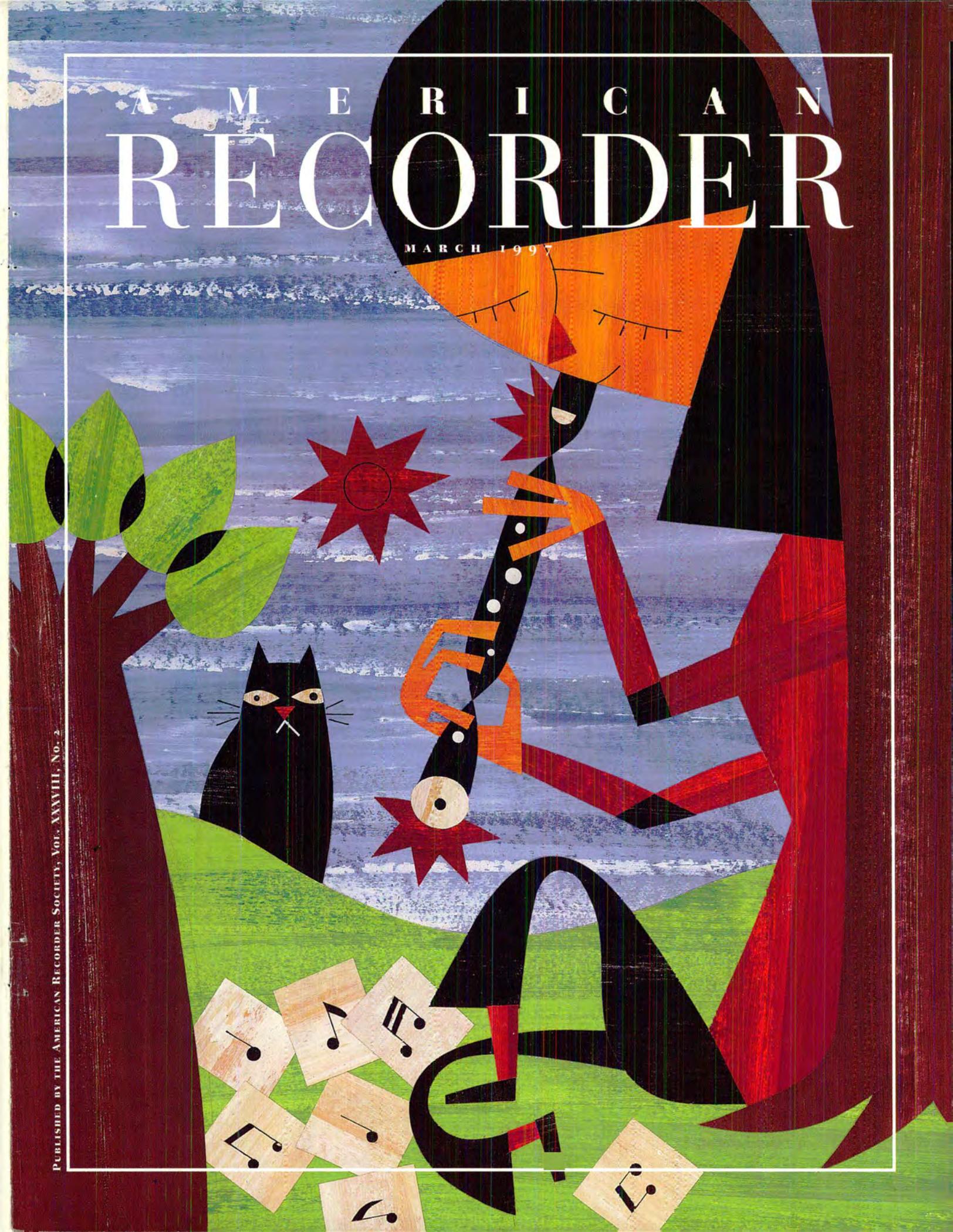


A M E R I C A N R E C O R D E R

MARCH 1997

PUBLISHED BY THE AMERICAN RECORDER SOCIETY, VOL. XXVIII, No. 2



Do You Have What It Takes To Be A Great Teacher?

Of course you do. And one of the essentials is your refusal to settle for anything less than the best for your students.

That's why Yamaha Student Recorders are the choice of top teachers everywhere. Yamaha's unparalleled quality, performance, and durability makes them the perfect start to anyone's musical education.

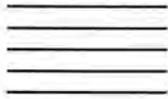
Our 20 Series Recorders are specially designed for beginning students and are easy to play in every range. They offer an ideal amount of air-resistance for effortless control and an accuracy of intonation that provides a rich, full sound.

Still, their most telling feature may be the fact that they boast the same high level of craftsmanship and attention to detail as our finest professional models. True, our student recorders cost a bit more, but we believe that kids deserve to learn from the best - you and Yamaha.

See our fine line of student recorders at a Yamaha dealer today.



EDITOR'S NOTE



I doubt that many of us begin playing recorder in order to win fame and fortune. As a vehicle for pursuing a concert career, the recorder is easily surpassed by violin, piano, flute—almost any mainstream instrument. In fact, when young recorder and early music artists are proposed for career advancement prizes, these recommendations are usually downgraded by the commercial expectations of the sponsoring committee. If a recorderist is lucky enough to attract interest, it may be based merely on the instrument's curiosity value as a novelty, even if this is antithetical to the artist's serious and comprehensive musicianship.

Last March, Dan Laurin told AR that he was enthralled as a boy with the *sound* of Frans Brüggen's recorder, not with the idea of duplicating Brüggen's pyrotechnical feats. Others, whose interest in the recorder began or was rekindled as an adult, were drawn to the recorder because of the relatively thornless path it presented into the garden of music, especially the joy of sharing music with others—witness the trip of Boston-based early musicians to Italy (page 6). This sharing can mean not just playing *with* but *playing for*—a number of recorder players regard soloing in public as a natural step in one's growing mastery of the instrument. The process of preparing oneself to face the public can be the catalyst for achieving higher goals, as recounted by Gregory Larsen (page 16).

Taking the recorder to the public is definitely a March theme, in keeping with the ARS's Play-the-Recorder Month celebration. Each year, March is also the month during which we can catch up on various writings about the recorder in other publications, thanks to David Lasocki's knowledgeable synopses (page 9).

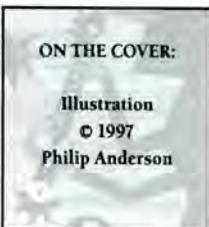
Summer for early music aficionados begins with one of the alternating coastal festivals, this year Boston, next year Berkeley. After that, for the next two months, the whole country becomes a garden of musical delights. No matter what your stage of development, age, or favorite repertoire, you are bound to find a summer workshop to your taste in the listings beginning on page 18.

Benjamin Dunham

A M E R I C A N RECORDER

Volume XXXVIII, Number 2

March 1997



FEATURES

- The Recorder in Print: 1995** 9
The seventh in a series of reports on significant information about the recorder from other publications, by David Lasocki
- It's Time to Give a Recital** 16
A checklist of important steps to take leading up to a successful debut, by J. Gregory Larsen
- Suddenly This Summer** 18
It's not too early to plan your summer recorder activities using these helpful workshop descriptions and charted information

DEPARTMENTS

- Chapters and Consorts 23
- Classified 40
- Opening Measures 36
- Music Reviews 28
- President's Message 3
- On the Cutting Edge 27
- Recorders on Disc 24
- Tidings 4
*BEMF Activities, Recorder Workshop for Asthmatic Children
American Jazz Recorder Festival, Bits & Pieces
Distinguished Achievement Award to Edgar Hunt
American Recorderists Visit Italy*

BENJAMIN S. DUNHAM, Editor

FRANCES BLAKER, Beginners; MARK DAVENPORT, Book Reviews
CAROLYN PESKIN, Q & A; CONSTANCE M. PRIMUS, Music Reviews
EUGENE REICHTHAL, Education; PETE ROSE, 20th-Century Performance
EMILY CRAWFORD, Design Consultant

Advisory Board

Martha Bixler · Gerald Burakoff · Kay Jaffee · David Lasocki
Bob Marvin · Howard Schott · Thomas Prescott · Catherine Turocy
Kenneth Wollitz

Copyright © 1997 American Recorder Society, Inc. Printed in U.S.A.

American Recorder (ISSN: 0003-0724), 5554 S. Prince, Suite 128, Littleton, CO 80120, is published bimonthly (January, March, May, September, and November) for its members by the American Recorder Society, Inc. \$15 of the annual \$30 U.S. membership dues in the American Recorder Society is for a subscription to *American Recorder*. Articles, reviews, and letters to the editor reflect the viewpoint of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS. **Advertising closings** are December 1 (January), February 1 (March), April 1 (May), August 1 (September), and October 1 (November). **Deadlines** for reports, letters, chapter news, and other material are November 15 (January), January 15 (March), March 15 (May), July 15 (September), and September 15 (November). Submission of articles and photographs is welcomed. Articles should be typed single-spaced with wide margins or submitted on PC 5.25" or 3.5" discs (WordPerfect 5.1, Word for Windows 2.0, RTF, or ASCII preferred). They should be for the exclusive consideration of AR, unless otherwise noted.

Editorial and advertising correspondence and recordings for review: Benjamin S. Dunham, 472 Point Road, Marion, MA 02738; phone: 508-748-1750 (business hours); fax: 508-748-1928; e-mail: dunhamb@four.net. **Books for review:** Mark Cavenport, 2675 Table Mesa Court, Boulder, CO 80303. **Music for review:** Constance M. Primus, Post Office Box 608, Georgetown, CO 80444. **Chapters:** please send newsletters and other reports to editorial office. **Postmaster:** send address changes to American Recorder Society, P.O. Office Box 631, Littleton, CO 80160-0631. Periodicals postage paid at Littleton, CO, and at an additional mailing office.

AMERICAN RECORDER SOCIETY INC.

Honorary President
ERICH KATZ (1900-1973)
Honorary Vice President
WINIFRED JAEGER

Statement of Purpose

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

Officers and Directors

Gene Murrow, *President*
Judith Whaley, *Vice President*
Chair, Education Committee
Shelley Wold, *Secretary*
Chair, Scholarship Committee
Israel Stein, *Assistant Treasurer*
Chair, Chapters and Consorts
Martha Bixler • Virginia Nylander Ebinger,
Chair, Junior Recorder Society
Frances Feldon, *Chair, Publications*
Cléa Galhano, *Chair, Special Events/*
Professional Outreach • Alison Melville
Mel Mendelssohn
Bill Rees, *Education Liaison*

Lynn R. Goldthwaite, *Counsel*

Staff

Gail Nickless, *Executive Director*
Karen Voigt, *Executive Asst./Membership Secr.*
Post Office Box 631
Littleton, Colorado 80160-0631, USA
303-347-1120
E-mail address:
recorder@compuserve.com
World Wide Web:
[http://ourworld.compuserve.com/
homepages/recorder](http://ourworld.compuserve.com/homepages/recorder)

ARS Chapters

ALABAMA

Birmingham: Martin K. Payne
(205/988-4927)
Central Alabama: Mark E. Waldo
(334/263-1727)

ARIZONA

Phoenix: Richard Probst (602/242-3095)
Tucson: Virginia Hecht (520/327-2109);
Ann Denny (520/299-6617)

ARKANSAS

Aeolus Consort: Laurine Williams
(501/661-4304)
Bella Vista: Charles D. Whitford
(501/855-3623)

CALIFORNIA

Central Coast: Jean McNeil
(805/541-6086)
East Bay: Britt Ascher (510/283-7134)
Monterey Bay: Curt Bowman
(408/475-1553)
Orange County: Jeff Holt
(714/680-6581)
Riverside: Elizabeth P. Zuehlke
(310/376-2669)
Sacramento: Billie Hamilton
(916/451-7614)
San Diego County: Vanessa Evans
(619/297-2095)
South Bay: Daryl Kessler
(408/578-3862)
Southern California: Neil Holland
(310/978-0924)

COLORADO

Boulder: Robert Keep (303/651-2659)
Colorado Springs: Charlease Bobo
(719/597-2585)
Denver: Richard Conn (303/832-6336)
Fort Collins: Virginia Martin
(970/482-2444)

CONNECTICUT

Connecticut: Christine Raskind
(203/226-0346)

DISTRICT OF COLUMBIA

Washington: Jayme A. Sokolow
(301/933-1453)
*Monday Recorder Group: Neale
Ainsfield (703/255-2190)

DELAWARE

Brandywine: Mary L. Wolfe
(302/654-1100)

FLORIDA

*Central Florida: Velma Grasseler
(407/6476421)
Gainesville: Russell D. Moore
(352/378-0567)
Lee Co: Ruth Purdo (941/466-6355)
Miami: Pat Coons (305/598-7201)
Sarasota:
Elsbeth Dudgey (941/792-1453);
Phyllis Ohanian (941/924-6130)

GEORGIA

Atlanta: Glenn Middleton
(770/448-7168)

HAWAII

Hawaii: Benedict Twigg-Smith
(808-923-2552)

ILLINOIS

Chicago: Arlene F. Ghiron
(773/525-4026)
West Suburban: Robert Lisk
(708/617-4857)

INDIANA

Fort Wayne: Jacquilyn van Wienen
Loomis (219/749-1354)
Indianapolis: Alberta Richmond
(317/873-2930)

KANSAS

Topeka: Cheryl Myers (913/233-2233)

LOUISIANA

New Orleans: Simonne Fischer
(504/861-2627)

MARYLAND

Northern Maryland: Gwendolyn Skeens
(410/252-3258)

MASSACHUSETTS

Boston: Sue Pundt
(508/526-7259)
Fall River Fipple Fluters:
Judith Conrad (508/674-6128)
Pioneer Valley: Patricia P. Larkin
(413/737-4884)
Worcester Hills: Jennifer Sou:hcott
(508/263-5875)

MICHIGAN

Kalamazoo: Carolina Carpenter
(616/349-1329)
Metropolitan Detroit: Amy J. Oeseburg
(810/280-0492)
Muskegon: Frances Andrews
(616/755-2037)

MINNESOTA

Twin Cities: Stuart Holland
(612/874-9768)

MISSOURI

St. Louis: Suzanna Schoomer
(314/862-8246)

NEW HAMPSHIRE

Monadnock: Janet French
(603/835-2220)
Upper Valley: Cindy Crawford
(802/649-1411)

NEW JERSEY

Bergen County: Rima Becker
(201/343-7540)
Highland Park: Donna Messer
(908/828-7421)
Navesink: Lori Goldschmidt
(908/747-4813)
Princeton: Kiyomi S. Camp
(908/874-3672)
Somerset Hills: Walter MacWilliams
(908/766-5599)
Squankum Players: Hilda Borcharding
(908/364-3082)

NEW MEXICO

Albuquerque: Bob Buzzard
(505/761-9770)
*Los Alamos: Raphael La Barve
(505/662-7382)
Rio Grande: Joyce Henry
(505/522-4178)
Santa Fe: Anna Jane Miller
(505/984-0851)

NEW YORK

Buffalo: Charles Hall
(716/835-5573)
Hudson Mohawk: Jack Ishman
(518/426-3526)
Ithaca/Finger Lakes:
Mary Jaffe (607/273-1897)
Natascha Tall (607/277-44C3)
New York City: Michael Zumoff
(212/662-2946)
Long Island: Margery F. Tippie
(516/589-5799)
Rochester: Dee Dee Heyer
(716/244-8012)
Rockland: Lorraine Schiller
(914/429-8340)
Westchester: Carol B. Leibman
(914/241-3381)

NORTH CAROLINA

Triad: Donna Yaniglos (910/292-9995)
Triangle: Donna Dzubay (919/489-4371)

OHIO

Greater Cleveland: Edith Yerger
(216/826-0716)
Toledo: Marilyn Perlmutter
(419/531-6259)

OKLAHOMA

Tulsa: Jean Lemmon (918/582-8904)

OREGON

Oregon Coast: Corlu Collier
(541/265-5910)

PENNSYLVANIA

Philadelphia: John R. Priest
(610/388-1574)
Pittsburgh: Laurie Moyes
(412/863-7573)

RHODE ISLAND

Rhode Island: Will Ayton
(401/272-1998)

TENNESSEE

Greater Knoxville: Ann Stierli
(423/637-6179)
Nashville: Marcus Mendenhall
(615/383-7078)

TEXAS

Austin: Muriel Lem (512/398-9427)
Dallas Chapter: Bill Patterson
(214/696-4892)
Houston: Barbara Duey (713/531-0950)
Rio Grande: Joyce Henry
(505/522-4178)

UTAH

*Salt Lake City: Martha Morrison
Veranth (801/278-5826)

VERMONT

Upper Valley: Cindy Crawford
(802/649-1411)

VIRGINIA

Northern Virginia: Edward Friedler
(703/425-1324)

WASHINGTON

Bellingham: Joseph McClain
(360/676-7815)
Moss Bay: Dara Paine (206/822-5848)
Seattle: Charles Coldwell
(206/328-8238)

WISCONSIN

Milwaukee: Sarah Macak
(414/964-3147)
Southern Wisconsin: Jean Huxmann
(608/251-6068)

CANADA

Toronto: Bertha Madott (416/480-0225)
Montreal: Diane Koch (514/672-8308)

*Indicates those chapters with
a temporary contact listed.
Contact the ARS office to
update chapter listings.

PRESIDENT'S MESSAGE

"Please make sure they're not planning to use a PSO," my friend Joyce requested.

Joyce Crouch is a versatile, sensitive pianist at home in a wide variety of repertoire and playing environments—from accompanying student recitals to playing church services to providing the music for an English country dance ball. It is this last role we are scheduled to do together (with me on recorder), and Joyce is fearful she will have to play a dreaded PSO: "piano-shaped object." PSO is the derogatory term Joyce uses for synthesizers, electronic keyboards, digitally sampled electronic pianos, etc., etc.—all those instruments that look like pianos or piano keyboards but really aren't. She doesn't like them because she feels she really can't express herself or the music using them. They lack depth of response and provide inadequate tactile feedback, both of which the best pianists use in shaping their musical ideas. I've heard many pianists say they need to feel the instrument vibrating through the floor and through their fingers. In a recent *New York Times* article, pianist Keith Jarrett speaks of the instrument as if it were a living entity, with whom he has to wrestle throughout a performance.

I was therefore surprised to see in a PBS special about the making of the "Inspector Morse" mystery series that the composer of the show's musical score, Barrington Pheloung, played a PSO. Those of you who've seen any of the Morse episodes know that good music plays a key role in the English detective's life. The show's music ranges from Mozart through Puccini to Mr. Pheloung's theme and background score, and is exceptional in quality and production. The mystery was solved when the composer noted that he used the synthesizer only to sketch out his ideas. The actual musical score was then recorded by a full orchestra to achieve the depth, warmth, and humanity he desired. This on a public television budget! Even the recurring musical *leitmotif* of Morse's name spelled out in the normally electronic dots and dashes of Morse code (the composer's private joke) is done on violins.

England was the setting for another rev-

elation about musical instruments. My wife Susan I and were visiting family in Dorset when my brother-in-law suggested I accompany him to visit the music facilities of the recently completed local grammar school. The head music teacher had been petitioning the Council for over ten years to include a state-of-the-art music room in the long-delayed new school, and now he was always happy to show off the fruits of his long campaign to any visitor interested in music education. We were shown a large room, housing an impressive array of PSOs, computers, MIDI workstations, headphones, and sophisticated recording equipment. We listened through headphones to samples of his students' work, which were cool and hip. The teacher then excused himself to take care of some business, explaining that we were welcome to stay for the school's "free period" when music students could make use of the facilities as they wished. After a while, a couple of kids drifted in and sat down quietly at one of the workstations, but I soon became aware of quite a ruckus from an adjoining room. Opening the (sound-proof) connecting door, I saw a large multi-purpose room, with a horde of smiling, excited kids. Apparently, some parent had brought in a complete set of steel drums from his native Jamaica, and the kids were having the time of their lives. Some could actually play the "pans," others were "having a go," while still others were accompanying on various percussion instruments and recorders. Emerging from the chaos came some of the most energetic, vital, and creative improvisations on familiar tunes I've ever heard. The look of joy in their

I am no Luddite, but I do believe there is a significant and qualitative superiority of a piano or a recorder over a PSO for making music.

faces and the quality of the music spoke volumes.

As the hype around the approach of the 21st century intensifies, as Steinway's sales fall, as our local music store's band and orchestral instrument section is reduced to a small counter to make room for all the electronics, as the ARS membership median age advances, I do wonder about the place of our beloved instrument in the coming years. And yet I am encouraged by a principle that the vignettes I recounted above illustrate. At risk of pretension, and for lack of a better term (and formal education in cultural studies), I'll call the principle "depth of expressive engagement."

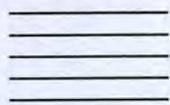
A piano, an orchestra, or a collection of drums and recorders engages us at a deeper level than the PSOs and similar devices. We feel the vibrations of the piano, the resonance of a full orchestra, the drum stick striking an object, the column of air rushing under our fingers. The depth and subtlety of this sense of feel, and the directness of such primal actions as striking an object or taking a deep breath and expelling air from our lungs to shape a sound, result from the millennia of human existence. I am no Luddite (you'd be impressed by the technology by which this article is being created and transmitted), but I do believe there is a significant and qualitative superiority of a piano or a recorder over a PSO for making music. While PSOs have a place (I own one), the depth of expressive engagement offered by modern electronic instruments is shallow. The sun will explode before humans have evolved past the point where expressing a feeling through music shaped by the actions of our own bodies doesn't touch us deeply. We and our children will lose something important to our culture and our very identity as humans if we abandon these depths.

Unfortunately, Joyce will indeed have to suffer with a PSO at our gig. Once again, the recorder will carry the responsibility of transmitting the deep subtleties and nuances of musical art.

Gene Morrow



TIDINGS



Featured recorderist Pedro Memelsdorff will give a master class at the 1997 Boston Early Music Festival.

Premiere of Work for Young People At Boston Early Music Festival

The McCleskey Middle School Recorder Ensemble from suburban Atlanta, Georgia, will premiere a commissioned work during this June's Boston Early Music Festival. Entitled *Partita Marietta*, the work is composed of six movements in historical forms and was written for the group by ARS member and composer Timothy Broege, who will be on hand for the debut performances.

Jody Miller, the group's director, has been an avid recorder player for many years. His interest was noticed by eight of his students, who formed his first recorder ensemble four years ago. Now over 30 students sign up for a beginning recorder class in the spring, and his beginning and advanced recorder ensembles perform regularly in the area. Miller is also president of the Atlanta chapter of ARS, which enlisted support for the commissioned work by applying for an ARS chapter grant.

The 21-member group will give performances Friday, June 13, at the Park Plaza and Saturday, June 14, at Gordon Chapel, Old South Church. Each program will also

include a triple choir work by Miguel Camargo, a variety of dances, and a movement of Telemann's trio sonata for horn and recorder.

Memelsdorff concert and master class

Of special interest to advanced performers is the master class to be given by Pedro Memelsdorff, Friday June 13, in the Emmanuel Church Library. (Memelsdorff and his ensemble Mala Punica will perform a concert in Faneuil Hall on Saturday evening, June 14.) Any player interested in participating should contact the BEMF office as soon as possible. Players will be asked to submit repertoire, and Mr. Memelsdorff will choose the participants based on their background and the repertoire they have proposed. Cost is \$75 if the player is chosen.

ARS Recorder Relay

A series of outstanding recorderists will be heard on the ARS Recorder Relay,



9 am-noon, Friday, June 13, and 9 am-1 pm, Saturday, June 14 at the Community Church of Boston on Boylston St. Other activities tentatively planned include a chapter leaders meeting and a session on the recorder in Orff education. The full schedule of ARS activities will be published in the May *American Recorder*.

Those wishing the announced schedule of the Boston Early Music Festival and Exhibition should call 617-661-1812. Out-of-town attendees should be aware that while the official hotel for the Festival is the Park Plaza, less-expensive dorm housing will be offered at Emerson College, 100 Boylston Street (just across from the Emerson Majestic Theater). There is a four-night minimum stay requirement between June 10 and 15; rates are \$50 single/\$60 double and include breakfast. Call BEMF for information and reservations.

Music and Breathing Workshop for Asthmatic Children

Because the breathing techniques recommended for people with asthma are similar to those used in playing the recorder, the Princeton, New Jersey, chapter of the ARS conducted a recorder workshop last fall for children with asthma. They hoped to show that learning the recorder would make breathing exercises fun for these children, would start them on a life of shared music-making, and would give children who cannot participate in competitive sports something for which they are applauded.

The workshop was supported with a small grant from the department of pedi-

atric of Robert Wood Johnson University Hospital in New Brunswick, which was received in cooperation with Dr. Lourdes Laraya Cuasay, who directs pediatric pulmonology there. Previously, Judy Klotz of Lawrenceville had used an ARS chapter grant to develop the proposal for such a workshop (*AR*, January 1995, page 8).

The workshop was taught by Deborah Robbins, who developed methods for integrating breathing exercises and games with Suzuki methods and other recorder teaching techniques for children. After eight sessions, held in the lovely choir room of Christ Church in New Brunswick, a graduation party was attended by the children's families and leaders of the Princeton chapter, including Kiyomi Camp and Joan Wilson, as well as Dr. Cuasay and her nursing staff. ARS Presi-

dent Gere Murrow also attended and helped to distribute the certificates. The students performed songs they had learned. Then the assembled players created a lively rendition of "The Orchestra": violin, trumpet, clarinet, and drum parts were performed by the guests on alto, tenor, and bass recorders, while the students played the horn part on their soprano recorders. Finally, Kiyomi and Deborah offered a lovely performance of Thomas Morley's canzonet "La Sirena."

Plans call for extending this experiment by bringing primary school nurses and music teachers together to offer these ideas to children with asthma across the country. Anyone with ideas or experience in this area, including ideas for funding, is encouraged to contact Judy Klotz at 609-393-3752.

