

American RECORDER

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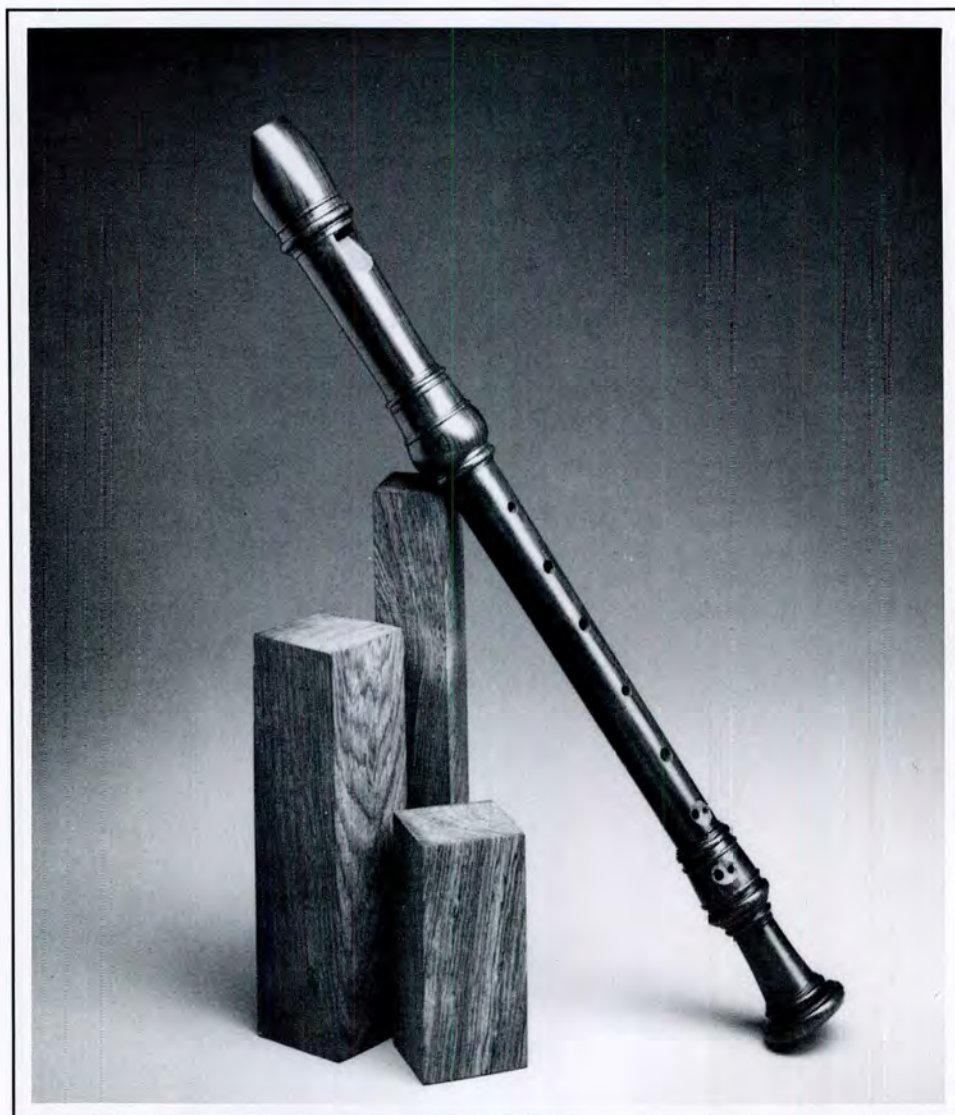


First Steps in Applying French Polish, page 9

Historical Dutch Recorders in American Collections, page 14

Avant-Garde Recorder Music: An Evolutionary View, page 19

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Editor's Note

In a year when early music festivals, symposia, and exhibitions have taken place in San Antonio, Berkeley, Utrecht, Karlsruhe, and Versailles (not to mention the usual array of summer workshops and other institutes), it is easy to be impressed by the amount of cross-pollination of ideas that must occur among performers, composers, scholars, instrument makers, and presenters. One aspect of this interchange is laid out for us by Pete Rose, himself this month returning from the recorder symposium in Karlsruhe, Germany. Pete's chart, appearing as a fold-out on pages 20-22, traces the interaction of developments in avant-garde recorder music in the last 40 years as only he (an active participant in these developments) can do. Reports on the Berkeley Festival and the San Antonio Early Music Festival appear on pages 5 and 6 respectively.

Another example of this interaction is George Lucktenberg's guided European tour of historical keyboards reported on by Ingeborg von Huene (herself now off to Utrecht) on page 6.

Recorder players who have been avoiding French Baroque sonatas because of their (oh-so-important) stylistic niceties will have no further excuse after reading Anthony Rowland-Jones's article "First Steps in Applying French Polish," drawn from his recent book on interpretation (page 9). And for players whose interests tend toward hardware rather than software, we offer Jan Bouterse's description of historical Dutch recorders in American collections (page 14). Don't be confused by the terms for sounding notes in this article and in Raymond Dessy's contribution to the letters column (page 33). There are any number of accepted ways of identifying notes; Bouterse's f^1 is Dessy's F^4 .

Finally, on a personal note: your editor feels as if he has produced more than just a magazine this summer, an impression solidified by the forceful lungs of his newborn son, Samuel Edward Rolfe Dunham. His mother and I look at his long, strong fingers and truly believe we have a continuo player joining the family ensemble.

Benjamin Dunham

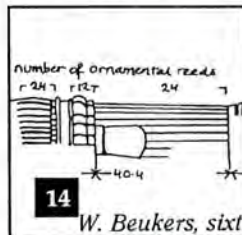
American RECORDER

Volume XXXIII, Number 3 September 1992

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by Anthony Rowland-Jones



Historical Dutch Recorders in American Collections 14

A chance to look closely at a number of historical recorders through the eyes of a trained observer,
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Avant-Garde Recorder Music: An Evolutionary View 19

A fold-out chart traces the development of advanced techniques in the music of the past 40 years,
by Pete Rose

On the Cover: Illustration by Ben Martinez, New Bedford, Massachusetts

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President's Message



This month there will be a change-of-the-guard at the ARS when the newly elected board meets for the first time in Princeton, New Jersey, as guests of the Princeton Chapter. New officers of the Society will be elected and new ideas explored. Now is the time to look toward the future of the recorder movement and how the ARS can best ensure future recorder playing by adults and children, professionals and amateurs. Now is also the time, however, to look back on the accomplishments of the retiring board—to evaluate previous and ongoing projects and to set priorities for the future.

The last four years have been full of changes for the ARS. We have changed executive directors, editors, and presidents, and we have moved our office. Change, of course, is inevitable and often for the good. The ARS is now becoming a more business-like, more professional not-for-profit corporation, gradually replacing one dependent upon volunteer resources. We have defined the roles of the executive director and the editor, and we have set up guidelines for board members. We have instituted detailed monthly financial reports, which are reviewed by the Executive Committee. We have changed our relationship to independent workshops and clarified our scholarship procedure.

It is remarkable that during this time of change the ARS was able to introduce many new projects, besides implementing and fine-tuning existing activities. ARS 50, which was set into place by the previous board, became an impetus for our Capital Campaign and led to grants for professional performers and composers as well as the publication of the *Discography of the Recorder in 1989*, spotlighting our 50th Anniversary year. The new *American Recorder* is showing the world that the recorder is alive and well in this hemisphere in the 1990s. Also six Chapter Information Packets with ideas and music lists for chapter meetings have been published, and over thirty chapter grants have been awarded for various creative projects since the beginning of these programs during the last four years.

The ARS is now beginning to focus seriously on developing future recorder players through an expanded beginning re-

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American Recorder Society, Inc.

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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 over 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

Off and On Track

The **International Recorder Week**, starting January 1, 1993, a festival for contemporary recorder music hosted by "De Ijsbreker" in Amsterdam, Holland, has been cancelled because of massive cutbacks in government funding for the arts, upon which De Ijsbreker is entirely dependent. The new music center hopes to reschedule the event when and if funds become available.

The **American Musicological Society** will hold its meeting this year November 5-8 in Pittsburgh, PA. Among the speakers is Charles Price of West Chester (PA) University on "To Grace or Not to Grace: Implied Strategies for Improvised Embellishment in the Solo Sonatas of William Babell."

Hard on the heels of the Holland Festival Early Music Utrecht and the Karlsruhe International Recorder Symposium, the second **Versailles International Early Music Exhibition** was held September 11-13, 1992, in the Orangerie. Over 100 exhibitors, including instrument makers, publishers, and musical associations, and ensembles of many nationalities were expected to be on hand. Concerts were scheduled by the Collegium Vocale et Instrumentale, Ghent, under the direction of Philippe Herreweghe, the Bratislava Baroque Orchestra, Les Talens Lyriques, Ensemble "Les Demoiselles de Saint Cyr," the Ricercar Consort of Brussels, and La Capella Reial de Catalunya and Le Concert des Nations under Jordi Savall.

The editorial office of *Early Music* magazine has changed to 3 Park Road, London NW1 6XN, Great Britain, telephone 71-724-1707.

Early Music America's "Bulletin" announced the discontinuance of **Stanford University's** degree program in early music performance practice, owing to the financial crunch brought on by the Federal Government's success in challenging the University's indirect costs on government grants. "Faculty and staff for the per-

formance of early music are dispersing, and the present group of student scholar-performers will be Stanford's last," EMA reports. The **Longy School of Music** in Cambridge, Massachusetts, on the other hand, will begin a master of music program with a concentration in early music.

People in the News

Hermann Moeck, proprietor of Moeck Verlag & Musik-instrumentenwerk, celebrated his 70th birthday on September 16. Upon entering the firm founded by his father, Moeck concentrated on the publishing side, introducing contemporary works to its catalog. After he took over the firm in 1960, he began the production of historical-model woodwinds and started the publication of *Tibia* magazine. Most recently, Moeck has supervised the introduction of the "flauto leggero" series of ensemble instruments, replacing the company's Tuju series, which had been made since 1930.

William R. Dowd, a leader in the modern revival of harpsichord making, was named as the tenth annual recipient of the Curt Sachs Award, the highest honor of the **American Musical Instrument Soci-**

ety. The award was presented May 2 at AMIS's meeting in San Antonio, Texas. **Cecil Adkins** of the University of North Texas won the Frances Densmore Prize for his article "Oboes Beyond Compare: The Instruments of Hendrik and Fredrik Richters," in the 1990 *Journal of the American Musical Instrument Society*. The Society will hold its 22nd annual meeting in Nashville, Tennessee, May 12-16, 1993.

Music's Healing Power

In the immediate aftermath of the Los Angeles riots, 38 registrants braved continuing outbreaks of violence and early curfews to attend **Shirley Robbins' Mass Workshop** in Claremont, California. "In the midst of chaos," reports Southern California Recorder Society member Nancy Davis, "a community of people—black, white, Jewish, Christian, atheist, young, middle-aged, old, men and women—overcame fear in order to come together and play sacred music—masses written in the

Hermann Moeck celebrated his 70th birthday on September 16.



Tidings

15th century. All of us were enriched and empowered by that experience, and for me it was a major part of my healing."

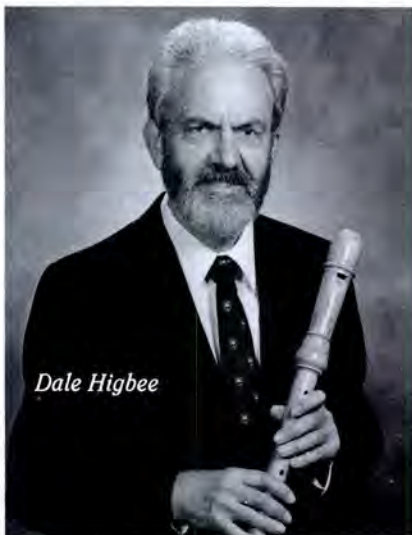
LIFEbeat, the music industry's AIDS support organization, has established a hotline to "provide linkages for and referrals to members of the music community." The number, 1-800-AIDS-411, will give users access to physician referrals and information on HIV testing, medications, and other professional services specific to members of the music community.

Ensemble Activities

A four-week September tour to the Far East, sponsored by the U.S. Information Agency "Arts America" program, is taking **Hesperus** to Brunei, Singapore, Hong Kong, Taiwan, and Indonesia. The ensemble, consisting of Scott Reiss, recorders, Tina Chancey, bowed strings, and Bruce Hutton on traditional folk instruments, performs a fusion repertoire, combining early music with American traditional styles.

The period-instrument group **Four Nations Ensemble** was one of three organizations to receive a matching grant in this year's **Chamber Music America** Ensemble Residency Program. They will establish a residency at Kings College, Wilkes-Barre, Pennsylvania, involving "concerts and classes within the humanities division, a marketing and advertising component to be administered by the college's business school students, and concerts and outreach programs throughout the region." The **Ensemble Project Ars Nova** (PAN) renewed their matching grant for a residency at the Longy School in Cambridge, Massachusetts, and WGBH. The 15-year-old program is supported by a \$375,000 three-year grant from the Lila Wallace-Reader's Digest Fund.

At Mitchell Community College, Statesville, North Carolina, on March 29, and Catawba College, Salisbury, North Carolina, on April 9, **Dale Higbee** and **Renee McCachren** performed Beethoven's Sonata in F Major, Op. 17, for horn and



Dale Higbee

piano and Mozart's Quartet for Oboe and Strings, K. 370, in arrangements for alto recorder and piano prepared by Mr. Higbee and Peter Hodgson. "I prefer playing first-class music by great composers in arrangements, if necessary, to playing boring pieces written specifically for the recorder by composers with little or no talent," Mr. Higbee said. His ensemble, **Carolina Baroque**, has announced three programs for the 1992-3 season: "Baroque Winds," "The English Baroque,"

and "Giants of the Baroque: Bach and Handel."

The upstate New York **Adirondack Baroque Consort** is celebrating its 30th Anniversary in 1992. Founded by Maurice C. Whitney in Glens Falls, New York, the group consists of eight amateurs and professionals—Jane and William Coffey, Richard DeMarsh, Karen Williams, Anne Morse, Tom Grubb, Carrol Newquist, Martha Lepow, and director Dr. Joseph A. Loux, Jr.—actively involved in concertizing and educational activities. The ABC has commissioned several pieces and in 1989 established the Margaret DeMarsh ARS Workshop Scholarship in memory of its third director.

The duo of **Michael Lynn** and **Nina Stern** have released a recording of Corelli trio sonatas on Wildboar 9203. The disc, supported in part with funds from the ARS Professional Performance Program, is available from the ARS business members listed in the advertisement on page 34.

The summer of '92 was the start of a new musical experience for many. Second from right, Gene Murrow, director of the Pinewoods Early Music Week, leads a beginning recorder class.



"I prefer playing first-class music by great composers in arrangements, if necessary, to playing boring pieces written specifically for the recorder by composers with little or no talent," Dale Higbee said.



Berkeley Acknowledges Recorder Movement In Panel, Education Program, and Concerts

The American Recorder Society had a major presence at the Berkeley Festival and Exhibition, June 7-14, manning a booth in the exhibition hall under the supervision of executive director Alan Moore, hosting a reception after an Eva Legène concert, and holding a panel discussion, Saturday, June 13, on "The Future of the American Recorder Movement," moderated by ARS President Constance Primus. On the panel were Gerry Greer of the Sacramento ARS Chapter, Ruth Harvey of the Boulder Early Music Shop, professional performer Judith Linsenberg and Joanna Bramel Young, who teaches recorder at Santa Rosa Junior College.

In her opening remarks, Mrs. Primus identified the early pioneering work of charismatic leaders Arnold Dolmetsch, Suzanne Bloch, and Erich Katz and summarized the unparalleled variety of ways in which the recorder is used (in elementary, college, and adult education; recreational playing and professional performance; and in early, contemporary, and

popular music), pointing out that the wide scope of uses for the instrument may ensure the future of the recorder movement.

Mrs. Young recalled her own early learning of the recorder, which had to be unlearned when she studied in Freiburg, and said that her main goal is to share the joy of playing music with her students. Gerry Greer recounted the ups and downs of maintaining a healthy membership in his chapter and described how it had evolved into more of an early music society than specifically a recorder group. Judith Linsenberg contrasted the position of the recorder in American society with the respect that it is given in Europe (although there are more opportunities for performers here because the field is not as saturated with well-trained soloists). Ruth Harvey worried that as "early music" incorporates later and later repertoire, the recorder tends to get left behind, and blamed the recession for a lack of growth in her recorder-related business.

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Top left, Valerie Horst, Eva Legène, Hopkinson Smith, Alan Moore, and Benjamin Dunham after a performance of "The Prince Who Wanted a Bird," Ms. Legène's delightful musical skit for pre-schoolers. Top right, Alan Moore and Constance Primus at EMA's think-tank on the future of early music, led by Ann Farris. Above, participants chat under charts plotting the growth of early music into the 21st century.

RECORDERS AT

A report from Dale Higbee

One of the nice things about belonging to the American Musical Instrument Society is that annual meetings are held in a variety of interesting places throughout the U.S. Often, the location is picked because there is an outstanding collection of musical instruments nearby, but this year it was held in San Antonio at the time of the San Antonio Early Music Festival (April 27-May 3) so that members could take advantage of the concerts and lectures.

I had not been to San Antonio for forty years and was very pleasantly surprised to discover how the downtown area has been improved by the Rivercenter, developed in 1989 with many shops and restaurants along the charming "riverwalk." There are barge rides on the river, and members of AMIS were fortunate to go on one with Fortuna Desperata, a Dutch group playing cornetto, sackbuts, and shawms. Other musical groups also performed on the barge rides during the week—a wonderful idea since it brought the music to so many people on the river banks.

