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EDITOR'S NOTE

Almost thirty years ago, when the Orff Schulwerk was first receiving serious attention in music education circles in this country and it was not yet clear how persuasive and pervasive Orff's ideas would become, I penned and then filed away a limerick that expressed the sentiment of the day:

> We don't have the word on Carl Orff.
> He's a giant, or else he's a dwarf.
> Using notes pentatonic
> In an age supersonic,
> He's open to question, of courfe.

How interesting now to read in Mark Davenport's article (page 7) that the connection between the recorder and Orff Schulwerk goes beyond the purely musical and has roots in the common experience of Carl Orff and Erich Katz. Isabel Carley's piece about the recorder in Orff Schulwerk (page 16) talks about the "layered ostinati" that are typical of the Orff Ensemble; in like manner, the Orff-Katz correspondence is a "layered ostinato" providing background to our understanding of current reforms and innovations in music education.

"Of courfe," the recorder is employed in other educational approaches, as well. The Waldorf schools build the recorder (and recorder surrogates) into their integrated curriculum (page 18); the Suzuki Method, a producer of miracles in string training, now has a curriculum for the recorder (page 19). We begin to realize how well the recorder adapts to a variety of otherwise mutually exclusive educational approaches, making it the common factor among innovative "methods" that attempt to involve large numbers of young people in instrumental music.

And Orff? No question about it...he's a giant.

Benjamin Dunham

CORRECTION: A couple of sharp-eared readers have noted that the title translation of Pixinguinha's chôro "Vou vivendo," reprinted from *The Flutist Quarterly* on page 15 of the January 1995 *AR*, might have sounded like "I keep on leaving" when spoken but is more properly "I keep on (or "I go on") living."

AMERICAN RECORDER

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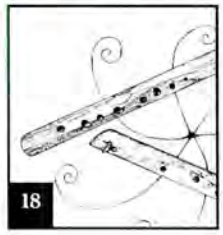

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FEATURES

DEPARTMENTS

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PRESIDENT'S MESSAGE

HELP WANTED. Articulate, intelligent, creative, friendly, recorder-playing individuals to join a hard-working, well-focused, efficient Board of Directors. Experience with finance, grant proposal writing, professional membership organizations, or computers a plus. Help determine the future of a venerable arts organization. Challenging work, stimulating discussion, some travel, no pay.

It doesn't take long to discover that in any organization – membership society, commercial business, non-profit advocacy group, educational institution–it's the people that make the difference. Whatever the laws, by-laws, policies, procedures, etc., happen to be, an organization stands or falls on the quality of its people. Certainly the organization's structure and rules count, but most significantly to the extent that they encourage or discourage good people within the organization to do their jobs or carry on their roles effectively and enthusiastically.

For the American Recorder Society, much of the work is performed by a paid full-time Executive Director with a part-time office assistant, and a part-time Editor of our magazine and newsletter. A significant amount of creative, enjoyable, productive work is also done by our Board members. Board members administer and award scholarships and chapter grants, maintain and expand our educational materials, arrange and manage our increasingly large presence at the national early music festivals, administer our Junior Recorder Society program, maintain contacts with the business and professional music worlds, among many other roles.

Most importantly, the Board determines what activities the Society will pursue and sets its overall direction. In the coming years, we are facing a number of interesting challenges. Among the questions we must consider are:

How can we best accommodate and serve our various constituencies, which include recreational amateurs, serious ama-

Continued on page 31

TIDINGS

Recorder works by Bernstein and Goldstein are given premieres, while the Flanders Recorder Quartet welcomes a new member from Japan

Bernstein Work for Recorder Premiered at Tanglewood Festival

A work written by Leonard Bernstein in late 1988 for recorder and cello was given its world premiere in a version for flute and cello by Doriot Anthony Dwyer and Yo-Yo Ma at the Tanglewood Festival in Lenox, Massachusetts, July 23. The *Variations on an Octatonic Scale* were composed by Bernstein for Helena, the daughter of his friend, film director Humphrey Burton, while Bernstein was on holiday in Key West, Florida. Ms. Dwyer formerly principal flutist of the Boston Symphony Orchestra, secured the premiere rights to her own performing version for flute and cello from publishers Boosey & Hawkes, and the event took place as part of a gala concert celebrating round-number birthdays of Seiji Ozawa (60), Itzhak Perlman (50), and Ma (40), as well as the historic return of Leon Fleisher as a two-fisted pianist.

Originally, Bernstein had intended Helena to play the work on either soprano or alto recorder, "or both alternately," as the manuscript suggests. A read-through of the work, consisting of four short variations and a coda, was given by three members of the New World Symphony (flute, alto flute, and cello) during a January 9, 1989, party after a rehearsal of the orchestra in Miami. An expanded version of the *Variations* became the second movement, "Mixed Doubles," of his *Concerto for Orchestra* (available on DGG 429 231-2).

The octatonic scale alternates half-steps and whole steps, fitting an extra interval into the octave and converting every interval of a fifth into Bernstein's characteristic tritone. A fuller article on the work by Charlie Harmon, including a page of Bernstein's manuscript, will be published in a future issue of *American Recorder*. Mr. Harmon is vice-president of Jalni (an acronym built on letters in the names of Bernstein's children) Enterprises, Inc.

PHOTO: JOAN BEHL

Long Island Recorder Festival Workshop director Gene Reichenthal, ARS president Gene Murrow, conductor Rachel Begley, and composer David Goldstein, following the July 1 premiere performance of Goldstein's new work for recorder orchestra and narrator,* Isaiah 2:2-5. *Goldstein himself narrated the work, which calls for sopranino, soprano, alto, tenor, bass, great bass, and contra bass recorders. Both players and audience members were reported to be "thrilled by the work's beauty and power." The commission and premiere were funded by Meet the Composer with support from the Edward John Noble Foundation, Inc., and the New York State Council on the Arts.

Vier op 'n Rij Adds Japanese Member

Fumiharu Yoshimine, a 32-year-old recorderist trained in Japan and Brussels, has joined the Flanders Recorder Quartet (*Vier op 'n Rij*) taking the place of Geert Van Gele, who left the group last April.

Originally, Van Gele was to be succeeded by Peter Van Heyghen, but Mr. Van Heyghen's busy schedule as a soloist and professor of historical performance practice at the Royal Conservatories of Antwerp and Brussels soon came into conflict with the heavy touring obligations of the Quartet. When Van Heyghen was unable to join FRQ for a tour of Japan this past summer, Mr. Yoshimine filled in.

"The success and musical bond with Mr. Yoshimine was such that the decision was made to accept him as the new member," the Quartet's U.S. agent, Valerie Bernstein, stated. Other members of the group are Bart Spanhove, Joris Van Goethem, and Paul Van Loey.

Fumiharu Yoshimine has a bachelor's degree in education from Tokyo Gakugei University and a high diploma with great distinction from the Brussels Royal Conservatory. He received a first prize in 1993 from the Lemmensinstitute and a special prize the same year for the best performance of a Flemish work, the "Orpheus Prijs '93 Antwerp." In 1982 he won the All Japan Recorder Competition.

The new make-up of the Flanders Recorder Quartet recalls that of the Tokyo String Quartet, who invited Peter Oundjian in 1981 to become their first non-Japanese member.

TIDINGS

Wayne Evan Hankin's "Anything but a Recorder" concert employed flutes, ocarina, gemshorns, flageolets, pipe, and clarina in a fascinating attempt to achieve not authenticity but rather something truly authentic

Many Voices of the Sweet Flute Heard At 1995 Boston Early Music Festival

The opportunities for recorder at a Boston Early Music Festival headlined by Purcell were bound to be greater than at some previous events, but extraordinary cooperation between Festival management and the ARS Special Events Committee ensured a remarkably full program for recorder enthusiasts during the week of June 12-16.

The contribution of Dutch virtuoso Han Tol to the 1995 Festival could hardly be overestimated. Tol added the sparkle of the Sammartini Concerto in F Major (and an obbligato in Thomas Arne's cantata *The Morning*) to the "Music from the London Pleasure Gardens" BEMF orchestra concert. He also teamed with Andrew Lawrence-King (harpsichord, organ, and harp) for a recital of divisions, diminutions, and variations on grounds from the 17th and early 18th centuries–works by Finger, Marcello, Uccellini, Croft, Keller, and the lesser-known Notari, Corradini, and Berardi–in the cavernous Emmanuel Church. It was filled with *people*, but perhaps not sufficiently with *sound*, although those in the front rows were aglow with impressions of Tol's subtly nuanced playing. While the fastest *passaggi* might have been blurred in the back, Tol's singing tone, spun with a fine thread of silver, floated clearly if faintly through the building.

For the ARS, Tol led a well-attended Recorder Orchestra session that concentrated on improving ensemble technique and a revelatory Master Class in which accomplished players Roxanne Layton, David Heywood, and Adeline Sire presented themselves for inspection in difficult repertoire by J.S. and C.P.E. Bach. Time and again, Tol came up with practical practice techniques (not keeping the air flowing through passagework? Try blowing and fingering your way through the notes with the barrel of the recorder rotated 180°, while listening for pitch fluctuations), or suggested a meaningful metaphor (the spinning tone so characteristic of Tol's playing he likens to throwing a frisbee out over the heads of audience members).

Tol and Aldo Abreu joined other Festival artists for a program of Henry Purcell's Symphony Songs in which their plummy tones and close ensemble were well coordinated, especially in the sprightly, syncopated opening of "How pleasant is this flowery plain and grove," Z543. Abreu gave his own concurrent recital during BEMF, accompanied by harpsichordist John Gibbons. Among many felicities, a solo performance of the *ciaconna* from Bach's violin Partita No. 2 stood out. The fearsome technical demands of Abreu's transcription were mastered imaginatively, but his phenomenal efforts to bring off the rapid "polyphonic" arpeggios threatened to turn a *tour de force* on the violin into a stunt on the recorder.

Other concurrent concerts that featured the recorder included Ex Umbris's exploration of the melancholic mood, subtitled "Down in the Dumpes in Elizabethan England," an ingratiatingly witty program performed entirely from memory. Seldom are we lucky enough to hear a group whose presentation skills match superb vocal and instrumental accomplishments. Karen Hansen, Grant Herreid, Paul Shipper, and Tom Zajac, all of whom play recorder in addition to other instruments, were joined by soprano Shannon K. Anderson. Some of the same flavor (and some of the same performers) also enriched the delightful Nottingham Fair theater piece for children, a cleverly scripted skit that introduced Renaissance instruments, songs, and dances.

During the week, Boston recorderists Roxanne Layton and Roy Sansom joined the orchestra for Purcell's *King Arthur*, BEMF's centerpiece production under the musical direction of Peter Holman and Paul O'Dette.

David Heywood's unaffected, natural style was heard to good effect in the concurrent concert of Brazos Baroque sponsored by Fort Worth Early Music, while Kim Pineda's extroverted, almost promotional enthusiasm characterized his contributions on flute and recorder in the concert of his Benevolent Order for Music of the Baroque (B.O.M.B.).

LaNoue Davenport Presented With ARS Distinguished Achievement Award

ARS President Gene Murrow presented the ARS Distinguished Achievement Award to LaNoue Davenport at a reception, Friday, June 16, in the First Expressions Gallery underwritten by Magnamusic, the Von Huene Workshop, and anonymous support. Mr. Davenport offered some brief remarks from which these words are excerpted.

"I would like to say that the ARS has turned out pretty much the way I hoped it would. It may come as a shock to hear, but in the early days there was some disagreement, and even some tension, over the direction the organization should take. One faction thought it should be a service organization devoted primarily to the promotion of professional concerts and players, while the other and eventually dominant group, to which I belonged, felt that it should promote amateur playing as an avocation, and the recorder not only as a tool in music education, but as a serious instrument in its own right. I am very pleased that both those approaches seem to be thriving mightily at the moment, and want to take this opportunity to urge you to keep up the good work, and offer my help in whatever capacity might be useful."

Other concurrent concerts involving recorder, but not heard by *AR* because of scheduling conflicts, were given by Owen Watkins and Jesse Lepkoff, Cléa Galhano's Belladonna, Phoenix (Jennifer Barron Southcott, Julian Cole, Lisle Kulbach, Jay Rosenberg, and Chris Rua), and "Bewitched, Bothered & Bewildered," with Gwyn Roberts.

Roberts, though, *was* heard in the concluding event of the ARS Recorder Relay concerts, which offered a new recorder soloist or ensemble every hour on the hour starting at Noon on Thursday and Friday. Her well-modulated interpretations and beautifully shaped tone graced cantatas by Telemann and Handel (the classic *Nel dolce dell'oblio*) and Handel's Trio Sonata in F Major, Op. 2, No. 4.

The Relay was kicked off by a celebration of the voice flute in the hands of Eric Haas. He was accompanied in music of Hotteterre, Corelli, and Bach by his wife Janet Haas, gamba, and Olav Chris Henriksen, Baroque guitar and archlute. (Henriksen and *his* wife, gambist Carol Lewis, had joined Benjamin Dunham and *his* wife, flutist Wendy Rolfe the previous Sunday in a program of music from the time of Emanuel Swedenborg, donated to the Boston Church of the New Jerusalem in gratitude for their allowing ARS and EMA to use church facilities during BEMF.)

Wayne Evan Hankin's "Anything but a Recorder" concert employed flutes, ocarina, gemshorns, flageolets, pipe, and clarina (a fingered, harmonic mouth-reed that he used to realize the 12th-century *Reis glorios*, eyes closed, dancing expressively) in a fascinating attempt to achieve not authenticity but rather something truly authentic.

The following concert by duettists Richie and Elaine Henzler took the prize for best programming by sandwiching movements of Philbert de Lavigne's *Flowers*, Op. 4, with Ryohei Hirose's *Ode I* (1979) and *Ode II* (1981) and mixing in David Goldstein's *Southwest of Baroque* (1976) and Telemann's *Gulliver Suite*. With its "Lilliputshe Chaconne," "Brobdingnagische Gigue," and "Furie der unartigen Yahoos," this easily adapted violin duet is a winner (Hortus Musicus 11).

Thursday's Relay concerts concluded with the impressive debut of the American Recorder Quartet,

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Scenes from the 1995 Boston Early Music Festival

At right, Friedrich von Huene demonstrates a newly designed modern recorder at the recorder makers' panel session (report in November AR). Below left, Israel Stein and 11-year-old Ned Cameron (who began reading music in September) share a stand during Han Tol's Recorder Orchestra session; below right, members of the American Recorder Quartet after their Recorder Relay debut (from left, Judith Linsenberg, Roy Sansom, Corinne Hillebrand, and Roxanne Layton).

At left, virtuoso Han Tol shows 12-year-old Andrea Carney the array of recorders used in his recital with Andrew Lawrence-King.

Above, Wayne Evan Hankin's Relay concert used everything but a recorder, including a toy clarina. Left, John Tyson is surrounded by mikes, speakers, fellow musicians, and a capacity audience at his concert of improvisations.

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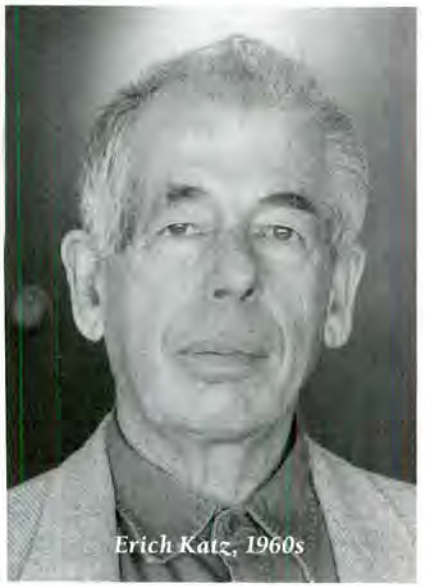
CARL ORFF: THE KATZ CONNECTION

Newly translated correspondence between Erich Katz, founder of the American Recorder Society, and composer/educator Carl Orff, whose birth centenary is being observed this year, reveal a close personal and working relationship

by Mark Davenport

The extent of the personal and working relationship between Erich Katz and Carl Orff has only recently been uncovered. Mark Davenport, who is presently working on the biography of Katz, has now located and collated 92 letters between the two from the period 1929 to 1973. Winifred Jaeger, Katz's long time companion and honorary Vice President of the ARS, has been assisting Davenport in the translation of the letters as well as numerous articles written by Katz. This article examines the events that led Katz and Orff to cross paths and details their relationship between 1929 and 1935 under the increasing pressure of living in Nazi Germany. All illustrations are printed courtesy of the American Music Research Center, University of Colorado, College of Music.



Erich Katz, 1960s

Carl Orff, 1960s

Erich Katz should be a familiar name to the readers of these pages. It was Katz, after all, who was responsible for turning a floundering New York Recorder Society into a prominent national organization. His legacy is equally impressive in his numerous publications of early music, for which he served as arranger and editor. As a teacher, Katz has influenced literally hundreds of active performers and teachers, a number of whom have developed successful musical careers. His compositions, both choral and instrumental, continue to gain interest and recognition.

Both of my parents studied with Katz at the College of Music in New York City, back in the 1940s, and so my work as a recorder player and teacher stems directly from his influence. I came to know Katz as a youth, and he remains an intriguing part of my childhood memories. My interest in Katz was heightened when I moved to Boulder, Colorado, in 1992, to study musicology at the University of Colorado. Just two years before, the Erich Katz Archive, which now contains most of Katz's papers, original manuscripts, letters, and documents, had been established at the American Music Research Center there.

I have spent almost three years, on and off, working with the Katz Archive. Much of that work has concentrated on Katz's early years in Germany, before he was forced to flee the Nazis just before the outbreak of World War II. What I have found is, in many ways, a very different man than the one people came to know after his arrival in New York in 1943. Katz's painful memories as well as his modesty urged him to keep much of this early part of his life in darkness, even from his closest friends and associates.

What emerges, after pasting many small parts together, is a vivacious, driven, and extremely intelligent young man on the verge of a brilliant career as a respected musicologist, highly innovative educator, music critic, and composer. As circumstances dictated, however, because he was a Jew living in Nazi Germany, his career and life took a dramatically different turn than his budding associate and good friend Carl Orff. While Katz was being stripped of his work and driven from his native land, Orff was finishing his spectacular *Carmina Burana* and preparing music for the now famous 1936 Olympics in Munich. But I'm getting ahead of myself.

