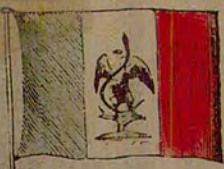
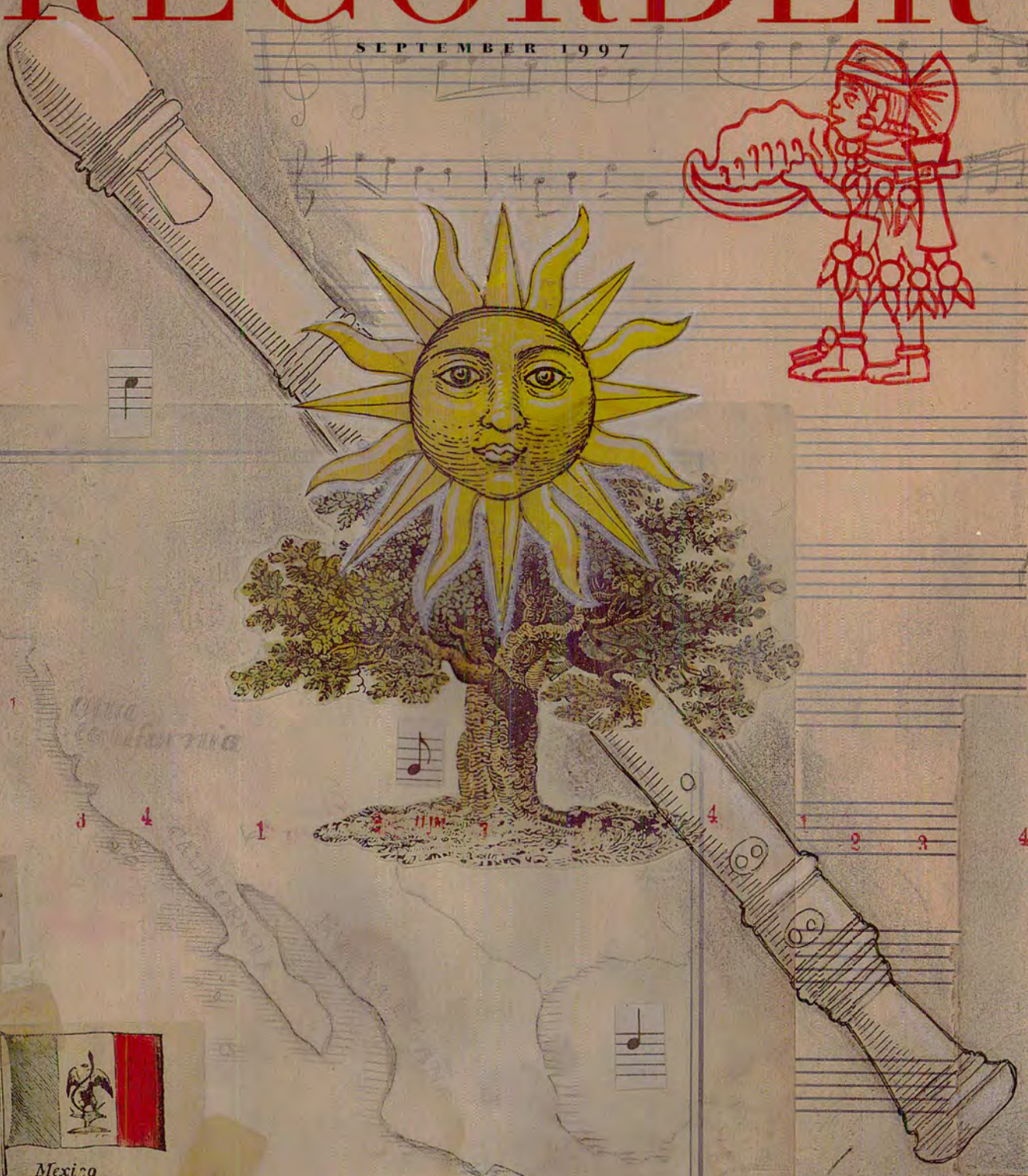


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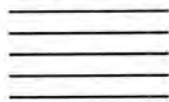
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EDITOR'S NOTE



Both in our coverage of the events of the Boston Early Music Festival (page 5) and in our lead article (page 10) readers will be learning about the remarkable accomplishments of pre-teen recorder players. This is supposed to be the "awkward age" for young fipple-fluters—lured away by band and orchestra programs, sports, television, and an increasingly demanding social schedule. But for the students in the McCleskey Middle School recorder program in Marietta, Georgia, and in the New World Baroque Orchestra in San Luis Obispo County, California, a continuing involvement in recorder is opening up worlds of creativity and musical understanding. As so many of us know, the recorder can be a tool of personal growth and creativity at any age. This is documented by three short testimonials from members who took up recorder as adults (page 17).

Because Mark Davenport has asked to be relieved of his duties as AR's Book Review editor in order to complete his doctoral dissertation, we welcome Wendy Powers to this position. She has played and taught recorder in New York City for many years and is sympathetic to Mark's situation, having received her Ph.D. from Columbia University in 1994. She is assistant director and faculty member of Amherst Early Music and, with Patricia Ann Neely, codirects Sag Harbor Early Music, a small summer concert series on Long Island. She is currently beginning an edition of the complete works of the French composer Hesdin (d. 1538) for Broude Brothers.

AR is privileged to have a group of fine performers, teachers, and researchers serving as Contributing Editors. There is still an opening for a person to revive an old column called "Bazaar"—reports on new instruments, products, and services of interest to recorder players.

Benjamin Dunham

The address for "The Recorder Home Page" (<http://www.iinet.net.au/~nickl/recorder.html>) was printed incorrectly in the May AR. Also, the address of the Boulder Early Music Shop has changed. It is now <http://www.bems.com>.

A M E R I C A N RECORDER

Volume XXXVIII, Number 4

September 1997



ON THE COVER:

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Leigh Wells

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by Eric Greening

Taking Up the Recorder 17
Three adult beginners tell how they were introduced to the flauto dolce:
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The American Recorder Society is the membership organization for recorder players in the U.S. and Canada—amateurs and professionals, teachers and students. The Society will celebrate six decades of service to its constituents in 1999. Membership brings many benefits. Besides this journal, the ARS publishes music, a newsletter, a personal study program, and a directory. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year.

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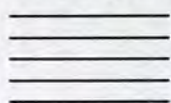
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PRESIDENT'S MESSAGE



Memories of "what I did last summer" reinforce some deeply held beliefs

It's "Back to School"—the most recent in the cycle of capitalized events and holidays that mark the seasons of our economic year. While the retailers have been capitalizing, I've been reflecting on the experiences I had during the summer made possible by my involvement with the recorder. Herewith, in the old grammar school tradition and in solidarity with millions of children going back to school, I offer this essay: "What I Did Last Summer." It's a convenient, if not terribly creative, way of surveying the varied landscape of the recorder world and introducing some ideas to explore in the future.

Memorial Day Weekend found me at Amherst Early Music's three-day workshop at Dominican College in Orangeburg, NY. As in all such workshops, adults young and old joined together to make music. Old, strong friendships among the regulars were renewed, while newcomers discovered the joys of being welcomed into the group. Even novice players could enjoy the challenges and rewards of playing original ensemble music by great composers, an opportunity unique to our instrument. A distinguishing feature of the Amherst programs is the director Valerie Horst's inclusion of international "stars" among the faculty. Dutch recorder virtuoso Geert van Gele offered a level of instruction out of the ordinary to the most advanced players, conducted a recorder orchestra for everyone, thrilled us with his playing, and made us all feel part of a world-wide network of enthusiasts.

Many of those enthusiasts from around the world were at the Boston Early Music Festival in June. Among numerous excellent concerts, one stood out. Audience members were greeted warmly at the door. We were given a beautifully designed eight-page program booklet describing the group, the music, and the instruments. It also included greetings and touching tributes from the group's sponsors ("we consider it an honor to perform at the Festival...") as well as the usual bios and program notes. The program featured

recorder music of all periods, in ensembles of four to twenty players, interpreted beautifully on matched consorts of instruments. It included a world premiere, with the composer, Timothy Broege, present to discuss his work. The performers, in coordinated concert dress and exhibiting an appealing stage presence, were professionally recorded on audio and video tape. Who could mount such a production? Well, no one playing in this exceptional group was over 14 years old. They were the McCleskey Middle School Recorder Ensemble from Marietta, Georgia, directed by a talented teacher and ARS member named Jody L. Miller. I'll have more to say about this visionary, affordable, extra-curricular program and its implications for musical education in a future essay.

A musical education is what was sought by nine adult teachers of English country dance who attended my workshop at Pinewoods Early Music Week. These are non-musicians leading and teaching recreational and professional dance groups around the country interested in performing the form of dance popularized in the recent Jane Austen movies. They had little or no formal musical training and wanted to learn the rudiments. Rather than present a theoretical, academic course, I decided to teach them all to play the recorder. One learns music by creating music. Their achievement reinforced my belief that our instrument is a uniquely powerful tool to develop musical skills that are not only rewarding in themselves,

but increasingly recognized as a catalyst for other varieties of human intelligence.

Music can be a catalyst for strengthening family bonds, and that was the premise of my week-long "Introduction to Making Music as a Family" course offered at a family camp in late July. I made a plea on our ARS-L Chapter Leader Internet forum for ideas and was rewarded with numerous helpful suggestions from music teachers around the country. Eighteen children and adults (ages 8 and up) turned up. Only one couple had any musical background, so I put a soprano recorder and one of Gerry and Sonya Burakoff's books in each person's hands right at the start. By the end of the week, in individual family groups and as a large ensemble, all of them were reading music and playing familiar pieces in multiple parts. Harmonious music and some useful family values emerged from those vertical flutes.