American Jazz Recorder Festival 1997 Hosted by Berklee College of Music

Outstanding American performers of popular styles on the recorder, including jazz, blues, crossover, Latin, world, and new age, will be participating in the second American Jazz Recorder Festival at the Berklee College of Music on Thursday, June 13.

Under the direction of Brazilian recorderist and ARS board member Cléa Galhano, the Festival will offer sessions on a variety of subjects including crossover (with Steve Tapper), jazz for kids (Jim Tinter), big band recorder or-

chestra, and jazz improvisation (Berklee faculty member). Performing participants include Joel Levine, Scott Reiss, Pete Rose, John Tyson, Galhano, Tapper, and others to be announced.

A concert open to the public presenting the creations and improvisations of participating artists will be held at 6 pm at the Berklee College of Music. Information about registering for the Jazz Festival sessions or attending the concert is available from the ARS office. A full schedule will be printed in the May AR.

Edgar Hunt, Tireless Promoter of Recorder, To Receive Distinguished Achievement Award

The American Recorder Society's 1997 Distinguished Achievement Award will go to Edgar Hunt, now 87, whose name has become almost synonymous with the development and popularity of the recorder on both sides of the Atlantic. Mr. Hunt will receive the award at the Boston Early Music Festival at a reception following the concert by Pedro Memelsdorff and Mala Punicca on Saturday, June 14.

The son of the organist of Bristol Cathedral, Edgar Hunt studied flute at Trinity College of Music, acquiring his first recorder from Oskar Dawson in 1929. Mr. Hunt's biography notes an extraordinary number of achievements and initiatives, including the establishment of the Department of Renaissance and Baroque Studies at Trinity College of Music in 1936, participation in the founding of the British Society of Recorder Players in 1937, writing the landmark volume *The Recorder and Its Music* in 1962, and editing from 1974 to 1990 the *Recorder & Music* magazine published by Schott & Co., Ltd. Along the way, he was involved in the formation of the Galpin Society in 1946 and the development of the British Standard for Recorders in 1967. Mr. Hunt's influence is felt in almost every aspect of the current recorder movement, including the adoption of "English" fingering and discouragement of German fingering, the wide availability of recorders made of synthetic materials, and, as a staff member of Schott's, the publication and promotion of a modern repertoire for the recorder. In recent years, he has been a regular visitor to the United States, greeting attendees

and reporting upon the Boston Early Music Festival. Upon his retirement as editor of *Recorder & Music* in 1990, the tributes of amateurs and professionals, many of whom were personally touched and inspired by his advice or teaching, mention his musicianship and encyclopedic knowledge masked by a gentle, self-effacing nature. Frans Brüggem wrote: "Edgar Hunt's driving force, deep insight, and good nature has always struck me as one of the most beneficiary goods of the recorder movement."

The Distinguished Achievement Award has been awarded in past years to Friedrich von Huene, Bernard Krainis, Shelley Gruskin, Nobuo Toyama, LaNoue Davenport, and Martha Bixler to honor their impact on recorder playing in North America.



Bits & Pieces

During the holiday season, **Amherst Early Music** released its first CD, a recording of the vocal and instrumental music of Heinrich Isaac featuring the Amherst Festival Choir, directed by **Patricia Petersen**, the **Flanders Recorder Quartet**, and other Amherst faculty. The disc was recorded at the 1994 Festival. It may be ordered for \$15, plus \$2 postage, from AEM, 65 W. 95th St., #1A, New York, NY 10025.

Aldo Abreu and **Martha Bixler** were the featured recorderists in performances of Bach's Brandenburg Concertos on New Year's Eve (in Sheffield, MA) and New Year's Day (in Troy, NY) by the Berkshire Bach Society conducted by harpsichordist Kenneth Cooper. Eugene Drucker of the Emerson String Quartet was the violin soloist in Brandenburg No. 4, and Jerry Serfass, trumpet, Ronald Roseman, oboe, and Cenovia Cummins, violin, joined Abreu in Brandenburg No. 2. To match the volume of the modern instruments in Brandenburg No. 4, Abreu and Bixler used condenser microphones suspended over the windways of their recorders by clips designed by David Weber. The microphones were connected to a mixer, and the mixer connected to a small Yamaha Monitor Speaker, which acted as the amplifier. According to Abreu, "the sound produced is completely natural and acoustic." Ms. Bixler is currently recuperating from a serious pedestrian accident.

Shelley Gruskin, **Elissa Berardi**, **Gwyn Roberts**, and **Tom Moore** joined forces to present recorder quartet concertos by Heinrich, Schickhardt, and Boismotier at the early March concerts of the Philomel Baroque Orchestra in the Philadelphia area.

New products

RiVirKai Creations in Springfield, Oregon, has designed a new device for attaching a smooth-sided recorder to a neck-strap, so that recorder teachers can keep their instruments handy and their hands free. The company also makes Rilar Classroom Recorder Stands and Rilar Consort Recorder Stands.

Yamaha is offering its 300 Series Rotenburgh-style recorders in a new carrying case. Custom-molded of Cordura, the case holds one soprano, one alto, one tenor and is available as a package with the recorders through Yamaha dealers.

American Recorderists Visit Italy and Play for Pope

Sheila Beardslee shepherds a group of recorderists through the land of the flauto dolce

Members of "ARS et Amici" (in dark clothing) perform during the Papal audience in the Sala Nervi.

At the end of a successful year last year, my Boston Recorder Society performing consort suggested we "go on the road." "Where to?" I joked. Knowing my favorite get-away spot, they replied, "Italy!"

Several months of international and cross-continental planning later (thank goodness for Internet!) and with travel assistance from the American Recorder Society, the Boston Recorder Society, and the Viola da Gamba Society-New England, last spring's crazy idea became a dazzling reality: in January 1997, 46 travelers left from three different airports to meet in Rome for ten days of performance and study.

Using our Boston class format (see AR May/June 1996), we prepared an hour-long program of Renaissance vocal and instrumental music and dance.

Our 36 performers from seven states met and rehearsed throughout the fall; in January we were ready to go. We played for one of Boston's biggest Catholic churches and gave a "farewell concert" at historic King's Chapel to make sure that everything was concert-worthy... *Andiamo a Italia!*

Through the wonders of computers, we contacted Terrell Stone, an American lute teacher in Rome, who was eager to arrange a performing opportunity for his students at Santa Cecilia Conservatory. By fax and e-mail we agreed on repertoire, arranged routes, and began our separate rehearsals.

Terrell's students organized two concerts for our collaborative program and we met face-to-face for our first rehearsal on the day we arrived in Rome.

"Ahime!" "This piece is faster!" "This one slower!" "Sempre con la battuta!" "How many repeats?" Sound familiar? Rehearsals are the same everywhere!

Concerts with La Caracossa

Our first concert was presented in a small *castello* on the outskirts of Rome. What a thrill to play and sing in a historically accurate sound space....and our six dancers in beautiful Renaissance costumes delighted the packed house by making the music come to life visually. Following our concert, we met with the audience (who had enthusiastically applauded every piece in the program) and received many compliments.

Our second concert took place in an enormous modern church with rich carpeting—nearly impossible to hear in! But again, the audience was exuberant—applause after every piece and a standing ovation at the end! Our student lutenists were spectacular and had brushed up their English (and we on our Italian!) to talk about musical experiences, hopes, and dreams. Having had a good first concert—and a pre-concert pizza party on this night—encouraged us to make this second concert memorable, too.

The Pope waves

Following our BRS consort format, we played for Sunday services at Santa Susanna and All Saints [Anglican]. We played from a side chapel at Santa Susanna, surrounded by gorgeous marble. The resident organist, concerned that a group she'd never heard was about to provide music for the principal mass that morning, opened her eyes wide and smiled with delight at the first phrase of our Gabrieli two-choir Kyrie. We received an enthusiastic response from clergy, choir and parishioners, and an invitation to return.

At All Saints, music from both our ensemble and a Finnish choir filled the sanctuary during the visit of a bishop. Thrilled by the choir's crystal clear voices, we invited them to sing with us—an unexpected bonus! Later, as I moved to "our" side to conduct during the communion, I looked back to see four of them huddled around my music book, singing along on Palestrina's *Sicut cervus*. Following the service, we shared our musical experiences and, of



Sheila Beardslee presents copies of American Recorder and Early Music America magazine to Ludovica Scoppola and the Scuola Silvestro Ganassi.

course, e-mail addresses!

On Tuesday we received word that we would actually play for the Pope at Wednesday's audience. We all tramped to Sala Nervi, the vast and beautiful audience hall where the weekly audience is held. Special seats had been reserved for us next to a visiting American choral ensemble, and in friendly exchanges we played and sang an impromptu concert as pilgrims and visitors entered the audience hall. The Pope waved with pleasure while the crowd applauded our performance (we found out later that some of our music had been broadcast on Vatican Radio). We also received a surprise invitation to sing for mass at St. Peter's — but vocal music only, no instruments until the end—so many recorder players and dancers were drafted to be singers. In reverent awe, we were ushered past Bernini's dazzling *baldachino* to the choir stalls. It was scary: no warm-up, no time to tune the recorders—and we now know that there are only wind instruments and voices in heaven because St. Peter wouldn't let the viols in! Magically, at the last moment, an English-speaking organist appeared and helped us with a wonderfully improvised continuo to our Sweelinck



PHOTO: GEORGE MASTELLONE

psalm setting to cover the missing bass and tenor viols! *Miracolo!*

Meeting Italian recorder players

We met two outstanding Italian recorder teachers and their students during our trip. Ludovica Scoppola hosted an afternoon music party at Scuola Silvestro Ganassi. She spoke about the recorder's recent renaissance in Italy. Eight of her students offered a short program of Italian canzonas; we played works by Schmelzer, Widmann, and Gabrieli, in addition to our dance pieces. Their community was delighted with our vocal and instrumental music, and many took photos of the dancers performing a bransie suite and an Italianate pavan/galliard. We ended by

combining forces to play Morley's "Sing We and Chant it," Gastoldi's "L'Innamorato," and Viadana's two-choir canzonas, "La Mantovana."

We also traveled to Florence's Cherubini Conservatory to meet with David Bellugi, who invited us to join his students for a casual afternoon concert in the Conservatory's beautiful concert hall. We rehearsed our joint pieces with David and his students and then listened to a run-through by several outstanding recorder students, including an incredibly talented eight-year-old student who played like a pro! In addition to these fine performances, a young countertenor sang a Purcell ode ac-

Continued on page 38

Contacts Made with Italian Recorder Society

Members of the American Recorder Society and the Societa Italiana del Flauto Dolce/Federazione Italiana per la Musica Antica met for a pleasant afternoon of music-making, conversation, and local delicacies on January 13, 1997, at the Scuola Silvestro Ganassi in Rome. The American group was in the midst of a performing tour in Italy sponsored by the ARS Boston Chapter (with the aid of an ARS Chapter Grant) and included approximately 20 ARS members and others from Boston, New York, New Jersey, North Carolina, and California.

Issues of *American Recorder* going back several years, a collection of ARS Members' Library Editions and other useful ARS materials were presented to the gracious Italian hosts. Federazione/Societa founder Giancarlo Rostirolla, in his remarks, thanked the ARS for the gifts as

well as for providing a model for the Italian organization.

The two groups here entertained each other and the audience of Scuola students and parents. During the buffet that followed, Margaret Abrikian, Societa Librarian (and former Cambridge, Massachusetts, resident), was able to converse at length with ARS Board member Israel Stein, who was performing with the American group. The Federazione/Societa is a group of approximately 1,000 members, mostly centered around Rome, and is in the process of developing a more widespread chapter structure akin to that of the ARS. Mr. Stein, who is chair of the ARS Chapters and Consorts Committee, provided advice and information on

this subject to the Italian group. Besides sponsoring playing sessions and encouraging music education by its members, the organization sponsors the annual Urbino Early Music Workshop, whose faculty features many top European and American recorder professionals (including some ARS members).

The get-together concluded with arrangements for continued contacts and exchanges of information between the two groups.

ARS Board member Israel Stein flanked by SIRD founder Giancarlo Rostirolla and Margaret Abrikian.



PHOTO: GEORGE MASTELLONE

This Summer, How About Amherst Early Music?

Amherst College, Amherst, Massachusetts
Sunday, August 3, to Sunday, August 10
and/or Sunday, August 10, to Sunday, August 17

Do you think that the Amherst workshop is only for advanced players? Not true at all!! The Festival began as a recorder workshop; to this day recorder classes are at the heart of Amherst Early Music.

Our faculty includes established U.S. professionals as well as some of Europe's brightest stars, all chosen for their teaching skill and enthusiasm as well as for their playing expertise. We carefully organize small recorder consort and technique classes for all levels except absolute beginner. In addition, you can learn the basics of baroque style or pursue special topics in Renaissance, baroque, or 20th-century music; play in ensembles with other instruments (viols, krummhorns, harps, flutes, voice, harpsichord); observe or play for master classes; and more. Much effort is devoted to sorting students into compatible, like-minded ensembles, appropriate to their accomplishments, needs, interests, and wishes. Amherst even offers a special all-afternoon Intensive Recorder Consort Program to provide an opportunity to work with your own consort from home (or with a consort formed at the workshop) to hone your ensemble skills.

OR you can branch out! Begin the viol, harp, or shawm. Take a class in early dance. Sing in a chorus. Survey the history of English early music in one week by actually playing it! Play or sing major English sacred works in the All-Workshop Collegium under the baton of Philip Brett.

And you set your own tempo. If you want to spend every waking minute of your entire week at Amherst playing the recorder you can do so! After the four daily class periods and the evening madrigals, lectures, and concerts, faculty and advanced students lead informal "drop-in" playing sessions. Not tired yet? Join the diehards in a classroom building reserved for all-night playing! Or you can take a much more leisurely approach. Enroll in only two classes; then spend your time practicing or enjoying the Other Attractions, among them the beautiful tree-shaded campus, the gym/pool/tennis courts, library, nearby Puffer Pond, and the historic town of Amherst itself, with its bookstores, bakeries, its town common, and Emily Dickinson's home.

And oh, the music you can hear! Those who come for the whole festival can attend at least 14 concerts and recitals, by faculty and students, all part of the price of admission. Other activities include barbecues, parties, nightly English country dancing to live music (all dances taught). At Clark's Coffee Haven, and over meals outdoors at picnic tables under stately oaks, newcomers make musical and personal friendships each year, and renew them summer after summer.

The Von Huene Workshop is in residence for the entire two weeks with a full line of recorders and music, and the chance to have an ailing instrument diagnosed by an expert. Or, you can try other makers' instruments at the fair held on the middle weekend.

MORE INFORMATION

Valerie Horst, Amherst Early Music, 65 W. 95th St., New York, NY 10025;
Phone: 212-222-3351; E-mail: amherst@compuserve.com; Fax: 212-222-1898.

PS: Very advanced and ambitious participants are invited to apply to our self-enclosed Baroque Academy and Virtuoso Recorder programs. Inquire.

HOLIDAY WEEKEND WORKSHOPS

Every year Amherst Early Music offers three long-weekend workshops in recorder, viol, reeds, all-group playing and singing, student & faculty concerts, and parties, with wonderful faculty and great classes.

Put these in your date book!

Memorial Day Weekend in Tappan, NY
Friday, May 23, to Monday, May 26, 1997
Columbus Day Weekend, Pawling, NY
Friday, October 10, to Monday, October 13, 1997
Presidents' Day Weekend
Friday, February 13, to Monday, February 16, 1998

1997 Recorder Faculty

includes

Aldo Abreu
Saskia Coolen
Dan Laurin
Geert Van Gele
Pete Rose

Special Announcement

Scholarship money has been made available for virtuoso-level students to study with

Pete Rose

at the Amherst Early Music Workshop's
Virtuoso Recorder Program
August 3 to August 10, 1997

Recipients must participate in all classes of the Virtuoso Program. All interested students should send an audition tape, with at least one 20th-century work, to AEM.

Submission Deadline: April 30, 1997

INFORMATION:

Amherst Early Music,
65 West 95th Street #1A
New York, NY 10025-6796;
Phone: 212-222-3351; Fax: 212-222-1898;
E-mail: amherst@compuserve.com;

THE RECORDER IN PRINT: 1995

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

by David Lasocki

This report, the seventh in a series, covers books and articles published in 1995 that advance our knowledge of the recorder, its makers and players, its performance practice and technique, its repertory, and its depiction in works of art in the past or present. To save space, articles that appeared in American Recorder are omitted. A few previously unreported items from earlier years are also included. Readers can obtain most items through libraries (either in person at a large music library or from their local library via interlibrary loan).

Repertory

Pride of place must go to a series of articles on the recorder repertory published in *The Cambridge Companion to the Recorder*, edited by John Mansfield Thomson (Cambridge: Cambridge University Press, 1995). Although the book has already been reviewed in these pages, it is worth commenting on the main contributions. Anthony Rowland-Jones, in looking at "The Recorder's Medieval and Renaissance Repertoire" (pp. 26-50), wisely adopts a continuum from "designated" repertoire, through "probable" and "extended" to arranged. As the recorder does not seem to have been invented until around 1400, the Medieval repertoire is restricted to the extended and arranged categories. Sensibly, he invites recorder players to take their cues from the surviving designated or probable Renaissance repertoire and play various types of vocal and instrumental music.

Writing about "The Baroque Recorder Sonata" (pp. 51-73), Rowland-Jones rightly identifies it as a predominantly North European phenomenon of the years 1690-1740, generally published for an amateur market, not technically demanding but presenting challenging interpretational difficulties. He names the most rewarding sonatas musically as some by Handel and Telemann, followed by Loeillet, pseudo-Vivaldi (Chédeville's *Il pastor fido*, no. 6), Albinoni, Finger, Veracini, Benedetto Marcello, Barsanti, and Sammartini, then Daniel Purcell, Paisiello, Bononcini, and possibly Pepusch, van Wassenaer, and Roman. He will probably find little opposition to this list (although I would exclude Pepusch, who was far better at writing in several parts), and I was pleased to see Finger finally given his due. Moving on to "The Baroque Chamber-Music Repertoire" (pp. 74-90), Rowland-Jones discusses a much more varied group of compositions, listing the best and giving brief characterizations.

Adrienne Simpson, covering "The Or-



Benjamin Britten, the only modern composer cited in Adrienne Simpson's "Orchestral Recorder" chapter in *The Cambridge Companion to the Recorder*.

chestral Recorder" (pp. 91-106), has to admit that the instrument "did not merit a place in the orchestra on its own account, but was a useful extra which some players were able to offer." Most of the major composers of the late Baroque—Lully, Charpentier, Blow, Purcell, Telemann, Bach, Vivaldi, and Handel—all used the recorder to good effect, if in relatively isolated instances. The only modern examples cited are by Benjamin Britten (*A Midsummer Night's Dream* and *Noye's Fludde*).

Anthony Rowland-Jones and I classify "The Eighteenth-Century Recorder Concerto" (pp. 107-118) into four types: for solo instrument and orchestra; for two or more dominating solo instruments; concerti grossi; and chamber concertos, written for a chamber ensemble without orchestra. We cover concertos by Albinoni, Babel Bach, Baston, Dieupart, Graupner, Heinichen, Alessandro Marcello, Naudot, Alessandro Scarlatti, Schickhardt, Telemann, Vivaldi, and Woodcock—"a highly significant part of the repertoire, offering some of its greatest technical challenges and musical rewards."

Up to now, the recorder has never had a satisfactory bibliography of its music. As a

first step towards one, I have compiled a bibliography of early recorder ensemble music, defined as for three or more instruments, with or without basso continuo, without strings, orchestra, or voice. Richard Griscom and I are now working on a complete bibliography of recorder music before 1800. David Lasocki, "A Preliminary Bibliography of Ensemble Pieces for Recorder, 16th-18th Century," *The Recorder Education Journal* 2 (1995): 79-85.

Thiemo Wind has been extracting an amazing amount of mileage from questions relating to Jacob van Eyck's *Der Fluyten Lust-hof* (1646/49) and similar contemporary collections. In his latest article to reach me, Wind looks at the tune "Je ne puis eviter" by François de Chancy (original title "En vain je veux celer," *Airs de cour a quatre parties*, Paris, 1635) and the set of variations on it for recorder found in *'t Uitnemend Kabinet I* (Amsterdam, 1646). The publisher, Paulus Matthyszoon, claimed that set to be a joint composition by van Eyck, Pieter de Vois, and the latter's son-in-law, Steven van Eyck (no relation to Jacob). J. van Eyck himself wrote four variations on this melody under its Dutch name "Philis schoone harderinne" (*DFL I*), and a duet version (probably by the publisher rather than van Eyck) was included in the second edition of *DFL*. One of the most useful results of Wind's article is a great deal of biographical information about de Vois and some about S. van Eyck, both of them little-known figures today. On stylistic and other grounds, Wind concludes that the variations were written by the three composers, and Matthyszoon probably put the variations together from three separate previously existing sets. "Je ne puis eviter": 17de-eeuwse blokfluitvarianties van een Nederlandse 'groupe des trois,'" *Musica Antiqua* 10, no. 3 (August 1993): 104-11.

Don Fader has been scrutinizing the two different versions of Francis Dieupart's suites, the first for harpsichord and the second in two parts "mises en concert ... pour un violon & flûte avec une basse de viole & un archilut" (arranged for a violin and recorder with a viola da gamba and archlute). He concludes that neither version "is an ideal representation of the composer's intentions—and in fact those intentions, as far as they can be determined, were different from what either version presents. In other words, what Dieupart seems to have originally had in mind was a performance with solo harpsichord doubled by violin or recorder, but the extant versions represent realizations for solo

harpsichord and for instrumental ensemble with basso continuo. My interpretation is that the ultimate realization of the possibilities inherent in the score is something the composer left up to the performer." Fader includes some thoughtful discussion of the status of arrangements in the Baroque era and the wide latitude given to performers at that time. "Let the Buyer Beware: Dieupart's *Six suites de clavessin* and Arrangement Practices for the Recorder," *The Recorder Education Journal* 2 (1995): 32-52.

Brian Alexander Berryman compares in detail Jacques Hotteterre le Romain's first set of suites for flute and basso continuo (1708) with the second set (1715). (Hotteterre remarked in the preface to the first set that they could be transposed up a minor third for the alto recorder.) Berryman cites the increased number of Italian

elements in the second set as proof that Hotteterre was attempting to keep up to date and retain his patrons in changing times. "Jacques-Martin Hotteterre, *Les goûts réunis* und die Entwicklung der französischen Barockmelodik," *Tibia* 20, no. 3 (1995): 517-31.

The problem of the instrumentation of Bach's Fourth Brandenburg Concerto continues to excite heated debate, as the 1995 issue of *The Galpin Society Journal* demonstrates. Michael Marissen, replying to an article by Tushaar Power, claims that, in arguing for recorders in G, Power made a high number of errors that confound his argument. Power, in response, says that Marissen's argument "rests on numerous unqualified assumptions ... a presumed intimacy with J.S. Bach," and faulty logic. One of the difficulties of debating such an issue is that there are many theories chas-

An illumination of Lucretia's suicide as told by Boccaccio. Harold Love's article in Australia's *Journal of Recorder and Early Music* suggests that performances of Telemann's C major sonata for two altos from *Der getreue Music-Meister* should be influenced by the story behind each of the movements.



ing a small and ambiguous body of evidence. I look forward to Marissen's promised comprehensive study of Bach's use of the recorder.

In the meantime, George H. Goebel has found a new source of information about what seems to be an echo flute, although the quotation is puzzling. In his *Elements ou principes de musique* (Amsterdam, 1696), Etienne Loulié, who was among other things a recorder player and teacher, wrote: "Les sons de deux flûtes d'echo sont differents, parce que l'un est fort, & que l'autre est foible" (The sounds of two echo flutes are different, because one is strong and the other is weak). Goebel takes this to mean that the echo flute was an instrument that could play both loud and soft. But why, then, would one need two instruments to play loud and soft? Did Loulié mean that one half of an echo flute played loud and the other soft, or is there some other explanation? We already knew that James Paisible was playing on an echo flute in London in the 1710s, but we have only been able to speculate about the nature of that instrument—two recorders tied together?—and Loulié is no help here. Furthermore, as Marissen has previously shown, Bach seems to have intended the *f* and *p* markings in the recorder parts of the Brandenburg Concerto to be *tutti* and *solo* rather than soft and loud. Any more ideas? Michael Marissen, "Bach and Recorders in G," *The Galpin Society Journal* 48 (March 1995): 199-204; reply by Tushaar Power, 265-69; George H. Goebel, "New Evidence on the Echo Flute," 205-07.

The five movements of Telemann's trio sonata in C major for two alto recorders and basso continuo from *Der getreue Music-Meister* (1728) are named "Xantippe," "Lucretia," "Corinna," "Clelia," and "Dido." When I was growing up in England, the work was known fondly as "Telemann's girlfriends." In Harold Love's view, it helps to know that the women are certain "illustrious ladies" of antiquity. Xantippe was the scolding wife of Socrates. Lucretia's rape and suicide led to revolution in Rome. Corinna was the subject of Ovid's love elegies: "attractive, frivolous, promiscuous, but also fond of tormenting her lover, the poet." Clelia managed to escape the attentions of Lucretia's ravisher. And finally, Dido, who, "abandoned by her lover Aeneas, experiences extremes of sorrow and frenzy, before finally ending her life." Love concludes that "these narratives of rape and suicide must surely influence our interpretation..., even though the representation is a miniaturistic one that should not

be too overloaded with passion." "Telemann's Illustrious Ladies," *Australia's Journal of Recorder and Early Music* no. 19 (August 1995): 4-6.