Before moving to Boulder, I had heard that Erich Katz and Carl Orff knew each other. I presumed they were simply acquaintances. Certainly no one had made much of the relationship except Wini Jaeger, who assured me they had been quite close. Constance Primus, in her article on Katz, noted 23 letters from Orff to Katz in the Katz Archive. (Ref. 26, p. 18) Once in Boulder, I located those letters and soon found several more. There was little question that the nature of the letters from Orff to Katz indicated a very close relationship. How frustrating that the Archive contained no letters from Katz to Orff.

I had contacted the Orff Centers in Salzburg and Munich hoping to find additional letters. Finally, after several months, the Orff Forum in Salzburg wrote me telling of some 49 letters between Katz and Orff and just three weeks later, the Orff Zentrum in Munich sent a package of 62 letters—a researcher's dream come true!

The University of Freiburg, where Erich Katz studied from 1922 to 1926.

The job of checking for duplicate letters was relatively easy. All told, there are 92 letters between Erich Katz and Carl Orff written between 1929 and 1973. The task of making German to English translations has taken place over the past year and Winifred Jaeger gets full credit for the final translated versions cited in this article. Without her assistance I would still be struggling.

To understand the importance of the details contained in the letters, I feel it is necessary to sketch the main points of the lives of the two men because they were, in many ways, cast in the same mold. Their similarity is especially evident in the field of education–Katz, with his Music Seminary–and Orff, with his *Schulwerk*. Here is their story.

Erich Katz in Berlin and Freiburg

From 1918 to 1921 Katz studied composition at the Hochschule für Musik in Berlin, and musicology, art history and philosophy at the University of Berlin. Katz kept company with a number of fellow students there, including musicologists Willi Apel (1893-1988) and Erwin Bodky (1896-1958), and composers Kurt Weill (1900-1950) and Ernst Krenek (b. 1900). Among Katz's professors were Johannes Wolf (1869-1947), Hans Mersmann (1891-1971), Georg Schünemann (1884-1945), and Curt Sachs (1881-1959).

Johannes Wolf was one of the leading pioneers in musicology and was especially devoted to source work in Medieval and Renaissance music studies. Katz particularly looked up to Hans Mersmann as an important figure in his life, (Ref. 21) and the two would soon find themselves in a long association together through their work at the music periodical *Melos* which Mersmann edited from 1924 to 1934. Georg Schünemann, "one of the founders of German music education," (Ref. 27) addressed many of the emerging issues regarding elementary education and established a number of innovative programs at the Hochschule in Berlin pertaining specifically to music education. Studying with Schünemann would supply Katz with much-needed groundwork for his work later in the decade when he and Erich Doflein founded the Freiburger Kurse für Musiktheorie (Freiburg Course for Music Theory) for the purpose of training music teachers–eventually named the Music Seminary of the City of Freiburg.

Curt Sachs was probably Katz's most intense and influential professor at the University of Berlin up until that time. Sachs was a pioneer in ethnomusicology, working in this unexplored field before the term was even coined. Sachs believed that beyond the study of musical content (melody, harmony and rhythm), one could further realize the unique quality of ancient music, and at the same time trace the history of music itself, by examining old instruments. Among Katz's personal possessions (not included in his official archive) is a wonderful record collection of "exotic music," what today is simply called world musics. These old sound recordings would later be used by Katz in his music history courses. (There are announcements in the *Erich Katz Archive* of several lectures by Katz at the Music Seminary in Freiburg in the early thirties where he spoke and played records from Asia, Persia, India, Java, Siam, China, Turkey, Arabia, and East and West Africa). (Ref. 8)

In 1922, at the age of 22, Katz enrolled at the Musicological Institute at the University of Freiburg to study with the well-known musicologist Wilibald Gurlitt (1889-1963), himself a protégé of the renowned musicologist Hugo Riemann (1849-1919) of Leipzig. It was an exciting time in the world of German musicology and Katz benefited greatly from it. Important new scholarly groundwork was being presented on a regular basis, as were demonstrations on reconstructed early instruments. Katz was part of Gurlitt's Collegium Musicum at Freiburg University from its inception in 1922. His dissertation *Conceptions of Musical Style in the 17th Century*, from this period, was well received by the academic community.

In 1925 Katz became Gurlitt's assistant. His duties entailed locating and preparing early music arrangements for performances in the Collegium. The field of early music was still small, but Katz was in good company. In addition to Gurlitt, another Riemann student, Hermann Erpf (1891-1969), lectured in music theory there. A number of Katz's fellow students also became leading early music specialists. Gustav Scheck (b. 1901) became the foremost German performer and teacher on the recorder and Heinrich Besseler (1900-1969), who completed his dissertation at Freiburg on the German suite in the seventeenth century (1923), taught there as a lecturer in musicology. Among Scheck's more prominent recorder students were Hans Conrad Fehr and Hans-Martin Linde. (Ref. 17, p. 150) Many of Besseler's students also became outstanding figures in musicology including Gerson-Kiwi, Manfred Bukofzer, and Edward Lowinsky. (Ref. 23, pp. 499-502)

Freiburg provided Katz with more than a chance to perform early music, however. It was an exciting world of historical challenges and opportunities to explore concepts, theories, and repertories both old and new. Whereas Besseler directed most of his concentration towards early music, Katz set no such limitations. Although Katz is considered among the early music pioneers it would be inaccurate to think of him strictly in this sense. His tastes had been too strongly influenced by the enormous activity in new music, and he was swept along by the emerging wave of young innovative German composers.

Most influential during these early years was Paul Hindemith (1895-1963), who had, by the late 1920s, established himself as the leading composer of Ger-

many. Hindemith's reputation as a composer was launched in large part by the avant-garde chamber music festivals which took place at Donaueschingen between 1921 and 1926, just a short distance from Freiburg. Katz attended these festivals where he also became aware of works by Krenek, Alois Hába (1893-1973) and Philipp Jarnach (1892-1982).

Gebrauchsmusik

The term *Gebrauchsmusik* began to appear in these musical circles during the early 1920s. Hindemith is credited with coining the term, but Besseler, in a Freiburg lecture in 1925, is responsible for clearly defining it. Besseler became the spokesman for *Gebrauchsmusik* and in his hands the idea became, in essence, a theory, which he expanded and refined. Besseler attached an aesthetic philosophy to *Gebrauchsmusik* reflecting the reaction of a population humiliated by war and a society which questioned the very foundations of their world.

For Besseler's group of young German musicians, *Gebrauchsmusik* represented an artistic paradigm that signalled a profound split from the pervasive older Germanic traditions that had increasingly affected several centuries of music-makers and music listeners. Besseler and others firmly believed that this tradition had, in effect, led to a separation of the people from the art, both in a physical and spiritual sense. There was physical isolation in traditional concert performances, which had long-since lost any drawing room intimacy. Participation in post-Wagnerian art music was confined to those elite few who had attained the technical abilities to perform it. This, then, was at the heart of what *Gebrauchsmusik* stood for–a breaking away from the Classical and Romantic traditions and the reconnecting of music to the masses. Besseler wrote:

> One would presuppose fundamentally different approaches to music where the . . . essentially concert-determined characteristics were missing. Perfection or reproduction would count as inessential, the listeners would not constitute a limitless crowd taking in what is performed in passive devotion, but would approach the music as a genuine community of like-minded individuals with an active attitude and in active expectation. Such art would therefore always correspond to a concrete need, it would not have to find its public but would grow out of it. Such an art is Gebrauchsmusik. (Ref. 1, p. 38)

The somewhat radical view expressed by Besseler also pays homage to the profound influence of Gurlitt as a teacher and to the brilliant philosopher Martin Heidegger, a professor at the University of Freiburg who expounded "a total transformation of the intellectual climate, having lasting effects in nearly all academic disciplines." (Ref. 14, p. 157) For Besseler and Katz, both students of Heidegger, this would certainly seem to have been true.

With Katz, what seemed to be a dichotomy of interests in early music and modern music, now, with *Gebrauchsmusik*, was brought under the same roof. It is not coincidental that many of the young, modern German composers were publishing dissertations in early music. Early music, in fact, represented an example of the kind of aesthetic ideal that new music composers were striving for. Katz fitted this mold perfectly. Evidence can be found in his "neoclassic" compositional direction, in his use of early instruments, and in his organization of concerts, where he presented a fluent combination of old and new music. The spirit of *Gebrauchsmusik* is also evident in his own progressive teaching philosophy that would materialize over the following decade and be used later in England and America.

Others, such as Carl Orff, who will be discussed in more detail, and Paul Hindemith, who was perhaps the first to perform *new* music on old instruments, would follow similar paths. Ironically, Hindemith's composition students at the Hochschule für Musik in Berlin in the late twenties used krummhorns, cornetts, dulcians, and other old instruments not for recreating Medieval and Renaissance music, but to perform contemporary student compositions. (Ref. 2, p. 21) Hindemith would later bring some of these ideas to Yale University in the forties and early fifties, when, ninety miles away in New York City, Katz was involved in very similar activities.

Freiburg provided Katz with more than a chance to perform early music, however. It was an exciting world of historical challenges and opportunities to explore concepts, theories, and repertories both old and new.

The deeper meanings of *Gebrauchsmusik* promulgated by this group of musicians were not fully understood or at least not shared by the community at large. Even as late as 1936 the large German music publishing company B. Schott's Sons was at a loss to define *Gebrauchsmusik*, noting: "It is not an official description, such as might be found in a catalogue." (Ref. 28, p. 572) The best they could do was to describe what it was not: "Its opposite would be art music, concert music, absolute music." (Ref. 28, p. 572)

The term was adopted by other groups who altered the initial ideas. Some took the term too literally, relating it with utility music or music for use. The National Socialists sloganized the term and incorporated it within the *Jugendbewegung* (the German youth movement) for their propaganda efforts, while in musical circles it became associated almost entirely with amateur music, taking on superficial, even pejorative connotations.

This led Hindemith to disassociate himself from the term entirely, preferring instead *Sing-und Spielmusik*. Likewise, Katz preferred simply, *Spielmusik* (his *Spielmusik I* [1927] and *Spielmusik für Streicher* [1931], for example). The widespread abuse of the term led even Besseler to change *Gebrauchsmusik* to *Umgangsmusik*.

But if the name had changed, the philosophical ideal had not. With Katz, this ideal is reflected in his compositions, which detest self-indulgent expression and emphasize clarity of line, texture and form. His affinity with Medieval and Renaissance music and texts would remain a source of inspiration for his compositions, and his use of small, intimate chamber ensembles clearly demonstrated his desire to bring people back into the world of music. Although he developed and expanded on these ideas, as did Hindemith, Besseler, Orff and others, Katz basically adhered to this philosophical and aesthetic concept throughout his life.

Freiburger Kurse Für Musiktheorie: Breaking New Ground in Music Education

Several years before Katz finished his dissertation at Freiburg, he had begun to work as a music critic, reviewing music, concerts, reports of meetings, music festivals and other newsworthy musical events. He also provided numerous scholarly articles on a gamut of musical topics. (Ref. 4, pp. 91-95) Katz first wrote for *Melos* in 1924, after Hans Mersmann became editor. *Melos* was a music journal that specialized

in all aspects of modern music. Katz was attracted to its contemporary focus and many of his articles concentrate on this area. He also wrote for a number of similar publications, including the *Neue Musikzeitung*, *Anbruch*, *Die Musik*, *Freiburger Theaterblätter* and a local newspaper, the *Freiburger Zeitung*. Even with this staggering output of writing he found time to explore other areas of interest as a composer and teacher.

To become a private music teacher in Germany and receive the State Diploma, it was necessary to pass certain national exams. Part of the function of the German music conservatory was to prepare students for these exams, as well as to train those planning careers in higher education at universities, such as the ones at Berlin, Heidelberg and Freiburg. During the devastating period of inflation in Germany between 1918 and 1923, Freiburg had suffered along with the rest of the country. Although Wilibald Gurlitt was able to launch the Musicological Seminary at Freiburg University in 1920, other institutions were not so fortunate. By the time Katz completed his Ph D. there, Freiburg still lacked a conservatory of music, as it had since the end of World War I.

Teaching Philosophy of Erich Katz

The main source for the information on Erich Katz's teaching philosophy is provided by a series of three articles titled "Lehrgemeinschaft im freien Seminar" (Teaching Community at the Free Seminary–A Progress Report) by Erich Katz, which appeared in the *Deutsche Tonkünstler Zeitung*" (German Newspaper for Musical Arts), Editions 21, 22 and 23. These were all translated into English by Winifred Jaeger. The nineteen-page typed manuscript of this translation is yet to be catalogued in the Katz Archive. Page numbers cited are for the translated manuscript. The original documents are not dated but Katz refers to the Freiburg Seminary in Music Theory as having existed for three to four years. Since the Seminary began in 1927, it can be assumed that this report was published in 1930 and not 1931, because after 1930, it became officially incorporated within the city of Freiburg and the name was changed.

For years, those close to Katz, especially former students, have considered Katz's teaching methods to be highly improvisatory; many have wished his methods had been written down for posterity. Now, this newly translated report documents in a very concise way, the foundations and essence of Katz's teaching philosophy. What Katz and his fellow instructors were developing foreshadows by thirty years what many contemporary educationalists have been tackling and attempting to codify for the better part of the twentieth century. By "internally derived deductions" for example, Katz is making reference to self-instituted learning, a topic about which many educationalists have been concerned since the 1960s. Katz's method of connecting "musical doing" with "observation of the doing" is certainly emphasized by current educationalists. Psychologist Carl Rogers, for example, also stresses that "much learning is acquired through doing, through placing the student in direct confrontation with actual problems."

The same musical approach presented here by Katz could also be applied to the increasingly popular American technique and philosophy for teaching music known as Comprehensive Musicianship (CM), emerging in the early sixties. CM is a concept about teaching and learning of music based on the premise that all facets of music study should be integrated and related. Its three-pronged approach emphasizes performing, listening and composing, precisely that found in this Katz quotation.

Similar types of innovative institutions were cropping up in America during the thirties, such as Black Mountain College in North Carolina, but these were isolated cases. Edward Lowinsky was one of those who landed at Black Mountain College and he was just one among hundreds of prominent German Jewish immigrants coming to colleges across the United States. It would be another thirty years, however, before the progressive types of teaching found in Katz's Freiburg Seminary would begin to take hold in the United States, and of these most were centered in secondary education. In the context of today's American universities, these kinds of ideas would still be considered innovative and controversial.

Consequently, for a number of years, Freiburg had been losing music students to other neighboring cities such as Karlsruhe, Basel, Stuttgart and Munich, much to the detriment of the Freiburg music community. Katz recognized this, as did others including Erich Doflein (1900–1977), a German music teacher and musicologist. Like Katz, Doflein studied under Gurlitt and Erpf at Freiburg University, where the two became well acquainted. In 1927, they discussed plans to establish an institute for private music teachers in the city of Freiburg. From this beginning, the Freiburg Seminary in Music Theory was founded. One other music educator and former Gurlitt student, Ernst Kaller (1898-?), provided the final partnership for the Seminary.

From the start, this program broke with tradition and moved towards a holistic approach, an idea sounding conspicuously familiar to late-twentieth-century American music education. Rather than center learning activities on individual lecture courses in areas of specialization, the aim was for the instructors, Katz, Doflein and Kaller, to share the teaching responsibilities among the courses and students, what Katz defined as a "unified approach to music teaching." (Ref. 19, pp. 2-3)

> The principle of sharing the work has pedagogic benefits that should not be underestimated. The naturally occurring and constantly diverging viewpoints of those who teach, and variations in their opinions and methodology, prevent one-sided development of the student, give him the chance to develop his own opinions on the material, and awaken early on his critical judgement–something one should stimulate and foster and not, as so often happens, suppress. (Ref. 19, p. 3)

This student-oriented approach was stunningly innovative and quite daring on the part of the instructors. For this idea to work, all participating professors would have to be in tune with each other's methods. Katz called this "focused instruction." The goal of such an approach was clear:

> What really matters is the liveliness, the living quality of music education which should not lead to the handing along of the 'material' of knowledge, but again and again to the independent and preferably creative involvement with the only 'material' we are concerned with, namely music itself. (Ref. 19, p. 3)

Besides creating an exciting classroom atmosphere for the students, such teaching collaboration widened the musical scope (and probably the interest) of the in-

structors as well. This, in conjunction with a limited class size of ten students (except for the supplementary courses), made the possibility of drawing the student into active participation more plausible.

Another interesting aspect of the Freiburg Seminary was that it was not confined strictly to future music professionals but opened its doors to younger students and laymen alike. (Ref. 12) This diverse group of students required certain course differentiations addressing the individual needs and interests of each student. The tailoring was accomplished by dividing the curriculum into three sections: "supplemental courses," "main courses," and "special courses," each serving a particular function.

The "supplemental courses" were two-fold, designed to either introduce or expand on the material presented in the "main courses." The "special courses" provided full-time students with the possibility of more extensive work in special areas outside the required course of study and were also meant to attract interested members of the community. (Ref. 13) For these "special courses," Katz, Doflein, and Kaller were augmented by professional colleagues within the community.

For the more introductory courses, the emphasis in their teaching philosophy was built upon several fields of musical learning beginning with "hearing" and "singing" which Katz refers to as "the heart of our work . . . Only that which is derived through such perception is effective as being 'evident'." (Ref. 19, p. 5)

From "hearing" and "singing" is the recognition of "movement" "as a fundamental fact of every thing musical, the acoustic tone being only a medium to make music accessible to the senses." (Ref. 19, p. 5) The concepts of musical space and time are presented, from which "internally derived deductions" can be made regarding musical form, melody and rhythm. (Ref. 19, p. 6) Only after these fundamental concepts are learned is musical nomenclature introduced to the student and then in a purposefully incidental fashion.

This way of learning–sound before symbol–was completely contrary to what was normally practiced in German music teaching, where the very first order of business was written notes, time signatures and intervals. With Katz, the emphasis was on evoking student interest through active participation while at the same time introducing and combining elements of music theory:

This student-oriented approach was stunningly innovative and quite daring on the part of the instructors. For this idea to work, all participating professors would have to be in tune with each other's methods. Katz called this "focused instruction."