The advantages of a large, well-defined geographic community of recorder enthusiasts became evident to me for the first time at the Port Townsend Early Music Workshop in Seattle, WA. That such a community exists is due in large part to the leadership provided by Peter Seibert as music director of the ARS Seattle Chapter for more than 25 years. Of the workshop faculty of 18 drawn from around the country and Europe, 10 were from Seattle. Stu-

Continued on page 26



Rather than present a theoretical, academic course, I decided to teach them all to play the recorder. One learns music by creating music. Their achievement reinforced my belief that our instrument is a uniquely powerful tool to develop musical skills that are not only rewarding in themselves, but increasingly recognized as a catalyst for other varieties of human intelligence.

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TIDINGS

"Perhaps not since Thomas Binkley's Studio der frühen Musik has a concert ensemble so successfully held the stage with music of such remoteness."

1997 Boston Early Music Festival Spotlights Mala Punica and Other Fine Recorder Events

It has become a tradition now for the alternating biennial early music festivals in Boston, Massachusetts, and Berkeley, California, to offer at least one headline recorder event. Add in a greater number of concurrent events that include recorder and the growing activity of the ARS (this year assisted with funding from Phar-Mor Pharmacy and the Andrew Acs Fund), and you have something close to a festival within a festival, in which recorder enthusiasts are hard put to absorb the offerings featuring their own favorite instrument. (For a report on the Second American Jazz Recorder Festival, co-sponsored by ARS and the Berklee College of Music, see page 37.)

At this year's Boston Early Music Festival, June 10-15, the headline recorderist was Pedro Memelsdorff. On Saturday evening, his ensemble Mala Punica transfixed a Faneuil Hall audience with a program of music from the Italian *trecento*. Perhaps not since Thomas Binkley's Studio der frühen Musik has a concert ensemble so successfully held the stage with music of such remoteness. Carefully planned stagecraft dramatized musical structure, as spare counterpoint was built into elaborate tone poems. Rapid passages were whipped with blinding speed into pure texture; silences were made into chasms of anticipation; and long, plaintive lines, especially in Memelsdorff's hands, were realized with piercing musicality and a sense of the emotional pitch within the pitch.

Up to now, Memelsdorff's reputation in America has been primarily as a guru teacher in Milan. This aspect was demonstrated in his Friday afternoon master class; two young but accomplished players—Maria Dias Canade from Mexico and Patricia Michelini from Brazil—had their early 17th-century Italian sonatas mined for veins of meaning that were unapparent on the musical surface.

Recorder enthusiasts who stayed to the end of the Festival's production of Luigi Rossi's *L'Orfeo* were rewarded when wind band players Marilyn Bonau and Steven

Lundahl tootled along in the final celebrations. Rossi's six-hour "tragicomedia per musica" was the work that introduced Italian musical practice to France. BEMF's revival left out the Prologue and many other sections, but even so, audience members might have agreed with those in 1647 who were impatient with the time-consuming comic episodes. Directed by Peter Holman, the orchestra of players from The Parley of

Instruments and The King's Noyse accompanied an outstanding cast of singers and dancers with precision and with a warmth of tone that reflected the high proportion of middle-voice strings. On Thursday evening, the opera's off night, this same group of players was heard in an ingratiating program of 17th-century string band music. Some of the pieces most familiar to recorder players (i.e., from Praetorius's *Terpsichore*) received lush, beautifully shaped treatments far removed from the bouncy, piquant sounds recorder players associate with them.

Continued overleaf

Playing Recorders of the 21st Century

For our presentation during the ARS Recorder Relay at BEMF, Claire Rottembourg and I borrowed four of the new recorders designed by Maarten Helder.

One of the altos had been kindly loaned by Walter van Hauwe; a second alto was loaned by French soloist Joseph Grau. (The worldwide population of these altos—sisters of the tenor Pete Rose described in the September 1996 AR—consists of six instruments. Their production will start this fall.) Armed with two more ownerless tenors, Claire and I began learning to play these entirely new instruments. First, we got accustomed to the obvious: low B and E keys for the tenor and alto, respectively, as well as other keys operating the wonderfully loud low-range; then, the piano key on the tenor; finally, the knob adjusting the opening of the block. The latter helped us find an open and breathy sound, most appropriate for Hirose's *Aki*—it is inspired by shakuhachi music—as well as for English Renaissance repertoire. On the other hand, we used a narrower, tight timbre for Tobias Jacob's percussive *Fixe Idée*. We also found that this polished timbre did justice to Telemann, although these instruments are not in any way meant for Baroque repertoire.

When it came to learning the third octave, we did find the fingerings to be



Claire Rottembourg and Adeline Sire with the modern recorders demonstrated at the ARS Relay.

somewhat impractical but made allowances for what we obtained in return. In *Aki*, I played a *d'''* on the tenor—most effectively, judging by the raised eyebrows surrounding us. Altogether, we found that while these instruments lack the warm and round tone of "traditional" recorders, they offer an interesting range of timbres, from bright to husky and are extremely responsive. And, oh, last but not least: they never, ever, got clogged. Thanks to Mollenhauer, which is producing the instrument, and to Jean-Sebastien Catalan, their consultant, we were given a great opportunity to explore a contemporary repertoire with genuinely contemporary instruments. I do hope they inspire many a composer.

Adeline Sire

McCleskey Middle School Recorder Ensemble Impressive in Boston Early Music Festival Debut

One of the high points of this year's BEMF recorder events was the concert given at Old South Church by the McCleskey Middle School Recorder Ensemble from Marietta, Georgia, conducted by Jody Miller, assistant director of bands.

Twenty seventh- and eighth-grade boys and girls presented a varied program including five Medieval dances performed by selected soloists, a late Renaissance three-choir work by Miguel Gomez Camargo, four Renaissance dances by Paul Peuerl, a Baroque suite by Johann Christoph Faber, one movement from a 20th-century work by Cesar Bresgen, and the world-premiere of Timothy Broege's *Partita Marietta*, which the ensemble had commissioned, aided in part by a grant from the American Recorder Society. The young players used Yamaha plastic soprano, alto, tenor, and bass recorders, assisted in the three-choir piece by two Kelischek tenor crumhorns and a bassoon, and Mr. Miller accompanied the Medieval and Renaissance dances with a hand drum.

Timothy Broege, a recorder player as well as an internationally known composer, was on hand to talk about his new composition and to appear as guest artist in a lively rendition of a Telemann canonic sonata with Mr. Miller, also a composer, arranger, and frequent performer of recorder ensemble music and current president of the Atlanta ARS Chapter. Broege's *Partita Marietta*, named for the suburb of Atlanta in which McCleskey Middle School is located, is an attractive, conservative work, combining musical forms from the past with contemporary rhythms and harmonies. It includes an entry and bergamasque somewhat reminis-

cent of French Baroque overtures, two chaconne-like movements, a scherzo for soprano and alto recorders, a blues movement for tenor and bass recorders, and a song with variations.

Throughout this concert, billed as a "Journey through History with the Sweetest of Flutes," the ensemble's clean entrances, careful articulation, and excellent intonation, notwithstanding a few wayward crumhorn notes, attested to a good deal of talent and months of dedicated preparation. The Recorder Ensemble is an elective in an extensive music program, which also includes choirs, concert and jazz bands, a string orchestra, and modern woodwind, string, and brass chamber ensembles. Open to students who have completed a beginning class in recorder offered in the sixth grade, the ensemble rehearses once or twice a week before or after regular school hours. The young recorderists performed enthusiastically, demonstrating a genuine love of the recorder and the music, some of which their director had arranged. Hats off to Jody Miller and the McCleskey Middle School Recorder Ensemble for a most inspiring performance, one that many adult ARS chapters would envy!

Carolyn Peskin



Concurrent concerts offered an almost bewildering array of events of interest to recorder players. On Wednesday afternoon, the joyous improvisations of John Tyson's Renaissance ensemble put dancers Charles Garth and Maris Wolff through their paces—an opportunity to appreciate how the group's easy, dance-band stylizations work in the context of period dancing. At the same time, up the street, oboist William Thauer briefly used recorder as a coloristic obbligato to accompany the warm mezzo of Virgine Landré in Tierce Coulée's program of French Baroque cantatas and suites.

Later that afternoon, Minnesota's Belladonna wowed an audience in the swirling acoustics of Lindsey Chapel with a program of "Folia" settings. Recorderist Cléa Galhano, together with Margaret and Rebecca Humphrey, violin and cello, and Barbara Weiss, harpsichord, identified dramatic moments in the music and underlined them with accelerandos, syncopations, and waves of energy, without ever losing a sense of ensemble and pulse.

Early Thursday afternoon, Second Wind, the Boston-based recorder duo of Roxanne Layton and Roy Sansom, offered something old (a 14th-century estampie), something new (*Spring and Air*, written by Roy this year), something borrowed (arrangements of Bartók and J.S. Bach), and something blue ("Oif'n Pripitchuk," the wistful Jewish folk tune from *Schindler's List*). Quantz, Fontana, and Vivaldi rounded out the set. It was an ambitious program, but the pair met the challenge with immaculate technique, gorgeous tone, high spirits, and some nice surprises in phrasing. Simultaneously, Entr'acte (Amy Herbitter, recorder, voice, and lute; Robert W. Butts, vielle, lute, recorder, and voice) offered casual, sometimes even jazzy, renditions of Medieval music by Machaut, Hildegard, Landini, and Walter von der Vogelweide, among others, in the clear acoustics of Gordon Chapel.

A quick hike up Beacon Hill to the Museum of Afro-American History on Thursday afternoon was rewarded by the duetting (with Peter Sykes, harpsichord) of Sonja Lindblad and Jon Daniels in music by Sammartini, Telemann, Corelli, and Bach. Their clean, well-matched playing had at its core an excellent teacher-student relationship, in which all elements of style and articulation were natural and spontaneous. Especially fine were the searching, rising arpeggios in the Adagio e Piano of the Bach trio sonata, BWV 1039.

