our ARS membership and love of the recorder, not only on National Play-the-Recorder Day but also in the future, by inviting our friends to take up the recorder, encouraging them to enroll in classes or lessons, and urging them to join the ARS for active involvement in music making!

Constance M. Primus

Coming Festivals (cont.)

information, write Secretariaat/Office Festival van Vlaanderen, C. Mansionstraat 30, B-8000 Brugge, Belgium.

San Antonio

More than 80 events are packed into the six days of the San Antonio Early Music Festival, April 27-May 3, 1992. The program will take advantage of the historic sites in San Antonio including concerts in Spanish mission churches and concerts on a barge in the San Antonio River. It is co-sponsored by the Goethe Institute and the Holland Festival Early Music Utrecht.



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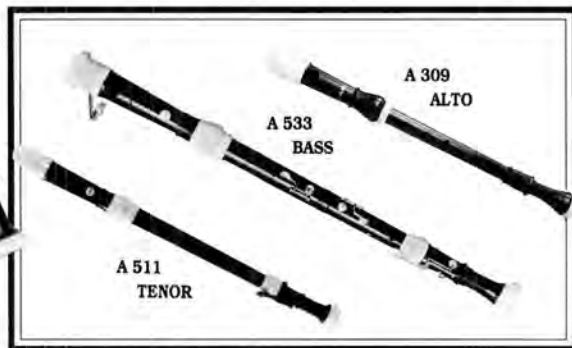
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Recorder in Print

(continued from page 19)

lus Matthysz and the Gouda organist Gerbrand van Blanckenburgh], and intended in the first place for other publications by Matthysz." [Jacob Van Eyck's "Der Fluyten LustHof" (1644-c1655) (Ph.D. dissertation, Stanford University, 1988), 426] The Danish recorder is clearly of a type that was used during van Eyck's lifetime, but unless a historical document is discovered that tells us exactly what type of recorder he used, we will never know.

Second, when the interviewer comments, "It is a totally unique example," Irmgard Mathiesen replies, "To our knowledge there does not exist another of them in the world." Yet a few similar recorders seem to have survived. The most widely publicized of these are the two "Rosenborg recorders" made of narwhal tusk, discovered in 1980 by Eva Legêne in another Danish castle, the Rosenborg Castle in Copenhagen. The Australian maker Fred Morgan originally made copies of them in maple. Legêne and Morgan both wrote articles about the Rosenborg recorders and their suitability for playing the music of van Eyck in the May 1984 issue of *American Recorder*. A recent article in *Continuo* by Penelope Mathiesen (an American author, no relation to the Danish Mathiesens), bringing us up to date on these instruments, describes Legêne's receipt of a narwhal tusk from Jens Rosing, the author and illustrator of a book on narwhals and Eskimo culture, and Morgan's new copies made from that tusk. The article also discusses a painting made in 1672 by Cornelis Norbertus Gijsbrecht, a painter at the Danish court, that includes four recorders (two similar to the Rosenborg instruments) and some other instruments, all apparently from the royal collection. ["Nature, Art and Music: The Rosenborg Recorders," *Continuo* 13, no. 4 (August 1989): 22-24]

The celebrated Normandy town of La Couture Boussey—home of the Hotteterre family in the 17th century and later of many other important instrument makers such as Godfroy, Noblet, Buffet, and Thibouville-Martin—is the subject of a "Sunday walk" by Gilles Thomé in *Crescendo*. He introduces us to the mayor of the town, its history, the local boxwood ("Boussey" is derived from "buxum," the Latin word for the wood), and finally its instrument museum. In a recent article in

Early Music on the development of the oboe in the second half of the 17th century, Rebecca Harris-Warrick corrects the common belief that the Hotteterre family, or even one member of it, were alone responsible for the transformation of the Renaissance woodwinds into the Baroque types. The well-known contemporaneous statement on the subject credits "the Philidors and the Hotteterres" with that honor. [Gilles Thomé, "Promenade baroque: Un dimanche à La Couture Boussey," *Crescendo* 32 (March-April 1990): 25-29; Rebecca Harris-Warrick, "A Few Thoughts on Lully's Hautbois," *Early Music* 18, no. 1 (February 1990): 97-106]