> The working method toward gaining understanding utilizes all possibilities at the same time and side by side, always as a musical doing connected with the observation of the doing: singing and listening to what one has sung; playing and analysis of the simplest kind; also dictation as a control for the capacity of listening and observation; exercises in relating something perceived to musical notation; finally and importantly, creation of little melodies utilizing a given set of functions, given forms, and given text–and in the reverse, spelling out rhythms and recognizing functional aspects of melodies and structure of basic forms, etc. (Ref. 19, p. 6)

Finally, throughout the course work, class discussion in which students were encouraged to draw from their experience in all areas of study played a prominent role. As psychologist Carl Rogers believes, a holistic type of teaching philosophy, "learning which is self-initiated and involving the 'whole' person–both intellectual and feelings–results in learning which is most lasting and pervasive." (Ref. 3, p. 262) As Katz was surely aware, "learning under these conditions is highly personal, creative, and results in the interaction of both cognitive and effective components." (Ref. 3, p. 262)

This same fundamental approach was then applied to the "main courses" with certain modifications, because these courses were designed and directed towards students seeking professional careers in music teaching or those moving on to institutes of higher learning. The "main courses" presented a more in-depth, systematic program of study. Katz moved away from the traditional lecture-type course centered on research and recognition, towards a hands-on approach to the material, supplemented with class discussion and focused independent study.

Music making was considered of utmost importance and students had the opportunity to sing and play the music they were studying in course work through a supplementary course "Sessions For Making Music," what Katz describes as "a kind of collegium musicum." (Ref. 19, p. 8) Where biographical study took a back seat, the history of style was stressed. Aesthetic and philosophical questions were also considered, as Katz noted:

> Contemplation of the history of human thought, within a framework larger than the study of music history, touches on the inter-relationship of basic artistic and cultural trends of a given period (through pictorial materials, reference to concurrent lifestyles, literature, etc.). (Ref. 19, p. 9)

The "special courses" comprised the final part in the organization of the Freiburg Seminary program. For these courses outside teachers were brought in (like Carl Orff) in order to add variety and fresh musical material for study. The "special courses" also included classes for children. Each semester thirty to forty children, between the ages of five and fifteen, took part in singing, making music and learning theory all within the context of "play." The goal was to nurture and educate the young generation, giving them a head start and instilling a "more accepting and natural attitude toward music and music making than the average student." (Ref. 19, pp. 16-17)

The extent to which Katz and his fellow instructors worked towards improving and expanding the scope of music education is astonishing, even by today's standards. What may seem to the student to be a free, improvisatory approach to learning, we find, in actuality, was extremely well organized and thought out. At the same time it left plenty of room for the instructor to apply his or her own individuality and insight. The instructors themselves were exploring and learning together through this process, which also gave vitality to their teaching style. From Katz's statements it is clear that their method was something they understood and believed in:

> The process of our continuing to learn together with others . . . we find to be positive values in our work. And I believe that this is the most important thing for today's music teacher to internalize–actually any teacher... if he is mentally young. What matters more than new ways of teaching the discipline (which many too easily pass along as a completed 'system') is the honesty and intensity with which a music teacher for himself works up new methods of education, step by step, and the degree of clarity of his own insight into the material he passes along. (Ref. 19, p. 17)

The teaching of music in this manner is understood by these teachers to be, as Katz concludes, "teaching that will not hinder the creative process but rather serve it." (Ref. 19, p. 18)

Hannah Katz has said of Erich:

> Music was a profession only peripherally–it was his language, the expression of being alive, of joy and of sadness, of the whole range of feelings, of erotics, and of the sacred. Music was action, it was singing and dancing, and it was teaching. (Ref. 22, p. 4)

For Katz, this was certainly true, and it was through his work at the Freiburg Seminary that he was able to develop his invaluable ideas and enthusiasm for teaching. From the results of the students at the Freiburg Seminary, many of whom successfully passed the national exams given in Baden, its reputation and prominence were such that in 1930 it was nationally recognized by the Baden Cultural Minister and officially named the Musik-Seminar der Stadt Freiburg I.B. (Music Seminary of the City of Freiburg). (Ref. 6) This type of college, specifically directed towards the training of private music teachers, was also the only one of its kind in southern Germany.

Association With Carl Orff

The theories and teaching philosophies used by Katz and his colleagues at the Music Seminary were years ahead of their time. It is no wonder that when Katz came in contact with composer Carl Orff (1895-1982), in 1929, they would have so much in common. Many of the same influences that helped shape Katz's early career are found in Orff's early period and several parallels can be drawn between the two.

Like Katz, Orff became heavily involved in early music beginning in 1921 when he studied with composer Heinrich Kaminski (1886-1946). (Kaminski studied composition with Wilhelm Klatte, as did Katz, at the Stern Academy of Music in Berlin in 1921.) Orff moved almost completely away from contemporary music and began exploring the music of Renaissance masters. The harmonic texture and rhythmic variation in early music is evident in many of Orff's works. While Katz was under Gurlitt's inspiring musical guidance at Freiburg University, Orff was exposed to the exciting and progressive movement in ballet centered in München-Schwabing, especially with dancers such as Mary Wigman. Of this time in the twenties Orff wrote:

Orff's Schulwerk came to the attention of Katz, who subsequently invited Orff to the Music Seminary in Freiburg to give "special courses," as he had already done with a number of prominent composers and performers.

> A new feeling for physical activity, for the practice of sport, gymnastics and dancing had seized the youth of Europe. The work and ideas of Jaques-Dalcroze that had spread all over the world helped considerably to prepare the groundwork for new interest in physical education . . . Rudolf von Laban was without doubt one of the most important dance teachers and choreographers of his time . . . The highly gifted Mary Wigman, pupil of Jaques-Dalcroze and Laban, created a new kind of expressive dancing. The work of both these had considerable influence in artistic and educational circles and it was at this time in Germany that many gymnastic and dance schools were founded. All these enterprises were of great interest to me, for they were all closely connected with my work in the theatre. (Ref. 25, p. 2)

Orff was just beginning his involvement with music education in the early twenties and was very much influenced by Emile Jaques-Dalcroze (1865-1950). Their shared interest in gymnastics and the new kind of modern dance during that time was coupled with a mutual interest in theater. They also shared a desire to move away from the realm of traditional music teaching methods into exploratory areas. (It would not be surprising if Katz was familiar with the work of Jaques-Dalcroze though there is no documented indication to confirm this. Jaques-Dalcroze's method, especially his earlier work at the Conservatory of Music in Geneva in the 1890s, has many strong similarities to the teaching philosophies used by Katz at the Music Seminary in Freiburg).

A milestone in Orff's career came in 1924 when he met and collaborated with Dorothee Günther in the founding of the Güntherschule. The initial objective of the Güntherschule was the unification of dance and gymnastics in which Orff was to inject and link his musical ideas. This, of course, proved to be fertile ground for Orff's development and experimentation in this area leading to the first of his *Schulwerk* publications five years later.

Das Neue Chorbuch

It was during the late twenties, when Orff had been working at the Güntherschule for five years and was just beginning his *Schulwerk*, that he and Katz became acquainted. In addition to articles and music reviews, Katz wrote or edited several larger publications. One of the first of these was the ten-volume series *Das Neue Chorbuch*, a set of modern choir music published in 1931 by Schott . As editor, Katz collected choir settings by some of the most prominent contemporary composers. Indeed, it was largely at Katz's instigation that these pieces were composed. (Ref. 5, p. 118) The volumes contain church hymns, spiritual songs, serious songs, dance and fun songs, modern songs and children's songs (very much in line with the philosophy of *Gebrauchsmusik*).

The list of contributing composers reads like a "Who's Who" of German composers. The many familiar names include, besides Katz himself: Paul Hindemith, Heinrich Kaminski, Matyas Seiber, Julius Weismann, Erich Doflein, Karl Marx, Ernst Pepping, Igor Stravinsky and, of course, Carl Orff. (Absent from this list is the more radical musical element found with Schoenberg and his followers. Katz was perfectly aware of their activities. At the very time Schoenberg was formulating his twelve-tone method [c. 1923], Katz was experimenting in similar atonal directions represented in his own works *String Quartet II*, [1924] for example. With the idea of *Gebrauchsmusik*, however, Katz and Schoenberg moved in opposite directions. Schoenberg's extreme atonalism and seemingly cerebral compositions embodied the antithesis of the philosophies born in Katz's group where musical accessibility and simplicity were stressed).

It is in connection with *Das Neue Chorbuch* that Katz and Orff first come in contact. At Erich Doflein's suggestion, Orff submitted several of his compositions to Katz for consideration in *Das Neue Chorbuch*. Katz, in response (and in his first letter to Orff) replied:

> Thank you very much for the choral pieces.... I am pleased to have established contact with you in this manner. . . I would like to ask you to let me keep the following four: 'Media Vita,' 'Spottlied,' 'Bewar mich got' (both with new text), and 'Ach Sorg' for further consideration for Das Neue Chorbuch. (Erich Katz, letter to Carl Orff, 9 January 1929 [S-43]

Later, when *Das Neue Chorbuch* neared publication, Katz became more specific about Orff's compositions and questioned several aspects regarding text and notation–suggesting that Orff halve the note values:

> Now to the question of new texts for your choral pieces. Wouldn't it be simplest if you wrote appropriate new words for the "Spottlied [mocking song]?. . . Yet another question that I would like to discuss with you. . . has to do with the method of notating your choral pieces. Since the tempi are intended to be somewhat quick, on the average, I would opt for note values of 𝅗𝅥 and ♩ , rather than 𝅝 and 𝅗𝅥 . I assume that you have fundamental reasons for the way you notate music in long note values. But it seems to me that by a division into 𝅗𝅥 and ♩ , visual clarity and the flow of voices are preserved best. (I definitely also agree that ♪ or even smaller subdivisions should be avoided). (Erich Katz, letter to Carl Orff, 30 January 1930 [S-42])

So began a relationship of constructive criticism and feedback that would work both ways, to the advantage of each. Following the publication of *Das Neue Chorbuch* Katz asked Orff for a critique of the *Chorbuch*, its individual volumes and pieces:

> I am asking because, first of all, an open discussion about it with those who stand in the forefront of the movement seems necessary and desirable for me personally. In addition, when it comes to further expansion of this project, I would like to have some objective backing vis-a-vis the publisher's demands for compromises. I would also like to know whether you (or your friends and collaborators in Munich) have already had practical experience with pieces from the Chorbuch with choirs, singing groups, unions etc. That, in particular, would be of crucial importance to me. (Erich Katz, letter to Carl Orff, 27 October 1930 [S-36])

Orff was quick to reply:

> Surprises for me in the Chorbuch were the excellent small choral pieces by Seiber and Erpf; I was already acquainted with Fortner and similar composers. On the negative side: Kaminski, Lendvai; particularly incomprehensible Roseling; a total failure also Hindemith's 'Bastellied. . .' You and I do not need to discuss Slavensky and Stravinsky. Very good also Fortner's 'Chor der Fräuleins' [Chorus of Young Women], which conflicts with the purpose of the book only insofar as this piece is suited purely for performance, concert, possibly even cabaret. Some other time, more about my experience with choirs. (Carl Orff, letter to Erich Katz, 1 November 1930 [S-35])

Friendly criticism aside, the edition received a good deal of attention. Among over a half-dozen favorable reviews or articles pertaining to it in the Katz Archives, one called the collection, "an excellent introduction to modern music." Another exclaimed, "finally the long-awaited wish for contemporary folk literature has been fulfilled." (Ref. 7)

Orff's *Schulwerk* and "Special Courses" at the Freiburg Music Seminary

With Orff's work at the Güntherschule and the publication of his first edition of *Schulwerk* called *Rhythmic-Melodic Exercises*, in 1930, came interest from the educational world. As early as 1931 there were plans to incorporate Orff's *Schulwerk* into the Berlin primary schools. This activity, as with Orff's compositions, came to the attention of Katz, who subsequently invited Orff to the Music Seminary in Freiburg to give "special courses," as he had already done with a number of prominent composers and performers. (The composers Matyas Seiber and Alois Hába for example.) Katz writes:

> Both Doflein and I are eager to have you here as our guest sometime soon. A lecture about the ideas behind your work in rhythmic training could form the basis. . . and you will probably also be interested in Freiburg and our enterprise. (Erich Katz, letter to Carl Orff, 27 October 1930 [S-36])

The beginnings and development of Orff's *Schulwerk*, however, were not always so well received. Here, Orff complains about a performance of *Schulwerk* in Munich:

> The performance of the Schulwerk here was an absolute flop and was totally misunderstood. I really had assumed somewhat more understanding for such an undertaking. Partly, the audience went along with it well. Ninety percent of the press wrote 'The Schulwerk has proven itself to be unsuited for the concert hall.' I don't want to write more about these things in order not to break my good typewriter. (Carl Orff, letter to Erich Katz, 1 November 1930 [S-35])

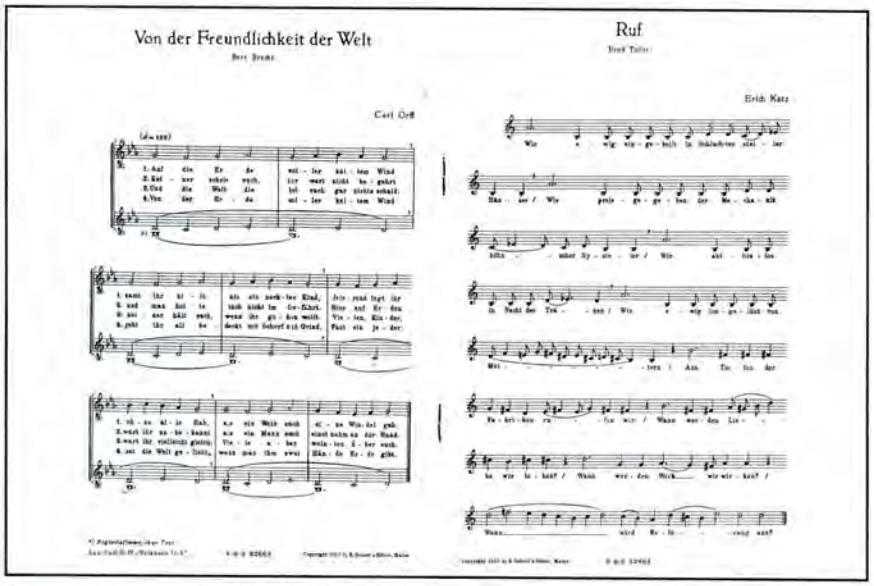
Another letter to Katz shows the increasing frustration Orff was experiencing with the periodical *Die Musik*. His candid remarks from June 7, 1931:

> I would be grateful to you if you could cram a short explanatory letter down the throats of those gentlemen about what the Güntherschule is and stands for. . . If you enjoy writing argumentative letters as much as I do, I am now giving you a chance, since you know the School from your own vantage point. (Carl Orff, letter to Erich Katz [EKA-26, M-57])

Katz's ability to review and write about Orff's compositions and activity at the Güntherschule through Katz's work at German music periodicals was part of the basis of their relationship. Katz was totally sympathetic with and understanding of Orff's work, and arrangements were soon forthcoming for Orff to present a "special course" at Katz's Music Seminary.

Orff's course in Freiburg was a great success. An older, long-time friend of Katz's, Olga Westphal, gives this colorful account of those times including a recollection of a similar course given by Orff in Stuttgart:

***Erich Katz, fifth from right, conducts an informal group of students at the Music Seminary in Freiburg (c. 1931). He is holding his newly published* Das Neue Chorbuch.**



Compositions by Carl Orff and Erich Katz side by side in Volume 8 of the 10-volume edition of* Das Neue Chorbuch, *edited by Katz in 1930.

> Orff came to Freiburg several times around 1930 and gave marvelous courses in improvisation . . . It was a wonderful time, so alive, active and youthful. In Stuttgart, Orff put on a terrific 'happening.' . . . These improvisation sessions by Orff are simply unforgettable. Everyone was given an instrument; everything was there–gongs, triangles, cymbals, xylophones. No one needed to have previous experience. Everything was improvised. Orff was highly gifted and swept us all along. Erich found himself in the right place; he was himself tremendously gifted in improvisation. Being of an older generation, I felt somewhat inhibited. Many times Erich laughed when he found that I could loosen up when I had imbibed just a little alcohol.
>
> Those were the days! . . . Many young, modern composers. Alois Hába with his quarter tone music–my head was spinning with it all. Erich enjoyed all of it to the fullest. (Ref. 29)

Orff seems to have greatly enjoyed himself at Freiburg as well, as he writes:

> You people in Freiburg have sure made a hit with the Orff course. . . I hope that the Freiburg 'affair' will be the beginning of all sorts of joint and exchange projects. I had much too good a time there not to want to come again. (Carl Orff, letter to Erich Katz, 29 November 1931 [EKA-25, M-53])

Soon after, when Katz did invite Orff again to Freiburg, Orff replied: "I was delighted that you wrote to me about a new Freiburg course. Of course, I'd love to come, because it means a few days of feeling pampered." (Carl Orff, letter to Erich Katz, 31 January 1932 [EKA-23, M-48]) In reference to the Music Seminary's unique teaching approach, Orff assured Katz that he enjoyed the progressive interrelationship between teacher and student:

> You must not think that the last time in Freiburg was a strain on me, it was more like recreation. I absolutely want to be guided by the participants in the course. I am used to the commotion, I can take a lot, but I don't want to unduly tax the participants in the course. Teaching has never yet been strenuous for me. It is only all the other to-do that I have to put up with in Munich that makes me nervous. When the lessons are served to me [on a silver platter] as they are in Freiburg, that is an ideal situation for me. (Carl Orff, letter to Erich Katz, 31 January 1932 [EKA-23, M-48])

On a lighter side, Katz was an avid motorcyclist. He and Orff constantly wrote of trips they might take on Katz's motorcycle. There is even a clause in the "letter of agreement" between Orff and the Music Seminary:

> 3. In addition, we offer you for the whole time of your visit, lodging, modest cooking (three to four meals daily, including beverages), and free transportation by motorcycle within the city, according to your choice of Zündapp or DKW. Additionally, weather permitting, short motorcycle excursions into the surrounding area will be provided. (Unsigned Letter of Agreement between Carl Orff and the *Musik-Seminar Der Stadt Freiburg I.B.*, 1 August 1931. Sent with note from Erich Katz, same date [S-29, M-55])

Erich Katz riding his motorcycle with Carl Orff hanging on the back must have been quite a sight!