A demanding program of Baroque

sonatas and cantatas was given early Friday afternoon in King's Chapel by the Lygonia Consort (their name comes from an early English settlement on the site of their home base, Portland, Maine). Lygonia's adept and sure-fingered recorderist, John Martin Byrne, was featured in the last of the *Il Pastor Fido* sonatas by Nicolas Chédéville. He once played bassoon in performances of opera, musical theater, and jazz in New York City and counts Bernard Krainis as his mentor.

Late Friday afternoon, the Baroque trio Le Triomphe de l'Amour gave a short concert: Music for Two Harpsichords (& Friends). The friends included flute and recorder player Tom Moore. The playing was clear and brisk; the music by C.P.E. Bach, Couperin, and Telemann pleased the ear without stirring the soul.

Other concurrent concerts that included recorder were given by Jesse Lepkoff, The Publick Music of Rochester, New York (Brandenburg No. 4, with Geoffrey Burgess and Owen Watkins, recorders), Musica Aeterna (with Stanislava Svecova, recorder), *La Comida Musica* (with John Tyson and Miyki Tsurutani, recorders), and Gwyn Roberts' *Tempesta di Mare*.

At the center of the American Recorder Society's activity at BEMF were the two days of Recorder Relay recitals on Friday and Saturday mornings. In the first recital, Montreal's Francis Colpron showed himself to be a deft player with a wonderful ear for small, interior sounds. In Marais' variations on "Folies d'Espagne" and van Eyck's on "Doen Daphne," he used crystalline articulation and gossamer-light runs to enliven the music. John Tyson, accompanied by archlutenist Olav Chris Henriksen, followed with a set of his characteristically sparkling diminutions on Renaissance dance tunes. Then Pete Rose played a program of selections from his own *Music for Non-Western Instruments* (one on a Yugoslavian double-duct flute), van Eyck's "Batali" (transformed by him into *The American Batali*, with a grab-bag of popular quotations), and Jackson Mac Low's *A Vocabulary Gotha for Pete Rose* (an improvisatory piece based on the letters of Rose's name), along with Rob du Bois' *Pastorale* and Maki Ishii's *Black Intention*—an impressive and often amusing *tour de force*.

Perhaps the largest audience response at Friday's recitals was garnered by David Heywood's imaginative arrangements of concert showpieces: Rossini's "William Tell Overture," Paganini's *Perpetuo Mobile*, Foster's "Jeanie, with the Light Brown

Continued on page 36



L-R: top, Israel Stein, Cléa Galhano, Ben Dunham, Edgar Hunt, Friedrich von Huene, Gene Murrow. Gail Nickless, and Martha Bixler at the reception honoring Mr. Hunt with the ARS Distinguished Achievement Award. Above left, Francis Colpron en famille at the ARS Recorder Relay. Above, Maria Dias Canade, left, and Patricia Michelini flank virtuoso Pedro Memelsdorff at the recorder master class. Right, Berklee College faculty member Dino Govoni speaks to Jazz Workshop participants. Below, David Heywood, Cléa Galhano, and Gwyn Roberts at the Recorder Relay.



Carl Dolmetsch, Recorder, and Joseph Saxby, Harpsichord, Carried on Dolmetsch Legacy



THIS SUMMER saw the passing of two giants of the recorder and early music movement: Carl Dolmetsch, on July 11 at the age of 85, and his long-time accompanist Joseph Saxby, on June 23 at the age of 87.

The youngest of the four children of early music pioneer Arnold Dolmetsch and his third wife, Mabel, Carl Dolmetsch was born in France in 1911, when his father was working for Gaveau in Paris. Each of Arnold Dolmetsch's children learned to play early instruments. Carl's brother Rudolph, a harpsichordist and conductor, and sister Natalie, a gambist and dancer, predeceased him. Cécile an exponent of the *pardessus de viole* died on August 9, surviving him by only a month.

The family returned to England in 1914 and finally settled in Haslemere in the winter of 1917. Their concerts in London occasioned an event that led in part to the modern revival of the recorder as an historical instrument. On the way back to Haslemere after a concert, young Carl lost a bag containing an original alto Bressan recorder on the train platform. To replace it, Arnold designed and built his first recorder in 1918 when he was 60 years old. A complete consort of Dolmetsch recorders was first heard in performance at the 1926 Haslemere Festival.

Carl received his early musical educa-

tion under his father but he also studied with Carl Flesch and Antonio Brosa. He performed in the very first Haslemere Festival, founded by his father in 1925, and in every subsequent Festival right up to 1996. He personally directed every Festival from 1940, the year his father died. In 1996, he handed over the directorship of the Festival to his daughter Jeanne.

Dolmetsch's career as a recorder player flourished after 1932 when he formed a partnership with Joseph Saxby. Saxby, born in 1910, was the son of Russian violinist Michael Zacharewitsch and American Joan Saxby. At the age of 15, he toured America as his father's accompanist, using his mother's surname to avoid confusion. He accompanied John McCormack on the Irish tenor's farewell tour of America. In 1932, when Joseph was 22, he met Carl Dolmetsch, who was playing the recorder for a production of William Shakespeare's *Twelfth Night* at The Oxford Playhouse. Joseph was playing the virginals. In 1939, Dolmetsch and Saxby gave the first of 45 recitals in London's Wigmore Hall. For these events Dolmetsch commissioned new works for recorder from such composers as Lennox Berkeley, York Bowen, Herbert Murrill, Arnold Cooke, Cyril Scott, Francis Chagrin, Hans Gál, Gordon Jacob, Nicholas Maw, Stephen Dodgson, Jean Françaix, and a series of very durable works from Edmund Rub-

bra. This repertoire added variety and spice to their increasing number of worldwide concert tours to Australia, New Zealand, Japan, Canada, and the U.S.A., where they undertook no less than 20 coast-to-coast tours over the years.

In 1937, Dolmetsch became a founder-member with Edgar Hunt and others of the Society of Recorder Players. During World War II, the Dolmetsch firm became familiar with new materials, including plastics, leading to the development of the inexpensive plastic recorder, which did much to promote the instrument for use in schools. His work in music education led to his being appointed C.B.E. (Commander of the British Empire) in 1954. In 1960, the degree of honorary D. Litt. was conferred upon him by Exeter University. He was also elected an honorary Fellow of Trinity College of Music and of The London College of Music.

In 1937 Carl married Mary Ferguson, who had come from Scotland to study in Haslemere. He is survived by his daughters Jeanne and Marguerite, who have inherited their father's role in maintaining his father's workshops, his elder son François, an orchestra manager in Colombia, and by his second wife, Greta Matthews, his secretary and companion, whom he married barely two months before his death.

Tributes posted on the Dolmetsch web page (drawn from material prepared by Richard Noble, former editor of *The Consort* magazine) concluded: "Carl will be especially remembered for the warmth of his personality whenever he stood before an audience. He delighted to come forward when performing a perhaps unfamiliar piece in a concert to add some additional information that had been inadvertently omitted from the printed program notes. On the rare occasion when something went wrong, he would immediately share a spontaneous joke with his listeners before starting again and had a rare ability to make his audiences feel part of the show. Joseph will always be remembered as an ebullient, convivial, extrovert punster, a wonderful foil to Dr. Carl, with whom he enjoyed 60 rich years of music."

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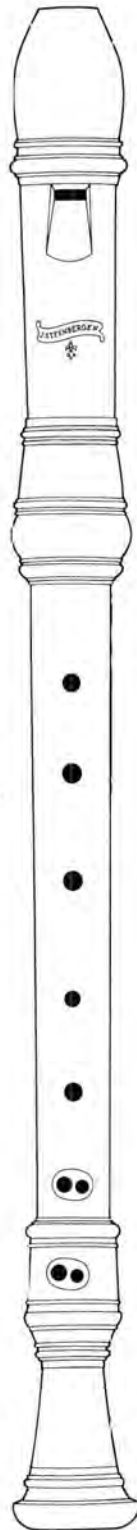
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Musical Treasures from New Spain— Rediscovered!

The story of an 18th-century Mexican manuscript and its musical recreation by young recorder players in California

by Eric Greening

Sunrise. The long shadows outline a vast landscape of arid rolling hills. One would hardly guess that we are midway between Los Angeles and San Francisco. Both are 200 miles over the horizon, and the land stretches as quietly as it did when the Anza expedition passed through aboriginal territory. The profound silence is broken only by a distant cascade of meadowlark song.

We turn from this austere panorama to gaze upon the beautiful Spanish-style chapel that rises incongruously from this hilltop. Its thick marble walls retain the welcome coolness of the night, while a rose window refracts the horizontal sunlight like a cluster of rubies.

Cars approach on a dirt road, and, as their occupants disembark, the laughter of children is mixed with snatches of birdlike melody. The children all have recorders, and as they play them in the morning stillness, the musical tones mingle with the calling of the distant meadowlark. Other instruments—oboe, guitar, cello, tambourine, dombak, harpsichord, and treble viola da gamba—are brought into the resonant chapel by musicians of widely varied ages. Kaleidoscopic colors of stained glass fall upon the musicians as they tune up. Then a gamba melody soars so pure and ethereal that it seems like a noble eagle around which the songbird recorders gambol and frolic.

We are at Chapel Hill, a local landmark



PHOTO: NANCY KOREN

Members of the New World Baroque Orchestra pose on the plaza at Chapel Hill.

in the hills east of Paso Robles, California, created by the William T. Clark family. It is being used by members of the New World Baroque Orchestra for making a unique recording: *Lost Treasures of New Spain: Baroque Danzas and Bailes* from the Joseph Maria Garcia Manuscript of 1772.

The story behind this recording begins centuries ago in Mexico. During the Baroque era, Mexico had as vibrant a musical scene as any country in the world, but most music of that time and place has fallen into undeserved obscurity. In Colonial Mexico, the main repositories of written music were in cathedrals and convents. The subsequent era of Mexican independence, particularly during the Juarez administration, would be hard on such places, as many church properties were sacked by mobs intent on redistributing the wealth.

