

A M E R I C A N  
RECORDER

SEPTEMBER 1993

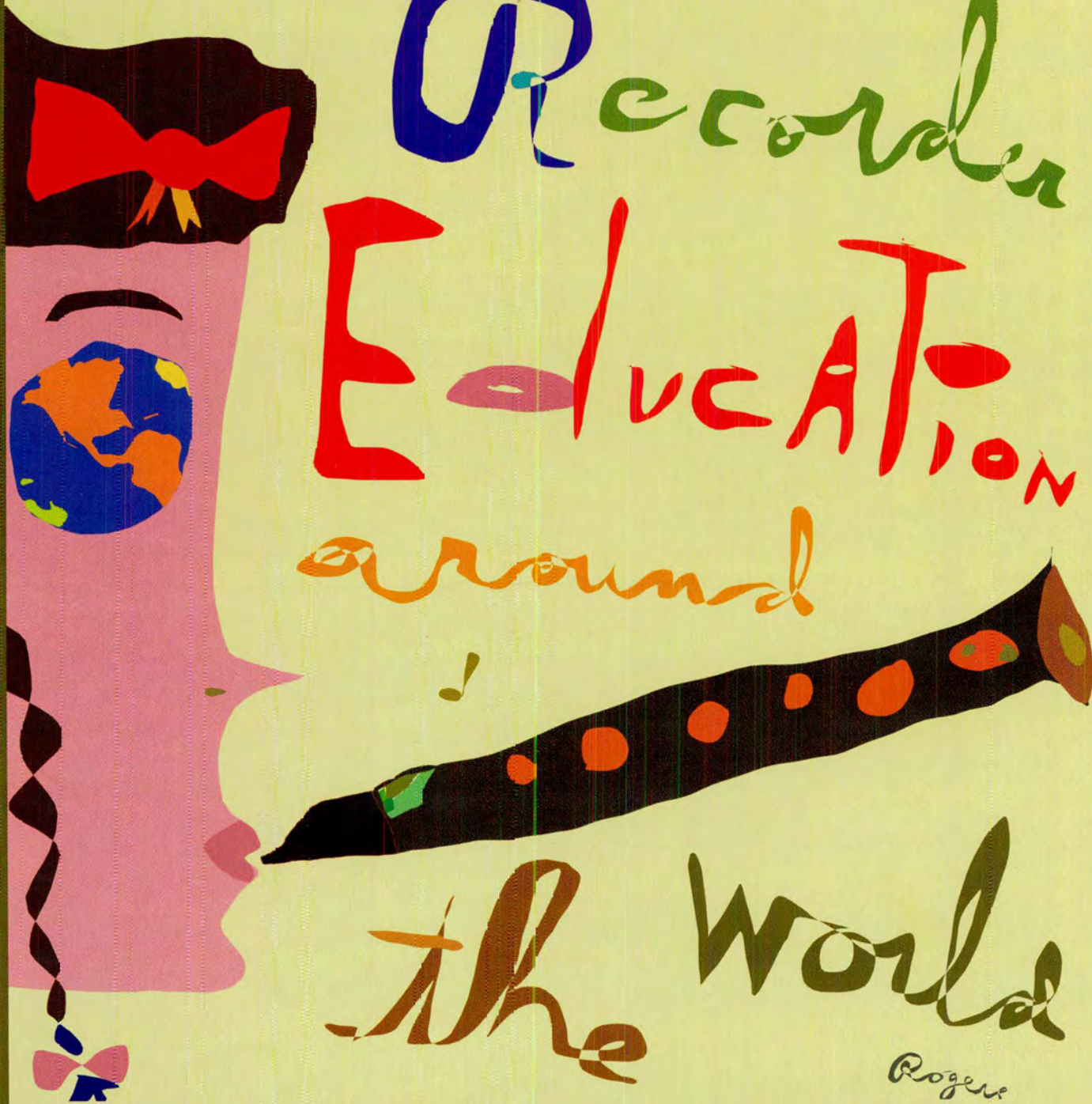
Recorder

Education

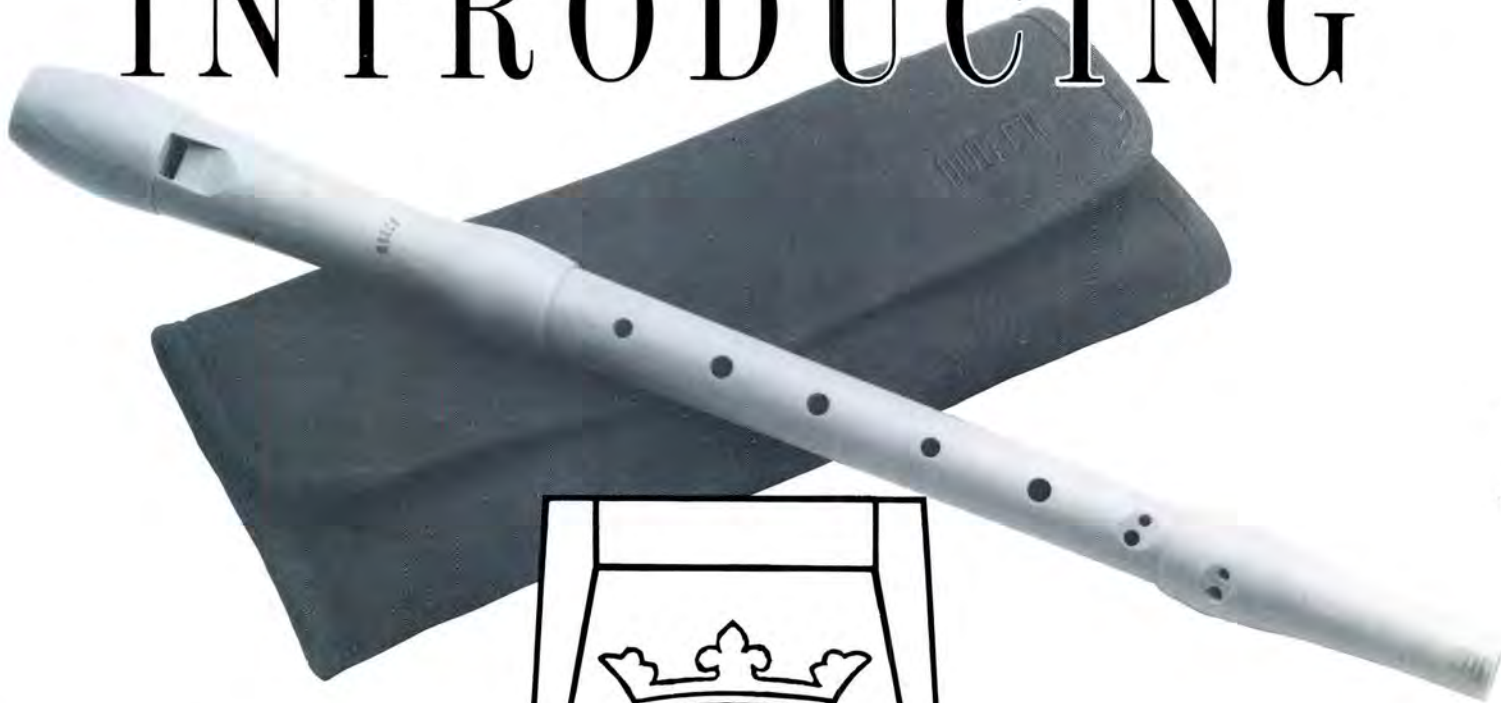
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# EDITOR'S NOTE

When they talk about a "global economy," they shouldn't leave out the recorder, which is as close to a universal instrument as can be imagined. With the introduction of the plastic recorder, there is *one* sophisticated musical instrument that can be afforded by all the peoples of the world, and its generic classification as an end-blown acrophone connects it to folk and historical instruments in many, many cultures.

In addition to Robert Ehrlich's in-depth analysis of the relationship of recorder education in certain European countries to the support of recorder playing as a profession (page 7), this issue presents a sampling of reports from other countries—Israel, France, Japan—collected for *American Recorder* by our contributing editor for education, Gene Reichenthal. Pete Rose not only contributes a world-wide collection of interesting composers in Cutting Edge, but also an interview with composer Gerhard Braun about recorder playing, composition, and education in Germany (page 12). From the U.S.A., where Robert Ehrlich's ideals seem even more foreign than they do in Great Britain, Suzana Cooper describes her approach with young children and wonders if and how we can provide opportunities and motivation to talented recorder students so that they stay with the recorder after elementary school (page 16). In her President's Message, Connie Primus tells the history of the ARS's ongoing education program for individual achievement. (In the March issue, she announced the new Class Program of the Junior Recorder Society, which is reaching out to assist classroom teachers and music specialists.) And from Bloomington, Indiana, we learn of further initiatives to promote recorder teaching (Tidings). We hope that readers in different countries will nominate themselves as correspondents to let us know how the climate for recorder education compares in other parts of the world.

*Benjamin Dunham*

# A M E R I C A N RECORDER

Volume XXXIV, Number 3

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## ON THE COVER:

"Recorder Education  
Around the World,"  
© 1993  
by Lilla Rogers

## FEATURES

- Our Recorder Culture:**  
**A Pyramid Built on Sand?** ..... 7  
*The top of the pyramid rests on a massive base, but the base may be showing signs of cracking, by Robert Ehrlich*
- Gerhard Braun on the Recorder and Education in Germany** ..... 12  
*The eminent composer, performer, and educator in an interview with Pete Rose*
- The Recorder and Education Around the World** ..... 13  
*Israel, by Joan Dvora Levy*  
*France, by Cécile Michels*  
*Japan, by Itsumi Kato*
- Where Do All the Young Recorder Players Go?** .... 16  
*In the United States, the problem is keeping students involved through the teenage years, by Suzana Cooper*

## DEPARTMENTS

- Book Reviews ..... 19  
 Classified ..... 36  
 Music Reviews ..... 22  
 On the Cutting Edge ..... 30  
 Response ..... 26  
 Tidings ..... 3

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# PRESIDENT'S MESSAGE

An important conference on "Teaching the Recorder in America" was held at Indiana University in July. I was given the honor to chair this conference and was also asked to present a paper on "The American Recorder Society Education Program."



In preparing this paper, I learned to appreciate the active role the ARS has taken for over fifty years in helping our members play better, encouraging those who teach the instrument to children and adults, and educating the public about the recorder.

Actually the ARS was organized with education as its primary purpose. In 1939, three pioneer American recorder teachers, Suzanne Bloch, Margaret Bradford, and Irmgard Lehrer, brought their students together to teach them how to play in tune—thus the ARS was born! At these early meetings members speculated on the possible use of the recorder in schools.

As the ARS expanded from a handful of recorder players in Suzanne Bloch's New York apartment to many members and chapters throughout North America, the Society's educational efforts also expanded. Concerts were given to introduce the public to the recorder, the *American Recorder* was created to disseminate articles on recorder technique and literature, and national workshops were sponsored for teachers and players of all levels.

At the first of these workshops, held at Interlochen, Michigan, in 1961, an examination for an ARS Teacher's Certificate was initiated. Many American recorder teachers are recipients of this early certificate, which was awarded until 1976, and their names are listed in the ARS Directory with a "T". An updated Teacher Certificate (indicated "T3" in the Directory) was established in 1985 for those who passed the Level III examination of the ARS Education Program and attended pedagogy classes at workshops. This year the Teacher Certification Program has again been revised and expanded to two levels. In order to promote more and better teaching of children and novice adults, a new teachers' examination is offered to

*Continued on page 34*

# 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 more than 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

## Early Music America Appoints Beverly Simmons Executive Director; Moves to Cleveland, Ohio

Early Music America has announced the appointment of Beverly Simmons as executive director and a move of the organization's office to the campus of Case Western Reserve University in Cleveland.

A native of Denver, Colorado, Ms. Simmons earned her B.A., M.A., and D.M.A. from Stanford University, where she specialized in performance practice. At the University of California, she did post-graduate work in choral conducting.

While she taught at the university level for four years and was an announcer at Cleveland's classical music station WCLV-FM for two years, she is best known in the early music field for operating a successful management agency specializing in early music artists from 1979 to 1992.

Recently, Ms. Simmons was the administrator of the Baroque Performance Institute at Oberlin College and managed a concert series, "Chapel Court & Countryside: Early Music at Harkness."

She has served on the Presenter/Touring Panel of the Ohio Arts Council, the residency panel of Chamber Music America,

and was newsletter editor for the International Congress on Women in Music. She is a member of the American Musicological Society and the International Society of Early Music Singers. She was a member of the Steering Committee that founded Early Music America in 1985 and a board member from 1986 to 1993. She and her husband, Ross W. Duffin, Kulas Associate Professor of Music and chair of the music department at Case Western Reserve, have two children.

Early Music America, an organization of ensembles, presenters, scholars, businesses, individual performers, and others active in the field, was founded to expand the audience for historically informed performance of music in North America, through programs in the areas of education, communication, development, and performance.

The headquarters offices, which had been in New York City and were briefly located in Boston, will be at 11421-1/2 Bellflower Road, Cleveland, OH 44106. Phone: 216-229-1685; FAX: 216-229-1688.

## Recorder Teachers Group Proposed

During the North American Recorder Teachers Conference, held July 21-4 at Indiana University in Bloomington, a plan was proposed to begin an "American Recorder Teachers Association." Among the goals of the organization would be to "foster communication among recorder teachers, facilitate recorder pedagogy in the schools, and encourage the development of professionalism in recorder teaching and performance." A pamphlet summarizing the association's goals and containing abstracts of the papers presented at the conference was to be prepared. Catherine Hawkes was chosen chairperson *pro tem*, and she agreed to serve as a clearinghouse for information and communication (1308 No. Maple, #21, Bloomington, IN 47404).