Prelude to Terror

Up until this period, Katz's life and career were moving well. He was married with two beautiful young children, his educational work at the Music Seminary was a recognized success, he had gained the attention of the musicological world through his numerous reviews and articles, he was in demand as a lecturer, and his compositions were being published on a regular basis. Katz had also established a supportive and prominent circle of colleagues made up of former professors and classmates, as well as new associates such as Carl Orff. It all must have seemed very promising to a young man still in his early thirties.

Drastic changes, however, were sweeping through the German lands. The increasingly turbulent political climate became more apparent as the twenties came to a close. The anti-Semitic arm of the National Socialist Party was demanding attention, and its increased social and political clout was being felt in all parts of the country.

For Katz, the signs were everywhere. However, Katz attached little significance to his Jewish heritage. He identified himself foremost as a German citizen and only incidentally as a Jew. As vocal and present as the Nazi Party was, the Germans still thought of themselves as a very liberal society–liberal enough to allow such racist rhetoric. Unfortunately these were not just words. It may have been possible to ignore the virulent propaganda for a time (it had been heard before in pre-World War I Germany), but the Nazis, as they later proved, were not content with simply appropriating the wealth of the Jewish people. They sought the elimination of the Jews from the German society altogether, and it would not be long before they forced their way into Katz's world as well.

As early as 1928 the Nazis organized the *Kampfbund für deutsche Kultur* (KfdK), the "Fighting League For German Culture," just one of many such organizations created for the furtherance of their cause. This right-wing group was bent on attacking what it felt was the "Jewish-Marxist control of cultural institutions, education, and the press." (Ref. 24, p. 12) Among their prime targets was composer Franz Schreker, who knew Katz from Berlin, and musicologist Georg Schünemann, Katz's former professor at the Hochschule für Musik in Berlin. Simply to be associated with either of these two men could now cause considerable problems.

The *Neue Chorbuch* Incident

During the years 1930 to 1933, personal attacks on Jews and other racial or political non conformists became increasingly

common. People from all walks of life not aligned with Nazi philosophy were singled out and discredited. Atonalists, jazz-lovers, and Jews were all tarred with the same brush as degenerative modernists bent on the corruption of good Germans. This assault was brought to Katz's doorstep near the end of 1931 when his recently published (and previously well-received) *Neue Chorbuch* was publicly attacked. Appearing in the Nazi Party paper *Alemannen* in November, 1931, was an article condemning the publication as well as the activity of the Music Seminary. (Ref. 9) They accused Katz's *Neue Chorbuch* of being used to improperly teach young children and Katz, himself, as director of the state subsidized music college, of using the college to foster "one-sided atonal music." (Ref. 9)

The published attack provoked a series of letters in which Katz's colleagues, Erich Doflein and Julius Weismann (1879-1950), immediately replied to both the paper and the Freiburg *Oberbürgermeister*, Dr. Bender. (Ref. 10) In their letter to *Alemannen* they categorically denied the accusations saying, among other things, that:

> 1) It is not true that Katz is the director of the College; rather Doflein and Weismann are directors. 2) It is not true that Katz's *Neue Chorbuch* is entirely used for teaching children. The book is an anthology of choir and ensemble pieces of many kinds. Each individual exercise is different from the others with only one designed for youth. 3) The book is not pedagogical or designed specifically for use at the Music-Seminary. (Ref. 10)

Doflein and Weismann go on to say that *Alemannen* should state the truth in a future article using the correct information and further, that they intended to bring these claims to court because of the "insults made against their colleague." (Ref. 11)

Alemannen quickly responded, printing the Doflein/Weismann letter side by side with their additional commentary. Printing the exchange openly in the public press presented a facade of fairness and truth. In fact, the matter had already been decided against Katz. Shortly after, the Minister of Culture and Teaching, in a four-page document dated January 30, 1932, picked apart each of the ten volumes of the *Chorbuch*, denouncing individual pieces. An objection was made to the jazz elements. The songs were said to lack taste. Some were "too provocative" or contained "political content." Others were "part of a movement of extreme atonality." (Ref. 11) In conclusion, the mayor stated that "Erich Katz's personality and manner of the *Chorbuch* is not in its 'proper' place to be used on impressionable youth . . . Naturally the use of this book in schools in my district is to be excluded." (Ref. 11)

A final letter from the mayor to Doflein and Weismann summarizes the problems with the *Chorbuch* stating that since its first publication they had received complaints about the nature of its contents. He warned them that there would be consequences for the Music Seminary if the book continued to be used. (Ref. 11) Whether the mayor was buckling to external pressure from the Nazis or reflecting personal sympathy for the Party from within the city government, it was clear to all that straying from the new political course would not be tolerated.

These matters are what Katz refers to when he writes Orff:

> You want to know how I am doing otherwise–let's not talk about it. The 'Fräuleins' [Katz's reference to the officials who were attacking him] are gradually turning into a scourge on the land, enough to frighten little children away. Soon I will not be able to show myself on the street in Freiburg anymore without having all the good people point their fingers at me. Even the Seminary is now getting it–you could hardly imagine all the papers we have had to work up. But since I have nothing else to do all the long day, that is just fine. (Erich Katz, letter to Carl Orff, n.d., [probably late December, 1931, as Katz wishes Orff a "Merry Christmas"] [S-27, M-52])

And, again, the next month, this time with biting sarcasm: "According to certain reports, I will be a candidate not only for minister for elevation of public morality, but also for warden of art in the Reich." (Erich Katz, letter to Carl Orff, 3 January 1932 [S-26, M-51])

Things had not been so rosy for Orff either, as he responds:

> I had to take my little girl to a sanitarium for lung diseases in Switzerland. On the way home I had somewhat of a relapse of my cold, and besides, I have so many debts and am so broke that I barely know where my head is. (Carl Orff, letter to Erich Katz, 21 January 1932 [EKA 24])

The new, strict political ideologues found all kinds of problems within the music world and even identified parts of Orff's Schulwerk as "undesirable," preventing the use of his publication in the Berlin schools.

With increasing money problems and political unrest, plans for a third "Orff Course" at Katz's Music Seminary were never realized. Katz writes:

> A real course, even a small one, is at this moment totally out of the question since from one day to the next we do not know whether the Seminary is going to cease to exist. But we are all in agreement that you should nevertheless definitely come here, first of all for recreation, secondly to have a thorough discussion with us about our entire situation... You can again stay with me; after all, the whole month of April is a vacation. (Erich Katz, letter to Carl Orff, n.d. [S-13, M-36])

Work Under Nazi Domination

As bad as things were, the political situation worsened. The new, strict political ideologues found all kinds of problems within the music world and even identified parts of Orff's *Schulwerk* as "undesirable," thus preventing the use of his publication in the Berlin schools. The beginning of the end of Katz's Freiburg years came in January of 1933, when the National Socialist Party was elected to power. Within months they had successfully reorganized most aspects of governmental affairs. For Katz, the consequences came swiftly. In April, all Jews were dismissed from their jobs and barred from future employment. Katz could no longer work at Freiburg University where he had spent the last ten years as a student and professor. The Freiburg Music Seminary, his creation, was taken from him completely. No periodical was allowed to publish his writings.

It is not hard to imagine how this must have devastated Katz, although he was certainly not alone in being persecuted. As in other areas, the German music field was to lose many of its finest members, Jew and non-Jew alike. In Katz's circle these included Gerson-Kiwi, Willi Apel, Erwin Bodky, Franz Schreker and his good friend Hans Mersmann who, along with *Melos*, came under sharp criticism:

> *Melos* stood for all that which the Nazis were to replace. It was the object of coordinated attack in the music profession soon after the takeover . . . At this time, in May [1934] Mersmann was dismissed from his post as chief editor. Mersmann was also pressed to leave his post at the German Broadcasting System, being condemned in various articles for his 'propagation of atonal music.' (Ref. 24, p. 30)

Continued on page 34

THE ORFF APPROACH

Paralleling the relationship of Erich Katz and Carl Orff is the relationship of the recorder and Orff Schulwerk, one grounded in deep musical principles

by Isabel McNeill Carley

EVER SINCE CURT SACHS suggested to Carl Orff that he add the recorder to his ensemble of pitched and unpitched percussion instruments in the Güntherschule days, and persuaded him to order a full set of recorders from Peter Harlan, the recorder has been an integral part of the Orff Approach.

All Orff teachers are expected to be able to play the recorder well enough to teach songs or instrumental melodies to their students by rote; to improvise over the layered ostinato patterns their classes are capable of playing; to play the more difficult solos in the Schulwerk over their class ensembles; and to teach their students to play the recorder well enough to be able to use the wide variety of repertoire available in the basic five volumes of the Orff Schulwerk and its many supplements and in the many other American and foreign publications for recorder and Orff ensemble.

Why this emphasis on the recorder? Let me suggest the following reasons:

- It is the only melodic instrument in the Orff ensemble that can provide a legato line, akin to the human voice.
- It is one of three major melodic resources in the ensemble and provides a welcome change of timbre, range, and tone quality from the glockenspiels and singing voices.
- It effectively doubles the voice an octave higher, reinforcing and enriching the melody, and is used effectively in descant song settings.
- It promotes music literacy in an approach that emphasizes rhythmic security and aural memory before cultivating reading skills.
- It is relatively simple to play and is inexpensive and readily available, while at the same time is a real instrument, not preanything. It belongs to a family and, as skills develop and the larger instruments are introduced, opens the world of chamber music to young players, both with the Orff ensemble and in consorts.
- It brings music history alive with its wide range of repertoire at every level from the Middle Ages until today.
- Its very construction and technique fit the Orff progression perfectly, since we begin with the pentatonic scales of C, G, and F and their related modes, usually in that order, and by so doing, avoid the need of cross-fingerings in the initial stages. By the time hexatonic scales are introduced, *fa* and *ti* are introduced separately, but are already familiar. For example, when moving to C hexatonic with *ti*, the B is already familiar as *mi* in the G pentatonic scale; when moving to C hexatonic with *fa*, F is already familiar as *do* in F pentatonic. And once both hexatonics have been introduced, all the notes of the full diatonic scale are already known and need only to be recognized and used. From here on, it is simply a process of "filling in the holes" to build whatever scales and modes we choose to use.

THE RECORDER IS THE IDEAL instrument for melodic improvisation over the Orff Ensemble. The combination is mutually flattering, and the underlying, continuous "carpet of sound," to use Orff's phrase, supports and gives confidence to the player as unaccompanied assignments in improvisation never could.

The techniques of improvisation developed in teaching the recorder can readily be transferred to other instruments in the ensemble, but they can best be cultivated with the recorder, since every child has one and doesn't have to wait for a turn at one of the bar instruments.

Since it is a wind instrument, the recorder depends on a skillful use of articulation to make phrasing and musical form clear against the continuous layered ostinati of the ensemble. These ostinati are deliberately constructed to camouflage the natural breaks in the melody. In singing, we follow the punctuation of the words almost automatically, as we are accustomed to do when reading, whereas in playing the recorder, we must understand musical style and form to communicate.

I will not take the time to go into how Orff teachers introduce notation, since Orff deliberately left that open. There is no general agreement, except for the prior need for large muscle movement to secure a steady beat, in place, with body percussion, and with carefully sequenced locomotor movement.

BASICALLY, ORFF TRAINING begins with melodic echo-play on one or two notes. I like to start with G and E for young children who need to use both hands from the beginning, or second-octave C and A for adults. At first, the echo patterns are very short and rhythmically simple, for the whole class to respond to at once, but it's not long before the length of the pattern grows, the range expands, and the rhythms become more complex. The teacher must be prepared either to repeat the pattern as often as necessary until it's right or to go on to a new one with no interruption of the rhythm. Soon, the echoes are directed to each child in turn and tailored to that particular child's level, so that success is almost guaranteed. But when a child makes a mistake it's understood that the whole class plays on the repeat so no one need be embarrassed. The improvisatory warm-ups are, of course, supplemented with reading and learning pieces at the same level.

Each new note is introduced in the same way, through echo-play, until its fingering combinations with already familiar notes are secure. Slurs, staccatos, double-tonguing, etc., are also introduced in echo-play before they are discovered in notation.

The next step is to introduce Question-Answer play. The Question is taught through echo-play; then everyone answers at once with an improvised phrase the same length and using the same notes. (In a pentatonic scale, it sounds quite acceptable.) When most of the class is comfortable with this assignment, we move on to individual responses to the same Tutti

question, all around the class. Those who are insecure may pass until they feel ready to take a turn. It may also be done with solo questions and tutti answers until the children are ready for either role.

When students are comfortable with simple Question-Answer improvisation, we can put two sets together–Q-A; Q-A –over the ensemble, making clear that the four phrases now belong together and must make sense musically. A break between the sets, with only the ostinato patterns continuing, makes it much easier for the class to remember what happened and discuss it later. Which sets were most effective? Why? What carried over from the question to the answer? From one set to the next? What tells us that the players are "talking on the same subject"?

When this stage is reached, longer forms become possible: a Rondo, using a class Q-A set as the theme with improvised episodes; a little dance for the class to work out in small groups; a short prelude to another piece in the same key; a set of related Q-A pairs or sets, etc.

For variety, it's fun to play PASS-IT-ON all around the class, with each child playing one phrase over the teacher's ostinato on a xylophone or hand drum to keep the improvisation moving though any interruptions or jumbles. Or, with a small class, allow each child to improvise a melody and "follow it where it wants to go," to use Orff's phrase, holding the last note until the next player takes over. There need be no rule about length or tonality when the class reaches this stage.

Such exercises in improvisation provide the best training in both technique and musicianship, since the students are learning to *think* music for themselves. Though progress is slow at first, the skills accelerate as the process continues, and it's far more rewarding for all to make their own music than simply to work through an instruction book, necessary as that is.

UNFORTUNATELY, THE VAST NUMBER of delightful pieces for recorders and Orff ensemble in the five volumes of the Schulwerk and its supplements are available only inside these fat and expensive books, except for a very small book edited by Margaret Murray, *Eighteen Pieces* for descant recorder and Orff-instruments and in my *Carols and Anthems* from the Schulwerk I and II, many of which require recorders. Both are published by Schott. But these are only the beginning. I urge those of you who have access to the books to look through them and find for yourselves some of the treasures for recorder with one or two accompanying bar instruments, for recorder and drum; for SS, SA, or SAT recorders alone or over the ensemble. I find the small pieces with one or two instruments the most useful, the students love them, and they're always much appreciated in performance.

There are, however, four books for recorders by Gunild Keetman, Orff's life-long collaborator, published by Schott. *Stücke für Blockflöten a* and *b* are ideal for intermediate students who are fairly secure on soprano recorders but have recently moved to alto and tenor. The lower voices play many ostinato patterns and some simple melodic parts. No bar instruments are scored, but there are three very exciting pieces for recorders and hand drums at the end of book b. These are quite sophisticated, designed for young people and adults.

My favorites are Keetman's two books for recorder and hand drum, *Stücke für Flöte und Trommel*, Ed. 3625 and 6587. Book 1 begins with a very simple drum part, but the parts increase in difficulty very quickly, involving two or three different techniques. They are chock-full of imaginative, enormously varied little pieces and challenging canons for two recorders and two drums. Drum technique is not spelled out at all, so I advise getting my book *For Hand Drums and Recorders* (Musik Innovations), if you're interested. Some of these pieces are among the most effective ones we've ever used in concert, and they provide a welcome change form the usual consort fare.

Let me also call your attention to the English edition of Keetman's setting of Orff's text to *The Christmas Story* (Schott), for children to act out, sing, and play. It makes extensive use of recorders in consort and in various combinations with voices, strings, and the Orff ensemble. Let me recommend a new video tape by the Greeley Children's Choir under the direction of Kay Copley, a stylish and impressive production complete with 2,000 sheep in the Rocky Mountains. It is available from the Rocky Mountain Chapter of AOSA for $25.00.

Isabel McNeill Carley is the first American honor graduate of the Orff Institute, one of the founders of AOSA, and editor of the Orff Echo *for fifteen years. She has written many Orff-related books and articles for Schott, Brasstown Press, Loux, and Musik Innovations. Mrs. Carley's five new* Suites *for soprano recorder are to be published this fall by Waterloo.*

The recorder is the ideal instrument for melodic improvisation over the Orff Ensemble. The combination is mutually flattering, and the underlying, continuous "carpet of sound," to use Orff's phrase, supports and gives confidence to the player as unaccompanied assignments in improvisation never could.

THE RECORDER IN EDUCATION

NOT ORFF, BUT WALDORF

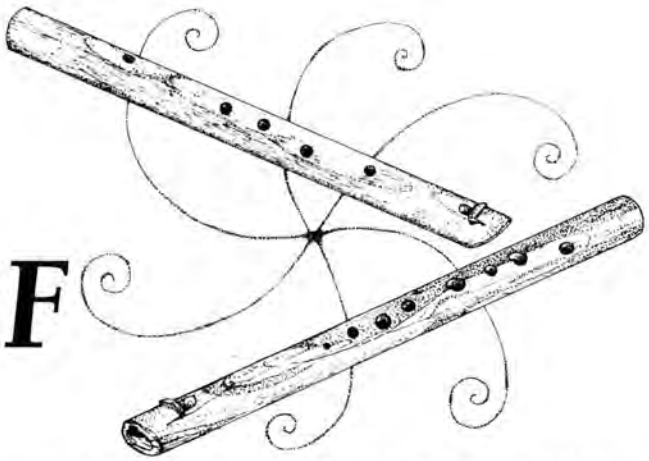


ILLUSTRATION: KRISTEN RAM KLEPS

by Patricia Bolnick

IF A MUSIC TEACHER from a standard curriculum were to enter a Waldorf classroom, he or she would notice that although familiar instruments might be in evidence, there are some surprises. Let's take a tour of a Waldorf grade school.

