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NOVEMBER 1997

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VIN

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EDITOR'S NOTE

Students of the cover art for AR know that you can't always trust artists to reproduce the subtleties of recorder physiognomy. It wasn't any different in the 14th century. Nevertheless, Anthony Rowland-Jones has made a painstaking examination of Catalan altarpieces from the turn of the century—14th to 15th, that is—and he concludes that they may indicate the introduction of a new instrument with sophisticated artistic abilities (page 7). Although there is doubt about whether the appearance of recorders in early religious paintings establishes their use in the church, there is no doubt that recorders are becoming a growing asset to church music programs today, a fact established by three short reports (page 19). Also in this issue is the second in a series of "Performing..." articles. This time, the subject is a major Telemann recorder sonata (page 14).

Those wishing to advertise their wares in AR should introduce themselves to the magazine's new advertising representative: Faye W. D'Ippolito (449 Maple Ave., Pittsburgh, PA 15218; 412-731-3935; fwd@accelse.org). Announcements of new products and services to the field may be sent to Fred Kersten (91 Tolman Rd., Washingtonville, NY 10992, who is preparing material for a revived "Bazaar" column.

On-line Reminder

Internet users may order copies of articles as they looked in AR at The Uncover Company (<http://uncweb.carl.org/>). This fax-back service is indexed, so you can search for titles, authors, and keywords. The complete contents of AR, including departments, are available on microfilm, by fax, and on print-outs (by page number) from University Microfilms (<http://www.umi.com>). The Table of Contents of the most recent AR is viewable on the ARS web page (<http://ourworld.compuserve.com/homepages/recorder.>), and back issues may be ordered from the ARS office. In the near future, recent and current *American Recorder* articles will be made available as searchable, raw ASCII text to participating libraries through the International Index to Music Periodicals, a "closed-system" service designed by Chadwyck-Healey, Inc. Happy hunting!

Benjamin Dunham

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

Volume XXXVIII, Number 5

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The American Recorder Society seeks to enhance the quality of individual and community life through the promotion and encouragement of playing the recorder, a unique instrument that provides accessibility to beautiful music past and present to people of all ages and abilities. Membership brings many benefits. Besides this journal, 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. In 1999, the Society celebrates six decades of service to its constituents.

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PRESIDENT'S MESSAGE

Once you reach the period at the end of this sentence, you will never again see the words "As we approach the new millennium..." in my column. I promise.

The phrase has become a mind-numbing cliché. A search of the Lexis database of current publications reveals an astounding number of usages, mostly in service of hyping some new consumer product or service, government program, or New Age quasi-religion. When the calendar turns over to the year 2000, however, the only direct effect will be on all the computer systems running programs not designed to handle dates past 1999. The rest is arbitrary. Consider the Jewish calendar: it's 5758. No millennium in sight.

The computer industry is often and carelessly used to epitomize a rapid rate of change allegedly disrupting our society. Now we discover that this same industry is suffering from precisely the opposite effect—its rate of change hasn't been fast enough. Computer programmers a few decades ago never imagined their initial systems would still be in use 20 or 30 years later. And this observation goes beyond computers. I would argue that, even with all the technological advances of the last 50 years (including computers), we have not experienced as much fundamental social change and dislocation as people living in the first half of this century experienced with the introduction of electric utilities, mass production, automobiles, telephones, and airplanes.

Even with a skeptical eye it is possible to see that some things really do change, however, including our Society. Since our founding in 1939, the American Recorder Society has been primarily a membership organization providing a varying array of services and benefits in return for an annual membership fee. In the early days, recorder enthusiasts depended on the ARS for the basics: music to play, people to play with, workshops to attend, and information. For a long time afterward, the society grew in membership; if you were a serious player, you almost had to be a member of the ARS.

Recently, something fundamental has

changed. As I've noted in past columns, we are victims of our own success. The "recorder movement" we helped create in North America has in turn spawned numerous active local groups, several independent businesses catering to the needs of recorder players, an active early music publishing, recording, concert, and festival scene, and over a dozen workshops with national constituencies. We have accomplished much, and many recorderists don't know if they "need" the ARS any longer.

If providing basic services directly to recorder players is less critical, what, then, is our role for the future? Because of much that has indeed changed in the latter part of the 20th century, there is a need among growing segments of the general public, young and old, for life-enriching activities. Many of us have seen first-hand how making music has the power to transform lives, and how the recorder in particular has the unique ability to provide access to music to a wide range of people. The role of the ARS may be in helping to bring the joy of participatory music-making to a much larger audience, sharing what we have nurtured and built. We have something priceless to offer. While a number of organizations may already be meeting some of these needs, the American Recorder Society is uniquely suited to play an important role.

Such ambition requires strategic planning: the process of determining what we are going to be and how we are going to get there. It includes making choices about the purpose of our organization (why it exists), the programs and

Many of us have seen first-hand how making music has the power to transform lives, and how the recorder in particular has the unique ability to provide access to music to a wide range of people.

On not missing the millennium



services we offer, how we'll attract the resources we'll need (staff, board members, volunteers, expertise, facilities, money). The plan must reconcile three sets of forces: what we want to accomplish, what is truly needed and feasible, and what we are actually capable of doing. It must be thorough, detailed, realistic, and so compelling that corporations, foundations, agencies, and individuals will want to be involved in our work and contribute with enthusiasm.

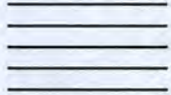
At its September meeting, the Board committed to undertake a year-long planning process leading to a major campaign to strengthen and transform our Society. Board member Bill Rees, in a moment of stunning inspiration, created a name for the campaign that ingeniously captures our historical roots and future ambitions: "A.R.S. Nova 2000." If A.R.S. Nova 2000 is to be anything more than just another millennial cliché, however, the planning process must be thorough. We want to involve many of the major figures in the recorder world, including representatives of our diverse membership, in a deliberative process that will create an ARS Long Range Plan worthy of us and of the attention of the world at large.

This planning process will cost money (for at least two meetings of the Long Range Planning Committee, correspondence, final writing, and editing). While we will be seeking planning grants to meet most of the cost, we know our operating budget must bear some of it. Therefore I am asking each of you to be especially generous in your contributions to this year's President's Appeal, to support not only our array of annual member services and programs, but, in addition, the formal planning for our future.

Gene Murrow

ED. NOTE: A form for contributions to this year's President's Appeal appears on the reverse side of the address sheet mailed with this issue of American Recorder.

TIDINGS



Memorabilia from Leonard Bernstein's New York apartment and Connecticut composing studio will be auctioned at Sotheby's in New York, December 10-11, to benefit the Bernstein Education Through the Arts Fund.



PREMIERING BERNSTEIN

Rachel Begley tells how she came to give the world premiere of Leonard Bernstein's Variations on an Octatonic Scale in its original version for recorder and cello

On April 21, 1996, together with Paige Riggs, cello, I had the honor and pleasure to premiere Leonard Bernstein's only work for recorder, *Variations on an Octatonic Scale* for recorder and cello (1989) in its intended instrumentation, at the Staller Center, University of New York at Stony Brook. The work was included as part of a recital of modern works for recorder, featuring composers as diverse as Pete Rose and Arvo Pärt, Gordon Jacob, and Ryohei Hirose.

This recital set out to explore how composers have employed the recorder in recent years. Some composers have used it as an exciting new sound-tool, exploiting the specific tonal qualities of the instrument. Others have written less idiomatically, using the recorder for pitch and rhythm rather than for its individual characteristics, thus allowing one to use the recorder interchangeably with other instruments. Bernstein's work falls into this latter category; indeed, he first heard the work played on flute, and that was how it was premiered in 1995 (see *AR*, September 1995, p. 3). Bernstein himself probably never heard *Variations* performed on the recorder.

Performance considerations

The theme with its four variations and coda were written for Helena Burton, the daughter of film director Humphrey Burton. The fourth variation was subsequently developed to form the second movement, "Mixed Doubles", of the *Concerto for Orchestra*. The octatonic scale that the title refers to is one of Bernstein's favorite modal scales, and one he used in the ballet score, *Dybbuk* (1973):

C# D# E F# G A Bb C (C#, etc)

When preparing to premiere this work, I felt a tremendous sense of responsibility to the music, far greater than for regular performances. I wanted to do justice to the work of one of America's most revered

composers, especially at its first hearing, but doing justice involved more than making beautiful music with Bernstein's notes. As is often the case with composers who write works for the recorder without knowing a whole lot about both the possibilities and the limits of the instrument, Bernstein leaves the recorder player with problems and a number of questions.

The first question is on which instrument (or instruments) the piece should be played. Bernstein himself wrote "soprano or alto, or both alternately, as preferred." This leaves many options, but the notated pitches fit neither instrument in their entirety. The work begins on the G below middle C, passing chromatically as high as e", and concluding with a passage that sinks to the F# below middle C. Clearly, no single instrument can handle this (except perhaps the new Maarten Helder instruments from Mollenhauer). Alternating instruments doesn't work either, at least not in live performance, as all but one of the short movements are marked "attacca" with no space for instrument juggling. After experimenting with different instruments, moving passages up and down an octave accordingly, we finally chose to perform the work with soprano recorder and cello, as the alto recorder did not balance well throughout the work with the modern cello. Playing soprano obviously meant some compromises—unisons, for example, became octaves, and certain passages were higher than originally notated—but dynamics were more effective and the instruments were more equal partners as a result. The cello writing, as one might expect, was very idiomatic, with only a couple of instances of extended technique. The real challenge was making the imitative writing work—making the recorder sound like a cello and the cello sound like a recorder.

At first glance the score seems remark-

ably clear in its directions to the performers: metronome marks, accents, and staccatos, descriptive words in English like "biting," "gingerly," and "self-restraining," Italian instructions such as "Andante Sostenuto," "subito piano molto tranquillo," and "Ancora piu mosso, agitato," even tonguings (*t-k*, *t-t*, and flutter-tonguing) and scordatura tunings for the cello. But it is these very exacting details that cause frustrations for the performer. How, for example, does one play c# marked *sfz* and staccato? I solved this particular problem by playing it an octave higher. Another detail was how to tune the cello C string up to C# for the scordatura needed for the second variation, when this variation is marked *attacca*. Paige solved this by playing the theme and the first variation also with the scordatura tuning. In the recording studio, these matters can be taken care of, but in live performance the solutions have to be pragmatic! And those metronome markings... We felt that most of them were a little on the slow side, and were probably meant for an amateur player. The piece seemed to gain in expressivity by taking the variations faster and the Theme and Coda slower, and we worked hard to bring extra color and emotion to the somewhat dry quality of the work. Our keyword for the performance was, "Emote!"

Movement by movement

The opening section of the work, "THEMA: Andante Sostenuto", is essentially a legato movement for the recorder, with some pizzicato passages and a chord using harmonics for the cello. The slurring-phrasing marks were ambiguous for the recorder, so I opted to take them literally as slurs in this section, only tonguing when marked or when necessitated by register breaks. In other sections, Variation IV for example, I took them as phrasing marks. In order to explore some of the colors that Bernstein desires—the wide range of both pitch and dynamics are obvious clues—I used both secondary and leaked primary fingerings. One of the hardest things about playing this section was to make it substantial: it has an orchestral quality to it that just doesn't seem to fit the recorder as

Participating ARS-member professionals are again featured in the 1998 Musical America International Directory of the Performing Arts, known as the "bible" for those booking concert engagements.

written. Just imagine what he could have done if a recorder player had shown him some of the instrument's potential.

The four variations are all of different characters. The first, "Piu Mosso," is an aggressive movement (the recorder part is marked "biting") in which the recorder and cello have to match tone qualities. Here the articulations (*t-k* and *t-t*) are marked, as is a frenetic crescendo followed by a sudden piano. Trying to play *spiccato sul ponticello* is tremendous fun! The second variation, "Piu Mosso ma comodo," is an interesting rhythmic section in 7/8 time. Bernstein suggests playing this as a leisurely Habanera, but we found it hard to be leisurely, especially when some notes in the recorder part were marked "spitting"! In this section in particular we used octave displacement as a means of achieving the dynamic effects required. As well as rhythm and dynamic color, the variation uses trills and instrumental effects such as pizzicato and flutter-tongue. This section, perhaps more than the others, seemed particularly characteristic of Bernstein—maybe it was the Habanera rhythm that reminded us of *West Side Story*!

The third variation, "Ancora piu mosso, agitato," seems to specialize in high cello writing and flutter-tongue for the recorder. Perhaps the most interesting aspect of this section is the alternation of phrases with and without flutter-tongue. The chromatic melodies in the middle of the piece, begun by the recorder and closely imitated by the cello, create an intensely emotional moment, which is sadly too short-lived. The fourth variation, the one later expanded into a concerto movement, has mirror-like qualities. Marked "Piu mosso, quasi allegro," this 5/4 section begins with a legato recorder melody accompanied by pizzicato cello, repeated ten measures later staccato. The movement has a playful and tuneful quality, enhanced by the rhythmic sway of the 5/4 meter, and by the roller-coaster-like swing of the melodic line. This playfulness is interrupted periodically with bowed exclamations from the cello matched by the recorder. The interplay of the two parts is perhaps what makes this

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American Recorder Soloists

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Recorders and Angels: First Sightings in Catalan Art

Searching for the origins of the recorder, we see intriguing visions in the altarpieces from the Kingdom of Aragon

by Anthony Rowland-Jones

ALTHOUGH THE NAME of its Cristofori or Denner is not known, the recorder must have come into being much like the piano and the clarinet—not through evolution but as an invention to meet changing musical needs. Other than the three-holed tabor pipe, the most common form of direct-blow duct-flute is the six-holed pipe, whose second octave is obtained only by stronger breath-pressure and/or articulation. The dynamic range of the six-holed duct-flute, and therefore its expressivity, is limited. With the recorder, the partial venting of the thumbhole (so-called “pinching”) facilitates and stabilizes the production of the second-octave notes, allowing them to be played more softly. In principle, this is the recorder’s only advantage over the six-holed pipe, and it is gained at the expense of having to use one’s thumb and seven fingers, instead of just six fingers.

When the recorder first appeared on the scene, many players of the six-holed pipe must have regarded it as unnecessarily complicated. Its ingenuity and its qualities could be appreciated only by those who felt the need to control dynamics and articulation in the second octave. The demand for this kind of pipe—one able to respond to the expressivity of the human voice—must have arisen in a highly cultivated musical environment, where singers and instrumentalists were interested in new developments in art music, especially imitative polyphony in which voices and instruments were combined on equal terms. A location with these advantages would also have attracted skilled instrument makers interested in experimentation. Where, then, could the recorder have been “invented”?

Actual instruments from the Medieval period have been discovered in The Netherlands and North Germany, preserved in waterlogged ground. The best-known of these is the “Dordrecht” re-

recorder, excavated in 1940 in the broad moat of a castle close to the city. In the late 14th century, Dordrecht was one of the most prosperous centers in Northern Europe, easily accessible from the sea with an important trade on the River Waal (Rhine). The castle was first built in 1335 and then greatly enlarged in 1355, when it became the center of a cultivated court. This suggests that the ambience of Dordrecht might have been conducive to the development of the recorder as an art instrument. From about 1400 to 1418, quarrels between the citizenry and their oppressive lord, whose castle controlled the river approach to Dordrecht, led to armed conflict. The castle was finally ransacked and (for a second time) abandoned in 1418, when many articles of value—possibly including the recorder—were thrown into the moat from the windows above. Disastrous floods occurred in 1421 and again in 1423, following which the low-lying city became less important than The Hague and then Amsterdam, and the whole area remained inundated for centuries. The Dordrecht recorder could have been discarded earlier than 1418, however, since its tuning was suspect and there are signs that modifications were made (it had a very low pitch for the time). The top and bottom ends are missing, and it may have been thrown into the moat like all rubbish because it was beyond worthwhile reconstruction. Both these theories as to why it was thrown into the moat tend to suggest that the instrument was made during the last part of the 14th century. (I am grateful to Rob van Acht for his help in providing this information.)

The other important recorder find, reported by Dietrich Hakelberg in the March 1995 issue of the *Galpin Society Journal* (pp. 3-5), was of a smaller one-piece recorder dating from the 14th century found deep in a latrine of a Medieval house in

Göttingen, Lower Saxony. It had apparently been discarded because the whole of the upper part had cracked in two through the head and windway, but the body was intact with its full tally of nine holes. Until there are further North European recorder discoveries, the significance of this instrument may not be easily evaluated.