Peter Thalheimer points out in *Tibia* that in the 16th and 17th centuries instrument makers experimented with various forms of recorder-like instruments pitched above *g*". The earliest extant true recorder (7 + 1 finger holes) of such a small size has now come to light in the Musei Civici, Modena. It sounds in *c*" (at A=435 Hz) and was made around 1670, probably in Nuremberg, by a maker signing himself only "M"—perhaps a member of the Mazel family. Lacking knowledge of the historical models, some makers in the first half of the twentieth century "invented" the soprano and themselves experimented with higher-pitched instruments. An instrument in *c*" (5 + 2 finger holes) made by the firm of Carl Kruspe in the 1930s once belonged to F.J. Giesbert and is now in Thalheimer's own collection. The first modern recorder in *c*" was made by Rainer Weber in 1947-48 from bamboo; two years later he turned one from wood. Recorders of that pitch are now made by several makers, based on different principles: cylindrical and soft (Weber, Junghänel, etc.) or conical and loud (Paetzold, Kobiczek, etc.). ["Aspekte zur Geschichte der Blockflöte in *c*", *Tibia* 15, no. 3 (1990): 202-05]

Manfred Brach has been opening up new territory for our understanding of early recorders and flutes in a series of articles devoted to the proportions of the instruments and the mathematical thinking behind them. Such proportions are difficult to see if the measurements are made in millimeters, as is customary nowadays. Using the contemporaneous linear measures, Brach first looks at recorders from Frans Brügger's collection made by Thomas Stanesby, Senior (English foot), Peter Bressan (Burgundian foot), and Johann Heitz (Saxon foot), showing how the lengths of the various parts of the instruments follow strict ratios. In each case the

foot is divided into inches, then lines (12ths of an inch). For example, the sounding length of Stanesby's recorder is exactly 18 inches, or 216 lines; he "made his instrument...with stupendous accuracy: there are no tolerances at all!" The lengths of the head joint, middle joint, and foot joint are in the ratio 16:13:25. "The position of the central point of the six finger holes is exactly 8 inches (i.e., 4/9 sounding length); the position of the first finger hole is exactly 5/8 sounding length." Did Stanesby intend to use two squares ($16=4^2$; $25=5^2$) and a cube ($216=6^3$)? Brach goes on to show that Bressan and Heitz based their sounding lengths on different numbers with equally interesting properties.

Second, Brach looks at the measurements of two further recorders by Bressan, which have significant properties when measured in other ancient French units (*aune* and *toise*), and a recorder by Thomas Stanesby, Junior (old Amsterdam foot [*voefl*]). Is this stretching the argument too far? In any case, if Brach is correct, his findings lead to a great many questions, which he is the first to ask. Was the maker free to pick out a linear measure that would produce a recorder at a required pitch and also yield useful proportions? Did woodwind makers use ruler and compasses (as string makers did) in addition to calculating measurements? Are the mathematical proportions ultimately derived from Renaissance Pythagorean thought? Given that the surviving recorders by Bressan and the Stanesbys are "without tolerances at all," does this mean that these instruments have undergone no longitudinal shrinking over time? I look forward to reactions and questions from modern makers and scholars. ["On Three Well-Proportioned Alto Recorders," *FoMRHI Quarterly* 60 (July 1990): 35-40; "How to Design a Recorder," *FoMRHI Quarterly* 61 (October 1990): 40-47; see also his "Alte Traversflöten maßanalytisch untersucht," *Tibia* 14, no. 1 (1989): 331-40]

M.C.J. Bouterse's study of the transverse flutes made by Robert and Willem Wijne in the *FoMRHI Quarterly* includes the revelation that joints of some of the Wijnes' oboes and recorders were bored with the same reamers used for their flutes. He writes that they "(and perhaps other makers) did not always design a new instrument with new reamers, but tried to save time and money using existing reamers. I think that this trial-and-error method resulted sometimes in bad

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or 'difficult' instruments." ["The Flutes of Robert and Willem Wijnne," *FoMRHI Quarterly* 55 (April 1989): 29-36]