In first grade, the children are singing a hello song and responding to a sung roll call. They might then take out a beautiful pipe-like instrument (see illustration) called a CHOROI interval flute.

The simplest of these instruments plays two notes, generally in a fifth. They are ideal for teaching little fingers to find the holes easily. Teachers can line up the children so those who have the same note play together after the teacher sings a song for the children. Today the teacher is playing a game with the children: Each is given a flute with a different note and must find others who have the same note. Imagine the excitement when they recognize kindred tones! Then the song can begin. The songs which are sung in a Waldorf first grade are nearly always pentatonic and in "the mood of the fifth."

THE PENTATONIC SCALE used on CHOROI instruments is d, e, g, a, b. The mood of the fifth is a combination of these pitches that does not define a key, in this particular scale E minor or G major, the only triads that can be formed with these pitches. The Waldorf curriculum is designed to parallel the historical development and evolution of humanity. The youngest children can "float" without landing onto the earth of our modern music with the tonic. They are able to remain in a type of music experienced in the youth of mankind by Native Americans, Laplanders, Eskimos, and some African cultures. What better way to give children an appreciation of other cultures than by allowing them to experience gently that they too have developed in this way?

We move next door to second grade. Much is the same, but now the children have moved on to the pentatonic flute, which has the notes D, E, G, A, B, $D^{'}$, $E^{'}$. Many children's songs contain only these notes, "Old McDonald," for example. The children have already been taught to use the correct embouchure, "lion's mouth," in which they position their tender, forming mouths in a relaxed and open way, giving a perfect singing position. The more formed, tight recorder embouchure is saved for when the bones and cartilage are more formed. The children have been taught to control the airflow, to use "angel's breath" and to exhale as if to keep a lit flame from flickering. What joy to hear a group of children singing in an unforced and natural way in a range suited to their young voices, all from a simple daily practice on a CHOROI pentatonic flute.

If we visit the third grade in mid-winter, we might notice a very different atmosphere from that of the second grade. Already well into their ninth year, these children are larger, more aware, more formed and more demanding than their younger neighbors. They play their flutes with dexterity, to learn songs quickly and to compose their own, with ostinato patterns to go along with their creations. The curriculum asks the teacher to bring to the children the creation myths and Old Testament stories. Many songs can be sung and played with the mood of the peoples of the Middle East.

Rounds with the pentatonic notes still capture the children's interest and are sung and played on the flutes with groups trading off singing and playing. In the third grade, note reading is introduced, using songs the children already know. Writing notes is presented in story form, using characters who were the first to write down music. The "bones" of music in notation and form are brought to these third graders who are engaged also in the nitty-gritty of farming, house-building, and instrument making.

The children are prepared for the more abstract concepts of fractions and time signatures in the fourth grade by experimenting with different methods of musical measurement. The leap of cognitive development between third and fourth grades is remarkable. We now behold the completed transition from the expansive pentatonic mood to the diatonic, through use of the "C flute." This is similar to the pentatonic flute, but contains the possibility of being played quite beautifully in the keys of C, G, and F. The embouchure for open singing is maintained. The ear-piercing pain of twenty-five children learning on the recorder is happily avoided by using this transitional instrument while teaching the rudiments of notation and sight-reading. The skills of fingering are easily transferable in the fifth or sixth grade to the recorder.

THE CURRICULUM follows the course of history through Norse legends, Greece, and Rome in the fourth and fifth grades. In these years, children are introduced to Icelandic folk tunes of the Kalevala and can use their home-made instruments to accompany memorized and then chanted legends.

The study of acoustics is introduced in the sixth grade, where the monochord principles of Pythagoras are explored. Visiting Class 6, we might find the enterprising teacher leading a discovery of how to apply the same mathematical principles to the proper placement of the holes in a recorder to obtain the correct pitch. History lessons continue through the Middle Ages and Renaissance, and into the Modern Age by the end of eighth grade. Throughout this time children are brought into full recorder consorts, SATB. The instruments are used not only as they were for a morn-

SERVED SUZUKI STYLE

Developed in Japan by Shin'ichi Suzuki (now 96 years old), the Mother Tongue method, as it is known, introduces the rudiments of instrumental technique to young children by utilizing their natural imitative ability. Intrigued by the playing of parents, grandparents, or other care-givers who provide an initial model and a supportive atmosphere, hundreds of thousands of very young students have gone on to master the daunting technical requirements of violin, learning in groups by example without reference to written notes.

by Mary Halverson Waldo

So—is there now a Suzuki Method for the recorder? The answer to this question is a resounding "Yes, at long last!"

Dr. Suzuki's philosophy holds that learning an instrument is no more difficult than speaking our native language, if approached in the same manner. As a result, it embraces students of a very young age.

But how well do Dr Suzuki's innovative ideas transfer to teaching recorder to children as young as three? While the recorder is a relatively easy, accessible instrument for school-age children and adult beginners, playing it well requires a complex set of skills, including the production of a beautiful tone and the development of good intonation. These accomplishments require a relaxed, natural posture, well-supported and carefully regulated breath control, and a wide variety of precisely placed tongue articulations—not to mention hand position and finger coordination that allow for accuracy in covering at least eight open holes.

The Suzuki Method for recorder has been developed by Katherine White, a San Francisco-area teacher and musician who received a Certificate of Graduation in 1975 from Suzuki's Talent Education Institute in Japan. Having studied with Dr. Suzuki himself and with flute mentor Toshio Takahashi on the application of Suzuki's philosophy to woodwinds, Katherine White stays as close to the Mother Tongue method as possible. One of the most surprising aspects of her Suzuki method for recorder is that it introduces the right hand before the easier left-hand notes. Although this is not a completely new pedagogical concept (its benefits being obvious for establishing good breath control and proper position for *both* hands early on), it normally risks frustration for all but the most patient and disciplined students. Ms. White's teaching, however, is done in traditional Suzuki style—taking small, attainable steps, with repetition to ensure solidity and polish—and avoids the usual accompanying frustrations of leaking finger holes and overblowing.

The first Recorder Teacher Training courses endorsed by the Suzuki Association of the Americas (SAA) were offered in August 1994 at Holy Names College in Oakland, California, under the direction of Katherine White. Her initiative is indeed a welcome development for both the recorder and the Suzuki communities because of the potential for mutual enrichment. The benefits that the recorder community will see as a result of this new association with the SAA and the International Suzuki Association are many. One of the most obvious is access to a venerable educational philosophy with a world-wide support network. Indeed, the recorder teacher trainees at the Holy Names College course were an international group. Also, because the Suzuki method is designed to make the most of the natural talents of very young students, there will be a whole new group of students playing the recorder before long, and playing it very well.

Under development at Warner Brothers, Inc., is a series of Suzuki Recorder School books and listening tapes. The cassettes will feature the acclaimed Dutch recorder player, Marion Verbruggen, performing the soprano and alto repertoire of Volumes 1-4. These materials make available an excellent collection of pieces, from lovely folk tunes to works of Purcell, Handel, and Bach.

The development of a Suzuki Recorder Method is one of the few connections between the world of Suzuki teaching and the early music movement. Many of us who play and teach the recorder have learned how to make the language of ancient musical traditions come alive using available resources (early treatises, etc.). Historical temperaments, ornamentation practices, and dance styles all affect performance practice. These influences will undoubtedly become an integral part of any teaching philosophy we adopt, including that of Dr. Suzuki. It is exciting to imagine the opportunity to incorporate discussions about early music performance styles at future Suzuki institutes and conferences.

Mary Halverson Waldo is a "Suzuki parent" of three boys who play viola, cello, violin, and recorder. She has a bachelor's degree in music from the College of St. Scholastica and a master's in performance of early music from New England Conservator and has taught in public and private schools for more than twenty years. This article is adapted from one that appeared in the Winter 1995 American Suzuki Journal.

ing "warm-up" in the early grades but also for music class, festivals, and plays.

Aside from the obvious musical benefits of this simple yet comprehensive program, the Waldorf philosophy works with the social development of the students, such as the teamwork and sensitivity needed to perform together. It is worth noting that teachers-to-be experience the same growth and connection in a more condensed way, giving them a basis to guide their young charges into a full appreciation of the joys of music through recorder playing.

Patricia Bolnick teaches music at the Waldorf Institute of Sunbridge College in Spring Valley, New York. She received an undergraduate degree in music education from the University of Massachusetts, Amherst and her Master's of Music from the University of Portland, Oregon. She has performed all styles of music in both Europe and the United States and has published articles in journals on topics in music education and the philosophy of music.

TEACHING TIPS

The switch from soprano to alto, among other feats of clef juggling, is sometimes easier done than said

A *New Yorker* story by John Updike, included in his collection *The Afterlife*, tells of a suburban group of adults who, after a slow start, congregate regularly for three years and make enough progress to give a heady, well-received concert performance for the Golden Agers of the local church—the apex of the group's achievement (followed, we learn in the last sentence, by its dissolution, which had been foreshadowed by marital rather than musical discord).

The concert program had not been an easy one to pull off: Byrd's "The Leaves Be Green," two "sure-fire" Bach fugues, a "bit of Bartók and Hindemith" (the Plöner Musiktag Trio? What else did he write for recorders?), pieces by Claude Le Jeune, "Three Ayres" by John Adson, "Music to Dioclesian" by Purcell, "chock-full of flats and dotted sixteenths," and several other staples of the standard repertoire. In the story there is a great deal of detail demonstrating Updike's personal involvement with the recorder: titles of familiar lesson books, makes and types of wood of the recorders played, struggles with the thumb position, etc.—and yet veteran recorderists will sense something awry.

For a group that attempts this level of music, it's amazing that only two of the ten players ever ventured to work on more than one size of recorder: a lady who had the temerity to exchange her soprano for a bass and a man who decided to go to the soprano from...a tenor! "You're sure you're up to it?" his wife asks.

Switching from soprano to alto is just a small part of what a passably good recorder player is expected to accomplish. Let's think for a moment what fingering a player uses when reading a note on the middle line of a staff, even without consideration of sharps or flats, not to mention the double sharps and double flats beloved of so many modern composers. If it's soprano music, of course, it's one fingering, if alto, another, still another if the alto is reading up an octave, as it must in many editions. The bass recorder uses another fingering; still another if reading up an octave, and another if reading from the treble clef (but that's like alto). The great bass, a marvelously versatile instrument, requires one to read from the bass clef with C recorder fingerings. Mind-boggling. But one of my fourth-grade pupils, who managed all the above transpositions with apparent ease, played my great bass in the advanced adult ensemble at a Long Island Recorder Festival a few years ago.

The Recorder Society of Long Island (RSLI) is our local chapter of the ARS. The *RSLI Newsletter*, in announcing a recorder orchestra organized by Kenneth Andresen, specified: "Requirements for membership include a desire to attend regular rehearsals and a willingness and ability to play any of the parts." At the first concert, each member was assigned four or five different instruments. During the first few months of rehearsals, ten members successfully negotiated the great bass.

I know that the adjustment to a new fingering system is terribly confusing at first. It has been to me. And it's galling to see how easy it is for some others, like the fourth-grade student I mentioned. I've had several students who were almost as facile. I once was transcribing a clarinet part for a grade-school pupil to play in the orchestra on her recorder. I'd written only a few notes when she glanced over my shoulder and stopped me. "Just down one step? Never mind."

I once sat in on a seven-session course offered for British classroom recorder teachers to see whether their concerns were similar to ours. A good bit of time was spent discussing how to teach the switch from soprano to alto. The instructor, Brian Bonsor, is the author of two large Schott editions, *From Descant to Treble*, Part 1 ($12.95) and Part 2 ($19.95), designed to transport aspirants from the first toddling steps to mastery. As with everything he does (I have known him for more than thirty years), he has put meticulous thought into the process. I recommend the books without reservation—but never use them.

I once was transcribing a clarinet part for a grade-school pupil to play in the orchestra on her recorder. I'd written only a few notes when she glanced over my shoulder and stopped me. "Just down one step? Never mind."

I have one magical solution for any such difficulty: it's motivation. When a child—or an adult, for that matter—urgently wants to proceed from soprano to alto, I hand that prospect a sheet of manuscript paper. On it in the key of C are the notes to "Twinkle, Twinkle, Little Star" with the fingerings diagramed underneath, just once for each note newly introduced. Beneath that is a variation of the tune containing all the chromatic tones in the octave, again with the fingerings under the new notes. My instructions are simple: "Learn this over the weekend."

After that, I make sure the student has plenty of interesting material to reinforce the work done. I don't mean to minimize the mental effort involved, but those of us who have seen children manipulate computers have no misconceptions about their potential.

For what it's worth, here is my own system for undertaking a new reading pattern. I zero in on one note somewhere in the middle of the instrument and concentrate on getting the correct fingering for that as I read through some easy music of limited range. Then I do the same with a note at the upper extremity and one at the lower, and I keep reading as much music as I can until it all falls into place and comes naturally. For the switch to alto, Bonsor's books offer copious material. A less expensive option for an ingeniously organized painless start is the two-volume set from Hargail, Sonya and Gerald Burakoff's *The Beginners Method for Soprano and Alto Recorders*, Book 1 ($4.95) and Book 2 ($5.50). With these books, two learners can begin together alternating parts.

Gene Reichenthal

MUSIC REVIEWS

Corelli, Bach, Foster, and Desmond are among the composers featured, along with the introduction of musical "shareware"

ARCANGELO CORELLI. *Six Sonatas from Opus 5* (1700), ed. Gwilym Beechey (A bc). Vol. 1 (Sonatas 1-3), Schott ED 12303, 1993, sc 29 pp, rec pt 13 pp, bc pt 10 pp; Vol. 2 (Sonatas 4-6), Schott ED 12304, 1993, sc 32 pp, rec pt 16 pp, bc pt 14 pp. $19.95, each vol.

Arcangelo Corelli's Twelve Violin Sonatas, Op. 5, were among the most influential works written during the Baroque period. Corelli's "classical" style refined and focused the exuberance of the early Italian Baroque and quickly became the epitome of the "Italian style" in the same way that Lully's music was held up as the epitome of the "French style." Another important element in the success of these works was their masterful exploitation of the capabilities of the violin, a factor that did not prevent their being issued within a few years of their original publication in arrangements for flute and recorder. In these two volumes, Gwilym Beechey presents a slightly revised edition of an anonymous arrangement for recorder of the last six sonatas of Corelli's collection published by John Walsh in 1702 in London.

It is no accident that the 18th-century arranger chose to set only the second six sonatas. The first six are in a more serious style and are generally more idiomatically conceived for the violin, with fugal allegros and sparsely written slow movements that were filled out with improvised ornamentation in performance. The second six sonatas, however, are really dance suites with very little in the way of double stops or virtuoso figuration. The one important exception to this observation is Sonata No. 12, the famous set of variations on "La Follia," which has been for some time a part of the recorder's standard repertoire.

Beechey's Preface explains that there are certain problems with the 18th-century arrangement. While all six sonatas are present and accounted for with their movements intact, they were published in an order different from Corelli's (9, 10, 7, 8, 11, 12–an order that Beechey has retained) and in transpositions that reduced Corelli's careful use of six different keys to a mere three: G minor (3 sonatas), G major (2) and C major (1). As well, the arranger took liberties with the placement of the bass part, often setting it an octave lower than in the violin version. Beechey has returned many of these passages to their original form and has corrected some errors that the arranger took over from the violin print. (All of Beechey's changes are detailed in a critical report.)

Beechey's edition is respectful of both the 18th-century arrangement (which is, in the main, quite well done and idiomatic for the recorder) and of Corelli's original violin version. Editorial slurs and trills have generally been added sparingly and are clearly marked. The "basso continuo" part features the bass line along with the figures, but it is too bad that Schott has not followed the lead of publishers such as Universal and taken the extra step of printing the upper line along with the unrealized bass and so reproducing the appearance of the original print. The continuo part is realized in the score, of course, but in a very busy manner. This is a pity, since it is always easier to elaborate on a skeletal realization than it is to take away from an overly full one.

Those in possession of Martin Nitz's 1984 Heinrichshofen edition of these same 18th-century arrangements (as part of a complete edition for recorder of the Opus 5 collection in six volumes) will find that Nitz has made more editorial emendations but that his continuo realization is more discreet.

These seminal pieces should be in the repertoire of every serious recorder player, and Beechey has provided a thoughtful, up-to-date edition through which to make their acquaintance.

Scott Paterson

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB= contra bass; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp= pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord

ALAN DAVIS. *15 Studies for Treble Recorder*. Schott ED 11480 (European American), 1981. 14 pp. $10.95.

ALAN DAVIS. *15 Studies for Descant or Tenor Recorder*. Schott ED 12432 (European American), 1994. 14 pp. $8.95.

A "study" or "etude" is a musical piece composed to address a specific instrumental technical challenge, whereas an "exercise" is usually shorter, based on scale and arpeggio patterns, and not a formal composition Frans Brüggen's *5 Studies for Finger Control* (Broekmans & Van Poppel BP712) and (despite its translated title!) Hans-Martin Linde's *Modern Exercises* (Schott 4797, RMS 1014) are well-known examples of 20th-century etudes for the alto recorder. Familiar examples of exercises for the recorder are in G. Rooda's *Dexterity Exercises and Dances* (Hargail HRW3 and HRW4) and Hans Ulrich Staeps's *Nine Basic Exercises for Alto Recorder* (Consort CM1004). Both etudes and exercises, as well as basic scales and arpeggios, are invaluable technique builders for all recorder players, but because etudes are like solo pieces they can improve one's expressive musicianship as well.

The composer of these books of etudes, Alan Davis, began studying the recorder in the 1960s, and he has been teaching it, performing on it, and writing about it in England ever since. His *15 Studies for Treble Recorder* is presumably intended to follow his method book for more experienced players, *Treble Recorder Technique* (Novello 2840-71), which reviews basic technique by means of graded exercises, technical studies, and excerpts from early music, then briefly introduces historical and avant-garde techniques.