GIVEN THESE DISCOVERIES, it is surprising that, as far as I know, recorders do not feature in North European art of the late 14th or even early 15th century. There is a duct-flute with nine fingerholes that appears as part of an angel orchestra in the small upper lights of a stained-glass window in Bourges Cathedral; from the heraldry in a neighboring light, it can be precisely dated to 1408/9. But in reviewing iconography from the great centers of painting such as Paris, Bourges, the various Burgundian courts such as Dijon and Cambrai (where Dufay was brought up), Cologne, Hamburg, Westphalia, and Bohemia (Prague), I have not noted any frequency of recorder representations in paintings from around 1400 in these areas, nor in contemporary Books of Hours, nor even in Burgundian Flemish painting.

It is true that many of the works of painters such as van der Weyden or van Eyck must have been lost through wars and iconoclasm—Northern Europe does not have the abundance of late-Gothic altarpieces that one finds in the Catholic Catalan region. Nevertheless, we do find representations of other instruments: a transverse flute makes an appearance, as do some plucked and bowed string instruments and a portative organ, among decorations in the *Belles Heures* of John, Duke of Berry, dated 1408-10.

Although caution must be exercised in making assumptions about courtly performance practice from art, especially religious art, it could be that recorders, although in existence, were not widely known and used in the culture of Northern European courts around 1400 and therefore failed to make a deep impression on Flemish artists. Were the instruments less well made (and tuned) or less well played? Or was the flute (which must have had very competent performers, since it was notoriously difficult to play in tune) the dominant or fashionable instrument for soft music in Burgundy and The Netherlands, thus holding back the introduction of the recorder?

Iconographical evidence also suggests that the recorder did not originate in Italy. Howard Mayer Brown's chapter on "The

Recorder in the Middle Ages and the Renaissance," published posthumously in *The Cambridge Companion to the Recorder* (ed. J.M. Thomson, Cambridge, 1995), suggested (p. 5) that by the end of the 14th century the recorder was known in France but not in Italy. Brown's "Corpus of Trecento paintings with musical subject matter," which catalogues some 700 14th-century Italian paintings (*Imago Musicae* 1, 2, 3 and 5, 1984-8), identifies depictions of only 14 duct-flutes, so ambiguously shown that some of them could be shawms. None really looks as if it is a recorder. Brown shows an *Assumption of the Virgin* painted about 1340 by an anonymous Siennese artist. It depicts a double pipe with great clarity, along with a conical instrument played as single pipe. A duct-flute with an expanding conical bore, however, would have had a limited range, since the second octave could not easily be played in tune with the fundamental octave; in this respect it would have been inferior even to a six-holed cylindrical pipe.

Evidence of the recorder is also difficult to find at centers of cultural activity in Southern France. In the Nice area. 15th-century ecclesiastical art, fine as it is, has no recorder iconography. Although we at times find evidence of cultural excellence at the court of the Counts of Toulouse—virtually Kings of Provence—they seem to have given precedence to military exploits over artistic achievements, except in the field of architecture. There are representations from Provence in the mid-15th century, after the turmoil caused by the collapse of the Avignon papacy in 1403 had settled and good King René had brought a refined culture to his capital in Aix-en-Provence. But by then the recorder had attained favor widely in Europe, and representations of the recorder in art derive from many sites, for example, from Cologne (1463) and Ferrara (1470).

THE MOST IMPORTANT CENTERS of culture in the late Middle Ages in the north-west Mediterranean region were the courts connected with house of Aragon at Avignon, Valencia, and Barcelona. During the papacy period at Avignon, the court there was renowned as a center of secular culture, each successive Pope inviting artists and musicians from other countries according to his origins and his taste. In 1394, the Aragonese Pedro de Luna became "Benedict XIII," the last Avignon Pope. During his rather short tenure, he emulated his predecessors by inviting Catalan artists to Avignon. But so far, I

have not found iconographic evidence of the recorder in Avignon art from c. 1380 to 1430.

Valencia was certainly a center of musical excellence—instrument makers there developed the viol from its Moorish predecessor, the bowed rabab—and its cultural achievements were much enhanced through the patronage of Don Fernando de Antequera, elected King of Aragon in 1412. But the period of Valencia's greatest musical activity came after representations of the recorder begin to appear in art from Barcelona, which escaped Moorish control before Valencia.

So our search for early recorder iconography must center on Barcelona in Catalonia. Barcelona was an important musical center with close links to France, especially during the reign of John I (1385-96)—he had three French wives. As Ian Woodfield says in his *The Early History of the Viol* (Cambridge 1984), "there are many indications in Aragonese art that the whole period was one of remarkable experiment and flux," suggesting a cultural climate favorable to an invention like the recorder. Did the recorder, then, first gave forth its characteristic sounds from some time around the mid-14th century in the royal court of Aragon at Barcelona? Despite the tangible evidence of late Medieval instruments in Northern Europe, this conjecture is deserving of further research, especially when we consider the demands of the flamboyantly rhythmic ballades that would have been played there at the end of the 14th century.

In his multi-volume *A History of Spanish Painting* (Harvard, 1930 onwards), the American scholar Chandler Rathfon Post gave particular attention to late Medieval and early Renaissance Catalan art. I am greatly indebted to this indefatigable art historian, as well as to Josep Gudiol's and Santiago Alcolea's profusely illustrated catalogue, *Pintura Gòtica Catalana* (Barcelona 1986). (The Gudiol numbers in this article refer to the illustration numbers in this book.)

Post remarked that Catalan painters are notable for their strong "desire for expressiveness," transcending imported characteristics of styles (Vol. II, p. 255), and the same might well apply to music in the Aragonese courts. This would lend weight to the idea that musicians from this region were especially interested in the development of the recorder, whose expressive nature Sylvestro Ganassi noted more than a century later in his *Fontegara* (Venice, 1535), saying, "with this instrument only

the form: of the human body is absent, just as in a fine picture only the breath is lacking.”

As we look for recorders in art of this period, we must exercise caution. Puffed cheeks, a marked length of the instrument below the little finger, and a widely expanding bell all suggest a shawm rather than a recorder, even if the shawm’s pirouette is not visible. But if the instrument has a window beneath the mouthpiece, showing it to be a duct-flute, and has duplicated little-finger holes with one or both showing, even if the painter cannot show both the thumbhole underneath the instrument and the finger-holes above, it must surely be a recorder. Fingers on the instrument may be covering holes, or just resting, although, here again, if the little finger of the lower hand is stretched away from the third finger or the thumb stretched upwards to cover its hole, a recorder is probable. Wrists held low to facilitate movement of the thumb in octaving are another possible indicator.

Using these guidelines, the earliest representations of the recorder in Catalan art, and perhaps in art generally, appear to come from the workshop of the Serra brothers in Barcelona. These are two altarpieces, strikingly similar, showing angel-musicians surrounding the Virgin and Child. One, and possibly both, are by Pere Serra (Figs. 1 and 2—Gudiol 272 and 275). The wind instrument in each picture can be identified as an eight-holed recorder (including as one the double hole for the left- or right-hand little finger, the unused hole being stopped with wax, rather than a six-holed pipe). The instrument shown in Fig. 3, a detail of Fig. 1, is cylindrical; the wrists are well below the instrument (which is not the most natural position for playing the six-holed pipe), and the little finger is close to the bell-end. Moreover, close examination of the original reveals that Pere has marked in two open holes immediately below the fingers of the upper hand and has shown in a darker color the unused lower little-finger hole filled (presumably) with wax. Not being a player himself, he is slightly confused as to which fingers should cover which holes, but this picture is not only probably the first representation in art of a recorder being played, but it is also one of the best. (The late Walter Bergmann should be credited with this “discovery,” since he included it in his small but seminal collection of “recorder pictures”—although he did not know about the later Catalan recorder representations.)



All these factors suggest that Pere Serra had seen recorders and how they were played and had been impressed enough by their sound to want to include them in his pictures of the Virgin. Moreover, in both the Serra pictures and in some later representations, the recorder is held in a slightly unnatural playing position, tilted one way or the other towards the viewer, presumably because the artist is eager to make identifying features of an unfamiliar instrument—its window and the number of holes—absolutely clear.

The main problem with these two Pere Serra altarpieces is one of dating. Some Catalan altarpieces can be dated accurately from ecclesiastical account books recording payments to artists or, less accurately, from information about the building of the church in which the altarpiece is situated—a service of dedication perhaps. Unfortunately, no such records exist for either of these altarpieces. Scholars disagree as to which of the two came first, although they are so similar that they are likely to have both been painted around the same time. The scholar Rosa Alcoy believes that stylistic evidence suggests that they predate Pere’s great altarpiece for the cathedral at Manresa contracted in 1394. They could, therefore, be from around 1390, or even before then; 1375 has been suggested as the earliest date. Stylistic dating is very insecure, since more than one painter may have worked on the same altarpiece, and the Serra workshop had some outstanding younger assistants in Jaume Càrrega and Lluís Borrassà. An artist is unlikely, however, to have shown on an altarpiece an in-



Fig. 1, top left: Pere Serra, “Virgin and Child,” center panel of altarpiece of *Our Lady of the Angels*, from the church of Santa Clara, Tortosa (c. 1390?), © MNAC, Barcelona.

Fig. 2, top right: ? Pere Serra, “Virgin and Child,” center panel of an altarpiece from the monastery of Sant Cugat del Vallès, Diocesan Museum, Barcelona, © Arxiu Mas.

Fig. 3, above: detail of Fig. 1 showing angel player recorder, © MNAC, Barcelona.

strument that had only recently been invented and played at court, so it seems that recorders could have been in use in the Barcelona region from some time earlier, during the last part of the 14th century.

Fig. 4 is a detail from an altarpiece in the Diocesan Museum at Vic. In his *A History of Spanish Painting* (Vol. II, p. 366), Post says that Jaume Cabrera "in 1400 undertook to execute an altarpiece for the cathedral of Vic," and that "the panel in the museum possesses many almost conclusive similarities to the retablo of Manresa" (where Cabrera would have assisted Pere Serra). Scholars generally accept that this picture is part of Cabrera's work from 1400. The similarities to Pere Serra's two altarpieces extend to the depiction of the angel playing the recorder, except that Cabrera's angel plays with the left hand uppermost (as most present-day players do), while Pere's angels play with the right hand uppermost (a common Renaissance practice). The pipe in this picture is clearly intended to have more than the six holes that are visible. Others could be covered by the fingers of the upper hand and the thumb of the lower hand (an odd misunderstanding of recorder technique!). The recorder was still unfamiliar enough for Cabrera to want



to emphasize its innovative characteristics by painting the holes in red. (It seems unlikely that this was done in the restoration of the picture in 1948.) The piece as a whole is charming and is splendidly reproduced in color in Gudiol's *Pintura Gòtica Catalana* (Plate 33).

Three altarpieces belonging to the period 1410-40, even if they cannot be exactly dated, show angels playing recorders that seem to be larger than the three already illustrated—see Figs. 5, 6, and 7. It is, of course, difficult to judge the actual size of

an instrument from these representations, but an alto of some sort seems probable. Moreover, they are all intended to be recorders, since the artists have made more than enough fingerholes visible away from fingers for us to know that these are not six-holed pipes; and the duct-flute "window" is also clearly shown in all three paintings. In fact, six-holed pipes do not seem to have been at all common in Catalan altarpieces of this period.

Fig. 5 (Gudiol 40, in color) is a detail from the *Verge de la Llet* in the MNAC, Barcelona. It was previously in the parish church of Santa Maria de Cervera. The painter was Ramon de Mur, the "Master of Guimera," and the picture has been dated by Rosa Alcoy between 1415 and 1425 (another scholar suggests 1417-19). The angel orchestra consists of four lutes of varying sizes, a rabab (shown in the illustration), a harp, and an alto recorder, a rather convincing "soft music" ensemble. Fig. 6 (Gudiol 710), an altarpiece section that Post found "more or less similar" in style to that of Fig. 5 (Vol. II, p. 386) comes from Cornellà; the whole panel is illustrated (with the Virgin seated in front of, not on, her throne) to show that the angelic music is provided by three singers, two lutes, and a





recorder, an ensemble that surely would have been ideal for entertainments in the Aragonese courts of the time.

The Diocesan Museum in Tarragona Cathedral possesses the eponymous altarpiece of the Master of La Secuita (Gudiol 574), painted between 1425 and 1440. The Virgin is shown with four angel musicians, playing recorder, lute, a small harp and a psaltery, which the Christ Child reaches out to pluck. The duplicated holes for the little finger of the lower hand are clearly shown, but, obviously impressed by the number of holes of this still (to him) unfamiliar instrument, the artist indicated four more holes than the recorder actually has! (Fig. 7).

Fig. 8A (Gudiol 494) shows what is probably the first representation in art of a tenor-sized recorder. The panel, the center one of three from an altarpiece at Centelles (Osona), is ascribed by MNAC to the Master of Fonollosa and might tentatively be dated about or after 1410; the style is closely related to that of Lluís Borrassà, whose highly individual work is documented from 1383 to 1424. What makes the panel even more interesting is that an angel on the left of the Virgin (Fig. 8B) is playing a soprano recorder—the window is visible and there are four irregularly placed holes below the upper hand. The other two instruments in this panel are a fiddle and a harp—bowed strings and plucked strings,

a very convincing soft music group. It is a pity that this painting cannot be dated more accurately, for it probably shows for the first time two recorders of different sizes participating in a purely instrumental group.

While many of the instruments played by angels in late Gothic pictures celebrating the Virgin would not in real life have performed together as a musical ensemble, Catalan altarpieces quite frequently show instrumental and vocal groupings that would in actuality have produced suitably angelic sounds. One Catalan altarpiece, moreover, includes a panel that is intended to represent heavenly harmonies,



Fig. 4, opposite page, top: Jaume Cabrera, detail from panel of an altarpiece from Vic Cathedral, Diocesan Museum, Vic.

Fig. 5, opposite page, bottom left: Ramon de Mur, detail from "Virge de la Llet," part of altarpiece from the church of Santa Maria de Cervera, © MNAC, Barcelona.

Fig. 6, opposite page, bottom right: "Madonna and Angels" part of an altarpiece from Cornellà (style of Ramon de Mur), Diocesan Museum, Barcelona, © Arxiu Mas.

Fig. 7, below left: Master of La Secuita, detail from "Altarpiece of the Virgin," Diocesan Museum, Tarragona.

Fig. 8A, above right: Master of Fonollosa, angel musicians to the right of the Virgin, detail of an altarpiece from Centelles, © MNAC, Barcelona.

Fig. 8B, above left: angel musicians to the left of the Virgin, Centelles altarpiece, © MNAC, Barcelona.



Fig. 9, above: Pere Vall, *St. Peter and musicians at the gates of Heaven*, scene from an altarpiece in the church of San Miguel, Cardona, © Arxiu Mas.

Fig. 10, right: Jaume Huguet, *recorder trio* from the Vallmoll altarpiece, © MNAC, Barcelona.



played by a trio of angels who are clearly making music together, in a manner very suggestive of courtly entertainment music. It is in the church of San Miguel, Cardona, in the top left-hand corner of a large altarpiece thought to have been painted around 1405. The scene (Fig. 9, Gudiol 476) shows St. Peter at the gates of Heaven, receiving new arrivals. They are all the more fortunate to be welcomed within the courts of Heaven by a musical group consisting of lute, fiddle, and recorder (four finger-holes are visible below the upper hand). This combination of a recorder with a plucked instrument, generally a lute, and a bowed instrument (or a voice) became so common in Renaissance art that it must be typical of many actual performances of three-part music (or even of four-part music, since the lute when plucked with the fingers could play two voices of a chanson or madrigal). In the 15th century, a great deal of music was composed in three parts, the lute being plucked with a quill. It will be noted that the angel playing recorder uses a soprano instrument, playing the upper line most suited to it. The “Master of the Cardona Pentecost” has been identified as Pere Vall, who like Cabrera and Borrassà, trained in Pere Serra’s workshop.