Aside from these locations, music was rarely gathered in full scores; rather, individual musicians kept their own parts. Such parts are now extremely rare finds. Thus, only a few dedicated researchers persevere in the search for the scattered musical treasures of the Mexican Baroque, and only a few discerning musicians perform what these researchers find.

One truly remarkable researcher was Eleanor Hague (1875-1954), a musicologist who carefully traced the Native American, African-American, Middle Eastern, and European currents which feed our musical identity. Primarily a folklorist, she collected thousands of songs.

Closest to her heart was the Hispanic side of our heritage, whose roots she traced back as far as 10th-century Baghdad, and whose contemporary flowering she harvested from old-timers all over Latin America and the American Southwest.

Eleanor Hague breathed life into her scholarship by giving live performances of her discoveries. At first, she gave solo recitals, but in the last decades of her life, collaborated in song and dance with knowledgeable culture-bearers such as Natividad and Henriqueta Vacio, Consuelo Ramirez, and Jose Garcia, whose roots in Alta California went back to Mexican times—and also with young people of Mexican descent who, subject to disdain and discrimination by the Anglo majority, hun-

gered to know and express the richness of the traditions that were their rightful inheritance. The outcome of this collaboration was the Jarabe Club, which performed regional dances of Mexico to enthusiastic audiences as far afield as the Mexican Embassy in Washington, D.C.

Eleanor Hague interspersed these performing activities with continued research, and near the end of her life, in an unpretentious village store in central Mexico, made an extraordinary discovery: a dusty bound manuscript whose handwritten title page bore the following message (translated here from its original Spanish): "Belongs to Joseph Maria Garcia year 1772. It was bought by Joseph Gonzalez Mexia from his estate at his death, together with other musical things, in Chalco November 16th, 1790. Rest in peace. Amen. Price 2 pesos."

Inside was an incomparable treasury of 298 line melodies, 72 of which were accompanied by suggested dance steps. Most had titles, but only three were credited to named composers. For the record, those three are Luis Mison, "Pedro Locately" (Pietro Locatelli), and "erardo" or "erando" (Joseph de Herrando?).

The titles vary from the generic ("Minueto"; "Furlana") to the straightforward ("El Diamante"; "Los Locos") to multilingual puzzles ("La Newsear"; "Attol Bray o Montte del Dug e de Ard").

To make any sense of this, we need some background about the world in which these musical gems first appeared.

The importance of music in Mexico goes back, at least, to the Aztec Empire. Stringed instruments were evidently unknown in pre-Columbian Central Mexico, and music consisted solely of the human voice, winds, and percussion. There was nothing exactly comparable to the recorder, but bone flutes, clay ocarinas, and shell trumpets added blown notes to thick percussion textures provided by tall drums and keyed wooden cylinders played with rubber mallets.

While the sound-world of the Aztecs was vastly different from that of the Conquistadores, the place of music in religious ritual was uncannily similar. Aztec religious observances, like those of the Roman Catholic Church, called for a daily and calendric round of ceremonies and processions with incense and music, and

The story behind this recording begins centuries ago in Mexico. During the Baroque era, Mexico had as vibrant a musical scene as any country in the world, but most music of that time and place has fallen into undeserved obscurity.

Eighteenth-century Mexico was a kaleidoscope of ethnicities still in the process of converging to create the great world culture that we now recognize as Mexican. In addition to the many indigenes, there were many Mexicans of European descent (preponderantly but not exclusively Spanish), a goodly number who were of African descent, and a fast-growing population whose ethnic heritage was mixed in all sorts of combinations.

the choice of music was tied to a particular date and time of day. Indeed, timely and proper performance of ritual music was thought essential for keeping the celestial bodies in their lawful courses. Vast contingents of professional musicians enjoyed a status commensurate with their skill—and with their bravery: a wrong note carried the death penalty!

After the Spanish Conquest, many of these Native musicians learned new instruments and repertoires, putting their talents at the service of the Roman Catholic Church. Large orchestras and choirs were the rule in cathedrals; indeed, so much money was spent on musicians' pay that several popes took local bishops to task for allowing such extravagance, but to no avail. Mexican parishioners knew where their tithes were going, and heartily approved.

In the secular realm of homes and plazas, music and dance benefited from the relative peacefulness of Mexican life. Most of the indigenous people maintained their ancient cultures beneath a veneer of obeisance to Spanish rule in the same spirit as they had under the rule of successive pre-Columbian empires. By the year 1772, it was only on the far-flung frontiers that tribes such as the Apaches and Comanches actively resisted Spanish encroachment. In most of the realm, life had been placid for centuries—a stunning contrast to war-torn Europe. Members of social classes that elsewhere would have sought distinction in feats of military prowess here strove for glory and distinction in the arts. Poetry contests, evenings at the theater, and, above all, social dances occupied the free time of the comfortably situated (at least in cities and towns), and professional musicians were numerous and well-supported.

Eighteenth-century Mexico was a kaleidoscope of ethnicities still in the process of converging to create the great world culture that we now recognize as Mexican. In addition to the many *indigenes*, there were many Mexicans of European descent (preponderantly but not exclusively Spanish), a goodly number who were of African descent, and a fast-growing population whose ethnic heritage was mixed in all sorts of combinations.

Ballets of the Nations were as common in Mexico as in Lully's France, although the Turks of the latter venue might be replaced by West Africans or American Indians in the former. While embarkation to the Spanish New World was theoretically restricted to peninsular Spaniards (with regional discrimination even among these),

emigrants from all over Europe made it to Mexico with such frequency that a special procedure was created to cope with them. Called "composition," it involved confiscation of one-third of the immigrant's wealth, after which he was accepted as properly landed.

But it was not just Europe that added to Mexican cosmopolitanism; ships also plied the Pacific between Acapulco and Manila, bringing goods, ideas, and people from East Asia. ("La Perla de la Ama" may well be a product of this contact.) And Mexicans of West African descent were so numerous, and so conspicuous in the musical festivities sponsored by their *cofraditas* or brotherhoods that special laws were created to restrict the hours during which Afro-Mexicans could make music in the streets ("El Chak Degrin o Juan Del Prado" seems to spring from this tradition).

In the Joseph Maria Garcia Manuscript, the European elements predominate, and, indeed, some of the dances prove to have been composed in Europe by such masters as André Campra, Jean-Baptiste Lully, and Henry Purcell. Other dances show African, indigenous, and even East Asian influences, and were likely written on Mexican soil, even if we can't yet say by whom. (We are gradually learning more about Baroque Mexico's great composers of vocal works: Manuel de Sumaya, Francisco Lopez Capilla, Juan de Vaeza Saavedra, Antonio Salazar, etc.—but whether these same composers also wrote dances remains a mystery for now.)

Particularly noteworthy in the Manuscript is the strength of the French and English influences. The French-influenced pieces tend to be quite refined, but some of the English-style pieces are very boisterous—not surprising when we realize that most of the English in the neighborhood of 18th-Century Mexico were pirates!

Many of the Manuscript's dances have titles suggestive of the Baroque theater: "El Gracioso" (the boyfriend) and "La Paisana Borracha" (the drunken countrywoman), for example. Indeed, an evening of theater in 18th-century Mexico would have included not only the featured play with its own incidental music, but *entremeses* (palate cleansers) between its acts. These could consist of skits, clowning and miming, even animal acts, but most often featured extravagantly staged dances. These stage presentations introduced newly imported dances and steps to the Mexican public, who would then apply their collective genius to recast and renew them as

Mexican folk dances. (Dances were exported from Mexico as well. Gabriel de Saldivar y Silva has documented how the sarabande, popular throughout Baroque Europe, originated among indigenous Mexicans: the Purepecha of Michoacan. The chaconne also originated in indigenous Mexico.) Clearly, from the evidence of the Garcia Manuscript, 18th-century Mexicans were conscious of their place in the larger world and were eager to be an integral part of its cultural give-and-take.

The melodies as written down in the Manuscript were probably intended for Baroque violin. The range corresponds perfectly, and, rarely, double-stops appear. When these dances were played in the 18th century, it was undoubtedly done in trio sonata style, with a bass line and inner parts. Recorders (*flautos dulces*) are frequently mentioned in written records from 18th-century Mexico but seem to have been used in conjunction with stringed instruments rather than alone. Violins, guitars, and harps were common in Mexican ensembles, just as they are today. Thus, while recorders are prominent in the arrangements used by the New World Baroque Orchestra, they are usually part of a broader context. "La Bascanbur," the arrangement accompanying this article, is unusual in how well it takes to an ensemble made up solely of recorders.

The journey to the present arrangements, and to the making of *Lost Treasures of New Spain*, began when Eleanor Hague insured the preservation of the Joseph Maria Garcia Manuscript by donating it to the Braun Research Library at the Southwest Museum in Los Angeles. While Eleanor Hague didn't live long enough to apply to the Manuscript either her careful scholarship or her commitment to live intergenerational performance, she left it in an ideal place to inspire future generations of researchers and performers. (Under the stewardship of Kim Waiters, today's Braun Research Library finds the perfect balance between careful protection of the collection and helpful hospitality to scholars.)

One interested researcher was Dr. Craig Russell of Cal Poly, San Luis Obispo, guitarist, composer, and scholar of the music of the Spanish-speaking world. He returned to San Luis Obispo with a microfilm, which he ultimately showed to John Warren, director of what was then called the San Luis Early Music Consort.

John Warren's love of early music goes back as far as he can remember, and he

La Bascanbur

*For Nueva de a quatro, con las manos a las de arriba con quatro
 lo de de en 2^o balance, a de 3^o la mano de a de comp. a la izquierda
 con a la d. a. cono guanta buelta sobre la izquierda, golpea el pie
 chere, a ponerse del lado a de comp. con buelta, conducir por me
 orio del car filar, chere moviendo el lado para ligeros, buelta con
 la misma mo oho avarizado con 2. chere con de buelta
 quedando en la 1^a y 2^a*

came of age under the tutelage of Dr. Herbert and Mary Gray of the Society of Ancient Music and Instruments. He was a vital part of the flowering of interest in Renaissance and Baroque music in Southern California during the 1960's, exploring facets of early music with various ensembles on college campuses, at Renaissance Faires, in a Russian Orthodox Church, and at radio station KPFF.