There are many interesting churches in San Antonio where concerts were presented, and programs were also given at the historic Spanish missions just outside town, easily accessible by bus. Sitting outside in the Convento Ruin of Mission San Jose late at night for The Royal Conservatory The Hague's stage production of works by Carissimi, Charpentier, and Weckmann made me feel as if I were in Rome. Other concerts were given in auditoriums, hotel areas (several hotels sponsored concerts), outdoor parks, and private homes.

The San Antonio Early Music Festival has a winning formula that they should stick with. This was the second festival, following a biennial pattern that has alternated with the Boston Early Music Festival. I had gone to all the Boston festivals except the latest in 1991, and I might have gone then if it had focused on the 250th anniversary of the death of Vivaldi rather than on Mozart. ("Early music" to me does not really include standard repertory of the late 18th century and afterwards, although it is interesting to hear these works performed on

George Lucktenberg's Magical Historical Keyboard Tour

Too bad it has to end

A Scandinavian travelogue by Ingeborg von Huene

"What an intriguing idea to combine historical keyboards with sight-seeing," I thought in January when the ads for George Lucktenberg's last Historical Keyboard Tour came to our house. Because I was committed to exhibiting Von Huene instruments in Ruesselsheim (May 28-29) and then to visiting a friend in Germany, I decided to join the tour at the halfway point in Hamburg (they had been in Berlin, Leipzig, and Halle, and were full of praise for Mr. Beurmann's collection near Hamburg). I had never been to Scandinavia and gave myself this treat in fulfillment of a very old wish, since my mother introduced me to the literature of the region.

We were twenty people of diverse backgrounds: a harpsichord player from England, two players from Canada, various students and Ph.D. candidates of both George and Ed Kottick, and builders of instruments as well as people who, like me, were equally interested in keyboards and in woodwinds. The tour was beautifully organized, the museums had been contacted two years in advance, the travel arrangements included sight-seeing tours, hotels, good English-speaking guides, and some marvelous dinners and breakfasts.

Although we were unable to visit the Museum in Copenhagen because of a combination of a national holiday and Pentecost, we visited other sights, including the Rosenberg Palace, where I discovered some musical instruments, including the narwhal recorder written about by Eva Legêne and several keyboards disguised as elegant furniture.

An evening at "Tivoli" brought us not only a great dinner but also a pantomime show from the *commedia dell'arte*, with live music and no need to know Danish!

An overnight ferry took us from Copenhagen to Oslo, which we approached through its fjord in the early morning, passing many small islands. At the Norsk Folkemuseum, we were shown to a collection of musical instruments not yet properly displayed or cataloged. This was a frustration for us all; in a few years perhaps we could come back and all would be ready.

A special joy was a visit to the "Nationalgaleriet" in Oslo, where I was immediately surrounded by friends: paintings by the Norwegian artist Harald Sohlberg, one of the so-called "New Romantics," who painted around 1900 and who was in love with the light of the countryside. (The sun did not disappear until 11 pm in Oslo.) There were also paintings by Renoir and Degas, an Edvard Munch room, the erotic "Vollard" etchings by Picasso, and many sculptures. It was astonishing to see so many sculptures in public places all over Scandinavia.

The seven-hour train ride to Trondheim took us through some spectacular scenery, climbing above the tree line through meadows full of wild flowers, gliding past snow-covered mountains, and reminding me of the books by Trygve Gulbransson, Knut and Marie Hamsun, and Sigrid Undset. We were now in the land of the midnight sun a week before the summer sol-



French harpsichord in the Ringve Museum

Continued on page 41

THE SAN ANTONIO EARLY MUSIC FESTIVAL

period instruments. "Early music" as the term is *generally* used is alive and well in San Antonio.)

While government support for the arts is being cut at all levels in the U.S., in San Antonio we were indebted to The Ministry of Culture of The Netherlands and the Goethe Institut-Houston/Munich for financial assistance. Several other sponsors also contributed to support a total of 81 concerts, 48 of which were free. There was no trade fair as in Boston and only seventeen exhibitors this year (including ARS, EMA, Boulder Early Music Shop, Kelischek Workshop, and the Von Huene Workshop). The Holland Festival Early Music Utrecht was the model for the Festival, and many of the star performers were Dutch.

[Plans for a subsequent early music festival in San Antonio are up in the air, owing to a parting of the ways between Margaret Stanley, producer of the Festival, and the sponsoring organization. Ms. Stanley hopes to announce plans for a 1994 festival at a later date.—ED.]

Choice of Riches

Because of simultaneous scheduling, it was impossible to take in all the events, so one had a choice of riches. On the opening day, I enjoyed the free concert in the gardens of The Alamo by Fortuna Desperata and a fine concert that evening in the San Fernando Cathedral by the Texas Baroque Ensemble, who played music of Mexican Baroque composers. The acoustics in the cathedral are marvelous for music, but the pre-concert lecture was largely incomprehensible; it is a pity that lecturers do not rehearse in the acoustical setting where they will speak or at least make themselves aware of the immense difference between normal conversational speech and that in a cathedral setting. The fascinating program—drawn in part from the music of the Tattershall Manuscript in the archives of the Church of San Diego Metepec near Tlaxcala, Mexico—was an example of the unique focus of the San Antonio Festival on "San Antonio's Cultural Heritage: Mexico, Spain, and Germany."

Several chamber music concerts were presented in private homes in the historic



King William District. I enjoyed a recital of Spanish Baroque harpsichord music by Eduardo Lopez Banzo in one home, and the next day I heard La Fontegara Amsterdam play a program of music "From Browning to Blues" in the sheltered backyard of another home. I had heard La Fontegara Amsterdam's fine CD of Boismortier sonatas (GLOBE 5033), but in this recital they were heard to better advantage. I especially enjoyed their interesting version for three recorders of settings of "La Folia" by Corelli, Marais, and D. Scarlatti, as well as the witty *Kadenza* (1955) by Willem Wander van Nieuwerkerk. I also heard members of this group—Saskia Coolen, Peter Holtslag, and Han Tol—play a fine concert of "Music from the Low Countries, 1400-1650" in a late-evening concert in The Little Church of La Villita. La Fontegara (Mexico) also played at the festival, but their group name is less appropriate, since their members play recorder/Baroque flute, viola da gamba, and guitar. Their special interest in Mexican early music added to the variety of music in the festival.

For me the finest recorder playing of the week came from Saskia Coolen, a member of La Fontegara Amsterdam, who was the real star in the mixed instrumental-vocal ensemble called Camera: Trajectina. Coolen has the personal charm and temperament to be a major figure in the recorder world. She plays with

Members of the ensemble Camera: Trajectina, Saskia Coolen, recorder, entertain at the Early Music Ervuch Spectacular at The Arsenal, San Antonio's H-E-B Headquarters.

virtuosity and verve, is willing to take risks, and always brings it off. With a good agent and publicity, her name might be as familiar as that of a certain young woman from Denmark. Saskia also played the gamba and sang lustily in the choruses with her group.

The other performer who especially impressed me in San Antonio was a brilliant young Dutch harpsichordist, Menno van Delft. His teachers have included Gustav Leonhardt, and I think he could be Leonhardt's successor. His performances of the Buxtehude *Praeludium in C Minor* and two toccatas by J.S. Bach (BWV 911 and 916) were absolutely stunning.

I had not planned to take in the Boston Camera's performance of *The Sacred Bridge* because I had already heard the CD, but I'm glad I did—I found it so much more effective in live performance. Joel Cohen is a fine actor as well as musician, and the whole performance was moving. Jesse Lepkoff's playing of flute and recorders was superb.

Since I was also attending some sessions at the AMIS meeting, the banquet, etc., I could not go to more than a frac-

Continued on page 31



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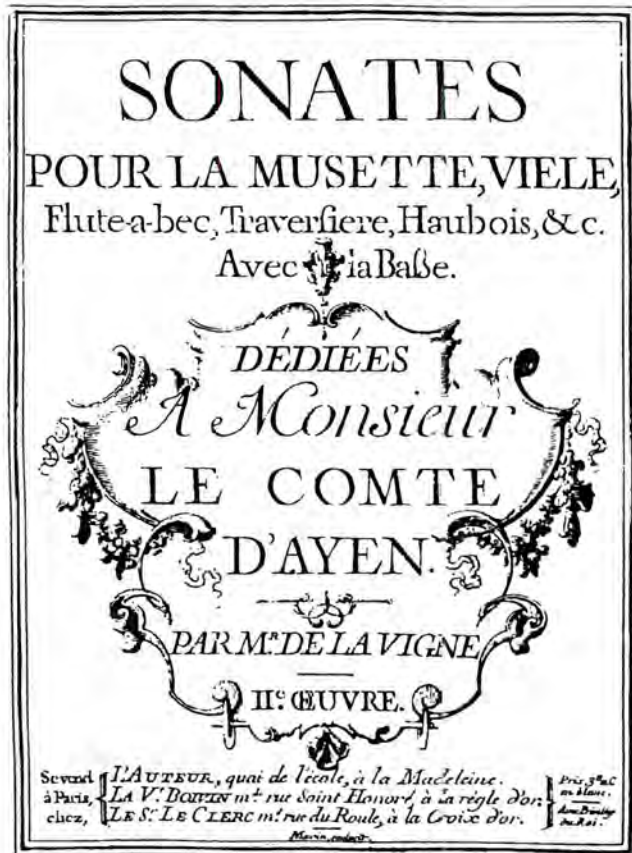
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First Steps in Applying French Polish



This is the first of an occasional series of articles by different recorder players on the interpretation of specific items of basic recorder repertoire. AR has asked Mr. Rowland-Jones to draw upon and enlarge upon a chapter from his new book, *Playing Recorder Sonatas—Interpretation and Technique*, published by Oxford University Press. In the book, five sonatas, each illustrating an aspect of interpretation, are considered in detail: the Handel G minor (sound and expression), the Telemann D minor from "Essercizii Musici" (dynamics and Italian style), a sonata by Murrill (articulation and slurs), Fontana's Sonata Terza (ornamentation and improvisation), and the sonata discussed in this article, LaVigne's Op. 2, No. 5 (French style and inequality). Ten other sonatas are discussed in less detail. The book begins with an overview of the historical, social, and aesthetic background of the Baroque recorder sonata. Comparisons are made with other forms of art, such as architecture, painting, and sculpture. Excerpts from the book are reprinted with the permission of the publisher.

How to give your performance of the first movement of LaVigne's Sonata, Op. 2, No. 5 "La Persan," some finishing touches

by Anthony Rowland-Jones

IN MY VIEW, there are three interlinking approaches to interpretation: external evidence, internal evidence, and the performer's own "creativity"—the effect of innate musicianship, commitment, and enthusiasm, the exercise of imagination, and a personal response to the music and the circumstances of its performance.

A performance of LaVigne's Sonata, Op. 2, No. 5, or any other sonata, is likely to be better, or at least more interesting to the player (and, one may hope, the audience), if the player is aware of the purpose, means, and circumstances of musical communication at the time and place in which the sonata was composed and played. Such "external" factors give rise to the language and rhetoric through which the music is expressed, and by understanding them one is better able to appreciate the composer's own vision and originality. I am aware of Richard Taruskin's warnings about today's players attempting to understand the composer's original intentions (see the collection *Authenticity and Early Music*, pp. 145-51), but this interpretational approach was frequently advocated by Baroque writers themselves. As Quantz said: "...Wind players (of whom there are a large number) who are not able to divine the intention of the composer are always in danger of committing errors in this respect [i.e., good phrasing] and betraying their weaknesses" (*On Playing the Flute*, 1752, trans. Reilly, p. 90). LaVigne's contemporary Leclair also addresses this point in the Preface to his fourth book of sonatas (1738).

This approach also illuminates the process of understanding a sonata from what the music itself tells us—its structure, the nature of its various motives and their interrelationships, how it differs from other sonatas by the same composer or of the same period. These are all aspects of "internal evidence," where the main interpretational tool is musical analysis.

Nevertheless, a lively and interesting performance of a sonata, one which comes across to a particular audience (themselves, like the performer, a volatile mixture of preconceptions, attitudes of mind and feelings) can be given by a player with little or no knowledge of musical history or aesthetics, of the background and character of the composer, or even of the compositional processes that fashioned the sonata. Those elusive personal qualities that can give rise to an uninformed but musically and exciting performance resulting from the player's "creativity" are ulti-



French and Italian Style in Art

The elegant spirit of French music pervades "La Gamme d'Amour" ("Love's Gamut") by Antoine Watteau (1684-1721) in the National Gallery, London. In his book on the National Gallery, Michael Wilson talks of "the nervous lyricism of these finely poised, over-refined characters" in their silken fancy dress "inhabiting an undefined region somewhere between reality and fantasy."

Italian style is illustrated by a detail from Tiepolo's "Europa" (1753) in the Residenz at Würzburg, showing a group of musicians (including a recorder player) probably playing Vivaldi. In comparison with the Watteau, note the players' energy and fire in almost shameless enjoyment in the communication of their music. Note, too, the opulent splendor of light and shade and the deliberate dramatic discord created by the angles of the bows.



mately what matter most (provided, of course, that the music is played accurately, in tune, and with good ensemble).

Of the five sonatas featured in my book, the LaVigne sonata is the one least likely to receive an effective performance from a player lacking a knowledge of its background and style. Played "straight," exactly as written, LaVigne's sonatas, although tuneful and jolly, can sound rather repetitive and dull. Interpretational guidance is therefore *de rigueur* to bring the LaVigne sonatas to life: that is why, with an open field, I have chosen one for this article. The six LaVigne Op. 2 sonatas are published in the Heinrichshofen/Noetzel Pegasus series, ed. Hillemann, in two volumes (Sonates III, and IV-VI), Vol. I (N3434) containing "La Baussan," "La d'Agut," and "La Dubois," and Vol. II (N3449) "La Beaumont," "La Persan," and "La Simianne." These may all be people's names, but French composers from Couperin to Satie went in for rather curious titles. (French Baroque music titles are always given the feminine article, even before a masculine noun). Specific information about LaVigne is difficult to find. From his publications we may infer that he was a musician in the service of Count d'Ayen, Duke of Noailles, and that he taught the musette to the Countess of Biron, to whom he dedicated his Op. 4. *New Grove* does not accord LaVigne an entry.

Like the other five Op. 2 sonatas, "La Persan" is very easy to

play as will be seen from the recorder part of the first movement, "Gracieusement," reprinted on page 12 as an excerpt from my book. Apart from the G major key signature, this movement has no other sharps or flats (only two naturals), and the range of the recorder part is within an octave and two notes. It could be played on a descant or tenor recorder, though around 1740, when this music was published, "Flûte-à-bec" would have referred to the treble recorder. LaVigne designates Musette (small bagpipes) Vièle (hurdy-gurdy), Flûte-à-bec, Traversière, Hauboïs, etc., but not violin, as appropriate instruments. Perhaps he thought a violin would be too weighty for this rococo-pastoral music, music of an artificiality associated with Marie-Antoinette's Triarion farm or with Sèvres porcelain figurines.

THE SONATA FORM was imported into France from Italy (Couperin claimed to have written the first French "sonade") and always tended to be associated with Italian violin style, notwithstanding the later prevalence of French flute sonatas (Blavet, etc.) LaVigne's "Sonates," despite their Italian-derived title, are totally French in style and must be played with the same quality of refinement that characterizes a Watteau painting.

The following table from my book (excerpt, pp. 62-3) compares the French with the Italian style:

French style

delicacy, "soft, easy, flowing"
moderation and constraint

"caress the ear," "perpetual
sweetness"
taste, "goût"
formality and propriety
(with risk of dullness)
"natural melody, easy smooth tone"

poise and refinement
clarity and elegance

"serious, tender, and sustained
passions"
mainly dance-based, and character
or descriptive ("genre") pieces

restrained harmony and prepared
dissonances, except for special
effects (e.g. discords in Rebel's
"chaos")
rhythmic variety more within the
pulse (e.g. by inequality of
pairs of notes)
accents marked by ornamentation
(called "accens")
specified ornamentation integrated
into the composition as a form of
expression
French tempo indications and
other directions
less wide-ranging dynamics and
tempi
flute-sound
objective and dispassionate first
approach, during which the player
becomes enticed, charmed, and
moved by the music, though his
playing attitude never oversteps
"delicatesse"

Italian style

vivacity, briskness, fire
extremes of expression,
unrestrained
energy, violence, strangeness

passion, gusto
novelty and display
(with risk of emptiness)
"superfluous artifices, extravagant
ornamentation, frequent and harsh
leaps"
urgency, drive, and swagger
chiaroscuro, dramatic light and
shade
"excess of imagination"

more academic pieces, e.g. fugues,
and movements indicating strong
affects
dramatic and sometimes surprising
discords; frequent dissonant
suspensions

rhythmic variety on a broader scale

accents marked by stress (bow- or
breath-pressure)
free extemporization left to the
performer, especially in slow
movements (Acagios)
Italian tempo indication and affect
words
louder/softer, quicker/slower

violin-sound
immediate identification with and
total immersion by the player in
the affect of the piece.
Demonstrative playing attitude.
Italian music, said Aubert,
"is not to the taste of the ladies."

rangements of original Beatles songs. The Beatles' note-placing in performances of "Strawberry Fields," "Yesterday," or "Hey, Jude" tends to follow natural speech-rhythms, as would have been the case in much French music, causing any notation to be a travesty of the original.