Martin Kirnbauer and Dieter Krickeberg survey the life and work of the Berlin maker Johann Heitz (or Heytz) (ca. 1672-1737), fourteen of whose signed recorders survive (thirteen altos and one bass). Most of these have the unusual construction of a boxwood body with a tortoise shell coating and ivory ornamentation. Only one other maker is known to have used tortoise shell technique, the London-based Frenchman Pierre Jaillard Bressan, at least one of whose recorders is almost identical to one of Heitz's. Could Bressan have been Heitz's teacher? The authors speculate that three of the surviving unsigned instruments in tortoise shell ivory technique (five recorders and one flute) may also have been made by Heitz; in the others the tortoise shell technique is too clumsy to be his. ["Musikinstrumentenbau im Umkreis von Sophie Charlotte," in *Sophie Charlotte und die Musik in Lietzenburg* (Berlin: Staatliches Institut für Musikforschung Preussischer Kulturbesitz, 1987), 47-60]

In *Tibia*, Kirnbauer, a restorer at the German National Museum in Nuremberg, quickly surveys the historical woodwind instruments in its celebrated collection, including recorders by Schratzenbach, Kinsecker, Johann Christoph and Jakob Denner, Gahn, Staub, Oberlender, Schell, Zick, and Eichentopf. He cites a further study of the recorders in the collection that has been published only locally. [Martin Kirnbauer, "Historische Holzblasinstrumente in der Sammlung des Germanischen Nationalmuseums in Nürnberg," *Tibia* 14, no. 2 (1989): 424-29; Kirnbauer and Dieter Krickeberg, "Untersuchungen an Nürnberger Blockflöten der Zeit zwischen 1650 und 1750," in *Anzeiger des Germanischen Nationalmuseums* 1987 (Nürnberg, 1988), 245-81]

In the June 1990 *Recorder and Music Magazine*, David Blanchfield, an assistant of von Huene's, writes about a soprano recorder auctioned recently by Sotheby's in London. It bears the stamp of John Townsend, a musical instrument dealer and maker active in Manchester, ca. 1816-69. Blanchfield suggests that it was in fact made by an apprentice of Townsend's, for the workmanship and tuning are poor. Yet although the recorder is "not very musical, the teeth marks on the mouthpiece

and the well-worn thumbhole attest to the fact that this was a much played and loved instrument."

Players and Teachers

A Medieval Juglar, Bcrsanti, the Viennese Court, the Dresden Court, Linde, Brügggen, Ehrlich, van Hauwe, and ALSQ

Researchers seem to be little nearer figuring out which Medieval terms apply to which members of the flute family. In the meantime, archival work is producing information on players of such instruments. For example, Andrés Descalzo's researches on musicians at the court of Pedro IV, "El Ceremonioso," in the mid-14th century have turned up one Pere Abril Latzaro, "juglar de flauta." ["Músicos en la corte de Pedro IV El Ceremonioso (1336-1387)," *Revista de musicología* 13, no. 1 (1990): 81-122]

Ian G. Sharman offers "a fuller biography" of Francesco Barsanti, the Italian oboist, recorder player, and composer who settled in England in the early 18th century. Sharman takes for granted what Sir John Hawkins reported about Barsanti's early life, although I argue that he probably should not. Sharman's new material is on Barsanti's life from 1735 onwards, by which time he probably had little use for the recorder. Readers who attach importance to dates will be pleased that Sharman has finally established that in all probability Barsanti died around May 1, 1775. [Ian G. Sharman, "Francesco Barsanti: A Fuller Biography and a Discussion of his Concerti Grossi (Op 3)," *Brio* 26, no. 1 (Spring/Summer 1989): 4-10; David Lasocki, "More on the Life of Francesco Barsanti" 27, no. 2 (Autumn/Winter 1990): 78-79]

Herbert Seifert looks at the Viennese Court's wind players during that era, identifying those oboists who are known to have also played the recorder: the Glätzl brothers (Franz, Roman, and Xaver), Gottfried Muffat, and Ludwig Schön. In addition, the organist and theorist Georg Reutter was said to play the recorder "to perfection." ["Die Bläser der kaiserlichen Hofkapelle zur Zeit von J.J. Fux," in *Johann Joseph Fux und die barocke Bläsertradition*, 9-23]