When he moved 200 miles north into bucolic Central California, John Warren formed groups that introduced genres as varied as Klezmer music and Early American shape-note hymns—and, not so incidentally, he taught many of the recorder players who now make up the core of the Central Coast Chapter of the American Recorder Society. For the last decade, his primary efforts have been realized through the San Luis Early Music Consort and its successor, the New World Baroque Orchestra.

The Consort was multi-generational from the start. Whether recreating the

On the next two pages is an arrangement of dance # 86 in the Joseph Maria Garcia Manuscript: "La Bascanbur." Note the dance instructions beneath the melody on the Manuscript page above. The title is probably related to the Spanish word *bascoso*, meaning *nauseated or seasick*. It takes quite well to an all-recorder arrangement (many of the other dances sound better with bowed or plucked strings included in the texture) and it is worth speculating that this piece might have been played on long sea voyages, where small portable wind instruments were far more common than stringed ones.

La Bascanbur

Harmonic realization by John Warren
Arranged for recorder ensemble by Nancy Koren

Allegretto Grazioso (♩ = 72-80)

The musical score is arranged for a five-part recorder ensemble: Soprano I, Soprano II, Alto I, Alto II/Tenor, and Tenor. The music is in G major (one sharp) and 3/4 time. The score is divided into three systems. The first system contains the first three measures. The second system contains measures 4 through 7, with a repeat sign at the beginning of measure 5. The third system contains measures 8 through 10. Chord symbols are placed above the staves: G, D, G, C, G, D, G, C, G, D, Bm, Em, Am, D, G, D, A, D in the first system; A, D, D, G, Em, Am, D, G, C, G, Bm, D in the second system; Em, C, G, Em, Am, D, Am, D, C, Am, D, Em, Bm, C in the third system. The vocal parts are written in treble clef with a key signature of one sharp.

"La Bascanbur," a dance melody from the Joseph Maria Garcia Manuscript of 1772, Mexico, # 86, used with permission of the Braun Research Library, Southwest Museum, Los Angeles, California. Musical typography by Lavern Wagner.

10 G D G , A . . . D . . . Am d7 G , Em

Am d7 , Em Bm C G D-7 G , 15 G D G D G

G Am d7 , D7 Em C G D7 G D-7 G



PHOTO: NANCY KOREN

Members of The New World Baroque Orchestra, listed alphabetically: Heather Bloçget, Jennifer Hsiao, David Raleigh, Galaxia Rivera, Kryzto Rivera, Venus Rivera, and Dori Stone.

court of Louis XIV or performing Bach's Coffee Cantata in a coffee house, the Consort always approached early music not as a museum piece but as a living heritage that belongs as much to the young as to the old. At the time (early in 1992) when John Warren first began harmonizing and realizing the dances of the Joseph Maria Garcia Manuscript, his orchestra included a 12-year-old cellist by the name of Henry Koren. John learned that Henry's mother, Nancy, was a teacher of Suzuki-method recorder. She was also a pianist and harpsichordist, photographer, painter, creator of multi-media shows on environmental themes, and most significantly for the story of the Manuscript, a composer—a student of composer Carl Johnson. Her piano works: the 17-movement *Down Home Blues Ranch* and the 12-movement *Call of the Morros* had already been recorded.

The melodies of the Joseph Maria Garcia Manuscript so impressed Nancy and her students that they were drawn into the orbit of the San Luis Early Music Consort at the same time this ensemble was first

performing John Warren's realizations of dances from the Manuscript.

At first, the recorders primarily reinforced the treble melodic line. But as more recorder players were drawn to the orchestra and as the veterans sought new challenges, multi-part recorder arrangements were called for. Nancy Koren had been absorbed by John Warren's knowledge of Baroque harmony and part-writing and was ready to oblige. The orchestra changed its name to reflect its growing Western Hemisphere focus, and its recorder section expanded to include altos, tenors, a soprano, and finally, thanks to the generosity of the Central Coast Chapter of the American Recorder Society, a bass. Live performances, incorporating songs of the period sung by Margaret Montgomery and authentic dances as taught by French master-teacher Regine Astier, were given all over Central and Southern California.

The idea for the recording arose spontaneously. Harold Fitzwater of Cambria, California, the grandfather of three members of the orchestra, attended a June 1996 performance at the Atascadero Lake Pavilion and remarked afterward that the group sounded so good, and their repertoire was so unique, that they ought to make a compact disc. When told that the only thing stopping the group was money, he volunteered then and there to back the venture.

That is how on eight blistering summer

days members of the New World Baroque Orchestra sought the early morning coolness of Chapel Hill to record the 37 dances that were selected for the disc. Judge Clark volunteered the use of Chapel Hill, thus placing the musicians in an atmospheric setting that quietly inspired them to excellence.

Midday. The Sun has long since withdrawn its rays from the rose window and now hurls them down on the sweltering land from overhead. The features of the spare landscape have flattened in the vertical light, but inside the chapel, the heat and light are buffered by thick walls and stained glass. Dennis Kish, recording engineer, says, "The tape is rolling," and Nancy Koren calls out "La Marcha de la Tittana, take eleven!" John Warren signals the beat from the harpsichord, and the orchestra launches into the vigorous music with such intensity that the distant age of the manuscript and the many minor frustrations of the long hot morning are forgotten. Music that might have last greeted the stage entrance of some fantastically garbed character in a Baroque theater more than 200 years ago shakes off its dust and strides boldly toward the 21st century.

After the last note has finished reverberating, Dennis switches off the machine, and he, Nancy, and John agree: "I think we got it right this time! Let's have lunch!"

The musicians emerge into the overwhelming daylight and picnic in the shade of an outdoor *ramada*, chattering happily, for they are not only an orchestra, but the best of friends, who enjoy socializing almost as much as they enjoy making music.

As we approach the dawn of a new millennium, a small group of young people with recorders, empowered as rightful inheritors of a living tradition, sound a call that can carry over vast distances and awaken sleeping voices within us all.

Eric Greening is a writer and researcher for the New World Baroque Orchestra. Lost Treasures of New Spain is available as a compact disc for \$17 postpaid from Eriador Records, P.O. Box 1116, Cambria, California, 94328; 805-927-3297. Tapes are available for \$12 from the same source (\$13 if the compact disc insert, giving the history of the music, is included with the tape). The New World Baroque Orchestra can be contacted through John Warren at P.O. Box 2121, Paso Robles, California, 93447. Nancy Koren has recordings of some of her compositions available, and hopes to soon record the compositions of her students. She can be reached at 7365 Valle Ave., Atascadero, CA, 93422.

Taking Up the Recorder

Tyro's Progress

by Andrew Donovan-Shead
Tulsa, Oklahoma

Three fledgling
recorder players
recount their
first flights

Why I decided to take up the recorder I have no clear idea. It was, I think, the result of a combination of events spread across the last forty-odd years. As a child, I was attracted to ragtime and jazz music; the very first piece of music that caused me to sit up and take notice was George Botsford's "Black and White Rag," played by the Jamaican pianist Winifred Atwell. By 1960, we had departed London to live on the south coast at Hayling Island; it was there at Hayling Island Primary School that I was introduced to the recorder.

Our teacher was Mr. Telford, a tall, thin, white-haired man of an irascible nature. We were issued plastic soprano instruments that were swabbed with disinfectant when we returned them to the Recorder Monitor at the end of each class. Mr.

Telford instructed us *en masse* from the front of the class, and I clearly remember his superheated anger, before which we quailed in nervous silence. We never progressed beyond the first few

measures of "Three Blind Mice," or so it seems to my distant memory.

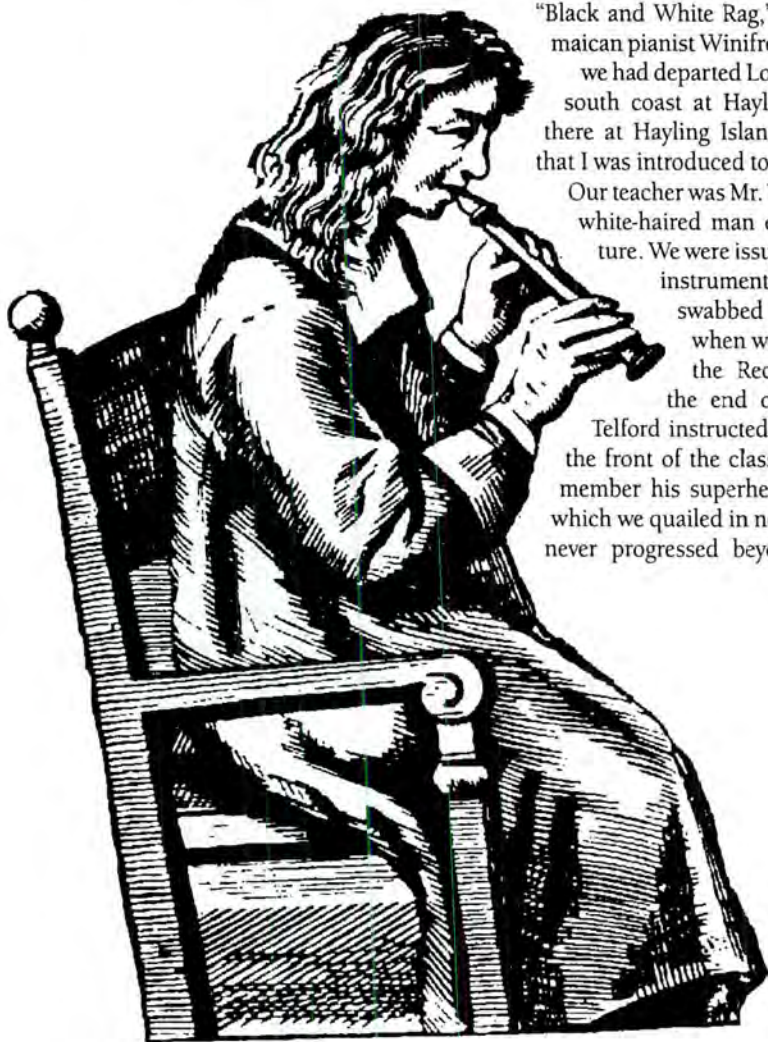
In my fourteenth year, I took piano lessons, too late to get any real facility with the instrument. Two years later, my piano playing was in abeyance while I busied myself with gainful employment. Later, much later, I bought a piano several years after coming to America, when I must have decided I was staying for the duration; I was prompted by playing my sister's one year when I was on vacation at her house on Hayling Island. With my piano, I engaged a piano tutor to move my playing forward a bit. I still play piano, but only to amuse myself.