In any case, within the accepted conventions of good taste, the nuances of inequality were a matter for the interpreter, who was often the composer himself. (The career "composer," rather than career "musician," is a post-Baroque concept.) But as inequality ratios are open to a great deal of variety, some guidance was given, and conventions accepted, especially on whether a piece was to be played with or without inequality, as the following guidelines, derived from Donington and others, show (excerpt, pp. 65-6):

- (i) Inequality is *required* if the composer:
 - (a) states "louré," "pointé," or "piqué" = "sharply dotted."
- (ii) Inequality is *likely* if:
 - (a) the music goes mainly by *conjunct motion* (i.e. stepwise), with notes susceptible to grouping by pairs;
 - (b) the music is at a *steady speed*, neither decidedly fast nor decidedly slow. (If the inclusion of a substantial number of semiquavers within a medium-pace beat causes the music to sound fast, inequality becomes unlikely. A word such as "gracieusement" suggests a steady speed where inequality is likely);
 - (c) the time signature is 2/3, 3/4 or C (and semiquavers in 2/4).
- (iii) Inequality is *unlikely* if:
 - (a) the music goes mainly by *disjunct motion* (i.e. by leaps, often triadic) BUT disjunct bars within mainly conjunct sections are often taken unequally;
 - (b) the speed is so fast that inequality would sound restless or lack grace, or so slow that inequality would sound sluggish or lumbering;
 - (c) the time signature is 3/8, 6/8, or C (and quavers in 2/4);
 - (d) the same note is repeated several times in succession.
- (iv) Inequality is *precluded* if the composer:
 - (a) states "notes égales," "marqué," "décidé," or "détaché";
 - (b) puts *dots* over notes (this does not mean staccato, which is usually indicated by *vertical strokes* over notes; but staccato prevents pairing and therefore also precludes inequality);
 - (c) puts *slur-marks* over groups of three or more notes.

The LaVigne interpreter has another factor to consider: articulation. He needs to remember that all Baroque music for melody instruments derives from vocal antecedents and therefore has to take into account the language of the country whose music he is playing (excerpt, pp. 64-5):

Unlike Italian and most other European languages, French words have little or no tonic emphasis, and the rhythms of French poetry and the flow of its delivery derive in part from the varying length of syllables, not their stress. It is as essential to imagine and feel speech rhythms in playing French sonatas (even though they may be dance-based) as it is in playing Italian sonatas, but more by responding to the recurrence of long and short notes than to stresses on or across a pulse which characterize Italian-style music. French music should be played in a smoother and less accented manner than Italian music, and patterns of note-lengths therefore become all the more significant. It is interesting that the French, particularly after hearing Blavet play, felt that the flute imitated the voice more effectively than the violin, where natural stresses arise from bow movements, the down-stroke being stronger, the up-stroke weaker.

Stresses in recorder-playing are normally created by variations in tonguing strength. In French-style music, however, this kind of stress is much less important than it is in Italian-style music, and variety of articulation is achieved more by differentiation of tonguing duration, for example, by contrasting a quick-speaking 'l' (tongued lightly as in speaking French) with a slow-speaking 'r.' Tongued equally gently, the slower-speaking 'r' carries the greater weight by virtue of its length or quantity, and therefore normally corresponds to the long syllable in meter. More-

To pick up two points from the above table: French Baroque music is mainly dance-based, and since dance-music requires a steady pulse (except where the dancers are prepared for a deliberate *accelerando* or *ritardando*), the rhythmic variety that is needed to keep the music lively and flexible has to be exercised wholly within that pulse, not across it. The waltz is a good example of such flexibility. Within its steady and insistent one-in-a-bar pulse, no Viennese musician would be so dull as always to place the second and third beats in their exactly measured mathematical positions. He will lilt the waltz by deliciously delaying the third beat and perhaps sometimes taking the second beat slightly early. But he will do this with subtle variety depending on the character of each melody in the waltz's string of tunes. A legato melody in dotted half-notes may be treated with almost excessive rhythmic latitude, but a more virile military-sounding section of the waltz may be accorded the emphasis of strict regularity in the placing of the second and third quarter-notes of the accompaniment. The same kind of rhythmic flexibility within the pulse is a vital element in the performance of French-style music. It is the essence of its life.

The uneven lilt of French-style music is no more amenable to notational representation than, say, the swung rhythms of jazz improvisation. Editing a 3/4 piece in 9/8 reveals some awareness of what is needed but allows for no more flexibility. Any attempt to notate this music literally is likely to bear as much resemblance to the rhythms as played as do school recorder ar-

over, the articulation of 't' takes a tiny silence of time, whereas 'r' rolls off the 't' as if in a single movement of the tongue. This sets up an iambic short-to-long pairing, which forms the basis for playing conjunct quavers in French music, with 'r's on the down-beats.

This iambic 't-R' meter is the norm of French music. The more exceptional trochaic meter was shown by placing slurs over the opening pairs of quavers in a piece, and was articulated 'T-r.' This meant prolonging the articulation of the short-speaking 'T' and tonguing the 'r' as briefly as possible to reduce its quantity; the effect must have been very close to a real slur.

The best short account of French-style recorder tonguing is by David Lasocki, "The Tonguing Syllables of the French Baroque," in the Summer 1967 *American Recorder* (pp. 81-2), but also look at Bradford Arthur, "The Articulation of Hotteterre's tu-ru," in *AR*, August 1973, pp. 79-82.

WE ARE NOW READY to set about perceiving what the music itself tells us by looking at Example 1, the treble recorder part of the first movement of LaVigne's Op. 2, No. 5, "La Persan"—Willi Hillemann's edition together with the commentary from my book (p. 68). (I don't ignore the fact that the tempo and interpretation of a treble line are strongly conditioned and influ-

enced by the bass line—this is explored elsewhere in the book.)

The title of the sonata provides us with no interpretative hints, for there is nothing Persian about this music. Is "Persan" someone's name? Or did LaVigne use a tune from a stage production with a fashionably exotic subject?

The key of G major, however, breathes contentment and confidence. Mattheson (1713) saw G major as expressive and ingratiating, readily adaptable to both serious and lively music. Charpentier (1692) said its "affection" was "quietly joyful" (see James R. Anthony, *French Baroque Music*, Norton, 1978, p. 189).

"Gracieusement" suggests an unhurried tempo, allowing room for the variety of inequality inherent in the patterns of the sixteenth-notes (mainly but not always conjunct), although it should be fast enough to communicate the 3/8 time-signature (rather than 3) as an underlying one-in-a-bar pulse. As with most French music, the pulse-carrying note should not be too stressed; its function is established by a lingering note length, which gives a smoother effect. The variety of inequality belongs to the sixteenth-notes, so it would be distracting to move the subsidiary beats 2 and 3 away from their measured places, but the gentle,

not quite waltz-like swing of the music will be brought out if the third beat is generally lifted, i.e., the up-beat eighth-notes, such as the first note, played short, but not staccato. The pulse should have enough give in it to respond by subtle, almost unnoticeable *accelerandos* and *ritardandos* to the shape and contours of the melody, so that the music breathes naturally, especially at the ends of the four-bar phrases. The "right tempo" for a sonata movement depends not only on the requirements and affect of the music itself, but upon its relationship in terms of balance, integration, and contrast with the other movements of the sonata. The other movements of "La Persan" are headed "Gaiement 2/4," "Première Musette" and "Deuxième Musette 3," and "Légerement et marqué," (fast 2/4, no inequality). The (alternating) Musettes movement is, like the first movement, marked "Gracieusement," but as it has no sixteenth-notes, its one-in-a-bar 3 pulse is probably faster and more like a rustic waltz than the first movement.

(Tempo can also be affected by performance conditions. Fast tempi are normally moderated when performing in a resonant acoustic. Ideally, French-style sonatas should be played

Example 1: LaVigne, Op. 2, No. 5, Gracieusement, annotated solo part

Frequency of semiquavers in conjunct (stepwise) motion suggests unequal semiquavers
 $\frac{3}{8}$ is here a swaying one pulse in a bar rhythm. It does not preclude inequality.

Moderate speed (suggesting inequality)
Gracieusement

NOTE RONDEAU FORM AABACA



The + trills are original. All other markings are editorial.

By understanding the purpose, means, and circumstances of musical communication at the time and place in which the sonata was composed, one is better able to appreciate the composer's own vision and originality. I am aware of Richard Taruskin's warnings about today's players attempting to understand the composer's original intentions, but this interpretational approach was frequently advocated by Baroque writers themselves.

on a light-toned, narrow-bore recorder, limpid in quality but flexible in expression, but only if this sound can be projected throughout the room without forcing the tone.)

With all this in mind, you might consider as a metronome marking a swaying ♩ = 54, becoming a more military ♩ = 162 in the contrasting C section.

The music is in rondeau form, which suggests that the couplets (or "episodes") B and C should contrast with the rondeau theme (A) and with each other (excerpt, p. 69):

The sections ("couplets") should be well separated and contrasted, as they provide the chief means of variety and liveliness in this movement. The B section (bars 16-24) is shorter than the C couplet (bars 40-52); its change of style from the A section should not be as marked as the later change from the A section to the less symmetrical C couplet. By the C couplet stage of the movement, there is an expectation of a passage that displays greater freedom and originality. Note the phrasing at the end of the B couplet, where inequality has to be tailed away. A rather similar example from the second movement of LaVigne's Sonata I, which is also in 3/8 time and has a falling-third feminine ending to its main subject, is shown in Ex. [2].

Example 2: From LaVigne Sonata, Op. 2, No. 1, Rondeau

Pas trop vite [therefore unequal semiquavers]



Here again the inequality has to be smoothed out to prevent jerkiness at the phrase-endings [marked (✓)], and to give a fraction more time to take breath if it is needed.

Rondeau structure requires that the A section be played four times, which can become tiresome. Boredom can be alleviated if, at each A restatement, the music is, as it were, viewed from a slightly different angle, with different effects of light and shade. Nuances of articulation and a subtle variety of inequality play their part in this process, as indicated in the commentary on the music. Dynamic change may also be utilized. Two of LaVigne's designated instruments, the musette and the vièle, are not capable of dynamic change, but the flute, oboe and, within limits, the recorder, are; it would be unlikely that LaVigne, even though he may have been a musette player (he designated his duets, "Les Fleurs," for musettes) would have wanted other instruments to avoid taking advantage of their dynamic capabilities in performing his sonatas.

My commentary suggests only one way of achieving enough interpretational variety for the effective communication of this simple music to a modern audience. Some players, for example, might feel that the reverse inequality in bars 45-6 is overindul-

gent, or that the hemiola phrasing at the approach to the cadence of the theme (bars 4-6, 12-14, etc.) is not what the composer intended. Hemiolas are common in Baroque music in 3/8 to rein back the impetus slightly before a cadence, and the hemiola phrasing does provide a welcome opportunity to vary the music at each recurrence. It is not, however, indicated by the bass part, the last five bars of which (bars 64-8) are quoted here from facsimile.



Hemiolas are indicated unambiguously when there is a tie across the bar in the bass, but this would be incompatible with the canonic or imitative element in LaVigne's bass line. Even so,

the possibility of shifting my suggested hemiola so that it comes wholly within bars 65-6 as three pairs of rising eighth-note fourths (i.e. moving the square brackets one eighth-note forward and stressing G, B, D) should not be dismissed. Either way, the hemiola interpretation would constitute a small gesture of independence

from the bass on the part of the treble. In interpreting French-style sonatas, all possible subtleties and nuances of detail should be considered, as long as they are compatible with the spirit of the music. It all adds to the music's vivacity and perpetual freshness and reasserts the role of the performer as an equal partner with the composer in each new creation of a piece of Baroque music.

Even though limited to discussion of only one movement of one sonata, this article has not, for space reasons, considered ornamentation (e.g., length of appoggiaturas, use of *flattements*) or enlarged upon other points in the commentary. I would refer readers to Chapter 4 of my book, as well as to Chapter 5, pp. 81-2, which are concerned with articulation patterns in a passage in the last movement of "La Persan," and to Chapter 7, p. 120, which advocates the use of closed G' fingering for tonal effect in another passage in that movement—a clear case where interpretation and technique go hand in hand.

Anthony Rowland-Jones, author of the manual Recorder Technique, writes frequently for American Recorder and other publications on the subjects of recorder performance.

HISTORICAL DUTCH RECORDERS IN AMERICAN COLLECTIONS

A Dutch specialist comes to visit some of his country's woodwind progeny and reports on their important characteristics

by Jan Bouterse

IN THE WHOLE WORLD there are about 200 woodwind instruments of Dutch origin constructed before about 1760. Nineteen of these instruments are in the U.S.A.: eight recorders, three traversi, and eight double-reed instruments (oboes and shawms). The two traversi I have seen are not very important, and I received the information on the third too late, shortly after my visit. The oboes and shawms are all very beautiful and interesting, but I will discuss these instruments on another occasion.

The Dutch recorders in the U.S.A. were, for me all very interesting, although not all instruments were in good condition. All recorders are important for musicologists, because they have their own "stories" to tell about pitch, fingerings, intonation, history, etc.

It is a pity that most of the instruments can't be played, but I don't think it is advisable to put historical recorders in better condition—there is the danger of losing information each time a repair is made. It is better to make reliable copies and to do the playing research on those copies.

The complete list of instruments in

The author, an ecologist and recorder maker, is working on a new catalog of the Dutch Baroque double-reed instruments in the Haags Gemeentemuseum. The Dutch foundation, "Stichting Voortgezette Studie Podiumkunsten," supported his trip to the U.S.A. to see Dutch woodwinds in public and private collections. Mr. Bouterse acknowledges the very kind cooperation of the directors and curators of the public collections he visited. Two people especially helped him with his research: Friedrich von Huene and Wendy Powers, who published a list of recorders in American collections in AR. Bob Redman, living in Italy, helped with the translation of this article.

It is a pity that most of the instruments can't be played, but I don't think it is advisable to put historical recorders in better condition—there is the danger of losing information each time a repair is made.

American collections, with the names of their directors and curators:

Abraham van Aardenberg, alto recorder in f¹, Shrine to Music Museum, Vermillion, SD (André Larson and Dr. Margaret Downie Banks).

Willem Beukers, sixth flute in d¹, Library of Congress, Washington, DC (Robert E. Sheldon).

Thomas Boekhout, bass recorder in f, private collection (Von Huene).

Thomas Boekhout, soprano recorder in c² (fifth flute), Metropolitan Museum of Art, New York, NY (Laurence Libin).

Richard Haka, soprano recorder in c², Shrine to Music Museum.

"I-V-H" alto recorder in f¹, Shrine to Music Museum.

Engelbert Terton, alto recorder in f¹, private collection, Ventura, CA.

Engelbert Terton, alto recorder in f¹, Library of Congress.

I myself have caused some confusion in a publication (*Dutch Recorders of the 18th Century*, Moeck Verlag; see AR, March 1992, p. 30) about two more Dutch recorders: another Boekhout bass recorder and an alto recorder by W. Beukers (with a foot made by Boekhout).

But there is only one Boekhout bass (in the Von Huene collection, described in this article) and the Beukers alto is, as far as I know, still in the Netherlands.

The other Dutch instruments in American collections:

A. van Aardenberg, oboe in c¹, Shrine to Music Museum.

I. Beuker (or perhaps I. Beukers), traverso in d¹, private collection, Tomkins Cove, N.Y.

Duval, traverso in d¹, Library of Congress.

F. Eerens, traverso in d¹, Metropolitan Museum of Art.

Richard Haka, two shawms ("duitse schalmeien") in the Shrine to Music Museum and Yale University, New Haven, CT (Susan Thomson).

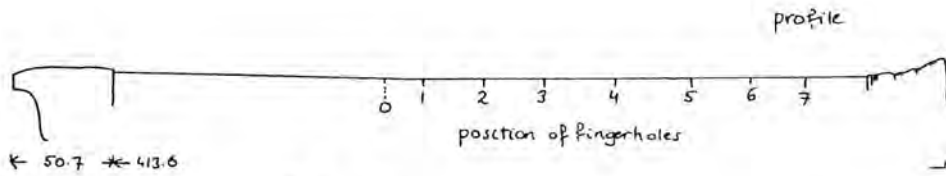
Hendrik Richters, four oboes in the Shrine to Music Museum, Museum of Fine Arts, Boston (Leslie Lindsay), Metropolitan Museum, and Library of Congress.

Engelbert Terton, oboe in c¹, Smithsonian Institution, Washington, DC (National Museum of American History, Elizabeth McCullough).

Cecil Adkins wrote a fine article about Richters' oboes in the *Journal of the American Musical Instrument Society* (XVI, 1990). The most important information about these recorders can be found in the article by Wendy Powers ("Checklist of Historic Recorders in American Private and Public Collections," AR, May 1989, with an update in March 1991).

1 "I-V-H" alto recorder in the Shrine to Music Museum

This is a very well-preserved alto recorder, made of one beautiful and straight piece of ivory. The profile is simple, with only a few ornamental rings at the bell end of the recorder. The bore is slightly

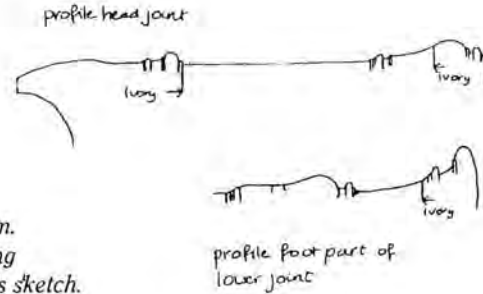


*Ivory alto recorder
by "I·V·H"
Shrine to Music Museum.
The profile of the
instrument, and
(enlarged) the simple
but beautiful stamp.*



Stamp

*R. Haka,
Soprano recorder.
Shrine to Music Museum.
The beauty of the turning
by Haka is visible in this sketch.*



conical, tapering from about 22.5 mm at the mouth end to about 18 mm at the bell. The stamp "I·V·H" has only been seen on this instrument and one other, a one-piece ivory soprano in Berlin, Germany (this recorder was lost during World War II). The alto recorder was left in Krefeld (near Cologne, Germany) a long time ago by Dutch merchants. This is an indication that the recorder was of Dutch origin. Also, the shape of the scroll is typically Dutch, with two curls, left-up and right-down. It is possible that "I·V·H" were the initials of Jan Juriaensz van Heerde (1638-1691), one of the first flute makers in Amsterdam and the first of three Van Heerde generations. The stamps of the members of the Van Heerde family are difficult to interpret, because they didn't use their initials in the stamps.