Ingo Gronefeld has now published the last two volumes of his four-part thematic catalog of concertos for the "flute" (including recorder) written through 1850. The third volume covers Racemberger to Zumsteeg, and the fourth is a supplement and index of incipits. In the new volumes, the recorder is represented by Corrette, Racemberger ("flauto piccolo"), Sammartini, Sari, Alessandro Scarlatti, Scheibe, Schickhardt (mistakenly listed as a flute concerto), Schultz, Stulick (not extant), Telemann, Valentine, Vivaldi, and Woodcock. Unfortunately, Gronefeld, like other modern writers, has been fooled into believing that Giovanni Paolo Simonetti was a Baroque composer, whereas he is the invention of the real composer, Winfried Michel. *Flötenkonzerte bis 1850: ein thematisches Verzeichnis* (Tutzing: Hans Schneider, 1992-95).

Robert Hickcock and Peter Robertson pay tribute to Daryl Runswick, a Leicester music teacher who wrote and arranged a few dozen compositions for recorder ensemble, generally for six parts with three independent bass lines (bass, great bass, contrabass). Their article includes a complete list of the compositions, copies of which may be obtained from the Leicester branch of the Society of Recorder Players. "The Recorder Works of Daryl Runswick," *The Recorder Magazine* 15, no. 1 (March 1995): 13-14.

John Turner, a British lawyer with a side career as a recorder player, has been working behind the scenes as editor and publisher for many years to commission new recorder music. One of the composers in his care is Alan Bullard (b. 1947), who teaches composition in Colchester and writes conservative music in the tradition of Britten and Howells. Turner's descriptions of Bullard's dozen works for recorder are lively and evocative. In an appendix, the composer describes how he learned to play the soprano recorder and wrote his first works for the instrument (alas, no longer extant) at the age of eight. "I owe a great debt to the recorder in my musical education, more than I perhaps realized at the time, and I hope I am helping to repay that by writing recorder music today." "The Recorder Music of Alan Bullard: A Catalogue and Description," *The Recorder Magazine* 15, no. 4 (November 1995): 128-32.

Rolf Riehm's solo recorder composition *Weeds in Ophelia's Hair* (Munich: Ri-



Julia Whybrow, whose Tibia article on Rolf Riehm's *Weeds in Ophelia's Hair* concludes that it represents "a clear advance in the development of new sound domains on the recorder."

cordi, 1993) is discussed and analyzed by Julia Whybrow. The work is poetically conceived around the Ophelia theme, "translated into a nuanced musical speech which is expressed in an abundance of up to now 'unheard' sounds, and places high demands on new playing techniques." *Weeds* has an enormous dynamic range (*fff* to *pppp*) as well as a special notation to indicate small amounts of air pressure. Whybrow concludes that it represents "a clear advance in the development of new sound domains on the recorder. The entire range of facets of the instrument is brought to bear. It is an extraordinarily innovative work, which will surely represent a milestone in the recorder literature of the 20th century." "Eine Einführung in das Blockflötenstück *Weeds in Ophelia's Hair* von Rolf Riehm," *Tibia* 20, no. 1 (1995): 357-61.

Ewald Henseler and Yoshie Tokimitsu have compiled a catalog of recorder music by Japanese composers. For readers like me who have trouble with Japanese interpretations in a basically English text, they have made a slightly abbreviated version solely in English that may be obtained by writing to Mr. Matsushita at the address given below. Dr. Henseler himself is willing to provide help in obtaining the manuscript compositions. "Recorder Music by Japanese Composers," *Music Library Association Japan Newsletter* 16, no. 1 (30 April 1995): 1-7; Mr. Matsushita, Kunitachi College of Music (Library), Kasikawa 5-5-1, Tachikawa, 190 Tokyo, Japan; Dr. Ewald Henseler, Elisabeth University of Music,



In *The Cambridge Companion to the Recorder*, John Mansfield Thomson presents the story of the friendship of George Bernard Shaw (left) and Arnold Dolmetsch (right) and Shaw's interest in historical performance.

Nobori-cho 4-15, Naka-ku, 730 Hiroshima-shi, Japan.

History and Iconography

Returning to *The Cambridge Companion to the Recorder*, Howard Mayer Brown, in one of his last published writings, takes an authoritative look at "The Recorder in the Middle Ages and the Renaissance" (pp. 1-25). He begins by affirming that "there is little reason to suppose that the recorder played any active role in the performance of written art music before the very late fourteenth or early fifteenth century." In the 15th century, the recorder turns up in pictures, often in combination with harp, lute, or fiddle, and played "by well-born ladies and gentlemen or else by the sorts of musicians who specialized in soft instruments and were hired either as household musicians to the nobility or as free-lance musicians." The 16th century brought recorder consorts, amazingly large inventories of recorders in courts, the first instructions for the instrument, and performers who "developed their virtuosity to a high degree, though on occasion at the expense of the composer." Finally, "the Renaissance can be said to close when recorders ceased to be played in consorts."

My book on the Bassano family has already been reviewed in these pages. Suffice it to say here that the Bassanos were apparently the only professional musicians before the 20th century who made the recorder their main instrument. Among other things, the book describes their lives, the performance conditions of the re-

corde consort at the English Court (1540-ca. 1630), the family's instrument-making activity, and their composing (largely consort music for winds). In a separate article, I summarize what is known about the careers of the Bassanos and other professionals who played the recorder in England, 1500-1740, with some side-references to the Continent. David Lasocki with Roger Prior, *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665* (Aldershot: Scolar Press, 1995); Lasocki, "Professional Recorder Players I: Pre-Twentieth Century," *The Cambridge Companion to the Recorder*, 167-74.

A previously unknown manuscript "musical compendium," written in southern Germany or Austria by one "A.S." in the middle of the 17th century, has been discovered by Dr. Patricia Campbell. It was intended as a comprehensive tutor for no fewer than thirty instruments, mostly stringed, although there is some fingering information for cornett, curtal, and recorder. The author seems to have been a lutenist or theorb player of some expertise, aware of developments in composition and theory in Venice and able to cite sources connected with the courts in the area where he lived—perhaps he was a courtier himself. I look forward to Campbell's further promised articles discussing the manuscript in detail. "Musical Instruments in the *Instrumentälischer Bettlermantl*—A 17th-Century Musical Companion," *The Galpin Society Journal* 48 (March 1995): 156-67.

A new Spanish recorder magazine has

been launched under the editorship of two recorder professors from the conservatory in Seville, Bárbara Sela and Guillermo Peñalver, who are well informed about developments in the rest of the world. So far the magazine is a promising mixture of original research and translations of articles appearing elsewhere. Among the former is an article by Mariano Pérez Prieto, based on his doctoral dissertation, about the recorder and flute in Salamanca in the first half of the 18th century. He found only one archival reference to a recorder player, one Francisco Gómez, who played the violin, oboe, trumpet, and recorder at the Cathedral (date unspecified). Five surviving compositions feature the recorder: Antonio Yanguas, *Lamentación de la Feria Sexta*, "Lamed. matribus suis dixerunt" (1722), *Lamentación*, "Aleph. Ego vir videns" (1736), and *Lamentación de la Feria Quinta*, "Vau. Et egressus esta a filia Sión" (1742); Juan Martín, *Lamentación*, "De lamentatione Jeremiae prophetae" (1745) and *Lamentación*, "Vau. Et egressus est filia Sión" (1748). Note that the recorders are employed in conjunction with death and the supernatural, as in many other instances in Baroque music in other countries. "Presencia de la flauta de pico y de la travesera en tres capillas musicales salmantinas: catedralica, universitaria y de San Martin, durante el periodo 1700-1750," *Revista de flauta de pico* 2 (May 1995): 3-6.

John Mansfield Thomson engagingly presents the story of "The Recorder Revival I: The Friendship of Bernard Shaw and Arnold Dolmetsch" (*The Cambridge Companion to the Recorder*, pp. 137-51). His article does not merely review this friendship, but encompasses John Finn, Christopher Welch, and other figures in the revival. The celebrated Bressan recorder on which Dolmetsch based his first recorder copies is the subject of a note by Hilary Meadows. She has traced the correct entry for the instrument in Sotheby's sale catalogue in 1905, when Dolmetsch bought it for £2: "111. VARIOUS. A box-wood and ivory recorder, by Barton [sic]...." Then she reports on her examination of the instrument, now in the Horniman Museum, London. Dolmetsch put a band around the ivory mouthpiece, presumably because it was cracked, then replaced it. Then he replaced the block, changing Bressan's narrow curved windway to "the typically Dolmetsch, wide, straight windway." She adds: "What a pity he did not take more notice of the original windway—he could have prevented the manufacture of millions of dire rectangular windways." "Hap-

py Birthday, Whenever that may be: Further Thoughts on Mr. Loretto's Article," *The Recorder Magazine* 15, no. 3 (September 1995): 87-88.

Eve O'Kelly's article "The Recorder Revival II: The Twentieth Century and its Repertoire" (*The Cambridge Companion to the Recorder*, pp. 152-66), recapitulating her book *The Recorder Today*, takes us briefly through German fingering; *Spielmusik*; the conservative English composers of the 1930s-50s; Gustav Scheck and his students; the Falling Leaves, Manfred Mann, and the Rolling Stones; Frans Brügger, Michael Vetter, and the avant-garde; the Japanese composers of the 60s and 70s; Hans-Martin Linde and Gerhard Braun; modern techniques; Michael Barker and electro-acoustic music; Loeki Stardust; Walter van Hauwe's *Ladder of Escape*; and beyond. Rather than being a history as one might have expected, O'Kelly's chapter on "Professional Recorder Players (and Their Instruments) II The Twentieth Century" (pp. 175-83) contains short sections on Robert Ehrlich, "the soloist"; Daniel Brügger, "the ensemble player"; Tim Cranmore, "the recorder-maker"; and Pete Rose, "the twentieth-century specialist." As a result, the *Companion* gives short shrift to the greatest player of the century, Frans Brügger, without whose influence we would surely never have had such a book.

Instruments and Instrument Making

For lack of surviving specimens, the origins of the recorder are still shrouded in mystery. Dietrich Hakelberg sheds a little light on the subject by reporting on the recent find of what is probably the earliest surviving recorder: a 14th-century plumwood instrument in Göttingen. It is 256 mm. long, in one piece, with a cylindrical bore, narrowing at the second and seventh fingerholes, and expanding at the bottom. The obliquely cut fingerholes taper conically outwards (the opposite of the undercutting found in Baroque recorders). There are double holes for the bottom finger, allowing for left- or right-handed playing. Unfortunately, the top of the instrument is damaged. A reconstruction by Hans Reiners of Berlin produced a penetrating sound, rich in overtones, and a range of about two octaves. Curiously, opening the lowest finger hole(s) produce(s) a semitone not a tone. (In a commentary on Hakelberg's article, Hermann Moeck, an expert in folk whistles, suggests that the lowest holes could originally have been tuning holes, which were later put to "higher service," as it were.)

In passing, Hakelberg corrects the dating of the celebrated Dordrecht recorder, which Horace Fitzpatrick believed to be from the mid-13th century, arguing that it is more likely to be from the early 15th century. Hakelberg also reports the finding of a small ivory recorder in Lübeck similar to the Rosenberg recorders of the mid-17th century. He speculates that it is the smallest surviving example of the instruments made by the Nuremberg *Wildruf- und Hornreher* (makers of animal calls and horn products). "Some Recent Archaeo-organological Finds in Germany," *The Galpin Society Journal* 48 (March 1995): 3-12; Moeck, report on that issue of *GSJ*, in *Tibia* 20, no. 3 (1995): 546-48.

Paul Richardson, a recorder maker living in Madrid, gives advice on how to use round files to correct intonation problems on the recorder. "Afinación de una flauta de pico," *Revista de flauta de pico* 3 (September 1995): 7-10.

A fascinating piece of computer software called RESONANS, developed by IRCAM and the acoustics department of the Université du Maine in Le Mans, is the subject of a note by the French recorder maker Philippe Bolton. RESONANS produces tables or graphs of the resonant frequencies for the different fingerings of any wind instrument, or visualizes the position of nodes and antinodes, so that hole positions can be checked. The software is of great benefit to makers to test possible defects of a design, try different approaches to a given problem on an existing instrument, or do research on original instruments that no longer sound. Bolton emphasizes that "no solution is suggested by the program, but any solution proposed by the maker can be tested, with economy of time and materials." "RESONANS," *FoM-*

For lack of surviving specimens, the origins of the recorder are still shrouded in mystery. Dietrich Hakelberg sheds a little light on the subject by reporting on the recent find of what is probably the earliest surviving recorder: a 14th-century plumwood instrument in Göttingen.

RHI Quarterly 79 (April 1995): 69-72. For information on the software, write to Centre de Transfert et de Technologie du Mans, A.T.T.M., 20 rue Thalès de Millet, F-7200 Le Mans, France.

Alec V Loretto contributes three short articles on aspects of recorder making. First, he describes the use of GO and NO-GO gauges in measuring the size of a recorder's "step" (the height of the windway at the labium end). Second, he tackles the measurement of a recorder's bore: what to measure, how to measure it, and how to record the data. Finally, he gives advice on using modified telescopic bore gauges. "Determining the Step Size of a Recorder," "Recorder Bore Measuring," and "Recorder Bore Measuring—Using Modified Telescopic Bore Gauges," *FoMRHI Quarterly* 79 (April 1995): 61-63; 64-67; 67-69.

Elsewhere, Loretto cautions that it is the shape of the bore, not that of the outside of a recorder, which determines the instrument's musical properties: range, tone color, and fingerings. He summarizes the different basic types of bore—Medieval, Renaissance, "transitional" (early Baroque), Baroque, and Ganassi. He believes that the best way forward for the recorder would be a Ganassi bore with extra vent holes and keywork in order to simplify the fingering in the high register and perhaps extend the range. "Don't Judge a Book by its Cover and Don't Judge Recorder Bores by Outside Shapes!" *The Recorder Magazine* 15, no. 1 (March 1995): 11-12.

Making use of a different principle, the so-called *lange Bohrung* (long bore) of early-20th century German makers, Maarten Helder has designed a new type of tenor recorder in which the bottom and second notes, instead of playing sharp as on the standard recorder, produce pure harmonics. Peter Bowman reports that this makes it possible to play strong, stable low notes with a tone quality that more closely matches the other registers. The third register can be readily produced from harmonics of the low notes, sometimes with adjustments of fingering and the use of the B, C, and E keys, even at low breath pressure. The long, wide footjoint leads to a powerful sound. The block, based on a patent by Arnfred Strathmann of Kiel, is adjustable, making possible a wide range of tone quality and special sound effects—and of course, minimizing the need for revoicing. An optional "piano" key controlling a pin allows a true decrescendo to be obtained. Walter van Hauwe has enthusiastically taken up the instrument, which he believes will become the standard for

devotees of modern recorder music. "The Birth of a Truly Contemporary Recorder," *The Recorder Magazine* 15, no. 4 (November 1995): 126-27.

In the 1960s, Daniel Waitzman championed the bell key for early and modern music. Denis Thomas, apparently without knowing about Waitzman's work, writes about his redesign of the key to avoid the problems inherent in the Dolmetsch version. He goes on to describe his experiments with the key and its resulting harmonics. Guillermo Peñalver, after surveying some historical methods of obtaining the high register, recommends the bell-key for that purpose. Thomas, "High Notes and Harmonics: A New Bell-key Design?" *The Recorder Magazine* 15, no. 4 (November 1995): 133-34; Peñalver, "El agujero 8: por un uso sistemático," *Revista de flauta de pico* 1 (January 1995): 18-20.

Peter Thalheimer classifies historical and modern recorders into types based on their fingerings. He also chronicles attempts that have been made to get around some of the fundamental problems of the instrument, such as the restricted range (e.g., extending the range downwards by means of a longer footjoint with keys) and the difficulty of obtaining a satisfactory \sharp " (on the alto). He singles out for attention Rainer Weber's newest experiment: "an inverted-conical Baroque recorder is equipped with a long cylindrical footjoint, the soundhole of which is enlarged in the style of a Ganassi recorder.... Now with this footjoint, on the Baroque recorder as on the Ganassi instrument, in-tune partials of the fundamental tone can be blown. At the same time, through this footjoint the unstable low register of the recorder is stabilized and the intonation of the previously problematical high register improved." "Beobachtungen zum Überblasverhalten von Blockflöten—alte Bauprinzipien als Ausgangspunkt für neue Instrumente," *Tibia* 20, no. 1 (1995): 362-68.

Friedrich von Huene surveys the history of attempts to modernize the recorder, beginning in the 1950s with Edward Powell's Orkon (a modified soprano recorder with simplified Boehm-system keywork). Unfortunately, the necessarily high price of the Orkon led to the failure of the venture. Von Huene himself made a keyed recorder in 1959, but concluded that he lacked the time and money to develop it. In 1990 von Huene bought a soprano made by Arnfred Strathmann, "a recorder-like instrument with the elaborate keywork and fingerings of a saxophone similar to the Boehm system." Instead of a thumbhole,

there was an octave key. The block height was adjustable and the roof of the windway was also removable. Von Huene goes on to describe his experiments on Renaissance and Baroque recorders with the German "long bore." After praising Helder's new tenor recorder, he concludes by recommending the development of an alto with Boehm keywork. "Efforts to Modernize the Recorder," *The Recorder Magazine* 15, no. 4 (November 1995): 135-37.

Instrument Manufacturers

The past and present of the Swiss recorder manufacturers Küng are the subject of an article by Christian Albrecht with photographs by Denise Feider. Franz Küng, the firm's founder, began as a maker and tuner of pianos, branching out into repairing other instruments and selling radios, discs, and phonographs, before getting into recorder making in 1938. Orders soon came pouring in, as foreign instruments were hard to obtain during World War II. The firm began with sopranos and altos, tried their hand at low-pitch instruments (in the 1940s!), then expanded to sopraninos, tenors, basses, and great basses. By 1960, the production of pianos had become secondary and several thousand recorders were made each year. In 1968, the younger Küng son, Thomas, began working in the business, and garkleins and contrabass recorders were added. In 1976, the elder son Andreas joined, after music study in Basel, and the firm undertook the development of historical models, including sixth flutes, flûtes du quatre, and flûtes de voix, which began to be manufactured four years later. Since the founder's death in 1983, the firm has computerized and increased quality control. Innovations have included the Folkloria recorder in B-good for Swiss folk music as well as the czakan or flageolet repertoire of the 19th century—a new quartet (soprano to bass) good for both ensemble and solo work, the SUPERIO series with cylindrical bore, and

a new soprano for schools. "Blockflötenbau Küng, Schaffhausen—ein Firmenportrait," *SAJM Zeitschrift* 23, no. 1 (January 1995): 10-16.

Performance Practice and Technique

The term "partial venting," introduced by Eugene Reichenenthal in *AR* in 1976, refers to partial covering or uncovering of holes to achieve accurate intonation and give variety of timbre. Anthony Rowland-Jones traces the history of the practice back to a 14th-century Italian fresco of a musician playing two pipes at once, on one of which he is half-holing. Rowland-Jones briefly surveys accounts of the practice in the writings of Ganassi (1535), Cardan (ca. 1546), Zacconi (1592 and 1622), Bottrigari (1594), Mersenne (1636), Blanckenburgh (1654), Salter (1683), North (ca. 1695), Freillon-Poncein (1700), Hotteterre (1707), and on into the 20th century (compositions by Casken, Lechner, and Linde). "A Short History of Partial Venting," *The Recorder Magazine* 15, no. 2 (June 1995): 48-50; letter to the editor, 15, no. 4 (November 1995): 153-54.

In my article on "Instruction Books and Methods for the Recorder from Around 1500 to the Present Day," I warn readers to treat performance practice instructions from historical treatises and methods with caution, because they were intended for children or amateurs, not professionals. I survey the historical instructions, then say a few words about the most important modern ones. *The Cambridge Companion to the Recorder*, 119-35.

Reporting her researches on English recorder tutors of the Baroque period at greater length, Marianne Mezger summarizes the contents of the tutors, then discusses what can be learned about ornaments from both the instructions and the musical examples in tablature. She shows that there were three phases in the development of the ornaments: 1679-83, when they tended to start on the main note; 1686 (Carr), when trills now started on the upper auxiliary and the mordent was transformed into a curious kind of turn; and 1695-, when the French *accent*, turned trill, and *flattement* were introduced. As I noted in my review last year, these ornaments have the ability to transform music that looks dull on the page. Mezger makes this abundantly clear by showing how Henry Purcell's "Two in One Upon a Ground" for two alto recorders and basso continuo (*Dioclesian*, 1690) would sound with ornaments based on those in Carr and *The Compleat Flute Master* (anon., 1695). "Vom

In The Recorder Magazine, Friedrich von Huene described a number of efforts to modernize the recorder, including Edward Powell's Orkon in the mid-1950s.



Pleasant Companion zum Compleat Flute Master. Englische Blockflötenschulen des 17. und 18. Jh.,” *Tibia* 20, no. 2 (1995): 417-30; “Henry Purcell’s Chaconne Two in One upon a Ground aus dem dritten Akt der *Prophetes or the History of Dioclesian*, London 1690,” XXXIII-XXVI.

Ephraim Segerman has taken Mezger’s work on ornaments a little further by examining string practice in England in the 17th century. An ornament table attributed to Charles Coleman and published in John Playford’s *An Introduction to the Skill of Musick* makes it clear that the term “to shake” meant an oscillation between two notes “where each is played *more than once*.” The flageolet and recorder sources, in contrast, fail to make the number of oscillations clear. Shaking with the upper auxiliary was dominant in string sources; shaking with the lower auxiliary, in woodwind sources—the beginning note apparently being a matter of taste in each case. He concludes that “the specifics of the graces used were less important than [their location and duration], and whatever falls comfortably under the fingers will often do.” “Contrasts Between String and Woodwind Gracing in Purcell’s Time,” *FoMRHI Quarterly* 78 (January 1995): 18-19.

Eva Legêne looks at the way Baroque musicians used structure “not merely for charming the ear but for stirring the soul” (a memorable phrase found in the Roman author Quintilian’s book on rhetoric, *Institutio Oratoria*, which had great influence in 17th-century education). She surveys the various kinds of rhythmic feet found in both poetry and music, linking them to the affections, as reported by Baroque writers on music such as Mersenne and Mattheson. She takes examples from recorder music by Purcell and Handel to show that, whatever the general affect may be, “the words in these arias provide ample variety of rhythm and emotion for the recorder. Two manners of depicting the words occur: the first is by the rhythm that the word itself indicates; the second is by means of imitation of the word—word painting.” The two composers used different kinds of rhythms for different emotions, which Legêne classifies as the pleasant, the beautiful, the pompous, violence, pain, and natural scenes. They also used word painting to depict heat, mischief, calmness, fast movement, love, etc. She concludes that, “in scratching the surface of the relationship between rhythm and emotion, I hope to have inspired you to explore Baroque instrumental music from this point of view.” “Musical Interpretation

Peter Thalheimer looks at Hindemith’s recorder trio, written in 1932 for recorders in A and D, then transposed and edited by Walter Bergmann (1952). “On D and A recorders the parts lay in the most sonorous register; on today’s C and F recorders, in the gentlest and most unresponsive.” He recommends performance on “original instruments” or substitutes.

and the Stirring of the Soul: The Relationship between Rhythm and Emotion in the Renaissance and Baroque,” *The Recorder Education Journal* 2 (1995): 56-69.

In a thought-provoking article, Peter Thalheimer demonstrates that questions of Urtext and performance practice can apply in 20th-century music just as much as in early music. By way of illustration, he takes a hard look at Hindemith’s recorder trio, which was written in 1932 for recorders in A and D, then transposed and edited by Walter Bergmann for recorders in C and F (1952). The recorders in A and D used in Germany in the 1920s and 30s had a restricted range—essentially an octave—and a tone emphasizing the fundamental. “On D and A recorders the parts lay in the most sonorous register; on today’s C and F recorders, in the gentlest and most unresponsive.” He recommends performance on “original instruments” or various substitutes. Then he reminds us that Hindemith’s original score allowed for performance by a recorder ensemble. Thalheimer notes that Bergmann in his arrangement tended to change the long slurs in the original into portato marks, the instruction *legato ed espressivo*, or no marking at all. Quoting F.J. Giesbert in the first modern recorder method for F recorders, and taking into consideration Hindemith’s articulations in other wind compositions, Thalheimer states his belief that Hindemith meant what he wrote, in keeping with the clarinet practice of his day in which “a tight, vibratoless legato” was the “highest ideal.” Finally, Thalheimer cites Hugo Riemann’s influential theories of phrasing in the early 20th century, in which “accented high points are achieved through impulses and come early, and the unaccented phrase endings taper off slowly; articulation and dynamics support these tendencies.” Hindemith in his own performances tended towards Riemann’s ideas. Applying them to the trio, we can interpret the long slurs in a new light: “There, where several upbeat notes are combined with the downbeat, they mark emphases performed early.” He concludes

that the 60-odd years since the origin of this trio have been enough for us to lose the meaning of the notation. “Hindemith heute—Anmerkungen zur Aufführungspraxis seines Trios für Blockflöte,” *Tibia* 20, no. 4 (1995): 586-93.