In a stimulating *Early Music* article based on an extensive survey of archival documents, Ortrun Landmann discusses "The Dresden Hofkapelle During the Lifetime of Johann Sebastian Bach." The Saxon court spent a small fortune on both

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sacred and secular music, in particular building up what seems to have been the largest orchestra in Europe: about 22 instrumentalists in 1709, rising to 48 by the middle of the 18th century. Moreover, unlike almost all other court orchestras, the Dresden players were expected to specialize on one instrument, a state of affairs that naturally led to high technical standards. Landmann's chart of positions in the orchestra shows two recorder players in 1712-16 and one in 1717, although she does not identify them; there were apparently no recorder players before or after. In addition to the orchestra, the court housed the *Kleine Cammer-Musique* (Polish or small chamber ensemble) of about twelve musicians and several groups of trumpeters and *Pfeifer*. The chamber musicians, unlike the orchestra, had to create and develop their own repertory, of which the court library eventually acquired only a few private collections, such as the important one of the co-concertmaster Johann Georg Pisendel. This accounts for the survival of a number of well-known recorder works by Quantz, Telemann, and others. [*Early Music* 17, no. 1 (February 1989): 17-30]

Hans-Martin Linde turned 60 years old in May 1990. As Ulrich Thieme asks in a tribute to him in *Tibia* (15, no. 3, p. 199): can this energetic musician be "already 60?" An interview with Linde in the July/August 1989 *Concerto* includes an amusing, and revealing, anecdote of Frans Brüggen's visit to his house, apparently in the late 50s or early 60s. Brüggen brought a copy of Robert Donington's *The Interpretation of Early Music* with him to the breakfast table. Linde asked him: "My God, are you already reading in the early morning?" Brüggen replied: "We must study, study!" Linde goes on to express relief that, although study of the sources is important, the days of musicians sticking to chapter and verse are happily over, for we must find our own way with early music. Elsewhere in the interview Linde describes how he moved from being a junior member of the Baroque orchestra *Cappella Coloniensis* (second flute; his teacher, Gustav Scheck, was first flute) to the orchestra's conductor. As for why Linde has transformed himself largely from a woodwind player into a conductor these days: "I was lucky to be able to begin something new in the

middle of my life, instead of teaching Handel recorder sonatas and, in the best cases, Mozart flute concertos for the next 25 years."

In two recent interviews, Brügger himself takes a similar tack. Asked by Ross Winters in *Music and Musicians* why he began to combine conducting with recorder playing, Brügger replies that it was "the real lack of solo repertoire for the recorder which leads one to other perspectives.... You can live with recorder playing all your life, if you are in love with the instrument, but the literature is not fully satisfying." [*Music and Musicians* 37, no. 7 (March 1989): 29-32] In an interview with Judit Péteri, Brügger begins by saying that "the literature of the Baroque recorder and even that of the transverse flute is so poor that after a while you start longing for a larger repertoire." But he confesses, "I still give 70 concerts a year on average as a recorder player. Perhaps it is just the programs that have changed a little. For example, I don't play Handel sonatas any more; before I used to play them very often." ["A Conversation with Frans Brügger in Budapest," *Hungarian Music Quarterly* 1, no. 2 (1989): 13-18]

In light of these confessions, it seems ironic that Robert Ehrlich names Brügger, and the "Dutch recorder school" which followed in his wake, for establishing that almost uniquely twentieth-century animal, the professional recorder player—defined as "someone who earns all or most of his or her living from playing and teaching the recorder." Ehrlich's persuasive and engagingly written *tour de force* in *The Recorder*, based on his Cambridge University master's thesis, argues that "the emergence of a substantial number of professional recorder players in the last thirty years, concentrated in Northern Europe and particularly in Holland" is "a phenomenon very much the consequence of modern marketing techniques and the educational and welfare policies of the Dutch government." These new players "have succeeded in emancipating their instrument from its traditional, subservient role as the doubling instrument of the professional flautist oroboist. For the first time since the 16th century...we have a really detailed knowledge of how to play the recorder as a first instrument." Ehrlich examines in detail the role of the recorder in the Baroque era as well as the three branches of recorder playing in the 20th century: amateur, school, and professional. He concludes with a personal credo about why he calls himself a profes-

sional, how he freely adopts and adapts his repertoire, and why he wants to learn to play the instrument even better. Highly recommended. ["Prejudice, Practice and Pride: How to be a Happy Recorder Player," *The Recorder* 12 (December 1990): 15; 13 (July 1991): 5-13]