## Hadidian Wins Citizen's Award

Eileen Hadidian is this year's recipient of the Citizen in the Arts Award, presented annually to honor a significant contribution to the arts in Albany, California. The award recognizes Ms. Hadidian's work in establishing the Hausmusik series in 1987. Starting with small concerts in private homes, the series this year moved into the parish hall of St. Alban's Episcopal Church, an acoustically live space reminiscent of an English manor house. In 1992, Hausmusik musicians produced their first recording: *In Nova Cantica, A Celebration of Christmas* (see *AR*, December 1992, p. 35). Under a grant from the Alameda County Art Commission, Hausmusik also was able to do educational outreach programs in an area elementary school. This year's Hausmusik series begins November 6 with a performance by the recorder ensemble, Tonal Havoc (David Barnett, David Braaten, Michael Brogan, Amy Haskell, and Jennifer King).



PHOTO BY PAUL F. VINCENT

*A recorder ensemble at the 1993 Early Music Festival in Whitewater, Wisconsin, June 4-6.*

# TIDINGS

*Some makers noted that the ARS program had attracted a lot of recorder players early in the week who seemed to be in a buying mood.*

## ARS Showcase Concerts Attract Recorder Players to Boston Early Music Festival in June

Except for the expanded activities of the American Recorder Society, the Boston Early Music Festival, held in June at Harvard University in Cambridge, Massachusetts, showed only a tangential interest in the recorder—a little tooling by doublers Bruce Dickey (cornetto) and Christel Thielmann (gamba) in the production of Monteverdi's *L'Orfeo*, and some appearances among the numerous Concurrent Events like the gala dinner concert of the Arcadia Players, which included Emily

Samuels on recorder, or the concert of the Boston Renaissance Ensemble, which included Roy Sansom.

Two of the big names in European recorder making had instruments on display: Hans Schimmel and the firm of Kanji and Sorel. The Pacific Rim was represented by Michael Grinter, a lesser known maker from Australia, Japan's Hiroyuki Takeyama, who advertised specially designed instruments for handicapped players, and Alec Loretto, from New Zealand.

North American builders Friedrich von Huene, Thomas Prescott, Philip Levin, Peter Noy, and Jean-Luc Boudreau were in attendance, and some makers noted that the ARS program had attracted a lot of recorder players early in the week who seemed to be in a buying mood. While the overall number of exhibitors was down, the smaller scale of Harvard's Memorial Hall disguised this fact nicely. In general, attendees seemed pleased by the campus location, enjoying the relative proximity of the concert sites and the atmosphere of Harvard Square.

During the showcase concerts sponsored by the American Recorder Society at the Swedenborg Chapel, a truly collegial atmosphere took hold. Players strutted their stuff and then showed up in the audience to lend their support to others. Most of the players included modern music in their programs, and the range of style was great, from the spare texture of David Stock's *Heirplay*, to the concentration of Roland Moser's *Abruce* (performed hypnotically by Judith Linsenberg), to the eclectic iconoclasm of Pete Rose's music, which showed up not only in his own tour-de-force program of modern classics, but also on the programs of Roxanne Layton (as an encore) and Judith Linsenberg. The enthusiastic audiences swelled to standing-room only for the closing program of John Tyson's "Renaissonics."

The list of the performers included:

**Rob Gilliam-Turner**, who appeared as Jacob van Eyck in the Swedenborg Chapel yard each day, in addition to performing a recital of Renaissance and Baroque music using historically appropriate instruments that he built;

**Nina Stern** with Arthur Haas, harpsichord, and guest artist **Michael Lynn**, doing a program of Italian music from 1550 to 1750;

**Pete Rose**, presenting a program of con-

*Continued on page 25*



*Left, Roy Sansom leads the dance at an educational outreach program; below, Michael Grinter adds a new client; bottom, Rob Gilliam-Turner entertains as Jacob van Eyck in the Swedenborg Chapel church yard.*



# Indiana's Recorder Academy for Young People, July 18-24

*"I made eleven new friends and got to work with some of the best musicians I've ever met. I was challenged."*

*"I especially liked the private lessons."*

*I liked "the people and the teachers you could learn from and the exposure to other recorder players that took it seriously."*

These are some of the comments received on the evaluation forms at the end of the first Indiana University School of Music Recorder Academy for recorder players, grades 7-12.

Twelve young recorder players, ages 11-17 and coming from New Mexico, Massachusetts, Maryland, Wisconsin, Michigan, Florida, and Indiana, came to Bloomington, Indiana, July 18-24, for an intense week of work and fun focusing on several aspects of music making.

Created and directed by Marie-Louise A. Smith, the Recorder Academy included two private lessons during the week with instructors Eva Legêne, Shelley Gruskin, and Marie-Louise Smith. Two master classes attended by the whole group allowed everyone to hear comments about technical and musical aspects of playing that could apply to everyone. In addition, the students attended three technique classes that isolated important elements of playing such as articulation, finger dexterity, tone production—and how and what to practice. Every day students had two

hours of supervised practice.

The group was divided into three ensembles that worked on pieces to perform at the concluding concert. Ensembles were led by Marie-Louise Smith, Clara Legêne, and Catherine Hawkes.

All these activities helped the students with traditional music making—reading music, executing a variety of articulations, fingering correctly and cleanly, playing with clear, full tone and expression appropriate to the music.

A multi-media project allowed the students to "work without a net" to improvise and express themselves with their own musical ideas as well as through movement, art, and film-making. Gerardo Dirić guided these activities with the help of Clara Legêne. These student projects were a change of pace from the more structured activities and gave the students a chance to work as a single large group.

Other breaks from the week's intensity included a mid-week swimming party and picnic; two evenings of Renaissance dancing with counselors Tim Johnson and Jann Cosart; and a visit to the Lilly Library to see a display of materials about the recorder and early music printing from a rare book collection that includes a first edition of *Hamlet* and Samuel Pepys's diary.

Evening activities included a faculty recital, a pizza party, and a concert by the IU Festival Orchestra—not to mention the Academy's own concluding recital.



## A student testimonial

The teachers were absolutely amazing. During my ensemble class with Clara Legêne, I learned patience and how to work together to fix mistakes. I also learned that "the show must go on." My private lessons with Mrs. Smith and my master class with Eva Legêne gave me new insight into the solo I was to perform. They helped me give it character and emotion. During my private lesson with Eva, I learned to get rid of the pressure and nervousness that comes along with any performance. I learned spontaneity and improvisation with Gerardo Dirić, and Shelley Gruskin taught us techniques we'll be able to use to help other, newer recorder students as well as ourselves.

I left the academy reluctantly. I'd made so many new friends in such a short time and learned some glorious things. I had even become accustomed to the hectic schedule packed with playing. I was exposed to ideas I might never have known if I hadn't come to the academy.

*Alexis Brown, age 16*

The level of playing was very high at this first Recorder Academy, and organizers were encouraged by the enthusiasm of the young players. The week made clear to them that they are not alone in their ability to excel in playing the recorder. They learned from their teachers and from their newly-made friends; they returned home with renewed enthusiasm and commitment.

The program would have been impossible without the support of the Boulder Early Music Shop, Courtly Music Unlimited, The Encore Cafe, Perennial Designs, Sweet Pipes, TIS Bookstore, and The Viewpoint.

Plans call for a 1994 Academy in July in Bloomington.

*Students at the first Indiana University Recorder Academy, left to right, front row: Thea Smith, Hannah Nievalstein, Tamar Lelkes, Michal Spechler, Marthe Bourdon, Anne Timberlake; back row: Alexis Brown, Karen Smid, Jessica Maynard, Alison McLennan, Camilla Richmond, Melinda Kroneman*

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3-piece construction



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YRT-302B  
*Baroque fingering*  
Key of C  
3-piece construction



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Key of F  
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YRS-301  
*German fingering*  
Key of C  
3-piece construction



# Our Recorder Culture: A Pyramid Built on Sand?

by Robert Ehrlich

*Speaking at the 1992 Karlsruhe Symposium, the British recorderist compares the recorder cultures of England, Holland, and Germany and hazards some thoughts about the stability of our field*

FOR AN EVENT such as the Karlsruhe Symposium to take place, three conditions have to be met. First, a sufficient number of people must be interested enough in the recorder to want to come. Second, participants must have enough background at the appropriate level. Third, sponsorship must be available to cover the inevitable deficit between what the conference earns in participation fees and what it costs to run.

This Symposium could not take place in Great Britain, for example. The British recorder scene essentially consists of adult amateur playing and the use of descant recorders for primary mass education (almost invariably by teachers with no specialist recorder training). In fact, there is very little demand for professionally trained recorderists, and very few people study the instrument at *Hochschule* level. Therefore, only a tiny number of Britons have the necessary level of

knowledge to make them wish to attend a Symposium such as this, or to enable them to discuss the themes that will dominate this week—themes emerging from a lively culture of professional recorder teaching. Furthermore, in the current British climate of depressed economic activity and reactionary politics, it is unthinkable that any state agency or private sponsor would foot the bill.

In the Netherlands, there would be plenty of delegates, and lots to discuss. Since the 1960s, the liberal cultural and educational policies of the Dutch Government have created a substantial demand for professional recorder teaching. Although Holland's population is only one-fifth that of Germany, there are today over 200 recorder students at *Hochschule* level.

There are, however, worrying signs that this most lively of recorder cultures may be under threat because of Govern-



ment cutbacks. The *Hochschulen* are having to shorten their courses; arts subsidies are being slashed. To give just one particularly painful example, the most important international recorder event of the coming year, the second Amsterdam International Festival of Contemporary Recorder Music, planned for January 1993, has been cancelled because its venue and principal sponsor, the long-established *Ijsbreker* concert hall, has lost its state subsidy. It's a fair bet that if this Symposium had been planned in Holland, it would not have taken place.

I'd like to suggest that Germany is the only country in the world today in which all three conditions for holding an event like this could be met: sufficient participants, an appropriate level of knowledge and interest, and financial patronage. Indeed, the liveliness of the professional recorder scene in Germany at present is such that this summer has seen not only the present Symposium but important recorder festivals and conventions in Rüsselsheim and Calw as well.

Britain, Holland, and Germany have perhaps the three most mature traditions of recorder playing in the world. In this talk, I will focus on the demand for professional recorder teaching as an indication of the health of the recorder culture of these countries. I have an overtly political hypothesis: that the health of the recorder as a serious instrument is uniquely dependent upon the resources devoted to music education within a given society.

**T**HE STRUCTURE of the music profession is a bit like the great pyramid of Chephren at Giza in Egypt. Seen from a distance, we are most struck by the pyramid's smooth cap. As we approach, however, the mass of the central portion is such as to place the peak into its proper perspective. Standing finally next to the pyramid's lowest stones, we are overwhelmed by the immense volume of its base—the relatively tiny volume of the

apex now seems inconsequential.

Each instrument has its star performers, and these are the apex of the pyramid. These few elevated musicians appear on TV, make records, and tour the globe. Their life-styles, repertoire, working conditions, even the very instruments they play on, often bear little resemblance to those of the great mass of professional musicians. Anne-Sophie Mutter, Frans Brüggen, James Galway—whether they play a Stradivarius violin, Bressan recorder, or a solid gold flute, doesn't matter. The general public, looking at the music pyramid from afar, tends to perceive what they do as typical of a professional musician's work.

You and I, surveying the pyramid with a closer, more critical eye, are aware that under the apex are the "real musicians," the great mass of professionals who may never play a concerto or make a CD, but who nevertheless earn their living from music. It is at this level, rather than at the pinnacle of success, that a major difference between professional recorderists and other instrumentalists becomes clear. The typical professional violinist earns a substantial part of his or her living from playing in orchestras, chamber ensembles, and recording sessions; from the opera, the ballet, the café dance band, and popular music. The typical professional recorderist, however, is profoundly different: someone who teaches to earn a living, and maybe plays an occasional concert on the side. The recorderist is uniquely dependent upon teaching—for income, contact with colleagues, something to do between mealtimes.

As we walk closer still to the recorder pyramid, we can recognize how new it is. The British recorder pioneer Edgar Hunt has proposed a model of the 20th-century recorder revival divided into three movements. Writing in *The New Grove Dictionary*, he explains that the recorder is used firstly by adult amateur players in *Hausmusik* and mass-playing contexts, secondly for the primary musical educa-

tion of children, and thirdly as a professional concert instrument in its own right. Until the late 1960s, only a few people actually earned their living from the recorder. The professional recorder pyramid was actually only a tiny molehill. A few deeply committed individuals followed their own path and played the recorder as a concert instrument, but they were isolated: one here, two there. The recorder was widely played, but by members of Hunt's other two categories, children and adult amateurs, usually without the benefit of professional instruction.

In 1962, three recordings of the Handel recorder sonatas were issued, by Hans-Martin Linde on Harmonia Mundi, Ferdinand Conrad on Deutsche Grammophon Archiv, and Frans Brüggen on Telefunken. The man or woman in the street would, I expect, perceive all three as being musicians near the apex of the recorder pyramid—concert artists making records for big record labels. What we see from our closer viewpoint, however, is that in 1962 this apex hung in mid-air: there was no mass culture of professional recorder playing to support and give perspective to their achievement.