Each of the first ten etudes in *15 Studies for Treble Recorder* covers a specific problem in conservative modern technique, such as slurred chromatics, arpeggios built on fourths, half-holed notes, and measured trills. Each of the last five etudes concentrates on a particular avant-garde technique: aleatoric rhythmic crescendos and diminuendos of groups of notes based on a tone row, vocalizations while playing

the recorder, microtones, multiphonics, and glissandos. Suggested tempos indicated by metronome marks provide challenges that are entirely possible with practice, but Davis stresses that "accuracy rather than speed should always be the primary objective."

Some thirteen years after publishing his etudes for alto recorder, Davis fulfilled the need for a similar book for C recorders with his *15 Studies for Descant or Tenor Recorder*. A glance at catalogs will show that there are few collections of etudes for soprano recorders, the most comparable being Guus Haverkate's *Twelve Advanced Studies in Recorder- Technique, Books I and II* (Broekmans & Van Poppel BP1085 & BP1249). It is interesting that Davis does not address avant-garde techniques in his later book, although notes in the third octave of the soprano recorder (C♯, E♭, E, and G) are utilized. The fingerings suggested for these high notes may not work on all recorders, however, so experimentation with other fingerings may be necessary. The etudes are based on chromaticisms, pentatonic scales (transposable to seven sharps or flats), tone rows, altered chords, unusual intervals, or other means of obscuring tonality. Rhythmic challenges include hemiolas and duple groupings in triple meters. The collection terminates with an intensive trill study in 7/8 meter.

These two volumes of etudes provide a wide variety of technical and musical challenges in a wide variety of 20th-century styles. Some of the pieces are melodious enough or interesting enough to include in a solo recital. My only wish is that the composer had added a commentary for each etude, giving its specific purpose and some practical advice. (For instance, it is not clear whether slurs are to be taken literally or as phrase marks.)

So if you are ready to experiment with modern recorder music and broaden your technical skills, I would suggest that you enhance your daily practice with these interesting studies!

Constance M. Primus

Echo Editions

Kenneth Hufford's Echo Editions, as he says, "offer a variety of interesting and enjoyable music in attractive and challenging versions." His computer music printing program is generally good, but in some cases the dots next to notes are too close to the slurs, which are too close to the staff lines. Each work not only has score and parts but, in many cases, extra parts for alternate instrumentation.

HYMNS AND SPIRITUALS, arr. Hufford (SATB). Echo Editions FR-O (7538 E. 35th St., Tucson, AZ 85710; 602-290-1514), 1994. Sc 16 pp. pts 6 pp each. $10.00.

These arrangements of well-known hymns are good for performance by intermediate players at churches and retirement homes. "Amazing Grace" and "Swing Low Sweet Chariot" have especially interesting rhythms and nice harmonies. "A Mighty Fortress is Our God," "Old Hundredth," and "Rock of Ages" seem easy but are good for listening and chord tuning. "Beautiful River" has very low tenor and bass parts so doubling them would be advised. The last section of "Abide With Me" is great fun for the bass player.

KENNETH HUFFORD. *Bass Recorder Album I* (BBBB or TTBB). Echo Editions MR-1, 1993. Sc 20 pp, pts 34 pp total. $10.00.

It's nice to have another collection of all-bass music. The two canons, "Bell Tones" and "Little Canon," are fun and tuneful with some lively parts. Our group thought "The Prescott Rag" was the best, but the top part is better played on the tenor because it goes very high. "Suziette" and "Blue Mist" are a good contrast of fast and slow pieces. "Kords" works well on four bass recorders but was also composed as a trio using only the top three voices.

80 FOLK SONGS, arr. Hufford (A or B with guitar symbols). Echo Editions FR-4a, 1994. 18 pp. $10.00.

This collection is long overdue. Much folk music has been published for the soprano recorder but not a lot for the alto, let alone the bass. These familiar tunes have been arranged to use most of the two-octave range of the alto. They are fun to play and good for learning the alto or, better yet, the bass (if you just think of it as a big alto because the melodies are in the treble clef). This is a lot of music for the money!

LONDONDERRY AIR, arr. Hufford (SAATTB). Echo Editions FR-3, 1994. Sc 4 pp, pts 1 p each. $5.00.

After a short introduction, this lovely familiar tune is played by the lower three voices for two phrases; then they are joined by the other parts in homophonic style. The second time the melody comes around, the top voice is doubled at the octave by Tenor II, and the harmonies become more contemporary until near the end, where they become again more traditional. Note from the publisher: "...the arrangement of 'Londonderry Air' was in-

MUSIC REVIEWS *(cont.)*

spired by the Glenn Miller arrangement of this tune back in the 1940s....So it includes the famous "Miller voicing" of tight four-part harmony with the melody doubled at the lower octave...."]

STEPHEN FOSTER. ***Nelly Bly***, arr. Hufford (AABB or SATB). Echo Editions AR-8, 1990. Sc 4 pp, pts 12 pp total. $5.00.

This arrangement of the familiar pretty tune is quite straight forward, with each part getting a solo section and the top two parts a duet. As with these other editions, the availability of alternate parts enables most groups to play it.

STEPHEN FOSTER. ***Beautiful Dreamer***, arr. Hufford (BBBB or BBBgB). Echo Editions AR-9, 1990. Sc 4 pp, pts 2 pp each. $5.00.

I've enjoyed using this arrangement in my classes and performances. All parts are interesting with lots of variety, and it is very suitable for the lower voiced recorders.

Joan Wilson

Joan Wilson, an ARS certified teacher, is a member of the faculty of Westminster Conservatory and also teaches privately in Princeton. She has taught at and conducted workshops for the ARS and performs on recorders and violas da gamba with the Engelchor Consort.

IN OLD NEW YORK, arr. Hufford (SATB). MusicShare #1 (7538 E. 35th St, Tucson, AZ 85710; 602/290-1514), 1994. Sc 2 pp, pts 1 p each. $5.00.

With this edition, the first in a new series of recorder publications entitled "MusicShare," longtime desktop publisher Kenneth Hufford introduces a new concept in music distribution similar to computer "shareware." MusicShare publications are distributed free to interested buyers for a fourteen-day trial period, after which they are asked to submit their payment, along with a registration form, if they would like to add a piece to their library. But if they prefer not to keep the music, they need not return it or pay for it but are asked to pass it to someone else for trial under the same arrangement or destroy it. Registered owners of each MusicShare edition have permission to copy it for their own use and may distribute copies as long as an instruction sheet and registration form are included.

The first MusicShare edition, *In Old New York*, is similar to Hufford's other arrangements for recorder, which he has published during the past seven years as "Echo Editions." They reveal his love of the bass recorder and his background in 19th-century American music as a former member of the Great Western Rocky Mountain Brass Band, in which he played E♭ soprano cornet and historic instruments–an 1840 keyed bugle and an 1855 E♭ soprano saxhorn. For *Old New York* Hufford has combined arrangements of three well-known songs about the Big Apple ("The Bowery," "Sidewalks of New York," and "The Streets of New York") into a non-stop piece. The melodies are distributed among the four sizes of recorders, breaking up the monotony of playing the 'um-pah' accompaniments appropriate to this style of music.

Members of the Denver Chapter really enjoyed playing *In Old New York* at a recent meeting featuring American music. Easy to sight-read, it works well for recreational playing by a large group, and the MusicShare agreement legalizes multiple photocopying. Several Denver Chapter members took copies of *In Old New York*, along with the registration form, to share with their consorts. Well-arranged for recorders, it is fun, nostalgic music for informal performances!

Constance M. Primus

THREE TRADITIONALS, arr. Teschner (SATB). Moeck ZFS 650 (European American), 1993. Sc 8 pp. $7.95.

This is a set of three traditional melodies: "Scarborough Fair," "All My Trials," and "Vre Haralambi" (from Greece). The selections are packaged in Moeck's usual easy-to-read format for recorder quartet, leaving no doubt about what instrumentation to use. The simple, straightforward presentation, however, grudgingly serves up untraditional harmonies for the familiar melodies. These pieces are suited more for one-on-one upper intermediate quartets than for mass consumption in a mixed group of multi-level players

"Vre Haralambi" was the favorite of our groups, probably because the harmony is more traditional. Some explanatory notes about this song would have been welcome, however. Comments from our players on the other two pieces were that the introductions are not pleasing and the intervals between parts leave a too-open feeling.

Moeck has included an extra page with the set to avoid an inconvenient page turn. This is a big improvement in music publishing and a boon for musicians who need extra pages for performances. Thank you, Moeck!

Betty Parker

MEDIEVAL TO MODERN MUSICAL CAMEOS, arr. Buckton (SA). Sweet Pipes SP2353 (Magnamusic), 1994. Sc 15 pp. $2.95.

Roger Buckton, author of recorder method books published in New Zealand, has arranged twelve pieces into easy soprano-alto duets representing composers from Adam de la Halle to Bartók and including such favorites as Humperdinck's "Children's Prayer" from the opera *Hansel and Gretel* and the "Largo" from Dvorak's Symphony No. 5 in E Minor ("From the New World"). Bach, Haydn, and Mozart are also represented in this collection of songs and dances dating from the 13th to 20th centuries, but missing from this historical parade are the 14th and 15th centuries.

Though these duets were probably arranged for young players, the use of both soprano and alto recorders makes them a pleasant supplement to method books for adult beginners who are learning to read music as well as to play the recorder, but who may balk at "Mary Had a Little Lamb" and "Hot Cross Buns." The pieces are each one page long and are easy to read, in much the same clear format of other Sweet Pipes publications.

A short paragraph under each arrangement puts the music in historical perspective and gives suggestions for performance. This may be the best selling point of the collection. Much music is available for purchase today, but very little has historical information easily absorbed on the same page with the music.

To play all twelve selections a person must know soprano fingering from low C to high A plus F♯, C♯, and B♭. Some of the pieces, however, require only five notes. Al-

MusicShare publications are distributed free to interested buyers for a fourteen-day trial period, after which they are asked to submit their payment, along with a registration form, if they would like to add a piece to their library.

MUSIC REVIEWS *(cont.)*

to players will need similar fingering skills.

This book received good marks, both from young members of the Santa Fe Junior Recorder Society and adult beginners.

Betty Parker

Polyphonic Publications

Ken Andresen's "Polyphonic Publications" are a good example of the fine quality of printing and arranging by recorder specialists now available to us at low prices through desktop printing. His catalog (available from Magnamusic) lists over 100 titles, mostly arrangements for recorder ensembles of music from various periods and in various styles. Scores for each player, or a score and parts, are presented in a distinctive black-bordered white folder. Lacking in these editions, however, is information on sources, editorial policy, historical background, and suggested performance, all of which are now expected in good modern editions.

J.S. BACH. ***Badinerie from Orchestral Suite No. 2 in B minor,*** arr. Andresen (SAAB). Polyphonic Publ. PP116 (Magnamusic), 1994. Sc 2 pp, pts 1 p each. $3.25.

For consorts with a fast-fingered soprano player, this is the piece for showing off! The frolicking melody with rapid passagework in the top part leaps to and from high C's and B's, yet it fits the recorder amazingly well. The two alto parts move in staccato eighth-notes, harmonizing over a bouncing bass line that occasionally mocks the soprano's 16th-note patterns. This piece, an arrangement (transposed down a step to A minor) of the last movement of Bach's suite for transverse flute and strings, should be familiar to many audiences, but they may miss the richness of the original five parts supported by basso continuo. A harpsichord realization would surely enhance this arrangement for four recorders. The rhythmic structure of this badinerie reminds one of a gavotte, and it should be played quickly to reflect the meaning of its title, "teasing" or "playful." Most of the appoggiaturas (printed in this edition as grace notes) should be played quickly but right on the beat. The trill on E in the top part of Measure 7 should begin on F-sharp, not F-natural as indicated by the key signature. The group that worked on this piece liked it well enough to buy it and include it in their performing repertoire. What better recommendation?

THOMAS TOMKINS. *Adieu, ye city-prisoning towers*, arr. Andresen (SSATB). Polyphonic Publ. PP101 (Magnamusic), 1994. Sc 3 pp, pts 1 p each. $3.75.

Tomkins (1572-1656) was a conservative composer for his time who wrote liturgical and instrumental music as well as madrigals such as this one which was published in his *Songs of 3, 4, 5, & 6 Parts* (1622). In "Adieu," Tomkins uses a variety of textures, such as rising parallel scales ("Birds on every hedge sit singing") and baroque "contrast motifs" ("Hark, how they chirp"), which make the piece fun to play and listen to, even without the words. Because the initial duple meter changes twice to triple and back to duple, it would help the players if the suggested proportion were indicated (presumably a measure equals a measure). Only the top part of the score is texted, so players have no verbal clues as to phrasing, and accidentals are not indicated as to editorial or original. My group enjoys playing this piece, and I will enjoy sharing it with others.

MICHAEL EAST. *Quick, quick, away, dispatch!*, arr. Andresen (SSATTB). Polyphonic Publ. PP102 (Magnamusic), 1994. Sc 3 pp, pts 1 p each. $4.00.

MICHAEL EAST. *No haste but good!*, arr. Andresen (SSATTB). Polyphonic Publ. PP103 (Magnamusic), 1994. Sc 3 pp, pts 1 p each. $4.00.

Many recorder players have been introduced to Michael East (c.1580-1648) through his trios from *The Fift Set of Bookes, Wherein are Songs full of Spirit and delight* (first modern edition published by Provincetown) and his quartets, "Ayerie Fancies," from *The Seventh Set of Bookes* (early recorder edition published by Schott: RMS 700, 702, 704, 706). Newer editions of music from these early collections have been published by London Pro Musica: LPM 94, 95, 97, 98 (trios) and LPM 83, 84, 85, 86 (quartets). Although East suggests that these trios and quartets are "...as apt for Vyols as Voyces," they seem to be intended for instruments because there are no texts, and they work well on recorders as well as viols.

Now Ken Andresen introduces us to two of East's vocal works, which, because of their parallel light-hearted texts, make a good pair for performing together. In fact, the words for the second section of both of these pieces are the same and are set to exactly the same music. The group of ladies in Santa Fe who read through these pieces with me thoroughly enjoyed them because of the variety of light textures. But as with other Polyphonic Publications, I miss fully texted parts, suggestions for meter changes, and historical information.

Constance M. Primus

STEPHAN CHANDLER. *Recorder Studies 5* (SAATB). Loux Music RS-5, 1994 (Magnamusic). Sc 11 pp, pts 4 pp each. $13.95.

ROBERT W. BUTTS. *Gargoyles* (SATB). Arcadian Press, AP 046, 1994. Sc 10 pp, pts 3 pp each. $4.95.

PAUL DESMOND. *Take Five* (AATB), arr. Stan Davis.. Arcadian Press, AP 007, 1994.. Sc 4 pp, pts 2 pp each. $3.95.

Music for amateur recorder ensembles not only continues to flourish, but also to grow in quantity and diversity. Taken collectively, these editions, all of which would require fairly advanced ensembles, demonstrate the point.

The three pieces that comprise Stephan Chandler's well-crafted *Recorder Studies 5* show the influence of minimal music in their narrowly defined content and high degree of repetition, and of neo-Classical thinking in their forms. Texture, the most eclectic aspect of Chandler's writing, varies from the simple chorale-like homophony of the opening "Desert Sundown", to the Gamelon-like "Rondo for Shanti," to the polyphony of "Fugue for the Birthday of Louise." (Other works by Chandler have been published in the ARS Members' Library.)

Gargoyles, a set of five brief movements by my fellow New Jerseyan Bob Butts, has a more thoroughly neo-Classical bent for the most part. Butts's strong points are his good ear for harmony within a pan-diatonic framework and his solid contrapuntal technique. Both are very evident here.

Least orthodox is Stan Davis's adaptation of Paul Desmond's *Take Five*, a big jazz hit for the Dave Brubeck Quartet in the early 1960's. More an arrangement than adaptation, the edition contains harmonizations of parts of the original melody and brief written-out jazz solos for each of the players. These touches by Davis are perhaps the weakest aspect of the music, which is otherwise based on a strong and durable artistic source. Yet Davis must be commended for offering a workable presentation of this attractive and pleasing music and adding it to the recorder ensemble repertoire.

All three editions are computer printed and easy to read. There are no page-turn problems on any of the parts. They all are worth looking into.

Pete Rose

Kallista, a recorder quintet of senior citizens within the Monadnock Chapter (NH) gave its first public performance May 9 in Peterborough's All Saints Church as part of Senior Focus, a division of Monadnock Family Services. Seated, from left: Allison Kaufhold, Shirley Bingham, and Kay Moore. Standing: Helen Hammond and Harlow Richardson.

CHAPTERS & CONSORTS

Celebrations, anniversaries, new programs and ensembles, and the quality of life on the Florida Gulf Coast

QUALITY OF LIFE Gainesville, Florida, placed first on a list of the 300 best American cities in which to live. Is there a connection between that fact and the existence of an active early music group at **The University of Florida** under the leadership of Jack Kitts? Theron McClure thinks so, and also cites his own **Bradenton Early Music Society** as an asset of the Sarasota-Bradenton area, which placed fourteenth on the list. In fact, McClure writes, "these communities on the Gulf Coast just south of Tampa Bay are rife with early music. Recorder and viol players can find a group to play with almost any day of the week during the winter. Viol players are encouraged and supported by viol makers Linda Shortridge, George Cooper, and Tony Parisi. Shortridge organizes playing sessions in the Tampa area, and Cooper and Parisi make their viols available on a rent-to-buy basis."

GOOD PUBLICITY Paul Somers, a reporter visiting the MayFaire open house put on by the **Somerset Hills (NJ) Recorder Society**, was amazed at the number of "dedicated fipple-flute addicts." To readers who "wouldn't know a fipple if it jumped up and bit them," he explained, "it works the other way. The player is closer to biting the fipple." Somers praised The Eclectic Consort (Kris Lamb, John Lamb, and Andy Koenig): "They let fly with a piece by Elway Bevin filled with sophisticated cross rhythms and technical display. At the end, their unison was in perfect tune." Somers also said that the ensemble Topaz (Frankie Smith, Susan Smith, Lynn Goldthwaite, and Bob Butts) "impressed in getting through the difficult chromatic fingerings of Robert Butts' 'Passacaglia in Red and Orange' with its neo-Baroque modernity." Somers was reporting in the *Newark Star-Ledger*, the state's major newspaper.