In two articles that complement Ehrlich's, his former teacher Walter van Hauwe describes having worked to get the recorder taken seriously in Holland, the salutary effect that learning Berio's *Gesti* had on Brügger's playing, the vastly increased virtuosity of recorder students in the last fifteen years, the new importance of ensemble work for professionals, and what kinds of features we might reasonably expect in a truly modern recorder. His star(dust) students, the Amsterdam Loeki Stardust Quartet, who have been the prime movers in extending the recorder quartet, are the subject of an interview in *Tibia*. They discuss the origin of their group, solo versus ensemble playing, practicing as an ensemble, the limits of what can be arranged for the recorder, the difference between American and European recorder students (the former "always want to play everything immediately"), and the future of the instrument. [Walter van Hauwe, "Towards a Modern Recorder Technique," *The Recorder* 12 (December 1990): 20-22; "Plädoyer für eine Akzenverschiebung im Blockflötenunterricht," *Tibia* 15, no. 2 (1990): 128-31; Reinhold Quandt, "Das Amsterdam Loeki Stardust Quartet," *Tibia* 14, no. 4 (1989): 587-91]

Depictions in Works of Art *Medieval Altarpieces, a Trecento Catalog, Dürer, and Titian*

Jordi Ballester i Gibert's catalog of 141 altarpieces dating between 1350 and 1525 from the ancient kingdom of Aragon depicts vertical flutes ("flauta recta") in eighteen of them and double pipes ("flauta doble") in five. As in Howard Mayer Brown's catalog, mentioned in an earlier review, the black and white reproductions are unfortunately too small to enable us to see any of these instruments clearly. ["Retablos marianos tardomedievales con ángeles músicos procedentes del antiguo reino de Aragón. Catálogo," *Revista de musicología* 13, no. 1 (1990): 123-201] Brown, incidentally, has now published the fourth installment of his catalog of 14th-century Italy art, "Catalogus: A Corpus of Trecento Pictures with Musical



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Subject Matter." His index reports recorders in fourteen of the paintings and double recorders in no fewer than 75. [*Imago musicae* 5 (1988): 167-241; earlier installments in 1 (1984): 189-243; 2 (1985): 179-281; 3 (1986): 103-87]

The cover of the March 1990 *Recorder and Music Magazine* reproduces an Albrecht Dürer woodcut (1497-98) of a men's bath house. One of the bathers is playing a recorder which, as Alec V. Loretto points out in a letter to the editor



(September 1990), "is one of the clearest fifteenth-century pictures of a Ganassi type recorder—certainly clear enough to be measured, enlarged and the information used to construct a copy." Herbert Hersom, *RMM's* associate editor, comments: "In the bath, singing is probably more widely practiced than recorder playing, and indeed, wooden recorders might not take too kindly to the humidity, but I have no doubt that it goes on somewhere."

In the December 1990 *Recorder Magazine*, Edgar Hunt briefly discusses a few paintings by Titian (ca. 1487-1576) that depict recorders, noting that "in Renaissance times the recorder took over from the [ancient Greek] aulos as a symbol of love." Titian's paintings were analyzed at far greater length by Emanuel Winternitz in his classic book *Musical Instruments and their Symbolism in Western Art* (2nd ed., New Haven: Yale University Press, 1979). Winternitz, in puzzling out the symbolism of the recorder for the reader, commented: "Still, our problem of the etiquette of the flute [recorder] was discussed at length, with humanist trimmings of course and yet with a half-hidden

smile and in most elegant, suggestive language, by a great connoisseur of mores, Baldassare Castiglione [*Il cortegiano*, Bk. II]: "The appropriate time at which one can make use of that kind of music [the pipes] is, I believe, when a man finds himself in private and dear company and when he is not concerned with any other pursuits; but above all in the presence of women, because the appearance of these instruments softens the listener and makes her penetrable to the sweetness of this music and, at the same time, arouses the spirits of the one who makes the music.... But let it be understood that all this must be accompanied by tact and good judgement, for it is, after all, impossible to imagine all the things that can happen...."