The Recorder in the 21st Century

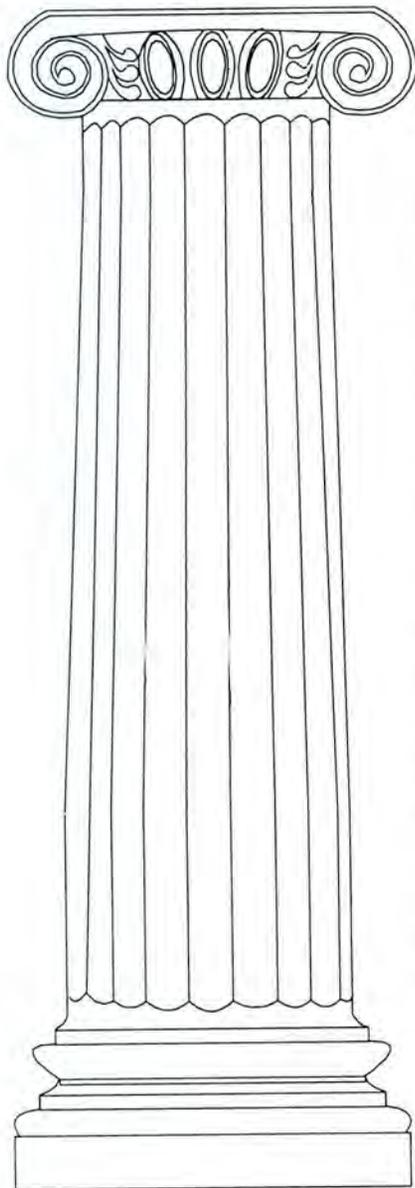
Walter van Hauwe, one of the most distinguished modern recorder players, takes up the theme of the apparent “crisis” for the recorder, at least in The Netherlands. The recorder is little used any more as an educational instrument, having been replaced by the keyboard and saxophone, and “the little army of highly capable soloists” find themselves with few playing and recording opportunities. He sees the recorder’s future more in ensemble playing and new music, “in which much activity can be detected for solo recorder as well as ensembles of the most diverse styles and structures,” concluding that the only crisis is for “the little world of the historically oriented recorder soloist.” As a result, he suggests that future recorder teachers should be trained in composing, arranging, and performance on other types of instruments. “The Recorder in Crisis? A View from the Dutch Conservatory,” *The Recorder Education Journal* 2 (1995): 75-77.

The author, a music librarian at Indiana University, writes about woodwind instruments, their history, repertory, and performance practices. With Richard Griscom he is the author of The Recorder: A Guide to Writings About the Instrument for Players and Researchers (New York: Garland, 1994). For sending sources and other support during the preparation of this review he would like to thank Lilin Chen, Ewald Henseler, Julian Kennedy, Eva Legêne, Marianne Mezger, Anthony Rowland-Jones, Guillermo Peñalver and Bárbara Sela, Thiemo Wind, and my colleagues in the William and Gayle Cook Music Library, Indiana University, especially David Fenske and Michael Fling. He asks if readers could let him know c/o this magazine about significant items he may have overlooked.

The benefits of putting yourself on a pedestal have more to do with the learning curve leading up to the event than with the accolades that follow.

IT'S TIME TO GIVE A RECITAL

by J. Gregory Larsen



Planning and giving a recital is a little like going for a roller coaster ride. At an amusement park you wait in line, slowly inching toward the tracks. Then finally, you get on and experience a few seconds of wild panic. Likewise, a recital requires months of planning and practice, culminating in a brief exciting flash and a lasting memory of your accomplishment.

I gave my first recital in the summer of 1994. After studying the recorder for several years, I had done some performing as a member of an ensemble and had played a few short solos at church, but I needed something to make me work harder, and I wanted an opportunity to play some of the beautiful Baroque sonatas that I love.

A recital was just what I needed. The process of preparing and actually giving the performance was a lot of work, mixed with some nervousness and a little outright terror. But it was also the most exciting experience of my musical life, and it pushed me to new levels of ability that would have taken much longer without the catalyst of a performance. It also gave me more self-confidence, and showed me that with careful preparation, I can go on to do even more ambitious musical projects.

I've written this article because I want to encourage other recorder students to attempt such an adventure. I've outlined the ten major milestones that I needed to consider during my year of preparation. They are listed in the approximate order that they should be done. This is probably not the only way to go about it, but it worked well for me, and will probably work for you, too.

1. GIVE YOURSELF A DEADLINE.

Determination is an important element of this undertaking, and a performance date helps to produce that determination. For your first recital, I suggest that you give yourself about a year to prepare. You may not actually need that much time, but it's better to err on the side of caution. In the early stages of planning, your deadline will be something like "next summer." You'll narrow this down as you make more specific plans.

2. GET A TEACHER.

If you don't have a teacher, I strongly suggest that you find one. An instructor will help you hone your skills, and regular lessons will provide you with weekly mini-performances of your repertoire. Your teacher may also be able to help when it comes time to locate an accompanist and a place to give the recital. If you can't find a recorder teacher near you, look for some other teacher (preferably flute, oboe, or violin) who has a good knowledge about early music performance practice.

3. CHOOSE YOUR MUSIC.

You don't have to learn all new music. There's no reason why you can't include pieces that you've worked on in previous years. You also don't have to pick it all at once. (I did not have the entire program chosen until about three months before my recital.) Plan on more music than you will actually need. This helps you to be a little more relaxed, because you know that you can drop a piece or two in the event that you just can't get that one difficult movement ready.

It's important to plan a wide variety of music. Your audience will get bored if you play nothing but Handel sonatas. Pick music that covers a range of instruments, keys, national styles, and time periods. Even though modern music is not my favorite stuff, I put one 20th-century piece on the program, just for variety. As it turned out, it wound up being the selection that the audience liked best.

It is also useful to make a chart like the one below. It helps ensure that you don't inadvertently plan an hour of alto in F major. This chart will also be useful when it comes time to write the recital program.

4. PRACTICE, PRACTICE, PRACTICE!

This is, of course, the most important thing. Careful preparation is essential to a successful performance. Lots of good literature has been written about how to practice, so I just want to mention a few things here. You are trying to get about an hour's worth of selections ready at the same time. Plan ahead so you don't wind up perfect-

Composer	Form	Instrument	Accompaniment	Key	Time	Level
Handel	Sonata	Alto	Harpsichord	g	10 min.	Moderate
Van Eyck	T&V	Soprano	None	C	5 min.	Moderate
C. Hand	Song	Tenor	Harpsichord	B \flat	5 min.	Moderate
Telemann	Suite	Alto	Harpsichord	a	10 min.	Hard

ing two pieces and then realizing that you have only one month in which to learn the other eight. As your program evolves, pay attention to which pieces (or movements) are harder than the others and plan to work on them first. During the weeks that you work especially hard on one piece, play through the others occasionally. This will help keep ready the ones that you have learned and will help you to become familiar with the ones that you have not yet worked on.

The only general practice advice that I'll give is to practice things *slowly*. I'm sure you've heard that before, but I've found that it is extremely useful. If you practice pieces at a slow speed, preempting any mistakes, your fingers will learn the correct sequences, and this will carry over when you pick up the tempo. Even after you have the piece at the tempo you want, I recommend that you go back and occasionally work on it slowly.

Now, some people are naturally good at practicing regularly. If you find yourself skipping meals and giving up sleep because you love to practice, you can ignore the rest of this section and go to number 5. But if, like me, you have a natural inclination to slothfulness, I've got a suggestion: keep a practice diary. As you practice, write down what you are working on, any insights that you have, and any problems that you are experiencing. This allows you to keep track of your progress on each piece. It also lets you give yourself instructions for your next practice session and helps you to remember questions that you want to ask your teacher. You can also record the amount of time that you practice. If you keep careful track of exactly how many hours you spend rehearsing, you can see if you really are working as much as you'd like. (I realize this sounds as though I'm suggesting that you arrange your life like a military academy. It's okay to goof off sometimes, too. If the park occasionally looks better than your music stand, go lie in the sun!)

5. FIND A HARPSICHORDIST.

There are two ways to go about this. You can find a harpsichordist whose musical skills are similar to yours—a fellow amateur who would like the chance to do some performing. Or you can hire a professional outright. I have done both and found pluses and minuses for each.

Hiring a professional costs money. Rates vary, but you can expect to pay somewhere in the neighborhood of \$300 to \$600 for a performance and several re-

hearsals. Now, to some people (including me!) this is a lot of money, but if you can save \$50 each month during the year, you'll have the money when the time comes to do the hiring. A professional will provide you with a strong foundation during the performance. It helps to know that if you play a wrong note or start to run away with the tempo, the continuo will follow right along without any problems.

Still, finding a fellow amateur also has its advantages. First, there is no out-of-pocket expense to you (though you might offer to help defray the costs of cartage and tuning if the harpsichord needs to be moved). Second, you are likely to be able to spend more time practicing with a fellow student, and there is also the possibility that you can begin to get paying gigs based on the repertoire that you learn for the recital.

I hired a professional for my first recital and was very glad to have an experienced performer with me for my debut. I found a fellow amateur for my second recital, and we're having lots of fun playing together and planning future performances. This order of events worked quite well for me—use your own judgment to decide what's best for you.

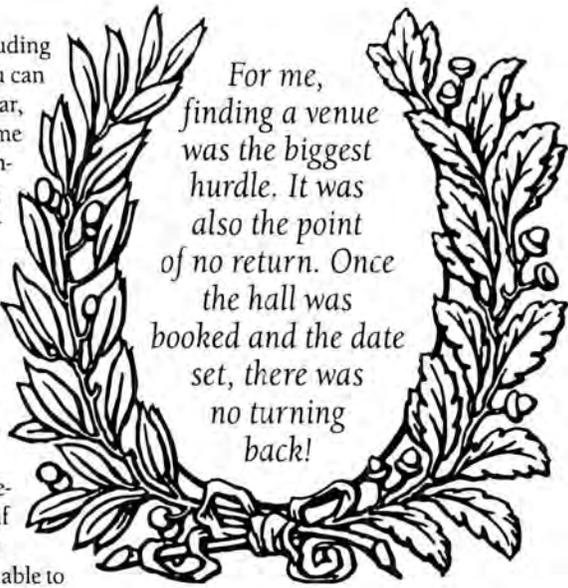
6. FIND A LOCATION.

There are several options for this. If your home is large enough, you might rent or borrow folding chairs and perform in your living room. My teacher has student recitals in this format, and it works quite well. (It also makes it easy to have a party afterwards!) If you live in an apartment complex, see if your building has a party room that is available to residents for special functions. Other options include churches and community halls.

I was extremely lucky for my recital. I inquired at a local college about using their chapel. As it turned out, the college was sponsoring a summer concert series, and they asked me to perform. For me, finding a venue was the biggest hurdle. It was also the point of no return. Once the hall was booked and the date set, there was no turning back!

7. PERFORM WHENEVER POSSIBLE.

The best solution for overcoming performance anxiety is to do lots of performing. Contact local churches and see if they would like to incorporate a sonata into their worship service. Religious holidays



For me,
finding a venue
was the biggest
hurdle. It was
also the point
of no return. Once
the hall was
booked and the date
set, there was
no turning
back!

are a good time to try this, when many churches like to add special instrumental music.

Getting lots of onstage practice is another argument in favor of finding an amateur harpsichordist. A professional may not be willing to play for free at the local retirement home just so you can polish your performance, but an amateur will likely need the experience just as much as you.

8. WRITE A CONCERT PROGRAM.

Even if you're giving an informal concert in your home, it's good to provide the audience with a program. Look at programs of concerts that you have attended to get an idea of format and content. For each piece, include the composer's name, birth date and (in most instances) death date, title, instrumentation, and key of the work. If you're really ambitious, you could include program notes. Biographical information about the composers can be found in references such as *The New Grove Dictionary of Music*, or *Baker's Biographical Dictionary of Musicians*. Your teacher can help you with comments about the structure and content of the piece. Good editions of music usually have information, too. Do all this at least a month in advance. You probably won't be making changes in the program any later than that, and you will want to have this out of the way early so that you don't have to worry about it close to the performance.

9. DECIDE WHAT TO WEAR.

If you naturally dress like a model, then you probably don't need to worry too much about this item. But if your usual fashion goal is "clean and not-too-dorky,"

Continued on page 26

Suddenly, This Summer

You can be transformed from a shy, hesitant, soprano-only foot-tapper into a gregarious, super sight-reading, poly-instrumental virtuoso, just by attending one or more of these summer workshops. Well, at least, you can have a lot of fun trying! Each program offers a different combination of opportunities for beginning, intermediate, or advanced players, adults, seniors, or children, living arrangements, and recreational facilities.

Two young players at the Amherst Early Music Festival last summer improvise a duet on the lawn.



FUN WITH THE RECORDER

John C. Campbell Folk School, Brasstown, NC
June 1-7
Director: Ruth Truett

Founded in 1925 and located on a 372-acre farm-campus in the mountains of western North Carolina, the John C. Campbell Folk School offers more than 450 week-long and weekend classes for adults, covering a wide variety of traditional and contemporary crafts, folk music, folk dance, photography, nature studies, food, creative writing, and storytelling.

This beginners class will focus on fingerings, tuning, and producing a good tone while playing simple songs as solos or in harmony with others. Ability to read music is not necessary. Teacher Marsha Whitney has been principal flutist with the Imperial Symphony Orchestra for the past 14 years; she is principal flutist/recorderist of the Bach Festival Orchestra.

Contact: Ruth Truett, c/o John C. Campbell Folk School, Rt. 1, Box 14A, Brasstown, NC 28902; 800-FOLK-SCH; 704-837-8637.

WESTMINSTER RECORDER WORKSHOP (ARS)

Westminster Choir College, Princeton, NJ
June 27-29
Director: Sheila M. MacRae

The Westminster Recorder Workshop 1997 is designed for music teachers who wish to improve and upgrade recorder teaching skills and players who attend recorder workshops for enjoyment. The Workshop, now being offered as a graduate credit course, has been lengthened to last from Friday evening to Sunday mid-afternoon. It includes new features such as a master class in solo and ensemble performance, a pedagogy seminar, an additional concert, a lecture demonstration, and a dance demonstration.

The program for teachers focuses on repertoire selection, coaching ensemble technique, recorder technique, and pedagogy. As in previous years, there will be special-interest classes. Faculty for 1997 are Sheila Beardslee Bosworth, Gwyn Roberts, Roy Sansom, and Larry Zukof. Courtly Music Unlimited will offer instruments and music for sale.

Students may live on the beautiful campus of Westminster Choir College, dormitory style. The campus is within walking distance of Princeton University and the town of Princeton. There are also convenient hotels and

restaurants. Westminster Choir College is easily accessible by plane, train, and car.

Contact: Continuing Ed., Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540; 609-921-7100, ext. 226; 609-921-8829 (fax); woce@rider.edu.

SFEMS BAROQUE WORKSHOP (ARS)

Dominican College, San Rafael, CA
June 23-July 6
Director: Anna Carol Dudley

Since 1977, the San Francisco Early Music Society workshops have offered the most comprehensive summer early music program in the United States, led by a faculty of artists-in-residence at beautiful Dominican College in San Rafael. This summer's program offers master classes, lectures, coached ensembles, and student and faculty recitals.

The 1997 Baroque Workshop is designed for aspiring professionals and dedicated amateurs. First week recorder, viol, violin, harpsichord, and voice. Second week adds flute, oboe, and cello, and will include chorus and orchestra with a focus on 17th-century Italian music.

Faculty: First week: Marion Verbruggen (recorder), Anna Carol Dudley (voice), Arthur Haas (harpsichord), Michael Sand (violin), Mary Springfels (viola da gamba), and Angene Feves (dance). Additional faculty for the second week: Frances Blaker (recorder), Kathleen Kraft (traverso and flute), Sand Dalton (oboe), Jon Bailey, James Weaver (voice), Phebe Craig (harpsichord), and Elisabeth Le Guin (cello)

Contact: Alisa Gould Sugden, SFEMS Education Programs Coordinator, P.O. Box 9313, Berkeley, CA 94709; 510-549-9799; 510-597-1950 (fax); ag-sugden@aol.com (e-mail).

EARLY MUSIC WEEK AT PINEWOODS (ARS)

Pinewoods Camp, Plymouth, MA
June 26-July 3
Director: Sarah Mead

One of America's oldest and best-loved early-music workshops, Pinewoods provides high-powered teaching in a low-key atmosphere. The faculty are recognized for their high quality of teaching, working with students of all levels to improve their playing and their enjoyment of music, both as individuals and as ensemble-members. With nine recorder teachers on staff, classes for recorder players range from consorts to Baroque ensembles, master classes to an introductory course for beginners.

English country and court dancing, in daily classes and nightly dances, provides a musical

and social core to the week, while the rustic setting in a pine forest nestled between two ponds promotes a feeling of community among the students and staff. Even the excellent family-style meals overlooking the water are a distinction—how many workshops are renowned for their food?!

Contact: Stephen Howe, Country Dance and Song Society, 17 New South St., Northampton, MA 01060; 413-584-9913; 413-585-8728 (fax); camp@cdss.org (e-mail).

LONG ISLAND RECORDER FESTIVAL SUMMER WORKSHOP (ARS)

N.Y. Institute of Technology, Central Islip, NY
June 29-July 5
Director: Stan Davis

On the campus of the New York Institute of Technology, Central Islip. Technique classes on rudimentary to advanced levels, ensemble electives, recorder orchestra, bass ensemble, jazz/swing ensemble, madrigal choir, Renaissance band, concerts, etc. Faculty include Sheila Beardslee, Rachel Begley, Stan Davis, John DeLucia, Barbara Kupferberg, Pat Petersen, and Gene Reichenthal.

Contact: Stan Davis, 116 Scudder Place, Northport, NY 11768; 516-261-8242.

MOUNTAIN COLLEGIUM '97 (ARS)

Young Harris College, Young Harris, GA
June 29 - July 5
Director: George Kelischek

Mountain Collegium is an ongoing, long-time Early Music Workshop (26th year) in a beautiful setting, featuring diverse program offerings from an excellent faculty. Classes at all levels for recorders, viols, early reeds, and more. Lectures, concerts, and other special events are also part of the program. A wonderful opportunity to learn and share in a relaxed atmosphere.

Contact: Michael Kelischek, Kelischek Workshop, Rt. 1, Box 26, Brasstown, NC 28902; 704-837-5833; 704-837-8755 (fax); susato@grove.net (e-mail).

SFEMS RENAISSANCE & MEDIEVAL WORKSHOP (ARS)

Dominican College, San Rafael, CA
July 6-12
Director: Phebe Craig

Since 1977, the San Francisco Early Music Society workshops have offered the most comprehensive summer early music program in the United States, led by a faculty of artists-in-residence at beautiful Dominican College in San Rafael. This summer's program offers master classes, lectures, coached ensembles, and student and faculty recitals.

The joyous, varied Renaissance (& Medieval) Workshop offers fulfilling activities for musicians of all levels and abilities. In addition to classes in instrumental technique, mixed ensembles, wind and viol consorts, madrigals and ex-

Workshops carrying ARS designation have joined the ARS as workshop members. Readers are reminded that the ARS has not sponsored or endorsed workshops since 1992.

pressive singing, we'll offer classes in Medieval music guided by faculty members M. Tindemans and S. Kammen.

Faculty: Frances Blaker (recorder), Herb Myers and Marilyn Boenau (winds and double reeds), Peter Becker (vocal instruction), Mack Ramsey (brass), Shira Kammen (Medieval strings and vocal ensembles), David Douglass (violin), Margriet Tindemans (viols), Phebe Craig (keyboards), Angene Feves (dance), and lute instructor TBA.

Contact: Alisa Gould Sugden, SFEMS Education Programs Coordinator, P.O. Box 9313, Berkeley, CA 94709; 510-549-9799; 510-597-1950 (fax); agsugden@aol.com (e-mail).

CANTO ANTIGUO - ELDERHOSTEL (ARS)

Thacher School, Ojai, CA
July 6-13
Director: Shirley Robbins

"Playing the Recorder" - Hands-on recorder instruction for the beginner. Recreational, artistic, musical, and historical aspects of the recorder are stressed while learning the basics of music and notation. Experienced-player classes also available.

"Renaissance Society, Music, and Musical Instruments" - Lecture/demonstrations will bring alive the time of the European Renaissance. Daily events will include histories of the recorder, reeds, and brass instruments, as well as discussions of the Baroque era. Live performance examples by staff.

"Collegium Musicum" - Social and musical opportunity to play the recorder and learn to sing larger Renaissance choral works. No singing experience needed. Repertoire will be chosen from the rich heritage of sacred, secular, and folk traditions.

Contact: Canto Antiquo, 11057 Valley View Ave., Whittier, CA 90604; 800-358-6567.

SUZUKI METHOD RECORDER AND PIANO TEACHER TRAINING WORKSHOPS (ARS)

Holy Names College, Oakland, CA
July 7-29
Director: Caroline Fraser

This workshop offers recorder players and teachers a unique opportunity to study the world-renowned Suzuki approach to music education. The recorder teacher trainer, certified by the Suzuki Association of the Americas, is Katherine White. Ms. White is the author of the *Suzuki Method Recorder Books*, which are being published by Warner Brothers. Recordings of the repertoire, performed by Marion Verbruggen, are also available.

Holy Names College is offering the following Suzuki Recorder Pedagogy courses: 1A (philosophy of Shinichi Suzuki); 1B (how to teach the repertoire in Volume 1); 2, 3, and 4 (teaching the repertoire in Volumes 2, 3, and 4).

Contact: Caroline Fraser, or Katherine White, Holy Names College, 3500 Mountain Boulevard, Oakland, CA 94619; 510-436-1244 (or 1031); 510-436-1438 (fax).

INDIANA UNIVERSITY RECORDER ACADEMY (ARS)

Indiana University, Bloomington, IN
July 12-19
Director: Marie-Louise A. Smith

The Recorder Academy offers serious young recorder players age 12 to 18 an intensive program of private lessons, coached ensembles, daily practice sessions, technique and theory classes, jazz improvisation, and large group playing under the direction of an outstanding faculty. A concluding recital will allow each participant to play a solo with harpsichord and viola da gamba accompaniment. Faculty includes Suzana Cooper, Monika Herzig, Catherine Hawkes, Clara Legêne, Eva Legêne, Michael Lynn, Barbara Weiss, and director Marie-Louise A. Smith.

Contact: Jan Cobb or Leonard Phillips, Office of Special Programs, School of Music, Indiana University, Bloomington, IN 47405; 812-855-6025 (day); 812-855-4936 (fax); mjccobb@indiana.edu (e-mail).

PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)

Port Townsend, WA
July 13-19
Director: Peter Seibert

A friendly workshop for experienced recorder and viol players produced by the Seattle Recorder Society. Out-of-town participants offered hospitality and transportation between Seattle and Port Townsend. Tidewater setting adjacent to the 7,500-foot Olympic Mountains. Refurbished Victorian residences. Cost-saving options available: camping; cooking-in. Faculty of internationally known performers chosen for their teaching ability. Morning technique classes offer a variety of style focuses. Entire workshop participates daily as singers or players in one of the Handel Chandos Anthems. Two afternoon sessions with over 30 class options daily. Evenings include catered beach picnic, faculty concert, student recitals, dancing, and a costume banquet. Coached consorts provided for each day. Wednesday afternoon open for organized activities on campus, in town, hikes on the beach or in the mountains, with transportation provided.

Contact: Ellen Seibert, Administrator, 1815 Federal Ave. East, Seattle, WA 98102-4236; 206-329-7560; 206-329-7656 (fax); seibert@worldnet.att.net.

SFEMS RECORDER WORKSHOP (ARS)

Dominican College, San Rafael, CA
July 20-26
Director: Frances Feldon

Since 1977, the San Francisco Early Music Society workshops have offered the most comprehensive summer early music program in the United States, led by a faculty of artists-in-residence at beautiful Dominican College in San Rafael. This summer's program offers master classes, lectures, coached ensembles, and student and faculty recitals.

The 1997 Recorder Workshop provides the opportunity to explore the full range of recorder literature from the Middle Ages to the 20th century. Primary focus is on recorder music and tech-

nique for the amateur, low intermediate to advanced, in a friendly, intimate atmosphere. Ensembles are one-on-a-part, with small classes. Highlights: Recorder Orchestra, elective classes, concerts, lectures, informal group playing, salmon feast.

Faculty: Frances Feldon (recorder and flute), Ken Andresen (recorder, conductor), Vicki Boeckman (recorder, Alexander technique), Mark Davenport (recorder, viola da gamba, cello), Eileen Hadidian (recorder and flute), Fred Palmer (recorder, early reeds).

Contact: Alisa Gould Sugden, SFEMS Education Programs Coordinator, P.O. Box 9313, Berkeley, CA 94709; 510-549-9799; 510-597-1950 (fax); ag-sugden@aol.com (e-mail).

MIDEAST WORKSHOP (ARS)

LaRoche College, Pittsburgh, PA
July 20-26
Director: Marilyn Carlson

Enroll for recorder (all levels), viol, or voice (lute songs); study harp, lute, capped reeds, viol, recorder as secondary instruments. The workshop will highlight "Landmarks in Early Music" (transition from Middle Ages to Renaissance and the Late Renaissance). The schedule includes special topic classes, lectures, Renaissance and English country dance, viol for novice (no instrument necessary to participate); voice for instrumentalists; faculty and student concerts; Renaissance Band, Medieval Collegium, small consorts, all-workshop ensemble; Early Music Shop of New England music/instrument display. New to the 1997 schedule is a mini-series that will include Conducting, Preparing a Concert, and Guidelines for Musica Ficta. Dormitory rooms arranged in suites of one or two double rooms, one bath and sitting room per suite. Easy access from interstate highways and public transportation. All facilities are air-conditioned. Faculty: Martha Bixler, Marilyn Carlson, Stewart Carter, Judith Davidoff, Eric Haas, Mary Johnson, Meg Pash, Chris Ramsey, Kenneth Wollitz.

Contact: Marilyn Carlson, 1008 Afton Road, Columbus, OH 43221-1680; 614-457-1403 (phone & fax); marilyn-carlson@msn.com (e-mail).