During this time, my brother, Jonathan, started to learn to play the recorder by himself. After the birth of his daughter Beth, he got serious about playing music because he thought it was an important accomplishment to which Beth should be exposed. Now, as he says, Beth is a "wizard on her recorder."

It was in 1996 that I read an abridged version of the diaries of Samuel Pepys; Pepys wrote that he played upon his flageolet to amuse himself and to make music with his friends. A flageolet, I discovered, is a small fipple-flute resembling the treble recorder—or a green kidney bean used in French cuisine. There is a remote connection between the two flageolets, but it was a recorder that was played by Samuel Pepys in his spare time from his duties at the Navy Board. While reading Pepys, I imagined the scene of Pepys and his friends making music together. This brought to mind a similar scene on the occasion of my parent's fiftieth wedding anniversary; a photograph shows Jonathan playing on soprano recorder, accompanied by Beth on violin and Mum on bodhran.

Early in 1996, I was re-reading *Interlude* from the hospital poems of W. E. Henley:

"Making music is a worthwhile endeavor that far surpasses the single most passive activity of modern life—watching television—and will surpass the interactive, virtual realities of the future."
—Andrew Donovan-Shead



“I soon found out that playing the recorder well is about being relaxed, holding the instrument gently, and breathing from a place that is deep within me.”—Debra Jarvis

*O, the fun, the fun and frolic
That the “Wind that Shakes the Barley”
Scatters through a penny-whistle
Tickled with artistic fingers!*

I wondered what was the sound of that music; at one time all would know, but not now. Jonathan sent me the music. *Interlude* was the last straw that sent me in search of a teacher of recorder.

I asked my colleague, Monty, who plays cello with the Oklahoma Sinfonia, if he knew of anyone who would take on an adult student. He asked his acquaintances in the musical world and they produced Jean Lemmon, president of the Tulsa Chapter of the American Recorder Society.

What kind of recorder should I learn to play? Jean recommended the alto because it is less shrill and easier on the ear. An alto then, the fipple-flute of Pepys’ choice. Which manufacturer of alto recorders should the tyro player choose? Jean solved this question, too, for the Tulsa Recorder Consort had won an alto recorder one year as a prize for signing up the most new members in Play-the-Recorder Month. It was a good plan because I could try the recorder without a significant outlay of cash and decide in the process whether I liked it or not.

Well, it was not too long before Jean invited me to one of the monthly Chapter meetings, and not long after that I found myself slated to play Christmas music at the Philbrook Museum of Art and at the madrigal dinners of the First Methodist Church, even though I could barely play half the notes on the instrument. Playing in an ensemble was a wholly new and pleasurable experience that gave me a good idea why Pepys enjoyed it too. It was at one of these meetings of the Tulsa Recorder Consort that the more skilled players warmed up on some Scott Joplin music arranged by Dick Wood of Colorado Springs; to me Scott Joplin is a source of delight and I wrote to Mr. Wood to tell him how much I enjoyed his arrangements; he replied that Jean Lemmon was responsible for his introduction to the recorder and that he found himself playing in public ensemble before he knew all the notes on the instrument. Mr. Wood is now retired and spends his time writing and arranging music—a wonderful way to use one’s retirement years.

Finally, I decided to take up the recorder in earnest and joined the American Recorder Society. Also, I found that there is an abundance of recorders of all types. Soon it was time to get my own recorder and return the one belonging to the Tulsa

Recorder Consort. Which manufacturer should I choose and in which material should I get my alto recorder? My instincts led me to another instrument made of plastic; wood, although charming, is by no means inexpensive, and as a tyro recorderist I felt that a wooden instrument could wait upon a better standard of playing from me. Our local music store showed me an instrument by Yamaha with a mellifluous tone. My piano is by Yamaha too, so I stuck with a name that I know.

The recorder provides the tyro musician with immediate positive feedback. It is an instrument on which it is easy to produce a recognizable tune. However, to aspire to the facile dexterity of an accomplished player requires the usual amount of hard work and perseverance.

When all is said, what is most important is that people work together to produce music, beautiful music that, however ephemeral, is the result of an interactive relationship with others. Making music is a worthwhile endeavor that far surpasses the single most passive activity of modern life—watching television—and will surpass the interactive, virtual realities of the future. Making music together, harmonious music, is good for the brains and good for the souls of the players, and good for the non-playing auditors too—real music, music to “sooth the savage breast.”

Life Lessons

*by Debra Jarvis
Seattle, Washington*

It seems to me that the Universe gives us exactly what we need just when we need it. I am thinking of my recent quest to learn to play the soprano recorder. Now I am pretty good at working harder and doing more: I’ve run a marathon, so I know about running one more mile, pushing through the wall, hanging in there to the finish line. What I need to learn about is letting go, and doing less. Flowing, not pushing. This is exactly what the recorder is teaching me.

After playing piano for years, I was shocked to find that there are really no dynamics in recorder music. You can’t play much louder or softer, because if you do, you will go flat or sharp or off the planet. This Christmas I played some piano/recorder duets. Caught up in the passion of “Deck The Halls,” I blasted air through my recorder. Suddenly I heard pigs being slaughtered. Then I realized that I was responsible for the squealing. It was impos-

sible for me to play louder. I would just have to get used to being a subtle presence.

I soon found out that playing the recorder well is about being relaxed, holding the instrument gently, and breathing from a place that is deep within me as opposed to shallow breathing from my chest. When I breath from deep within, the sound is pure and clear. In the same way that my life feels pure and clear when I act not only from my head, but from deep within my heart.

My teacher gave me breathing exercises that make me aware of my diaphragm and my two stomach muscles. But sometimes keeping the rhythm of the music wins out over breathing, so she showed me how to take a quick shallow breaths until I can find a place to breathe deeply again. She even showed me a little trick where I slow the tempo ever so slightly to allow me to take a tiny bit bigger breath.

The breathing exercises remind me of my meditation time—a time that makes me aware of my inner self, of what empowers me for life. While meditating I dip deeply into that sacred well that renews me. But sometimes the rhythm of life gets so demanding that I do not meditate every day. So I capture moments here and there where I can be renewed by Spirit in little ways. Sometimes it is seeing Mt. Rainier against the pink and orange morning sky. Other times it is cuddling my dog for a minute. Occasionally, I slow the tempo of life ever so slightly; I don't vacuum the stairs or return that phone call. I do this until I can find a time where I can be still, breathe deeply again, and be fully renewed. Making music is about more than just blowing the notes correctly—it is also about nourishing the soul.

Is it a coincidence that the word "spirit" comes from the Latin *spiritus* meaning "breath?"

No, I don't think so, either.

Recorder Heaven

by Ciara Hanley
Seattle, Washington

When I was young I took piano lessons. I never really got hooked, and practicing was uninspired and felt like a chore. One teacher even told my mother she was wasting her money. I've always loved listening to music, but after my lackluster piano period, it never occurred to me to pursue another musical instrument. I always thought it required a natural talent; but

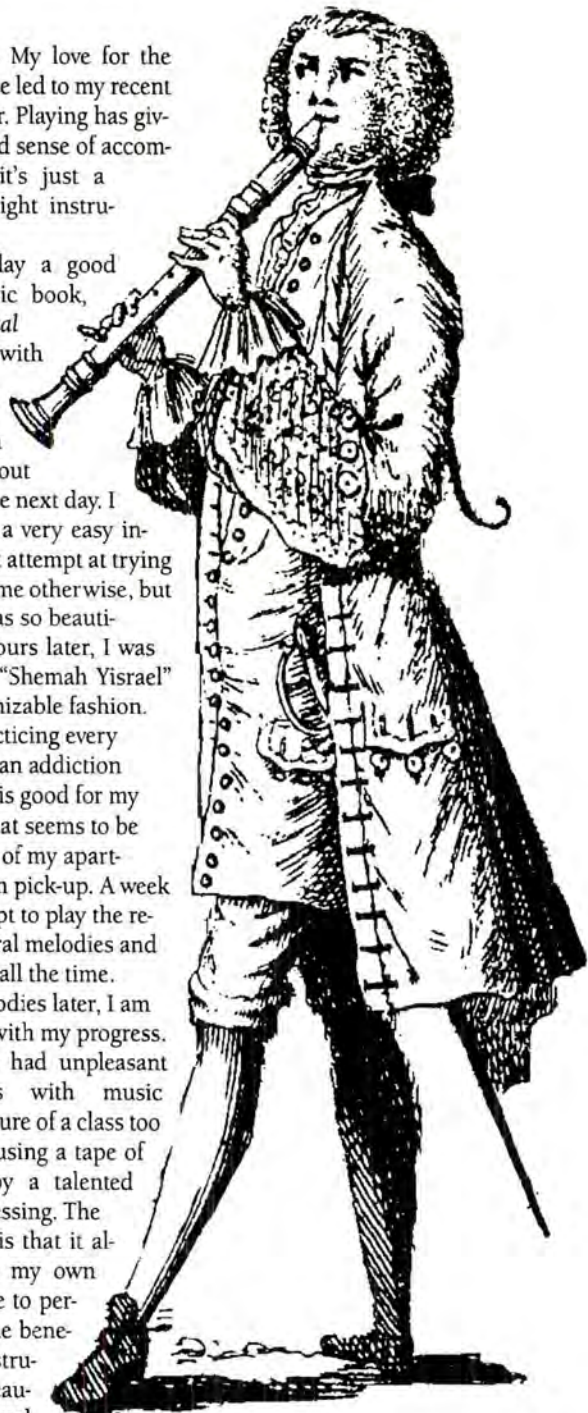
now I know differently. My love for the Dances of Universal Peace led to my recent success with the recorder. Playing has given me much pleasure and sense of accomplishment. Sometimes it's just a matter of finding the right instrument at the right time.