Contrast the recorder culture from which Linde, Conrad, and Brüggen emerged with that which produced today's recorder lions, the Amsterdam Loeki Stardust Quartet. Their recordings for DECCA/Florilegium and their international tours make them artists at the apex of the pyramid. But unlike their predecessors only 20 years before, they benefited from a true professional recorder training before emerging into a culture where what they do matters. Graduates of Walter van Hauwe's large recorder class in Amsterdam, now respected and envied by their many less successful contemporaries, they merely do very well what many hundreds of us spend many of our waking hours doing: they play the recorder.

A lively professional recorder culture helps us to maintain our faith in what we are doing in the face of apathy or hostility from anti-recorder elements (parents, friends, whomever). Being part of a community of recorder players allows us to compare our achievement with that of others, to develop shared concepts of repertoire and awareness of the gradual establishment of a canon within that repertoire. It facilitates the rapid assimilation of important new trends in technique and instrument technology: for example, the new Ganassi-type recorders, which have been much more enthusiastically taken up

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***The structure of the music profession is a bit like the great pyramid of Chephren at Giza in Egypt. Seen from a distance, we are most struck by the pyramid's smooth cap... Standing finally next to the pyramid's lowest stones, we are overwhelmed by the immense volume of its base—the relatively tiny volume of the apex now seems inconsequential.***

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by the thriving *Hochschule* classes of Holland and Germany than by the comparatively small and demoralized British ones. In short, being part of a gang gives meaning to what we do. While other musicians find this perspective in the orchestra, the jazz band, the pop group, the choir, the string quartet, the continuo section, we must look for it in the *Hochschule* class.

Now we are standing at the base of the recorder pyramid. Just as the middle gave perspective and support to the apex, we can now see how the immense base supports the middle. In terms of the German recorder scene, this foundation is the *Musikschule* system, which offers employment to *Hochschule* graduates, who for their part pass on their expertise, raising the standard of playing in the wider recorder culture. I believe that without this base, it would be inconceivable that the population of recorder students at German *Musikhochschulen* would be as large as it is.

If the health of the recorder as a serious instrument is uniquely dependent upon the resources devoted to music education within a given society, professional recorderists will tend to prosper in good times for music teaching. In bad times they will tend to suffer. These changes of fortune affect the professional recorderist more than the professional violinist, because the former is so heavily dependent upon income from teaching.

If I am right, then a country in which the recorder's amateur, school, and professional roles are established, but which merely spends more money on music education than Germany, ought to have an even more flourishing professional recorder culture. Conversely, a country that spends less money on music education, all other things being equal, should have a weaker professional recorder culture, without necessarily having fewer adult amateur players. To defend my hypothesis, I will examine recent trends in two of the world's most mature recorder cultures, those of the Netherlands and Britain.

**T**HE EXPLOSION of recorder teaching in the Netherlands can be dated back to 1962, when Frans Brügger was appointed to teach recorder at the Royal Conservatory in The Hague. Although he had been awarded the first recorder diploma in Holland, at the Muzieklyceum in Amsterdam ten years previously, his appointment at The Hague marked the recorder's full recognition as a legitimate

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**For Dutch citizens in the 1960s and 1970s, sources of work and state support removed most financial barriers from studying the recorder and made it possible, perhaps for the first time in the instrument's history, for large numbers of musicians to treat the recorder as their first, or even their sole, instrument.**

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first study within the Dutch music conservatory system. Although there were isolated examples in other countries of conservatories where the recorder was taught as a concert instrument, Brügger's class at The Hague was the first in the world taught by a virtuoso with an international reputation, within a comprehensive system of state support for both student and professional musicians.

Institutionalization within the Dutch conservatory system was a major factor in the development of a culture of professional recorder playing in Holland. Once the instrument was officially accepted as a legitimate first study, the proudly lavish state provision for education and the arts of 1960s Holland was extended to the training and protection of professional recorder players. It was not that a special case was made for recorder players, merely that they were allowed to take advantage of subsidies and benefits available for all officially sanctioned cultural activities in Holland at the time. Generous study grants for extended courses (lasting six years or even more) were freely available to Dutch nationals, and shorter-term scholarships were awarded to foreigners. Selected Dutch musicians, including many recorder players, were promoted abroad by the state (from 1960 until 1976, for example, the Dutch embassy in London promoted annual recorder concerts in prestigious and expensive venues like the Wigmore Hall). The state also subsidized the significant contribution of modern Dutch composers to the recorder repertoire by its financial support both of composers themselves and of the Donemus publishing house.

Like other citizens with professional qualifications, all Dutch holders of recorder diplomas were guaranteed generous unemployment benefits through the *silkering* system. Furthermore, the recorder's acceptance in leading conservatories led other institutions, including music schools catering primarily to chil-

dren and adult amateurs, to appoint recorder teachers, creating a demand which was not fully met until the 1980s. For Dutch citizens, these sources of work and state support removed most financial barriers from studying the recorder and made it possible, perhaps for the first time in the instrument's history, for large numbers of musicians to treat the recorder as their first, or even their sole, instrument.

As the 1960s progressed, the recorder even came to be seen as a clever career choice. One Dutch recorder teacher I interviewed in 1989 told me that she had initially been training as a pianist in the late 1960s, until her teacher advised her to study the recorder instead; this was an instrument with a bright future on which, it was thought, there would be a better chance for her to make a successful career.

The demand for qualified teachers to fill recorder-teaching jobs at Dutch conservatories and music schools meant that students had the prospect of a steady job at the end of their study as the worst possible outcome for their efforts. Their dream, however, was to emulate Brügger's glamorous solo career. The great mass of the recorder pyramid aspired to the condition of the apex, with good reason. After all, as a Telefunken record sleeve from 1970 had explained:

A recorder soloist is by no means overshadowed by more popular soloists like violinists, pianists, or cellists. Brügger: "Financially, certainly not! I earn more money than I can spend!"

By 1973, there were over 50 recorder students at the Royal Conservatory in The Hague. The recorder had, in short, become a hot tip.

Over the past 20 years, the overall trend in the Netherlands has remained buoyant. In 1989, for example, there were over 200 recorder students at Dutch conservatories, 54 of them at Utrecht Conservatory alone. It was in 1989 that I conducted detailed interviews with 22 recorder students from the conservatories in Amster-

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**Adult amateur playing is the dominant element of the recorder culture in Great Britain... Very few students apply to study recorder at the London music colleges... The reason for this sad state of affairs? There simply isn't anything for recorder students to do with Hochschule diplomas.**

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dam and Rotterdam, the results of which clearly demonstrated that most students were taking the opportunity to immerse themselves in a recorder-centered culture: allowing the instrument to dominate almost every aspect of their life.

Some of my findings were predictable: A clear majority of the 22 students whom I interviewed said they normally practiced alone for more than 20 hours every week, and all additionally rehearsed regularly with various types of ensemble. The students chose overwhelmingly to listen to recordings of music by "recorder-friendly" composers like J.S. Bach, Corelli, and Telemann. Virtually nobody had listened to Verdi, Wagner, or popular modern classics by Andrew Lloyd-Webber or Philip Glass in the month preceding my survey.

Perhaps more surprisingly, the recorder also provided the focus for much of the students' social and cultural activity. Over two-thirds of those students who reported living in a stable sexual relationship had another recorder student as their lover. Almost as many shared accommodation with other recorder students. Only one in six stated that they counted no recorder student among their five closest friends.

"So what," you might say. "They are studying the recorder; what is surprising about all this?"

My point is that recorder students in Dutch conservatories are able to move in a real "recorder world"—a culture of support for concentrated, sustained study, and a culture that helps to maintain belief in the value of such study. It is easier to practice 20 hours a week if your friends are recorder students, with the same concerns and problems as you, than if they do not appreciate the importance of what you are doing. It is much easier to practice 20 hours a week if you are living in a house with other recorder students or have a recorder playing boy friend or girl friend.

Another indication of the richness of the Dutch conservatory recorder culture at the time of my fieldwork in 1989 was the extent to which the student groups from

Amsterdam and Rotterdam expressed different views when asked the same questions. For example, the two groups divided their time differently between practicing technical exercises, studies, and repertoire, far more time and effort generally being devoted to "technique" by students in Amsterdam. Significant differences were also evident in ideas about the composition of the recorder repertoire and canon and in students' preferences in developing their personal repertoire. Clearly, the culture of the specific institution affected the way these recorder students studied and perceived their instrument and its music. As Michael Barker, who teaches at the Royal Conservatory in The Hague, suggested to me in an interview in 1989, it appears that far from there being a unified Dutch recorder school, there are in fact several distinct coexisting traditions.

THE CONTRAST between the Dutch and British recorder scenes could not be more acute. Like Holland, Great Britain has a mature recorder culture. Uniquely, however, its roots go back as far as the end of the last century. In 1898, Christopher Welch delivered the first of his lectures on the recorder to the Musical Association, while in 1903, Arnold Dolmetsch acquired his first Bressan treble recorder. In 1919, when his eldest son Carl left that instrument on a platform on Waterloo railway station in London, he built the first modern recorder as a replacement. Under the direction of Edgar Hunt, Trinity College of Music, London, became the first music conservatory in the world to grant diplomas in recorder in the late 1940s. More recently, Britain produced the recorder virtuoso David Munrow, widely acclaimed as one of the most dynamic musical communicators of the 1970s.

This noble history is one of individual achievement in the face of adversity and scepticism, however. The apex of British

recorder playing still hangs in mid-air, unsupported by a professional recorder pyramid. The recorder culture of Britain is essentially one of music in the home and massed, quasi-orchestral playing. Take the annual Recorder Summer School in Leeds, for example. Founded in 1948, its current tutors include Edgar Hunt, and past guest tutors have included Kees Otten, Frans Brügger, Ferdinand Conrad, Hildemarie Peter, Hans-Ulrich Staeps, and Michala Petri. If that sounds good, try this: the course is self-financing and was fully subscribed this year three months before the closing date for applications. An administrator's dream.

Yet the Recorder Summer School naturally reflects the peculiarities of the British recorder culture; its strengths and its weaknesses. Although many who came to the course described themselves as recorder teachers, I did not meet one who had dedicated him or herself to the instrument as a first study at an institution of higher education or who had aspirations to do so. The majority of ensemble sessions were massed ensemble playing in which a piece had to be sight-read, rehearsed, and played through within an hour, making in-depth work impossible. My morning tutorial, one of two technique classes described as "advanced," consisted entirely of adult amateur players in the age range of 40-80. While most had the technical facility to play a Baroque sonata, all lacked what Walter van Hauwe has described as the "basic knowledge" of recorder technique—how to hold the instrument, how to breathe, and how to tongue.

Adult amateur playing is of course an important element of most recorder cultures, and this is as true for Holland and Germany as it is for Britain. I have no wish to be rude about people who gain great pleasure and personal satisfaction from their hobby, and I genuinely enjoy conducting 150 people in the Gabrieli *Sonata Pian' e forte* with four contrabass recorders in the second choir. My point is that in my country this is the dominant element of the recorder culture. Very few students apply to study recorder at the London music colleges. In the whole of Great Britain there are roughly the same number of first-study recorder students at *Hochschule* level as there are at just one of the larger German *Musikhochschulen*—say twenty-five. The reason for this sad state of affairs? There simply isn't anything for recorder students to do with *Hochschule* diplomas when they get them.

Examining the provision of music education from *Hochschule* level downwards, a pattern of systematic under-funding emerges. The supply of all higher education in Britain is more strictly rationed than in Germany. A first degree at a British university normally takes only three years. After this, only a very small number of students, with the very best examination results, are eligible for state financial support to study further. Even those that do must pass a Masters degree examination after one further year and a Doctorate after another two years. Therefore, the tiny minority of British students considered talented enough to study through Doctoral level must finish their Bachelors, Masters, and Doctorate within the ludicrously short span of six years, unless they are able to pay the full cost of tuition and maintenance privately.

Very little public money is available for the musical education of children. There is, for example, no British equivalent to the *Musikschule* system. The nearest we get, the provision of peripatetic music teachers by local government, has been severely restricted since the onset of the crisis in local government finance brought about by Thatcherite reforms in the 1980s. Professional music teaching is increasingly perceived as a privilege rather than a right, and music lessons are more and more becoming a luxury for the children of the rich.

Although music has been included in the core school curriculum under the latest reorganization of primary education, all this means for most British children is that they will be taught some basic conceptual skills (rhythm, pitch, notation), often by a non-specialist teacher. Specialist music teaching is normally arranged privately with a tutor by parents. Some children are lucky enough to be in the right school at the right time, but typically, state-subsidized music education is now only available to the most talented children in the largest towns. Even London's prestigious Centre for Young Musicians, at which exceptionally gifted children can receive subsidized music lessons, is run on a shoe-string. CYM is only open on Saturdays, and takes place in the science laboratories and geography classrooms of a normal day-school in Pimlico.

Britain is a much more centralized country than, say, Germany. The nation's cultural and economic activity is concentrated in London to a degree that astonishes most foreigners. London has a very lively and accessible concert life,

which makes it relatively easy for talented young musicians to gain performing experience. This is, however, obviously of more relevance to the violinist than to the average recorder player. Dependent as we are on income from teaching, the outlook for us is bleak.

My own story is perhaps instructive: in the academic year 1989-90, when I already had two degrees from Cambridge University, a performer's diploma from Trinity College of Music, and had won a string of competitions, I earned half my income by teaching soprano recorder to classes of nine- to eleven-year-old beginners in state primary schools (a job for which I was totally unqualified). There was virtually no individual teaching available, and of course, there were no *Musikschule* jobs. But I was lucky. In the three years since the introduction of the notorious Poll Tax, most of the London town councils have become so poor that they are simply firing instrumental teachers. If I were looking for recorder teaching jobs in London now, my best bet would be to try private fee-paying schools for the sons and daughters of the wealthy.