The recorder appears often enough in Catalan art between 1370 and 1430 to sug-

gest that the instrument had become well established in playing the soft music of the time. Artists must have heard and been so impressed with the sound of recorders in combination with voice and plucked and bowed strings that they wanted to incorporate the recorder as part of a soft music ensemble in a heavenly and angelic milieu. It could be argued that the comparative frequency of early 15th-century representations of recorders by Catalan artists who at various points in their careers had worked together is merely the result of the propensity of artists to copy from each other. This could not, however, account for representations of different sizes of recorders, and for a gradual increase in the accuracy of their depiction. These artists must have seen recorders and presumably have heard them played in courtly environments.

The illustrations given here by no means exhaust recorder appearances in works of art produced within the Kingdom of Aragon during this period, although other instruments such as the lute appear

far more often. Jordi Ballester i Gibert has compiled a catalogue of “Retablos marianos tardo-medievales con ángeles músicos procedentes del antiguo reino de Aragón,” published in *Revista de musicología* 13, No. 1 (1990), pp.123-201. He illustrates 141 such altarpieces and finds “flauta recta” appearances in 18 of them. This level of incidence, although small, cannot, I think, be paralleled in any other region of any other country during the period in question. Moreover, as we have seen, three sizes of recorder are represented. The potential was in place for a recorder consort to play the three-part music of the period, some of which is untexted and could have been designed for possible instrumental performance. It can, however, only be a conjecture that recorder trio performances might have taken place in the Aragonese court.

Some weight is lent to this conjecture by the continued appearance in later Catalan 15th-century paintings of recorders of different sizes and by the occasional depiction of an angel recorder trio (a symbol of the Trinity), most famously in Jaume Huguet’s much-reproduced group from the Vallmoll altarpiece in the MNAC, dated 1447-9 (Fig. 10, Gudiol 69 in color). Strictly speaking, there is no evidence that these angels are playing recorders, as the lower parts of the instruments are not visible, but the frequency of earlier unambiguous representations of the recorder in Catalan art makes it highly likely that this is a recorder trio, probably three altos. Moreover, the nearest player has the little finger of the upper hand poised above the fourth hole, suggesting that the pipe has seven finger-holes. This would be an uncomfortable playing technique, unless the fourth hole were offset, but would render the duplication of the bottom hole unnecessary. An unconvincing case could be made from the Catalan iconography that recorders were then sometimes played in such a manner, but the artists were unlikely to have themselves been players and in most of the pictures illustrated here—especially Cabrera’s (Fig. 4)—the hand and finger positions are utterly impracticable.

It is interesting that no other instruments feature in Jaume Huguet’s picture, the three angels to the left of the Virgin being singers, with a clearly legible sheet of music before them. Brussels tapestries of the period show a similar grouping of three recorders with three singers, in a courtly context. Another likely representation of three recorders, this time soprano in size, is among the angel musicians

standing round the Virgin's throne in Bernat Martorell's *Coronation of the Virgin* (Gudiol 654, Colleccion Viñas, Barcelona); the other instruments, again in keeping with a soft music ensemble, are rebec, lute, and harp—once more a grouping of recorders with bowed and plucked strings. Martorell is documented as working in and around Barcelona between 1427 and 1452. His younger colleague Miquel Nadal painted an angel recorder trio (with spectacular red wings), the topmost panel of the *Retablo de los Santos Cosme y Damián con la Virgen* in the chapel of Sant Antoni de Pàdua in Barcelona Cathedral (Gudiol 678), dated 1453-5. The other three angels play rebec, lute, and harp (yet again). The recorders are a tenor and either two altos or an alto and soprano—it is difficult to tell.

HERE IS, HOWEVER, NO DOUBT about an instrument painted some twenty or thirty years later by the "Master of Olot" (?Miquel Torell), who worked in Girona from about 1470 until 1487. In the parish church of Rigardà, across the French border by the northern slopes of Mount Canigou, there is an altarpiece dedicated to Santa Eulàlia that has at top center, to the right of the Virgin and Child, an angel playing a splendid tenor recorder, shown in detail with duplicated little fingerholes (Fig. 11, Gudiol 900). Its player strains the fingers and thumb of the upper (left) hand, and the lower hand is at an angle to reach for the lower fingerholes. The other angel, to the left of the Virgin, seems to be playing a plucked instrument, partly hidden, possibly a small lute. Together, the two instruments would make a very attractive sound.

A Veronica reliquary in the Cathedral Treasury at Girona has on its mount six

miniature angel musicians playing harps, light percussion, and two wind instruments. The latter at first look like recorders, but close examination suggests that they are more likely to be hybrid instruments, part recorder, part shawm or sordun, imagined by the silversmith. The reliquary can be dated between 1486 and 1506 (Post, Vol. XII, Pt. 2, p. 681). What is incontrovertible, however, is that the two wind instruments are of tenor and bass (or basset) size, the larger being crook-blown. If recorders were partly the model for these instruments, this might lead to the conjecture that a complete recorder consort, "SATB," could have been known in the Catalan area before the end of the 15th century, predating by about two decades the illustration of a recorder consort with bass (direct-blown) in Sebastian Virdung's *Musica getuscht* of 1511.

The author, a retired university administrator, is active as a writer and researcher in the field of recorder performance and history. He wishes to express his indebtedness to the help given him by Ariadna Blanc of the photographic service of the Museu Nacional d'Art de Catalunya (MNAC), Barcelona, and to draw attention to an invaluable compilation available on The Recorder Page (www.iinet.net.au/~nickl/recorder.html) entitled "A Memento: The Medieval Recorder" by Nicholas Lander. This covers all research relating to the recorder up to about 1500 and is periodically updated. The article on these pages is adapted with permission from a three-part series appearing originally in Spanish, beginning with the October 1996 *Revista de Flauta de Pico*. It discussed a wider range of recorder representations in Catalan art with additional illustrations.

The recorder appears often enough in Catalan art between 1390 and 1430 to suggest that the instrument had become well established in playing the soft music of the time. Artists must have heard and been so impressed with the sound of recorders in combination with voice and plucked and bowed strings that they wanted to incorporate the recorder as part of a soft music ensemble in a heavenly and angelic milieu.



Fig. 11, left: The Master of Olot (? Miquel Torell), panel from an altarpiece at Rigardà, © Arxiu Mas.

PERFORMING

TELEMANN'S RECORDER SONATA IN D MINOR



by Scott Paterson

The second in a series of articles examining in detail some favorite works in the recorder literature with the help of some experienced players

SEVERAL OF THE SOLO SONATAS, trio sonatas, and quartets of Georg Philipp Telemann are among the finest works written for the recorder. For the second in our series of examinations of items from the standard repertoire of the recorder we will examine one of the most intriguing of Telemann's solo sonatas, the Sonata in D minor (listed as TWV 41:d1 in the catalogue of Telemann's works) from the collection *Essercizii musicali*. The article will consist primarily of words of advice from three ARS professional members: Ken Andresen of Long Island, Eric Haas of Boston, and Kim Pineda of Seattle.

Georg Philipp Telemann

Telemann was born in Magdeburg, Germany in 1681 and quickly exhibited the curiosity and energy that were to serve him well all his life by teaching himself to play violin, harpsichord, recorder, and zither by the time he was ten. When he began to write an opera at the age of twelve, his family sent him off to boarding school to begin his studies toward a legal career. They hoped to distract him from his frivolous musical pursuits, but fortunately, he found teachers willing to encourage his musical talent. By the time he entered Leipzig University in 1701, he was in possession of a good musical education and plenty of practical compositional experience.

In Leipzig he intended to devote himself entirely to the law out of respect for his family, but word of his talent soon leaked out and he was commissioned by the city to write a series of cantatas. Within three years he had founded a student orchestra (the famous "collegium musicum" later associated with Bach) and become director of the Leipzig Opera as well as the organist and music director of the university church.

In 1707, Telemann took up the first of a series of appointments that led him to Sorau (now the Polish town of Zary), Eisenach, Frankfurt, and finally to Hamburg in 1721, where he served as music director of the town's five main churches. As part of his duties in this post he was obliged to write two cantatas a week

as well as a steady stream of occasional cantatas and oratorios. This was only the beginning of the musical challenges Telemann set himself, however. He soon became musical director of the Hamburg Opera and started another collegium musicum, in the process single-handedly introducing the public concert to Hamburg. Telemann lived in Hamburg until his death in 1767, curtailing his compositional activities in 1740 to concentrate on research into music theory and, during his final years, to the composition of oratorios.

Telemann was one of history's most prolific composers. He wrote in all of the most important genres of the day, sometimes in great profusion (for example, 131 orchestral suites survive from his pen). He was also widely esteemed during his lifetime for his energy, his sociability, and for the craftsmanship and easy charm of his music.

Essercizii musici

Telemann's concern for direct communication with both performers and listeners is reflected in the fact that he published much of his own music, even engraving the plates personally for many editions. The last publication issued by Telemann before his semi-retirement in 1740 was entitled *Essercizii musici* (or "Musical Exercises"), a rather forbidding title for what is actually a stimulating and inventive collection of twelve solo sonatas alternating with twelve trio sonatas written for various combinations of flute, oboe, recorder, viola da gamba, violin, and harpsichord. The *Essercizii* contain two recorder sonatas, one in the key of C major and the other in D minor.

Recorder Sonata in D minor

In his book, *Playing Recorder Sonatas*, Anthony Rowland-Jones identifies Telemann's D minor Sonata as the epitome of the Italian style (see Sources). Its four movements correspond to the slow-fast-slow-fast structure of the so-called *sonata da chiesa* (or "church sonata"), popularized by Arcangelo Corelli at the end of the 17th century. The slow movements, while very different from one another, each portray strong emotions using a varied catalog of dramatic gestures. The fast movements also exhibit strong dramatic qualities and are full of exuberant and virtuosic passages prominently featuring quick-note runs. These are all hallmarks of the Italian style.

First Movement: "Affettuoso"

Eric Haas comments that this movement brings to mind a dramatic operatic aria, while for Kim Pineda it calls up an even more specific emotional picture of a tenderness that is so poignant as to be painful. However, he also sees the possibility of a somewhat brighter, more "affectionate" approach, as does Ken Andresen, who observes that "affettuoso" does not imply a very slow tempo and recommends $\text{♩} = 48$. Pineda emphasizes the importance of feeling the flow of the music through the phrase and recommends counting as broad a pulse as possible. Andresen, too, emphasizes the importance of maintaining the phrase direction, even to the extent of altering Telemann's slurring patterns if necessary.

All three professionals address the intriguing question of the three-note groups in the movement which are to be performed at three different dynamic levels: *f*, *p*, and *pp*. Haas provides the following possibilities for re-fingering these notes to produce the required dynamic contrast:

d ^{'''}	<i>f</i>	Ø123* - - - - (* = shade)
d ^{'''}	<i>p</i>	Ø12 - - - -
		(more open thumb hole)
d ^{'''}	<i>pp</i>	Ø123* - 567
c ^{'''}	<i>f</i>	Ø123 - - 6* -
c ^{'''}	<i>p</i>	Ø123 - - - -
		(more open thumb hole)
c ^{'''}	<i>pp</i>	Ø12*3 - - - - (* = leak)
g ^{''}	<i>f</i>	- - 2 - 4 - - 7
g ^{''}	<i>p</i>	- - - 3 - - - -
g ^{''}	<i>pp</i>	- - - - - - - -

Rowland-Jones makes other fingering suggestions in his discussion of the sonata, and Haas refers students to the third volume of Walter van Hauwe's *The Modern Recorder Player* (see Sources box), which includes still more fingering possibilities, as well as an extended discussion of dynamics and the recorder. Andresen also suggests that the dynamics can be realized by making the three notes progressively shorter in length,

while Pineda takes an even broader perspective, recommending that the three notes be performed as part of an extended rhetorical gesture, seeing them as little cries of pain followed by a consoling sweep of melody.

Andresen notes that Telemann's treatment of dynamics in this movement is representative of the composer's innovative spirit. While the dynamics are used in a very specific context here, they point the way to the more detailed use of dynamics adopted by the following generation of composers.

Haas also recommends careful attention to the rhetoric of the movement, specifically by bringing out the increase in tension produced by the sequential passages in bars 4-6 and 13-15. He recommends giving a little extra weight to the g^{'''} in bar 4 to emphasize the dissonant interval with the bass, or ornamenting the cadence in bar 5, and ornamenting still further in bar 6 (see Example 1).

He also recommends that the first trill in bar 8 should be fingered 123 45167 - (rather than the more aggressive sounding 0 - 2 3t 45 - -) in order to set up the deceptive cadence on the third beat of that bar, which can be further emphasized by connecting the f^{''} closely to the following e^{b'''}.

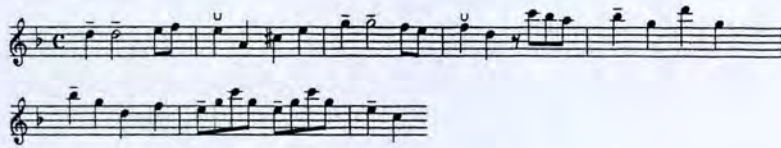
He sees the ending of the movement as particularly dramatic. He recommends that the b^{b''} at the beginning of bar 13 should be made as much of a surprise as possible, and that the repetition of the figure in bar 14 should be ornamented (perhaps by filling in the thirds). He feels that the cadential figure in bar 15 with its two consecutive large leaps should be left quite plain and that the following eighth-note rest should be held as long as possible for dramatic effect before finishing the movement in tempo with just a hint of a ritard in the placement of the final note.

Pineda suggests that for this movement (and all others) the soloist take the trouble to play through the bass line,

Example 1: *Affettuoso*, bars 5-7, showing possible emphasis and ornamentation



Example 2a: Presto, bars 1-8, showing a suggested pattern of accents



Example 2b: Presto, bars 103-108, showing a suggested pattern of accents



Example 3: Grave, bars 3-4, showing suggested ornamentation



which only needs the occasional octave transposition to fit on the alto recorder. This helps the soloist determine the character, tempo, harmonic rhythm, and phrasing for a given movement. He also emphasizes that time signatures, especially the **C** marking, should be thought of as arising out of the proportional notation of the late Renaissance, which generally implies motion in relation to as large a note value as possible rather than the modern notion of subdividing the beat, sometimes down to the eighth-note level.

Second Movement: "Presto"

Andresen recommends a metronome mark of $\text{♩} = 54$ for the second movement. He notes that this is a richly eventful movement which should be given room to breathe and so should not be played as fast as possible. Pineda allows for the possible effectiveness of a highly virtuosic approach, but agrees with Andresen that the player must always remain firmly in control, and he emphasizes the four-bar periods of the phrasing as being the essential unit of motion in the movement. He characterizes the piece as a

dark and mysterious dance that nonetheless provides something of a release from the pain of the *Affettuoso*.

Haas, too, emphasizes the importance of the four-bar phrase but recommends a variety of accent patterns built on a basic one-to-the-bar pulse. For instance, he feels that the downbeats of the second and fourth bars should not be accented, while bar seven should have accents on each of its two half notes. At the end of the movement he feels that there should be two half-note accents in bar 105 leading into the cadence on bar 106 (which would then have only the downbeat accented), with the pattern repeated in bars 107 (two half-note accents) and bar 108 (one downbeat accent). Players can find analogous patterns throughout the movement. Along the same line, Pineda recommends accenting equally the first two notes of the figure that begins the movement in order to contrast with the broader motion through the second bar (see Example 2). The - mark in the examples indicates an accent, which can be performed a number of ways, including using an especially clear "t" tonguing, shortening the ac-

cented note, blowing somewhat harder than normal to force the tone slightly, or slightly delaying the beginning of the accented note. The \cup mark indicates that care must be taken to avoid any of these effects in order to keep the music moving smoothly forward.

Andresen points out the care Telemann has taken to write idiomatically for the recorder, especially passages such as bars 69 through 75, which sound very brilliant but which lie well under the hand. He points again to the forward looking character of this approach, which finds its fullest manifestation in the virtuoso display pieces of the early 19th century.

Pineda emphasizes the importance of articulation in giving this movement its effect of velocity and he recommends predominantly short articulations while the longer gestures can be highlighted by space inserted before and after notes. However, he also emphasizes that a truly effective performance is based on the range of choices the player leaves open to him- or herself. Having control of as many articulations as possible gives the performer access to the greatest range of rhetorical gestures and musical colors.