On my 46th birthday a good friend gave me a music book, *Recorders of Universal Peace*, for alto recorder with two companion cassette tapes that have music and instruction for each melody. I went out and bought a recorder the next day. I was told the recorder is a very easy instrument to play. My first attempt at trying to produce a sound told me otherwise, but the music on the tape was so beautiful, I persisted. Three hours later, I was playing "Hu Allah" and "Shemah Yisrael" on the recorder in recognizable fashion.

I look forward to practicing every day. I have finally found an addiction that has no calories and is good for my health. The only thing that seems to be suffering is the neatness of my apartment. I'd rather play than pick-up. A week later after my first attempt to play the recorder, I could play several melodies and felt myself getting better all the time. Two months and 20 melodies later, I am extraordinarily pleased with my progress.

For those who have had unpleasant childhood experiences with music lessons or find the structure of a class too imposing, self-teaching using a tape of instruction produced by a talented musician/teacher is a blessing. The main advantage for me is that it allows me to proceed at my own pace; there's no pressure to perform for anyone. And the benefits I learn to play an instrument, and I get to play beautiful, meditative, spiritual music. It also increases my power of concentration. (There's nothing like a badly played note to awaken you to the present.) Practicing has become meditation. And all that work with breathing! I feel energized and in a state of emotional well-being after playing. I've been going to Dances of Universal Peace for two years and have experienced them to be very healing. Now I can play these sacred dances myself.

Several centuries ago, the recorder was known to call forth the sound of the angels. Perhaps I am calling forth the angelic realm, and just maybe I'm raising the vibration of the planet one note at a time.



*"I look forward to practicing every day. I have finally found an addiction that has no calories and is good for my health."
—Ciara Hanley*

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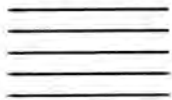
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RECORDERS ON DISC



Important releases from Dan Laurin, Judith Linsenberg, Pedro Memelsdorff, and Michala Petri



The distinguishing characteristic of Dan Laurin's playing, to borrow a phrase from the world of information theory, is its *amplitude*, that is, the remarkable amount of musical information that is transmitted. Part of this is a measure of Laurin's easy (though hard-won) command of his instrument, and part a measure of how many musical ideas he has to communicate. His new album of Vivaldi concerti, *Don Antonio Vivaldi*, recorded in Japan with the Bach Collegium Musicum (BIS CD-865) is superficially not as pretty as his earlier recording of Vivaldi concerti (BIS CD-635)—not as fleet and somewhat grainy of tone—but in every phrase, he digs deeply into the music. RV443, 444, and 445, the flautino concerti, are performed on soprano, and make an interesting comparison to the alto versions of 443 and 444 offered on the earlier recording; otherwise there is no duplication. The Japanese string ensemble is sharp as a tack.

Another Laurin release that is important to include in one's collection is BIS CD-675. On two discs ("free bonus disc") it has Telemann's 12 Fantasias, J.S. Bach's A minor Partita, and C.P.E. Bach's sonata, Wq. 132, all for solo transverse flute and all deliciously performed in their original keys on Fred Morgan voice flutes.

Musica Pacifica's new recording of Marin Marais *Pièces en trio pour les Flutes, Violon & Dessus de Viole*, a two-disc set released on Virgin Veritas (7243 5 61365 2 6), includes all the music in the 1692 three-volume edition—and then some—but arranges the material in more digestible bites: ten reasonably coherent suites instead of six loose groupings. This has required a lot of reordering of movements, some changes of key, and even the inclusion of other putative Marais movements, all carefully documented. The musicians, including Judith Linsenberg, recorder, Elizabeth Blumenstock, violin, Gonzalo Ruiz, oboe, Roy Whelden and Steven Lehnig, viole *à gamba*, Michael Eagan, arch-

lute, and Byron Schenkman, harpsichord, have a colorful, almost symphonic, vision of the music, rich in doublings on the treble lines and with varied continuo instrumentation. The effect is very different from the Marais album by the Ensemble Fitzwilliam on Auvidis Valois V 4638; there the top lines are handled consistently by recorderists Jean-Pierre Nicolas and Pierre Hamon. (While everyone agrees that French Baroque composers had very specific *affects* in mind, it is always interesting that the same movements can call up such different feelings from two groups of knowledgeable players.)

The opening track of *Souvenir*, a 1994 disc that introduces us to the pairing of Michala Petri and lutenist Lars Hannibal, is misleading. The two plough through the Affettuoso of Telemann's dramatic D minor sonata with scarcely a hint of the mystery and romance one might expect from this couple of nearly newlyweds. But then things begin to get more interesting. The rest of the Telemann is on target, and the Bach solo Partita, transposed to C minor for alto recorder, is stunning—could any wind player be less restricted by the improbable demands of the flute writing? We are sailing now. Thomas Koppel's *Nele's Dances*, a 1992 setting for recorder and lute of 10 lines from Charles de Coster's Medieval novel *Uglspil og lamme Goedzak*, re-

Michala Petri's Bach Partita, transposed to C minor for alto recorder, is stunning—could any wind player be less restricted by the improbable demands of the flute writing?

calls Benjamin Britten's ability to reference ancient meanings without sacrificing a fresh modernity. The sweeping runs and chromaticism of Ernest Krähmer's *Introduction, Theme, and Variations* for csakan (a 19th-century keyed fipple flute) and guitar are polished off brilliantly. Chédévile's Sonata in A Major from *Il Pastor Fido* (listed as Vivaldi, RV 59) is transposed to G and played on the soprano with a gracious musicality and many free interpolations. The program ends with Jacques Ibert's exotic *Entr'acte*, Ladislav Kupkovic's impossibly whimsical *Souvenir* (both on soprano), and Gordon Jacob's songful *An Encore for Michala*, during which she vocalizes with her recorder. What a show!

Those who know Pedro Memelsdorff as a Medievalist by reputation or from hearing his riveting concert at this year's Boston Early Music Festival will be interested in learning another side of this wonderful musician through *Delight in Disorder*, a recording exploring the "English Consort of Two Parts, 1640-1680" (Deutsche Harmonia Mundi 77318). Memelsdorff and harpsichordist Andreas Staier make fascinating extended sets from tunes in John Playford's *Dancing Master* and by William and Henry Lawes. The disc duplicates an item heard on Miriam Eichberger's *The Delightful (F)lute* (Ambitus amb 97 850): a bewitching ground by Henry Purcell based on "Ye tuneful muses." Memelsdorff's version moves along with more sharply defined phrasing and less sentimentality, but is no less emotional than Eichberger's. Memelsdorff precedes the ground with an anonymous work for recorder alone, "The black Joak, as 'tis perform'd at Dublin," upon a silent Ground in D—five hypnotizing minutes!

Benjamin Dunham

Distributors for CD labels are listed in the Schwann catalog. Most available discs can also be ordered through NPR Music Source (800-75-MUSIC; <http://www.75music.org>).

CHAPTERS & CONSORTS

Outreach activities start with Play-the-Recorder Month and continue all year

PLAY-THE-RECORDER MONTH

Reports in addition to those noted in the May AR (and still coming in) indicate that the fifth annual Play-the-Recorder Month last March was the busiest yet.

When the **Navesink Chapter** performed at the Holmdel, New Jersey, Barnes & Noble Super Store, the audience was invited to hum along on well-known tunes such as "Danny Boy." After all groups had completed their sets, chapter members handed out soprano recorders to audience members. Each teacher-student pair worked on fingering B-A-G and reading five songs written in capital letters rather than music notation. After about ten minutes, everyone played all five songs—including a four-part version of Beethoven's "Ode to Joy" that had a three-note harmony line for the beginners.

Other chapters also concentrated efforts on literary locations. The Barnes & Noble in Melbourne, Florida, hosted a one-hour concert by the **Sandpiper Consort**, while 14 members of the **Rochester (NY) Chapter** provided an afternoon of music at their local Barnes & Noble. The **Sweet Flutes Musicke** consort from the Washington (DC) Recorder Society, performed at the Kensington Park Library in Maryland.

Churches were the venues of a memorial concert for Christa Hamann, pioneer member of the **Somerset Hills (NJ) Recorder Society**, and a Lenten service performance by the **Indianapolis (IN) Recorder Consort**. Music was provided for services at three different churches by members of the **Westchester (NY) Recorder Guild**. A concert encompassing music of six centuries also encompassed members of three California chapters (**Southern California**, **Orange County** and **Riverside**) at a church that has been the Riverside performance home for 15 years.

Some chapters visited schools. **Indianapolis** members played for St. Monica's

School third graders, while the Musica Antiqua group from the **Early Music Society of Northern Maryland** played for three different Baltimore-area schools. Duos, trios, and quartets from **Upper Valley (NH/VT) Early Music Society** performed for a recorder class at the Chelsea School and for patients at Hitchcock Hospital.

Another popular P-t-RM event was the chapter workshop. March workshops were held by the **Brandywine (DE) Chapter**, **Triangle (NC) Recorder Society**, **ARS Musica Montreal (Quebec)**, **Tucson (AZ) Chapter**, and the **Worcester Hills (MA) Recorder Society**. The **Rio Grande (NM/TX) Chapter** held a spring camp for seven children, ages 7-11, who attended during mornings on the weekdays during their spring break.