I would like to thank the following for their help and support during the preparation of this review: The American Recorder Society, Carol Crowley, Richard Griscom, Andreas Giger, Catherine Lasocki, Michael Marissen, and my colleagues in the Indiana University Libraries, especially David Fenske and James Neal.

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Q & A

I've heard the term "circular breathing," and though I have a vague idea of what it is, I can't for the life of me figure out how to do it. Is it difficult, and is it useful?—R.G.B., Eden Prairie, Minnesota

Pete Rose responds:

Circular breathing is a technique through which a wind instrumentalist can continue to play for a long period of time without stopping to take a breath. While playing in the normal manner, the circular breathing musician stores air in the oral cavity. When air is needed, the musician closes the back of his throat, expels the air stored in the mouth, and inhales through the nose, all at once. The most difficult aspect is the reconnecting of the normal airstream without a break.

Several detailed articles have been written on the subject: The best are a pamphlet titled *Play and Enjoy the Didjeridu* by Peter Kaye, published by ISBN, Box 1900, Cairns, North Queensland, Australia, and an article called *Circular Breathing for Wind Players* by Michele Gingras, which appeared in the May 1990 edition of *The Instrumentalist*.

The art of circular breathing probably predates history and exists as an established tradition in many parts of the world. The most developed exists in the pan-Islamic world, particularly in Northern Africa and the Middle East. The first musician to make it widely known in the West was the jazz saxophonist and flutist Rahsaan Roland Kirk.

Though I have no absolute documentation, I feel pretty safe in saying that the first recorder piece to employ the circular breathing technique was *Music for Recorder and Tape*, written for me in 1977 by New York composer Jude Quintero. The German recorderist Johannes Fischer is a master of the technique, and Gerhard Braun has written the composition *Atembogen* for him (see "On the Cutting Edge," page 31). Canadian recorderist Peter Hanon also does it and has written some music, though I know of his work only by reputation.

Aldo Abreu of Venezuela is the only other circular breathing recorderist I know, and the only one attempting to

apply it in a historical music context, particularly on some Bach transcriptions.

Circular breathing has its limitations: it can't be used with articulation and is most easily done on a trill or a fast stepwise slurred passage. As to when one should apply it, I'd like to relate an anecdotal story. When I was at the International Recorder Symposium in 1990 I had the opportunity to hear Walter van Hauwe's recital. After the concert, I spotted him sitting alone at a table in an outdoor café and asked if I could join him. We chatted a bit and I let him know at an appropriate point that I would be most interested in coming to Holland to play at the next 20th Century Recorder Festival. He gave me a "maybe" but also related the usual uncertainties: financial considerations and what not.

Later in the evening we were joined by many others and the mood turned light and festive. Suddenly, in what seemed an incredible non-sequitur, Walter said, "Pete, what is your philosophy of circular breathing?" The party came to a hush and all eyes were on me. Being too naïve to recognize that I had been set up, I responded quite off the cuff that I didn't have a pat philosophy about it, except that it shouldn't be used indiscriminately. Since breath is a part of the musical expression, I added, circular breathing should only be used where it would not violate that aspect of the music. New pieces with a syntax appropriate to this manner of playing would have to be written. Above all, I stated, circular breathing should not be used as a gimmick or grandstanding stunt.

At that point, Mr. van Hauwe's face lit up with an ear-to-ear smile: "Pete," he said, "you are coming to Holland."

My recorders continually seem to clog up. What's a good way of dealing with the moisture that collects in the mouthpiece? —B.W., Tucson, Arizona

James Tanguay, who writes the "Dear Georg" advice column for the Tucson Recorder Society, responds:

Mouthpiece condensation is an age-old menace to recorderists. It accumulates

quickly on a cold, humid day, causing the cedar block to swell and the tone to grow weak. Arched windways, anti-condensation drops and hand warming of the mouthpiece prior to playing alleviate the problem significantly. But even with all this, the instrument can still become nearly impossible to play. How do you get rid of the moisture? The wrong way is to blow it out with a quick harsh breath. Even if you learn to avoid the accompanying shriek, this technique only serves to neatly deposit water droplets all over the wedge and on the inside of the head joint, thus making the instrument harder to manage.