The ivory alto has some remarkable features. As is common on one-piece instruments, the seventh fingerhole is double-drilled for playing with either the left or right hand below. All fingerholes are strongly undercut. The pitch of the instrument is close to $a=440$ Hz. I have found this pitch on some other early Dutch woodwinds. It is astonishing that the alto recorder can be played with "Baroque" fingering, from f^1 to f^3 and g^3 (Table 1)! Only some minor adjustments are needed, closing some extra holes to lower f^2 and g^2 . However, there is one very strange aspect of this recorder. Namely the low f^1 is very sharp (up to 75 cents), and the low g^1 is slightly sharp, compared to all other notes. Actually, the f^1 can't be used. Is it because this recorder has hardly been played that it is preserved so well? Lowering the f^1 and g^1 (by lengthening or narrowing the foot bore with a piece of paper) makes the e^3 , f^3 and g^3 much more difficult or even impossible to play. I think

that "I·V·H" preferred a good third register and accepted the loss of the low f^1 .

(On some modern copies of Renaissance alto recorders all notes sound well with Baroque fingerings, but sometimes the third register ($d\sharp^3$ and up) is only in tune when played with strong wind pressure. On some other modern "copies" the fingerholes for the right hand are awkwardly spread.)

I return to the "I·V·H" recorder. This instrument's sound, windway, fingerholes, fingerings, almost everything, in fact, gave me a rather Baroque feeling. I think that the recorder was made between 1650 and 1700, and that it is an early Baroque instrument. If so, it is a significant recorder. So many woodwinds can be seen in 17th-century Dutch paintings, but few are left in collections. I have found only one other recorder with the same profile, a wooden soprano with the ornamental rings made of horn. This little recorder was found at an excavation in Rotterdam and is not in playable condition.

2 Soprano recorder by Richard Haka in the Shrine to Music Museum

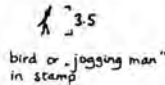
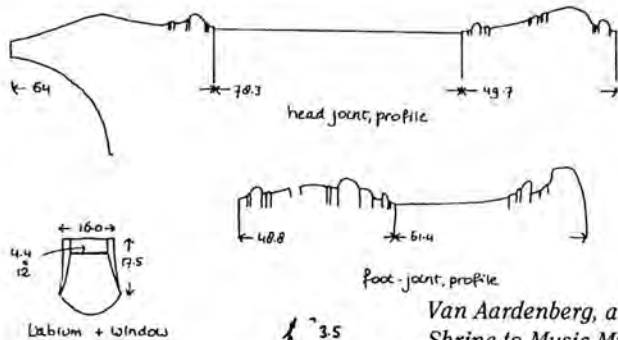
All Baroque recorders by Haka have the same shape, with a long undulating (and not very high) profile in the ivory above the windway and the typical rounded profile in the bulge at the lowest fingerhole. The quality of the details of lathe turning on Haka instruments is always very good, convincing in design, and very accurate in even the most subtle details. (The pupils of Haka in Amsterdam didn't follow their master in his design; Steenbergen and Van Aardenberg developed their own style.) This is the only Dutch recorder that has survived in its original tooled leather-covered case. The recorder is made of two pieces in ebony with ivory rings. Haka

stamped his instruments always in the same way: "R. HAKA" in a scroll with a double lily (fleur-de-lis) below. The same lily is stamped on the bell surface (at the end of the bore). The windway, as far as I could see, rises somewhat from the mouth end to the labium (common on most Dutch Baroque recorders), and in cross-section the windway is more curved at the mouth end than at the labium end. The labium corner itself is somewhat irregular. I think that the window was originally 9.2×3.5 mm and has been increased to 9.2×3.8 mm.

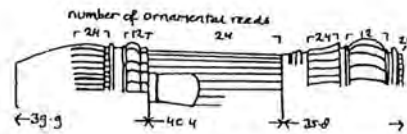
Two other Baroque soprano recorders by Haka have survived, one in Leipzig, Germany (Musikinstrumentenmuseum der Universität Leipzig), and one in the collection of Frans Brüggem in Amsterdam. The recorder in Vermillion is in all of its parts a few millimeters shorter than the other instruments, and the pitch is also slightly higher. Most notes now sound between 25 and 60 cents higher than $a=415$; only the low c^2 is at $a=415$. I think that this instrument originally sounded somewhat lower (with a smaller window), quite close to $a=415$, and that the instruments in Leipzig and Amsterdam were originally between $a=410$ and $a=415$.

I have seen and played, for a short time, all three of these Haka soprano recorders. I have to say that they all play easily but also with little breath resistance, affording little possibility of influencing the sound. Perhaps good copies will have more qualities. The recorder in Vermillion is an interesting recorder for anyone who wants to make a copy in $a=415$. It is easier to start from an original recorder that is slightly higher in pitch than to start from an instrument that is lower than $a=415$.

Continued overleaf



Van Aardenberg, alto recorder.
Shrine to Music Museum.
On this instrument, the very rounded forms are visible, in the profile but also in the labium. The sketch of the "bird"-stamp is added.



W. Beukers, sixth flute headjoint.
Library of Congress. This is a sketch made after a color slide. The parts where the ivory is turned smoothly can be seen, and also where Beukers turned the reeds or ribs, in patrons of 12 and 24.

3 Alto recorder by Van Aardenberg in the Shrine to Music Museum

A recorder in three pieces, all made of boxwood stained brown. The softwood (cedar?) block seems to be original, but it is not in good condition. The direction of the grain is similar to that of the blocks of the Van Aardenberg recorders in The Hague, with the tangential section (the "flame") of the wood on the windway side of the block.

A striking feature of the Van Aardenberg recorders (and oboes) is that they are very carefully made, with full attention devoted to almost every detail. Van Aardenberg developed a very personal style in the turning work and finishing, with many convex and concave elements and asymmetrically cut rings. The labium's sidewalls are not straight, but curved. The candleflame (the pattern of shaping in the bore under the labium) is short and very neatly made, and most of the fingerholes are distinctly undercut.

The recorder in Vermillion is stamped with the name AARDENBERG in a scroll, the first "A" of the name showing a little "v" between the legs of the first "A". Below the scroll a fleur-de-lis can be seen, and above the scroll a somewhat unclear figure, like a bird, or a "jogging man." On other Van Aardenberg instruments we find a deer at that position. The foot of the recorder is 110 mm, indicating that the instrument is of the "long foot" type. The disadvantage of such a long foot is that the third register of the recorder will sound too flat, and that is what actually happened on this instrument (Table 2). The low $b\flat$ can be played with the seventh hole closed (01234-67). The $b\sharp$ needs also the seventh hole to be covered (0123-567). The pitch of the Van Aardenberg recorder is close to $a=415$.

The recorder in Vermillion does not have good playing qualities now. The block is not in good condition and the chamfers are rather big and lack the more subtle shapes and finishing of the chamfers of the best Van Aardenberg recorders in The Hague. But I think that it would be possible to make a good copy with smaller chamfers. "Normal" fingerings for the third register are possible if the foot is made about 5 mm shorter.

4 Sixth flute by W. Beukers in the Library of Congress

A sixth flute (soprano in d^2) in three pieces, made of ivory. This ivory is turned on a special lathe, in French, a *tour à guilloche*. With special devices, a pattern of "reeds" (indentations or undulating lines), could be made. The ivory on the Beukers recorder is not so finely turned as on some Richters oboes. On the Beukers there is a pattern of 12 and 24 ribs or reeds alternating with smooth grooves. The middle section is smooth over the whole length.

The recorder is stamped W. BEUKERS (or W:BEUKERS), without a scroll but with a fleur-de-lis below. It is not certain if the father Willem or the son Willem made the recorder. In The Hague, the same stamp is found on an oboe with the year 1704 engraved on a key. That's why I suppose that the father could have made this recorder (the son was born in 1703). On another oboe in The Hague the name W:BEUKERS is stamped, accompanied by a deer. Did the maker of that instrument work together with Van Aardenberg?

Like the oboes mentioned above, this recorder can be played at a relatively high pitch, between $a=415$ and $a=440$. Actually, it can hardly be played at all because of several dangerous cracks inside the bore, some of the cracks penetrating to the sur-

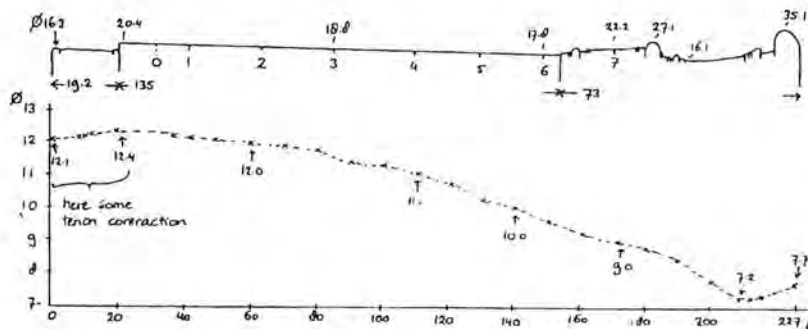
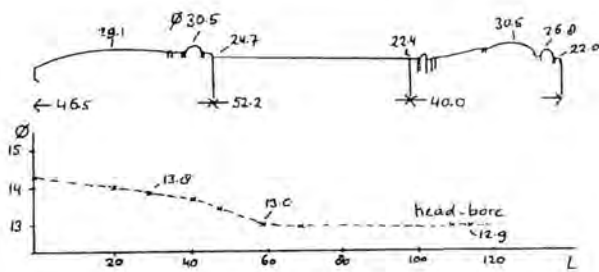
face. Ivory instruments are very vulnerable, not because the material is not hard or strong enough but because enzymes in our saliva will break down the ivory. The cracks start in the bore of the instruments, not on the outside surface. The ivory above the windway is also cracked, and the windway can even be taken out. There is only one advantage to this: the big curvature along the length of the roof of the windway is clearly visible and measurable.

Conclusion: It is an interesting instrument, nicely made, but like so many other ivory instruments, it is in bad condition. As far as I know, it is the only surviving Dutch sixth flute.

5 Soprano recorder by T. Boekhout in the Metropolitan Museum of Art

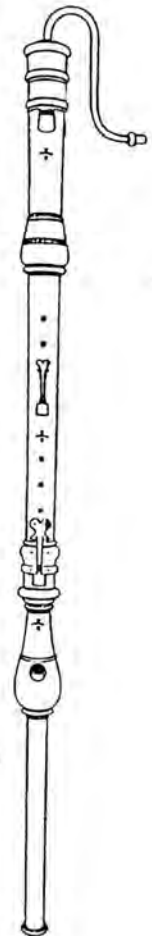
This recorder is made in two pieces of a black tropical hardwood (possibly ebony) with three ivory rings. The instrument is in good condition and plays well, perhaps because the block seems to be new or revoiced. Boekhout was a versatile flute maker who made a whole range of instruments: soprano and soprano recorders, altos, many bass recorders (his specialty), oboes, clarinets, and transverse flutes. In my opinion, the style in which he made this soprano recorder is rather simple. It is made in an "average Baroque style." That is surprising, since most of the other Dutch makers (Haka, Van Aardenberg, Terton, Wijne) developed their own individual styles, with lesser or greater distinguishing characteristics.

The Boekhout soprano is a slender instrument; the beauty comes from the elegant and simple profile. The little rings are not as sharply defined in the wood as they are in the ivory parts. I have seen the same characteristic on his other instruments, for example, the alto recorder and



T. Boekhout, soprano recorder. Metropolitan Museum of Art. A sketch of the profile of the instrument, also the places of the fingerholes are given. In the graph of the bore of the head joint you can see the conical section to about 60 mm (block and labium) and the cylindrical section from about 60 mm to the socket. The bore of the lower joint shows a tenon contraction between 0 and about 25 mm. From the bell-end, the bore is reamed out, a correction for the low c^2 .

T. Boekhout, bass recorder. This picture comes with permission from the brochure of the Von Huene Workshop and shows a Boekhout bass, complete with cap, S-crook, and the foot-stick. Clearly visible are the key on fingerhole 3 and the big front-hole on the foot.



ebony oboe in The Hague. Apparently, it was difficult for Boekhout to cut the very hard wood on the lathe. The finishing with the chisel was not good enough, and he had to sand the wood (for instance with *Equisetum hyemale*, an herb containing siliceous crystals).

The stamps are T. BOEKHOUT (without a scroll) with a crown above and a climbing lion below. It is the same style of stamp that we can see on instruments of Terton, Van Heerde, and Borkens.

Another interesting feature of the recorder has to do with the fingerholes. Some of the corners inside the joint (in the bore) seem to be broken out, caused by irregular undercutting or inaccurate drilling. The outside corners of the fingerholes (what you feel with your fingers) are rather rounded. But the outside of the sixth hole is rough. Has this hole been enlarged?

The pitch of the recorder surprised me (Table 3). It was higher than I expected. The highest notes of the first register (g^2 , a^2 , b^2 , c^3 and d^3) are 5 to 20 cents above

the pitch of $a=415$, but the lowest notes (c^2 , d^2 , and e^2) sound 10 to 30 cents below $a=415$. The third register also sounds low. If you want to make a copy, it is better to take these lower sounding notes as a starting point. I think that the fact that the recorder is not so well in tune is caused by shrinkage of the wood, especially in the upper part of the lower section, where there is a clear contraction of the bore. I don't think that the lower section has been shortened.

6 Bass recorder by T. Boekhout in the Von Huene collection

The bass recorders of Boekhout are interesting instruments because of the key not only on hole 7, but also on hole 3. Thanks to this key, the third fingerhole can be placed lower on the joint, and that makes the octave c^1-d^2 better in tune. Without a key, the fingerholes 3 and 4 must be separated much more, to bring them in reach of the fingers of the player. The result is that the holes will not have the best acoustical positions, even when

they are drilled diagonally. It is then very difficult for the maker to ream the bore in such a way that both octaves c^1-c^2 and d^1-d^2 are tuned well.

In 1713, Boekhout published an advertisement in the *Amsterdamse Courant* stating that he "... makes and sells bass flutes that give all the tones in the same way as with the common flute..." I think that the bass flute in the advertisement is the bass recorder with the key on hole 3 and that the common flute is the alto recorder. There is a bass by Boekhout without a key on hole 3 in a public collection in Switzerland. The d^2 and all higher notes on that instrument must be played with alternative fingerings. An interesting aspect of the Swiss recorder (I played a copy made by Heinz Ammann) is that many notes in the upper register can be played with the thumbhole closed!

The American Boekhout bass comes from the collection of Marijke Ferguson of Amsterdam, well known for her performances of and research on Medieval and Renaissance music. The recorder is made

I don't see many musicians interested in playing copies of the old bass recorders. Why? Is it because these instruments are so expensive, or because there are no good copies available, or because everyone wants a "multi-purpose instrument," suited to both old and modern music?

Table 1: Pitch measurements of the "I-V-H" alto recorder (measured by F. von Huene). Tuner set on a=440, deviations measured in cents. Fingerings in parenthesis.

f ¹ +75	f ² +30 (0.2) 0 (0.2.45)
g ¹ +30	g ² +20 (..2) 0 (..2.45)
a ¹ -5	a ² 0
b ¹ b 0 (01234.6)	b ² b 0 (01234.6h)
b ¹ h 0 (0123.567)	b ² h 0 (0123.5.7)
c ² 0	c ³ 0
d ² 0	d ³ 0
e ² 0	e ³ 0 (012.45)
	f ³ 0 (01..45)
f ² # -10 (.12) 0 (0..)	

Table 2: Pitch measurements of the Van Aardenberg alto recorder. Tuner set on a=415, deviations measured in cents.

f ¹ 0	f ² +30	f ³ -20
g ¹ -5	g ² +35	
a ¹ 0	a ² +20	
b ¹ b +5 (01234.67)	b ² b +10 (01234.6)	
b ¹ h +60 (0123.56)	b ² h +35 (0123.5)	
+25 (0123.567)	c ² +35	
d ² +20	d ³ 0	
e ² +30	e ³ -15	
f ² # +5 (.12)		
g ² # +30 (..23456)		

Table 3: Pitch measurements of the Boekhout soprano recorder. Tuner set on a=415, deviations measured in cents.

c ² -15	c ³ +10	c ⁴ -25/-5(*)
d ² -30	d ³ +5	
e ² -10	e ³ 0/-5	
f ² +5 (01234.67)	f ³ -10 (01234.6)	
f ¹ # +40 (0123.56)	f ² # +25 (0123.5)	
g ² +20	g ³ +10	
a ² +20	a ³ -5	g ³ # -10
b ² +20	b ³ -20/-10(*)	
(*)= depends on thumbing		

of maple, and the keys are of brass. There are three pieces, and there is a cap on the windway to fit an S-shaped crook. The original crook is missing, as is the stick that could be placed in the bore opening of the foot. Boekhout made a side hole low on the foot to allow the air to stream out when the stick blocked the bore.

The keys are rather simple, not finished and shaped as finely as the keys on the bass recorder by I. H. Rottenburgh in The Hague (the only recorder by another maker with the key on hole 3, as far as I know). The Boekhout instrument shows no fanciness, although the lathe work is well done. The whole concept is that of a no-nonsense recorder. The Boekhout bass doesn't play very well at the moment; the top of the lower register sounds sharp, and the highest notes are difficult to attack. Many Baroque bass recorders survived the years, but I don't see many musicians interested in playing copies of the old instruments. Why? Is it because these instruments are so expensive, or because there are no good copies available, or because everyone wants a "multi-purpose instrument," suited to both old and modern music?

7 Alto recorder by E. Terton in the Library of Congress

Seven alto recorders by Terton have survived the years, as far as I know. Five of these recorders are relatively short and have a pitch between a=412 and a=415. Two recorders, one in Brussels, Belgium (Instrumentenmuseum van het Koninklijk Conservatorium), and one at the Library of Congress, are made longer in most of the sections and have a lower pitch (I think between a=405 and a=410). The recorders in Brussels and Washington have middle sections and feet of the same length. The head piece in Washington is, to my surprise, as long as the short Terton alto heads, but has a wider bore (up to 19.5 as opposed to 19.0 mm) than the longer Brussels alto head.