NEW COLLEGE PROGRAM A Recorder Consort program has recently been started at the **University of South Carolina at Aiken** by Geoffrey E. King. Sponsored by the Fine Arts department as Independent Study and offered for credit, the program has attracted former high school band players as well as students with no prior musical experience. In order to give students a meaningful experience of group playing within one semester, the approach has been to outline recorder technique, rhythm, and musical notation and then immediately start into three- or four-part music, solving technical problems as they arise in the music. Repertoire that is arranged for krummhorns or other one-octave instruments has been helpful in the initial stages. Informal performances at various sites around campus have been well received.

Kalamazoo Chapter Turns Twenty-One

On April 30, the **Kalamazoo Recorder Players** presented a "coming of age" concert to commemorate 21 years as a chapter of the American Recorder Society. Under the direction of Judith Whaley, the program included works for large and small recorder ensemble, a krummhorn quartet, and a hurdy-gurdy. The chapter's "founding father" and first president, Edwin Meader, acted as Master of Ceremonies.

Members of the Kalamazoo Recorder Players pose at the April 30 celebration of their majority as an ARS chapter. Inset, from left, Judith Whaley, music director, Edwin Meader, founding president, and Marie Blankenship, current president.

DELIGHTFUL STORY Judith Conrad's **Delight Consort** played at the August 26-27 Renaissance Weekend sponsored by the new Renaissance Gallery in Fall River, Massachusetts. The group is named after the flagship of a 1583 expedition led by Sir Humphrey Gilbert in search of the Northwest Passage. Gilbert brought along a group of musicians to charm the natives, and when the ship went down, "like the swan that singeth before her death, they continued sounding the trumpets with drums and fifes..., and in the end their jollity left with the ringing of doleful knells."

The Pittsburgh Chapter's 14th Annual Midwinter Banquet was held February 18 at the home of Isla and Dan Stefanovich. Music director Chris Ramsey contributed a new piece for the occasion; he was accompanied by Ann Valdez, electronic piano, and Bob Brimner, viol. Joe Levine offered his traditional hurdy-gurdy music, Cecilia Kruger conducted the attendees in rounds and other vocal numbers, and Esther Cohn coordinated a spread of Medieval morsels.

At the annual picnic and members' concert on June 3, president Elise Jaeger, right, and music director Susan Iadone present Helen Hermes, left, with a plaque honoring her as a founding member of the Recorder Society of Connecticut. She also received a Japanese maple for her yard.

San Diego's Junior Recorder Festival—A "First Annual" Smashing Success

The first annual Junior Recorder Festival sponsored by the San Diego County Recorder Society took place on June 2 in the excellent acoustics of the Granger Music Hall in National City, California. More than 100 children from eight elementary and middle schools participated, performing thirteen numbers ranging from the Brahms "Lullaby" to Henry Mancini's *Pink Panther* theme. The program included "The Lion Sleeps at Night" (used in Disney's *Lion King*), 'Scarborough Fair," and "Zumba," a Spanish folk song, and ended with a massed performance of the "Ode to Joy" from Beethoven's Symphony No. 9 directed by Sally Price.

The program began with welcoming remarks from Lynn Lipetsky, president of the San Diego County Recorder Society, and a selection of music performed by Dr. Lewis Peterman, Paula Peterman, and Sally Price. A performance of an anonymous pavanne gave all students an opportunity to learn the Renaissance dance step.

Students came from Juarez-Lincoln Elementary and Kate Sessions Elementary (Darice Westwood and Vivian Berkova, directors), the combined recorder clubs from Barnett, James Dukes, and Ramona Elementary (all directed by Pamela Allen), the Coronado Village School (Christine Shaulis, director), Shivela Middle School (Lavinia Tikasingh, director), and the National City Middle School (Eric Adams, director).

It was Mr. Adams's phone call last October to Phillys B. Burns that encouraged the SDCRS to develop a program for young people. As a band director in a typically underfunded California school district, Mr. Adams wanted to know if the Society could provide a demonstration for some of his students who were interested in the recorder. Mrs. Burns leapt at the opportunity, went personally to his Advanced Band class with four sizes of recorder and some Renaissance music on CD, and came away with an invitation to return with a performing ensemble. Already, Mr. Adams had bought two bass recorders and two tenors, and the success of the demonstration concert inspired him to buy more, until he had about 15 students rehearsing Renaissance music after school, coached by Mrs. Burns. Word got around, and she received similar calls from an elementary school near the Mexican border and a middle school in San Diego. She then proceeded to put the Festival together in a few short months as a showcase for these programs and others.

As a music educator, Mrs. Burns is thrilled at these developments: "If taxpayers could observe Eric's students rehearsing in our program, they would be convinced that music is not a frill but must be included in all schools Recorders—accessible and inexpensive—can be the way to a richer life, and early music can be appealing to all students."

After the Festival, Pam Allen wrote to Mrs. Burns from the Ramona Elementary School, saying, "We thoroughly enjoyed our day of delight at the first annual Junior Recorder Festival. Near the end of the program, one of my girls leaned over to whisper, 'How much longer? I wish it could go on all day!' On our way home, the graduating sixth graders were trying to figure out a way to stay in our Recorder Club next year."

Already, two additional schools have indicated their interest in participating in the "Second Annual" Junior Recorder Festival.

SWEET FLUTE AT BEMF *(cont.)*

which demonstrated great potential in works by Purcell, Isaac, Hirose, Rore, Casa, Simpson, Paul Desmond, and Vivaldi (a polished rendition of the Amsterdam Loeki Stardust's arrangement of the C major sopranino concerto, RV 443). It seemed that only the lack of more time together and chests of matched instruments could keep them from comparing with the best European ensembles.

Friday's Relay started with Pat Petersen's recital of major Baroque classics, including Telemann's trio sonata for recorder and gamba (with Brent Wissick) and Quantz's trio sonata for recorder and flute (with Eric Haas), which concluded with a work by Matthias Maute discussed by Pete Rose in Cutting Edge. (Works performed at Roxanne Layton's following Relay concert are also described in Cutting Edge, as well as other contemporary performances heard during BEMF—including the first American Jazz Recorder Festival.)

Perhaps the musical climax of the two-day event occurred when Judith Linsenberg showed up Friday afternoon with her constellation of early music stars known as Musica Pacifica. In collaboration with Elizabeth Blumenstock, violin, Gonzalo Ruiz, Baroque oboe, Wendy Gillespie, viola da gamba, and Elisabeth Wright, harpsichord, Linsenberg treated the audience to scintillating performances of music from 17th-century Italy and the Baroque, including a selection (BWV 530) from her recording of transcriptions of Bach trio sonatas for organ, to be released in February on the Virgin Classics label.

Benjamin Dunham

PASSING NOTE

Thomas Binkley, the American who had a revolutionary impact on the performance of Medieval music in the 1960s and '70s through the Arabian-influenced improvisations of his Studio der frühen Musik, died April 28 at the age of 63 in Bloomington, Indiana. After spending two decades in Europe in Munich and Basel, Binkley had returned to teach at Indiana University, where he established the school's Early Music Institute. Memorial contributions may be sent to the Thomas Binkley Scholarship Fund, School of Music, Indiana University, Bloomington, IN 47405.

PRESIDENT'S MESSAGE *(cont.)*

teurs, pre-professionals, instrument makers, music business proprietors, young school children, instrument makers, publishers, composers, concert artists, professional teachers (to name a few)? We all share a dedication to the recorder and its music, but each group has some unique needs that the ARS can and should meet.

How can we make sense of our membership structure? We have Chapters and a national organization. People enjoying the benefits of both are free to belong to one and not the other, neither, or both. Some acquaintances of mine in other well-run membership societies find this hilarious at best. Is there a better way of securing the financial and membership foundations of both?

How can we obtain adequate funding to pursue some important musical and educational projects, an especially critical challenge in this time of cuts in government support for arts and education? To my knowledge, the ARS has not applied for any significant grant money in its 56 year history. It's about time we did.

Our Board currently represents a broad cross-section of our membership and our geographic reach. We work very well together, both in person and over the Internet to which we are all connected (recall that our February Board meeting was held via e-mail and conference call). Many members must step aside, however, following two full terms of service. We are looking for new people to join us. If you find that the challenges noted above stimulate your thinking, please consider placing your name or that of a qualified acquaintance in front of the nominating committee or, joining the nominating committee itself. Contact the chairperson, Marilyn Perlmutter, at 2847 Westowne Court, Toledo, OH 43615-1919, or mperlmu@opie.bgsu.edu.

In the ARS, you can make a difference.

Gene Murrow

NOTE: Mr. Murrow wants to alert ARS members to the fact that his telephone number is listed incorrectly in the "Alphabetical List of Members" in the current (1995) ARS Directory. *The correct number is 914-762-8619, as it appears on page 4 of the Directory, under "Board of Directors and Staff." He regrets any inconvenience caused by this error.*

ON THE CUTTING EDGE

The role of recorder in jazz and other modern idioms was on display at the Boston Early Music Festival

The Boston Early Music Festival would seem an unlikely place to find out where the recorder might be going outside the context of historical performance. However, four concurrent events at BEMF–a workshop at the Berklee College of Music, a recital by John Tyson at New England Conservatory, many of the recitals in the two-day Great Recorder Relay sponsored by the ARS, and an amazingly well-attended "American Jazz Recorder Festival" concert at the Berklee College–were clearly oriented toward illustrating the recorder's capacity to function in the modern world at large. As a participating performer, composer, and teacher in these events and as an auditor at most of what was offered, it seemed to me that these programs suggested four clearly formed postulates:

1) The recorder could potentially be a viable instrument for jazz. 2) The recorder has an interesting potential as an instrument for present-day musical idioms other than jazz. 3) The recorder and recorder-type instruments can be successfully employed in new types of ensembles along with modern instruments and live electronics. 4) The special techniques once exclusively associated with avant-garde recorder music have now become a standard part of the professional recorderist's vocabulary and the best modern works should be accepted as part of the instrument's standard repertoire.

The degree to which these postulates were substantiated by the events in Boston will be examined in this column and its sequel in the November issue.

THE RECORDER AS A VIABLE INSTRUMENT FOR JAZZ

The evidence for Postulate No. 1 was inconclusive in my opinion. Though the term "jazz" was used inclusively in headlines (especially for the Berklee events) most of what was presented wasn't strictly jazz. The workshop at Berklee immersed a group of about a dozen amateur recorder players in a day of one-hour educational sessions (lecture-demos, participatory workshops, a panel discussion, an open rehearsal, etc.). But only one of these offered specific entry-level developmental experiences in modern jazz improvisation.

Nor was jazz, in the strictest sense, a staple at the concerts. The billing for **John Tyson**'s recital, for example, highlighted New Age and rock music–although he did include a well-played rendition of my composition *Wayfaring Stranger*. This work, based on a familiar spiritual of the same name, features a written-out virtuoso solo in a jazz idiom associated with John Coltrane performed over a percussion background and an electronic drone. My own performances in the jazz idiom were also pre-planned rather than spontaneously improvised. They included pianist Horace Parlan's blues *Wadin'* and my *Bass Burner*, performed at the Relay, and Coltrane's *Bessie's Blues*, which was heard on the Berklee concert.

Stan Davis's ensemble adaptation of Paul Desmond's *Take Five*, which has, a few brief written-out modal solos, was beautifully executed by the **American Recorder Quartet** (**Corinne Hillebrand**, **Roxanne Layton**, **Judith Linsenberg**, and **Roy Sansom**) at their Relay debut, but the only high-level improvised modern jazz to be heard in any of the events was a set at the Berklee concert by master musician **Joel Levine**, accompanied by a rhythm section of noted Berklee faculty artists (Larry Baione, guitar; Rich Appleman, bass; and Jon Hazilla, drums). Despite the fact that Levine had never played with his accompanists except for a brief sound check right before the concert, his outstanding artistry single-handedly made a strong case for the recorder's viability in this difficult and complex music.

Galhano captivated the audience at Berklee, not only through the liveliness of the music but with her warm, dynamic stage presence, charismatic charm, and close rapport with her accompanying musicians.

Historical jazz from the 1920s got a showing, too, through the performance of **Scott Reiss**'s group **Hesperus** (Reiss, recorders; Tina Chancey, historical strings; Mark Kuss, piano). Reiss also organized and designed the workshops and concert at Berklee in cooperation with Berklee wind department chairman and jazz flutist **Matt Marvuglio**.

THE RECORDER AS A VIABLE INSTRUMENT FOR PRESENT DAY MUSICAL IDIOMS OTHER THAN JAZZ

Boston seems to be something of a locus for the realization of this postulate; the idea is being explored independently by two of the city's top professionals–John Tyson and Roxanne Layton.

At his own recital and also at the Berklee concert, Tyson, appearing with a unique-sounding and highly amplified ensemble (Audie Bridges, steel-string guitar; Peter Clemente, classical guitar; Claire Garabedian, cello; and Bob Stoloff, percussion) performed music especially written for this group by composer Steve Tapper. Tapper's *The Philosopher, the Shaman, and the Visionary* featured pleasant modal improvisation within a soft-rock context. *Sunrise*, another Tapper work, was in a similar mold, but also had a spacey New Age introduction and ending played solo on tenor by Tyson with the halo of a digital delay echo. Similar live electronic New Age fare was offered by Roxanne Layton in her own work, *Canyons*, which she featured in both her Relay recital and her lecture-demonstration at Berklee.

Tyson and Layton are also investigating the popular music of Latin America. Coincidentally, both happened to give delightful renditions of a recorder-guitar transcription of Argentinian composer Astor Piazzola's *Nightclub 1960*. Layton also performed Celso Machado's *Algodão Doce*, a beautiful samba tune on which she includ-

Flanked by Matt Marvuglio, chairman of Berklee College's Woodwind Department (left), and bassist Rich Appleman (right), jazz recorderist Joel Levine poses after the American Jazz Recorder Festival concert, June 14.

ed a modal improvisation. At the Berklee concert, she offered a version of Chick Corea's *Spain*, with the customary introduction borrowed from the second movement of Rodrigo's guitar concerto.

In one of the highlights of the Berklee concert, Brazilian recorderist **Cléa Galhano** (who is music director of the Twin Cities ARS Chapter, and who once studied in Boston at New England Conservatory) played a 20-minute set that included popular music from her native land. (Interestingly, she played a relatively conservative though challenging program of 16th- through 18th-century music on her Relay recital, departing only with a fine rendering of Colin Sterne's lovely but rarely played *Sonata* for recorder and harpsichord.) Galhano captivated the audience at Berklee, not only through the liveliness of the music but with her warm, dynamic stage presence, charismatic charm, and close rapport with her accompanying musicians, guitarist-composer Jimmy Kachulis (whose *Maracana*, written for Galhano was premiered on this occasion) and percussionist Ralph Rosen. In her lecture-demonstration, she discussed and played a tape of a unique "Third Stream" recomposition of Thelonious Monk's *Ask Me Now*, in which she used the great jazz pianist's tune as a linear cantus firmus (i.e., without reference to its chord progression) in an abstract duet for recorder and violin.

A fusion of a different sort was given by Reiss's Hesperus, as they intermingled the 12th-century *Reis Glorios* with traditional jazz and blues elements. Most of this set mixed early jazz with concurrent and antecedent idioms; Reiss's lecture-demonstration at the workshop focused on the influence that traditional blues singers and harmonica players had on his musical conception.

Another antecedent of jazz, ragtime, showed a strong influence on two modern European works heard at the Boston Early Music Festival. Dutch composer Willem Wande van Nieuwkerk's *Kadanza* for three recorders (performed by Layton on her Relay recital with the assistance of Roy Sansom and Judith Linsenberg) employed ragtime-like melodic and rhythmic shapes in a minimal music context. More substantive was German recorderist Matthias Maute's *Once there was a child* for recorder and harpsichord, which was given an airing at **Pat Petersen**'s Relay recital. This work when played with accompaniment (it may also be performed solo) adopts an aesthetic posture close to Stravinsky's 1918 *Ragtime for 11 instruments*.

All of these musical idioms, different as they may be, are a product of or have their primary following in pop-culture circles. Collectively, they represent a swing of the pendulum in the opposite direction from the severe avant-gardism that characterized much of the recorder music of the past few decades. On the whole, the performers of this eclectic repertoire in Boston seemed to be having a good time, and their audiences found it fun, too. Perhaps that is the bottom line for those who have chosen this direction. However, it should be noted that for the most part, these various musics—unlike jazz, with its extremely complex language and highly evolved artistic standards—require only minor adaptations of the skills most professional recorder players already have.

To be continued....

Pete Rose

CARL ORFF: THE KATZ CONNECTION *(cont.)*

Even Gurlitt came under attack and was dismissed from Freiburg University in 1937 simply because his wife was Jewish. Others, like Orff and Hindemith, were caught somewhere in the middle, neither embracing nor rejecting the new regime. Both accepted financial help from various new cultural programs. Orff composed music for the 1936 Olympics but never joined the Nazi Party.

Besseler became involved in several Nazi sponsored groups but privately risked helping many of his Jewish students to complete their studies. (Ref. 23, pp. 499-502) Some musicians became staunch Nazi supporters, like Julius Weismann, who composed music for state functions and music festivals. (Ref. 24, p. 109) One can only guess at the exact circumstances behind each person's thoughts and reasons for doing what they did.

Katz was simply resigned to create what he could for himself with what few options remained available. Determined not to give in, he managed to continue writing for several publications using a number of aliases: Otto Zeller; Heinrich Soltau; Max Eberhard Wolff; and Adelheid Kattermann.

If Katz had not embraced his Jewishness before, he was now forced to it, when he found work at the Freiburg Synagogue as organist. Over the next several years he gave numerous lectures through the Jewish *Kulturbund* and at the Jüdisches Lehrhaus der Gemeinde Freiburg (Jewish College). He continued to compose and his music was performed within the Jewish community by such notable performers as violinist Stefan Frenkel: His *Die abendlichen Lieder* (1936) won fourth prize at the Häusermann Competition in Zurich.