You could use the alternate blowing method: Hold the recorder to your mouth as if it were a transverse flute. Then, blow the moisture from the aperture out through the mouth end of the mouthpiece and onto a cloth. This is perhaps the most graceful means of solving the condensation problem, but it's not ideal. Sometimes it is simply not fast enough.

The art of circular breathing probably predates history and exists as an established tradition in many parts of the world.

Imagine if you will, playing in that group of yours that gets together every now and then to tootle. You're playing along, getting ready to show off with that big solo phrase—Wait! What's this?!—the mouthpiece is clogging up. Oh, no! If you're lucky, you'll make it to a quarter rest before the recorder stops playing altogether. But this doesn't leave you with much time. So what do you do? Draw the moisture into your mouth. If done correctly, this not only clears the windway, it gives you enough breath for the next phrase. The idea of drawing the moisture might take a little getting used to, but in its practiced form, this method has no better substitute.

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A record of 40 participated in the Fifth Annual Texas Krummhorn Konkave, part of the 16th Texas Early Music Festival, held November 21-24 in Palestine, Texas. More than 120 people attended the "Texas Toot." Tom Zajac headed the faculty.

Chapter News

Under the name "La Dolce Vita," members of the **Jacksonville Chapter** have been making regular appearances at the area's Fort Caroline National Memorial. Elosia Mattson, the new chapter representative reports that La Dolce Vita's first performance at the fort was in December 1990; since then the group has been invited back every three months to help illustrate the historical period of the fort, which was occupied by the French in the mid-1500s. In September, La Dolce Vita performed at the St. John's Renaissance

Faire in Jacksonville's Metropolitan Park to help set the mood for free theatrical performances of Shakespeare's *Twelfth Night*. Another group, a trio called the Windjammers, played at the Riverside Arts Festival, where they charmed audiences with their krummhorn renditions of cowboy ballads. As the new head of the chapter, Robin Carlberg has been holding weekly sessions for people who are learning new instruments.

La Dolce Vita in action.





Hilce Staniulis, chapter representative for the **Chicago Chapter**, reports on the success of the r Composition Contest: "We started our first recorder composition contest in 1989, as part of the ARS 50th anniversary. The composition could be for any number of recorders or mixed ensemble and any member in good standing was eligible. Dick Eastman won for his *Good Memories*. We decided this would be a biennial contest, so we had our second one in 1991. Entries could be trios of any combination of recorders, 3-5 minutes in duration, playable by intermediate to upper-intermediate players; they would be judged on musical interest, attractiveness, idiomatic use of recorders, and playability at the defined level. Chapter members from Michigan, Indian, and Wisconsin could participate. The winner was Pat O'Malley for his composition: *Grant Park, Full Moon, Smoke Curls*."

Deborah Booth conducting a class at the Santa Fe Recorder Society's November workshop on "The Golden Age of English and Spanish Renaissance Music." On Columbus Day, Eileen Hadidian led a workshop in music ranging from monophonic dances to Staeps's Flötentanze.

Left to right, Laura Sanborn Krazgel, Louise Austin, and Pam Wiese pose with Patrick O'Malley, winner of the Chicago Chapter's 1991 Composition Contest.

Four members of the new **Upper Valley Early Music Society** performed on November 23, 1991, for residents of Kendal at Hanover, a retirement home. The musicians were coached by Bob Costellano and Dct Swayze. The chapter represents recorder players from isolated and rural areas in Vermont and New Hampshire. Its first meeting in September brought out 35 recorder players, and subsequent meetings have been very well attended. On December 15, the UVEMS joined forces to perform a program that included recorders, harp, krummhorn, and lute.

It has become a tradition: the January meeting of the **Twin Cities Chapter (MN)** is called "Cabin Fever Reliever." Members bring Renaissance dishes like milled cider, bread "trenchers," St. John's rice, "Chess pye," and two kinds of grael. They perform in consort and then are led in a group of Renaissance dances. Eric King-Smith reports it was "an event to make us forget this year's record snowfall."

PUT AR ON YOUR LIST

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

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