The recorder is made of boxwood of a very fine quality, the middle section is somewhat warped, and the wood is stained medium to dark brown (in the grooves). The recorder is rather heavy and thick, with a maximum outside diameter of 35 mm at the window. The upper ivory ring is damaged and cut off at the mouth end of the windway. Typical for Terton is that the right sidewall of the labium diverges more than the left sidewall, thus creating an asymmetrical effect. I have seen this on nearly all Terton recorders!

Was Terton cross-eyed, or was his labium cutting tool sharper on one side than on the other? The fingerholes are all very regularly undercut. I have been able to examine carefully the undercutting on an alto Terton in a private collection in the Netherlands. The undercuttings were so similar (and regular) that I think Terton did not use a knife but rather a small undercutting tool specially made for the profile of the fingerholes.

The windway in the Washington recorder goes through ivory and wood. At the transition from ivory to wood, the left-right curvature (also in cross-section) changes dramatically. In the top of the windway (in the ivory), the windway is distinctly but not excessively curved. In the wood, the roof of the windway is made almost flat, or is perhaps flattened by warping of the wood. In the lengthwise direction, the windway rises in the ivory section but is almost parallel to the axis of the flute in the wood section. The block is not in good condition, the block chamfer has almost vanished, and the edge is very worn. It is not surprising that the recorder doesn't play well. The sound is rather thin and the low f¹ can't be played at all (cracks in the foot). It is a pity that the recorder is not in good condition, because some other Terton recorders in better condition have a beautiful sound. Some of the instruments by Terton are, in some aspects, well made, but there are often one or two sloppy details in the turned parts. However, windway, fingerholes, and anything else important for the sound are always well made with great craftsmanship.

8 Alto recorder by E. Terton, private collection, California

I didn't see this recorder myself. I used the drawings and commentary of Friedrich von Huene, who made measurements and some repairs on this instrument. Again, it is a boxwood recorder with ivory rings, but the sections are shorter and also have a smaller bore than the recorder in Washington. I don't think that the middle section is shortened because its length is almost identical to those of the alto recorders by Terton in Dutch collections.

The recorder is not in good playing condition. (If the instrument is not played much, however, it increases the chance that it will stay unchanged for many years. Old recorders must be played very little and with great care, and then only for reasons of research.)

A leading American proponent of avant-garde recorder music presents his overview of the advanced developments of the past 40 years.

by Pete Rose

Avant-Garde Recorder Music: An Evolutionary View

When I first began work on this piece, my intention was to create a three-section chart displaying side-by-side the continuum of developments in avant-garde recorder music in the U.S.A., Europe, and places elsewhere in the world. However, I soon came to realize the impossibility of such a venture; the situations that shaped events in these areas were and still are entirely different. Outside of Europe, there was no real continuum. Therefore, what I actually wound up creating is more like a set of three very differently focused charts in tandem.

In the U.S.A. section, the focus is on a simple, chronological accounting and brief description of a small number of still relatively unknown works, most but not all of which were unique and innovative in their time. The composers of these pieces often had no awareness of each other or of events abroad. Even when they did, they still worked in artistic isolation, sharing little if anything with each other in the way of language and/or esthetics. On the whole, the American recorder community viewed their work as tangential at best, aberrant at worst. In the 1970s and 80s, there was also a direct correlation between the amount of attention this community would be willing to pay to a new work and the degree to which it resembled the classic European models of the 1960s, such as the compositions of Hans-Martin Linde, Rob du Bois, et al.

(The attentive reader will no doubt notice that a number of ideas that first appeared in American works later became trendy in Europe. That should not be interpreted as anything more than a curiously interesting coincidence. Certainly, no influence is implied.)

In Europe, the new works were being commissioned and written by the best of a new generation of recorder players right from the beginning. They were therefore taken seriously and considered essential to the recorder's role in the present and survival in the future. Teachers taught these works to their students and, in time, major publishers saw a ready market for them. The composers of these works, or at least the recorderists who commissioned and performed them, all knew each other, and a collective awareness of what was in the air seemed ever-present. It is the evolution of that collective awareness rather than the huge and very well-documented volume of individual compositions that will be the focus of the European section of the chart.

As to the "Elsewhere" section, it is both a deliberately and necessarily sketchy supplement. The Japanese works, published mainly by Zen-on, are very widely played and have had a considerable impact. For the most part, however, the avant-garde recorder music from outside Europe has been a well-kept secret.

The chart begins in 1950, and its cut-off point is 1989. I chose not to take it beyond that because it is dangerous to evaluate the present: something that may seem important when it occurs may have little impact in the future and vice-versa. Inevitably, since the chart is compiled by an active participant in the recorder avant-garde, its perspective is personal and subjective. Indeed, part of my fascination with this material has been to see where my own work has fitted into the flow of developments here and overseas. I hope this article will help contribute to the general knowledge and understanding of a certain aspect of the recorder's compositional legacy from this 40-year period, and I look forward to receiving information about compositional developments that readers may feel deserve further attention.

1950-1954

USA

Alan Hovhaness composes *Orbits II* for alto recorder and piano. This thoroughly accessible work shows a strong world-music orientation and, unlike the large number of British and German works for recorder and piano, makes highly successful and quite novel use of this instrumental combination. The recorder part is based on a six-tone mode that includes a quarter-tone to be produced with a special fingering. The piano part has an occasional random sound-mass to be produced by striking some of the lower strings inside the piano with a timpani mallet.

1955-59

USA

Henry Cowell composes *Three Pieces* for recorder trio, a highly eclectic work with a first movement that is very imitative of Indonesian gamelan music.

First innovative works by Tui St. George Tucker: 1) *Her Sonata* for alto recorder and piano employs the full range of notes up to *c*'''. 2) *Yakugo* for two recorderists and a small chorus of male voices is strongly influenced by traditional Japanese musical idioms. It requires one of the recorderists to play two instruments at once, no doubt the first piece to do so.

1960-64

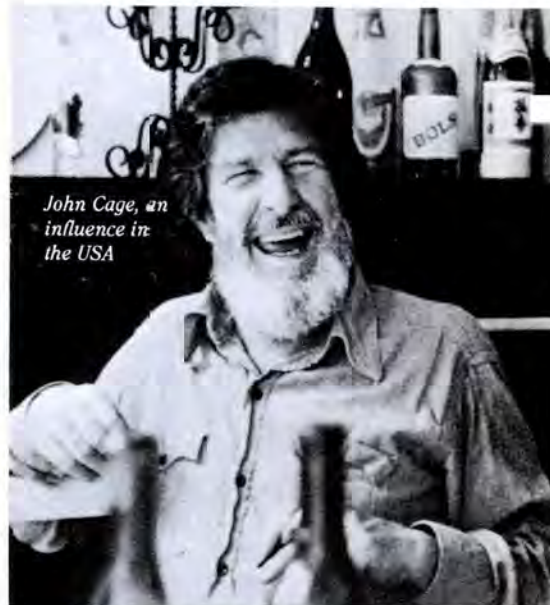
USA

Bob Dorough's jazz-influenced composition *Eons Ago Blue* sets the standard for all future works in this vein.

New solo works by Tui St. George Tucker show an extreme eclecticism in language and style and demonstrate romantic tendencies, such as a strong emphasis on melody and a subjective, directly emotional quality: 1) *The Bullfinch Sonata* employs many extended techniques to evoke bird song images, including a great deal of microtonality. The piece is light-hearted and humorous in its quotation and imitation of historical idioms and in its theatrical, visually oriented ending. 2) In *Romanza*, a jazz-influenced work, Tucker uses quarter-tones in a variety of interesting and imaginative ways: among them attempts to approximate the "blue notes" of a jazz singer and the intervals of the overtone series in just intonation.

1965-69

USA



John Cage, an influence in the USA

EUROPE

EUROPE

EUROPE

EUROPE

The first significant Dutch works are composed by Henk Badings: 1) The second movement of his *Trio* is strongly influenced by traditional Japanese idioms. 2) In the first movement of his *Sonata* for alto recorder and piano there are two lengthy and complex pianissimo passages to be played with special fingerings. The same movement ends with a two-octave glissando.

Benjamin Britten makes extensive use of flutter-tonguing in the solo recorder part of his children's opera *Noye's Fludde*.

The first avant-garde recorder works are commissioned by Frans Brüggen and Michael Vetter.

Media: Most of these early works are for solo alto recorder.

Major Trends:

- 1) There is a total break with the past. The recorder is viewed as a new instrument with a clean slate: its technical and expressive limits are yet to be defined.
- 2) Objectivism.
- 3) The post-Webern idiom is dominant. It is characterized by atonality, wide interval jumps, irregular rhythms, and an avoidance of literal repetition.
- 4) A vocabulary of extended techniques develops rapidly. The resulting effects are used episodically and are valued for their novelty and shock potential.
- 5) By the end of the period, new notations begin to appear. Some are symbols for new sounds, but others give the performer slight leeway in the choice or ordering of pitch and extent of rhythmic duration or speed.

Representative works: Louis Andriessen, *Sweet*; Jurg Baur, *Mutazioni*; Rob du Bois, *Muziek, Spiel und Zwischenspiel*.

Media: Works for solo alto recorder still predominate. The first avant-garde duets appear.

Major trends:

- 1) Extended techniques are further developed and often pushed to extremes.
- 2) Notations continue to develop. Complex symbolic and graphic notations are employed either to represent sound configurations not otherwise notatable or to elicit a non-specific response from the performer.
- 3) Wider latitude in what and/or how to play is given to the performer, including improvisation and mobile form.
- 4) A growing interest in and awareness of the visual drama of performances of this new music leads to a kind of instrumental theater where deliberate attention is focused in this direction.

Minor trends:

- 1) Although a solid wall still stands between the new and old recorder music, the first crack in that wall begins to appear. The long history of association between the recorder and bird song is renewed in several avant-garde works through the new vocabulary of sounds.
- 2) Devices such as multiphonics and glissandi lead to a more specific focus on the microtonal potential of the recorder.
- 3) Although most of the music is severe and quite serious, a sense of humor about the new sounds begins to materialize.

Representative works: Louis Andriessen, *Paintings*; Luciano Berio, *Gesti*; Gerhard Braun, *Monologe I*; Sylvano Bussotti, *PAPA*; Rob du Bois, *Pastorale VII*; Hans-Martin Linde, *Music for a Bird*.

Gerhard Braun



ELSEWHERE

ELSEWHERE

ELSEWHERE

ELSEWHERE

ARGENTINA: Carlos Roque Alcina's *Tres Movimientos* for German system soprano recorder uses a few extended techniques and shows a world-music influence and perhaps even a prototype minimalism. Its quality: warm and romantic.

JAPAN: Makoto Shirohara, working in Holland at the time, writes *Fragmente* for Frans Brüggen. This first major work for tenor recorder shows the influence of traditional Japanese musical idioms within a post-Webern context. It employs a great deal of microtonality and other extended techniques.

USA

Tui St. George Tucker's jazz-influenced recorder trio *Prelude and Blue for Erich* utilizes a few extended techniques and makes interesting and highly theatrical use of the performance space. Its language is extremely eclectic and the composer shows a great sense of humor in her quotation and imitation of popular musical idioms.

EUROPE

Media: Solo works still predominate, but there is a growing attraction to sizes of recorder other than alto.

Major trends:

1) There is a sudden rediscovery of the recorder's historical repertoire and, by extension, the entire history of Western European classical music as a possible source of inspiration, generation, and ironic humor in avant-garde recorder music.

2) With the all-inclusive acceptance of this history, there was also a corresponding acceptance of even its most traditional elements that had been considered idiomatically taboo and therefore deliberately excluded in the avant-garde recorder music of the previous decade. Many of the works from this period display a wide spectrum of sound, for these traditional elements were being brought into a music still heavily affected by the imprint of post-Webernism and nurtured by the extraordinarily adventurous developments of the 1960s.

3) Humor becomes a strong central issue during this period.

Representative works: Gerhard Braun, *Minimal Music II*, *Nacht Stücke*; René Clemencic, *Bicinia nova*; Martin Gumbel, *Drei kleine Studien*; Hans-Martin Linde, *Amarilli mia bella*, *Musica da Camera*; Rolf Riehm, *Gebrauchliches*.

ELSEWHERE

ARGENTINA: Eduardo Alemann composes *Spectra* for the Conjunto Pro Arte de Flautas Dulces of Buenos Aires. This pioneer ensemble piece uses microtonality and other extended techniques. World and minimal music influences are there as well as sound-mass formations.

USA

Some of Bob Margolis's compositions employ extended techniques.

1) *Fanfare*, a relatively accessible solo work requires the playing of two recorders at once.

2) *Recorder Quartet*, which despite its title may be played by any number of recorder players above four, features an improvisational text-source that gives only vague directions and exact timings. The details of each performance must be worked out by the players. No matter what is decided, the end result will be an eclectic set of sound-mass blocks.

Avant-garde recorderist Pete Rose connects with the "Downtown" scene in New York City. Adapts works by several of its John Cage- and minimalist-oriented composers to the recorder:

1) Philip Corner's *Sproutings* for solo instrument or voice has a score consisting of Japanese-styled brush strokes printed on little pieces of transparency. These are placed on manuscript paper by the performer as a theatrical aspect of the presentation. When played, the music consists entirely of glissandi; even the shortest sounds must have a degree of pitch flexibility.

2) Daniel Goode's composition *The Thrush from Upper Dunakyn* is a transcription of a tape recording of a bird. Originally scored for alto flute, it was adapted for bass recorder at the composer's request. The half-hour-long meditative "bio-music" is microtonal, very repetitive, and contains many long periods of silence.

3) Sound-poet Jackson Mac Low composes *A Vocabulary Gatha for Pete Rose*, an improvisation-generating score that looks more like a crossword puzzle than music.

Jude Quintiere composes the first circular breathing recorder works for Pete Rose.

1) *Music for Recorder and Tape* features an opening cadenza for tenor recorder in which all of the ideas in the piece are exposed. These ideas are then extended by sustaining or repetition, both in the recorder part and on the tape, which contains sounds generated on a Moog synthesizer.

2) *Roseland* for amplified soprano recorder and tape makes use of a wide range of extreme extended techniques in the recorder part. The tape, which contains four minutes of sustained trills on SATB recorders, forms a static backdrop of sound-mass for the live performance.

Colin Sterne's *Meadow/Hedge/Cuckoo* uses quotation in an obvious and theatrical way, as well as in a furtive structural manner. Its rhythmic and melodic contours show a post-Webern influence, and it uses a number of extended techniques.

EUROPE

Media: Solo works other than for alto recorder, especially for soprano, become more common. The first European avant-garde ensemble works are composed. There is a new interest in and understanding of the possibilities for combining recorder and piano. The period also gives rise to the first significant works for recorder and percussion.

Major trends:

1) There is a move away from allowing the performer to make critical composition-oriented choices (through improvisation or mobile form, for example) toward strictly notated scores that give the player few if any options.

2) There is also a move away from using extended techniques to produce episodic novel sounds and toward their use as fundamental compositional building blocks and/or means of developing and varying the essential material of a work.

3) Minimal and world-musics begin to have an impact.

4) The new ensemble and recorder/piano works employ sound mass and timbre modulations.

5) Extended techniques appear in easier works suitable for amateurs and/or children.

6) Many works show an extreme eclecticism in both language and style.

7) The historical recorder tradition continues to be of interest.

Representative works: Louis Andriessen, *Melodie*; Gerhard Braun, *Acht Spielstücke*, *Inmitten der Nacht*; John Casken, *Thymehaze*; Reinhard Febel, *Sechs Bagatellen*; Frans Geysen, *Periferisch-Diagonaal-Concentrisch*; Martin Gumbel, *Flötenstories*, Konrad Lechner, *Traum und Tag*.

Other important works: Roland Moser, *Alrune*; Kazimierz Serocki, *Arrangements*.

ELSEWHERE

JAPAN: There is a proliferation of new works displaying a strong fusion of traditional Japanese as well as other world-music elements with European avant-garde idioms.

A partial list: Ryohei Hirose, *Lamentation*, *Ode I*, *Meditation*; Kikuko Masumoto, *Pastorale*; Maki Ishii, *Black Intention*.



1980-85

USA

Completely improvised works by Pete Rose show a strong minimal and world-music influence and prominently feature microtonality and circular breathing:

- 1) *Right Hand Pentachord Variations* utilizes a prepared soprano recorder to produce extraordinarily dense sound-mass formations from a single instrument.
- 2) *Medley: Signals/Limits* makes extreme use of circular breathing, the highest pitches, and loudest obtainable volume to a dangerous point for both performer and audience.
- 3) *Music for Non-Western Instruments* offers a set of 28 text scores that may either be read and imagined as concept pieces or realized through improvisation. Rose's realizations are mostly performed on ethnic fipple flutes.

Yehuda Yannay's *Nine Branches of the Olive Tree* is commissioned by Milwaukee recorderist Ed Gogolak. This large work for recorder, bass clarinet, guitar, and percussion combines post-Webern and minimal music configurations and requires many extended techniques.

EUROPE

Media: For the first time, the focus shifts from solo to ensemble works.

Major trend: Eclecticism.

Minor trend: Requiring the recorder player(s) to double on percussion instruments.

Representative works: Helmut Bornefeld, *Concentus*; Gerhard Braun, *Schattenbilder*; Konrad Lechner, *Lumin in Tenebris*; Herbert Nobis, *Kontraste*; Wolfgang Witzemann, *Bordun III*.

Other important works: Louis Andriessen, *Ende*.

Amsterdam Loeki Stardust Quartet



ELSEWHERE

1985-89

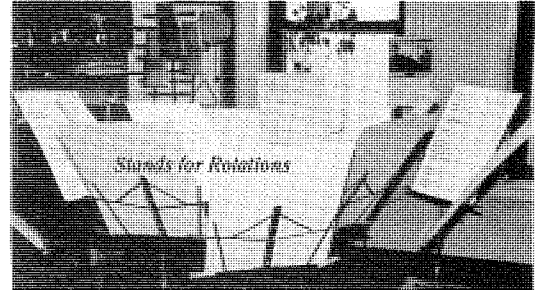
USA

In *Transitions*, Pete Rose applies clearly defined evolutionary formal procedures to improvised pieces that are otherwise similar in direction to his works of the early 1980s.