**I**N MY DISCUSSION of the recorder cultures of Britain and the Netherlands, I have tried to demonstrate that the health of the recorder as a serious instrument is uniquely dependent upon the resources devoted to music education within a given society. I have also suggested that the average professional recorderist will only prosper if there is a high level of demand for recorder instruction in his or her society, a condition ultimately determined by state educational policy. Clearly, demand for qualified recorder teachers at school and *Musikschule* level dictates whether there are jobs for *Musikhochschule* graduates. I think that if there are few such jobs, few people will choose to study recorder at a *Hochschule*. Without a lively professional recorder network based around the *Hochschulen*, a recorder culture will essentially consist of a few very dedicated specialists and many amateurs who have no formal training. If I am right,

these theories go some way towards explaining the widely differing recorder cultures of European countries with mature traditions of recorder playing, such as Britain, Holland, and Germany.

This Symposium is taking place because the present values of German society allow us to exist, allow us space to pontificate about our existence, and encourage public and private sponsors to pick up the bill. Beware: these values can and do change. If it can happen in Holland, if *De Ijsbreker* can have its subsidy removed, maybe it could even happen here. Is it conceivable that, due to large political and economic forces beyond our control, professional recorder playing and teaching in Northern Europe may be coming to the end of a renaissance, and that this Symposium may mark not so much a point on an upward curve of playing, teaching, and composing, but the high point of an exciting period of expansion that may now be about to go into decline? Is it thinkable that, having opened their doors to the recorder as a serious course of study, requiring highly qualified teachers, the *Musikschulen* might be forced to close them, even part of the way? And if part of the base of the recorder pyramid were removed in this way, what would happen to the whole recorder world it has been supporting?

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*Robert Ehrlich studied with Walter van Hauwe in Amsterdam after taking degrees in music and ethnomusicology at King's College in Cambridge, England. Prizes in the ARD International Music Competition in Munich and the Moeck UK Solo Recorder Competition have led to an active performing schedule, often with his ensembles The Cambridge Musick and the Ehrlich-Hess-Egarr Trio. After three years teaching recorder in Karlsruhe, Germany, he was appointed professor of recorder at the Hochschule für Musik und Theater in Leipzig, Germany, in 1993. This text is adapted from a talk given at the International Recorder Symposium, Karlsruhe, 1992, and published in a volume with other Symposium lectures by the European Recorder Teachers Association. (ERTA).*

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***Is it conceivable that, due to large political and economic forces beyond our control, professional recorder playing and teaching in Northern Europe may be coming to the end of a renaissance?***

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## Gerhard Braun on the Recorder and Education in Germany

*Gerhard Braun is professor of flute and recorder at the Staatliche Hochschule für Musik in Karlsruhe, Germany. As a performer, composer, editor for Edition Moeck, Hannsler, and Universal Edition, joint editor of the woodwind magazine Tibia, teacher, and advocate of new music for the recorder, Mr. Braun has made a decisive impact on the recorder scene in Europe. He was interviewed by Pete Rose at the 1992 International Recorder Symposium in Karlsruhe, Germany.*

***Is there a connection between the professional and amateur recorder scenes in your country?***

There is a big gap, and great efforts will be necessary to bridge it. This will involve special classes, seminars, and the development and provision of an adequate literature.

***Is there a prejudice against recorder in the professional and educational worlds in Germany?***

Yes, but more and more it is being done away with thanks to many outstanding performers who are giving recitals and making recordings.

***How do the professional standards of recorder playing in Germany compare with those of modern orchestral instruments?***

At music academies, the recorder is gradually attaining the same standard as other woodwinds. The problem is in the music schools for children where it is still largely considered an entry-level instrument with hardly any potential.

***Where are the major centers for studying the recorder in Germany?***

There are both regular and master classes in recorder at almost all music academies in Germany. The most significant ones are in Cologne, Hanover, Frankfurt, and Karlsruhe.

***What career opportunities are available for someone who graduates from one of these institutions?***

Most of the students are working toward a diploma to teach recorder. But there are also many possibilities for them to become performers as a soloist, in a recorder ensemble (which has a big future potential), or in a Baroque orchestra.

***Will the reunification of Germany have an impact on the recorder scene?***

There are good recorder players in the former GDR, though they perhaps have a deficiency in regard to new music. But now all the music academies there are in the process of enlarging their recorder departments and bringing them up to Western standards.

***What changes would you like to see in recorder education in Germany?***

The recorder must leave the ghetto of infantile and primitive usage. Its image as a sound-producing pacifier must be transformed into that of a normal—professional—instrument.

***Are the performance practices of the past at all applicable to the performance of new music?***

To a limited degree. However, it is far more probable that some of the playing techniques developed in the performance of new music, especially those involving dynamics, might, under certain circumstances, be successfully applied to the interpretation of old music.

***Are you trying to interest other composers to write new music for the recorder?***

Yes, it is important to keep trying to interest good composers to write for it. It would be wonderful if we could get more pieces from Berio or something by Helmut Lachenmann. Recently, I have succeeded in getting Matthias Spahlinger to compose a large and significant work for alto recorder. It implies a new outlook toward aesthetics and technique that points to the 21st century. Other players, like Frans Brüggen, Hans-Martin Linde, Walter van Hauwe, Michael Vetter, Sebastian Kelber, and the Locki Stardust Quartet have contributed a lot to the development of the recorder as a concert instrument.

***Are there any aspects of your approach to performance that are specifically recorder-oriented?***

No. In fact, I am opposed to that. A good musical interpretation must overcome the restrictions of an instrument. That would apply as well to a more mainstream instrument—the piano, for example. One should go to a concert to hear “music,” not “recorder.”



***Recorderists today seem to be playing virtually every kind of music imaginable.***

I have no preferences as to what a recorderist should or shouldn't play. I like listening to good and interesting performances of good music.

***One of the most common perceptions about the recorder is that it is dynamically limited. Yet your protégé Johannes Fischer has written a comprehensive book on its dynamic possibilities.***

Hopefully the image of the recorder as a dynamically helpless instrument will be done away with. There are two reasons. First, there are the new playing techniques for special effects in avant-garde music. These often produce extremely loud or soft sounds. Second, there are the new blowing and fingering techniques that are extensively catalogued in Fischer's book. Taken together these techniques result in a relatively broad dynamic range. What has essentially happened is that the instrument's sound possibilities have been greatly enlarged. The competent professional recorderist of today must be able to play each tone on the instrument in at least ten different shades of expression.

***Do you think the recorder will play a significant role in the musical developments of the 21st century?***

No, but we will have to keep pace with events as they happen or our instrument will be relegated to a pedagogical province. There will certainly be further progress in the construction of recorders for the performance of modern music. But our expectations should not be too high if the instrument is to remain a true recorder with that very specific sound.

# THE RECORDER AND EDUCATION AROUND THE WORLD

## In Israel

BY JOAN DVORA LEVY The story of the recorder in Israel is a long one, going back to the early days of the settlement of the country. Orchestral instruments were a luxury and not many could afford them. But the recorder, even then locally made, was available to every schoolchild and many learned to pipe away at least the local folk songs. Some of those early recorders (German fingerings) are still "alive" and being played.

With the development of better recorders and a new generation of excellent teachers, the level of recorder activity has risen tremendously. The new generation of teachers—almost all Israeli-born—has been organized by the Israeli Recorder Society into giving regular workshops, many of which are aimed at the improvement of teaching.

The Recorder Society was founded in 1981 during a visit of the artist, Frans Brügger. Brügger gave a master class using the Israeli recorder quartet Mor-Li to demonstrate his ideas. The enthusiasm was so great that those present declared the immediate establishment of the Recorder Society in order to perpetuate such meetings. The Society runs many single-day workshops throughout the year and then, at the end of the year, during the Channukah holiday, they hold an annual three-day workshop. The days are full of playing from morning to evening, with concerts in the later evening given by the teaching staff. The past two years, this annual workshop has been held in a kibbutz guest house on the shores of the Sea of Galilee.

The organization is run as a non-profit organization by a volunteer staff and a shoestring budget. A few times during the year, a newsletter is published that presents articles of interest to recorder players and news of the recorder world.

A few of our outstanding teachers (almost all of whom have spent some time studying in Holland) are doing extensive concertizing in Europe. Naomi Rogel has performed several concert tours with two different instrumental groups and was invited this summer to teach at the Amherst

Early Music Festival. Michael Meltzer, who is on the staff of the Rubin Academy at the Hebrew University in Jerusalem, has concertized with two of his outstanding pupils, Eyal Lerner and Sarig Sela. Eyal Lerner was one of the winners of the prestigious Françoise Shapira competition a few years ago. Leora Vinick concertizes in Israel with the accompaniment of a guitar—a magical combination—and runs workshops on the subject. Several of the younger generation of players have been honor students at various conservatories in Holland. University degrees in the recorder can be earned at the two academies affiliated with the universities in Tel Aviv and Jerusalem.

Our locally produced recorders are made in the Kibbutz Gevim factory, which produced the well-known Ariel line. European sales have increased tremendously in the past few years, and the factory keeps improving its technology.

As for "native-grown" music, we also have a growing library. The blind composer Ram Da-Oz has written several

lively ensembles that are played even by children's recorder groups, and several medleys of Israeli folk songs. There are several short pieces published in the well-known book edited by Ephraim Marcus, *Roni Hallit*, Books IV A and B. For those interested in a more modern idiom, composer Meir Mindel has written a bit for recorder ensembles, too. All of this music is available from Tatslil, 5 Derech HaYam, Haifa, 34631, Israel.

*The author is a graduate of N.Y.C.'s High School of Music and Art and Syracuse University. She emigrated to Israel in 1956 after marrying an Israeli scientist. Since then she has taught instrumental music and recorders, raised two children, and was one of the founders of the Israeli Recorder Society. She is the author of two soprano recorder books with titles and instruction in Hebrew, and in the words of American Recorder's contributing editor for education, Gene Reichenthal, they are "among the most useful and certainly most musical of the many dozens of such methods I've reviewed."*

## The Renanim Youth Recorder Ensemble

Ephraim Marcus, mentioned in the report from Joan Dvora Levy, is the leader of the Renanim Youth Recorder Ensemble. Members of the ensemble, ranging in age from 12 to 17, all study with Mr. Marcus in a graduated, disciplined course, using matched sets of recorders and plenty of work with a metronome. The result is a well-integrated sound, in tune, with good rhythm. More advanced students are encouraged to perform one-on-a-part using Baroque pitch recorders. As a matter of principal, Mr. Marcus does not conduct, but rather sits in with his young students. The ensemble, founded in 1953, performs regularly and has toured Europe and the United States. A recent CD, called simply "The 'Renanim' Ensemble," includes Renaissance, Baroque, and Classical music, as well as Hebrew traditional melodies and original Israeli selections. An enjoyable 45-minute

video, called "A Concert in a Sculpture Garden," marries the ingratiating performances of the Renanim Youth Recorder Ensemble with lovely glimpses of the sculpture of Kacé Ephraim-Marcus (1892-1970). More information about obtaining the CD and video, which may be recommended as a motivational tape for young people, is available by writing Lia Starer Levin, 6360 W. 6th St., Los Angeles, CA 90048 (see p. 36).



PHOTO: YOAV MAROM

## In France

BY CÉCILE MICHELS Pierre Boragno, Sebastian Marq, Patricia Lavail, Magali Imbert, Pierre Hamon, Sylire Domergue, Hugo Reyne in Paris; Clair Michon in Poitiers, Marc Armengaud in Toulouse, Frédérique Thouvenot in Villeurbanne, Isabelle Feraud in Lyons, Nicolas Strosser, and Suzie Mohlmeyer in Grenoble—these are just a few of the new generation of talented French recorder players and teachers. Most of them studied with pupils of Frans Brüggen or went to Switzerland and Belgium to obtain their diplomas.

Since the musical possibilities of the recorder are becoming more widely known through the work of these “missionaries,” the demand for recorder teachers is increasing. Nevertheless, no recorder classes exist in the Paris and Lyons Superior Conservatories of Music. Even though France has offered state diplomas for recorder teachers—the *Certificat d’Aptitude* and *Diplôme d’Etat*—since 1980, the last occasion to obtain one of them was three years ago; the next opportunity will come in 1995. The Early Music diploma is also of interest to recorder players who want to land a permanent job in a music school.

## In Japan

ITSUMI KATO Shortly after World War II, some Japanese music teachers, using a German-fingering instrument of wood, found the recorder helpful in music education. Plastic recorders, also designed at first only with German fingering, were introduced in the mid-fifties, but music teachers, especially those living in cities, didn’t show much interest then in the recorder, regarding it as of little use.

In 1958, the Ministry of Education made it compulsory to use “end-blown flutes” (the recorder included) for music teaching in the elementary schools beginning in the fourth grade, but teachers still used the German-fingering recorder.

In the 1970’s, the recorder became widely popular not only among children but among adults. Excellent players, such as Hans-Martin Linde and Frans Brüggen, visited Japan one after another and played Renaissance and Baroque music in historic style and on historic instruments. Japanese musicians who studied the recorder seriously in Europe returned to begin careers playing and teaching recorder. Their

But there is no official announcement for that diploma at the moment. (Most other instruments have more regular examinations.)

A level below the schools in Paris and Lyons are the *Conservatoires Nationaux de Région* in Paris, Lyons, and other larger cities. Here, potential recorder teachers can follow the normal school curriculum and specialize in music; quite a few of them have early music workshops. Without the state diplomas offered at these schools, teachers can only fill temporary jobs in the music schools.