Haas makes further specific suggestions as to how this range of articulations can be applied. For instance, in bars 5 and 6 the arpeggiated quarter-note figures can be played quite smoothly and then contrasted with a clean, crisp articulation for the following eight-note arpeggios. He notes that the tempo can be slowed slightly in bars such as 19 and 20, or in the chromatic sighs in bars 39-41 (and again in bars 99-101), but he warns that the effect should not become too predictable to the listener.

Third Movement: "Grave"

This short movement is described by Pineda as being sober, serious, and even a little grim. Andresen takes it quite slowly at $\text{♩} = 42$. All three professionals note that the movement is very plain as it stands on the page and that it needs the careful attention of the performers to really come to life. Pineda emphasizes the fact that the movement is really just a long series of harmonic progressions, first into the dissonant seventh chords in bars 2, 4, and 6, then through the long descending sequence paralleling the slowly moving bass, which underlies bars 7-10, and finally into the tension of the final cadence on the dominant. Again, he recommends a broad, one-to-a-

bar pulse with special emphasis on the dissonant sevenths.

Andresen recommends the use of vibrato for the long notes in bars 1, 3, and 5 combined with a slight crescendo to show motion into the dissonances. He also recommends that the accompanist take care to realize the continuo line in such a way as to add texture and direction to the movement. He notes that none of the published realizations is sufficiently full in this respect and that all will need to be supplemented by the keyboard player.

Haas agrees with Andresen's notion of building through the opening long notes while suggesting that shaded fingerings would give more scope to the crescendo effect and that finger vibrato would be appropriate in these figures, especially on the $c\sharp''''$ in bar 5, which might break if pushed too hard with air vibrato or with a crescendo. He also suggests that some carefully considered ornamentation can add to the movement's effectiveness. For instance, he suggests a fast scale from the c'''' down to $f\sharp''''$ and back within the third beat of bar 3 (see Example 3). He also suggests that the note d'''' on the last beat of bar 6 could be played either as the end of the opening sequence (using a covered fingering of 01-3 456-) or as an upbeat to bar 7 (preceded by a definite space).

He suggests that the sixteenth figures in bars 7-9 should be played smoothly with a slight marking of the slurred groups and a small tenuto on the first note of each bar as the chord changes. He recommends that each quarter beat be marked in bar 10 as the music moves to the cadence, that the $b\flat''''$ at the end of bar 10 should be closely connected to the $c\sharp''''$ at the beginning of bar 11, which in turn should be held a bit so that the paired sixteenths in that bar seem to grow out of the opening note. The movement can be seen to end on the first note of bar 12 and the last few notes can be played as an afterthought before moving directly into the fourth movement.

Fourth Movement: "Allegro"

Pineda suggests that it is possible to ask about every piece of music, "Is this a song or a dance?" He identifies this Allegro as a dance, and specifically as a type of gigue. However, in keeping with his conception of the overall dark, minor-key mood of the work, he thinks of it as being demonic and sinister rather than cheerful and gay and suggests that either

BIOGRAPHIES

KEN ANDRESEN was a scholarship student at the Mannes College of Music, received his B.S. in music degree from Hofstra University, and continued with graduate studies at Stony Brook University. He performs regularly on recorder in the New York area as a soloist and as director of The Recorder Orchestra of New York. A past director of education for the American Recorder Society and music director of the Recorder Society of Long Island, he has taught at recorder workshops from coast to coast and currently teaches instrumental music in the Half Hollow Hills school system. He is the creator and publisher of Polyphonic Publications.

ERIC HAAS has studied recorder with John Tyson and Baroque flute with Sandra Miller. He has a master of music degree from New England Conservatory of Music, and has taught at New England Conservatory, Tufts University, and Wheaton College. He frequently coaches at early music workshops, including Pinewoods, the Mideast Workshop, and Amherst Early Music. He directs the ensemble La Sonnerie and is on the staff of the Early Music Shop of New England.

SCOTT PATERSON is a recorder teacher and ensemble coach at the Royal Conservatory of Music of Toronto, where he is also chair of the wind and percussion department and coordinator of the Baroque Ensembles Program. He is also an active freelance performer on recorder and Baroque flute, a record reviewer for several magazines, and a member of the ARS Publications and Education Committees.

KIM PINEDA, recorder and traverso, has performed throughout the United States, in Canada, Israel, and on National Public Radio. Founder and co-director of the Benevolent Order for Music of the Baroque (BOMB), he plays regularly with the Seattle, Portland, and Los Angeles Baroque orchestras, the Dayton Bach Society, and the Middle Eastern ensemble TAARAB. He has appeared at the Boston, Berkeley, Long Beach Bach, and Bloomington early music festivals, and has recorded the flute sonatas of J.S. Bach for Focus records. He graduated from California State University and Washington University and has taught at Indiana University's Early Music Institute and the University of Southern California. He is on the faculty of Music Center of the Northwest, where he directs the Suzuki Recorder program. Other interests include the culinary, martial, and healing arts, zymurgy, and the pursuit of the ultimate cadence.

DISCOGRAPHY

There have been many recordings over the years of the Telemann D minor Sonata. The CDs mentioned here are the currently available versions listed in the Schwann Opus catalog (some present the sonata in the context of a varied recital program).

Vicki Boeckman (recorder), Finn Hansen (viola da gamba), Lars Ulrik Mortensen (harpsichord). Kontrapunkt 32014. Vicki Boeckman is a professional member of ARS.

Frans Brüggén (recorder), Anner Bylsma (cello), Gustav Leonhardt (harpsichord). Teldec 93688-2.

Michael Schneider (recorder), with Camerata Köln. Deutsche Harmonia Mundi 05472-77361-2. This is a 4 disc set of music from the *Essercizii musici*.

Peter Hannan (recorder), Christel Thielmann (viola da gamba), Colin Tilney (harpsichord). CBC Records SMCD 5049.

Walter van Hauwe (recorder), Wouter Möller (cello), Toyohiko Satoh (lute), Glen Wilson (harpsichord). Channel Classics CCS 4492.

Hans-Martin Linde (recorder), Michael Jappe (viola da gamba), Eduard Müller (harpsichord). Klavier KC 511.

Alison Melville (recorder), Margaret Gay (cello), Valerie Weeks (harpsichord). ebs 6016. Alison Melville is a professional member of ARS.

SOURCES

Music

Eric Haas has kindly supplied the following remarks about the currently available modern editions of Telemann's D minor Sonata.

Doblinger GKM69 (in preparation). The continuo part is realized for guitar.

Editio Musica Budapest Z13.542 (ed. János Malina). This edition presents all seven of Telemann's recorder sonatas. The continuo realization is better than passable. Though a little busy and with some unnecessary octave doublings of the bass, it generally does not cross or double the solo part. The text is good and clean with some critical notes and background material. Solo and bass parts are included, and while the bass part is not figured, there are no page turns for recorder or bass. The edition is well printed but is sometimes a trifle crowded on the page and the paper is of rather poor quality.

Peters P4551 (ed. Waldemar Woehl). This edition presents both *Essercizii* recorder sonatas in a clean text with a rather thick realization of the continuo part that often doubles or crosses the solo part. Solo and bass parts are included (as well as a part for alto recorder using C fingerings!). Figures are given in the score but not in the bass part. There is an impossible page turn for the soloist in the middle of the second movement and there are no critical notes. Kim Pineda notes that this edition is the favorite of many performers.

Schott OFB104 (ed. Hugo Ruf). The score is nicely laid out but has a pretty busy continuo part. The solo part is oddly crowded and somewhat difficult to read. The musical text is clean and accurate, though the editor substitutes the mordent sign for the "+" and adds editorial articulations that are indicated as such in the score but not in the part.

Sikorski SIK365 (ed. Siegfried Behrend). This edition of both *Essercizii* sonatas features a continuo part that is realized for guitar. There is a recorder part but no bass part and there are no figures in the score.

Facsimile editions of the complete *Essercizii musici* are also available from Alamire and Broude Brothers Limited.

Books

Anthony Rowland-Jones: *Playing Recorder Sonatas: Interpretation and Technique*. Oxford University Press, 1992.

Walter van Hauwe: *The Modern Recorder Player*, Volume III. Schott & Co. Ltd, 1992.

Example 4: Allegro bars 1-2, showing a suggested pattern of articulations



Example 5: Allegro, bars 67-70, showing a suggested pattern of accents



a blazingly fast performance or one focused on the broader gestures and with plenty of variety of articulation can best bring out this mood. Andresen prizes rhythmic drive over pure speed and suggests a tempo of $\text{♩} = 144$, while Haas puts the emphasis on phrase shaping through articulation and would not recommend a tempo faster than would allow the articulation patterns to come through clearly.

Andresen emphasizes the opportunities for interplay between the soloist and accompanist(s) in this movement, particularly in those sections, such as bars 14-22 where the continuo line has eighth-note motion. Like the other two, he also recommends reinforcing the vibrant nature of Telemann's writing with a variety of articulations.

Haas again sees a variety of accent patterns which he feels can be brought out in part through the articulation. In bar 1, for instance, each dotted-quarter note in the bass can be matched by one tongued group of eighths in the recorder part (thus, *t-d-d t-d-d t-d-d | t-d-d d-d-d d-d-d* in the first two bars; see Example 4). It is possible to convey this general effect with a variety of articulations, including different weights of single tonguing, careful use of double-tonguing (especially *d-g-g d-g-g*), or the use of Quantz's *did'll-di did'll-di* articulation. Some bars, such as 15-18, are syncopated by the accent the trill gives to the second beat of the bar, while some bars, such as 19-26, can be played in two-bar groups with no accent on the second downbeat in each pair. Finally, he notes the hemiola figure in bars 27 and 28 and in bars 67 and 68 (which can be played with accents on the two long notes only), and he recommends three strong accents in bars 29 and 69 as they drive to the cadence (see Example 5).

Pineda notes the same easy virtuosity of writing in this movement as Andresen noted in the second movement, and he suggests that the solo recorder can at times produce the effect of two or three voices, particularly at a faster pace. Once again, he favors a one-in-the-bar pulse and recommends that the playing reflect the four-bar phrase groupings. Beginning at bar 31, Pineda perceives a reference to the rhythmic gestures of the opening *Affettuoso*, and he finds the hard-hitting ending of the movement to be very appropriate in light of the highly dramatic character of the sonata as a whole.

RECORDERS IN CHURCH: Building a Church Recorder Ensemble

Three case histories examining the potential for including recorders in the active life of church communities

by Jean Hein

A RECORDER ENSEMBLE is a wonderful addition to a church music program! Playing in a recorder ensemble gives people with an instrumental music background an opportunity to participate in the music ministry.

GETTING STARTED

To start a recorder ensemble, offer a recorder class. Begin by publicizing it throughout the church. In the publicity, state what musical background is necessary and whether the class is for children, youth, or adults. If you want a class that will make rapid progress, limit it to adult participants who read music and have current or prior instrumental experience. Other classes for people with no music background should be started separately, because their progress will be different.

The recorder class at St. Luke's started in conjunction with a Wednesday evening program for all ages called "Wednesday Night Alive." At St. Luke's we began with both soprano and alto recorders, so some players could move to tenor or bass to form an SATB ensemble. All participants were asked to bring their own plastic soprano or alto. The class began with ten participants and after initial attrition, settled at about eight players. After the first semester an SATB recorder ensemble was formed.

When it became time to buy tenor and bass recorders there were several options to consider. Would the instruments be owned by the church or the players? If the church bought some recorders, what funds were available? Could instruments be purchased with existing funds, such as from memorial funds, music funds, or the music budget? Would we need to do a fund raising project, or ask for contributions?

If it is financially possible, high quality wood recorders can be purchased; a matched set from one instrument maker would be ideal, assuring that pitch and tone quality will be as uniform as possible.

At St. Luke's several players have pur-

chased their own wood soprano and alto recorders. When the recorder class members were ready to begin playing quartet music, the church bought two plastic tenors and a plastic bass because of the expense of the larger instruments. That decision allowed us to have those instruments immediately. Later, the church bought a wood bass. The next purchase will be a wood tenor.

MUSIC SUGGESTIONS

When the St. Luke's Recorder Ensemble began to progress musically, we needed more music to play. I have ordered music from several music suppliers on approval. Not surprisingly, the repertoire we use is mainly from the Renaissance and Baroque periods, and the 20th century. We began by playing quartets and doubling the parts. Now our repertoire includes quartets and quintets with or without added instruments such as keyboard, harp, or percussion. For a keyboard instrument we have used the sanctuary organ, a positive organ, harpsichord, or piano, depending on the performance location and the piece being played. The ensemble also splits into smaller groups based on interest and ability

to play solos, duets, and trios, again possibly with added instruments or with voice.

The St. Luke's Recorder Ensemble has played a variety of music over the past three years. Virtually all of the pieces have been arrangements of works written for other instruments. When we were just beginning to play quartets we used collections of short, easy pieces such as *The Consort Collection, Volume I*, edited by Larry Bernstein, and *Folk Dance International*, edited by Christa Roelcke. For Christmas music we began by playing carols in collections such as *More Carols for Krumphorns or Recorders*, arranged by John Phelps, and *More Ancient Carols*, arranged by Hans Neuberger. Both collections are written for SATB crumhorns or recorders with optional percussion. More recently, we have used some of my own arrangements of traditional carols.

The following list contains full ensemble (quartets or quintets) pieces I would especially recommend. Most are in the range

St. Luke's Recorder Ensemble and spouses socialize at a good-bye party for Russian student Katya Marsakova.



of easy to medium difficulty and readily available from your music supplier. They are for SATB recorder quartet unless otherwise noted.

Two Fantasias, Georg Philipp Telemann, arr. Maurice C. Whitney;

Suite in F Major, Georg Philipp Telemann, arr. Ulrich Herrmann;

Seven Wedding Dances, Georg Philipp Telemann, arr. Walter Bergmann;

Ten Songs and Dances of the Playhouse, Henry Purcell, arr. Claude Simpson;

Suite from "The Fairy Queen," Henry Purcell, arr. for SATB recorders and continuo by Hans Ulrich Staeps;

Two French Dances, arr. James Duncan Carey;

Mock Baroque: A Suite of Twentieth Century Dances, for SATB recorders (plus piano if no bass recorder), James Duncan Carey;

Capriol Suite, Peter Warlock, arr. by Stanley Taylor for SAATB(TII), with optional soprano.

PERFORMANCE POSSIBILITIES

As the ensemble progresses, it is time to consider performance opportunities. The worship services are a natural place to start. In most churches the recorders can play a prelude, offertory or at communion. They also could play with other ensembles such as a handbell choir, vocal ensemble or children's choir.

The musical satisfaction of playing in worship services will partially depend on the size and acoustics of the sanctuary. At St. Luke's the sanctuary seats over 1700, and the acoustics are dry. The recorder ensemble sound does not fill the space well. Usually the group must be lightly amplified to be heard throughout the congregation. If a sanctuary is smaller and has plenty of hard surfaces, the recorders should sound full and beautiful.

Use your imagination to discover the best locations to perform in your church. The St. Luke's narthex has tile floors, some wood paneling, a hard-surface ceiling and can seat an audience of about 200, so that is our favorite place to play. The parlor, which has hard-wood floors and seats about 75, is also a good space to use.

As you look for additional performance opportunities, be creative about possibilities within the church. We have performed on the St. Luke's "Sunday at 5" concert series. We have played for madrigal dinners and boar's head feasts, Adult Sunday School classes, a United Methodist Women's meeting, a dinner before an Administrative Board meeting, music in the

We have played for madrigal dinners and boar's head feasts, Adult Sunday School classes, a United Methodist Women's meeting, a dinner before an Administrative Board meeting, music in the narthex prior to an Advent worship service, and an art exhibit opening in the church gallery.

narthex prior to an Advent worship service, and an art exhibit opening in the church gallery.

You may also want to perform in the community. Retirement living centers, nursing homes, and hospitals are all excellent places to play. We have played a program for a Methodist retirement community near us at one of their regularly scheduled Sunday afternoon Advent services. We have also performed in private homes. A recital in a small concert hall would also be a possibility. For some of these per-

RECORDERS IN CHURCH: Tell Out the News!

by Terry A. Smith

IT IS UNFORTUNATE THAT more church music professionals have not discovered recorders. Recorders are an outstanding instrument for the church—easy to learn, inexpensive, and their pleasant sound lends itself to the atmosphere of the worship service.