Works by Robert Strizich employ many extended techniques.

1) *Fantasia* makes developmental use of sound-mass.

2) *Aphorisms* for solo alto recorder employs a language that generally resembles the post-Webern European works of the 1960s. But Strizich uses special effects as fundamental substances and his manner of manipulating material is more clearly apparent to the listener.



EUROPE

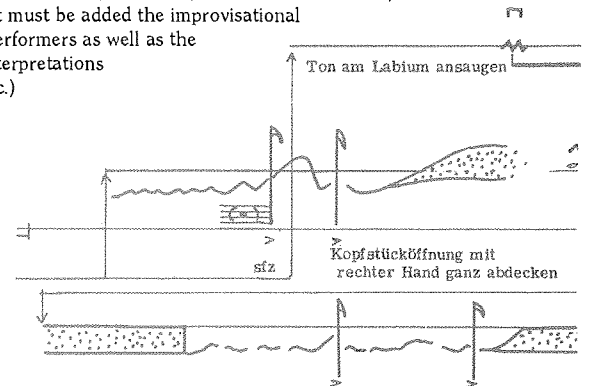
Media: The emphasis swings back to solo works.

Major trends:

- 1) Minimalism.
- 2) Works are either totally written or totally improvised.
- 3) Eclecticism.
- 4) Strong influence of world-music and jazz.
- 5) Interest in creating music for fipple flutes other than recorder.
- 6) Microtonality.
- 7) The "New Romanticism"—emphasis on melody, warmth, subjectivity.
- 8) Transmutation of old music to a 20th-century idiom.

Representative works:

Gerhard Braun, *Atembogen*; Regina Erman, *Melody*; Charles Fox, *Winds of Heaven*; Guus Janssen, *Largo*; Paul Leenhouts, *Big Baboon*, *When Shall the Sun Shine?*; Konrad Steinmann, *xero-xero-xero*; Paul Termos, *Vuoto oseso*; Jan Rokus van Roosendaal, *Rotations*; Karel van Steenhoven, *Wolken*. (To this list must be added the improvisational works of many performers as well as the transmuted interpretations of old music.)



ELSEWHERE

CANADA: Works by Peter Hannan show strong minimalist and world-music trends.

MEXICO: Music commissioned by Horacio Franco fuses European avant-garde and world-music traditions. Some of these works are very melodic and warmly subjective in feeling in the manner of the "New Romanticism."

AUSTRALIA: Benjamin Thorn's compositions combine elements of European avant-garde and world-music idioms.

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Perfect Pitch Lesson #1!

*A perfect ear for music
means knowing
how to listen.*

by David L. Burge

IT ALL STARTED in ninth grade as a sort of teenage rivalry.

I would practice the piano for about five hours daily. Linda didn't practice anywhere near that amount. But somehow she always seemed to have an edge which made *her* the star performer of our school.

It was frustrating.

What does she have that I don't? I would wonder.

Linda's best friend, Sheryl, sensed my growing competition. One day she bragged on and on about Linda, adding more fuel to my fire.

"You could *never* be as good as Linda," she taunted. "*Linda's got Perfect Pitch.*"

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny musical abilities: how she could name any tone or chord—*just by ear*; how she could sing any pitch she wanted—*from mere memory*; and how she could even play songs after only *listening* to them on the radio!

My heart sank. *Her fantastic EAR is the key to her success* I thought.

How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone *possibly* know F# or Bb just by *listening*? An ear like that would give someone a mastery of the entire musical language!

It bothered me. Did Linda *really* have Perfect Pitch? I finally got up the nerve and point-blank asked Linda if the rumors were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied cheerfully.

***Now I couldn't wait to
make her eat her words...***

My plan was ingeniously simple:

I picked a moment when Linda least suspected it. Then I boldly challenged her to name tones for me—*by ear*.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain that other classmates could not help her. I got everything just right so I could expose Linda's Perfect Pitch claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene.

With silent apprehension I selected a tone to play. (She'll *never* guess an F#!)

I had barely touched the key.

"F#," she said.

I was astonished.

I quickly played another tone. She didn't even stop to think. *Instantly* she announced the correct pitch.

Frantically, I played more and more tones, here and there on the keyboard, but each time she knew the pitch—without effort. She was SO amazing—she could identify tones as easily as *colors*!

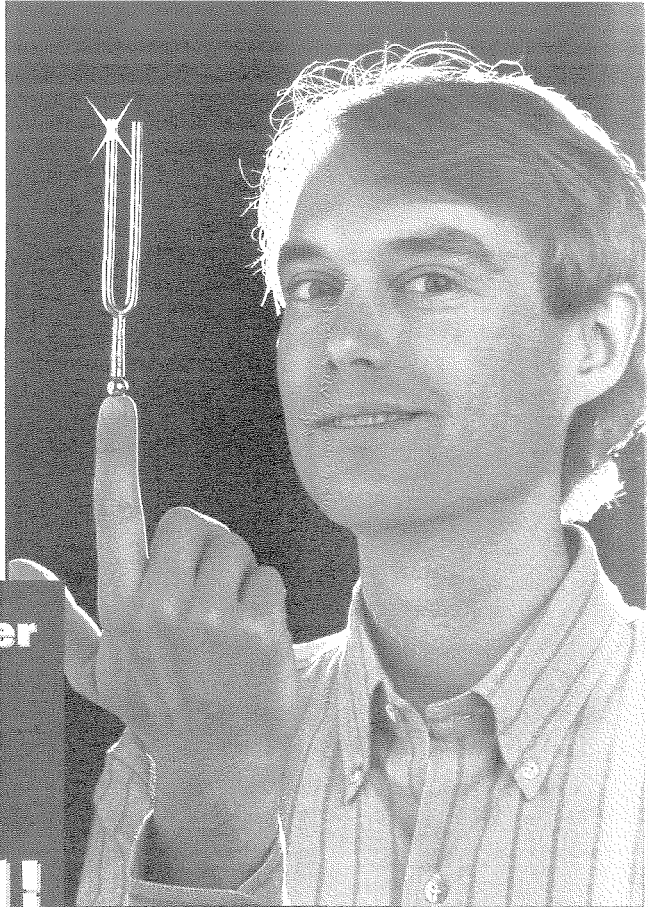
"Sing an Eb," I demanded, determined to mess her up.

With the barest pause she sang the proper pitch. I had her sing more tones (trying hard to make them increasingly difficult), but still she sang each one perfectly on pitch.

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

"I don't know," she sighed. And to my great dismay, that was as much as I could get out of her!

The dazzle of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet from that moment on I knew that Perfect Pitch is real.



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I couldn't figure it out...

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

Then it dawned on me that *most musicians* can't tell C from C♯, or A major from F major—like artists who brush painting after painting without ever knowing green from turquoise. It all seemed so odd and contradictory.

I found myself even more mystified than before.

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

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me so I could guess each pitch by ear. My many attempts were dismal failures.

So I tried playing the tones over and over in order to memorize them.

I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones, but nothing worked. I simply could *not* recognize the pitches by ear.

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

Then came the realization...

It was like a miracle. A turn of fate. Like finding the lost Holy Grail.

Once I had stopped *straining* my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*.

They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences within the musical tones.

Soon I too could recognize the tones by ear! It was simple. I could hear now F♯ sounds one way, while B♭ has a different pitch color sound—sort of like "hearing" red and blue!

The realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, Mozart, Debussy and scores of others could mentally envision their masterpieces—and identify tones, chords and keys just by ear—*by tuning in to these subtle pitch colors within the tones.*

It was almost childish—I felt that anyone could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

So I told my best friend Ann (a flutist) that she could have Perfect Pitch too. She *laughed* at me.

"You have to be born with Perfect Pitch," she asserted.

"You just don't understand how Perfect Pitch works," I explained.

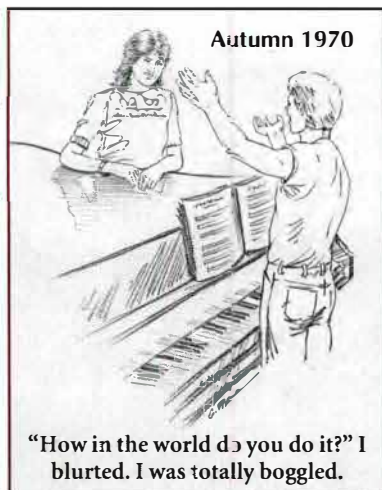
"It's easy!"

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. Soon Ann had also acquired Perfect Pitch! We became instant school celebrities. Students tested us in amazement. Everyone was awed by our virtuoso ears.

Way back then I would not have dreamed that I would later explain my discovery to college music professors. When I did, many of them *laughed* at me at first. You may have guessed it—they told me you had to be born with Perfect Pitch.

But once I revealed the secret to Perfect Pitch—and they heard for themselves—you'd be surprised how fast they would change their tune!

As I continued my own music studies, my Perfect Pitch allowed me to progress far faster than I ever thought possible. I even *skipped over*



Research references: A study to determine the effectiveness of the David L. Burge technique for development of Perfect Pitch, M.E. Nering (1991), The University of Calgary; An experimental investigation of the effectiveness of training on absolute pitch in adult musicians, M.A. Rush (1989), The Ohio State University. We will include research summaries with your FREE Perfect Pitch Lesson #1.

two required college courses. Perfect Pitch made *everything* much easier—performing, composing, arranging, sight-reading, transposing, improvising—and it skyrocketed my *enjoyment* as well. I learned that music is definitely a HEARING art.

And as for Linda?

...Oh yes—well, time found us at the end of our senior year of high school. I was nearly 18, and it was now my *final chance* to outdo her.

Our local university sponsored a high school music festival each spring. That last year, I scored an A+ in the most advanced performance category. Linda only got an A.

Sweet victory was mine at last!

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I hope you won't laugh as you picture yourself with various Perfect Pitch skills—like naming tones and chords *by ear* with laser-like precision! Of course, you might be surprised at how *simple*—and how very *valuable*—Perfect Pitch really is!

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On the Cutting Edge

Richie and Elaine Henzler, along with Andrew Cordle and—a big surprise—Philadelphia jazz recorderist Joel Levine, presented a remarkable concert on Courtly Music Unlimited's American Performers on the Recorder series in New York City last April. The foursome displayed a clean ensemble with good intonation and fine interpretation on Ralph Vaughan Williams' delightful *Suite for Pipes* and Henk Badings' equally moving *Quartet III* for instruments at pleasure. Cordle and the Henzlers also gave us an octave-lower version of Kurt Bossler's *Trio* on tenor, bass, and great bass recorders. This obscure German (but not very German-sounding) work was also performed very well. And as a duo, Richie and Elaine treated us to Gail Kubik's *Five Birthday Pieces*, perfectly capturing its austere yet witty quality and playing sensitively and very musically throughout.

Between each of these ensemble performances, the great Joel Levine, ably accompanied by his old high school friend, pianist Uri Caine, played jazz. Their first set included Hank Mobley's *This I Dig of You*, a lyrical up-tempo song, and McCoy Tyner's *Blues on the Corner*. It was on this second number that Levine played his most intriguing solo of the day, utilizing both the pitch and rhythmic contours of the melody in the manner not so much of his idol, the late tenor saxophonist John Coltrane, but more akin to Sonny Rollins, another great tenor sax man. His second set gave us Mal Waldron's lovely slow ballad *Soul Eyes* and Coltrane's *Moments Notice*, a problematic fast tune with a simple lyrical melody that masks its complex, rapidly moving, and difficult-to-negotiate chord progression. In their final session, Levine and Caine played *My Song* by Keith Jarrett, a light, twangy, jazz/country-rock number that contrasted nicely with the powerful mainstream material that came before.

This concert provided my first opportunity to hear Joel Levine in about 15 years. Although Coltrane has always been his source of inspiration, his style has changed, becoming freer yet more complicated in terms of the way he relates to the

harmony. To illustrate this change, let's take the chord progression of the last four bars of *This I Dig of You*, one of the songs he played on the concert. It's a simple cadence in the key of B \flat , and fifteen years ago Joel might have responded with a line like the one in Example A, which is quite straightforward. Today, however, he would be more inclined to play something like Example B. Although this second example may seem an arbitrary wandering from the stated harmony, it is actually a highly structured cyclical superimposition. Let's look at the same passage again with the harmony it implies, rather than with the actual harmony of the tune (Example C). Notice that this chord progression—which would only be in Levine's mind—is cyclical: the roots of the chords

moving up a minor third, then down a fifth. Many Coltrane-influenced players use these cycles, which are known in the trade as "Giant Steps."

As a jazz recorderist, Joel, to my knowledge, has no peers. But to get a completely balanced view it will also be necessary to assess him purely as a jazz musician without any reference to his instrument. Although he is brilliant by any standards, there are two areas in which I think he could grow. First, he tends to play the melodies of the tunes in an off-hand, impersonal way, tolerating them as a functional yet superficial aspect of a jazz performance, much as one might tolerate local traffic on the way to an open highway. It would be to his advantage to develop a more personal approach to play-

Hank Mobley's "This I Dig of You" - Last four bars, Joel Levine style

Example A - Levine 15 years ago

Example A shows a melodic line in B \flat major. The tempo is marked as quarter note = 116. The first two bars are over C minor 7, and the last two bars are over F7. The melody is simple and straightforward.

Example B - Levine today, with actual harmony

Example B shows the same melodic line as Example A, but with a more complex harmonic structure. The first two bars are over C minor 7, and the last two bars are over F7. The melody is more intricate and rhythmic.

Example C - showing Levine's implied underlying harmony

Example C shows the same melodic line as Example A, but with a different harmonic structure. The first two bars are over B \flat , and the last two bars are over D, F7, and B \flat . The melody is more complex and rhythmic.

Tyson feels the primary place of change should be in the public schools, and the main thrust at the middle school level. "Teen-age students," he said, "should be encouraged to play whatever they like on the recorder, so they can use the instrument to connect with the music that they best relate to."

ing melodies, making them integral to his—rather than customary to the—jazz performance.

Second, while he is capable of great fire, he often unleashes the full fury of his intensity right from the very first note of his improvisations, giving them an incendiary quality. He also sustains this level of intensity through to the last note, so that his jazz solos seem to stop rather than end. He could be more effective, I feel, if he would shape his playing to a greater degree, economizing at the beginning and building to a strong climax. But I have a feeling that both these faults are due largely to the fact that he just doesn't get enough work opportunity to fine-tune himself.

After the concert I asked Joel how he evolved into something as unique as a jazz recorderist. He told me that he began studying recorder at a very early age with Charlotte Rosenberg, a local Philadelphia teacher, and later studied with Bernard Krainis. The turning point for him came in high school, where many of his friends were both interested and talented in playing jazz. No doubt, Levine already had a remarkable command of the instrument by this time. That, plus his extraordinary natural gifts—a brilliant and quick mind, fantastic ear, and a great sense of time—enabled him to make the conversion and develop quickly.

And More!

A month earlier, CMU presented a fine concert by **John Tyson**, another major American player, who gave us—among many other things—a masterful performance of Maki Ishii's classic work *Black Intention*. It was only the second time he had performed it, for he just recently became aware of the piece when one of his students introduced him to both the score and a superb recording of it by Walter van Hauwe.



Tyson's favorite modern piece is another great Japanese composition, *Fragmente* by Makoto Shinohara. Of the contemporary European works, he particularly favors Hans-Martin Linde's *Music for a Bird*, and he also has an affinity for the music of American recorderists/composers Colin Sterne and Tui St. George Tucker. Tucker's *Romanza*, he told me, is especially well appreciated by Parisian audiences, who relish its jazzy quality. Tyson's new CD for Titanic contains the premiere recorded performances of works by Arnold Cooke and Alan Hovhaness.

After the concert, I spoke with John a bit and found that he has very strong views about the recorder's future in America. He believes the key to its survival is mainstreaming the instrument, and he is attempting to have it moved from the area of early music to the woodwind department at New England Conservatory, where he teaches. But he feels the primary place of change should be in the public schools, and the main thrust at the middle school level. "Teen-age students," he said, "should be encouraged to play whatever they like on the recorder, so they can use the instrument to connect with the music that they best relate to." An interesting statement in view of what Joel Levine told me of his evolution into a jazz recorder player.

Tangential News from Abroad

Maki Ishii has now written another recorder composition. Simply called *Tenor Recorder Piece*, but intriguingly subtitled "east - green - spring," it is one of the hardest works for the instrument. It was commissioned by the Symposium at Calw, Germany, as a required performance number on the second round of this year's soloist competition. Believe it or not, the first round required the competitors to play their own divisions on a madrigal by Cipriano da Rore, a Vivaldi concerto, and *Gesti* by Luciano Berio. Such is the state of the up-and-coming generation of recorder players in Europe.

Pete Rose



jean-luc boudreau

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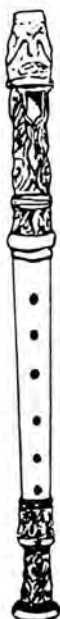
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Music Reviews

The Schott Recorder Consort Anthology:

**Vol. One, Fifteenth-Century Music,
Vol. Two, French & Spanish Music,
Vol. Three, Italian Music,
Vol. Four, Dance Music,
Vol. Five, German & Dutch Music,
Vol. Six, English Music.**

Edited and arranged by Bernard Thomas, Schott Editions 12387-92 (European American Distributors), 1991. Sc only, 21, 34, 31, 34, 35, 37 pp respectively. \$15.95 per volume.