Katz's concerns about the future, however, become increasingly evident in his correspondence to Orff, as this letter from July 22, 1933 demonstrates:

> What will become of me. . . I do not know. It does not look as if I will be able to remain in Germany in the long run, not only for reasons of existence, but because as a 'Nicht-Volksgenosse' [Nazi term for someone who is not part of the people] (who lies when he writes in German), I have no business being in this country anymore; and since I cannot, at 33 years of age, let myself be buried alive, so to speak, intellectually and musically. I am sure you are aware how happy foreign countries are to take someone in who does not have any money–for instance Switzerland, which would come to mind first for me. In a nutshell, there remains–hanging.
>
> In the Seminary, things unfortunately look financially so bleak that I cannot expect any help from there, in spite of the best intentions of my colleagues. (Until the end of July I am entitled to 90 Marks per month as 'compensation' for my leaving.) This is how we learn to be economical. (Erich Katz, letter to Carl Orff [S-10])

As dark as things had become for Katz, he always maintained a level of optimism and graciousness. In the same letter, Katz continues:

> Your room at our place is presently inhabited by a student who spends the whole day enthusiastically playing on my interestingly out-of-tune piano. But a sleeping sofa for you is still available if you want to come! Beyond that, it is still really as beautiful in Günterstal as possible and we have enough friends here who will not let us sink to the bottom entirely. (Erich Katz, letter to Carl Orff, 22 July 1933 [S-10])

After being forced to resign from his own Music Seminary, Katz lodged a subtle protest in continuing to use the official Music Seminary letterhead to write on:

> Dear Orff, this letter stationery from better days, and I still have hundreds of them, sometimes gives my timid heart a bit of pleasure. However, for purposes of saving, and since it is such good paper, (and sometimes also to make certain people with poor memories angry, in particular my mentioned colleagues [Erich Doflein and Ernst Kaller]–a totally un-Christian reason): I will now use it up. (Erich Katz, letter to Carl Orff, 11 June 1934 [S-6, M-29])

Orff, meanwhile, could only offer a sympathetic ear:

> It is pointless to say anything about the last months; on the whole, things were terribly bad. . . Now please write me soon, and join me in having faith that by fall, many things will take a turn for the better. (Carl Orff, letter to Erich Katz, 2 August 1933 [S-9, M-33])

Of course, things did *not* get better, but life went on, even under these abnormal circumstances. Increasingly, Orff looked to Katz and Doflein as sounding boards for his continuing development of the *Schulwerk*, asking Katz: "Has Doflein shown you the 'Clapping Rhythms' etc.? I have asked him for your joint opinion. I suggest you give him a bit of a push." (Carl Orff, letter to Erich Katz, 21 January 1932, [S-24, M-50]) Katz's response:

> To me, the pedagogic value seems so self-evidently large that it had not occurred to me that I needed to acknowledge it! I will, in any event, continue to utilize this way of teaching to its widest extent and will tell you, in more detail, about my experience. (Erich Katz, letter to Carl Orff, 21 February 1932 [S-20, M-43])

As early as October, 1932, Katz had mentioned writing an article on Orff's *Schulwerk*. By July, 1933, still not having all of the *Schulwerk* volumes, he had yet to publish the article. A letter from July 22 explains:

> Today I have an urgent request (urgent in your interest). I have so far kept putting off the article I am supposed to write for the Schweizerische Musikzeitung about the Schulwerk because I am missing some volumes. But since, as I have heard, Schott is now definitely willing to complete printing of the work within the next three months and has also put its promotion into action, it does seem to me that... it is necessary to bring out the review very soon. . . I ask you to please: provide me with manuscripts, particulars, plan (as presently formulated) or whatever else I can refer to. (Erich Katz, letter to Carl Orff, 22 July 1933 [M-10])

Orff was quick to respond: "I am very pleased that you are writing for the Schweizerische Musikzeitung [Swiss Journal of Music] and will try to let you have as much material as possible." (Carl Orff, letter to Erich Katz, 2 August 1933 [S-9, M-33]) To which Katz happily replies: "Thanks for your letter! Now, finally, I am at least somewhat in the picture." (Erich Katz, letter to Carl Orff, n.d. (1933) [S-8, M-32])

Katz became a staunch advocate of the philosophies in Orff's *Schulwerk*, where the objective was to break down both music and movement to their most elemental parts. Elemental, in this case, not to be confused with elementary. Orff describes this concept as music not by itself but as a unity of movement, dance, and speech. The ideological similarities found in Orff's *Schulwerk* and *Gebrauchsmusik* are strikingly apparent. Here is Orff's own description of his work:

> It is music that one makes oneself, in which one takes part not as a listener but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo. Elemental music is near the earth, natural, physical, within the range for everyone to learn it and to experience it. (Ref. 25, p. 4)

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It is also very close to the "living quality" which Katz emphasized in his Music Seminary in Freiburg. Perhaps this is why Katz understood it so well when his article "Carl Orff and his 'Schulwerk' " was finally published in 1933 (Ref. 20) Interestingly, as an introduction to this article, Katz writes of the "movement for amateur music," where there is an immediate sense of disillusionment. Had Katz been writing about the amateur music movement only a decade before, he would have expressed an urgency and excitement with the idea that, at the time, was so closely related to their philosophies of *Gebrauchsmusik*. By 1933, however, many of these initial ideas had deteriorated into divided circles of interest and self-serving ideologies. The new movement had inevitably begun to attract faddists and shallow practitioners. In hindsight it is clear now what Katz was writing about:

> Except for its limited association with early music, the movement for amateur music of recent years has made more progress with respect to growth in numbers rather than depth. Much was written about the movement, good as well as mediocre in quality; there was hardly a young composer who did not take a stand in its favor, hardly a teacher who did not become involved in it trying to use it in some way in his pedagogical practices. But much of this involvement was incidental, and frequently there was a lack of insight into the possibilities available to the 'amateur' to make real music, or a lack of clear starting points that would eventually lead to such an accomplishment. (Ref. 20, p. 1)

And it is in Orff's *Schulwerk* that Katz finds future hope for the floundering ideology of amateur music previously expressed in *Gebrauchsmusik*. Orff's *Schulwerk*, Katz exclaimed, provides "a serious and in-depth analysis of the new amateur music, and beyond that, perhaps even a new basis for the entire concept of music education." (Ref. 20, p. 1)

Katz found a working methodology in the work Orff began at the Güntherschule and developed in his *Schulwerk*. He believed the idea that art should be approached through body movement and simple improvised musical elements rather than intellectualization and analysis:

> This 'primitive' music, created from movement, is in no way antithetical to our music as art; on the contrary, it is a preparatory step to all music as art; in it, the laws of organically developed music–often no longer apparent to the student who is using material that is intellectually or technically more complicated and stylistically more abstract–are still pure and can be clearly seen and felt. They are understood, not through intellectual dissection or analysis, but through direct involvement in the musical movement, in musical activity. Improvisation, be it free or ruled by laws, thus becomes a method where rhythmic as well as melodic feeling is developed, the ability to hear is trained, and the essence of things musical is realized without effort. Through the nature of the material as well as the teaching methods, all technical inhibitions fall by the wayside... Some essential musical event always occurs in the exercise, no matter how simple. (Ref. 20, p. 2)

In connection with the *Schulwerk* article, Katz writes: "Here you have my short article. . . I hope I have not written anything too dumb, except for the places where I lied and praised you–but naturally I did that only to please Schott." (Erich Katz, letter to Carl Orff, n.d. (1934) [S-6a, M-30])

Not too long after, Katz wrote a brochure promoting Orff's *Schulwerk*, about which, in typical Katz humor, he writes:

> . . . I have, however, sufficiently emphasized the unique aspect of the Schulwerk. Generally, and particularly with regard to the paragraph on applicability, I think I have done my utmost and suppose I can expect from Schott royalties of at least 20% of sales as compensation (and from you a free stay for recreation in the castle at the foot of the Zugspitze that you are going to have built for yourself from your income). (Erich Katz, letter to Carl Orff, n.d. (1935) [S-3, M-26])

Unfortunately, their relationship from this point on grew more distant, no doubt, due to the relentless tactics of the Nazis. At one point Katz even writes: "Maybe you don't even want to see me–if so you may feel free to tell me in writing!!" (Erich Katz, letter to Carl Orff, 11 June, 1934 [S-6, M-29]. By the mid-thirties many of Katz's Jewish colleagues had emigrated to other countries. Katz also wanted to leave but still hesitated. Although he was already "inwardly separated" from his wife Heidi (Ref. 21), he was reluctant to give up the life he had worked so hard to attain and refused to believe things would not somehow get better.

Any hopeful ideas were dramatically shattered in the early morning hours of November 10, 1938, during the infamous *Kristallnacht*. Freiburg was not spared the Nazi-organized pogrom and the synagogue where Katz worked was set on fire and destroyed, as was the case in over one hundred other synagogues in cities throughout Germany. (Ref. 18, p. 452) In Freiburg, the Gestapo, which went into the basement of the synagogue searching for documents, barely managed to get out through the burning flames. (Ref. 15, p. 330) That same evening, the Gestapo rounded up 137 Jews and transported them to Dachau concentration camp. Katz was among them.

The unthinkable had happened. There could be no more denying the reality of the situation. Katz was thrown into a living

Top left, Erich Katz in the 1940s. Right, Carl Orff and friend in a photo sent to Erich Katz in 1973.

hell. Hannah Katz later recalled:

> He was there at least two months and that made a deep, deep impression on him. Year in and year out he had nightmares about Dachau. Erich would scream in his sleep and I would say 'Erich what's the matter?' 'I was thinking again of Dachau.' (Ref. 21)

The Nazis let many of the Jews out with orders to leave the country. Exile was not an easy prospect to contemplate for Jews who had built their lives in Germany and Jewish immigrants were not welcomed in many countries. For those without money conditions were particularly hard. When Katz was finally released from Dachau in early 1939, he went immediately to his good friend Hannah Labus in Berlin and stayed with a cousin there. Katz eventually procured an exit visa to England, just days before Germany invaded Poland.

The first half of Erich Katz's life had come to a dramatic end. What had once been a world of limitless possibility was now one of shattered hopes and dreams. Katz could look back with a certain amount of pride at what he had achieved. In the twelve years following his dissertation at Freiburg he had established himself as a respected music journalist, musicologist, composer and, perhaps most importantly, as an educator.

The experience Katz had acquired during these years would consistently serve him in his future work in England and America. His studies with Gurlitt in ancient musical literature gave him the re-

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KATZ CONNECTION *(cont.)*

sources he needed to develop and expand his interest in early music. The philosophies founded in his musical circle, particularly *Gebrauchsmusik*, would provide Katz with an aesthetic ideal that remained with him throughout his life. The innovative ideas he had initiated at the Music Seminary in Freiburg had influenced a generation of young minds. Also, in his association with Carl Orff, he helped develop and expose the world to Orff's *Schulwerk*, which continues to be a source of inspiration for students and teachers alike. To the very end, Freiburg remained close to Katz's heart. In a deep sense, Freiburg was his first love. Katz's Freiburg would always hold memories of deep pain, but also of great joy and accomplishment.

Postscript

For almost fifteen years, from 1938 to 1952, contact ceased between Katz and Orff, but the relationship did finally rekindle. Through a renewed correspondence they grew closer than ever before, a fact quite evident in their final letters to each other. Winifred Jaeger recently pointed out how amazing it was that Katz was even able to write letters to Orff during his last few years as he was severely debilitated by a stroke:

> Erich was not capable of doing any reading or writing during that time, even though he dictated a few short letters. He was too weakened and constantly tired. We had him sitting up in the wheelchair only for meals, but otherwise he was bedridden. It is almost inconceivable how he managed to write these letters by hand, being the only writing Erich produced during that whole time. It seems as if his memory had zeroed in on what may have been the happiest time of his life. (Winifred Jaeger, letter to author, 18 June 1995)

In a moving letter to Orff in the last year of his life, Katz finally lets his feelings about Orff be fully known:

> Years ago I saw a piece by the German poet Behr Hofman [which] made a lasting impression on me. It was called 'Jacob's Dream' in which the Biblical Jacob, still a young man, wanders alone in the night and everything is speaking to him–the spring next to where he is standing–the stone on which he is sitting. . . But then he falls into a deep sleep and dreams that the archangels step down to him and he has an exchange of words with them. Finally they become impatient and say to him: 'You dumb youngster, before you speak with us you must first learn modesty.' And

the answer he gives seems like a 'Leitmotif' of your whole life and creativity. He answers: 'How can he whom God has chosen be modest?' You, Carl Orff, have been chosen and can, and must, not be unassuming and will continue your conversation with the archangels. (Erich Katz letter to Carl Orff, 12 February 1973 [M-9])

As Katz predicted, Orff's *Schulwerk* did result in newly defined principles of music pedagogy. Many of these principles were similar to the work Katz was doing in Freiburg at the Music Seminary. Both Katz and Orff shared a teaching philosophy and approach that emphasized the discovery process and encouraged creativity. It was an approach that was adaptable to individualized instruction and stressed the teacher as facilitator rather than director.

Orff recognized their shared views and, over the years, looked to Katz for input and advice. Many years later, when Katz was near the end of his life, Orff acknowledged their earliest collaboration when he wrote to Katz about an African edition of *Schulwerk* presented at the University of Ghana:

> The people there understand what it is all about. They understand in 20 days more than many people in my own dear homeland understand in 20 years. But I am sure you will be pleased, because after all you were among the very first pioneers who began the struggle and prepared the way. It is also your success. (Carl Orff, letter to Erich Katz, 11 February 1973 [EKA-5])

Several months later, on July 30, 1973, Katz died, just one day short of his seventy-third birthday. They never did see each other again. In his eulogy to Katz, Orff spoke of their relationship, writing an eloquent closure to their lives:

> Dear Erich, it was, after all, not meant to be that we see each other again in this life and you have gone before me. Thus you will remain in my memory exactly the way I knew you from our younger days. I owe you so much: your human and artistic understanding for my work, especially in the field of education, which you were one of the first to clearly recognize, and you made it, as it were, your own mission–in the unforgettable days in Freiburg a long, long time ago. (Carl Orff, letter to Erich Katz, 25 September 1973 [EKA-1]. Letter was mailed to Winifred Jaeger in response to a request for contributions to the memorial issue of *American Recorder* 14 [November, 1973])

Mark Davenport, a performer on Baroque and Renaissance woodwinds, has worked as a composer, cellist, singer/songwriter, and instructor at the State University of New York, College at New Paltz. He is a doctoral degree candidate at the University of Colorado, Boulder.

Katz / Orff Connection: Letters and Correspondence 1929-1973
EKA = Erich Katz Archives, American Music Research Center, University of Colorado at Boulder
S = Orff-Schulwerk Forum, Salzburg, Germany

No.#:	from-to:	date	EKA#:	S#:	M#:
1.	K-O	1/9/29		43	
2.	K-O	1/30/30		42	
3.	K-O	2/14/30		41	
4.	K-O	2/22/30		40	
5.	K-O	3/25/30		39	
6.	K-O	?/?/30		38	
7.	K-O	?/?/30		37	
8.	K-O	10/27/30		36	
9.	O-K	11/1/30		35	
10.	K-O	12?/8/30		34	
11.	K-O	?/?/31		33	60
12.	O-K	5/39[sic]/31	32	59	
13.	K-O	6?/?/31		31	58
14.	O-K	6/7/31	26		57
15.	K-O	6/10/31		30	56
16.	K-O	8/1/31		29	55
17.	K-O	" "		28	54
18.	O-K	11/29/31	25		53
19.	K-O	12?/?/31		27	52
20.	K-O	1/3/32		26	51
21.	O-K	1/21/32	24		50
22.	K-O	1/25/32		25	49
23.	O-K	1/31/32	23		48
24.	K-O	2/5/32		24	47
25.	O-K	2/9/32		23	46
26.	K-O	2/?/32		22	45
27.	O-K	2/14/32		21	44
28.	K-O	2/21/32		20	43
29.	K-O	7/5/32		19	42
30.	O-K	7/9/32		18	41
31.	K-O	7/25/32		17	40
32.	K-O	8/28/32		16	39
33.	K-O	10,15/32		15	38
34.	K-O	10,25/32		14	37
35.	K-O	?/?/33		13	36
36.	K-O	1/22/33		12	35
37.	O-K	4/25/33		11	34
38.	K-O	7/22/33		10	
39.	O-K	8/2/33		09	33
40.	K-O	8/?/33		08	32
41.	O-K	8/18/33		07	31
42.	K-O	?/?/34		06a	30
43.	K-O	6/11/34		06	29
44.	K-O	6/19/34		05	28
45.	K-O	7/23/34		04	27
46.	K-O	?/?/35			03 26
47.	O-K	6/29/35			02 25
48.	K-O	7/9/35			01 24
49.	O-K	12/31/38	22		
50.	O-K	6/26/52	21		23
51.	O-K	1/15/53	20		22
52.	K-O	2/15/53			21
53.	K-O	8/24/53			20
54.	K-O	5/24/54			19
55.	O-K	6/23/54	19		
56.	K-O	8/6/54			18
57.	O-K	8/20/54	18		
58.	O-K	1/12/55	17		
59.	K-O	8/3/56			17
60.	O-K	8/10/56	16		
61.	K-O	9/8/56			16
62.	O-K	11/6/56	15		
63.	K-O	12/27/56			15a
64	K-O	" "			15b
65.	O-K	2/6/57	14		
66.	K-O	12/15/61	13a		14
67.	O-K	1/7/62	13		
68.	O-K	8/28/62	12		
69.	K-O	10/27/64			13
70.	O-K	?/?/65	11		
71.	O-K	?/7/65	10		
72.	O-K	9/19/72	09		
73.	K-O	9/25/72			12
74.	O-K	10/21/72	08		
75.	K-O	10/30/72			11
76.	O-K	12/12/72	07		
77.	K-O	12/25/72			10
78.	O-K	2/11/73	05+06		
79.	K-O	2/12/73?			09
80.	K-O	2/20/73			08
81.	K-O	2/27/73?			07
82.	K-O	3/22/73?			06
83.	K-O	4/16/73			05
84.	O-K	4/23/73	04		
85.	K-O	4/28/73			04
86.	K-O	6/11/73			03a
87.	O-K	6/20/73	03		
88.	K-O	6/27/73			03
89.	K-O	7/4/93			02
90.	O-K	7/15/73	02		
91.	K-O	7/19/73			01
92.	O-K	9/25/73	01		

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