CANTO ANTIGUO (ARS)

Thacher School, Ojai, CA
July 27-August 2
Directors: Shirley Robbins, Ronald Glass,
Tom Axworthy

"A Musical Tour of 16th Century Europe," is designed to broaden the performance skills of experienced students and to introduce Renaissance and Baroque instruments and musical experiences to beginners and newcomers. Students at all levels will participate in the challenges of instrumental and vocal music, as well as dance instruction and performance. The workshop will take place at the Thacher School in the foothills of the Sespe Mountains, overlooking the Ojai Valley. This beautiful campus offers a friendly blend of spectacular views with historic architecture in a ranch-like setting and great food, a swimming pool, tennis courts, and a gym. Most workshop studios are air-conditioned.

Contact: Canto Antiquo, 11057 Valley View Ave., Whittier, CA 90604; 310-946-4001.

VANCOUVER EARLY MUSIC & DANCE WORKSHOP (ARS)

University of British Columbia, Vancouver
August 3-9
Director: Alison Melville

The Early Music and Dance Workshop offers an entertaining and challenging workshop primarily intended for amateur singers and instrumentalists of all levels.

This summer, the workshop centers on the music of the Hapsburgs, the most powerful and long-lived ruling dynasty of Europe. From the time of Rudolph I (1273-91) to the early 20th century, the Hapsburgs were important patrons and practitioners of music and the other arts, and their influence extended far beyond their courts in Austria and Spain. Composers who worked for them included some of the most celebrated musicians from Italy, Spain, France, and The Netherlands, including Crequillon, Cabezon, Clemens non Papa, Morales, Cuerrero, A. Scarlatti, and others.

Faculty: Elaine Biagi Turner, (Renaissance and Baroque dance), John Burgess (evening big-band drop-ins), Morna Edmundson (voice and vocal ensembles), David Fallis (voice and vocal ensembles), Liz Hamel (recorder), Nan Mackie (viola da gamba), Alison Melville (recorder and flute), Natalie Michaud (recorder), Herbert Myers (recorder and capped reeds), Ray Nurse (recorder), George Roberts (evening choir).

Contact: Early Music & Dance Workshop, 1254 West 7th Ave., Vancouver, B.C., Canada V6H 1B6; 604-732-1610; 604-732-1602 (fax); earlymusic@mindlink.bc.ca.

AMHERST EARLY MUSIC WORKSHOP (ARS)

Amherst College, Amherst, MA
August 3-10, August 10-17
Director: Valerie Horst

Classes in Medieval, Renaissance, and Baroque music of France for all levels of recorder, viol, voice, dance, reeds, and most other early instruments. Participants may attend either week or both; no audition necessary. International faculty of 50; 180 students each week. Special Virtuoso Programs in recorder and viol; audition tape required.

The Amherst Baroque Academy (August 10-17) is a separate, self-enclosed advanced workshop in French Baroque music for voice, violin, cello, viola da gamba, recorder, flute, oboe, and harpsichord; audition tape required. The Dufay 600th Birthday Seminar (August 3-10) is an intensive, audition-only program for voices and instruments; audition tape required.

Concurrent events at the Festival include the Great New England Double Reed Rally on Sunday, August 3; the Historic Harp Seminar from Sunday, August 3, to Sunday, August 10; and the Early Music & Instrument Exhibition on Saturday, August 9, and Sunday, August 10.

Students in all programs are housed in private or double rooms on the beautiful, tree-shaded Amherst College campus.

Contact: Valerie Horst, Amherst Early Music Festival, 65 W. 95th St., #1A, New York, NY 10025-6796; 212-222-3351, 212-222-1898 (fax); e-mail: amherst@compuserve.com.

SFEMS MUSIC DISCOVERY WORKSHOP (ARS)

San Domenico School, San Anselmo, CA
August 11-15
Co-Directors: Lee McRae, Dick Bagwell

The Music Discovery Workshop is an exciting, interdisciplinary, inter-generational day camp for adults (parents, grandparents, and teachers) and children, ages 7-13, sponsored by the San Francisco Early Music Society. Teachers can earn Continuing Education Credits. Adults can enjoy Renaissance chamber music (recorder or harpsichord) and a "mini-course in the Renaissance" in a special parallel program for parents and teachers, and all can enjoy dancing, singing, drama, and eating together. An experienced faculty provides group and private recorder or harpsichord instruction.

This year's faculty include Lee McRae and Dick Bagwell, Joanna Bramel Young and Steve Bergman, recorders; and Kayleen Asbo, harpsichord. The focus will be on the Renaissance of Leonardo and Michelangelo, as they bring the cutting edge of the Renaissance—including *commedia del arte*—to the England of Queen Elizabeth and Will Shakespeare. At the end of the week, all celebrate with an entertainment by workshop participants followed by a Renaissance feast.

Contact: Lee McRae, 2130 Carleton St., Berkeley, CA 94704; 510-848-5591 (phone and fax); LMcR@aol.com (e-mail).

Other Summer Opportunities

May 22-June 5, **International Recorder Workshop, Aix-en-Provence, France.** Info: 714-661-8578.

June 6-8, **Whitewater Early Music Festival, Whitewater, WI.** Info: 414-648-8010.

June 14-20, **Stephen Preston Masterclass, Wildacres Flute Retreat, Little Switzerland, NC.** Info: 770-537-0744.

June 22-July 6, **Oberlin Baroque Performance Institute, Oberlin, OH.** Info: 216-775-8044.

July 5-15, **Recorder Workshop in Assisi, Italy.** For advanced players. Info: 516-734-7485.

July 14-19, **Catskills Irish Arts Week, East Durham, NY.** Irish flute and tin whistle. Info: 800-434-3378.

July 17-26, **Recorder Performers Seminar and Conference, Indiana University, Bloomington, IN.** Info: 812-855-1814.

July 18-27, **Longy International Baroque Institute, Cambridge, MA.** Info: 617-876-0956, ext. 144.

July 20-26, **Recorder at The Clearing, Ellison Bay, WI.** For intermediate and higher levels. Info: 414-854-4088.

July 28-August 8, **Baroque Dance at Stanford University, Stanford, CA.** Info: 415-723-3811.

August 24-30, **Sierra Club Sierra Nevada Hiking Trip (for recorderists).** Info: 415-977-5588.

1997 SUMMER RECORDER WORKSHOPS

	AMHERST	CAMPBELL FUN WITH RECORDER	CANTO ANTIGUO	CANTO ANTIGUO-ELDER	HOLY NAMES	INDIANA RECORDER ACADEMY	LONG ISLAND	MIDWEST	MOUNTAIN COLLEGIUM	PINEWOODS	PORT TOWNSEND	SFEMS BAROQUE	SFEMS MUSIC DISCOVERY	SFEMS RECORDER	SFEMS RENAISSANCE & MEDIEVAL	VANCOUVER EARLY MUSIC & DANCE	WESTMINSTER RECORDER WORKSHOP
COST	\$675/wk E	\$490 D	\$575	\$400	\$630ET	\$735	\$560D	\$550D	\$480E	\$549D	\$600E	\$685D	\$190T	\$680D	\$680D	\$400*	\$215D
NO. OF DAYS	7/14	6	7	7	21	8	7	6	7	8	7	7/14	5	7	7	7	3
ARS DISCOUNT	NO	NO	YES	YES	NO	NO	YES	NO	NO	NO	YES	\$10	\$10	\$10	\$10	NO	NO
# FAC./RECORDER FAC.	50/20	1/1	10/6	3/3	5/1	8/7	10/6	9/5	12/7	19/8	18/13	13/2	5/2	6/6	10/1	11/5	4/4
# STUDENTS	180/wk	6	50	30	NA	14	55	60	50	100	110	120	35	30	40	40	35
RECORDER CLASS LEVELS	LI,HI,A,V	B	BL,LI,A A,V	BL,LI,A A	A,V	HI,A	BL,LI,A A	BL,LI,A A,V	BL,LI,A A,V	BL,LI,A A,V	LI,HI,A,V	LI,HI,A,V	BL,LI,A A,V	BL,LI,A A,V	LI,HI,A,V	LI,HI A	LI,HI,A V
SPECIAL CLASSES	CMR, MB,20,EN RO,M,P,T		MR,MB EN,M, RO,T	MR,T	O	CMR,RO,P,T, O	CMR,MB 20,EN,M RO,P,T,O	CMR,MB M,T,O	CMR,MB 20,M RO,T	CMR,MB T	CMR,MB 20,M,RO T	MB,M,P T	CMR,RO P,T	CMR,MB 20,EN,M RO,P,T,O	CMR,P,T	CMR,MB 20,T	CMR,MB LI,III,20,M,O
NON-RECORDER CLASSES	CD,V,W, PS,K,T,O	Crafts	C,W,V,D	D		T	C,W,V,T	C,W,V PS,D,T,O	C,W,V,PS DJ	C,W,P,K V,PS,D,T	C,W,P,K V	C,W,K V,D. T,O	C,K,D	C,W,P,K V,PS,D,T O	C,W,K V,PS,D T,O	C,W,V D,T	CD,O
MUSICAL ACTIVITIES	F,S,L,P, SP		S	L	S	F,S,P	F,S,P	F,S,L,P,O	F,S,L	F,S,L,S,P,P	F,S,L,S,P,P	F,S,L,P	S,S,P	F,S,L,P	F,S,L,P	S,L,P	F,S,L,SP O
RECREATIONAL ACTIVITIES	D,G,S,T, W,O	0	D,S,T	D,S,T		S	D,S,T,G,O	T,O	D,G,S,T,O	D,S,W	D,F,S,T,W O	D,F,S,W	D	D,F,S,W	D,F,S,W	S,T,W	
OTHERS WELCOME	S,C	S	S,C	S,C	A,C	A	S	S	S,C	S	S	S,C	S,C	S,C	S,C	S	S
DIRECT TRANSPORTATION	B,C	A	A,C	A,C	A,C	A	C	A,C	A	A,B,C	O	B,C	O	B,C	B,C	A,B,C	A
TERMINALS	A55,T1	A125	A30,B25T2 S	A30,B25T2 S	A10	A50	A6,B6 T2	A20,B15 T50	A100,B50 T50	A65,B12 T45	A60	A26,B15 T15	A30	A26,B15 T15	A26,B15 T15	A8,B8 TB	A50,B2,T2
ROOMS	S,D	D	S,D	S,D	S,D	D	S,D	S,D	S,D	D,C	S,D	S,D	S	S,D	S,D	S,D	D
BATHS	S,SP	S	S	S	S	S	SP,P	SP	S,SP	S	SP,P	S	S	S	S	S,SP,P	S
FOOD	C,V	F,V	G,V	G,V	C	C	G	C	C	F	C,V	C,V	C	C,V	C,V	C,V	C,V
HANDICAP ACCESS	H,C,D	H,C,D	H,D	H,D	H,C,D	H,C,D	H,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	C	C	C	H,C,D	C,D

LEGEND

COST: Includes tuition, room (single occupancy unless otherwise noted), meals, plus other fees. E=estimated, T=tuition only, D=double occupancy, *Canadian, tuition only

FACULTY/RECORDER FACULTY: Number of faculty and recorder faculty within that number

STUDENTS: Average over last two years

NO. OF DAYS: Includes arrival and departure days

CLASS LEVELS: B=beginner, LI=low intermediate, HI=high intermediate, A=advanced, V=very advanced

SPECIAL CLASSES: C=one-on-one consorts, MR=mixed Renaissance ensembles, MB=mixed Baroque ensemble, II, III=preparation for ARS

exam, 20-20th century music, EM=early notation, M=master class, RO=recorder orchestra, P=private lessons available, T=technique, O=other

NON-RECORDER CLASSES: C=choral, W=other winds, P=percussion, K=keyboard, V=viols, PS=plucked strings, D=dance, T=theory, I=instrument

building, O=other

MUSICAL ACTIVITIES: F=faculty concert, S=student concert, L=lecture, SP=special production, P=organized informal playing, O=other

RECREATIONAL ACTIVITIES: D=dancing, F=field trip, G=gym, S=swimming, T=tennis, W=waterfront/beach, O=other

OTHERS WELCOME: S=non-playing spouses/friends, C=children

DIRECT TRANSPORTATION: A=airport shuttle, B=bus, C=cab, O=other

TERMINALS: A=air, B=bus, T=train (number indicates miles from workshop to terminal)

ROOMS: S=singles, D=doubles, C=cabins

BATHS: S=shared, SP=semi-private, P=private

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

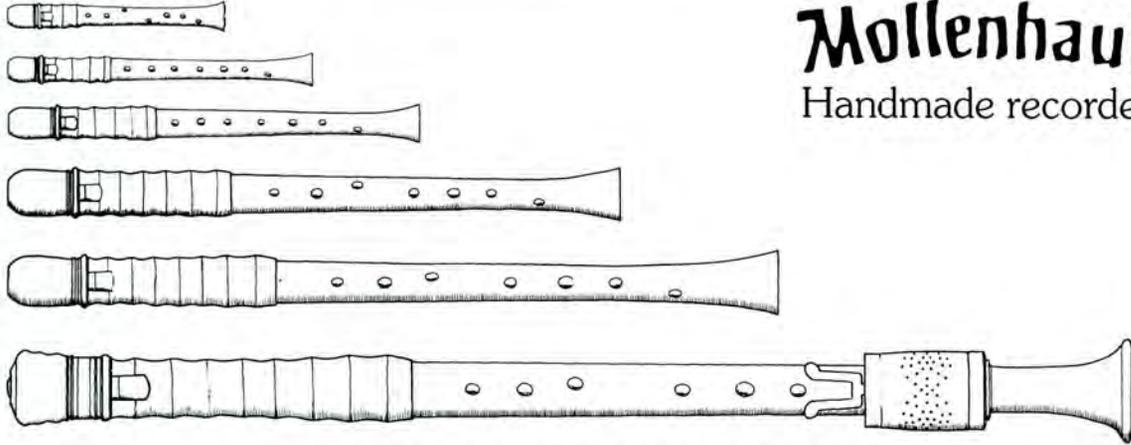
HANDICAP ACCESS: H=housing, C=classrooms, D=dining

M=not answered, not applicable, or information not available at press time

INFORMATION SUPPLIED
BY WORKSHOP DIRECTORS

Kynseker-Renaissance

zwei Oktaven Tonumfang, nach Hieronymus F. Kynseker, 1636 - 1686 in Nürnberg,
Drechsler, Fagott- und Flötenmacher in der Periode unmittelbar vor der Schaffenszeit von
Johann Christoph Denner




Mollenhauer
Handmade recorders

Please write for our catalog and a list of dealers.
Conrad Mollenhauer GmbH, P.O. Box 709, D-36007 Fulda/Germany

Boulder Early Music Shop

Store Hours: Monday through Saturday, 10:30-5:30

Recorders - Historical Flutes - Cornetts - Crumhorns
Viols - Lutes - Baroque Violins - Harps - Dulcimers
Psalteries - Bagpipes - Tabor Pipes - Percussion
Instrument Kits - Bows - Strings - Accessories
Extensive Inventory of Sheet Music - Gift Items

Prompt Mail Order Service

Write for Free Catalogs - Specify Areas of Interest

2010 Fourteenth Street, Boulder, Colorado 80302
(303) 449-9231 or (800) 499-1301
FAX: (303) 449-3819 E-Mail: rlh1939@aol.com



CHAPTERS & CONSORTS

The **East Bay (CA) Chapter** has decided to be the parent chapter for a new Junior Recorder Society and has voted to spend \$200 on start-up activity, including two introductory workshops this spring. Students will be coached by Louise Carslake, Hanneke van Proosdij, and Vida Bateau, all area music teachers. Chapter members Ellen Alexander, Patricia Arack, Britt Ascher, Cynthia Borcena-Jones, Ruth Hamlin, Florence Kress, and Pauline Sherman have also donated plastic recorders to the recorder students of Ms. Carslake, allowing them to learn lower instruments.

Donna Messer, recorder, and Robert W. Butts, lute, of the **Highland Park Recorder Society** were to join forces March 10 for a performance of four Handel recorder sonatas at Drew University in Madison, New Jersey. Mr. Butts played his own continuo realizations for lute.

Fifteen years of Robert Dawson's conducting the **Monterey Bay (CA) Recorder Society** were celebrated January 24 with a performance of Bach's *Jesu, Meine Freude*. Dawson, who conducted the first meeting of the MBRS in January 1983, took up the recorder in 1971 after playing saxophone in back-up bands for popular groups like Gene Vincent, Dion and the Belmonts, and Santo and Johnny.

Members of **T.E.M.P.O.** offered a performance at an auction this past fall to benefit the Providence Center, a senior citizens center and hospital in Scarborough, Canada. The winning bid was \$500, a sum that inspired Sara Blake, Miep Koenig, Frank Nevelo, and Bertha Madott to play their very best!

At the February program of the **Seattle (WA) Recorder Society**, president Charles Coldwell gave a talk about "Early Music on the Internet." He created the Web site for the Early Music Guild of Seattle (<http://www.halcyon.com/emg/emg.html>).

The **Tulsa (OK) Recorder Consort** has begun a project to build a computerized database for their library of music. In addition, the group has scheduled workshops on scales and arpeggios, ear-training, sight-reading, and ornamentation at their next four meetings.

JRS in California, Handel in Highland Park, Bach in Monterey, auction in Toronto, Internet in Seattle, database in Tulsa



Wasco Elementary School students prepare to play percussion for a bransle.

Outreach in Chicago

In January, Carol Stanger, a member of the Chicago Chapter's **Oak Park Recorder Society**, was invited by her nephew Andrew to demonstrate the wide variety of recorders to his fourth-grade class at the Wasco (IL) Elementary School. The idea grew until Carol, together with Nancy Chabala and Lee Cook, found herself in the school's gymnasium presenting an elaborate program to three grades of the entire school. Seven sizes of recorder were demonstrated, and children had an opportunity to learn some basic playing techniques as well as the steps for a bransle. The event was written up in the *Kane County Chronicle*.

The **West Suburban Early Music Society** has undertaken a new outreach project, preparing works by Praetorius, Palestrina, Maschera, and Frescobaldi for presentation at a meeting of the Northeast Illinois Chapter of the American Guild of Organists in May. The idea is to introduce area organists to the idea of working with recorder ensembles.

The "recorder nuts" in the Garrett Morgan Renaissance Ensemble began playing after they learned that recorders were played in castles. Their teacher, Chicago Chapter member Mary Snyder, recently reported her success with the group to the In and About Chicago Music Educators Club.



Herbert Paetzold Square Bass Recorders

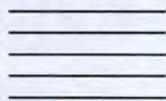
Modeled after an organ pipe, four sizes are now available: bass in F, great bass in C, contrabass in FF, and sub-contrabass in CC. These relatively inexpensive instruments have a unique design and an impressively strong, rich tone, even on the lowest bottom notes, with a quick and light articulation over an easy two-octave response.

Dealers Wanted

Bill Lazar
Paetzold Exclusive
US Distributor
1377 Bluebird Ct.
Sunnyvale, CA 94087
(408) 737-8228 (phone & fax)
E-mail: jblazar@aol.com



RECORDERS ON DISC



John Tyson's new recording with Renaissonics, called *Dance!* (Titanic 232), has the easy, comfortable feeling that only comes from years of working with dancers and choreographers (they have been ensemble-in-residence at the International Historical Dance Institute in Towson, Maryland) and jamming together in both formal and informal situations. Their sources are mostly from the late 16th century—the *Premier Livre de Danseries* of Pierre Phàlese, the dance treatise *Nobiltà di Dame* by Fabritio Caroso, branles of Claude Gervaise—but before long, one forgets the derivations because the players (Tyson, recorders and pipe and tabor, Jacqueline Schwab, virginals, Reinmar Seidler, cello, James Johnston, violin, Douglas Freundlich, lute) make the music their own, as if they had just shown up for a modern club date.

Gwyn Roberts fills a gap on the shelf with the first six sonatas in the set of twelve dedicated by the violin virtuoso Francesco Maria Veracini in 1716 to his future employer, Prince Elector Friedrich August of Saxony (PGM Recordings, PGM 107). A former student of Marion Verbruggen and Leo Meilink at Utrecht Conservatory and now director of early music at the University of Pennsylvania, Roberts brings her inherently vocal quality to these familiar but seldom recorded works, gracing the songful slow movements with liquid ornamentation and well-considered phrasing.

The wow moments for me, listening to **Sébastien Marq's** new recording of van Eyck (Auvidis Astrée E 8588) were the octaving responses in the first variation of *Engles Nachtegaeltje*, which Marq displaces up a half-step (a major seventh below the original call), suggesting what: a bird of a different feather? a distorted echo? The effect is strikingly bucolic. Another ear-opener is the vocalized bagpipe drone of the *Een Schots Lietjen*. But more importantly, this recording gives us the musical contexts for most of the recorder variations included—the original songs and lute pieces that were well known to the strollers in the park in Utrecht where van Eyck played. Performed by soprano Jill Feldman

*Villancicos, van Eyck, Veracini,
and some vamping from Renaissonics*

and lutenist Rolf Lislevand and reinforced by the excellent notes of Ruth van Baak Griffioen, they add to our understanding and enjoyment. To fit the moods and the keys of the different settings, Marq uses a wide array of instruments, Ganassis and other models, at A=415 and A=466, by Adrian Brown, Guido Klemisch, Michael Grinter, Bodil Diesen, and Henri Gohin. All of this serves to break up what otherwise would become an enervating stream of notes, as with the series of van Eyck recordings by **Marion Verbruggen**—no matter how dazzlingly beautiful her playing—now coming out on Harmonia Mundi (Vol. II, HM 907170).

Another disc featuring Sébastien Marq is *Masks & Fantazies* (Astrée E 8504). It presents *suites by John Coperario and Matthew Locke and dances drawn from the masques of 17th-century England. Joined by Le Concert Français under the direction of Pierre Hantaï, Marq plays instruments by Yoav Ran, Thomas Prescott, and Philippe Bolton in addition to makers from the list above. The masque dances are intimate, domestic-scale realizations of what might have been lavish, extravagant music-making at court.

Música Ficta is a group based in Bogotá, Colombia, led by recorderist **Carlos Serrano**. Their recording of romances and villancicos of Spain and the New World (available through the ARS CD Club) most interestingly contains villancicos from the music archives of the Bogotá Cathedral by José Cascante and villancicos in the Sánchez Garza collection from Mexico, including music by Antonio José de Salazar, a Creole composer living in Puebla (whose cathedral inventoried recorders from the late 16th century to the mid-18th century), and Juan Gutiérrez de Padilla and Juan Hidalgo, both emigrants from Spain. This Baroque music is bookended by earlier Moorish-influenced Spanish romances and villancicos from the *Cancionero de la Colombina*, belonging to the library of Hernando de Colón, second son of Christopher Columbus.

Benjamin Dunham



Unicorn Gemshorns

- S A T B sizes—f and c fingerings at A440 cast in stable and durable resin
- Lifetime guarantee
- Identical sound as the finest animal horn instruments at 1/4 the cost
- Used by many Early Music professionals

Harps & Historical Instruments

Ben Bechtel
2906 Clermont Road
Columbus, Ohio 43209
(614) 239-7187

Boston Early Music Festival & Exhibition

*"The world's leading
festival of early music."*

THE TIMES, London

10-15
JUNE
1997

Brochures available now.
Please join our
mailing list today!

BEMF

P.O. BOX 2632

CAMBRIDGE MA 02238

617-661-1812

FAX: 617-267-6539

E-MAIL: BEMF@BEMF.ORG

WWW.BEMF.ORG



*"...this country's most prestigious
forum for original instrument
performance, as well as the
field's biggest fair for instrument
builders and performers."*

THE NEW YORK TIMES

France & Italy: A Tale of Two Countries

PAUL O'DETTE & STEPHEN STUBBS, 1997 Artistic Directors

— PERFORMANCE CENTERPIECE — *Luigi Rossi's ORFEO*

*Highlighting the exquisitely coincidental double anniversary of
Rossi's birth (1597) & the first Paris performance (1647) of the
most important musical & cultural event of the mid-17th century*

JACK EDWARDS • ROBIN LINKLATER • PETER HOLMAN
Stage Director Sets & Costumes Orchestra Director

Choreography & Movement staged by LUCY GRAHAM

*featuring an international cast of singers, instrumentalists,
dancers & commedia dell'arte specialists*

*Five fully-staged performances • Emerson Majestic Theatre, Boston
June 10, 11, 13, 14, 15, 1997*

EVENING & LATE-NIGHT CONCERTS

by a world-class array of the best instrumental & vocal ensembles:

TRAGICOMEDIA, ORLANDO CONSORT, CAPRICCIO

STRAVAGANTE, TRIO SONNERIE *with* WILBERT HAZELZET,

MALA PUNICA *and* PEDRO MEMELSDORFF, THE PARLEY OF

INSTRUMENTS & MANY OTHERS

THE BEMF EXHIBITION

*The world's foremost exposition of contemporary makers of
Medieval, Renaissance, Baroque, Classical & early Romantic
instruments as well as book publishers, CD companies & related
industries — the largest show of its kind in the world*

OVER 100 CONCURRENT EVENTS, SCHOLARLY SYMPOSIA,
MASTERCLASSES, YOUTH EDUCATION & FAMILY DAY,
PUBLIC HUMANITIES DISCUSSIONS & MUCH MORE!

PETER TKACH HARPSICHORDS

maker of fine harpsichords for over thirty years

412 Greeley Avenue
St. Louis, MO 63119-1855
Phone 314-968-2644

F Y I D I Y

For Your Information we now carry a full line of spinets, clavichords, ottavinos, and harpsichords from the The Early Music Shop in Bradford, England. Designed for Do-It-Yourself construction, all parts, plans, instructions, and specialized tools are included.

Call or write for brochures and prices.