Though not the easiest instrument to play, the fact that a person can gain technique rather quickly on the recorder, as compared to other instruments, is a definite advantage for volunteers in church musical groups who have little time to devote to the learning of a musical instrument. Also, when a player can begin with a high-quality but low-cost plastic instrument and a method book for as little as twelve dollars, expense is no stumbling block. Low maintenance and portability are added benefits.

As a part-time church music director for many years, I have always wanted to establish a recorder consort as part of an overall church music program. When I was

forming opportunities outside of the worship services, Renaissance or Baroque costumes could be added.

To keep the group inspired, attend recorder concerts or workshops. The director should inform the members whenever an early music group is performing locally, and especially if the group includes or features recorders. The workshops listed in the *March American Recorder* and the *ARS Newsletter* throughout the year would be wonderful to attend. The members of your recorder ensemble will feel positive about their involvement when they know musical progress is being made by each individual and by the group as a whole. Sharing their music-making with each other and with their listeners will be meaningful and inspiring to all.

Jean Hein is on the music staff at St. Luke's United Methodist Church, a 4,000 member congregation in Oklahoma City. She directs the recorder ensemble, a children's choir, and is executive director of "Arts at St. Luke's," which includes a concert series, summer arts festival, and art exhibit. In addition, Hein is a clarinetist. She holds degrees in music from the Oberlin College-Conservatory and Northwestern University.

the basics of recorder history and playing, emphasizing the potential of recorders in a church music program. The group was very positive about the idea and elated upon hearing the start-up costs. Several people ordered a recorder that day. We discussed appropriate rehearsal schedules and chose to meet once a week on Sunday afternoons.

Initially, ten people were interested. Though some dropped out during the first few months due to usual things that happen in a volunteer situation, we were left with seven very enthusiastic players, some of whom had no previous musical knowledge (including my pastor). Ages in the group range from early twenties to mid-sixties. After working through the Trapp method book for about five months we began playing four-part hymn arrangements, folk tunes, and easier Bach chorales. This year we are tackling more challenging music, such as transcriptions of several Renaissance motets and a Bach organ fugue.

The response from the congregation has been excellent. They have seen the group grow from unstable beginnings to become a versatile asset in the music program, learning to appreciate the recorder's various sounds and musical uses. Other church members have expressed interest in joining the consort.

What's in the future for recorders in our church? Certainly, a new beginner's class for interested parishioners, perhaps a class for the children's group. Since the recorder is not taught in the local school system, this class could fill a gap in their musical education.

Sometimes I feel as if the extent of the recorder's capabilities in church music is something of a secret. That needs to change. Perhaps in our zest to tell the country about these wonderful instruments, we can direct specific information to the church music profession. I intend to do my part with submissions of articles to church music publications and by promoting the various recorder workshops at church music festivals.

Terry A. Smith is currently director of church music and organist at Pale Cristi Presbyterian Church in Paradise Valley, Arizona, where he directs five different musical groups including the newly formed Recorder Consort. He earned a degree in theater arts and music education from East Tennessee State University with additional study at the University of Houston and is a member of the American Recorder Society and the American Guild of Organists.

RECORDERS IN CHURCH: An Experimental Partnership

How well recorders and organ can combine in contributing to church life was demonstrated in a May 19 concert performed by the West Suburban Early Music Society (WSEMS) and presented by the Fox Valley Chapter of the American Guild of Organists. The program took place at Our Saviour's Evangelical Lutheran Church in Naperville, Illinois, and portions had been tried out on May 4 at St. Mark's Episcopal Church in nearby Geneva.

Recorder solo with organ accompaniment was illustrated by Phyllis Buchanan, playing two highly ornamented Baroque preludes from *Choral Preludes for Alto Recorder and Organ* by Dietrich Buxtehude (Edition Moeck 1033). *Sonata Prima Detta la Moderna* by the Renaissance composer Salamone Rossi, was played by Nancy Good and Cris Van Dyke with organ accompaniment (*Two Sonatas for Two Soprano Instruments and Continuo*, London Pro Musica Edition, LPM EML94). The whole chapter demonstrated the power of unison playing with piano accompaniment, offering religious pieces by Penny Rodriguez, Ken Medema, and John Ness Beck.

The chapter also joined the organ in a *berceuse* by Eric Thiman and in Bach's *In Dulci Jubilo*, using the organ's bells (*Eighteen Short Christmas Pieces* by J. S. Bach, arr. Van Denman Thompson, Lorenz TSCP-3). Another ensemble piece was Frescobaldi's *Canzona Trigesima Quinta Detta l'Alessandrina* (*Seven Canzonas for Four Instruments and Continuo*, London Pro Musica Edition LPM GF9).

The West Suburban chapter alone opened the evening with two Renaissance pieces: *French Dances* by Michael Praetorius and *Ricercar del Prime Tuono* by Giovanni Palestrina. At the midpoint of the program, *Canzona la Martinenga* by Costanzo Antegnati was played by a quartet of crumhorns: Bill Becker, Chris Culp, Eric Stern, and Cris Van Dyke. In the final piece, recorders, organ, and audience joined in the hymn, "Lift High the Cross" by Sydney Hugo Nicholson, with a soaring descant by Richard Proulx.

Organizing and conducting the concert was William Nelson of the WSEMS aided by his colleague, Barbara Wischmeier of the Fox Valley Chapter of the American Guild of Organists. Nelson's own account of the experiment follows:

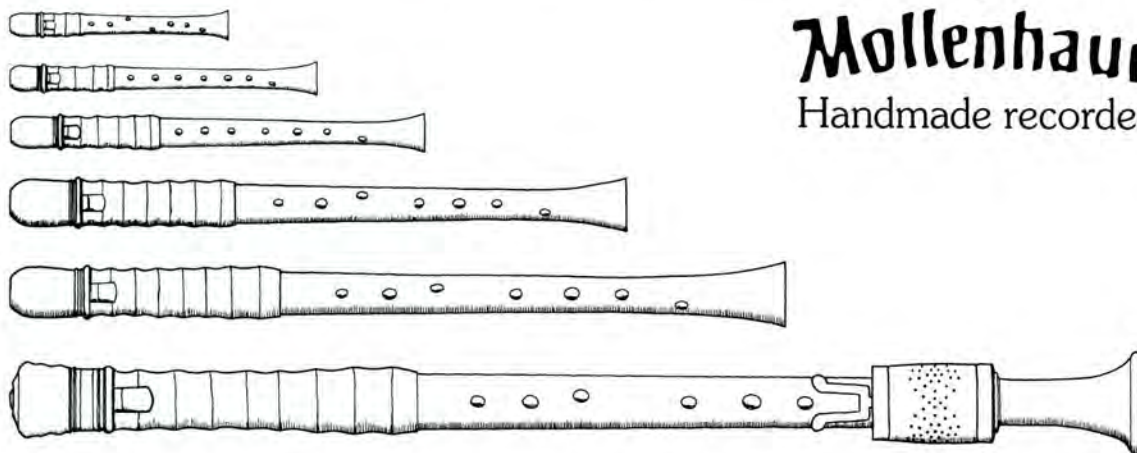
"This program was conceived as a way to introduce organists to the recorder and its literature. In the past, the WSEMS had done combined events with dulcimer and folk harp groups, but the lack of a common music literature had been a stumbling block. Because churches and recorders come from the same tradition, their literature is largely similar, and so with permission of the WSEMS, a program was developed. It is extremely rare that players have the opportunity to participate in a full-length program and to prepare such a large amount of music. The chapter members did prepare well and have a right to be proud of what they did. This event fulfilled the original intent of educating the thirty or so organists in the audience. In addition, the players learned more about ways to be involved in their church programs and participated in a really fine evening of music."

Richard Eastman



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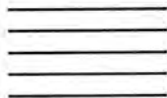
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CHAPTERS & CONSORTS



A hymn for Diana, grants, workshops, appointments, and Les Fils de St. Suzuki

Moved by the solemnity of the funeral of Diana, Princess of Wales, which was broadcast from Westminster Abbey on September 6, Judith Conrad arranged Gustav Holst's setting of the hymn-tune Thaxted for her group, the **Fall River (MA) Fipple Fluters**. The melody, familiar to most as the broad theme from the Jupiter movement of Holst's *The Planets*, was sung at the funeral to the words "I vow to thee, my country," by Sir Cecil Spring-Rice. Ms. Conrad offered manuscript copies of her SATB version to participants on the ARS-L mailing list (see box on page 24).

The **Southern California Recorder Society** invited Inga La Rose to be the conductor of its November 1 meeting. A student of Peter Holstlag's at the Hochschule für Musik in Hamburg, Ms. La Rose is doing graduate studies at the University of Southern California and plays with the Los Angeles Baroque Orchestra and Music Angelica. In October, she led a meeting of the **Orange County Recorder Society**. The **East Bay Chapter** invited Frances Blaker, who recently moved back to the Bay Area from Atlanta, Georgia, to be the conductor of its November meeting, exploring lesser-known Renaissance compositions. Traveling in the opposite direction, Roger Morris returned to the **Washington (DC) Re-**

order Society on October 18 to lead a workshop in "The Many Moods of J.S. Bach," a program he had earlier in the month presented to the Mid-Peninsula Recorder Orchestra in California.

For its 1997-98 programs, the **Highland Park (NJ) Recorder Society** received a grant of nearly \$1,500 from the Middlesex County Cultural and Heritage Commission. The Commission noted: "The organization has a large following and serves as an outlet for New Jersey artists who may not have another venue. The conductor [Robert Butts] is a true specialist and appreciates the tasks at hand. The money is well spent."

Daniel Morgenstern, a long-time member of the **Greater Cleveland Chapter** and the ARS, has been named as the new general manager of the Cleveland Chamber Symphony, an orchestra specializing in contemporary music. In an interview with *Plain Dealer* music critic Donald Rosenberg, Morgenstern said he hoped to add more repertoire influenced by jazz and popular music in order to attract younger people to attend. The Greater Cleveland Chapter is celebrating its 30th anniversary this season.

"An Introduction to Renaissance and English Country Dance" was the subject of

Winners Announced in Chicago Chapter's 1997 Composition Contest

The Chicago Chapter has announced the winners of their 1997 composition contest for an original work suitable for ensemble playing at ARS chapter meetings. The winners are: 1st prize, \$150, Glen Shannon of Oakland, CA, for *Prelude and Fugue in D Minor*; 2nd prize, \$75, Susan Guess-Hanson of Bloomington, IL, for *Constitution Trail Suite*; honorable mention, Phyllis Buchanan of Willowbrook, IL, for *Almost a Waltz*.

The judges were Kay Clements of Oak Park, IL, Patrick O'Malley of Bloomington, IN, and Sue Groszkreutz of Bourbon-

nais, IL. Special consideration was given to the idiomatic use of recorders and the playability of the music. The judges were impressed with the high caliber of the compositions.

This is the first year that the contest was nationwide and submissions were received from ARS members who live in California, Pennsylvania, Arizona, Illinois, and North Carolina.

In making the announcement, the Chapter organizers offered congratulations to the winners and thanks to all who submitted compositions.

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Dominik Zuchowicz

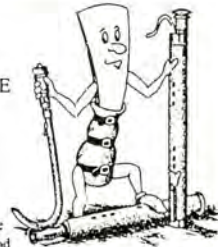
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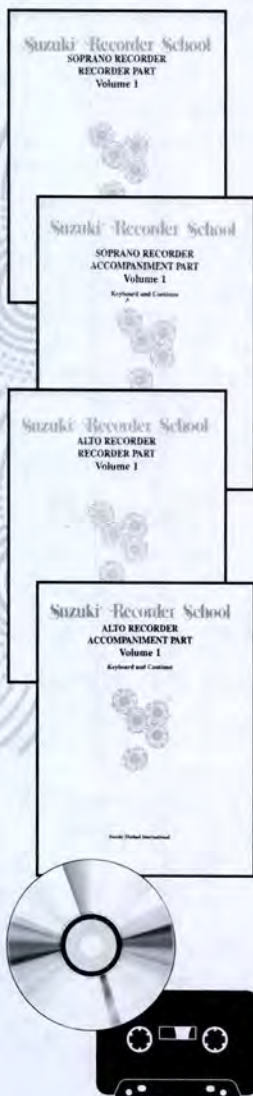
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CHAPTERS & CONSORTS (cont.)

The **Chapters and Consorts Committee** of the ARS has begun an on-line forum to foster the exchange of information, advice, ideas, problems and solutions among ARS chapter leaders and officers and other ARS members who are interested in ARS chapter management. The forum functions as an electronic mailing list named ARS-L, whose subject matter is limited to information relevant to the operation of ARS chapters.

In order to subscribe, readers who qualify should send an e-mail message from the address at which you expect to receive ARS-L posts to "custos3@ix.netcom.com." The message should ask to subscribe to ARS-L and include your name as it appears in the current ARS directory, your ARS chapter affiliation, and your chapter office or role in chapter activity. Those not familiar with electronic mailing lists may request further information from the above e-mail address.

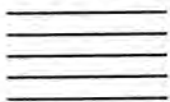
the **Metro Denver Chapter's** October meeting. At the suggestion of leaders Steve Winograd and Charmaine Getz, chapter members were asked to bring recorders, buzzies, percussion instruments, and comfortable shoes. Dance was also the focus of the fall workshop of the **San Diego County (CA) Recorder Society** in October. Leaders for the workshop were Peggy Monroe, Claire Rottembourg, and Lewis Peterman.

Among those performing at the **Seattle Recorder Society's** Members' Night in May were Clockwork (Jo Baim, David Stenerson, and Sandy Vold) playing *New Brown Bag* by Pete Rose, soloist Charles Coldwell, who managed the low Es of a Bach cello suite with his knee, and Les Fils de St. Suzuki (Steven Maxwell, Danica Safrin, and Lydia, John, and Thomas Draxler), a group of children, age four to eight, who participate in a Suzuki recorder class taught by Kim Pineda at the Music Center of the Northwest.

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OPENING MEASURES



Searching for golden arches will nourish the way you blow into your instrument

Welcome back from your summer music workshops! I hope you return to daily life refreshed and inspired, and are all ready to develop your tone!

Last May I talked about breathing. Now I'll delve into blowing. Breath is the soul of recorder playing. Well-used air makes our playing sound more interesting; it reveals our emotions and helps us tell our musical story. Remember, even if you are completely alone when you play you still have an audience—yourself. You must play your music so that the listener(s) can feel your meaning, and fully enjoy hearing your music.

In order to have more sound possibilities, recorder players need to develop a very flexible blowing technique—more colors on your palate. Begin by training your blowing muscles to be strong and flexible. Later you can go on to work with air speed and dynamics.

When you do the following one-note exercises, do not be disturbed by changes in pitch. These exercises are meant to train your muscles and help you learn the outer limits of your recorder and your technique. By expanding your limits you also expand the range of good recorder sound you can use in your music. You will also be training your ears to hear small and large pitch changes (this will help your intonation skills). When you actually play music, you will not use these extremes but stay within reasonable pitch ranges.

The two fundamental tone exercises are the arch and the long tone.

Practice them and your tone will become more beautiful. You must practice consistently, but you need not take a lot of time each session. Try to practice blowing exercises at least five days a week, for 10 minutes at a time. (Of course, you may do more, but if you do, keep in mind that it is more effective to do several short blowing sessions than just one long one.)

Stand when you do blowing exercises. Your lungs need their full space in order to work well. The better your posture, the better your tone will be, so learn good posture! How? Take yoga lessons; emulate a

friend who has good posture; straighten up, be proud!

The Arch

Without tonguing, begin blowing a note as quietly as possible. Within one breath, blow gradually louder until the top possible sound for that note, then gradually slack off to nothing. Make the arch symmetrical. Make the arch smooth. Be bold and play *loudly* at the top, and quietly at the bottom. Gauge your arch so that it takes up about 95% of your breath. Do the arch three times on the same note. Listen carefully, and make each arch better than the last. If the note breaks (goes up to a high shrieking sound), you have blown too loud. Try again, going as close to the breaking point as possible before backing off. Let the sound fizzle away at the end.