A third group of schools are the *Écoles Nationale de Musique*. These are primarily for amateurs, but the better schools sometimes provide professional training. Amateurs can find recorder courses in most of the music schools in the villages and towns, sponsored by the local council. A school in this category is generally called *École de musique municipale*. In Paris, only ten of the neighborhood schools have a recorder class. The cost of lessons in music schools varies from one to the next depending on the amount of subvention provided by the local or re-

gional council.

Some districts have more private recorder teachers than others. Paris, Lyons, Strasbourg, Grenoble, Aix-en-Provence, Toulouse, and to some extent Brittany and northern France are where you are more likely to find good teachers.

Most recorder teachers are guided by repertoire lists made up by an accrediting organization (FNUCMU) for three levels of examination. After two or three years of instruction, students would be asked to play the first allegro of the Handel F Major, Op. 1, recorder sonata or Cappiccio No. 4 from the *Divertimento* of E. Werdin (Doblinger).

The second level would require the third movement, theme and variations, of Sammartini’s Sonata in g minor (Nova NM 183), and the Fourth *Caprice* of Hans-Martin Linde.

Professional training begins after the second level examination. After three or four years of training, the player is eligible for the *Diplôme de Fin d’Etudes*. Pieces performed for this diploma include the first two parts of Hirose’s *Meditation, Sonata in B♭* by Hans Ulrich Staeps, and the g

activities popularized the recorder throughout Japan and influenced groups of ardent amateurs to play recorder and form ensembles. As a result of this activity, instrument makers were inspired to improve their methods and produce good quality recorders of wood and of plastic.

The recorder’s popularity among the general public encouraged its use in the schools. Young, energetic teachers led study meetings and meetings for reading research papers both regionally and on a nationwide scale. Teachers got valuable information about the recorder and recorder education through these meetings.

In 1989, the Ministry of Education changed the term “end-blown flutes” to “recorders” in the revised course of study for the elementary school, thus acknowledging the recorder as the primary instrument in music education in name as well as in fact. While it is proudly claimed that nearly all of Japanese elementary schools use the recorder, the German-fingering recorder is still dominant!

How is the recorder used in music edu-

cation of Japanese elementary schools now? Let me cite the example of the Sennari Public Elementary School in Nagoya City, which lies nearly in the middle of the Main Island.

My friend, Mrs. Takako Morimiya, is a full-time music teacher there. She takes charge of music lessons from the third to sixth grade as well as the recorder club activity. The music curriculum consists of singing, listening, playing (including recorder playing), devising short melodies, and music theory. In her teaching, Mrs. Morimiya uses the recorder with singing or other instruments (the organ, accordion, drum, etc.). Sometimes she combines recorder with singing, having the children sing the melodies first, then play them on the recorder, then perform a duet of voice and recorder. When she uses the recorder with other instruments, the recorder takes charge of melodies, with the other instruments providing harmony. She also has children write simple pieces of music. The recorder is very useful for encouraging composition, since all chil-



minor fantasia of Telemann.

The FNUCMU program has two other levels that may be achieved: "supérieur" (soprano: Dalla Casa's ornamented version of *Alix avoit*, or alto: the third movement of a sonata by Sollima); and "excellence" (alto: *Muzick voor alblokfluit* by Rob DuBois, or soprano or tenor: variations from Marais' *Folies d'Espagne*).

There are a number of special contests, workshops, and festivals of interest to recorder players. The "Lucien Wurmser" contest, organized by teacher Joseph Grau has been held in March for the past five years. This year a pupil of Patricia Lavail, Aline Vuillermet, won with her convincing interpretation of Castello's *Sonata Primo*, a Bach sonata, and a contemporary work. In May, amateurs and school recorder ensembles meet in Besançon for a "Recorder Festival," which includes a contest for students up to the age of 21.

During the summer there are courses in Beaune, Auxerre, Arras, Moncontour, Dieppe, and Aix-en-Provence, among others. More information about recorder courses and workshops is available from the Centre National d'Action Musicale, 11-

dren have recorders of their own and can use them to ascertain pitches. Club activities are elective and are done after school. The Recorder Club has twenty members, drawn from the fourth grade up. They practice twice a week now. The teacher chooses four-part (SATB) Renaissance or contemporary music from the recorder textbooks. The members practice hard for the recorder festival held once a year.

In 1992, I had an opportunity to ask a series of questions of recorder students both at Sennari Elementary and, with the help of music teacher Mrs. Barbara Hurley, at Northside Elementary School in Farmingdale, New York. I wanted to find out if the students *enjoyed* playing recorder and compare the results with what we know about the numbers of students that continue playing the recorder through to adulthood. More than half of the sample said they did enjoy the recorder (almost two-thirds at Sennari), and in both countries students cited that recorder playing was fun, that they liked the tone of the recorder, and that it was easy to play.

13, rue de l'Escaut, 75019 Paris.

Among the recent French compositions for recorder are *K* for two recorders and tape (1987), and *Assonances*, for recorder and guitar (1989) both by Bruno Giner; *Level* for recorder, flute, saxophone, and tape (1991) by François Rosse; *Slyx* for solo alto recorder (1992) by Thierry Lancino, and *Ptrouette* for alto recorder and harpsichord (1992) by Étienne Rolin.

*Cécile Michels was born in Holland in 1960, did her musical studies in Tilburg and Amsterdam, and established herself in France, where she has taught recorder in the areas of Paris, Grenoble, and Burgundy since 1985.*



Among the negatives cited by the students were that mistakes made them ashamed (Japan) and that the instrument was too small (U.S.).

So it is strange to me that very few people in Japan keep playing recorder as they grow up. Can minds overcrowded with work not receive music? Can a love of the recorder flourish where there is no tradition of playing the recorder?

There is a tendency in Japanese elementary education today to emphasize drill and memorization. Unfortunately, this is true in music education, as well. Rather than teach music by rote, I think it is important to awaken a love of music in school children and to work toward the development of individual talent.

*Itsumi Kato teaches recorder at the college level in Japan and has attended the Long Island Recorder Festival Workshop on a number of occasions.*

*From the American Southwest, Nancy Soltero's class at Gonzales Elementary School in Santa Fe, mostly of Hispanic and Native American children, assemble under portraits of the "great composers" to learn thumb position on the soprano recorder.*

*There is a tendency in Japanese elementary education today to emphasize drill and memorization. Unfortunately, this is true in music education, as well.*

# Where Do All the Young Recorder Players Go?

*A chapter musical director has success in introducing young children to recorder, but wonders how to keep interest alive through the teenage years*

by Suzana Cooper

I HAVE BEEN TEACHING recorder for eighteen years. Aside from individual students, children as well as adults, I teach groups of adults, both beginners and advanced, and children's classes from third through sixth grades at a local Montessori school. About half of my students are children. Typically a child will begin in third or fourth grade, although children as young as six or seven can have the required motor coordination and attention span. I teach my children to read music from the very beginning, no matter how young they are; it makes it easier for them to become good sight-readers later on. They are introduced to Renaissance and Baroque literature right after the first method. Children respond well to dance music, and books such as *Renaissance* and *Baroque Debut* are fun for everybody. The alto recorder is introduced as soon as they are familiar with playing and reading the upper notes on soprano. The tenor is added as soon as their hands are big enough, to give them more versatility in ensemble playing.

Once a month there is a sight-reading session for children. There are three different groups that overlap, giving each child a chance to be with players both below and above his or her level of ability. The beginning group, usually composed of second-year students, might be able to play simple two or three-part music. The more advanced group reads four and five-part music with one person to a part. These sessions are very popular because they give children a chance to socialize, to play jokes on one another (and on the teacher), and to enjoy the feeling of playing just for fun. It also gives parents an opportunity to meet other people whose children love early music. (I find it important, when teaching a child, to get the parents involved as well.)

I encourage children to share their music with others, not exclusively parents. Twice a year we perform at local retirement or nursing homes or a residence for the handicapped. It is good to see the young people's pride in their accomplishments as they bask in the applause of their audience. In our latest program, we ran

the gamut from simple folk duets to movements from Telemann solo and trio sonatas, Morley canzonets, van Eyck variations, and a five-part arrangement of a 17th-century English ballad. On other occasions we have played Venetian double choir music, as well as an array of contemporary pieces.

When the students find performing opportunities on their own, their achievements—playing in church, at a homeless shelter, in summer camp, at the school talent show—are listed in the annual newsletter I send to parents. I also try to incorporate their other artistic talents into our performances. We have had some lovely music for voice and recorder, and last year we danced a bransle at one of our programs. Some of the older students sewed their own Renaissance costumes!

When two students achieve a certain level of proficiency on both soprano and alto, I pair them off for one ensemble lesson a month. The children are usually very enthusiastic and will spend quite a bit of time practicing ensemble pieces in addition to the usual technique, theory, and repertoire lessons. Playing ensemble music really sharpens their rhythmic skills. They become quite adept at handling Renaissance polyphony, and they especially enjoy contemporary music.

ABOUT SEVEN YEARS AGO I formed an ensemble made up of my best young students. This consort, named Blowout, is now in its fourth or fifth generation. Depending on the number of advanced students in a particular year, we might have a four- to seven-recorder ensemble. At least one student will learn bass each year. We have played at local libraries and for church services. Everyone agrees that Blowout sounds as good as a good adult amateur group.

In order to foster a spirit of camaraderie and a feeling of belonging to a community of recorder enthusiasts, I try to bring together children and adult recorder players and their families at least twice a year. In the winter we usually arrange to go to a concert featuring the recorder or an early music group, such as Michala Petri, Loeki Stardust, the Folger, or the Waverly Con-

sort. In June, there is a giant picnic in connection with a rehearsal for the children's performance, and we all eat wonderful food and converse with like-minded souls, while the children run around in the park. This intergenerational connection is beneficial for everyone.

I have found it very gratifying to follow some of my children's musical development through high school and sometimes beyond. One talented young woman is now taking recorder for credit at Swarthmore. When possible, she gets together for a playing session with another alumna studying at Bryn Mawr. One of my more creative students, now a sophomore at the University of Maryland, has joined a society for Medieval crafts and trades and plays the recorder at their events. Another former student is majoring in music at Simon's Rock and just gave his first recorder recital this spring.

In the local public schools, recorder is taught in the third grade. Even though most teachers do not go beyond the basics and essentially treat the recorder as a pre-band teaching tool, some children are intrigued by the instrument.

Most parents, however, share the schoolteachers' views. Their own experience with recorder (or tonette) may have been roughly the same as their child's, which means they do not consider the recorder to be much more than a beginning instrument.

Recorder students, for their part, can't help feeling isolated when students who play other instruments are able to join school and extracurricular activities such as band, orchestra, and youth orchestra. I sense the frustration of the parents of my Montessori children, for example. By the end of the sixth grade, some of their children are playing in the school recorder ensemble. They are quite proficient and highly motivated, yet when they enter junior high school they will have to choose a new musical instrument and begin all over again. The parents would like to see some continuity in their children's musical education, and the recorder as it is treated in this country does not lend itself to that.

**A**S MUSICAL DIRECTOR of the Washington Recorder Society, I thought we should try to address this problem. Why not organize a Junior Washington Recorder Society composed of young players from age thirteen to eighteen? Surely, with all the children in the area who had been introduced to recorder in grade-school, there would be an enthusiastic response from teenagers who were somewhat proficient, and would like to get together with others of their own age to play recorder. Flyers were sent to a number of schools as well as private recorder teachers, and a word-of-mouth publicity blitz was begun. But the results were disappointing. Aside from my own students, only one other person showed an interest: a young man who was not a product of the American school system.

An informal survey revealed that even though some private schools offer recorder through the sixth grade and sometimes even form small recorder ensembles, none of this is kept up when students go on to junior high school.

It seems to me that unless we can persuade some public school systems to implement a recorder program that goes at least through sixth grade followed by the opportunity to join recorder ensembles or a Collegium Musicum in junior high school and in high school, we will always be faced with the "recorder gap," those lost years between grade school and later adult years. [Perhaps the American Recorder Society's Junior Recorder Society can help teachers keep recorder programs alive in the public schools and foster a sense of identity among student recorder players that will carry over to the teenage years.—ED.]

As it stands, it is still up to the individual recorder teacher to keep those pipers piping. We do it out of love for the recorder and its musical possibilities. And, naturally, we all hope that young players will return to the recorder at some point in their lives, as many of us have done.

If I had but one gift to offer every student I have had, it would be the sense of fulfillment that comes with acquiring the physical skills that allow one to create music. The feeling of joy that follows, the freedom to explore musical possibilities, the spirit of adventure and fun, more than make up for the effort involved, and will last a lifetime.

**Top right, some of Ms. Cooper's older students perform in costume. Lower right, the poster announcing the Junior WRS.**



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# BOOK REVIEWS

*A college workbook on Baroque performance practice that works for the general reader as well, and an overview of instruments by Anthony Baines*

**PERFORMING BAROQUE MUSIC.** By Mary Cyr. Amadeus Press, an imprint of Timber Press, Inc., 9999 SW Wilshire, Suite 124, Portland, OR 97225, 1992. 256 pp., 31 musical examples and 11 musical scores. ISBN 0-931340-49-7. \$34.95 (plus \$3.75 shipping/handling for the first book, and \$1.25 for each additional), companion cassette tape, \$10.00. *Reviewed by Dale Higbee.*

This attractively printed book represents a new development in writings about Baroque music and what has come to be called performance practice—its institutionalization in our colleges and universities. What was once the field of specialists and the intellectually curious has now become part of the mainstream.