The next step in the family of HOLMBERG MUSICAL CLOCKS

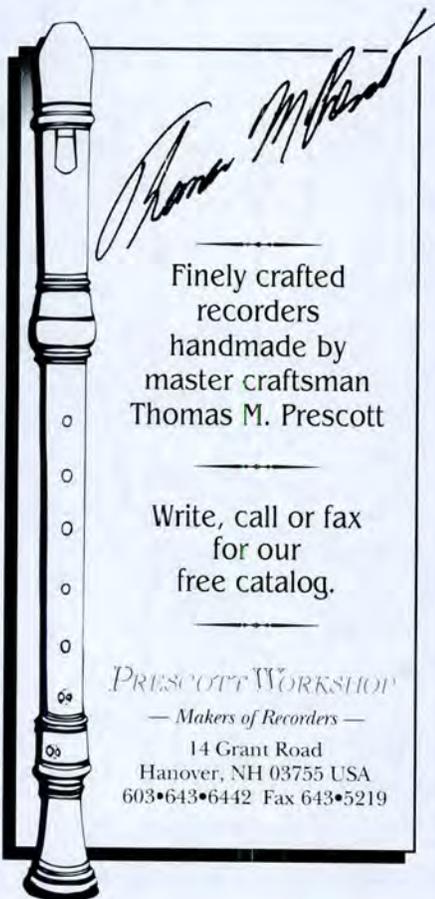
The Model D-37

holmberg
CLOCKWORKS

P.O. Box 2275, Universal City, TX 78148
phone: 210-606-1838
www.holmbergclockworks.com
mdonald@holmbergclockworks.com

Our new instrument has a compass of 37 organ flute pipes, full Westminster Chimes and includes 43 pieces of music written specifically for Musical Clocks by Haydn and Handel. Additional automatic-play music may be added at any time from our collections of clock music, contemporary music, flute and recorder music, etc.

Call, write or **SEE OUR WEB PAGE** for photos, additional information, specifications and current delivery schedule for the **NEW D-37** or any of our other fine instruments.



Finely crafted recorders handmade by master craftsman Thomas M. Prescott

Write, call or fax for our free catalog.

PRESCOTT WORKSHOP
— Makers of Recorders —
14 Grant Road
Hanover, NH 03755 USA
603•643•6442 Fax 643•5219

Consider advertising in:

A M E R I C A N RECORDER

Full page	\$500
2/3 page	\$365
1/2 page	\$300
1/3 page	\$240
1/4 page	\$180
1/6 page	\$140
1/8 page	\$105
1/12 page	\$ 75
1 column inch	\$ 45

Circulation: Includes the membership of the American Recorder Society, libraries, and music organizations.

Published five times a year: January, March, May, September, November.

Reservation Deadlines: December 1, February 1, April 1, August 1, October 1.

Rates good through November 1997. Please inquire about discounts on multiple-issue contracts, inserts, or other special requests. Extra charges for typesetting, layout, halftones, and size alterations. Bleeds (full pages only) 10% additional. 133-line screen recommended. Advertising subject to acceptance by magazine. First-time advertisers must include payment with order.

For more information, contact Benjamin S. Dunham, Editor
472 Point Road, Marion, MA 02738
508-748-1750 (bus. hrs.); Fax: 508-748-1928.

TIME TO GIVE A RECITAL (cont.)

you'll want to have your outfit picked out well in advance. (I found myself hemming a new pair of slacks during the two hours before curtain because I only that day realized that my favorite jeans were not quite formal enough.)

10. INVITE PEOPLE.

After a year of work, you don't want to play to an audience of five. Send out lots of invitations—to your friends, family, co-workers, and everyone else you can think of. Invitations should include the date and time, directions to the hall, the names of the performers, and some of the composers whose works you'll be performing. Your invitations don't have to be expensive. You can photocopy them on 8 1/2" x 11" paper, then fold them in thirds, tape them shut, and send them that way. Other advertising could include posting flyers and sending the information to the community calendar listings of your local newspaper and cable TV system.

When the day of the performance arrives, keep yourself loose and relaxed. Eat several hours before you play. (You don't want to play on a full stomach, but you also don't want to faint during the Largo because of low blood sugar.) Warm up by playing entrances with your harpsichordist, but don't play whole movements. If you don't know it by now, you're not going to learn it in the next ten minutes. Pay attention to your tempos before you start—slower is better. You will be full of adrenaline and will have a tendency to play too fast. Most importantly, don't worry about your mistakes. The audience won't notice a fumbled note, but they will notice if you fall apart and have to start again. Unless you get completely lost, keep going!

On the day of my recital, I felt as though I was on a roller coaster, doing that first slow climb to the top. Then I walked out on stage, and the ride began! I hope that all of you will undertake to give a recital. It is a lot of work, but if you plan carefully and practice diligently, you will be repaid by the excitement of performing and by the satisfaction of accomplishing your goal.

The author has a bachelor's degree in both music and English from the California State University at Fullerton. He has been studying recorder since 1990, first with Tod Frank and, since 1993, with Lia Levin.

ON THE CUTTING EDGE

New shapes and sounds for recorder players to explore

Trends sometimes seem to happen overnight. The ideas involved in any sudden trend may have existed virtually unnoticed for a long time but it is wide spread interest and attention that makes something trendy. Coming to center stage in the mid '90s and after a long wait is the notion that the recorder may in the future evolve into something quite unlike the various conventional and historic models we are familiar with today. A few of these futuristic instruments are already in production and this column will look at two of the front runners in the field from the point of view of talented, professional musicians who have extensively worked with them.

On being square

Many of our readers have probably noticed the advertisements in *AR* for those huge, odd looking Paetzold square-bored recorders, which have only recently become available in the U.S. I first read about them in Eve O'Kelly's book *The Recorder Today* (Cambridge University Press) way back in 1990. It wasn't till my second trip to Karlsruhe, Germany, in 1992 that I actually had the opportunity to see and hear them for the first time. The only sizes available five years ago were the great bass and contrabass; since then, bass and subcontrabass models have become available too.

Recently I was commissioned by the Amsterdam Loeki Stardust Quartet to write a work for their Paetzold consort. The contractual letter for this commission, written by Paul Leenhouts, offered quite a bit of important and useful information about these instruments based on the group's experiences with them. To begin with, Leenhouts assured me that all four sizes have the full normal range of the Baroque recorder. Although they are completely chromatic, they "take some time" to play semitones up from the root and second hole. Their unique square design produces a sound with even fewer overtones than a round-bored recorder. However, when the instruments are played together, a few difference tones add a surprising depth, especially to fifth intervals.

Of the special effects that might be possible, Leenhouts lists only two: loud, chuffy articulation and the flapping

sounds of the keys (Paetzold recorders can, of course, produce many more effects; these are no doubt Leenhouts' favorites). The instrument's strongest point, according to Leenhouts, is its powerful and quick-speaking high register; the lowest notes, on the other hand, need time to "energize." In his typically humorous way with words he begs "please have a little mercy and add a few gas station stops in writing long lines for the two lowest instruments."

More on the Helder/Mollenhauer Tenor

Since my article on this instrument appeared in *AR* last September, I've become aware of a fine critique written by Johannes Fischer in the June 1996 issue of the German publication *Üben & Musizieren*. Fischer has been regularly performing on a Helder prototype for about a year and gives us much expert information and documentation of his experiences.

We learn, for example, that the effectiveness of the "piano key" (see my article for details about this and other features of the instrument) is not thoroughly consistent throughout the instrument's range; its greatest result being on the upper half of the low register. Regarding the Helder recorder's much talked about third octave, Fischer claims to be able to produce that plus a few additional tones in a fourth octave as well. He does, however, note that certain pitches sound much better with the bell closed (combined with different fingerings). I tried closing the bell with my leg and can personally attest to the difficulty—perhaps practical impossibility—of doing that (remember, this instrument is quite a bit longer than a conventional tenor re-

Johannes Fischer suggests that Maarten Helder design a bell key and points out that it would enormously increase the instrument's multiphonic potential.

recorder). Fischer suggests that Helder design a bell key and points out that it would enormously increase the instrument's multiphonic potential.

Fischer makes an interesting comment about the adjustable block, suggesting that he'd like to be able to widen or narrow the windway with pressure from his lips or lower jaw in order to affect the sound while playing. This very notion—or something very close to it—was expressed a bit earlier in *AR* by the Canada-based recorder maker Bob Marvin ("Recorders of the Future," November 1995, page 4).

An interesting aspect of the instrument is the overlapping of the registers. The second register descends to b' (overlapping the first by four chromatic tones) and the third can go as low as g#'. That allows a greater number of color fingerings and makes certain glissandos possible without going over the register break.

Fischer closes by stating that the Helder/Mollenhauer instrument, with its dynamic potential and extended range, might, at least in theory, be useful in the performance of music written for the transverse flute, particularly, he suggests, music of the Classical, Romantic, and Impressionistic genre (in a recent letter, Fischer advises me that he is now performing the Mozart flute concerto in D major).

To play Mozart?

Is that what we will be needing these instruments for—to play Mozart? Transcriptions of that sort almost always come out a poor second to the original. But for the moment they may serve to fill a vacuum. I ended my article on the Helder/Mollenhauer instrument by saying, "it must continue to be 'a work in progress.'" But it is not only the mechanics of these new types of recorders that must evolve. They will have to be in the hands of our most gifted virtuosi and improvisors, and a new repertoire that profiles their best qualities will have to materialize.

In closing, I'd like to acknowledge the generous help I received from *ARS* member Chris Hollingsworth, who provided a superb English translation of Mr. Fischer's article.

Pete Rose

MUSIC REVIEWS

New music by Anhalt, Eastman, and Goldstein, a selection of London Pro Musica editions, and an eleven-part arrangement of Warlock's Capriol Suite

ISTVAN ANHALT. *Galambabmalag and 24 other Easy Pieces for Recorder* (S or SS). Berandol Music Ltd. DER 1008, 1996. Pts on facing pgs, no sc, 29 pp. \$7.95.

Istvan Anhalt is a well-respected senior Canadian composer who was born in Budapest in 1919 and came to Canada in 1949. He has composed for orchestra, chamber ensembles, and for voice, including several chamber operas. This is his first publication for recorder.

Most of the 25 solos in this edition have optional duet parts, but the tunes stand quite nicely as solos. Some of the pieces could be played by beginning students (possibly grade four) who have some experience with rhythm reading. The title song "Galambabmalag" or "The Halloween Witch" is a solo ranging from *e*" to *e*" and is fairly simple to play. "Galambabmalag," is both a nonsense word and a palindrome. Both the solo and the nonsense word were inspired by Istvan's granddaughter, Astrid Greaves, who once dressed as a witch on Halloween. Other pieces are clearly for more advanced players, and I would save them for grades five or six, or even the junior high years.

The interaction of the solos with their duet parts made me think of Bartok's *Mikrokosmos*. The pieces range from very easy to increasingly difficult, and they have picturesque titles that accurately reflect the programmatic ideas of their titles. "A Hiccups Piece" uses crossing major seconds between the two voices, providing

the musical jolt associated with a hiccup. "A Nagging Song" uses melodic motives repeating themselves over and over. "A Joke" uses the unresolved tritone. "Catch me if you can" begins with imitation at two beats and later changes to imitation at four beats. "Stretching" involves octave jumping from *g*" to *g*" with intervening *f*"s and would be a good piece for students who are developing their thumb technique.

The harmony used in the duets is Bartokian to my ear. Many of the duets end on an unexpected unison, and many unprepared and unresolved dissonances appear.

Most of the duets have a minimalist flavor, particularly when both parts play blocked rhythms. Minimalism is also evident in some of the more difficult duets with complex complementary rhythms that would be quite challenging for young students to put together. "Hiccups," features repetition of melodic motives with a jarring effect created when neither part plays on the downbeat. "A Cat Chasing Its Tail" is uses only three notes—*e*", *f*", and *g*" (until the last measure when Part I plays an *e*"—with eighth rests on the downbeat, resulting in syncopated entrances, sometimes in both parts. "A Stubborn Person" involves an accompaniment that plays half notes throughout the piece, but tied across the bar lines, while the solo part plays a fairly simple "stubborn" repetitive melody. (I feel that the rhythmic difficulties of these and other pieces could be somewhat lessened if the notes were published in score rather than on facing pages.)

Those who love Bartok's *Mikrokosmos* will enjoy supplementing their recorder methods with this collection. Teachers will need students with strong musicianship skills to make the duets come alive, but because the pieces can also be played as solos, younger, less developed musicians could enjoy this publication as well.

WIR SPIELEN DUETTE, REIHE A, DIE MUSIK DER ALTEN MEISTER (All Kinds of Duets, Series A, Music of the Old Masters), arr. Willibald Lutz (SS). Vol. I, Noetzel Edition N 3657, 1989, sc 38 pp, \$15.85; Vol. II, Noetzel Edition N 3661, 1989, sc 40 pp, \$18.15; Vol. III, Noetzel Edition N 3664, 1988, sc 40 pp, \$18.15; Vol. IV, Noetzel Edition N 3665, 1988, sc 44 pp, \$15.85. (C. F. Peters)

WIR SPIELEN DUETTE, REIHE B, VOLKSMUSIK (All Kinds of Duets, Series B, Folk Music), arr. Willibald Lutz (SS). Vol. I, Noetzel Edition N 3697, 1992, sc 48 pp, \$14.75; Vol. II, Noetzel Edition N 3698, 1992, sc 43 pp, \$14.75; Vol. III, Noetzel Edition N 3699, 1993, sc 56 pp, \$18.55; Vol. IV, Noetzel Edition N 3700, 1995, sc 47 pp, \$17.50. (C. F. Peters)

Willibald Lutz was born in 1935 in Bad Kissigen (Germany) and now lives in Oerlenbach (North Bavaria, Germany). He is a primary school teacher, and his main interest is recorder pedagogy.

The great majority of the melodies throughout the four volumes of Old Masters (Series A) are from the Baroque and Classical eras with an occasional piece from the Renaissance. Composers heavily represented are Bach, Handel, Telemann, Haydn, Mozart. The four volumes of Folk Music (Series B) focus on bright, lively pieces. Many of the melodies are instrumentally conceived dances such as ländlers, polkas, schottischs, gallops, and mazurkas. These dance tunes are mixed in with some of my personal vocal favorites such as "Amazing Grace," "Danny Boy," "Greensleeves," and "Santa Lucia."

The volumes of both series are very tightly organized according to gradually increasing range: The first volume of *Old*

The interaction of the solos with their duet parts made me think of Bartok's Mikrokosmos. The pieces range from very easy to increasingly difficult, and they have picturesque titles that accurately reflect the programmatic ideas of their titles. "Stretching" involves octave jumping from g" to g" with intervening f"s and would be a good piece for students who are developing their thumb technique.

Masters uses a c'-d'' range throughout, whereas the first volume of *Folk Music* begins with five-note pieces (g'-d''), gradually extending the range down to c'. The second volumes of both series extend the c'-d'' range to f''; the third volumes add g'', and the fourth volumes conclude with a range of c'-a''. (Octave designations correspond to printed notation.) Chromatic tones are added gradually throughout the four volumes. Within each section of specified range, the pieces are placed according to increasing difficulty concerning finger technique, rhythm, key changes, meter changes, and other musical elements.

Volumes I and II of *Old Masters* contain no editing concerning dynamics, articulation, phrasing, or breathing. Appropriate places for trills are not indicated. However, Volumes III and IV do contain breath markings, and Volume IV also contains trill markings. In the *Folk Music* series, there is very little editing concerning dynamics and articulation, with no suggestions for phrasing and breathing. The texts for the folk songs are not included.

In all of these volumes the voice leading between the two parts is excellent—at times absolutely delightful. The voices are rhythmically independent, with occasional parallel rhythms in appropriate places. There are many pleasing voice exchanges. Though there are only two voices, they are arranged so as to always imply the full harmony. In instances where a larger number of independent voices have been reduced to two voices, Mr. Lutz does a fine job of retaining the basic structure and flavor of the original. Generally, the lower soprano parts move in slower note values, are easier to play, and do not participate in the melodic material. In Volume IV of *Old Masters*, however, the lower part is often every bit as difficult to play as the upper part and participates equally in the rhythmic complexities.

Perhaps the biggest drawback of these four volumes is that they are published exclusively in German, with no English translation. Not even the song titles are translated, and information concerning the original source for the melodies is not included. Also, since the progression of difficulty between the first and fourth volumes is quite dramatic, I wonder why the arranger chose not to introduce any of the lower pitched recorders. It has been my experience that students who play soprano recorder well enough to play the material in the fourth volumes are also able to play instruments with f fingering. But regardless, these eight volumes are a great re-

ARS Membership Enrollment and Renewal

Please enroll/renew me as a member of the Society.
I'm looking forward to:

- ☆ *American Recorder*
- ☆ *ARS Newsletter*
- ☆ *Members' Directory*
- ☆ Musical editions from the *Members' Library*
- ☆ Eligibility for the ARS Education Program examinations
- ☆ Discounts to some recorder workshops and on ARS publications, like the ARS Information Booklets
- ☆ Mailings from suppliers of materials, music, instruments. (ARS list is made available only to purveyors of goods and services for recorder players.)
- ☆ Advice on all aspects of playing the recorder

U.S. membership: one year \$30, two years \$55

Canada** membership: one year \$35, two years \$65

U.S. Student* membership: one year \$15, two years \$30

Foreign** membership: one year \$40, two years \$75

Workshop membership: one year \$50 Business membership: one year \$100

- This is a membership renewal.
- Address and/or phone information has changed in past year.
- Do not list my name in Directory.

*Enclose proof of full-time enrollment.

**Paid in U.S. funds by check on U.S. bank, or by international money order.

Family members residing at the same address may share a membership. However, the student rate is not applicable to a shared family membership. For an additional listing in the *ARS Directory* under different surnames at the same address, add \$5.

I wish to contribute \$_____ to help sustain the work of the Society.

Please charge to my VISA/MASTERCARD:

_____ Exp. Date: _____

Cardholder's signature _____

NAME _____ PHONE (_____) _____

ADDRESS _____

E-MAIL _____

CITY _____ STATE _____ ZIP _____

CHAPTER/CONSORT AFFILIATION, IF ANY: _____

Optional information:

A portion of my income (if any) comes from music: All Some None

If all or some, what kind of recorder activities are involved? (Check all that apply.)

Teach privately Teach/lead workshops Performance Recorder maker

Musical director for chapter or other group Other _____

AMERICAN RECORDER SOCIETY

Post Office Box 631, Littleton, CO 80160

Fax (with handset down) or call in credit card renewals to: 303-347-1120

ARS MUSIC PUBLICATIONS

Erich Katz Contemporary Music Series

	Members	Non-Members
Suzanne M. Angevine, A Short Tale for two basses (Level II) (2 scores)	\$ 5	\$ 8
Peter Ballinger, Double Quartet for Recorders (Level II-III) (score & parts)	\$10	\$18
Cecil Efinger, Dialogue and Dance (SATB) (Level II-III) (score & parts)	\$10	\$18
Lee Gannon, Sonatine for three altos (Level III) (score & parts)	\$14	\$26
	(score, parts & demo cassette)	\$43
Stanley W. Osborn, Kyrie and Vocalise for soprano voice and recorders (SATB) (Level II) (2 scores & 4 recorder parts)	\$ 8	\$14
Frederic Palmer, Entrevista (SATB) (Level II) (2 scores & 4 recorder parts)	\$ 8	\$14
Sally Price, Dorlan Mood (SATB) (Level II) (score & parts)	\$10	\$18
Jeffrey Quick, Picnic Music (SATB) (Level II) (score & parts)	\$ 5	\$ 8

Musical Editions from the Members' Library:

Edited by Martha Bixler and John DeLucia

Available to ARS members only: 1 copy-\$3; 2 copies-\$4.50; 3-\$6; 4-\$7.50; 5-\$10; 6-\$11.50

Elizabethan Delights

Slow Dance with Doubles (Colin Sterne)

Los Pastores (arr. Virginia N. Ebinger)

New Rounds on Old Rhymes (Erich Katz)

Different Quips (Stephan Chandler)

Three Cleveland Scenes (Carolyn Peskin)

Poinciana Rag (Laurie G. Alberts)

Vintage Burgundy

Sentimental Songs (arr. David Goldstein)

Bruckner's Ave Maria (arr. Jennifer W. Lehmann)

Three Bantam Ballads (Ann McKinley)

Other Quips (Stephan Chandler)

Two Bach Trios (William Long)

Trios for Recorders (George T. Bachmann)

Other Materials from the American Recorder Society

ARS Information Booklets:

ARS members: 1 booklet-\$13, 2 booklets-\$23, 3-\$28, 4-\$35, 5-\$41, 6-\$47; 7-\$52

Non-members: 1 booklet-\$18; 2-booklets-\$33, 3-\$44, 4-\$55, 5-\$66, 6-\$76; 7-\$86

Recorder Care (Scott Paterson)

American Recorder Music (Constance Primus)

Music for Mixed Ensembles (Jennifer W. Lehmann)

Improve Your Consort Skills (Susan Carduells)

Playing Music for the Dance (Louise Austin)

The Burgundian Court and Its Music (Judith Whaley, coord.)

Adding Percussion to Medieval and Renaissance Music (Peggy Monroe)

Education Publications (available to ARS members only; prices indicated)

The ARS Personal Study Program in Thirteen Stages to Help You Improve Your Playing.

Free to ARS members.

Guidebook to the ARS Personal Study Program. Containing material formerly published in the *Study Guide* and *Study Guide Handbook*, plus additional resources. \$11.

ARS Music Lists. Graded list of solos, ensembles, and method books. \$8.

Package deal: *Guidebook* and *Music Lists* ordered together. \$15.

Junior Recorder Society Club Leader's Guide Free to ARS members wishing to form a Club;

Student individual dues when Club is formed - \$5 per student

JRS Class Program (includes Gerry and Sonya Burakoff, *Introducing the Recorder*) - \$19.95

ARS Discography Project

Discography of the Recorder in 1989 (Vol. I)

Compiled by Scott Paterson and David Lasocki

ARS members \$23/non-members \$28

Discography of the Recorder, Vol. II

Compiled by Scott Paterson

ARS members \$23/non-members \$28

ARS members who own Vol. I of the *Discography* receive a discounted price on Vol. II: \$18

"Two-fer" package: ARS members may buy both *Discography* volumes for \$40

All prices are in U.S. dollars and include U.S. postage and handling. For Canadian or foreign surface postage, please add an additional \$1 per item; for Canadian or foreign air mail, please add an additional \$3 per item. When ordering five or more items (excluding free items) to be shipped anywhere at the same time, **ARS Members may deduct an extra \$1** on top of the discounted members' price. Please make checks payable to the ARS. VISA/MasterCard also accepted.

American Recorder Society
Box 631, Littleton, CO 80160
303-347-1120

MUSIC REVIEWS (cont.)

source for developing rhythm reading and one-on-a-part rhythmic independence among students.

These books are a little more expensive than some, but they are very sturdy and published on high-quality paper, so they should easily withstand many years of normal wear and tear. In my opinion, they are well worth the extra expense. Teachers could use the first volumes as supplementary music as early as the fourth grade, with the second volumes in the fifth grade, the third in the sixth grade, and the fourth in seventh grade and up. There is no art work in these books that would limit their use to the lower grades, so advanced high school students would enjoy sight-reading through these volumes and would no doubt find some spots that require a bit of practice. There are pieces throughout the volumes that even skilled adult players would enjoy. These eight volumes will remain handy on my shelf, and I highly recommend them to other teachers.

Susan Groskreutz

RICHARD EASTMAN. Rondo (S, kbd). House of Porter HP-18 (961 East Porter Ave., Naperville, IL 60540-5527), 1993. Sc 4 pp, 1 pt 2 pp. \$6.00.

RICHARD EASTMAN. Idyll (ATB). House of Porter HP-16, 1992. Sc 2 pp, 1 pt 2 pp. \$2.00.

RICHARD EASTMAN. Octadance (SATB). House of Porter HP-17, 1993. Sc 4 pp, 4 pts 1 p each. \$6.00.

RICHARD EASTMAN. Little Suite (SATB). House of Porter HP-19, 1993. Sc 8 pp, 4 pts 3pp each. \$6.00.

Long-time ARS member Richard Eastman began composing in 1983, having some background in music theory and being a lover of the recorder. Couple that with the latest desktop publishing technology, and you've got the House of Porter—the self-proclaimed "Home for New Recorder Music."

Rondo is a delightful bagatelle for soprano recorder and keyboard. You'll need to read through this with your accompanist; otherwise you'll miss the witty bits of klezmer and cocktail jazz. Neither part is difficult, but both require much attention to detail. I felt the piece benefitted from a relaxed tempo, plenty of rubato phrasing, and some double tonguing. This would be an excellent piece for an intermediate stu-

dent to experiment with interpretation. The accompaniment is spare enough to be effective on piano, but harpsichord provides an amusing quirkiness.

Does your recorder trio have a bass player with a bit of Delius in his/her blood? Order three copies of Eastman's *Idyll* and read it through, *al fresco*, on a mild summer evening. Chilled Chablis is optional. This is a lovely, quiet work that is transparent enough to let the bottom line really sing out. No great technical demands here, but played with sensitive phrasing this piece would provide a nice change of pace in most recorder programs.

Octadance is a curious syncopated work based on a synthetic scale of A, B \flat , C, C \sharp , D \sharp , E, F \sharp , and G. After your consort's initial dismay, you'll find this piece amusing and not really so difficult. It's an excellent piece to hone your reading skills and sharpen your rhythm. Each line gets a chance with the tune but needs to keep out of the way when accompanying the others. If your group is rhythmically challenged, avoid disaster by recruiting someone to conduct this piece on the first few run-throughs.

Little Suite offers intermediate level groups a chance to explore a "user friendly" modern writing style. The composition won first place in a 1993 competition conducted by the Chicago chapter of the ARS. The movements "Mirror March" (with lines moving in contrary motion), "Shadow Dance," and "Clap Dance" give each player a turn with the melody and plenty of challenges in playing a syncopated accompaniment. The group I coached through this suite really enjoyed it on the second go-through and agreed that the movements all benefitted from bold, but sensitive phrasing.