This new series by Schott is the most comprehensive collection of Renaissance music for recorder ensembles that I can remember. While the editor claims that he is not trying to create a formal historical anthology, this handsome publication certainly turns out to be a wonderful cross-section of Renaissance music. The basic organization by country helps us see the virtues of each, and the two other volumes, "Fifteenth-Century" and "Dance Music," provide a logical way to view less nationalistic repertoires. It seems to me that the content is a pleasing blend of standard favorites and less-known music.

From his long experience editing London Pro Musica publications and from teaching and performing early music, Bernard Thomas has excellent credentials for assembling the present compilation, and his work here is of high standard. His depth of knowledge is obvious and welcome, and certainly not pedantic.

Much of the music is for quartet, but one finds, in addition, duets, trios, quintets, and sextets. I count 136 pieces within the six volumes. Since composers in the early Renaissance wrote little music specifically designated for recorders, much of the music included here resembles and is indeed transcribed from vocal sources. This was the practice of the times, and it works well for instruments. Thomas does pro-

vide intriguing literary clues showing how Renaissance instrumentalists adopted this repertoire for themselves.

Volume One includes a lengthy and instructive "Introduction." In this well-reasoned essay, Thomas gives an historical perspective for Renaissance recorder consort playing and includes his provocative ideas about which kinds of music are most suitable for this ensemble. In a more practical vein, he talks in great detail about tunings, balancing the sounds of the instruments, alternative fingerings, articulations, and ornamentation, all with an eye on available historical evidence. This is very valuable and practical stuff. It merits very careful reading and is certain to form the basis of much discussion and experimentation in recorder circles. The essay is not repeated in the other volumes and makes Volume One especially attractive, although it does mean that this volume contains fewer pages of music.

Each of the six volumes includes a "Notes" section, giving the original sources for the music as well as brief and helpful ideas to guide performances. In some cases the original text is provided, the text frequently indicating the important tenor voice. Although translations are not included herein, Thomas has edited and published most of the music in different configurations for his own company, and performers, with a little effort, can locate adequate translations in these editions. All explanations are given in both German and English.

Specific recorder designations are supplied by the editor, and these are very handy. I did find myself experimenting with other recorders on occasion, especially between tenor and bass sizes. Alto recorder parts are written in the octave treble clef, as they sound, and this, while handy for recorder players, could create problems for viols or other early instruments. Tenor recorder parts are in octave

I expect that The Schott Recorder Consort Anthology will be standard fare for recorder players for a long time to come. It is not inexpensive but should give good value and lots of wonderful hours of enjoyment. This publication is a milestone.

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treble clef and bass recorder parts in bass clef. A few pieces are transposed from the original so that the music lies better for recorders. Individual pieces are short, and the printing is generally planned to avoid page turns (there are a few awkward places, however). Paper is of high quality, and the scores are sturdy. Since the publisher has not supplied individual parts, each person must have his or her own score from which to play.

I expect that The Schott Recorder Consort Anthology will be standard fare for recorder players for a long time to come. It is not inexpensive but should give good value and lots of wonderful hours of enjoyment. This publication is a milestone, and my advice is to get your copy as soon as possible.

DAVID GOLDSTEIN. *Sonata for Bass Recorder and Keyboard.* Provincetown Bookshop Edition No. 21, 1992. Sc 12 pp, pt 5 pp. \$6.00.

Recorder players need no introduction to the compositions of David Goldstein, as his music over the years has given a great deal of pleasure to many. I seem to recall David mentioning this particular sonata in conversations several years back and thus suspect that this is not a brand new composition. It is, however, a well-crafted and substantial piece for the frequently neglected bass recorder, and I am delighted to finally see the music in print.

Sonata for Bass Recorder is in three nicely contrasting movements (fast-slow-fast) with each having its special character. Melodies are gracious and tonal, with chromatics and mild dissonances providing surprise and spice. The first movement is neo-Classical in style, the second spiritual-like, and the third a rollicking dance. The composer very carefully—even lovingly—includes appropriate articulations and expression marks. It occurred to me that the piece might go very well on a reed instrument, the bassoon for example, but it does suit the intended bass recorder handsomely. I would classify the level of difficulty as upper-intermediate.

As one would expect, the solo part is notated in bass clef. Layout has been planned to eliminate page turns, except between movements. Printing is clear and attractive, and the paper is of good qual-

KEY: S'o= soprano 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.

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ity. For those wanting repertoire for bass recorder with keyboard, here is your music!

Gordon Sandford

GOTTFRIED FINGER. *Fünf Sonaten, für Altblockflöte und Basso continuo.* Edited by Ernst Kubitschek. Doblinger, Diletto musicale 1128 (Foreign Music Distributors), 1991. Keyboard pt 28 pp, recorder pt 15 pp, basso pt 10 pp. \$27.00.

Gottfried Finger (c. 1660-c. 1723), a German by birth, spent ten years in England (as Godfrey Finger), traveled at length in Italy, and knew the music of Vienna well; his music seems to be a blending of all these locations, typical of the middle Baroque. Just why he wrote so much for recorder is not known, but apparently he found it profitable.

The present publication, numbers 6-10 of his Opus III, is taken primarily from a Dutch publication prepared by Estienne Roger. A copy of his original publication is now housed at the Library of Congress, and this copy served as the basis for Kubitschek's present work. Numbers 1-5 are available in a modern print, having been published previously by Breitkopf in their edition EB 8388. The editor has

carefully collated his work with a manuscript in the Detroit Public Library, and he satisfactorily notes his few alterations in a "Kritischer Bericht."

The music is well suited to the recorder, mostly in keys of F major and D minor. It is also very pleasing in content, although without the variety and character of Handel's and Telemann's best. Most of the sonatas have four movements, although Opus III/9 has five and III/10 is a single, well-developed "Ciacona." Although the movements have a general alternation of slow and fast tempos, one does not see the consistent patterns of slow/fast so frequently encountered in later and more mature Baroque sonatas.

These five sonatas are of medium difficulty and should give performers a great deal of satisfaction. The edition is very cleanly done and easy to read. Figures for the bass are provided, should the keyboard player choose to realize the harmonies for him- or herself. The supplied realization is tastefully, albeit rather simply, done. Few obligatory ornaments are included, and the soloist will need to add a number of these. It is always helpful to have a separate bass part, as here, for gamba or cello. These examples are not at all difficult and would seem well suited for

a gambist in the beginning stages of learning to play a continuo part. The individual movements are mostly short, and each is complete on one page or less. Measures are conveniently and clearly numbered to help in rehearsal. The price is not inexpensive, but one does receive a quantity of well-written and serviceable music in a well-edited and attractive edition. Newly discovered sounds, such as these, are always welcome in the growing recorder repertoire.

Gordon Sandford

GERHARD BRAUN. *Fünf Meditationen for tenor recorder solo.* Universal Edition UE 18750 (European American Distributors), 1992. Sc 5 pp. \$8.95.

This composition consists of five quiet, essentially 12-tone, pieces in brief and highly compressed forms. They are not easy to interpret and require very exact realizations of the indicated dynamics via extremely sophisticated fingering and blowing techniques. A selection of at least three movements should, according to the composer, be included in any concert performance.

Most intriguing of these miniatures is the fifth movement, which requires that the bell hole (incorrectly translated as "thumb hole" in the English version of the instructions) be sealed with a cork so as to produce a novel spectrum of microtonal pitches and sounds. The fourth movement, as in many of Braun's pieces, calls for spoken text—more specifically in this instance a monotone chant on middle C.

The edition is beautifully printed. Instructions are provided in German, French, and English.

Pete Rose

PLAYFORD DUETS, *Six Tunes from "The Dancing Master."* Arranged for alto and tenor recorders (or two flutes) by Evelyn Webb. Novello & Company (Theodor Presser Company), 1991. Sc 11 pp, 2 pts of 6 pp each. \$15.95.

Playford Duets are six inventive dances for a surprisingly unusual combination (alto and tenor recorders). Three of the pieces ("Manage the Miser," "Orleans Baffled," and "Richard's Tune") are in 3/2 meter and sound amazingly like Handelian hornpipes from *The Water Musick*. Two ("Amaryllis" and "The Beaux Stratagem") are in a *giocoso* duple meter and one ("Lulle Me Beyond Thee"), a *grazioso* triple. Five of the six pieces consist of three



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or four short repeated sections (as one would expect in dance music) and employ characterful motives with carefully marked accents and dynamics (unusual for the 17th century). I was not able to locate the originals in my facsimile of *The Dancing Master* (perhaps I had the wrong edition?), but it seems a virtual certainty that Evelyn Webb has added a great many of her own ideas to create these fresh arrangements. She has provided chord symbols, as well, for those wishing a chordal accompaniment. I wish her explanatory note were more detailed in describing her own contributions.

Nevertheless, this music is very enjoyable and lots of fun to play (probably more appropriate for concert than for dance). Basic notes are of medium difficulty, but the independent rhythms and added articulations provide more rigorous challenges. The parts are of approximately equal importance, and so neither player need feel neglected. Both instruments are given their customary recorder notation to sound at pitch.

The appearance of this Novello publication is beautiful in every way. The music is printed clearly, the paper is of high quality, and the cover has an attractive, seldom seen Playford print from 1690. The price does, however, seem a bit steep.

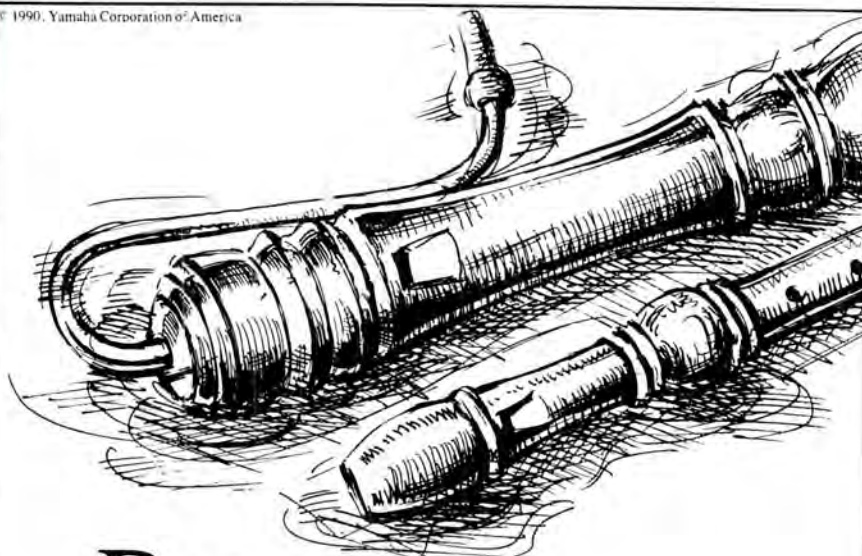
Gordon Sandford

San Antonio Festival (cont.)

tion of the concerts in the schedule, but I must mention the fine playing by the Freiburger Barockorchester, which I much enjoyed, the fine Monteverdi program presented by "Les petits violons" of the University of North Texas, and the fascinating stage production, "Prohibited by Order of the King," a hypothetical Corpus Christi fiesta, c. 1749, reprised from the 1991 Boston Early Music Festival by the Minneapolis-based Baroque opera company Ex Machina.

At the AMIS sessions I enjoyed meeting Bruce Haynes, who presented a progress report on a study of pitch in the Baroque and Classical periods, and also Eva Legêne, who gave a talk on "The Rosenberg Recorders," as well as a lecture-demonstration on "The recorder in transition, 1640-1680." I was also glad for the opportunity to chat with Bill Rees, a member of the Texas Baroque Ensemble with whom I had enjoyed playing chamber music on both recorder and flute a number of years ago in the mountains of western North Carolina.

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President's Message (cont.)

recorder program for classrooms and the new Junior Recorder Society, a club for young students. Brochures and other information about these programs will be distributed at the American Orff-Schulwerk Conference in November, at which Eva Legène and I have been asked to present classes and playing sessions. The ARS classroom program will introduce teachers and students to the recorder with a new booklet, *The Recorder in the Classroom* by Gerald Burakoff, a music list compiled by other nationally known teachers, and goals for beginning classes (revised Level I-C). The Junior Recorder Society will motivate young members to continue playing the recorder with newsletters, worksheets, and awards, along with a variety of educational materials for their leaders.

To complement these programs for young people, the ARS Education Committee has established a new Teacher's Certificate for those who have passed Level II and revised the one for Level III.

This committee has also published the Third Revision of the ARS Education Program (Study Guide, music lists, and exams for all three levels) and a new Handbook to facilitate accomplishing these goals.

This year the ARS introduced our first annual National Play-the-Recorder Day, which gained the support of our business members and stimulated our chapters and individual members to reach out into their communities. This project resulted in 189 new individual members, each of whom received a plastic recorder and method book, and one collegium membership.

The ARS is now expanding our commu-

The ARS is now beginning to focus seriously on developing future recorder players through an expanded beginning recorder program for classrooms and the new Junior Recorder Society, a club for young students.

nication with other organizations and amplifying our presence at conferences and festivals. For instance in June, Alan Moore and I represented the ARS at a three-day conference on "The Future of Early Music in North America" sponsored by Early Music America at the Berkeley Festival. Paralleling that theme, the ARS held during the same festival a public panel discussion on "The Future of the Recorder Movement in America." By participating in these events and by talking with leaders of other early music organizations and with our members on the West Coast, we gained much inspiration and many ideas to share with the new board and pave the way for the future.

After the first few years of its second fifty years, the ARS is as vital, as outreaching, as productive as ever. Credit should be given to all of the members of the retiring ARS Board, our executive director, and our editor for envisioning and working toward a Society that meets the needs of the 1990s and looks forward to the 2000s. I thank our members and the board for giving me the opportunity to be president of the ARS during the last two years, and I extend my best wishes to our new board of directors.

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Letters

Department of Amplification

Some readers have contacted me for amplification concerning "Principles of Recorder Design Explained" (AR, June 1992). Three questions have led to experiments and observations that may interest others.—Raymond Dessy

Why is the plot of frequency vs. square root of pressure not a straight line if the sounding frequency and jet velocity are directly related? (It bends to the right at high notes.)—Debbie Klein

ANSWER—The published plot is derived from selected data from Wyatt's excellent articles on inexpensive alto plastic recorders (AR, November 1982, August 1983). The total pressure was measured in the mouth cavity. This value is the sum of a) velocity pressure associated with air flow and b) other pressures associated with windway resistance. Air moving in the windway usually exits in a reasonably smooth and streamlined form (laminar flow), but enters as more turbulent flow. Entrance edge turbulence can be severe if sharp corners are involved. Resistance associated with laminar flow is proportional to velocity. Resistance connected with turbulent flow increases as the square of velocity. Deviations in the plot result from the latter. Experiments done with other recorders show a better relationship.

Why does this plot not have the expected ratio of pressures for the octave jumps $F^4:F^5:F^6$?—Debbie Klein

ANSWER—Theory and practice often do not match. Think about the following questions based on equal temperament tuning (ETT):

1) Does basic physics always follow

ETT? No, the harmonics and modes of natural vibrations in strings or cylindrical tubes involve a stretched octave.

2) Does the craftsman always follow ETT? No, piano tuners increasingly stretch lower octaves (flattening notes) and upper octaves (sharpening notes). The recorder's octave is stretched.

3) Does the player always follow ETT? No, string instruments often tune slightly sharp to improve brightness.

4) Does our ear always follow ETT? No, we prefer stretched octaves. The $F^4:F^5:F^6$ frequency ratios are 1:2:4. Since frequencies should follow the square root of pressure, the pressure ratios would be 1:4:16. Pressure ratios closer to 1:3:8, or slightly smaller, are found experimentally. Why? Two sources on recorder acoustics have surfaced since our publication that may resolve this problem: N.H. Fletcher and T.D. Rossing, *The Physics of Musical Instruments* (Springer-Verlag, N.Y., 1992), apparently quoting from personal communications with J.S. Martin, author of *Acoustical Aspects of the Recorder* (Ph.D. dissertation, 1987, University of New England, Armidale, NSW, Australia, to be published). They make an interesting observation. "Skilled" recorder players attempt to equalize the sound levels of various notes (and save wind) by slightly sharpening lower notes and flattening upper notes. Recall that each note theoretically should play over an almost +/- 50% range in pressure without too drastically altering the sounding frequency. Using slightly higher than center pitch pressures for low notes and lower pressures for high notes would level the pressure ratio sequence. This could also shrink the built in 30 cents octave stretch

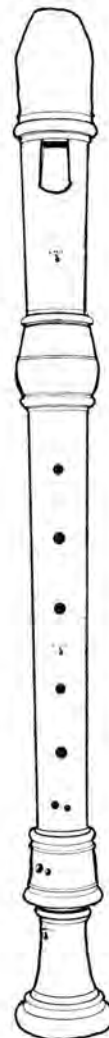
Pitch and pressure are variables open to evaluation errors and then to compromises in explanation. Various researchers have related working pressure and note played, using the square root of pressure (theory), pressure (apparent practice), or even log of pressure (intuition). In real life, two artists, craftsman and player, make beautiful music without controversy.

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by about one-half.

Examine the short cross bars in the plot relating a given note's pitch and allowed playing pressure. Martin reports that as one moves to successive higher registers, the bars take on more horizontal slopes at each register change. "It is not clear why this should be so."(!) In any case, higher notes can be played at much lower than center pitch pressures without sounding too flat. However, pitch and pressure are variables open to evaluation errors and then to compromises in explanation. Various researchers have related working pressure and note played, using the square root of pressure (theory), pressure (apparent practice), or even log of pressure (intuition). In real life, two artists, craftsman and player, continue to make beautiful music without controversy.

Ignoring fingering differences and difficulties, why is the easily useful pitch range of the Boehm flute greater than the recorder when both are based on the same air reed resonance effect?—Michael Saffle

ANSWER—The flute player can adjust the distance between the lips and embouchure hole, as well as change the hole and lip outline. These permit shorter and more confined jet streams. Shorter transit times for jet stream disturbances allow resonance with higher bore frequencies. The recorder player must work with a fixed "street" distance. An illustration: the same pressure ratio, 1:8, is found for C⁴-C⁷ on the flute and F⁴-F⁶ on the recorder; the flute jet length is changed from 8 mm to 4 mm in the jump, but the recorder jet length is fixed at 4 mm.