I had the unusual experience of beginning my music-making in the sixth grade on a ten-keyed conical-bored wooden flute (which I played for three years, along with a six-keyed wooden piccolo, before acquiring a silver Boehm system flute which seemed to play almost by itself) and was not really aware until years later that I had been playing a "period instrument." I was playing flute sonatas by Handel and Bach before there was such a thing as "early music." In college after World War II, I encountered Arnold Dolmetsch's book, *The Interpretation of Music of the XVIIth and XVIIIth Centuries*, but his was a voice in the wilderness for many years. I wrote a review of Thurston Dart's little book *The Interpretation of Music*, which appeared in the July 1959 issue No. 37 of the *ARS Newsletter* (before there was an American Recorder), and later read carefully and wrote reviews of the detailed books by Robert Donington and Frederick Neumann, as well as numerous others. The quarterly journal *Early Music* made its first appearance in January 1973, fully twenty years ago. What was once a fantasy of mine, to hear Bach, Handel, and Mozart played by virtuoso ensembles on period instruments, is now widely accepted and almost taken for granted. Where does this book fit into all this? The answer lies in my opening sentence.

Mary Cyr taught for fifteen years at Mc-

Gill University in Montreal, and in 1992 moved to become chair of the music department at the University of Guelph, Ontario. While at McGill, she developed a workbook on Baroque performance practice, and this book is intended as a textbook for undergraduate and graduate students, as well as a guide for listeners and performers. While it is designed for use in an academic setting, it can be read with profit by anyone wishing to gain more knowledge about the subject.

The main text is divided into eight chapters, each of which has biographical notes and a well selected list of books and journal articles for further study. Topics included in these eight sections are: performance practice and Baroque sound; tempo and spirit; dynamics; pitch, tuning, and temperament; the basso continuo; articulation; rhythm and notation; and ornamentation. Following this are scores of eleven works (by J.S. Bach, Buxtehude, Campra, Corelli, L. Couperin, Handel, Lully, Monteverdi, and Rameau), many in facsimile, to encourage the reader to become familiar with different conventions of earlier notation. As a Handel lover, I was especially glad that the example of his music is an excerpt from one of his operas, *Flavio*. The accompanying cassette tape includes expert performances by an interesting variety of leading performers of these works. Finally, the book includes appendices of bibliographies and general studies of performance practice; pre-1800 sources cited; a list of credits for music examples; and an index. This book is a useful introduction and overview of a large and complex subject. It should prove espe-

cially valuable in undergraduate college teaching. It is well-written, nicely laid-out and printed, and seems carefully proof-read. I did notice on page 118 that Prof. Cyr states that Corrette's flute treatise was published in "1773" (which is in fact the date of the second edition), although "the examples he includes are chosen from works of some thirty years before that date," but in her Appendix at the back of the book she correctly lists the date of the first edition as "ca. 1740." In discussing rhythmic alignment of triplets on page 119, I think it would have been interesting to show differences of expert opinion by mentioning that C.P.E. Bach and Quantz disagreed about the alignment of dotted rhythms with triplets; in fact, Quantz expressed the view that "if you were to play all the dotted notes found beneath the triplets in accordance with their ordinary value, the expression would be very lame and insipid, rather than brilliant and majestic." (J.J. Quantz, *On Playing the Flute*, translated by Edward R. Reilly, second edition, Schirmer Books, 1985, p. 68.)

A special strength of this book, it seems to me, is the inclusion of scores in the Appendix and taped performances of representative instrumental and vocal music. In each case the source of score and recording are given, plus text translations, on the page immediately preceding the printed score. For discussion of the works, however, one is referred to the main text, sometimes on several widely scattered pages. It would seem much more useful to me, since presumably the whole point of the musical examples is to make specific illustrations of various matters, if future

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***While at McGill, Mary Cyr developed a workbook on Baroque performance practice, and this book is intended as a textbook for undergraduate and graduate students, as well as a guide for listeners and performers. While it is designed for use in an academic setting, it can be read with profit by anyone wishing to gain more knowledge about the subject.***

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## BOOK REVIEWS (cont.)

editions of this book included a brief discussion of what the author intended each work to illustrate, printed immediately before the scores. For the novice in score reading, it might be useful also to explain briefly the several different clefs used.

**THE OXFORD COMPANION TO MUSICAL INSTRUMENTS.** By Anthony Baines. Oxford University Press, 1992. xii + 404 pp. \$45.00 (hard cover). Reviewed by Howard Schott.

This year Anthony Baines is celebrating his eightieth birthday! A mere listing of his works on musical instruments would establish his right to be described as the most distinguished British writer on the subject, as the book's jacket has it. Many readers of *American Recorder* will be familiar with and grateful for his *Woodwind Instruments and Their History* and *Brass Instruments*. These classic works are but two of his many valuable publications. Such more specialized works as, for instance, his catalogue of the bagpipes in the Pitt Rivers Museum in Oxford, or the article in *The Galpin Society Journal* translating the famous standard Sachs-von Hornbostel classification scheme for musical instruments, also rank as major contributions to organology.

What sets Dr. Baines apart from most other authors in the organological field is that, in addition to scholarly qualifications and accomplishments, he is a musician of broad experience. He not only plays many instruments, but also knows how to maintain and repair them. I recall seeing him doing just this during his years as curator of the Bate Collection in Oxford. He has taught them as well, especially the woodwind and brass varieties on which he has written the authoritative works cited. His experience as an orchestral player and bandsman lends particular authority to his writings, for he understands how instruments work not only in isolation but also in an ensemble.

The present work grew out of the articles Baines and his collaborators, whose contributions are duly acknowledged, provided for *The New Oxford Companion to Music*, edited by Denis Arnold and published in 1983. However, it must be added that those articles have been carefully revised and all bibliographical refer-

ences updated. There was no more need to rewrite every single word than there would be to reinvent the wheel. The scope of the volume is broad, taking in Western and non-Western instruments of every sort save only the electronic, which are the subject of a separate work by Richard Dobson also published by Oxford. Articles on such related matters as temperament, overblowing (and fingering) of woodwind instruments, reeds, tonguing, pitch, and a host of other ancillary topics. Charts, tables, musical examples and many illustrations clarify as well as embellish the text.

There are works of primary reference, the first into which we look for information on a subject. It is in this sense that *The Oxford Companion to Musical Instruments* is conceived. For many, indeed most, purposes, it will offer sufficient information about any musical instrument in itself as well as on collectivetopics, like Renaissance instruments or brass bands. If the reader wishes to delve further into any subject, then the list of Works Cited, a comprehensive and very up-to-date bibliography, will lead to more detailed studies. The obvious choice for a secondary reference, the next level up in the research hierarchy, would be *The New Grove Dictionary of Musical Instruments* in three volumes, each more than twice length of *The Oxford Companion*, with far longer and more detailed articles contributed by Anthony Baines and a host of other scholars, including this reviewer. Beyond that, one turns to the journal articles, especially those in *The Galpin Society Journal* and *The Journal of the American Musical Instrument Society*. To praise *The Oxford Companion* is not to denigrate some of the other dictionaries and histories that also offer enlightened introduction to the study of particular musical instruments and practices of earlier times. The solid contributions of Sibyl Marcuse and Curt Sachs, for instance, remain valuable and useful in supplementing what Anthony Baines and his collaborators have so ably put into a mere 400 pages.

The Oxford Companion to Musical Instruments can be confidently recommended to the readers of *American Recorder*. At \$45 a hardbound copy, it qualifies as a veritable bargain!

## BRIEFLY NOTED

Perhaps the ideal baedeker for amateurs involving themselves more deeply in the performance and enjoyment of Baroque music, Schirmer's *Companion to Baroque Music* approaches the period from any number of angles—biographical, geographical, chronological, philosophical—and ties them all together with cross-references and footnotes galore. Some may feel that by attempting so many tasks, it achieves none of them perfectly well. (The article on ornamentation by David Fuller, for instance, provides an ideal summary of the issues and debates in this area, but will help no one unravel any specific ornament.) But in cases where appetites are whetted but not satisfied, the reader is generally guided to the best sources available.

The unusual and original design of the book, devised by compiler and editor Julie Ann Sadie, encourages one to use it for both reference and general reading, and it is almost impossible to dip into it without being diverted by enticing little paths. Most of the material is presented in geographical divisions, with overview articles, biographical sketches, and, most appreciated, *maps* showing the multitudinous musical centers of this time. While the perspective is naturally Eurocentric, there is a chapter on "The Iberian Peninsula and Its New World Colonies." Three other divisions treat Baroque Forces and Forms, Performing Practice Issues, and a year-by-year Chronology (yes, 1600-1750!). A thorough index and up-to-date bibliography of books in English complete the contents. Although there *are* illustrations, this is by no means a picture book.

In his foreword, Christopher Hogwood makes good use of the opportunity to present a defense of historical performance practice (a defense echoed by Stanley Sadie in his article on "The Idea of Authenticity"), concluding, "I have to confess to an old-fashioned preference for Handel the color he started off. You may rightly ask how can one be so presumptuous as to 'know' what that was, but I would rather make some progress along such a line of thought, even with difficulty and experiment, than sell out to the school of obligatory italics and car-chases which presupposes that whatever color he was, it wasn't good enough."

**COMPANION TO BAROQUE MUSIC**, ed. Julie Ann Sadie. Schirmer Books, 1991. xviii + 549 pp., hardbound, \$50.

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Folk songs from Turkey and around the world, and selections from the Baroque

**ROELCKE, CHRISTA, ed. *Folklore International***. For two treble recorders (violins, flutes) with 3rd part ad. lib. Universal Editions UE 19 804, UE 19 805, UE 19 806, and UE 19 807, 1991. 4 Vols. 20 pp each. \$8.95 per volume.

Bright yellow, red, and green covers and inclusion of tunes such as "Ten Little Indians," "London Bridge," and "Polly Put the Kettle On" disguise the challenge these short pieces offer a duet or trio of players. Though some may be adapted for children, beginners of any age will need experience with sophisticated rhythms and high register fingerings to sight-read them. Small children, who would find the nursery rhyme, camp-song material interesting, would normally be unable to play these pieces easily. Older children who could master the technique required, would probably be embarrassed to play "Hey Diddle Doo" and "Billy Boy." On the other hand, a consort of adults will find these arrangements interesting and could use them in recorder demonstrations for elementary schools. Many of the short arrangements can be strung together to make a medley for programs. The adult trio that critiqued these books found "John Jacob Jingleheimer Schmidt" delightful and plan to add it to their repertoire, using sopranino and two altos.

The collection spreads about 85 short pieces into the four volumes, which do not seem to be graded. They include many tunes not often seen in American folk song collections. Israel, Poland, England, USA, Denmark, Greece, Russia, and Ecuador are a few of the countries represented. There are even a few "Red Indian" tunes. (We prefer "Indios Colorados.")

Some markings for violin and guitar might have been explained in the editorial notes to non-string players, but the overall printing is sharp and spaced for eyes young and old.

In summation, these four volumes are fun to play, particularly for consorts that like to play around with different combinations of instruments. They can also be used as complementary tune books to accompany recorder method books.

Betty Parker

**HENRY PURCELL. *In Nomine***, for 6 recorders, edited by David Katz. Dolce 313. Sc 4 pp, pts 10 pp. \$4.00.

**HEINRICH SCHÜTZ. *Du Schalksknecht***, for 7 recorders, edited by Bernard Thomas. Dolce 314. Sc 8 pp, pts 7 pp. \$6.50.

**JOSEPH BODIN DE BOISMORTIER. *Concerto Op. 5/2***, for 4-5 recorders with optional continuo, edited by David Katz. Dolce 315. Sc 16 pp, 6 pts of 4 pp each. \$9.00.

**JOSEPH BODIN DE BOISMORTIER. *Concerto Op. 5/5***, for 4-5 recorders with optional continuo, edited by David Katz. Dolce 316. Sc 16 pp, 6 pts of 4 pp each. \$9.00.

All published by Dolce Editions, Brighton, Great Britain, in 1992 and distributed by Magnamusica, Sharon, CT.

Once again Dolce Editions presents us with an attractive batch of music edited specifically with recorder ensemble in mind. As has become customary with their previous publications, Dolce introduces the music to us via clear and informative prefaces. Upon delving into the music, it is obvious that the editors have an excellent feel for the recorder. The (by now) familiar covers are very attractive as well. While this music was not originally intended for recorders, it fits the instruments very satisfactorily and is fun to play.

The "in nomine" is an English contrapuntal form using a specific plainsong melody as foundation for the composition. Purcell's *In Nomine* (dated 1680) is a very late example of the genre and is well known to viol players. Here it is arranged for 2 soprano recorders, an alto, 2 tenors, and a bass. This is music of high quality and a fine study in legato playing.

*Du Schalksknecht* (1648) is a motet based on a text (supplied here in German only) from St. Matthew. The editor has transposed Schütz's music up a fifth to fit AATTTBB recorders. This range is probably not suited to voices, but viols would provide a rich lower texture in an instrumental performance. This is gorgeous



music of a smooth and sustained nature and should sound beautiful when played with appropriate doublings by a very large orchestra of recorders.

Boismortier's concertos (1727), each in three traditional movements (fast-slow-fast), were written for flutes and are here transposed up a third for recorders in the accepted Baroque convention. While the music can be played either with and without continuo, four alto recorders and continuo would seem to be the most satisfactory combination. This music is delightfully showy and fun for all. Although there is much here to challenge even the best, these concertos are very accessible to most experienced recorder players.

In sum, recorder ensembles will find a great deal of variety and satisfaction in these four new publications from Dolce.