We found the House of Porter Editions to be generally well laid out and easy to read, with the exception of the extraneous rests in some pickup measures. The reasonable pricing is a real bonus!

Karl Reque

ARGENTINEAN SUITE, arr. Susana Plotquin-Szriftgiser (SATB). Polyphonic Publ. 126 (Magnamusic), 1995. Sc 9 pp, pts 2 pp ea. \$8.25.

Susana Plotquin-Szriftgiser is a native Argentinean now living in the United States. Her first set of Latin American melodies arranged for recorder ensembles was issued by Polyphonic Publications in 1993 and included music from several countries. The present suite consists of three movements based upon traditional

Does your recorder trio have a bass player with a bit of Delius in his/her blood? Order three copies of Eastman's *Idyll* and read it through, *al fresco*, on a mild summer evening. Chilled Chablis is optional.

melodies of her native land. They are entitled "Duerme Negrito," "Bailecito de Procesi3n," and "Por una Cabeza." Unfortunately, this otherwise excellent edition does not contain information about the music or translations of the Spanish titles. According to my limited knowledge of Spanish, the first movement is a lullaby and the second a processional dance. The literal translation of "Por una Cabeza" is "For a Head."

The first two movements are in ternary (ABA) song form. The charm of "Duerme Negrito" lies in its lilting melody, the syncopated accompaniment in the A section, and the interplay between melody and countermelody in the B section.

"Bailecito de Procesi3n" features rhythmic patterns in 6/8 and 3/4 time with the eighth-note value remaining constant. Where the two meters occur simultaneously, exciting cross accents are produced. The third movement is in binary (AB) form with the A section in D major and the B section in D minor. It features a lively melody with unusual dotted rhythms and shows skillful melodic interplay between the various voices.

This tuneful suite makes a welcome addition to the recorder repertoire. All the lines lie well under the fingers and are rhythmically interesting. Played one-on-a-part, the suite would make a good concert selection. With larger groups, it could be used as a study in Latin American rhythms. If timbral variety is desired, the arranger has included guitar chords on the

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

score and also gives suggested rhythmic figures for percussion instruments in two of the movements. Print in this edition is large and legible.

Carolyn Peskin

PIERRE ATTAINGNANT. 8 Chansons (1533), ed. Wright (S/A T T B, etc.). Schott OFB 1008 (European American), 1973 & 1995. Sc 25 pp. \$14.95.

CLAUDE LE JEUNE. 2 Chansons (four voices or instruments without bass). London Pro Musica EML 289 (Magnamusic), 1995. 4 sc, 4 pp each. \$4.50.

CLAUDE LE JEUNE & EUSTACHE DU CAURROY. Prince, la France te veut (two settings), ed. Thomas (five and six voices or instruments). London: Pro Musica EML 280 (Magnamusic), 1995. 6 sc, 6 pp each. \$7.25.

The chansons by various composers in Attaingnant's two collections of 1533 are important to recorder players because the publisher specified some of the pieces for recorder consorts (proving that Renaissance recorderists did play from vocal part books) and some for flute consorts. Since I do not have access to the 1973 Schott publication of these Attaingnant chansons, I cannot tell how this 1995 "compilation" may differ. It contains four pieces originally intended for recorders and four that were specified for flutes or unmarked. One of the former, the lively "Trois jeunes bourgeois," is included in Howard Mayer Brown's edition of four pieces from the same source, *Chansons for Recorders* (Galaxy ARS 52). "Trois jeunes" and three other chansons in this new Schott edition are also in a London Pro Musica edition that contains all of the Attaingnant chansons specified for recorders (*Fourteen Chansons, 1533*, LPM PC1). The printing in the Schott edition is larger than in these other two publications, but that causes problematic page turns. The text is set under all parts, as it is in the LPM edition, whereas in the Galaxy edition it is only under the top part. Translations and background information are more complete in the LPM publication. A facsimile edition of the four part books has also been published by Alamire (*Vingt et Sept Chansons Musicales a Quatre Parties...*).

Every recorder player should own at least one edition of these particular chansons because they are "historically correct" as well as fun to play and hear.

Claude Le Jeune was a prolific composer of the generation following that of those represented in Attaingnant's 1533 collection. These two chansons by Le Jeune,

ORDER YOUR RECORDER DISCS THROUGH THE ARS CD CLUB!

Recordings on CD made by ARS members are now available for purchase by ARS members. To order any CD below, copy or detach this form, mark your selections, and mail to the ARS office along with \$17 per single CD (postage and handling included). New titles will be added as they become available; please let the ARS office know if you would also be interested in cassettes as future additions.

___ **CIRCULO MAGICO (MAGIC CIRCLE)** Cléa Galhano, recorder. Brazilian and American contemporary music for recorder and various instruments.

___ **ROMANCES AND VILLANCICOS FROM SPAIN AND THE NEW WORLD** Carlos Serrano, recorders, with Musica Ficta. Some of the oldest music from the New World, showing the evolution of the romance and the villancico of Renaissance Spain into the Baroque villancico of colonial Latin America. Program notes in English/Spanish/French. MF (Colombia).

___ **J.S. BACH: TRIO SONATAS** Judith Linsenberg, recorder; Elizabeth Blumenstock, violin; Elisabeth Le Guin, 'cello; Edward Parmentier, harpsichord. Six works arranged by Linsenberg from trio sonatas for organ, BWV 525-530. Supported by the 1992 ARS Professional Recording Grant. Virgin Veritas.

___ **CELESTIAL WINDS I** David Young, recorders; Lisa Franco, celtic harp. Relaxing recorders accompanied by gentle harp. Universal Music.

___ **CHRISTMAS MORNING** David Young, recorders; Lisa Franco, celtic harp. Well-known Christmas music played on recorders and harp with other Renaissance instruments, recorded in 3D Surround Sourd. #2 Christmas recording in Canada in 1994. Universal Music.

___ **HANDEL: THE ITALIAN YEARS** Elissa Berardi, recorder & baroque flute; Julianne Baird, soprano; Philomel Baroque Orchestra. Handel, *Nel dolce dell'oblio* and *Tra le fiamme*, two important pieces for obbligato recorder and soprano; Telemann, Trio in F; Vivaldi, *All'ombra di sospetto*. Dorian Records.

___ **LANDSCAPES** David Bellugi, recorders; Ali Tajbakhsh and Chris Hayward, percussion. "Virtual" orchestra of recorders created single-handedly by Bellugi. Three centuries of ethnic music, including music by Encina, Brouwer, Ortiz, Bartok. Frame.

___ **OCEANS OF LOVE** David Young, recorders; Lisa Franco, celtic harp. Soothing recorders with gentle harp and exotic percussion over smooth bass rhythms. Universal Music.

___ **ORCHESTRA DEL CHIANTI** David Bellugi, recorder; Orchestra del Chianti. Mozart, Divertimento No. 7; Italian composer Riccardo Luciani, *Concerto di Anacro*; Biber, *Battalia*; Vivaldi, *Concerto in C Major*. Frame.

___ **PERGOLESI: LA SERVA PADRONA** Elissa Berardi, recorder; Julianne Baird, soprano; John Ostendorf, bass-baritone; Philomel Baroque Chamber Orchestra. Title work, an opera buffa from 1733, with Vivaldi, *Concerto in A*, nestled as an *entr'acte* between the two comic opera acts. Omega.

___ **SCARLATTI: ISHMAEL (2-CD SET)** Elissa Berardi, recorder soloist; plus five singers and the Brewer Baroque Orchestra. Dramatic opera, plus two Alessandro Scarlatti sonatas for recorder and strings (in a minor and c minor). First recording. Newport Classic Premier.

___ **SOMETHING OLD, SOMETHING NEW** John Tyson, recorders; ensemble of five strings plus harpsichord. Baroque and contemporary music by Vivaldi, Boismortier, Cooke, Hovhaness, Lovenstein for recorder and strings. Titanic Records.

Please print clearly:

Name: _____ Daytime phone: (____) _____

Address: _____

City/State/Zip: _____

Check enclosed for
___ single CDs x \$17 = \$ _____ 2-CD sets x \$33 = _____ TOTAL = _____

Please charge the above amount to my MasterCard or Visa:

_____ Exp. Date: _____

Cardholder's signature: _____

Mail to: AMERICAN RECORDER SOCIETY, P.O. Box 631, Littleton CO 80160-0631 U.S.A.
Fax (with handset down) or call in your credit card order to: 303-347-1120

MUSIC REVIEWS (cont.)

"Fuyons tous d'amour le jeu" and "Autant en emporte le vent," were printed by Phalèse in 1612 after Le Jeune's death. The first, translated as "Let us all flee the game of Love, like fire," should be performed accordingly fast—like fire! The second chanson is more complex musically and involves meter changes, so is more challenging to play. In this edition, the original *bassus* parts are notated in the treble clef and fit the tenor, so no bass is needed.

Le Jeune's setting of "Prince, la France te veut," a 16th-century poem (originally honoring a princess rather than a prince), is in five parts whereas Du Caurroy's setting in the same LPM edition is in six. Both are good examples of *musique mesurée à l'antique*, wherein the meter of the text is brought out by alternation of long and short note values and vertical textures; therefore a vocal performance is preferable to one by instruments alone. When played on recorders, this edition requires two sopranos, alto "up," an alto or tenor (two tenors for the sextet), and bass—a good combination for chapter meetings where some of the sopranos can play a lower part.

SEBASTIANO FESTA. 2 Madrigals, ed. Thomas (four voices or instruments). London Pro Musica EML 277 (Magnamusic), 1995. 4 sc, 4 pp each. \$4.50.

GIOVANNI FERRETTI. 2 Canzoni, ed. Thomas (six voices or instruments). London Pro Musica EML 292 (Magnamusic), 1996. 6 sc, 4 pp each, plus 1 sc each of two 3-part pieces. \$5.50.

What's in a name? In early music, it's not always what one assumes!

These two pieces by Festa are from a 1526 collection of *frottole*, but the editor of this edition, Bernard Thomas, indicates that they are really early madrigals. And early madrigals are closer to contemporary French chansons than to *frottole*. Festa has set the texts by Dertonese ("Come senza costei") and by Petrarch ("O passi sparsi") homophonically, with the phrases carefully separated, similar in style to early madrigals by Arcadelt, Costanzo Festa (presumably related to Sebastiano), and others. Although these pieces are quite playable by a quartet of recorders, the words are too important to be left out in performance.

Ferretti's canzoni in this edition are vocal sextets from a 1575 publication. Again, it is easy to confuse *canzoni* (singular *can-*

zone), a 16th-century term for "songs" or "madrigals," with *canzona*, an instrumental piece of the same period, then often spelled canzon or canzone. These *canzoni* are sprightly songs, entitled "Occhi leggiandri" ("Lovely eyes") and "Bor: cacciatore" ("A good hunter"). They are based on earlier anonymous three-part *villanelle alla napolitane*, which are also included in this edition. Both the trios and the sextets are fully texted, offering various performance possibilities: e.g., vocal trio followed by instrumental sextet.

Constance M. Primus

PETER WARLOCK. Capriol Suite, arr. Denis Bloodworth (S=S'oSAATTB3gBcB). Polyphonic Publications 124 (Magnamusic), 1995. Sc 17 pp, pts 4 pp each. \$ 26.75.

The Peter Warlock *Capriol Suite* is known both to fans of modern English orchestral music and to recorder players who have for a generation played the six-part

Bloodworth's sparkling new eleven-part arrangement of Peter Warlock's Capriol Suite is a joy to play and is somewhat easier than the Taylor arrangement, because the difficult passages are spread among more players.

arrangement by Stanley Taylor published by Boosey and Hawkes in 1957. Denis Bloodworth's sparkling new eleven-part arrangement of this fine music is a joy to play and is somewhat easier than the Taylor arrangement, because the difficult passages are spread among more players. An experienced recorder orchestra leader, Bloodworth is sensitive to texture and instrumental color. He uses selectively the full range from sopranino to contrabass in F to create depth, brilliance, fortissimo, and pianissimo.

Can the work be performed without the contrabass in F? Perhaps. While the contrabass is often doubled by the great bass in C at the octave, the bass line is most logically rendered in the contrabass part. It is the great bass that most often must jump octaves and disrupt the linear writing.

And there are a few passages for the contrabass alone that would have to be scored into the great bass part. It would not be inconsistent with Warlock's origi-

early music at st. scholastica

Now in its second decade, this intense program of performance and historical studies is in a congenial and stimulating atmosphere where students and faculty closely work together. Alumni are currently performing with America's leading early music ensembles and teaching in various positions throughout the country.

The College of St. Scholastica offers the Bachelor of Arts degree and graduate courses in Early Music Studies.

Early Music Faculty

William Bastian, voice; **Shelley Gruskin**, recorder, flute; **LeAnn House**, harpsichord, fortepiano; **Sr. Monica Laughlin**, clarinet, recorder; **Edward Martin**, lute; **Penny Schwarze**, viol, violin.

For information contact: Penny Schwarze, Chair, Department of Music, The St. Scholastica Center for Early Music, 1200 Kenwood Avenue, Duluth, MN 55811, 218-723-6194.

INDIANA UNIVERSITY SCHOOL OF MUSIC North American Recorder Academy 1997

Faculty and Presenters: Suzana Cooper, Catherine Hawkes, Monika Herzig, Clara Legêne, Eva Legêne, Michael Lynn, Marie-Louise A. Smith, Barbara Weiss

Recorder Performers Seminar July 17-26

Recorder Conference July 17-20

Eva Legêne, Director

Recorder Academy (Grades 7 - 12) July 12-19

Marie-Louise A. Smith, Director

For more information and application forms, contact: *Office of Special Programs, Indiana University School of Music, Bloomington, IN 47405 (812) 855-1814 FAX (812) 855-4936*

We have the best price in the land for the

NEW GROVE DICTIONARY OF MUSIC

Paperback in 20 volumes

(Lists at \$500.00). OUR PRICE \$375.00



9 Pieces from the Anna Magdalena Bach Book (1725)

arr. for SAT Recorders by Andrew Charlton

PBE No. 32. Two playing scores \$7.95

Marches, polonaises, minuets, a tobacco song, and the haunting "Bist du bei mir," set so all parts are interesting to play!

THE PROVINCETOWN BOOKSHOP

246 Commercial St. Provincetown, MA 02657

Ben Bechtel
Harpichords
 2906 Clermont Rd • Columbus, OH 43209
 (614) 239-7187 Spivey Finalist

jean-luc
 baudreau
 FACTEUR DE FLÛTES
 RECORDER MAKER



205, Sunnyside
 Rosemère (Québec)
 Canada J7A 1N7
 Tél.: (514) 979-6091
 Fax: (514) 979-4551

**THE
 KOCH
 RECORDER**

RR 1, BOX 301
 HAVERHILL
 NEW HAMPSHIRE 03765

Tel. (603) 989-5574

Illustrated Folder on Request

Established 1936

FREE CATALOG

A Music Lover's Dream

This classic, fine hardwood music stand is just one of many pieces of music furniture we design and manufacture for your playing joy. Choose an elegant hardwood music stand that expands to serve a duet, trio or quartet...a sheet music cabinet...instrument holders, seating that eases back strain, or any of dozens of other products, all ours alone, to make playing easier, listening more pleasurable, practice more fun! Call for your FREE catalog today!



**Alden
 Lee**
 Company, Inc.

Call Toll Free
1-800-324-5200
 and mention code ARSJ

Alden Lee Co., Inc.
 Dept. ARSJ, 1215 Chrysler Dr., Menlo Park, CA 94025

MUSIC REVIEWS (cont.)

nal music to use a cello on the bottom part, if contrabasses were unavailable. One way or another, all recorder orchestras and larger recorder society chapters should include this arrangement in their repertory.

DAVID GOLDSTEIN. *Isaiah 2:2-5* (S=S'oSATBgBcB). Polyphonic Publications 125 (Magnamusic), 1995. Sc 6 pp, 1 p text. \$3.50.

David Goldstein has been involved with the recorder since before there were any ARS chapters, and over the years his compositions and arrangements for the recorder and other historical instruments have been a significant contribution. His *Isaiah 2:2-5* for recorder orchestra and voices is a short work that has a monumental quality rarely found in recorder music. The work is written so that the verses from Isaiah are narrated both between and during the orchestral playing. Part of Verse 4 is set in unison and can be sung by all or divided between singers and players.

Interested ensembles should be aware that both great bass and contrabass are required. In the absence of a contrabass, the bottom part could possibly be played on a bassoon, a cello, or piano. This edition is published in score only, but the composer and publisher have given permission to photocopy the music as necessary for practice and performance purposes. The score is printed so that no more than two pages must be displayed at a time.

HENRY PURCELL. *The Four-Part Fantazias*, arr. David Katz (SATB). Dolce Edition 324 (Magnamusic), 1995. Sc 26 pp, pts 12 pp each, 1 p text. \$12.50.

David Katz's recorder arrangement of the nine Purcell *Four-Part Fantazias*, originally for viols, is a welcome addition to the recorder repertory. This challenging music is not for everyone. Those who play it should be able to handle chromatic passages and will need to produce pure, centered tones to address the tuning problems brought on by the unfamiliar keys through which some of the music passes. In presenting these nine viol consort works, the arranger had to adjust and compress some of the material so that the lines fit the more limited range of the recorders, but the adjustments are not noticeable and the result is a clearly printed edition that will be a delight to a seasoned recorder consort. The

printed part for each fantazia fits on a single page so that no page turns are encountered. Those who recall the old Schott editions of some of these works may already know this music. David Katz's choice of four flats for what he labels as the ninth fantazia (not Purcell's numbering) is a little less successful than Rene Colwell's 1965 Schott edition of the same work a minor third lower in one flat. Katz does offer an alternative version of this work in one flat, but the bottom part requires a great bass, which the Colwell arrangement avoids due to some deft arranging of the line. The printed parts of the Katz arrangements are for SATB, but an alternative set of parts for lower voicing is available for ATBgB.

GIOVANNI PRIULI. *Adoramus te Christe* (SSAATTBB). London Pro Musica EML 286 (Magnamusic), 1995. Sc 4 pp, pts 2 pp each, 1 p text. \$8.00.

The constant stream of fine early music editions from London Pro Musica never seems to cease. The recent publication of Giovanni Priuli's eight-part polychoral *Adoramus te Christe* for two equal SATB choirs is yet another good edition that will be attractive to nearly any group of eight or more recorder players. The *basso seguente* may be regarded as optional, given the richness of the texture, but the addition of a keyboard is entirely possible since the part contains the original figures. Priuli was a pupil of Giovanni Gabrieli who worked for a while in Italy before moving to what is now Austria toward the end of his career. This otherwise rewarding work is only 42 measures long. Text underlay is provided for those wishing to sing.

GEORG ENGELMANN. *Paduanas & Galliardas (Leipzig 1616)*, ed. Helmut Monkemeyer and Ilse Hechler (SSATB, SSTTB, etc). Moeck 9017 (Magnamusic), 1995. Sc 46 pp, 3 pp text. \$25.00.

GEORG ENGELMANN. *Paduanas & Galliardas (Leipzig 1617)*, ed. Helmut Monkemeyer and Ilse Hechler (SSATB, SSTTB, etc). Moeck 9018 (Magnamusic), 1995. Sc 44 pp, 3 pp text. \$25.00.

Georg Engelmann was a North German composer born about 1575. Among other posts that he held was that of organist at the Thomaskirche in Leipzig, where Johann Hermann Schein was later to work

(as was J.S. Bach a century later). His *Paduanas & Galliardas* in two volumes (from 1616 and 1617 respectively) are nearly all in five parts. Some fit the voicing SSATB, others SSTTB, and still others in various voicings calling for an instrument lower than the F bass recorder. These pieces are in the prevailing style of that period seen in the works of such composers as William Brade, Samuel Scheidt, and Schein. Originally for violin family instruments, these works sometimes feature virtuoso writing in the two top parts, in which complex ornamentation is written out. The lower three voices less frequently engage in such active virtuosity, but in some of the pieces the technical demands are equally distributed among all players. For consorts in which the least experienced players play the soprano parts, many of these works will overwhelm those players. But where soprano players are looking for a challenge, this music will be good fun. The music appears to be available only in full score.

Peter Seibert

PAOLO QUAGLIATI. 2 canzoni da sonar (1601), ed. Thomas (4 instruments). London Pro Musica Edition EML 260 (Magnamusic), 1994. 4 scores, 4 pp. each. \$4.00.

Bernard Thomas has done his usual fine job of bringing little treasures to our attention. The Italian Paolo Quagliati was an organist, and the pieces in this volume are from his *Ricercate e canzoni per sonare et cantare...*

The range of each part is printed at the start of each piece. Both lie well for the standard SATB recorder quartet, with the alto recorder "reading up" on one of the two pieces.

Both *canzoni* are lively and colorful, with each part entering on the same canon-like theme. There is ample opportunity for the recorder ensemble to identify and articulate the themes so that they stand out in the texture of the piece. The music is not technically difficult to play, but it lends itself to study and improvement. They are pleasant pieces, and you will want an excuse to play them several times. They are satisfactory for performances at church, weddings, and other events. This edition has become one of our ensemble's private treasures, and we are on the lookout for more Quagliati!

Barbara Duey with the West Houston Recorder Ensemble (Marianne Boshuizen, Mike Cooper, Barbara Duey, Yvonne Ferguson, and Ed Rinehart)

THE SAN FRANCISCO EARLY MUSIC SOCIETY



Summer Music Workshops

by the San Francisco Bay

Since 1977, the SFEMS workshops have offered the most comprehensive summer early music program in the United States, led by a faculty of artists-in-residence at beautiful Dominican College in San Rafael, California. The summer program offers master classes, lectures, coached ensembles, and performances.

RECORDER WORKSHOP (July 20-26)

Baroque Music & Dance (June 22-July 5)

Renaissance & Medieval Music (July 6-12)

Recorder Faculty (combined list from all workshops): Marion Verbruggen, Frances Blaker, Frances Feldon (also flute), Ken Andresen, Vicki Boeckman (also Alexander technique), Mark Davenport (also viola da gamba & cello), Eileen Hadidian (also flute), Fred Palmer (also early reeds), Kathleen Kraft (flute, traverso).

For further information:

SFEMS Education Programs, P.O. Box 9313, Berkeley, CA 94709

Web Page: <http://www.sfems.org> **E-mail:** agsugden@aol.com

Telephone: 510-549-9799

WICHITA BAND INSTRUMENT CO.

2525 E. Douglas

Wichita, Kansas 67211

FINE RECORDERS

New and Used

MOECK — KÜNG

RÖSSLER — MOLLENHAUER

ARIEL — AULOS

FRIEDRICH VON HUENE

repairs and re-voicing

Cases and Accessories

Approvals available on all instruments.

Lowest prices.

PHONE

1-800-835-3006

1-316-684-0291

VON HUENE



GANASSI soprano
recorder at a=440



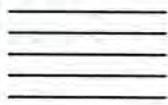
Based on Renaissance originals, our versatile *Ganassi* soprano has a strong low register, clear top & excellent intonation. Its range of over two octaves (using standard fingerings) will accommodate the most demanding repertoire of the 16th & 17th centuries.

Made of maple in one piece.

VON HUENE
WORKSHOP, INC.

59-65 Boylston Street
Brookline, MA 02146 USA
(617) 277-8690 Fax (617) 277-7217

OPENING MEASURES



Heading off to summer camp for the first time? Here's some good advice and some Staeps you can take.



Give yourself a musical treat—go to a music workshop this year! Most take place during the summer and last a week, but there are also many workshops during the year, spanning from one day to a long weekend.

Workshops take place all over the world. Some are only for recorder players, some are for many kinds of instrument and voice. I have always found attending a music workshop to be an inspiring and refreshing experience, both musically and socially, and I want to encourage you all to try it.

Workshops are quite a good deal: you get a week's vacation, music lessons, a wide variety of playing opportunities, and a chance to meet new people who share your interests! Many workshops have scholarship or work-study programs available for those who need them. The ARS itself has a workshop assistance program. Apply early for all such assistance.

This issue of AR contains a listing of summer workshops that include the recorder. This listing can help you decide just which workshop will best suit your interests. If you are a beginner or lower intermediate player you should read the descriptions carefully to make sure you don't get in over your head. If you are in doubt about whether you can handle the level of playing at a particular workshop you are interested in, call the director for advice. Don't hesitate to go to a workshop just because you *think* you don't play well enough! If you really don't play well enough, follow the program below to improve.

Now you have your eye on a workshop coming up in a couple months. What should you do to prepare yourself for it? To get the most out of your hard-earned music workshop vacation you need to make sure your playing is in good shape. If you are in fine technical fettle, you will be able to sight-read better, sound better, play with more facility, and be free of struggling to get the notes. You will have more mental stamina for days and nights of playing. You

will learn more. Especially if this is to be your first workshop, you will want to feel prepared and confident—if you're anything like me, not knowing what to expect and large groups of new people can feel a bit intimidating, so I like to do what I can to feel comfortable right from the beginning.

Here is a program you can follow to prepare yourself for a rewarding recorder week. You can tailor this to fit your schedule. Take regular recorder lessons if you can.

First, get an etude book and a couple of books of pieces appropriate to your playing level and taste. One book should be a recorder consort book if you are not used to reading from a score (more on this below). If you need suggestions, ask your teacher or call an early music store, such as those advertising in this magazine—their employees are quite knowledgeable and full of good suggestions.

Decide how much time you can devote to your recorder practice. You should practice as many days a week as possible. A small amount of daily playing is far more valuable than a once-a-week marathon session.

Spend the first third of time practicing technical exercises. Even if one third ends up being only three and a third minutes, it will still help you!

Practice blowing (long tones, arches, etc.), breathing (low breathing, vocal breathing exercises, etc.), tonguing (see *Opening Measures* in AR Sept. '96), and fingering (scales, trills, etc.). If you have time, do some exercises from each of these categories; if not, choose one or two from one category.