For high notes, practice arches in two ways: 1) Begin as softly as possible (with a low rustling sound) and increase blowing, going up into actual high note sound; continue all the way up, then blow gradually softer, passing the low breaking point and ending with the same low rustling sound. Remember just where the actual high note sound begins.

2) Now try to start the high note as quietly as you can, yet still making an actual high note sound. Blow gradually stronger to the top; then decrease gradually, stopping *just before* the low breaking point.

As you get better and better at blowing smooth and beautiful arches you may find... boredom creeping in! Don't let this stop your progress! Use your imagination. Practice arches with different shapes: blow up

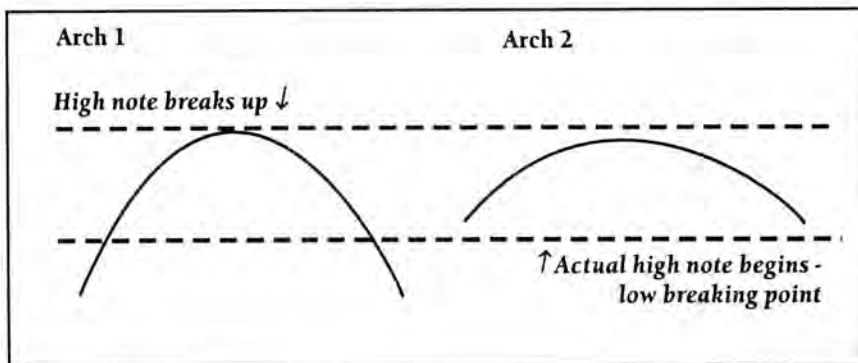
to the top *quickly* and go down *slowly*; blow up to the top *slowly* and then quickly drop off. Do two regular arches in one breath. Make longer and longer chains of smooth and beautiful arches in one breath. I am sure you can think up even more ways to vary this exercise. (If so, let me know what you come up with, if you don't mind sharing. We can always use new ideas!)

The Long Tone

I have been doing long tones since I was 14 years old. At first I didn't follow my teacher's instructions to practice them every single day. (I was 14!) But later I did practice them every day, particularly when I began studying with Eva Legêne. She would have me play a long tone in my lesson, and then mention all kinds of things about it that I couldn't even discern.

Eva would have me play many long tones, saying different things about each. At first they all sounded the same to me. But I practiced them with blind faith, and gradually found myself hearing differences and learning what sounds to aim for. You may find long tones difficult at first. But keep going! It is very much worth the effort. Listen, listen, listen, and you will begin to hear. Try working with a friend who also wants to improve tone. Listening to another player is easier than hearing details in your own playing, because you only have to do *one* thing—listen. Take turns playing long tones for one another.

A long tone is a note that you begin without tonguing and hold as long as you can. Try to keep the long tone steady, par-



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OPENING MEASURES (cont.)

ticularly at the end. When you can no longer maintain a steady tone, stop blowing (actually, the very instant before you lose steadiness). You learn when to stop by playing many long tones. And the more long tones you play, the longer you can hold them. If you like to keep track of your progress, count seconds for each tone. I keep a practice book in which I write down my best efforts (or worst...) each day. Over time it allows me to see that I actually am making progress.

When you "hold your long tone steady" don't hold it in an iron grip. This doesn't help you. Hold it steady by feeling yourself blow in a continual stream of constant air speed. The air must come from deep within your body; use your abdominal muscles to keep the air moving smoothly.

If your tone is very quavery, even after some long tone practice, suspect that you are holding extra tension. Check that your throat is relaxed and open (play from your abdominal muscles, not your vocal chords).

Once you become good at playing a long steady note, you may (gasp!) once again grow bored. Don't! Try long tones on all the different notes on your recorder. If you are bored, play a beautiful, smooth, long, long tone on your alto on high F. Just as with the arch, vary your exercise. Here are some ideas: listen for the center of your tone—focus your sound; listen for resonance—let the room around you ring with sound; try pianissimo (that's a hard one!); try to play a longer tone than you ever have before; hold a long-tone contest with your friends; change the shape—make an extremely long and gradual decrescendo; make an extremely long and gradual crescendo (harder to do).

You can think of more ways to play long tones.

These variations, both for the long tone and for the arch, are not mere ways of keeping you interested. Each one helps you work your muscles in a different way, thus improving your muscle control, strength, and flexibility. And all the while you are training your ears to hear ever smaller nuances. You are learning many new ways to shape sound, so that when you play music, you will have a wide array of expressive possibilities. That is the goal.

Frances Blaker



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BOOK REVIEW

A compendium drawn from the 1993 Utrecht symposium on the 17th-century recorder sheds light on this missing link in recorder scholarship

THE RECORDER IN THE SEVENTEENTH CENTURY. PROCEEDINGS OF THE INTERNATIONAL RECORDER SYMPOSIUM UTRECHT 1993. EDITED BY DAVID LASOCKI. Utrecht: STIMU Foundation for Historical Performance Practice, 1995. 300 pp. Illustrations, black-and-white photographs, musical examples, tables, bibliography, index of names. Paperback, \$37.00. ISBN: 90-72786-06-8. Distributed by OMI, PO Box 6019, FDR Station, New York, NY 10150.

In the last twenty years, the music and instruments of the 17th century have grown to play a central role in the modern recorder universe. In response to the relative neglect of this period in recorder scholarship, the 1993 International Recorder Symposium convened a group of specialists in the recorder of the 17th century at the Holland Festival of Early Music at Utrecht. The papers from that conference have been updated by the contributors and edited by David Lasocki (author of numerous articles in *AR*) and published in a paperback volume that should be on the shelf of every person with a serious interest in the recorder.

The articles cover the history of the instrument, its repertory, iconography, and performance practice in the 17th century and a good deal of the 16th and 18th centuries as well. The importance and general usefulness of items vary, but a number of essays significantly altered my thinking about the instrument I thought I knew pretty well.

Peter Van Heyghen's lengthy discussion of "The Recorder in Italian Music, 1600-1670" sets the tone for the entire volume. In what is really a short monograph, he addresses several key questions of Italian recorder design, repertory, performance history, symbolism, and performance practice. He lists the small number of Italian sources of music specified for *flauto* or *flautino* between 1600 and 1670, noting the rarity of such designations after mid-century. He details the geographical centers of recorder playing in Italy and Italian-influenced courts during this period, particularly Venice, locations where the recorder was

used in pastoral scenes of sumptuous *intermedii* and early opera influenced by the Florentine Camerata, whose extravagant instrumentation was a sign of wealth and power.

Van Heyghen's most radical departure from accepted wisdom is found in his detailed discussion of the sizes of recorder used in the 16th and 17th centuries. The standard 16th-century consort was composed of an alto in g, 2 alto/tenors in c, and a basset in F, and Van Heyghen explains clearly the implications of low and high clef combinations (*chiavi naturali* and *chiavette*) for recorders. Based on clef usage, he concludes that the alto in g is the only recorder needed to play the embellished top parts of Ganassi, Ortiz, Dalla Casa, Giovanni Bassano, and so on. The alto in g continued to be the standard solo recorder throughout most of the 17th century in Italy, the only size used except in consort music. (In contrast, the *Hand=fluit* in c' was the size favored in the mid-17th-century Northern Netherlands.) His analysis of four basic types of 16th- and 17th-century recorder that survive in instrument collections and in contemporary illustrations, along with his comparison of ideals of recorder and vocal timbres, concludes that the "Ganassi" recorder is not suitable for 17th-century violin repertory, for which it is now commonly employed by modern players.

Eva Legène's article, with an appendix by Ruth van Baak Griffioen, on the early Baroque recorder is a fitting companion to Van Heyghen's piece, echoing his opinion that modern recorder play-

ers are using the wrong instruments for early 17th-century solo repertory. After surveying the 30 surviving instruments from this period, she calls on recorder makers, performers, and scholars to re-examine the problem of the early Baroque recorder in light of her conclusions.

Patricia M. Ranum's article "Tu-Ru-Tu and Tu-Ru-Tu-Tu: Toward an Understanding of Hotteterre's Tonguing Syllables" is groundbreaking in its discussion of *notes inégales*. Ranum, a scholar of 17th- and 18th-century French, analyzes long and short syllables in French poetry and song texts, utilizing linguistic laboratory measurements and historic treatises on rhetoric, singing, and musical instruments to clarify Hotteterre's discussion of articulation in his *Principes de la flûte* (1707). She concludes that *inégalité* has been incompletely understood by modern players, and that it was reserved for musical passages depicting an indecisive emotional state. She offers practical suggestions to wind players in how to relearn this way of "declaiming" music of the French Baroque.

Two studies in this volume shed new light on aspects of Jacob van Eyck's *Der Fluyten Lust-hof*. Ruth van Baak Griffioen's "A Field Guide to the Flowers of the *Fluyten Lust-hof*: Notes on the Familiarity of the Tunes Van Eyck Chose" ignores van Eyck's variations and focuses on the *Lust-hof* as a large collection of popular tunes of the day, examining the popularity and types of songs that van Eyck chose, exploring the contemporary notion of the song book, and investigating the surprising sources for some of the songs. Her essay is a continuation of her essential monograph *Jacob van Eyck's Der Fluyten Lust-hof (1644-c1655)*. Thiemo Wind, in his essay "Jacob van Eyck's *Der Fluyten Lust-hof*: Composition, Improvisation, or...? Consequences for Performance Practice," demonstrates that van Eyck's variations are not diminutions or improvised *passaggi*, but rather carefully composed precursors of character variations that retain elements of improvisation. Both writers conclude with appeals to performers to choose

The importance and general usefulness of items vary, but a number of essays significantly altered my thinking about the instrument I thought I knew pretty well.

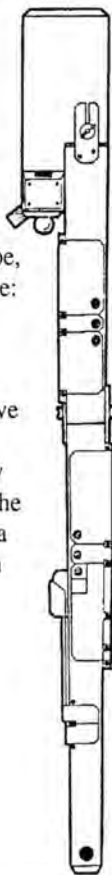
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BOOK REVIEW (cont.)

works other than "Engels nachtegaeltje," "Pavane lachrymae," "Doen Daphne," and "Amarillia mia bella" when programming recitals and recordings.

Perhaps the most controversial view expressed in this volume is that of Barthold Kuijken's "Lack of Seventeenth-Century Recorder Repertoire: Consequences for the Practical Musician." The renowned Baroque flautist contends that, if the primary aim of the early music movement is to "let the compositions of the past sound as they might have been intended to," then the evident scarcity of 17th-century repertory designated for recorder (or flute, for that matter) argues against using it as a medium for music of that period. Adding fuel to the fire, Kuijken declares that the recorder is no more appropriate an instrument for an early 17th-century violin sonata than a soprano saxophone, and that as a solo instrument, the recorder is no match in expressivity for voice, violin, or cornetto. He scolds modern professional recorderists for not doubling on other winds, as did virtually all their Baroque antecedents. And he describes those 17th-century composers who did compose specially for the recorder, like van Eyck, as second-rate. In short, Kuijken claims that professional recorder players are frauds (although he concedes that amateurs may play whatever music they please on whatever instrument). Talk about opening Pandora's box!

David Lasocki disputes Kuijken's argument in his article "The Recorder's Role in Seventeenth-Century Music, Then and Now: A Reply to Barthold Kuijken." He cites the examples of van Eyck and Ariana van den Bergh as 17th-century recorder virtuosi who played in the style of the contemporary violin or cornetto, or who played music meant for those instruments. Today's professional early musicians have other artistic aims, apart from reproducing the authentic sound of an earlier era, says Lasocki, citing Richard's Taruskin's many essays on this topic, and the goal of authenticity may be impossible to achieve, in any case. The aim of today's early musician, as for most modern musicians, is to achieve an effective performance for a late-20th-century audience. In the lively


exchange of letters that follows these articles, Kuijken argues that historical authenticity is an important tool leading to expressive performance of early music. Both writers agree that they are seeking "quality" in performance.

A number of the articles in this volume are of interest to the specialist, but perhaps of less usefulness to most amateur recorder players. Toon Moonen's "Research in the Measuring of Historical Woodwind Instruments" is a sensible essay on measuring the bores of instruments with precision. He sees a recorder's bore as the "thumbprint" of a maker, a clue that can aid in identifying an instrument's provenance. Laurence Potter paints a comprehensive picture of the recorder's symbolism in visual art in "The Iconography of the Recorder in France During the Second Half of the Seventeenth Century." Beryl Kenyon de Pascual surveys evidence of a recorder revival in late 17th-century Spain. Articles by Jan Bouterse and Martin Kirnbauer explore historic recorders from Holland and Nuremberg.

Lasocki rounds off *The Recorder in the Seventeenth Century* with a survey of "Gaps in our Knowledge of the Recorder in the Seventeenth Century and How They Could be Filled." Lasocki sensibly suggests that improved communication among scholars and other interested parties, as well as periodic overviews of the field would help a lot. (This could be said of the entire field of musicology!) I have already turned several times to the volume's comprehensive bibliography, based on Richard Griscom and Lasocki's Garland guide to research on the recorder. If you are a recorder player, teacher, maker, conservatory student, or musicologist, this is one of the most important books on the recorder to appear in many years.

Wendy Powers

ED. NOTE: Readers may also be interested in The Performer's Guide to Seventeenth Century Music, just released by Schirmer Books (800-257-5157) in cooperation with Early Music America. The chapter on woodwinds was prepared by Herbert W. Myers, faculty member at Stanford University and curator of its instrument collection. The cost is \$42, plus shipping.



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MUSIC REVIEWS

HET NEDERLANDSCHE MUZIEK-KASTJE, ARR. C.P.E. BOLICK-DROPPERT AND J.R. PHELPS. Loux Music Publ.

"Hoe leit dit kindeke?" (How Sleeps This Child?) HNM-1, 1996. SATB or voice and kbd, sc 3 pp each version, pts 1 pp each. \$6.00.

"Midden in de winternacht" (In The Middle Of The Night). HNM-2, 1996. SSATB or voice and kbd/organ, sc 4 pp each version, pts 1 p each. \$6.75.

"De herdertjes lagen bij nachte" (The Shepherds Were Watching By Night). HNM-3, 1996. SATB or voice, A rec and kbd. sc 3 pp quartet, 4 pp vocal version, pts 1 pp each. \$6.25.

"O kindeke klein" (O Sleep Tiny Child). HNM-4, 1996. SATB or voice and kbd, sc 3 pp quartet, 2 pp vocal version, pts 1 p each \$5.25.

"Het was een maged uitverkoren" (There Was a Maid above All Other). HNM-5, 1996. SSATB or voice, S rec and kbd, sc 3 pp each version, pts 1 p each. \$6.75.

"Hij komt, hij komt" (He Comes, He Comes). HNM-6, 1996. SATB or voice and kbd, sc 4 pp each version, pts 1 p each. \$6.25.

"Zie ginds komt de stoomboot" (Now Here Comes Saint Nicholas). HNM-7, 1996. SATB or voice and kbd, sc 2 pp each version, pts 1 p each. \$5.50.

"Hoor de wind waait door de bomen" (Hear The Wind Blow Through The Willows). HNM-8, 1996. SATB or voice and kbd, sc 3 pp quartet, 4 pp vocal version, pts 1 p each. \$6.00.

Here are eight fine arrangements of Dutch traditional songs. The first five are Christmas songs; the last three are Sinterklaas songs. Each booklet comes with two versions: one for voice and keyboard and one for quartet/quintet (recorders, crumhorns, viols, string quartet, or other instruments). A useful feature is that the second parts of the ensemble versions come in two forms, one with the alto recorder part an octave higher, and the third parts come with both the G clef and C clef.

The ensemble arrangements are charming settings of the tunes. They are

Dutch music for Christmas and Sinterklaas traditions, modern chorale preludes by David Goldstein, new music from Europe, and a wide variety of music for teaching

suitable for either a one-on-a-part or large ensemble, and all work well on recorders. In the quartets, the melody is in the top part, and in two of those arrangements (nos. 3 and 6), the tune appears in the alto or tenor as well; in the quintets, the melody is in the second soprano. Each song starts with an introduction, followed by creative variations with some tricky bass (nos. 1 and 7) and tenor parts (no. 7). My favorite is no. 6, which has great variations, is dance-like, and made me smell the chocolate, oranges, and cloves, and marzipan!