*Gordon Sandford*

**SULEYMAN ISKENDER. *Turkish Folk Songs*** for soprano recorder solo. Moeck MK 00632 (European American Music Distributors), 1992. Sc 4pp, \$6.95.

Recorder players today seem increasingly interested in transcribing and performing the music of other cultures. Partly this derives from new interest in the open-hole flute-playing traditions of the world, traditions that provide fascinating and beautiful musical contexts for effects and nuances applicable both to new compositions and to interpretations of historical music. The inclusion of world music in recorder repertoire can also be viewed as part of the broader and developing field of ethnomusicology generally.

The four delightful monophonic dances of this edition are chain-like, linking short and unrelated melodies to form a larger work. Three of the four have unifying refrains that are repeated after each contrasting section. The exotic modes of these traditional compositions often change from one section to another. The melodies gen-

erally feature stepwise intervals, even phrasing, and straightforward rhythms. Meters vary from ordinary 4/4 and 6/8 to a more unusual 10/8 to be sub-divided 3 + 2 + 2 + 3. The music requires players of at least upper intermediate ability and calls for a few microtones and a note or two above the normal soprano recorder range.

The edition, which is nicely printed and has no problem page turns, is far from problem free. Although the preface supplies quite a dissertation on Turkish music, we are told absolutely nothing specific about dealing with this music. There are no indications or even suggestions regarding articulation, for example, and while we are told that two unusual accidental marks indicate lowering a pitch by one ninth and four ninths of a tone, we are given no recommendations as to the specific fingerings that might be employed. Still worse, the edition has no tempo markings, so we can only guess what might be appropriate in the unfamiliar territory. In spite of the editorial shortcomings, this collection is worthwhile for anyone who might find the music of interest.

*Pete Rose*

**MICHAEL EAST. *The Muses. Three-Part Fancies*** from "The Seventh Set of Bookes (1638)" for Recorders (TTB) or Viols (Tr, Tr, B), ed. by Charles Nagel. Cheap Trills TR16 and TR17 (Magnamus Music Distributors), 1992. 2 vols, each with sc 8 pp and 3 pts 3 pp. \$7.00 each.

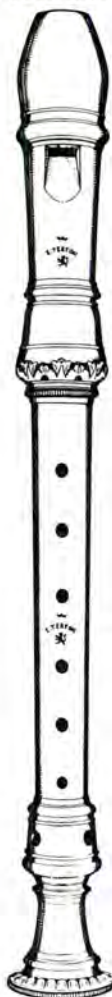
Michael East (1580-1648) published seven collections of music in his lifetime, an enormous quantity considering how little music reached print in his day. East's publications represent a broad view of evolving styles in early 17th-century England. The seventh book, entirely instrumental in content, includes sets of duets and quartets in addition to the present nine trios. In the new edition, three trios are included in each volume; the third (as yet unpub-

***Recorder players today seem increasingly interested in transcribing and performing the music of other cultures. Partly this derives from new interest in the open-hole flute-playing traditions of the world that provide fascinating and beautiful musical contexts for effects and nuances applicable both to new compositions and to interpretations of historical music.***

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## MUSIC REVIEWS (cont.)

lished) volume will presumably contain the final three trios.

East assigned each trio the name of a Greek muse, but there seems to be no reason why a particular muse is coupled with a particular composition—it was merely an entertaining gesture on East's part. The musical style remains uniform throughout. The title page, printed in facsimile in the score of volume 2, tells us that the music is for "...two treble Viols, and a base Violl," and "must be plaid and not sung," clearly a designation of instrumental music. While the recorder is not mentioned by East, the trios fit the recorders very comfortably.

The musical texture resembles the developing trio sonata texture in that we have two treble parts supported by a bass voice. However there is no indication in East's music that a keyboard part is appropriate. Each part is of similar difficulty, and there is plenty of playful imitation among the three parts. Bass players will appreciate the interesting and somewhat challenging accidentals in their very melodic voice.

The edition is attractive yet not ostentatious, a product of desktop publishing at its best. We are conveniently given both score and parts in an uncluttered printing. The editor wisely adds barlines and measure numbers but (I think appropriately) no dynamics or articulations. A few corrections have been made and duly noted in his informative preface. The price for these volumes is modest, and early musicians will find a great deal of pleasure in getting to know this music. We have long needed a new publication of this music.

Gordon Sandford

**East assigned each trio the name of a Greek muse, but there seems to be no reason why a particular muse is coupled with a particular composition—it was merely an entertaining gesture on East's part.**

## BOSTON EARLY MUSIC FESTIVAL (cont.)

temporary recorder music from Japan, Germany, U.S.A., and Australia;

**Gwyn Roberts** with Richard Stone, archlute, performing Baroque music and the premiere of three movements from Richard Brodhead's *Diversions from a Modal Theme*;

**Jeffrey Stock** with Ann Marie Morgan, viol and cello, and Vivian Montgomery, harpsichord, presenting mostly Baroque music with the N.E. premiere of David Stock's *Heirplay*;

**David Barnett**, performing solomusic of six centuries, including Richard Feliciano's electronically reverberated *Alleluia to the Heart of Stone* and the Hans-Martin Linde classic, *Music for a Bird*;

**Richard & Elaine Henzler**, performing Renaissance, Baroque, and contemporary (Dan Locklair's *Lydian Fantasy*) ducts;

**Roxanne Layton**, with Michael Beattie, harpsichord and piano, performing Cima, Bach, a snappy *Fantasia and Variations on The Carnival of Venice*, and a spoof duo, *Behind the Scenes*, with Roy Sansom;

**Second Wind (Roy Sansom & Roxanne Layton**, recorders) with **La Sonnerie (Eric Haas**, recorder & flute, Janet Haas, viol, Mark Slawson, harpsichord), performing music of Morel, Fasch, Telemann, and Boismortier;

**Ellen Delahanty** with Dongsok Shin, harpsichord, performing music of Corelli, Bach, and English country dance tunes;

**Mark Davenport** with Jelena Mathys, harpsichord, performing music of Vivaldi, Telemann, Scarlatti, and Bach;

**Judith Linsenberg** with Charlotte Mattax, harpsichord, performing 17th-20th-century music, including the N.E. premiere of Pete Rose's *I'd Rather Be in Philadelphia*;

**Scott Reiss** with Tina Chancey, viol, performing "The Born Again Recorder," music from Machaut to Appalachian Blues, including Hirose's *Meditation*;

**Renaissomics (John Tyson**, with James Johnson, violin, Jacqueline Schwab, virginals, and Reinmar Seidler, cello), performing "Renaissance Dance Band" repertoire.

Thematically, the Festival was organized around the music of William Byrd and Claudio Monteverdi, but in a practical sense, the program was constructed with the cast and orchestra for the production of *L'Orfeo*. Performers from the opera divided up and recombined all during the week to present most of the major events,

including master classes and symposia. The wind band from *Orfeo* showed up as Concerto Palatino, under the direction of Bruce Dickey, for a rich program, "Affect and Effect in Seventeenth-Century Instrumental Music," which lacked only a few examples of the spectacular solo cornetto sonatas of this era. The string band revealed itself as The King's Noyse, David Douglass, director, in a bracing late-night program of "ballads for voice and violin band" with Ellen Hargis (who shamed the exhausted audience with her verve in reserve, coming directly from "The Phoenix and the Oracle," a program of vocal and instrumental miscellany organized by Paul O'Dette and Andrew Parrott. This concert employed singers from the Monteverdi cast and the continuo section of the orchestra. Other concerts featured soloists from the band, harpsichordist Elizabeth Wright, lutenist Paul O'Dette, and harpist Andrew Lawrence-King, whose recital was the topic of much admiring street talk.

As for the opera itself, there was much to admire. The beautiful, opulent orchestral textures and the generally impressive level of singing were to be praised, even if Sanders Theatre proved to present an almost impossible challenge to the scenic designers.

The program also included concerts by Boston's Handel & Haydn Society Chorus and the Boston Camerata with Schola Cantorum, as well as harpsichordist Colin Tilney and any number of chances to catch up with *Tous les matins du monde*.

Early Music America added to the proceedings by sponsoring a lecture on William Byrd by Philip Brett in addition to its usual workshops, annual meeting, and symposium (on "Marketing Early Music—Inspiration, Advocacy & Promotion").

It has been brought to the attention of *AR* that the light-hearted item called "Lesson 2: Eileen Hadidian's Painless Practice Methods," reprinted in the June issue ("Chapter Newsletter Sampler," p. 17) from the Monterey Bay Chapter's *The Rede*, was that newsletter editor's own tongue-in-cheek adaptation and not fully representative of Ms. Hadidian's teaching philosophy, which is grounded in relaxation, breathing techniques borrowed from yoga, and the creation of a wide resonating chamber inside the mouth. Evidently, some teachers, reading literally, thought that Ms. Hadidian was recommending that the recorder be played between gritted teeth!

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# RESPONSE

*What we can learn from early sources,  
where we can locate contemporary music,  
and who founded Chicago U.'s first collegium*

## Contemporaneous Sources

In his article "Recorder Slurring I: Renaissance and Early Baroque" (June 1993, p. 9), my friend Anthony Rowland-Jones has performed the valuable service of collecting together what is found about slurring in Renaissance and early Baroque recorder and other methods. But I can't agree with his conclusions on two basic questions: 1) What can we find out about how early music was performed in its day? and 2) How should we play early music today?

The answer to the first question is: "Not much." Methods and treatises are just crumbs from the table of professional musicians, who learned their trade as apprentices through oral instruction, not from methods. Methods were written for amateurs and children, to whom professionals would never have given away their trade secrets. Yet, Anthony makes bold statements, such as, "Before 1600, slurring was regarded as a fault attributed to slovenliness or poor technique," or "Real slurs were not otherwise part of the performance practice vocabulary of the Renaissance period." In my view it would have been better to say, "The few writers (for amateurs and children) whose work has come down to us regarded slurring as a fault, etc.," or "In the sources (intended for amateurs and children) that have come down to us real slurs are never mentioned/advocated." We will never know how even those authors really played, and we certainly have no information about the thousands of other musicians from

those periods who never wrote a method.

My answer to the second question would be: "Any way we please." There is no moral compunction to use historical evidence in interpreting early music, although many people in the early music movement seem to believe there is. Even if we make use of all the historical evidence we can find, we still know relatively little about how early music was performed in the past, so we couldn't reconstruct it if we tried. Inevitably, we play the music in a modern fashion, according to our modern taste (which may include making use of some historical elements and playing historical instruments, if we like). Yet, here's Anthony telling us: "Never use real slurs in playing Renaissance music"; "In these *affetti* sections, the soloist must exploit all the capabilities of his instrument, including slurring"; "In music up to 1600, recorder players should not slur"; or "Extended passages of ornamentation should, as in the Renaissance, be played with each note separately articulated."

In his recent book *Playing Recorder Sonatas* (p. 194, fn. 20), Anthony cites the symposium *Authenticity and Early Music* (edited by Nicholas Kenyon) as being "strongly recommended and thought-provoking... [particularly] Richard Taruskin's strictures about 'the composer's intentions.'" To read Anthony's article on slurring, one wouldn't know that Taruskin has stirred up an enormous debate in early music circles over the last decade or so.

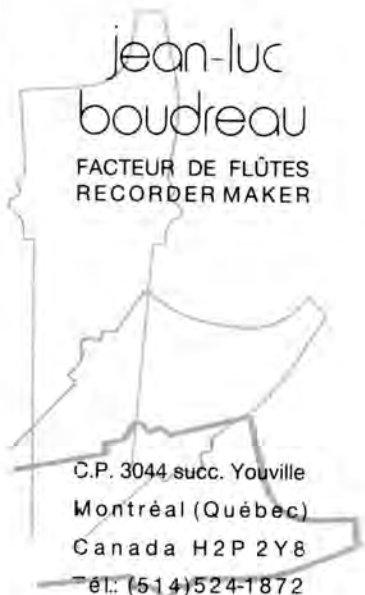
***What can we find out about how early music was performed in its day? The answer is: "Not much." Methods and treatises are just crumbs from the table of professional musicians, who learned their trade as apprentices through oral instruction, not from methods. . . We will never know how those authors really played, and we certainly have no information about the thousands of other musicians who never wrote a method.***

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## RESPONSE (cont.)

Put basically, let us not confuse research (including "performance practice") with performance.

Now for two research questions. First, Anthony assumes that the slur over a dotted quarter-note and three ornamental sixteenth-notes in his unnumbered example ("O Dieux!") was intended to mean that only those four notes be slurred. Yet long slurs were difficult to indicate in the typesetting of the day, so engravers generally made do with shorter ones. We therefore cannot rule out that all eleven sixteenth-notes notes under the syllable "O" were intended to be slurred to the dotted quarter, and the same is true of the ornamental passages in his Example 1.

Second, Anthony states that "no 17th-century writer deals specifically with recorder playing until Bismantova in 1677" (see also Mark Daverport's "Recorder Pitch: Always Throwing Us a Curve" [March 1993] on Bismantova: "to my

knowledge, the oldest-known recorder method for the Baroque recorder"). They may not be aware of "*Tutto il bisognevole per sonar il flauto da 8 fori con pratica et orecchia*" (Biblioteca Marciana, Venice, Mss. Ital. CI. IV. No. 486), an anonymous Venetian manuscript method, which its scribe dated 1630. It seems to be addressed to the amateur who knew something of singing, or at least the well-known tunes of the day. The author depicts a recorder in three joints with Baroque turnery at each tenon, although the bore still appears to be cylindrical. For the first time, the fingering chart is for a recorder in f, showing fingerings up to g" (including f#", although curiously not f") with supporting-fingering technique. If this method really was written in 1630, we need to revise our notions of the development of the recorder in the 17th century; it may turn out with further research, however, that the method dates from the third quar-

ter of the century. Readers who would like to learn more about the method should see Nikolaus Delius' article, "*Die erste Flötenschule des Barock?*" [The first recorder method of the Baroque?], *Tibia 1*, no. 1 (1976): 5-12.