There are a number of reasons why A⁶ on an alto recorder is near its highest

N.H. Fletcher and T.D. Rossing,... quoting from *communications with J.S. Martin, make an interesting observation. "Skilled" recorder players attempt to equalize the sound levels of various notes (and save wind) by slightly sharpening lower notes and flattening upper notes.*



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limit. 1) Higher frequencies may require more pressure or air volume than you can consistently deliver. 2) As the jet velocity in the windway increases, it reaches a point where reasonable laminar flow breaks down toward turbulent flow. 3) Above a certain jet velocity on the recorder it is more difficult to couple the jet stream disturbance with the bore standing wave correctly.

4) Both the recorder and flute are also limited at the high frequency end by significant pressure amplitudes developing at the window or embouchure hole. It is like having an open tone hole at that point. 5) This point occurs at just about the frequencies where open hole cut-off values begin to apply: about 2000 Hz for the flute, 1500 Hz for the alto recorder. Larger recorders reduce some of these restrictions, and can play further into the third octave.

Martin's superb dissertation is available through interlibrary loan from The Center for Research Libraries. The Fletcher/Rossing text is the seminal work to appear on the entire spectrum of musical instrument principles since Benade's classical work. For a less mathematical approach, try Ian Johnston (*Measured Tones*, Adam Hilger, N.Y., 1989). Martin, Fletcher, and Johnston are all Australians.

The diverse collection of articles in the June AR provided an excellent illustration of how the magazine appeals to its wide range of readers. I was especially pleased to see that the interests of the minority concerned with the acoustics of the recorder were not neglected. The Dessys' article was admirable for, among other things, the modesty of its claims about the depth of current scientific understanding of how the recorder or any whistle-like instrument works. However, I think much would have been gained by including an indication of the sources for at least those assertions that even acoustical experts might want to check.—Richard Sacksteder

ANSWER—For those wanting to crawl deeper into recorder design and physics, we have prepared a bibliography of pertinent literature. Copies are available by writing to: Professor Raymond Dessy, Chemistry Department 0212, Virginia Tech, Blacksburg, VA 24061.

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

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Berkeley Festival (cont.)

ness. In conclusion, Mrs. Primus encouraged all, despite their concerns (or because of them), to work together to reach out to young students—who are our teachers, chapter leaders, and performers of the future. They, she said, will be the charismatic leaders and dedicated participants of the next generation.

Directly following the panel session, Eva Legêne played a concert revealing a historical continuum of sound possibilities on the solo recorder, mixing music of Richard Felciano (*Alleluia to the Heart of a Stone* for reverberated recorder) and Hotteterre (*Echos*) in a set. The centerpiece was a new, evocative work by Gerardo Dirie, *Tarde, una nubem lenta, rosea* for tenor recorder (a plastic Yamaha), composed in memory of rainforest activist Chico Mendes. A range of special effects is employed, including waving the instrument back and forth across the airstream, multiphonics, and turning the instrument upside down, clicking a key, and fingering with the other hand. The program included music by van Eyck, Domenico Gabrielli, François Couperin, Per Nørgaard, and Marais and concluded with a truly hypnotizing account of Bach's solo partita, BWV 1013, made plausible by Ms. Legêne's nearly imperceptible breathing.

Miss Legêne's performance was complemented by her Thursday morning lecture-demonstration, which documented in slides and musical excerpts the craft of building recorders. Especially interesting was her characterization of turning (not just instruments) as a secret art, guarded in tight-knit guilds, protected by long apprenticeships, and sometimes taught privately to kings and princes. In Denmark, a turner worked under the protection of the King, and when he died, the tools and keys to the workshop were returned to the King's chambers.

Starting with the narwhal soprano recorders in Denmark's Rosenborg Castle (which she discovered while working as a tourist guide there), Ms. Legêne has pursued the "missing-link" transitional recorder shown in mid-17th century Dutch paintings. The recorder pictured in Van Eyck's *Fluyten Lust-hof* may be misleading, she believes, since it is probably a wood-cut picked up from an earlier publication. Better models might be the "I-V-H" recorder in the Shrine to Music Museum (see page 14), a J.C. Denner in the Bach House in Eisenach, and a Haka recorder in Edinburgh.

Other concerts and activities

Berkeley's bow toward the Pacific Rim took place when the all-male (do Asian women musicians have to come to the U.S. to find opportunities?) Collegium Musicum Telemann of Japan performed a concert of Baroque standards, including the E Minor Concerto for flute and recorder of Telemann and his A Minor Concerto for recorder and gamba (here played on a violoncello piccolo). Recorderist Toru Kamiya proved to be a deft and dependable interpreter, and the ensemble had the "period" sound down pat.

Musica Antiqua Köln's appearance was rescheduled from two years ago when the ensemble had to cancel. Their two concerts, of sacred and secular 17th-century German music, were marred by director Reinhard Goebel's attempts to lead the ensemble playing a viola left-handed. It was a courageous effort, made necessary by Goebel's recent physical problems, but it distorted the balance of the voicing and the impetus of the music and changed the character of this once-virtuosic ensemble.

For many concertgoers, the major event was the *B Minor Mass* performed by Jeffrey Thomas's American Bach Soloists. With a bi-coastal, all-star cast of instru-

Thursday's really fine, well-prepared concert by gambist Laurence Dreyfus inspired me to wonder if some performing arts funders and decision-makers would view "authentic" performance practice in a more positive light if they could hear Dreyfus and Richard Taruskin (who function for this set as early music quislings) playing in such an informed and invigorating manner.



mentalists and singers (soloists Emily Van Evera, Nancy Zylstra, Judith Nelson, Jennifer Lane, Zoila Muñoz, Steven Richards, Patrick Romano, James Weaver, and William Sharp all joined in the chorus), Thomas shaped a beautiful, rich rendition, a singer's answer to the characterization of Bach's vocal lines as "instrumental." Especially memorable were Patrick Romano's floating high tenor (a higher center than remembered from his Waverly Consort days) in the "Domine Deus" and "Benedictus," and William Sharp's absolutely winning sound in "Et in Spiritum Sanctum."

Gustav Leonhardt's performance of the Bach *Magnificat* with the UC Berkeley Chamber Chorus and Philharmonia Baroque was less successful in some of its parts, but his harpsichord recital on Wednesday evening revealed the old magic that could be worked when Leonhardt had only to transmit his ideas to his fingers, not to soloists, instrumentalists, and a student chorus. For this listener, suffering severe jet lag, the high point of the recital was Froberger's *Lamentation sur la morte de Ferdinand III*, with its concluding, imagistic outburst at the end. Others reported that Forqueray's Suite in C Minor, after intermission, surpassed all that went before.

Thursday's really fine, well-prepared concert of Bach, Marais, and Forqueray by gambist Laurence Dreyfus and harpsichordist Ketil Haugsand inspired me to wonder if some performing arts funders and decision-makers would view "authentic" performance practice in a more positive light if they could hear Dreyfus and Richard Taruskin (who function for this set as early music quislings) playing in such an informed and invigorating manner.

Other fine concerts that I heard were

Constance Frimus, center, leads a discussion about the future of the recorder among, left to right, Gerry Greer, Joanne Bramel Young, Judith Linsenberg, and Ruth Harvey.

performed by lutenist Hopkinson Smith, Styrius Phanasticus, and Music's Recreation. Appearing earlier in the week were the Bay Area's outstanding Ensemble Alcatraz (in concert with the Kitka Eastern European Women's Vocal Ensemble), the a cappella Gothic Voices, the Berkeley Contemporary Chamber Players, and Bloomington Baroque and the University Chorus (UC Berkeley, whose program included a performance of the Brandenburg Concerto No. 4 with Kim Pineda and Colin St. Martin playing recorder. The concert week began on Sunday, June 7 with a program, "From Darkness to Light," involving a number of Bay Area performers, co-sponsored by the San Francisco Early Music Society to benefit the AIDS Project of the East Bay and Continuum.

Throughout the week, Early Music America produced a series of practical sessions for professional early music ensembles and presenters culminating in a panel session co-sponsored with the Berkeley Festival on how what we know about Bach's career (and the socio-economic conditions of his time) can be instructive for today's professional early music performers. Moderated by *American Recorder* editor Benjamin Dunham, the panel included Grace Cathedral organist John Fenstermaker, *New York Times* music critic Edward Rothstein, Hewlett Foundation program officer Barbara Barclay, and arts patron Judge Marie Bertillon Collins reflecting on an opening statement by organist and UC Berkeley professor John Butt.

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Members of the San Diego Recorder Society use the bay as a backdrop during their "June Walkabout" performance.

Chapter News

Fall Workshops

October 2-4, "Fall Workshop" (**ARS Musica Montreal**) at La Solitude Ste. Croix, St. Anicet, Quebec, with Valerie Horst. Info: 514-672-8302.

October 9-11, "Recorders, Voices & Viols" (**East Bay Chapter, CA**) at Headlands Institute, Marin Headlands, with Eileen Hadidian, Ken Johnson, and Margriet Tindeman. Info: 510-483-8675.

October 17, "Something for Everyone" (**Orange County Recorder Society**) at United Methodist Church, Carden Grove, CA, with Anne Young and Gloria Ramsey. Info 818-285-5241.

October 24-25, "Workshop for Record-ers" (**Birmingham Chapter**) at Alabama Renaissance Faire in Florence, with Patricia Petersen, Gerald Moore, and Christopher Lanz. Info: 205-247-1431.

October 31, "Parlamenti Musicali" (**Mid-Peninsula Recorder Orchestra**) at Duveneck School, Palo Alto, CA, with Frances Feldon. Info: 415-857-0827.

October 24, "Music Workshop" (**Upper Valley Early Music Society**) at Thetford Academy, Thetford Hill, NE, with Sheila Beardslee and David Beluge. Info: 603-643-9345.

November 6-8, "Music of Flanders and Burgundy" (**Texas Mountain Chapter**) at Indian Lodge in the Davis Mountains, with Deborah Booth and Morris Newman. Info: 915-837-5745.

November 7, "Eastern European Baroque Music" (**Village & Early Music Society**) at the First Baptist Church, Grass Valley, CA, with Frederick Palmer and David Stein. Info: 916-477-2293.

November 20-22, "Quincy Early Music Consort Recorder Workshop" (**Quincy Early Music Consort**) in Quincy, IL, with Louise Austin. Info: 217-222-2684.

It's a Brand New Year

The **San Diego County Recorder Society** concluded its year with the "June Walkabout." This event gave nine musical groups, from soloists to ensembles, a chance to perform for an audience of about 50 that walked from one concert site to another at the waterside home of Philly's Burns, president of the Society. Soloists and others who needed the piano performed in the living room, small groups on a patch of lawn in the front garden, and larger groups on the terrace by the bay. Music ranged from Renaissance dances to Telemann sonatas. Contemporary selections were also performed.

The **Northern Virginia Recorder Society** went from bi-weekly to weekly meetings this past year, two formal and two informal each month: on Sunday evenings at St. Paul's Lutheran Church in Falls Church. Beginners, low intermediates, and high intermediates rehearse separately. The group held a spring pot-luck dinner and summer barbecue as fund-raising events, and gave a concert performance at the Ballston Commons Mall on National Play-the-Recorder Day.

Top hits of the Spanish Renaissance were played and enjoyed by 30 participants of the workshop sponsored May 2 by the **Upper Valley (NH) Early Music Society**. Deborah Booth and Morris Newman were faculty for the workshop, the

first such event produced by Upper Valley.

Membership in the **Recorder Society of Long Island** increased 20 percent last season, owing to a well-developed program including student memberships, in-service credit for attendance, two day-long workshops, a quarterly newsletter, and small group practice at each meeting.

"Music with Martha II," the sequel to the **Rochester (NY) Chapter's** 1990-91 experiment bringing Martha Bixler to coach six weekend sessions, was so successful last year that it has now become an institution underwritten by the chapter. At regular meetings, coaching for less experienced groups is provided by the chapter's own advanced players. Mini-concerts at each meeting have helped to improve the skills and self-confidence of those participating.

The **Atlanta Chapter** welcomed Frances Blaker and Letitia Berlin, "two fine recorder players and teachers who have moved to Atlanta over the summer." Also, recorder composer and player Jody Miller moved to Atlanta this summer and directed the chapter's September meeting.

Passing Notes

The **Orange County Recorder Society** has noted the deaths of two of its strong supporters: Shirley Marcus and Frank Plachte.

Shirley Marcus was a faculty member at UCLA, director of the UCLA Collegium Musicum, and a founder of the Viola da Gamba Society West. Since 1984 she had been a frequent conductor at OCRS meetings. As a viol player, she appeared as a soloist with many organizations. The **Southern California Recorder Society**

Michael Zumoff, sporting his National Play-the-Recorder Day T-shirt, cuts the cake at the NY Recorder Guild's 1992 Spring Playing Festival.



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Members of the Indianapolis Chapter had a chance to try out large sizes of recorders brought to their spring workshop by leader Eva Legêne.

will sponsor an annual scholarship to the Malibu Early Music Workshop in her memory.

Frank Plachte was a longtime member of the American Recorder Society and Los Angeles area recorder groups, including the early Los Angeles Recorder Society, the Southern California Recorder Society, and the Orange County Recorder Society. His communications to *American Recorder* were often printed, most recently his reflections on Bernard Krainis's speech accepting the ARS Distinguished Achievement Award: "We should, we must make deliberate efforts to attract and guide more young players, be this in schools, camps, workshops, chapter meetings, or via scholarships. There is nothing wrong with the many players who are along in years. But the future and progress of early music and the ARS may well be related to the younger ones, and we do not have enough of them." The SCRS has made a \$200 contribution in his name to the ARS President's Appeal.

Craig Berger, a long-time participant and supporter of the San Francisco Early Music Society Summer Workshops, died in a traffic accident June 29 while returning from the SFEMS Baroque Workshop. He was 45. A chemistry and philosophy major at Antioch College, he had been a commercial fisherman in Oregon for 17 years. He and his wife Janice had attended the SFEMS Recorder and Baroque Workshop since 1987. A memorial fund in his name has been established at SFEMS.

Lucktenberg Historical Keyboard Tour (cont.)

stice, and the outdoor life in Trondheim went on all through the night. This city of 140,000 people was once the capital of Norway. Its huge cathedral with a façade of stone sculptures and its display of the Norwegian crown jewels attest to this.

The main reason for our trip to Trondheim was the famous Ringve Museum of musical instruments. A kind guide (who turned out to be a recorder customer of the Von Huene Workshop) showed us the well-displayed collection and gave us a chance to play the keyboards, including an Italian virginal. For the first time, I heard George Lucktenberg play, and I was enchanted and awed by his ability to play music of the time and place matching each of instruments. This, coupled with his great sense of humor and his love of story telling, made me understand even more the popularity of these "Lucktenberg Tours." Does this one really have to be the last?

Stockholm to me was a marvel. Beautifully laid out on its fourteen islands (and sixty bridges), it was never destroyed and could grow slowly and carefully through the centuries. There are beautiful vistas over the harbors, quaint old houses that are preserved by the city government, and a handsome City Hall of 1923 (it can be rented by any citizen) decorated with twenty million mosaics in "Swedish-Venetian style." The palace and cathedral are in the Old Town, where I found a marvelous handicraft store. In the Finnish church nearby, we heard a recital on a tracker organ of 1796, restored two years ago.

We visited two musical instrument museums. First was the "Stiftelsen Musik-kulturens framjand," founded by Rudolf Nydal, with 580 instruments in original condition (no restorations), among them two crystal flutes, harpsichords, lutes, a Tielke gamba (1696), Oriental instruments, music boxes, and musical paintings and etchings. Next was the "Musikhistorisk Museum," where Felix Wolff gave us a fine tour in this former army bakery. The present director is Christer Malm. There are many fine keyboards but also good woodwinds by Grenser, Rothenburgh, and Thomae. One room is designed for children; they can put their hands on drums and gongs, a trombamarina, and a marimba and learn all about how different

sounds are produced. I wish we had this in Boston.

By canal boat we went to Drottningholm, the summer residence of the royal couple. For me, an old dream came true when I saw the old theater here, the one seen in Ingmar Bergman's *Magic Flute*. It was built in 1790 and then forgotten until 1922, when Agne Beier stumbled across it. Today, there are again opera performances, using the old scenery that to this day is operated by windlasses. The only renovations are the installation of electricity and plumbing and some back rests for the benches. Surrounding the auditorium are handsome reception rooms and the former living quarters of the actors. The colors are subdued, soft grays and cream, the lack of curtains maximizing the light coming in. It feels like a fairy tale come to life.

After this visit I was determined to see the *Wasa*, the flagship of King Gustav Adolf II that sank on her maiden voyage in 1628. In 1961, she was raised from the harbor mud, carefully sprayed with a preservative for several years, and then housed in a museum specially built for her. She is a great source of pride to the Swedish people and a document to the common people of the 17th century.

I was nice to be able to walk in Stockholm and to see the people. They looked tanned and healthy and well-taken-care-of. We walked from the musical instrument museum along the Strandvagen to the *Wasa* Museum (next to the Nordic Museum) and from there again along the water to the National Gallery. What a beautiful spot for a museum, looking over the water to the Old Town and its steeples. We were anxious to see the typically Swedish painters of the turn of the century and were rewarded with many more treasured friends: Lucas Cranach, designs by L.J. Desprez, Carl Larsson watercolors, frescoes of the *Wasa* family, the painting by J. Leyster (1609-1660) of a "Boy Playing the Flute," and my old favorite, "Still Life with Cherries" by Osias Beert (1580-1624).

This was the end of our tour. At our farewell dinner, I invited all my new friends to the next Boston Early Music Festival & Exhibition (June 13-16, 1993) and already began looking forward to a reunion.

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