The vocal arrangements did not appeal to me, with the exception of no. 3 and no. 5, which have additional recorder parts. All of the vocal arrangements have the original Dutch texts and English translations. The English is in some cases a translation and in others a cultural approximation. The texts in the Sinterklaas tunes were translated as Christmas songs, which I thought unfortunate, because in Holland the Sinterklaas tradition is very different from Christmas: Sinterklaas arrives on a steamboat and rides a horse. But maybe I'm just being picky, since I'm Dutch!

Even though the arrangements for voice and keyboard are generally less persuasive, I highly recommend all the quartet and quintet arrangements for intermediate-level players interested in playing something different for the holiday season.

Hanneke van Proosdij

Hanneke van Proosdij studied recorder, harpsichord, and composition at the Royal Conservatory in The Hague, The Netherlands, where she received her teacher's and

performance diplomas. She performs frequently and has recorded on Pandore and OMU labels. A faculty member at the Amherst Early Music Festival and at other workshops, she also teaches children at the East Bay Waldorf School.

HYMN PRELUDES FOR FOUR, BY DAVID GOLDSTEIN. Provincetown No. 29, 1995. SATB, 2 sc 24 pp each. \$6.95.

Looking for music to play in church? This collection is just the ticket! Originally, chorale preludes were organ improvisations on Lutheran chorale melodies and were used to introduce congregational singing. In this collection, David Goldstein has taken a dozen hymn tunes, most of them familiar, and set them in the style of chorale preludes. They include early American hymns, such as "Simple Gifts," "Amazing Grace," and "Shall We Gather at the River?," a Hebrew melody, "Leoni," and other general hymns. The styles vary from the simple homophonic setting of "Praise God from Whom All Blessings Flow" to the more elaborate "Fairest Lord Jesus," where parts of the melody are tossed around between voices. The harmonies are often unexpected and pleasantly modern.

I would like to suggest that a supplement to this collection be made available to accompany congregational singing. It would contain simple versions of each piece in the same or related keys, with traditional four-part harmony. The "preludes" could then be used for their historical purpose or between verses of the hymns. Also, since the print is rather small, you should buy two sets of the pub-

I would like to suggest that a supplement to David Goldstein's Hymn Preludes for Four be made available to accompany congregational singing. It would contain simple versions of each piece in the same or related keys, with traditional four-part harmony. The "preludes" could then be used for their historical purpose or between verses of the hymns.

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MUSIC REVIEWS (cont.)

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Constance M. Primus

RECORDER MUSIC FOR CHILDREN, BY **JERRY SILVERMAN**. Mel Bay MB 94381, 1990. S w/opt. cassette: 48 pp. rec pt/cassette, \$15.95; rec pt only, \$6.95; cassette only, \$9.98.

Silverman's research for his master's thesis in musicology on blues guitar technique at New York University began his musical-literary career. His first book, *Folk Blues*, was published in 1958. Since then, he has authored more than 100 titles, including method books for guitar, banjo, fiddle, and recorder.

Recorder Music for Children consists of 47 familiar folk songs with chord symbols and optional recorder/guitar accompaniment on cassette. Every song is notated in three different keys (C, F, and G or relative minors). This is puzzling to me, because it has been my experience that young students are quite capable of transposing simple tunes. It is usable with beginning recorder students in grades 4 or 5 but purely as a supplementary collection, since new musical concepts are not carefully sequenced. I would be tempted to give the book to piano students who are beginning to learn to harmonize with a lead sheet.

MES PREMIERS PAS, BY **THIERRY MASSON**. Henry Lemoine, Paris, 26403 H.L. (Theodore Presser Co.), 1996. S pf, sc 16 pp, rec pt 8 pp. \$16.50.

MES PREMIERS PAS, BY **THIERRY MASSON**. Henry Lemoine, Paris, 26442 H.L. (Theodore Presser Co.), 1996. S guitar, sc 16 pp, rec pt 8 pp. \$12.50.

Thierry Masson is a self-taught musician and piano teacher specializing in beginners, both children and adults, for whom he has composed many didactic pieces. This led to his collection of thirteen volumes of chamber music, *Mes premiers pas* (My First Steps), for a variety of instruments.

These two volumes are delightful collections of pieces with programmatic titles

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

(in untranslated French). Each book contains different music and is idiomatic to the intended instruments. The piano and guitar accompaniments have appropriate fingerings and are simple enough for first- or second-year students. The guitar parts begin as rhythmic ostinatos on the open strings but eventually become involved in simple melodic lines.

Some of the pieces have a mildly contemporary sound, many with shifting, ambiguous tonality. Among my favorites are "Le Lutin" (The Imp), which has repetitive staccato notes in both the recorder and piano parts, imitating the nonstop activity of a mischievous youngster, and "Je ne veux pas aller à l'école" (I don't want to go to school), which features a lazy melody in the recorder part against a nervous dissonant guitar accompaniment—a musical manifestation of the conflict involved in deciding whether to take the day off!

Though I have always used duets in my teaching, I have never asked one of my beginning piano students to accompany one of my beginning recorder students because I have not seen much music in which both solo line and accompaniment are approximately equal in difficulty. So Masson has provided teachers with a very valuable resource!

DO IT! PLAY RECORDER, BY JAMES O. FROSETH, WITH CONTR. EDs. MARGUERITE WILDER AND CAROLEE STEWART. GIA Publications, Inc. (7404 S. Mason Ave., Chicago, IL 60638; Phone 708-496-3800, Fax 708-495-3828), 1996. Student book only, MLR-437, 48 pp, \$5.95; student book plus CD, MLR-438, \$15.95; student book plus CD with Tudor S rec, MLR-440, \$20.95; CD only, MLR-436, \$10.00. Teacher's Edition, MLR-441, 120 pp, spiral-bound (includes permission to copy many pages) with 2 CDs, \$40.00 (forthcoming).

DO IT! IMPROVISE, BY JAMES O. FROSETH. GIA Publications MLR-422, 1994. For any melodic instrument, lead sheets for C, B-flat, F, and E-flat instruments, 46 pp, with CD. \$19.95.

James O. Froseth is professor of music, chair of the graduate committee, and doctoral advisor for the music education department at the University of Michigan. He is an advocate of nonverbal modes of music teaching and performance-based assessment of music learning. He has authored numerous publications and presents clinics, workshops, and seminars in the U.S. and overseas.

Do It! Play Recorder has the potential to become widely used for beginning re-

Every recorder student in America has played "Hot Cross Buns" on a soprano recorder, but how many have had the opportunity to play it with a honky tonk pianist?

order instruction in grade schools. Teachers who may find themselves face to face with a group of 30 fourth or fifth graders all holding soprano recorders should rush to examine this book; it lends itself admirably to group as well as individual instruction. Truly targeted for beginners, the range begins with B-A-G and ends with a ninth (sounding c" to d"") plus optional high E and G.

Much of my enthusiasm for this text concerns the CD that accompanies the student text (at a relatively modest price). This CD contains a delightful variety of styles of acoustic accompaniment for the notated tunes. Each tune is performed on the CD twice, first with the accompanied solo line and second with the accompaniment only. Every recorder student in America has played "Hot Cross Buns" on a soprano recorder, but how many have had the opportunity to play it with a honky tonk pianist? The accompaniments are often historically appropriate; an example is the drone set to the Medieval "Song of the Donkey."

The student CD also contains well-developed sequences of call and response activities, a wonderful way for a teacher to extend teaching time into the home. Beginning as strict imitation, these activities gradually evolve into musical paraphrase. Ultimately, paraphrase turns into freely created musical conversations that emphasize creative use of silence as well as sound. These carefully sequenced call-and-response activities are a giant step in the right direction for quality early recorder training. I meet many accomplished high school students who reach the top in state auditions but who are unable to reproduce a simple pattern by ear.

Dr. Froseth has included transposition exercises that ask students to begin well-known tunes on different notes. He also includes other extras: a great fingering chart and dictionaries for music signs and symbols, rhythmic patterns, and music terms,

to name a few. I would not, however, direct students to follow Froseth's advice about a curved hand position or a "pucker" embouchure. (I am told that this advice will be modified in the third printing, which is currently in progress.)

A forthcoming Teacher's Edition contains the student CD as well as a second CD containing extended accompaniments for improvisation. It is very comprehensive and notates all of the call-and-response activities found on the student CD. Dr. Froseth includes many suggestions concerning the creation of a safe environment for spontaneous music-making.

Instructors who really want to emphasize improvisation could supplement *Do It! Play Recorder* with another publication of Dr. Froseth's called *Do It! Improvise*. This booklet and CD set guides students through improvisation with a variety of scales, beginning with pentatonic and progressing through blues and modal scales. It culminates in more complex improvisational experiences such as a ii-V7 major/minor in 3/4 in several different keys.

The final track is a blues progression in the key of B-flat. The vibrantly rhythmic accompaniments are very easy to follow, even for beginners. Some of the later improvisations would challenge high school students as well as adults.

As we add improvisational elements to our daily lessons, we might be creating the next generation of master improvisors in the league of Frescobaldi, Buxtehude, Bach, Mozart, Beethoven, or Liszt. I highly recommend these publications!

6 INTO 37, BY GRAHAM WHETTAM. Meriden Music (Theodore Presser Co.), 1990. SAT in various combinations, sc 26 pp. \$6.00.

Graham Whettam was born in 1927 at Swindon in the English county of Wiltshire. Self-taught as a composer, Whettam has had some sixty of his compositions broadcast nationally by the BBC, including a number of all-Whettam programs.

His publication *6 INTO 37* is refreshingly different from many that are targeted for younger, less-experienced players. The composer has created six simple unison pieces for soprano recorder and expanded them into 37 brief duets, trios, and quartets by altering and developing the original melody in various ways. The lower parts of the ensemble pieces are usually created from the original melody by using imitation, free canonic writing, strict canons at the octave and the fifth, and melodic inversions. Students playing this music will

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MUSIC REVIEWS (cont.)

gain insight into how to expand upon a musical idea.

To quote from the teacher's guide: "The music makes no use of theoretical rules or imitations of past periods; its nature was dictated by my twentieth century ear within the limits of what is playable by young children with recorders." Because most recorder music for young students is fairly traditional concerning treatment of dissonances, my students were sometimes taken aback and surprised into believing they had played wrong notes when they heard themselves skipping into dissonances and playing parallel sevenths! I preferred many of the three-part pieces over the two-part pieces, because the fuller harmonies sometimes transformed parallel fourths into lovely parallel first-inversion triads.

I am always searching for ensemble music for young recorder players that uses ample rhythmic independence between the voices, so that I can develop true rhythmic reading abilities even among my youngest students. In that regard, this text is superb. In order to separate the fingering problems from rhythm-reading problems, the composer included finger exercises in the back of the book where students can practice all of the motions necessary for moving from note to note without the added distraction of the rhythmic difficulties. Teachers could begin using this text as a supplement to regular method books as early as the fourth grade, and students could continue to enjoy the ensemble pieces throughout the junior high years.

Susan P. Groskreutz

THE RHYTHM BOOK, BY DANIEL KAZEZ. Accura Music (Box 4260, Athens OH 45701; phone 614-594-3547; fax 614-592-1609), rev. ed. 1994. 53 pp. \$14.00.

For instrumentalists and vocalists who need practice in basic rhythms, I recommend this well-organized, clearly printed, spiral-bound workbook by a professional cellist who has a doctorate in music from

the University of Michigan and writes and lectures about musical rhythm, theory, and pedagogy. Beginning with simple quarter notes and rests, the book introduces common rhythmic patterns using various note values and meters, ending with ♩, ♪♪. (But 2/2, 3/2, and 6/4 meters, as well as hemiolas—all so important to early musicians—are not included.) Teachers are instructed to introduce each new pattern by rote, using spoken words (e.g., "te-le-phon" for ♩♪) over a tapped beat. The student then practices reading short rhythmic exercises, tapping and vocalizing with "ta"s. Each lesson ends with several questions or written exercises.

The material is presented in an order that is sound pedagogically but somewhat unusual (e.g., sixteenth-notes are introduced before dotted quarters), so this text does not coordinate with most method books. Therefore, I would use it more for remedial and review purposes than with beginning students.

Constance M. Primus

HANDS ON RECORDER, BY GERALD AND SONYA BURAKOFF. Sweet Pipes SP2358, 1995. S, 32 pp. \$3.25.

The current Sweet Pipes catalog lists five types of recorder method books, each of them directed toward a different teaching situation:

Recorder Time, Book 1 (SP2308), is for young beginners (in third and fourth grades) on soprano recorder, using the note sequence: b" a" g" c" d" f#" e" d". Although the tunes are traditional, the lyrics are new, many written by children. Book 2 of *Recorder Time* (SP2321) is designed to follow Book 1 or any beginning method and can be used with older students. Books I and II of *Duet Time* (SP2309 and SP2322) correspond with and supplement these method books.

Recorder and More (SP2342), by Beth Crook and Gerald Burakoff, is directed toward the elementary general music class,

I am always searching for ensemble music for young recorder players that uses ample rhythmic independence between the voices, so that I can develop true rhythmic reading abilities even among my youngest students. In that regard, 6 INTO 37 is superb.

introducing recorders in combination with singing, dancing, percussion instruments, and autoharp.

Playing Soprano Recorder (SP2355) and *Playing Alto Recorder* (SP2351) have optional cassette accompaniments for some of the melodies, arranged and performed on synthesizer by Don Muro (SP2355MC and SP2351MC). These books present fingerings as in *Recorder Time*, Book 1, adding five more notes including e". The musical material is appropriate for adults as well as older children and includes some early music. (These books replace *Let's Play*, which is now out of print.)

The Sweet Pipes Recorder Books (SP2313 for soprano and SP 2318 for alto), by Gerald Burakoff and William E. Hettrick, are intended for adults or more serious young people and contain mostly Medieval, Renaissance, and Baroque tunes. Follow-up books, long in demand, are in preparation.

Hands on Recorder, the latest in the series and the focus of this review, incorporates newer concepts in music education and includes world music (Native American, Chinese, Japanese, African, Korean, Inuit, Israeli, etc.) as well as European/American traditional tunes. Soprano recorder fingerings are presented in the order preferred by many modern educators—first octave E and D before second octave C and D. Words underlying the music are traditional or original (written by Gwendolyn Skeens or Sonya Burakoff), preserving "both the style and basic idea of the music, while appealing to the young recorder player and singer." The CD accompaniments to 26 (of the total 46 tunes) were written by Alan Arnold and are imaginative, appropriate, and diversified. We are enjoying using this new book with our young students!

Betty Ann Parker and Constance M. Primus

SPIRITUALS, BY BERNARD WAYNE SANDERS. Moeck Zfs 682 (Magnamusic), 1996. SAT/AAA, Sc 7 pp. \$5.00.

Like Sanders' two-part arrangements of sprituals [reviewed below], these trio settings of six spirituals were intended to be "not-too-difficult" music for students of the composer's wife. This edition includes "Deep River," "Just Like John," "Go Down Moses," "Nobody Knows (the Trouble I've Seen)," "Wade in the Water," and "Come and Go." The selections are short, so our group combined three titles into a medley for performance. One problem with this edition is the omission of words for the spirituals, which would benefit players unacquainted with them (these lyrical

arrangements almost beg for vocal treatment!). Biographical notes and Sanders' interpretive comments are on the back cover of this easy-to-read edition.

Betty Ann Parker

PLAYING FAVORITES, BY PAUL CLARK. Sweet Pipes SP2363, 1997. SA pf, sc 19 pp, pt 10 pp. \$4.95. Extra rec pts, \$2.00 ea.

ZEITSCHRIFT FÜR SPIELMUSIK (Spirituals), BY BERNARD WAYNE SANDERS. Moeck 694 (Magnamusic), 1997. SA, sc 6 pp. \$5.00.

EASY JAZZY DUETS, BY BRIAN BONSOR. Universal Edition 16586 (European American), 1995. SS, sc 13 pp. \$8.95.

Each of these collections adds needed, interesting, and varied musical repertoire to the sometimes limited material available to those playing duets.

Paul Clark's *Playing Favorites* offers ten famous melodies, from Offenbach's "Can-Can" to Elgar's "Pomp and Circumstance." The melody is in the soprano, with the alto providing "partnerships of various kinds." The alto part is not just harmony but has integrity and melodic interest of its own—I actually enjoyed it more than the soprano. The piano part is easy enough so that students in intermediate grades can play the accompaniment for their peers. The tunes are well within the range of the beginning student, and there are no rhythmic difficulties.