Spend the second third of your practice time playing an etude. Two good etude books that are readily available are G. Rooda's *Dexterity Exercises and Dances*, and H.-U. Staeps' *The Daily Lesson*. The Rooda is available in versions for C or for F recorders (soprano and tenor are C recorders; alto, sopranino, and bass are F recorders), and contains a large selection



of Baroque and Classical dances, and folk tunes. The Staeps is only available for alto, and consists solely of etudes. Staeps' etudes are quite specific (focusing on certain problems), and his book is very methodically set up. There are, of course, many other good etude books available.

You must choose a book that suits you, and then work through it methodically. If there is an etude that you just can't stand, don't spend much time on it; but in general, be thorough. Stick with an etude until you can play it quite well, but go on before you have twisted all the life out and never want to hear it again! (You should be able to come back and play through your etude books for fun and future improvement—with pleasure!) I usually practice an etude from one to three weeks. Then I go on, even if imperfections remain in my playing. I figure I have absorbed what I can from it now, and will come back to it later. While I work on it, though, I use my mind and my ears; I do my very best; I try to figure out and fix any problems.

Especially if this is to be your first workshop, you will want to feel prepared and confident—if you're anything like me, not knowing what to expect and large groups of new people can feel a bit intimidating.

You can also use the second part of your practice session to work on specific music reading skills, such as reading from score (picking out your own part from among all the voices of a composition), or counting in half-notes rather than quarter-notes. These two skills are very helpful at recorder workshops.

Often you will be given a full score to read rather than just your own part, and you need to be able to keep track of your line. Marking your part at the beginning of each new system with a pencil or (if you own the music) a highlighter pen can be helpful. Practice playing from scores so that you get used to it.

A lot of Renaissance music is played at workshops, and much of this music works better with a half-note beat. You need to be able to keep your place if the instructor conducts in half-notes. Practice this by choosing a piece of Renaissance music (look at the date of the composer—anywhere between ca. 1400–1600 is Renaissance) in 2/2 time. At first choose slow-moving pieces with lots of half and whole notes. Play while keeping a half-note pulse with your foot, inner beat, or a metronome. Keep in mind that a half-note will now get one beat, a whole-note gets two; two quarter-notes fill one beat, as do four eighth-notes and so on. This may seem very difficult at first, but practice it frequently, even if you believe it is completely hopeless! Soon you will get it. Practice this with a friend for more fun and faster progress.

Spend the final third of your practicing time playing pieces of music that you like. If you have done your technique work well, you will be able to spend much of this time working with your musical interpretation: how do you like it to sound? Play a lot of music. Listen to yourself, and make sounds you enjoy hearing. (If you can't do that, get a teacher, or... go to a workshop!) Follow this program all spring, right up to the time when you are ready to embark on your musical vacation. It will pay off well. As you step into the room full of strangers and friends on that first day of the workshop you will feel confident and prepared.

One suggestion: if you find yourself having a bad experience at a music workshop, please go to a faculty member or the director immediately. Not to complain, but to let someone in charge know that you are unhappy. The sooner you do this, the easier it is for faculty to fix the problem, and the sooner you will be a happy camper!

Frances Blaker

**EARLY
DOUBLE
REED
SERVICE**

- manual
- supplies
- reed tools
- custom made reeds
- instrument stands
- instrument builder
- repairs/modifications
- authorized factory service station for Moeck and Wood



KEITH E. LORAIN
787 LIBERTY ROAD
PETALUMA, CA 94952
707 - 763-3981

CONTINUO

Magazine and Marketplace

FREE woodwind catalog of CD's, cassettes, music and books.

FREE sample issue of CONTINUO

Call toll-free

1-800-231-2489

**SWEETHEART
FLUTE CO.**

Baroque Flutes: our own
"Sweetheart" model
Tabor Pipes
Fifes, Flageolettes
"Irish" Flutes & Tin Whistles.
Send for brochure and/or
antique flute list.

32 South Maple Street
Enfield, CT 06082
(203) 749-4494

**Dominik
Zuchowicz**

Violas da gamba
Violins, violas, cellos:
modern, classical
and baroque.
Violones and other
contrabasses.

Enquiries welcome at:
35 Kenora Street
Ottawa, Ontario
Canada K1Y 3K7
(613) 729-8956

Bass in "G" after Busch

Play along
with

THE DISC

Now YOU CAN PLAY the music of Marais, Handel, Telemann, and others in your own home along with some of the best baroque specialists: Michael Sand, viola da gamba and violin; Frances Blaker, recorder; and Phebe Craig, harpsichord.



TO ORDER POSTPAID, send checks for \$38 payable to KATAstroPHE™ Records, 6389 Florio Street, Oakland, CA 94618. Or call 510-601-9631 for information.

THE DISCONTINUO™ is a play-along CD for treble instruments (alto and soprano recorder, flute, violin, oboe) compiled by Phebe Craig. This 60-minute recording at A=440 includes music and performance notes for each piece. Recorder players will appreciate Frances Blaker's guide for progressive study and hints for breathing and tonguing.



ON
T
I
N
U
O

RECORDERISTS IN ITALY (cont.)

accompanied by recorder trio, harpsichord, and cello. We nearly filled the stage to overflowing with about 50 musicians and dancers for our hour-long program. The director of the conservatory attended, and spoke highly of our joint venture. Again, *complimenti* from our Italian audience and the students.

This was the trip of a lifetime! In addition to seeing the historical places where much of the music we play and cherish was performed, we met with local amateur and professional players to learn more about their experiences and programs. We heard the next generation of recorder players at work in a rigorous training program. We took part in professional and public music activities, sharing what touches our souls and spirits with others.

We hope that our music enhanced the worship services at churches we visited. Our experience coping with the difficulties of playing in a new place every time certainly makes us appreciate how difficult life "on the road" can be! And we can't wait to go back—next trip Venice?

Sheila Beardslee

Outstanding Music!

Bach: *Sheep May Safely Graze; Two-Part Inventions; Chorales*,
Beethoven: *Allergretto from Symphony VII*, **Byrd:** *Christ Rising Again; This Sweet and Merry Month of May*, **Dowland:** *Come Again*,
Gibbons: *O that the learned poets; The Silver Swan*, **Händel:** *Pastoral Symphony from The Messiah; Four Sonatas*, **Mendelssohn:** *Lift Thine Eyes from Elijah*, **Morley:** *Sing we and chant it; Though Philomela lost her love*, **Mozart:** *Ave Verum Corpus; Dona Nobis Pacem*,
Telemann: *Sonata in Bb*, **Vivaldi:** *Largo from Concerto in F minor*
and many, many more titles

Outstanding Value!

Available from your favorite music dealer

Polyphonic Publications

Call for free catalog (516) 757-5421



Viola
da Gamba
Society
of America

For membership information, write:

VdGSA
Elizabeth Fish, Secretary
253 E. Delaware, #12F
Chicago, IL 60611

RECORDER WINDWAY CUTTER

FINAL CHANCE TO ORDER

A precision machine used
by many of the world's
leading recorder makers.

For full details, contact
The Loretto Workshop
Box 67-114
Mount Eden, Auckland 3
New Zealand
Phone/Fax: +[64] [9] 6304-017

PARTICIPANTS

*Sheila Beardslee, project director; *Marcia Anderson (MA), recorder; *Laura Conrad (MA), recorder, voice; *Judy DeMarras (MA), curtal, voice; *Ann Githler (NY), recorder; *Sue Grimm (NY), recorder, voice; *Richard Ketcham (NH), recorder; Carol Kronus (NC), recorder; *Leslie Kurtzburg (MA), recorder, voice; *Carrie Larson (NY), recorder, voice; *Peter Larson (NY), recorder, voice; Susan Larson (NY), voice; Shari Leaven (NC), voice; *Sheila MacRae (NJ), recorder, voice; *George Mastellone (MA), recorder, voice; *Ellen Moore (NC), recorder; *Julie Nelson (NY), recorder, viol; *Chris Neurath (NY), recorder, viol; Lucy O'Mara (MA), recorder, voice; *Deborah Slade Pierce (MA), recorder, voice; Jeffrey Pierce (MA), voice; *Susan Pundt (MA), recorder; Deborah Ross (MA), recorder; Linda Rossman (MA), recorder; Rachel Schwarz (MA), viol; *Debbie Segel (NY), recorder, voice; *Israel Stein (CA), recorder, curtal, voice; *Friedrich von Huene (MA), recorder, voice; *Ingeborg von Huene (MA), recorder, voice; Barbara Welther (MA), recorder, voice; Renate Winter (MA), recorder, voice; Roland Goodbody (NH), Grace Peirce (NH), Deirdre Good Rees (MA), Astrida Schaeffer (NH), Stephen Schaeffer (NH), dancers.

* denotes ARS member

BOOK REVIEW

The book that early music singers have been awaiting also rewards recorder players who wish to develop a vocal approach to their instrument

SINGING EARLY MUSIC: The Pronunciation of European Languages in the Late Middle Ages and Renaissance. Edited by Timothy J. McGee, with A. G. Rigg and David Klausner. Indiana University Press, 1996. 295 pp. + xiii, with CD. \$49.94, cloth & CD. ISBN: 0 253 32961 2.

Reviewed by Sheila Schonbrun

Singing Early Music may seem at first to be a misleading title for this long-needed and most helpful book, but as editor Timothy McGee writes in his preface, the pronunciation of the original language sounds can produce radical changes in tone color, inflection, and rhyme. A change in pronunciation can "often [bring forth] a different metric flow." *Singing Early Music*, then, is a book about language, and a most necessary tool for singers. As a guide in helping find the right sounds for the poetry we sing (or read), the book is invaluable. Singers, collegium directors, or any other early music performers involved with text will benefit the most from this book, but instrumentalists should also find it stimulating. Recorder players, in particular (because producing sound on their instrument is closely associated with vocal technique), should find *Singing Early Music* an especially valuable resource. Since tone colors, articulation, rhyme, and metric flow are influenced by language, recorder players with imagination will certainly find useful ideas on phrasing and tone color from these pages.

The introduction presents an overview of European languages and their processes of change, and, very quickly and succinctly, explains some rather technical phonetic terms for talking about consonants and vowels. The introduction shares a quality I found throughout the book, of straightforward, clear explanations of topics that can be quite daunting. This quality enables the reader to proceed according to his or her own goals—either that of studying some aspect or particular language thoroughly, or skimming for an immediate short-term answer. For example, while coaching an ensemble piece by Josquin, I was able to flip to the section on France and find, with ease, exactly how to pronounce its text.

Each section of the book was written by a different expert, but great care was taken to ensure that authors were consistent in their organization of material. This similarity of organization, from chapter to chapter, aids not only the reader's understanding, but his or her ability to find information quickly. Large sections of the book cover languages in Britain, France, the Iberian Peninsula, Italy, Germany, and the Low Countries. Within these geographic areas, different languages such as Old French, Occitan, Catalan, Castilian, and Galician-Portuguese are dealt with (and within these discussions, differing dialects are sometimes touched upon). Latin, certainly making up a large part of our repertoire, is presented in its different forms as it appears within each of these geographic spheres of influence.

Every chapter offers its own introduction, a short synopsis of the evidence for the author's conclusions, and a bibliography for further study. The chapters continue with detailed explanations of vowel and consonant pronunciation, using the International Phonetic Alphabet (IPA), helpfully supplied in an appendix. There are also sections on stress and spelling. A very interesting and helpful offering is the diachronic sound chart for each language group, enabling one to follow the process of change of vowels and consonants over a period of time. Particular texts and their phonetic transcriptions are also included. Most of these sample texts are available through the aid of an accompanying CD. The IPA chart is also presented on the CD, which I found to be wise and very helpful.

Here, with these sample texts, is where performers will likely spend most of their time—studying these written and aural examples for specific sounds and paradigms. But one can also sit down and really "get into" a particular tongue or dialect if inclined to do so. In fact, I would say the book encourages one to do just that.

Naturally, as in every other aspect of this fascinating business of performing early music, there are few absolute answers. The authors are the first to admit when they do not know the answers, understanding that what we often obtain are well-informed guesses. There are also some areas of pronunciation that are beyond the scope of this particular work: the changes in pronunciation due to sentence structure or placement: in a phrase, and the pronunciation in differing areas of Italy that vary so widely as to be different languages (not just dialects), unintelligible to outsiders. We learn that we can not make "authentic" reproductions of the sounds of these languages, but we can more closely approach the intended sounds, and we can also discover new inflections, intonations, and colors that perhaps we never dreamed of. *Singing Early Music* is a much needed and long awaited tool in this process of discovery, which is what I believe the study and performance of early music is all about.

Sheila Schonbrun teaches in the City University of New York system and is well known as a performer of early music. She was a member for many years of the New York Pro Musica and is one of the founder/performers of Music For A While.

Recorder players (because producing sound on their instrument is closely associated with vocal technique) should find Singing Early Music an especially valuable resource. Since tone colors, articulation, rhyme, and metric flow are influenced by language, recorder players with imagination will certainly find useful ideas on phrasing and tone color.

Fine Facsimiles

The Division Flute, Parts I & II (London, 1706 & c. 1710). PF 15 & 16.

each \$12.50

G. Finger: Dix Sonates à 1 Flute & 1 Basse Continue, Op. 3 (Amst., [1701]). PF 169. 2 part-bks \$20.00

G. Finger: XII Suonate a Due Flauti e Violoncello o Basso Continuo. Opera 4 & 6 (Amst., [1703]). PF 143. 3 part-bks \$25.00

The Genteel Companion; Being exact Directions for the Recorder (London, 1683). PF 185. \$17.50

Marcello: XII Suonate a Flauto Solo. Opus 2 (Amst., [before 1717]). PF 31. \$15.00

D. Purcell: Six Sonatas or Solos, three for a Violin, And three for the Flute, with a Through Bass for the Harpsicord (London, [1698]). PF 71. \$12.50

D. Purcell: Six Sonatas, three For two Flutes & a Bass, and three Solos for a Flute and a Bass (London, c. 1710). PF 69.

3 part-bks \$20.00

Quatorse Sonates a 2 Flutes...

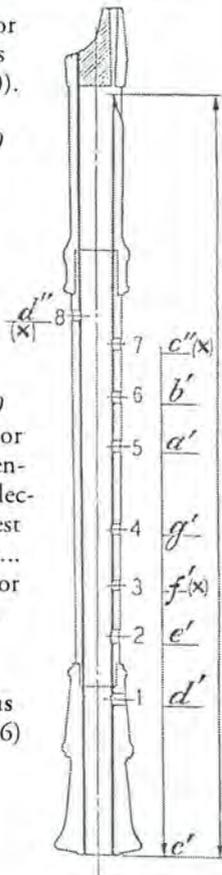
Composés par Mr. Fingher..., Mr. Courtivill et...Mr. Paisible (Amst., [1698]). PF 29.

2 part-bks \$20.00

Synopsis Musicae or The Musical Inventory. Being a Collection of the choicest and newest Ayres... for the Recorder or Flute... (London, 1693). PF 131. \$15.00

Thesaurus Musicus (London, 1693-96)

[Extracts]: Aires Composed for two Flutes, by several Masters. \$15.00



Broude Brothers Limited

141 White Oaks Road
Williamstown, MA 01267
Tel (413) 458-8131 Fax (413) 458-5242

CLASSIFIED

Where the haves
and have-nots
of the recorder world
can find each other

ADVERTISING REPRESENTATIVE sought for *American Recorder* magazine. Liberal commissions offered. Contact: Executive Director, American Recorder Society, 303-347-1120; e-mail, recorder@compuserve.com.

BASS REST: Say good-bye to neckstraps or sore ankles! Support your bass on the floor. Removable for storage with Velcro® fastening. Model FV for flat-bottomed basses, Model RV for nonflat-bottomed basses, \$35 ppd. (NY + 8%). Seely Workshop, Inc., 292 Barrington St., Rochester, NY 14607.

FOR SALE: Recorders—Moeck Rottenburgh rose-wood soprano, maple soprano, alto, tenor. Zen-On cherry bass. Crumhorns—Körber tenor, Wood bass. Jim Klausman, 814-734-1092.

FOR SALE: Aulos plastic Baroque flute, A-440. Soft case, joint grease, swab, fingering chart. \$150. Judith Wink, 212-662-2946.

WANTED: 8 advanced recorder players (excellent sight-readers) for ensemble workshop and concert in beautiful Assisi, Italy. July 5-15. Details: Patsy Rogers, 516-734-7485; e-mail: patsyr@ipc.apc.org.

LEARN ALTO recorder with melodies from *Dances of Universal Peace*. Exquisite book with companion cassette tapes of beautiful, meditative music. Each melody has introductory lesson. \$33.00 plus \$3.50 postage. Anahata Iradah, P.O. Box 75537, Seattle, WA 98125-0537.

FOR SALE: Four Zen-On plastic soprano recorders, Three-piece; straight windway. \$15 each; four for \$50. Judith Wink, 212-662-2946.

WANTED: Used contrabass recorder. Used Hopf soprano in A (yes, A above soprano). Night, 310-322-7072. jmattson@deltanet.com.

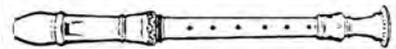
AMERICAN RECORDER seeks articles on the many aspects of the recorder: history, performance practice, artists and repertoire, education, instrument building, etc. Also, photographs and reports of news events. Will consider artwork, poetry, riddles, puzzles. Modest honoraria by arrangement with editor: Benjamin S. Dunham, 472 Point Road, Marion, MA 02738. Phone: 508-748-1750 (bus. hrs); fax: 508-748-1928; e-mail: dunhamb@four.net.

Classified rate for *American Recorder*: 60¢ per word, ten-word minimum. "FOR SALE" and "WANTED" may be included in the copy without counting. Zip code is one word; phone and e-mail are two. Payment must accompany copy. Closing deadlines are one month before issue date. Send copy plus payment to: ARS, Box 631, Littleton, CO 80160.

Scholarships for Recorder Players

to attend
recorder/early music
summer workshops.
Made possible by the
Andrew Acs Memorial
Fund. Applications must
be postmarked by April 8.

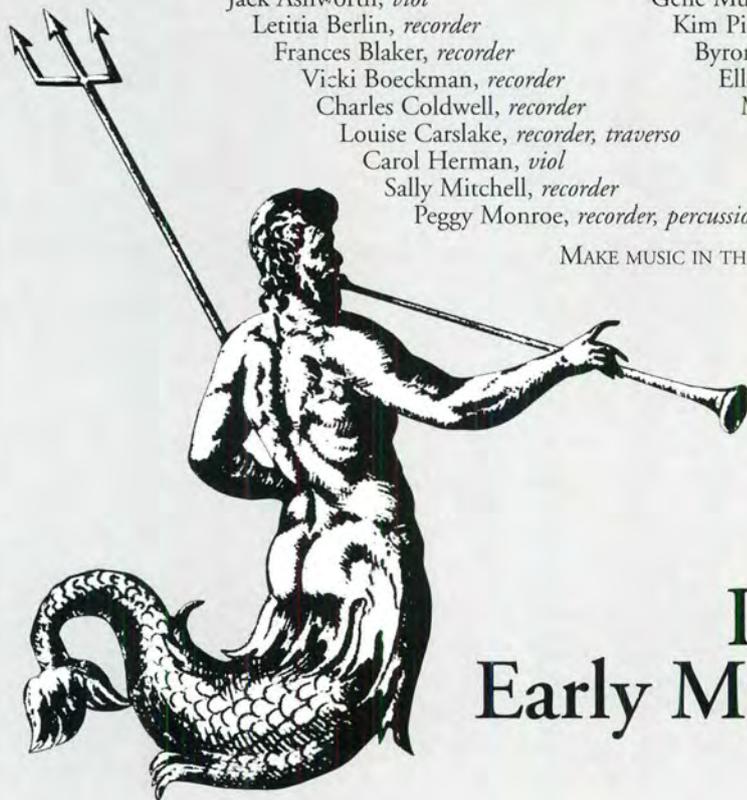
Contact the



A M E R I C A N
R E C O R D E R
S O C I E T Y
Box 631, Littleton CO 80160-0631 • 303/347-1120
the organization for recorder players since 1939

ADVERTISERS

ALDEN LEE MUSIC CO.	34
AMERICAN RECORDER SOCIETY.	26, 29, 30, 32, 40
AMHERST EARLY MUSIC.	8
BEN BECHTEL.	24, 34
BOSTON EARLY MUSIC FESTIVAL.	25
JEAN-LUC BOUDREAU.	IBC, 34
BOULDER EARLY MUSIC SHOP.	22
BROUDE BROS. LTD.	40
CONTINUO MAGAZINE.	37
HOLMBERG CLOCKWORKS.	26
INDIANA UNIV. SPECIAL PROGRAMS.	33
KATASTROPHE RECORDS.	38
KOCH RECORDER.	34
KEITH E. LORAIN.	37
LORETTO WORKSHOP.	38
MAGNAMUSIC DISTRIBUTORS (MOECK).	BC
MOLLENHAUER RECORDERS.	22
HERBERT PAETZOLD SQUARE RECORDERS.	24
FOLYPHONIC PUBLICATIONS.	38
PORT TOWNSEND WORKSHOP.	IBC
PRESCOTT WORKSHOP.	26
PROVINCETOWN BOOKSHOP.	33
COLLEGE OF ST. SCHOLASTICA.	33
SWEETHEART FLUTE CO.	37
PETER TKACH HARPSICHORDS.	26
VIOLA DA GAMBA SOCIETY/USA.	38
VON HUENE WORKSHOP, INC.	36
WICHITA BAND INSTRUMENT CO.	35
YAMAHA CORPORATION.	IFC
DOMINIK ZUCHOWICZ.	37



Jack Ashworth, *viol*
Letitia Berlin, *recorder*
Frances Blaker, *recorder*
Vicki Boeckman, *recorder*
Charles Coldwell, *recorder*
Louise Carslake, *recorder, traverso*
Carol Herman, *viol*
Sally Mitchell, *recorder*
Peggy Monroe, *recorder, percussion*

Gene Murrow, *recorder*
Kim Pineda, *recorder, traverso*
Byron Schenkman, *harpsichord*
Ellen Seibert, *beginning viol*
Marian Seibert, *voice*
Peter Seibert, *recorder, choir*
Larry Stark, *capped reeds, recorder*
Margriet Tindemans, *viol, medieval music*
Andrew Waldo, *recorder*

MAKE MUSIC IN THE SPECTACULAR PACIFIC NORTHWEST

Tuition: \$325 ARS member tuition: \$310
Housing: Several options available from
elegant rooms to campsites.
Meal plan: Optional

Brochure: Ellen Seibert, Administrator
1815 Federal Avenue E, Seattle, WA 98102
(206) 329-7560 FAX: (206) 329-7656
E-mail: seibert@worldnet.att.net

July 13 - 19, 1997

Port Townsend Early Music Workshop

Peter Seibert, Director
Presented by the Seattle Recorder Society



AESTHÉ

AESTHÉ OFFERS YOU PROFESSIONAL RECORDERS FROM SOPRANO TO DOUBLE-KEYED TENOR. AVAILABLE AT EITHER 440 OR 415, EXCEPT TENOR, 440 ONLY. WOOD SPECIES PREFERRED ARE EUROPEAN BOXWOOD, HONDURAS ROSEWOOD, OLIVEWOOD, BRAZILIAN BOXWOOD, AND INDIGENOUS FRUITWOOD. PLEASE ASK FOR AVAILABILITY.

AESTHÉ
205 SUNNYSIDE
ROSEMÈRE, QUÉBEC
CANADA, J7A 1N7
TEL: (514) 979-6091
FAX: (514) 979-4551

Magnamusic Distributors, Inc.

P.O. BOX 338, 74 AMENIA UNION ROAD • SHARON, CT 06069

TEL. (860) 364-5431 FAX (860) 364-5168

e-mail: magnamusic@li.com

Now available from your local music dealer:

Bach: <i>Brandenburg Concerto #2</i> (includes cassette tape accompaniment)	A	VABRC02	\$14.95
Babell: <i>2 Sonatas after Op. Post. 1/2 + 1/9</i>	A+BC	DOL0226	9.50
de la Barre: <i>Complete Duos Vol. 1 (1-V)</i>	AA	DOL0704	12.00
Buxtehude: <i>Canzona 10</i>	SATB	PP00139	4.25
Caron: <i>5 Rondeaux</i>	ATB	EML0299	7.00
Coperario: <i>2 Italian Pieces</i>	SSATB	EML0303	5.00
Dadiani: <i>2 Georgian ecclesiastical songs (1949)</i>	SAT/SAAT	MCK0681	5.00
<i>5 Italian Dances from Keyboard Collections</i>	SATB	EML0301	4.50
Handel: <i>Sonata in g minor after HWV 375</i>	A & BC	DOL0225	7.50
Handel: <i>Sonata in d minor after HWV 374</i>	A & BC	DOL0228	7.50
Heberle: <i>Fantasia</i>	S	DOL0508	5.50
Krahmer: <i>Fantasia (Csakan-Schule, Op. 31)</i>	S	DOL0510	5.50
Maute: <i>Bixler Beat (1995)</i>	TB/SB	ASC0482	7.00
Montalbano: <i>4 Sinfonias (1629)</i>	S & BC	DOL0233	8.50
Mortaro: <i>2 Canzoni da Sonar (1600)</i>	SATB	EML0302	4.50
Praetorius: <i>5 Christmas Settings</i>	3 vcs/insts	EML0300	7.00
Scheidt: <i>Nu Komm der Heyden Heyland</i>	SATB x 2	EML0304	9.50
Scheidt: <i>Ludi Musici (Prima Pars) a complete practical edition of his famous 1621 collection for 4 & 5 parts</i>	Score	MP07000	19.50
	wind & string parts ea.	MP07001-7	8.00