David Lasocki  
Bloomington, Indiana

ED NOTE: The colorful opinions of Richard Taruskin and some others, while helpful to keep in mind, may also be regarded as correctives to the way the term "authentic" was uncritically applied to many early music recordings and concerts in an effort to sell them to a wider public. Anyone thoughtful enough to be actually pursuing historical performance practice knows instinctively that "authenticity," in its literal sense of being an exact realization of the composer's intentions, is an *unreachable* goal. But *unworthy*? Too often, the Taruskin point of view is also quoted back to serious original instrument performers to justify the prevailing "know-nothingism" of mainstream music-making. While there is no "moral compunction to use historical

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evidence in interpreting early music," there is certainly no reason not to. For many of us, trying to understand a composer's intentions through the study of contemporaneous sources is what enlivens our personal involvement in making music. If you fundamentally believe that it is fruitless to try to apply the lessons taught in the old treatises to your performances of early music, Mr. Rowland-Jones's articles (including "Recorder Slurring II and III," to come) are not going to be your cup of tea.

### Contemporary Source

I read Pete Rose's article in the June issue ("What Pieces Would I Recommend to Someone Who Wanted to Begin Playing the Recorder?," p. 18) with pleasure—a good article and helpful to all sorts of folks.

But fortunately, Erich Katz's *Miniature Suite* is not out of print—we have loads of copies. And we have represented Hug in Zurich ever since I can remember, so readers should have no trouble getting Moser's *Alrune*. If readers would like a catalog of our offerings, they should write to us at the address on the back cover.

*Madeline M. Hunter  
Sharon, Connecticut*

### Original Collegium

In the excellent obituary for Howard Mayer Brown (June 1993, p. 5), it would have been more correct to say that he *revived* the University of Chicago's Collegium Musicum in 1960. As indicated in the *New Grove Dictionary of American Music*, "The Yale collegium was not the first established in the U.S.A." Sigmund Levarie began a collegium at Chicago "as early as 1938, directing it until his departure in 1952."

My older brother sang in the collegium in 1940, and I attended many of the concerts in the period 1945-1948 under the direction of Prof. Levarie, who is still alive, well, and living in Brooklyn. For many of us who were undergraduates in that era, the Chicago Collegium provided the first introduction to the kind of early music that we still know and love.

This small correction, of course, does not diminish the accomplishments of Howard Mayer Brown in any way.

*Richard Sacksteder  
New York City*

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

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## FOUR DIVERSIONS - John Turner

Example 1a

Andantino piacevole (♩ = c. 96)

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PIANO

Example 1b

Example 1c

Allegretto con moto (♩ = c. 120)

Example 1d

15

Example 1e

(3+8)

(3+8)

Examples printed by permission of Forsyth Brothers Ltd, 126 Deansgate, Manchester M3 2GR, GB.

# CUTTING EDGE



Wherein you read about  
the latest fashions in  
recorder playing

For the second time, Cutting Edge will depart from its usual performance-oriented format to focus entirely on a set of musical compositions. Though not easily available, all the profiled works deserve to be more widely known and appreciated. They are extremely diverse in both language and style, yet each is interesting in its own special way.

### From islands across the Atlantic

Our general awareness of modern British recorder music probably presents an incomplete picture. For the most part, we are familiar with the solo and ensemble works put out by major publishers such as Schott and Oxford University Press and those that have been recorded. But I have come to suspect that there is a large body of modern English recorder music that is—at least from our distant perspective—underground.

Two such works—one conservative, the other more daring—have recently come to my attention. The conservative work, *Four Diversions* for soprano recorder and

### John Turner





piano, was written by John Turner, a former member of David Munrow's Early Music Consort, and is published by Forsyth Brothers in Manchester. It is an absolutely delightful piece in the Vaughan Williams tradition, with sonorous, often parallel-moving harmonies and melodies that are thoroughly British in personality.

All four of its short movements are organized in ternary form. The opening "Intrada" is based on a descending motive developed in a free manner (Ex. 1a) and reappears later on in the piano part (Ex. 1b). The second movement, a fast waltz, is the least complex, both in its melodic and accompanying elements. Movement three, entitled "Aubade," combines attractive triplet rhythms in the melody with equally attractive harmonies (Ex. 1c). The final "Hornpipe" features a rhythmically interesting melody (Ex. 1d) that becomes a bit more tricky as the piece evolves (Ex. 1e). All the movements will be accessible to reasonably good amateur players.

Forsyth Brothers lists a large number of modern recorder works, including many by well-known British composers as well as some by less familiar names. Most intriguing is the description of a work entitled *Melisma* by Denis ApIvor, which is said to evoke "the Indian subcontinent by its subtle use of rasas and inflected pitches.")

As to the more adventurous work, it came to me directly from its composer, Donald Boustead, who studied composition at the Colchester Institute and the Royal College of Music. Objectively titled *Four Pieces* for two alto recorders, it attempts an eclectic mix of Medieval, minimal, and jazz elements.

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*Donald Boustead*



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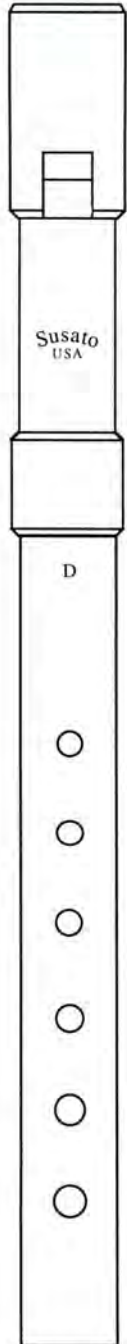
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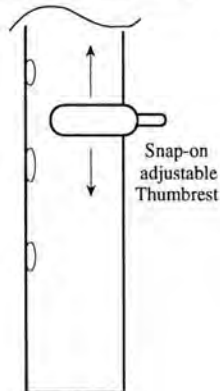
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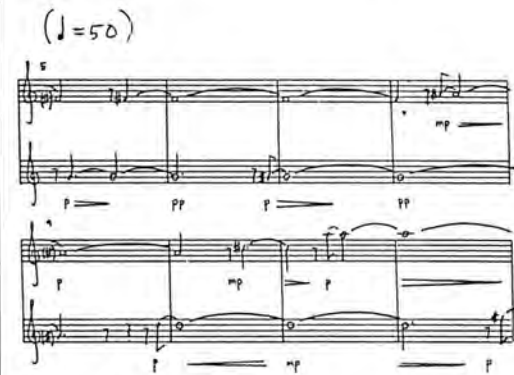
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**FOUR PIECES - Donald Boustead**

Example 2a



Example 2b



Example 2c



minor seconds interrupted occasionally by wider, more consonant intervals, which are surprisingly jarring (Ex. 2a). It is followed by "Hocket," a strange yet delightful movement with fascinating rhythmic shifts. The "hockets" in this case occurring in the mind when rests in the top recorder part expose a sustained note in the lower part (Ex. 2b). Some pretty heavy virtuosity and rhythmic precision is required to play the third movement, "Moto Perpetuo," an extended minimal exercise that could be rewarding if executed well (Ex. 2c). A repeated and slightly varied two-measure jazz bass line is featured in the closing "Jive," but the composer's insistence on a strict duple-meter ("egal") interpretation makes it feel more like ragtime than jazz. It is, nevertheless, both interesting and attractive. At this writing Mr. Boustead has a few additional recorder works in progress.

**From a continent in the Pacific**

Australian recorderist/composer Benjamin Thorn has been an important force in the unleashing of the bass recorder, transforming it from low man on the totem pole

to an exciting and dynamic solo instrument. In addition to his now well-known *Voice of the Crocodile*, Thorn has also composed a work combining the bass recorder with either digital or analog electronic delay. Entitled *Pipistrelli gialli* ("Yellow Bats"), it is an appropriately fitting and somewhat bizarre tour-de-force in three movements. Unlike the majority of recent live electronic works that have a consonant, passive, "New Age" orientation, *Pipistrelli* is aggressive and bold in nature. Furthermore, Thorn does not use the electronics in the usual surrogate-cathedral manner; he gives them an active role, frequently changing the amount of delay and cutting the mechanism on and off in a way that is totally integrated with the material.

Because the written score rarely reflects the actual sound of the music, the two examples (overleaf) have been provided just for the purpose of displaying the general look of the score.

The first movement begins with a few widely spaced chattering sounds that quickly develop into a barrage of noises of ever-increasing intensity. More pronounced wilder calls emerge out of the general confusion, these also increasing in frequency and character from sustained multiphonics to screeches and screams. Quite dramatically, the music suddenly stops and a brief, purely acoustic interlude—quite shocking in its simplicity—is heard. The wild confusion returns in moderation as all dies down to nothing.

In the second movement we are given a simple ternary form, consisting of electronic collages of multiphonics at the beginning and end, a quiet, acoustic mono-

### **Benjamin Thorn**



PHOTO: ALICE COHEN

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## PRESIDENT'S MESSAGE (cont.)

qualified applicants who have passed Level II, as well as to those who have passed Level III.

The *Study Guide* for the ARS Education Program was first published in 1981 in order to provide broad, practical goals for recorder players and to set standards for well-rounded musicianship. The third and latest revision (1991) is currently available to members free of charge; also, a supplementary *Handbook with Music Lists & Reference Materials* can be purchased from the ARS office.

The Education Program is divided into three levels: Level I is for those who have recently begun playing either the soprano or alto recorder; Level II, which can be pursued by either individuals or small groups, focuses on developing ensemble skills on both F and C recorders with an introduction to solo playing; Level III is for individuals seriously studying the solo recorder repertoire and preparing for knowledgeable consort leadership. Because of the amount and level of material to accomplish in Level III, it is divided into two sections: III-A (suggested items to work on first) and III-B (those suggested for later). Please note, however, that the Level III examination covers material in both III-A and III-B.

Each of the three levels is divided into the following sections: A. Technique; B. Musicianship; C. Sight-reading; D. Prepared Repertoire & History. Activities in the Technique and Musicianship sections relate to the real world of recorder playing. For instance, theory questions correlate with scales and arpeggios suggested for each level, ear training activities help develop intonation and ornamentation skills, and rhythmic exercises can be used to accompany dance tunes. Sight-reading and Repertoire recommendations for Levels II and III cover all periods of recorder literature. Memorization of one piece is required for each level—everyone should be able to demonstrate the recorder without searching for music!

Examinations for each of the three levels of the ARS Education Program are available but entirely optional. The exams for Levels I and II are intended to be administered and evaluated locally, whenever possible, under the supervision of the ARS Education Committee. The Level III exam may be administered by any qualified and

## CUTTING EDGE (cont.)

phonic solo in the middle. The third movement is arc-like, featuring ghostly wails at the beginning and end, with a midsection that alternates wild electronic jumbles of sound with intense acoustic solos.

Thorn has also written ensemble works for recorders in various combinations and with other instruments. My favorite among these is a piece for eight recorders and large pipe organ that bears the highly appropriate title, *Much Cuckoo*. Imaginative stuff from one of the most creative and unique personalities in the recorder world.

Pete Rose

## PRESIDENT'S MESSAGE (cont.)

reliable musician approved by the Committee; it is tape recorded and subsequently graded by three evaluators. A practice exam for Level III is also available for unofficial use by students and teachers.

To date, twenty-two recorderists have passed the Level III exam, and many have passed Levels I and II. I hope that you will follow in their footsteps and structure your musical goals for the 1993-94 year on the ARS Education Program, keeping in mind that:

While the Education Committee recognizes that some individuals learn best when they are working toward the concrete goal of an examination, we would like recorder players to have as their real goal the ongoing process of the study, exploration, and making of music.

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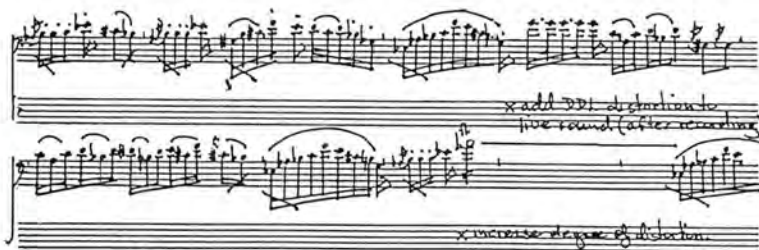
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LEVIN HISTORICAL INSTRUMENTS .....	29
KEITH E. LORAINÉ .....	36
MAGNAMUSIC DIST., INC. ....	BC
MUSIC BEFORE 1800 .....	35
OLD MANUSCRIPTS & INCUNABULA .....	36
PAM MUSIC .....	25
E. PERRIN RENAISSANCE FLUTES .....	36
PRB PRODUCTIONS .....	22
PRESCOTT WORKSHOP .....	20
PROVINCETOWN BOOKSHOP .....	21
RECORDER SHOP .....	27
RHYTHM BAND .....	18
COLLEGE OF ST. SCHOLASTICA .....	21
SWEETHEART FLUTE CO. ....	27
VIOLA DA GAMBA SOCIETY/USA .....	25
VON HUENE WORKSHOP, INC. ....	23
WICHITA BAND INSTRUMENT CO. ....	31
YAMAHA .....	6
DOMINIK ZUCHOWICZ .....	36

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