For recitals, the addition of one or more of Bernard Sanders' *Spirituals* would make an interesting foil to the usual fare. Since they were arranged for teaching purposes, the difficulty level of these duets is relatively easy. The melody line, identified by brackets, shifts between the soprano and alto voices, and there is a lot of good rhythmic interest between the parts (the contrasting voice to the melody usually provides a microdivision of the beat, allowing both players to grasp the rhythms easily). Because rhythms are quite straightforward, these pieces provide an opportunity to teach the patterns as written and then to encourage rhythmic variations. Sanders indicates that the "swing" realization of eighth notes is not appropriate to all spirituals, but nevertheless, we tended to play a piece the way we were used to hearing it. While Sanders gives M.M.=144 for "There is a Balm in Gilead," we felt this was un-musically fast and cut it back.

Even though Brian Bonsor's *Easy Jazzy Duets* are called "easy," players have to count, play syncopation, swing eighths, and listen. Each number in this volume, however, is well worth the time spent prac-

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MUSIC REVIEWS (cont.)

ting, since there are many opportunities for developing musicianship. The five tunes are melodically attractive and provide contrasts: "Feelin' B.ue" is in a slow blues tempo, and "Havin' a Ball!" is in a fast waltz tempo. These pieces will surely become an attractive part of your performance repertoire, and after playing them, you will probably want to investigate the more "advanced" collections. (The "Easy Jazzy" series was developed as a "stepping-stone" to the two volumes of the main Jazzy Series, also published by Universal.)

One comment: I would like to see chord symbols in any edition I work with. Duets become more useful when chordal harmony can be provided by guitar or piano.

Fred Kersten

Fred Kersten is a postdoctoral scholar in music education at Penn State University. His present research is in the areas of music synthesis and chromesthesia.

KADANZA, BY WILLEM WANDER VAN NIEUWERK. Ascolta (Magnamusic), 1990. ATB, 3 sc, each 3 pp. \$11.00.

INTRO, BY WILLEM WANDER VAN NIEUWERK. Ascolta (Magnamusic), 1993. AA, 2 sc, each 2 pp. \$5.00.

ONCE THERE WAS A CHILD, BY MATTHIAS MAUTE. Ascolta (Magnamusic), 1989. A, 4 pp. \$5.25.

ONCE THERE WAS A CHILD, BY MATTHIAS MAUTE. Ascolta (Magnamusic), 1989. A and hc, sc 11 pp pt 4 pp. \$10.00.

DYNAMICS, BY MATTHIAS MAUTE. Ascolta (Magnamusic) 1990. S, 1 p. \$6.50.

Music from the catalogue of the Dutch publishing company Ascolta—much of it very well known in Europe—is now also available here in the U.S.A. through Magnamusic. Whether by chance or design, the majority of the modern recorder works that Ascolta has put out are accessible both for players and (especially) for listeners. The above compositions are representative of the material favored by Ascolta.

Dutch composer Willem Wander van Nieuwkerk's *Kadanza* is a pleasant and relatively simple piece featuring a syncopated Cuban-like melody made up of a few repeated patterns. The tune is set against multiple ostinatos that produce interesting hocket effects. Overall, the music seems to be something of a cross between Orff-Schulwerk and the traditions of African vo-

cal ensembles. For the most part, the slow-moving harmonies outlined by the ostinatos consist of triads and an occasional seventh chord, to which the melody relates in a linear modal way. At certain points, van Nieuwkerk adds interest to the piece with *sputato* articulations or by having one or two of the recorder players sing into the instrument. The simplicity of approach and easiness on the ear belie the fact that there are some tricky rhythms in this piece and even some technically troublesome passages (in the bass part).

Equally pleasing, and as simple in its compositional approach, is van Nieuwkerk's brief duet *Intro*. Its style, quite different from *Kadanza*, resembles some of the fast numbers in Stravinsky's *L'Histoire du soldat*. The dance-like syncopated melody (always in the top part) is either paralleled a fifth lower, set against an ostinato figure to which it has either a modal or polytonal relationship, or harmonized pan-diatonically with a linear inversion. Technically, *Intro* lies within the skill range of upper intermediate amateurs.

Unlike van Nieuwkerk, the German recorderist Matthias Maute has an established following on this side of the Atlantic, having made several appearances here over the past few years. *Once There Was a Child*, already his best-known work, is typical of the sort of jazzy style that characterizes most of his music. Actually, his idiom is closer to bouncy Broadway musical tunes, and he thinks as a composer manipulating melodic ideas rather than as an improviser working with a recycled chord progression. While his melodic segments are often of odd lengths, they are somehow still easy for the listener to follow. His form wanders, projecting a narrative aura; nevertheless, the piece holds together because

of the weight, presence, and consistency of his personality.

Of the two available versions (the recorder part is slightly altered in the edition with harpsichord), the solo one is better. Maute's orientation is melodic; the keyboard accompaniment seems almost an afterthought. His harmonic thinking is tonal and his dissonances are usually treated as suspensions.

Not all of Maute's music fits the general image of his style. *Dynamics*, a kind of written-out improvisation that serves as a prelude to the melody "O Slaep, o zoete slaep" (taken from van Eyck's *Fluyten Lusthof*) is completely out of the mainstream of his writing. The piece begins tentatively as if testing the waters, proceeding then to a long, static chant-like pentatonic melody that leads to the borrowed tune at the very end. What makes this composition interesting is Maute's use of color fingerings that yield surprise after surprise in the area of dynamics.

All of these editions are neatly printed and have no bad page turns. They are worth looking into.

SITTING DUCKS, by Chiel Meijering. Ascolta (Magnamusic), 1993. AATB, sc 14 pp, pts 5 pp. each. \$21.00.

This powerful work, written for the Amsterdam Loeki Stardust Quartet in 1991, combines the rhythmic dynamism and overall stylistic imprint of Bartók with ideas from the mainstream of minimal music. Rhythm is the most pronounced element; harmony serves largely as the pitch component of timbre. Meijering's melodies—for the most part either in a fast *perpetuum mobile* style or slow and sustained with very irregular rhythms—are designed and combined for their textural essence.

Sitting Ducks is one of the titles on *Pictured Air*, the ALSQ's new recording of modern Dutch music (see *Cutting Edge*, November 1996). But it is a later, substantially revised version that we hear on the

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MUSIC REVIEWS (cont.)

CD. The most significant changes include a newly composed opening section (about 45 seconds of music) that precedes the beginning of this score, and the replacement of measures 200-236 with a brief segment that is related to material in the new beginning. Other notable alterations include singing into the recorder to double the written pitch down an octave (second alto, tenor, and bass parts in measures 23-61 and 65-72) and replacing the double-tongued thirty-second notes in the bass part on high f" (measures 159-161) with flutter-tonguing; certainly a more realizable substitute. There are also alignment discrepancies in measures 73 and 95-96, but these may be intentional alterations that were practical solutions to performance problems. Without qualification, it can and should be said that the ALSQ's performance is absolutely stunning.

The edition is nicely computer-printed and has no bad page turns in the parts. There are no instructions other than the indications in the score. These are in English, but nevertheless inadequate. There are some sections that have only a rhythmic notation with the instruction "percussive hiss in the mouthpiece." I would not have imagined these sections sounding as they do on the recording (something like *col legno* bowing on string instruments).

Wonderful music for the very advanced.

THE TALE OF THE OLD SAGUARO, by PAUL LEENHOUTS. Ascolta (Magnamusic), 1996. For a double quartet of bamboo flutes or recorders: SATB/ATgBcB, sc 18 pp, pts 3 pp each. \$35.00.

I/F, by ANDREAS POTTH. Edition Moeck 1568 (Magnamusic), 1996. For 5 instruments, sc 54 pp, pts 7-8 pp each. \$35.00.

Strong works for large recorder ensembles are rare; these new editions from Ascolta and Moeck are most welcome.

Paul Leenhouts' *The Tale of the Old Saguaro* (a giant cactus plant) was commissioned by the Dutch Pipers Guild in 1993. Essentially a Romantic piece, it offers a musical scenic tour of the American Southwest. Yet, in spite of the work's obvious accent on sentiment and ambiance, the composer's usual wit shows through in places.

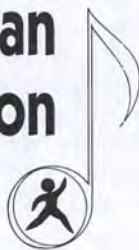
The composition is divided into eight sections: *Night in Papago Territory*, *Scorched layers of unknown past*, *Barren land of the*

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prickly pear, *Giants without roots*, *Rusty vending machines*, *Mining the copper*, and *No pictures*. In them, Leenhouts creates dramatic effects by exploiting the large ensemble's full compass and by utilizing a wide range of textures from solo melodies to shimmering chords to dense polyphony. Two harmonic sounds—the open fifth interval and the dominant seventh chord with added raised ninth—are his primary horizontal colors, the first of these dominating ever: the most complex polyphonic and polytonal moments.

Andreas Poth's *1/f* was commissioned by the Calw Festival, though curiously it is not strictly speaking a recorder composition. It is a very long minimal piece for five unspecified instruments; the top three lines are required to be played and the fourth and fifth lines are optional. Playing the first, second, and fourth lines on sopranos and the third and fifth lines on basses will work fine on the first of the two large movements; the second movement will require a soprano on the first line.

In his explanation of the piece, Poth writes much about "chaos theory" and how he went about writing the composition. Composers have in the past used everything from total serialism to chance as a means of generating novel musical shapes. Poth's piece, however, is quite ordinary in both its pitch and rhythmic configurations. But that's neither here nor there; we should be concerned with what he wrote, not how he arrived at it.

Part one features repeated notes in rhythms, like Morse code, that are easy to follow. Poth builds up from a single monophonic line to chords and then interjects polyphonic material. In a few brief episodes, the piece seems to degenerate intentionally, as dense activity suddenly yields to a single line. Also minimalist but quite different in content, part two features even sixteenth-note rhythms, pointillist pitch configurations, and whole-tone scale modality.

The Tale of the Old Saguaro is nicely computer printed. Two of the parts have uncomfortably fast page turns but they are not impossible. *1/f* was produced on a desk top computer; long rests are indicated by measure after measure of whole rests in the parts. There are a few corrections including an inserted measure that appears to have been done by hand. Both parts and score are in folder style, printed on one side only.

For advanced ensembles, both works are worth consideration.

Pete Rose

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PREMIERING BERNSTEIN (cont.)

variation one of the most successful—I only wish he'd gone on further in the recorder version. The work closes with a "Coda, Adagio," a slower, quieter version of the opening "Thema."

The moral of the story

While this short work is not one of Bernstein's finest efforts, we should understand that it was written as a gift for the daughter of a friend. That spontaneous gesture is a gift to all recorder players. *Variations* has charming qualities, but certainly shouldn't be considered lightly by either recorderist or cellist: it requires special techniques as well as dealing with the delights of Bernstein's enharmonic and rhythmic writing.

Perhaps the most important thing that can be gained from this experience is that we need to talk to today's major composers, to commission them, and to let them hear and understand what is so special about the recorder. Bernstein's piece, I am sure, works equally well on flute, or trumpet or saxophone for that matter. While that's not a bad thing, it has been my experience (and others', too) that the best contemporary repertoire focuses on what the recorder does better than any other instrument. We need repertoire written by major composers, repertoire that is not only good, not only substantial, but repertoire that is unique to our instrument. Only then will we banish the idea of the recorder as merely a pre-band instrument and the poor relation of the wind instrument family.

Rachel Begley

Leonard Bernstein's *Variations on an Octatonic Scale* is edited by Charles Harmon (copyright: Jalni Publications; agent: Boosey and Hawkes). Premiering this work was an exciting event that couldn't have happened without the help of the following people. Ben Dunham first reported the existence of the work in *American Recorder*, and led me to Boosey and Hawkes. There, Lynn Liston put up with my phone calls over the course of a few months, and graciously supplied me with scores. Last but certainly not least, Paige Riggs rose to the challenge of performing the work with me. The rehearsals were hard work in a short time, but full of fun and laughter along the way! Thanks to you all for making it happen!

ON THE CUTTING EDGE

Recorders and electronics, past and present

The Newest Adventure

The combining of the recorder with electronic technology will be a primary feature of the proposed Second 20th Century Blockflute Festival to be held in Amsterdam next July. The production of small, relatively affordable computers that can be programmed with the appropriate software to interact with a musical instrument has made adventuring in this direction more feasible than ever before. This development already has a long history in Europe starting with Michael Vetter's use of live electronics in the early 1970s, to Michael Barker's technologically more sophisticated work beginning in the 1980s, to Johannes Fischer's experiments with an early model interactive computer at the beginning of this decade. That is not even to mention the many works for recorder and tape that, in their own way, have advanced the cause for mixing the recorder with modern day electronic technology.

Closer to Home

Like other developments in modern recorder music, experiments in the U.S.A. involving the recorder with electronics have been isolated and, until only very recently, unnoticed. From a musical perspective, the compositions written for me by Jude Quintiere in the late 1970s remain the boldest and most far reaching examples.

I met Mr. Quintiere about ten years before we began working together. His first piece for me, *Music for Recorder and Tape* (1977), was a kind of minimal music theme and variation. The "Theme" is a free cadenza for the tenor recorder (without tape) in which all of the basic shapes in the composition are exposed. In the "Variation" that follows, these shapes are extended either by sustaining them for a long time (this was also the first circular breathing work for recorder) or endlessly repeating them. The tape music follows these same two procedures and features the distinctly 1970s sound of a Moog synthesizer.

Roseland, Quintiere's second recorder/tape composition features a quartet of

recorders on the tape (all played by yours truly) sustaining a narrow band of trills for four minutes. This effect forms a curtain of sound through which the live performer (on soprano) can sometimes be heard, sometimes not. The live recorderist is constantly fingering the instrument, though not always blowing into it. Sometimes the fingering is random and out of sync with the blowing and articulation; other times it is in phase as normal. The live performance is picked up and amplified through the same speakers as the tape, causing considerable perceptual confusion. During the last minute of the piece, the recorders on the tape begin spreading out in range, the bass and tenor heading downward (still trilling) and the soprano and alto upwards. As this occurs, the live performer is instructed to play any melody from the recorder's historical repertoire that pops into his head, thereby giving the work an unexpected ironic twist.

During the 1980s, I lost touch with Quintiere. Since he has with him the only copies of the performance tapes, these unique and quite powerful works may be lost, except for a few private recordings of my performances of them.

In recent years, some of my distinguished colleagues have at least dabbled in working with more modern live electronic technology (I have not pursued this direction). David Barnett and Eva Legêne have performed Richard Felciano's *Alleluia to the Heart of Stone* for tenor recorder with

digital delay; a subdued, prototype New Age ditty. The members of the Boston duo Second Wind (Roxanne Layton and Roy Sansom) have created experiments along similar lines, as has John Tyson with composer Steve Tapper. But if there is a growing trend to "plug in" in Europe, it has not yet crossed the Atlantic.

More from Down Under

Australian recorderist/composer Benjamin Thorn gained wide international recognition from the publication some five years ago of his highly effective composition *The Voice of the Crocodile*. Mr. Thorn continues to be both active and creative today. He recently had a new solo work called *Songs for my Father's Wedding* (like *Crocodile*, it is for bass recorder) published by Carus-Verlag and another one of his compositions, the unpublished *Pipistrelli gialli* ("Yellow Bats") for bass recorder with live electronics (see my profile of this powerful work in *Cutting Edge*, September 1993, pp. 32-35), was performed at a European Recorder Teachers Association competition in Kassel. The performer, a young Swedish woman named Pia Castensson, contacted Thorn by mail asking him for the score. She won third prize in the competition and gained special mention for her performance of *Pipistrelli* in *Tibia* magazine. Largely as a result of that performance, Edition Moeck has asked to examine the score.

Pete Rose

From a musical perspective, the compositions written for me by Jude Quintiere in the late 1970s remain the boldest and most far reaching experiments in the U.S.A. involving the recorder with electronics. During the 1980s, I lost touch with Quintiere. Since he has with him the only copies of the performance tapes, these unique and quite powerful works may be lost, except for a few private recordings.

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