The **Kalamazoo (MI) Recorder Players** appeared on the Paw Paw Playhouse "Grape Jam," an informal monthly showcase for local amateur musicians. DeKalb College was the host of the 2nd Annual Consort Day, held by the **Atlanta (GA) Recorder Society**, which featured groups representing a middle school through a retirement center.

Martin Payne, Muriel Teague, Phyllis Kirk, Janice Williams, and Connie La Monte, members of the Birmingham (AL) Chapter, play at a Barnes & Noble during Play-the-Recorder Month.



An eight-year-old boy teaches his mother to play B-A-G during the Navesink Chapter's Play-the-Recorder Month event.

The **Sempre Dolce Ensemble** played for three hours in front of the Heritage Museum in Santa Monica, California, while a lively fair was held on the museum grounds, and the **Aeolus Recorder Consort** played Native American and Medieval European music at Toltec Mounds Archeological State Park in Arkansas.

Several chapters received local newspaper coverage, while the **Austin (TX) Chapter** convinced the local classical music station to devote its Friday evening early music shows during March to recorder music.

OTHER ACTIVITIES

Jodi Wieler, whose attendance at the Indiana University Summer Recorder Academy was sponsored by the **Phoenix Early Music Society**, played a Van Eyck solo and a Telemann duet (with her teacher, Darlene Tillack) at the Society's annual membership meeting, Jun 12.

This summer, the **Hudson Mohawk Chapter (NY)** repeated the success of last year's series of workshops in Ensemble Rehearsal Techniques. Thirteen children and adults participated in the six Saturday afternoon sessions led by Chapter president Ole Christensen. They concentrated on breathing, intonation, warm-up exercises, and the rehearsal of duets, trios, and quartets.

The mile-high Wayah section of the Appalachian Trail is maintained by members of the **Franklin (NC) Early Music Group**, led by Bob Belding. Early music enthusiasts visiting Franklin are invited to play, hike, clip, and swing a blade.

The annual Junior Recorder Festival organized in May by the **San Diego (CA) County Chapter** is encouraging the

formation of so many school recorder classes in the area that there could multiple festivals. Reports event chairman Phyllis B. Burns: "This year, more children played alto, tenor, and bass. One 11-year-old student, Candace Burnham, who only took up recorder in January, joined in at a Chapter session after the Festival, playing Mouton, Josquin, and Byrd on a tenor recorder. An incredible talent!"

Orange County (CA) Recorder Society member Doris Leffingwell volunteers to teach recorder lessons at the Laguna Beach Boys & Girls Club. Members have been asked to donate recorders, music stands, and beginning or easy intermediate music, especially duets for soprano recorders, to use in the classes.

Borrowing its tone from TV's Inside Edition, the June meeting of the **East Bay (CA) Chapter** was headlined, "The Secret Life of the Hemiola Revealed." The exposé was led by Frances Felton, who investigated the similarities and differences of the hemiola in Medieval, Renaissance, and Baroque music and showed how to practice and perform this jazzy and sometimes intricate rhythm.



Robert W. Butts conducts the Highland Park Recorder Society Chamber Orchestra with soloist John Burkhalter in a concerto by J.-C. Naudot at their annual concert on May 18. The Highland Park Herald praised the performances of recorder and string music from Renaissance and Baroque France, saying, "[Society president] Donna Messer has a unique organization at her disposal. I have only one question: Why only one concert a year?"

Members of the consort are Gerry Wagner, leader, and a piano technician; Mecki Kcsin, who has a tour company and is originally from Frankfurt; Joe Messina, professor of English at Quincy University; and Lavern Wagner, professor of music emeritus from Quincy University. Kcsin made the arrangements for the tour, and housing was usually in private homes. Concerts were given in churches, some very old, and some new.

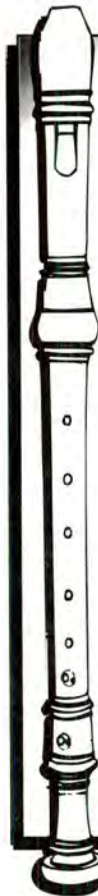
A feature of the tour program was the newly composed *Frontier America Suite*, by member Lavern Wagner. It assembles 17 tunes from the 1830s to 1850s in a four-movement suite with titles of "House Party," "Revival Reflections," "Westward, Ho!," and "Goin' A-Courtin." Loux Music Publishing Company has made the work available. A recently recorded CD (available from QEMC at 217-224-8657) also contains most of the works the consort performed on tour.

The Consort and its performers—all members of the American Recorder Society—have been playing together for approximately ten years, giving many performances at schools and other venues in their home area. This was their second tour in Europe, the first having been in 1993. More such tours are anticipated.



CONCERT TOUR IN GERMANY

A two-week tour of Germany in June by the **Quincy (IL) Early Music Consort** included concerts in Aichach (near Augsburg), Enger (near Herford), Arnstadt, Erfurt, Bad Homburg, Frankfurt, and the Benedictine convent, Kloster Engelthal, near Frankfurt. Herford is a sister city of Quincy, Illinois, the city where many early Westphalian settlers first made their home.



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

___ **BLISS** David Young, recorders; Christine Tulis, celtic harp; MB Gordy, percussion; John Philip Shenale, keyboards/bass. Soft keyboards and gentle rhythms bring Renaissance instruments into the future and beyond. Universe Music.

___ **BLOCKFLÖTENENSEMBLE WIEN** Irmtraut Freiberg, Karin Heinisch, Susanne Jurdak, Eva Maria Kaukal and Prisca Löffler, recorders. Ensemble music for three-five players by J.Chr. Demantius, J. Hilton, M. Käser, Monteverdi, Morley, Mozart, W.W. van Nieuwkerk, Pachelbel, Reichardt, Schermann.

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

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

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

___ **DANCE!: RENAISSONICS** John Tyson, recorder, pipe & tabor; James Johnston, violin; Reinmar Seidler, cello; Douglas Freundlich, lute; Jacqueline Schwab, virginals. Renaissance dances and improvisations. Titanic.

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

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

___ **MARIN MARAIS: PIECES EN TRIO** Judith Linsenberg, recorders; Elizabeth Blumenstock, violin; Gonzalo Ruiz, oboe; Roy Wheldon, viola da gamba; Michael Engan, archlute; Byron Schenkman, harpsichord. Marais works for two treble lines and bass, with varied instrumentation and orchestrations. 2 CD set. Angel/EMI.

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

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

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

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

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

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

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PASSING NOTE

Andrew Charlton, known to recorder players throughout the world for his witty and creative arrangements for recorder ensemble, died May 27 at the age of 69. Since his retirement from the faculty of Cal State Fullerton in 1987, Charlton had been more active and productive than ever, working at the computer in his loft—generating a steady stream of compositions and arrangements.

In his early years, Andrew studied wind instruments, and by his high school days, he supported himself by playing in dance bands. During World War II service in the U.S. Navy, he played in dance combos and later toured in backup bands for Jack Benny and other noted performers.

After the War, he resumed his formal education, completing a B.M.Ed. at Pepperdine College and then an M.A. in Music at California State University, Los Angeles, in 1955. His principal instrument was bassoon, but he continued to play all the other wind instruments and soon became director of music programs for the Bakersfield school district as well as a music teacher at Bakersfield College.

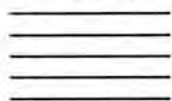
During his musical researches, Andrew developed a special interest in early music. He became an accomplished player of recorder as well as other early winds. His works for recorder ensemble, published primarily by Jolly Robin Press and Provincetown Bookshop, are valued by the recorder community not only for their engaging musicality but also for their light-hearted designations: "Commodious Rag," "Pipe Dreams," "Ayre Conditioned," "Cha, Cha, Dolce."

Though born and raised in Los Angeles, Andrew felt that his spiritual homeland was England, and he was endlessly fascinated with all things English. His study of the plays of Shakespeare led to the publication of his magnum opus, *Music in the Plays of Shakespeare—A Practicum* (Garland Press).

As a youth, Charlton had a special fondness for the sciences, particularly astronomy; he ground the lenses for his own homemade telescope. One of his principal and abiding frustrations was society's enthusiastic embrace of superstition, ignorance, and unreason. The lighter side of this skepticism was a keen sense of the absurd.

Adapted from a text by David Grimes

TEACHING TIPS



French time names can help in reading rhythms

If you have never used the French time names for teaching rhythmic reading or for improving your own reading skills, you may have overlooked a typographical error in my last Teaching Tips (May 1997): the correct designation for four tones to one beat should have been printed as "ta-fa-te-fe." I believe it may be helpful to lay out this system in some detail.

The originator of these time names was Aimé Paris (1798-1866), but it wasn't until several years after his death that they were adopted in the French schools in 1881 as part of the Chev  music reading system. They were picked up earlier in England by the Reverend John Curwen (1816-1880), founder of both the Tonic Solfa College and the music publishing company that still bears his name. He anglicized the spellings of the time names (although spelling is irrelevant—the sound is the note, the note the sound), and they became as integral a part of the British note-reading system as the syllables of the scale.

The general scheme is this: the note falling on a beat is always called "taa"; if extended into another beat it is "taa-aa"; if divided into two half beats it is "taa-tai"; into four quarter beats it is "ta-fa-te-fe", and so on. Figure 1 gives some examples, with the quarter note as the unit of beat. In compound time, a third vowel sound, the French *i* (or *ee*) is added to the French *a* and *e* sounds, as in Figure 2.

For a rest, merely substitute an *s* for the consonant, as in Figure 3.

Something I've also found convenient for my own use is a shorthand for rhythmic dictation invented by Arthur Somervell. The examples in Figure 4 will give you the idea.

These time names may look daunting, but at any level, from first encounters with rhythm reading to deciphering the tricky syncopations of jazz or early music, you may find them of use. As for their application in the schools, for decades I've taught them in the earliest grades, as soon as children learn to read words or even before. Children love clapping to the rhythms and thrusting their arms outward for the rests. Many of them keep using the system up through high school.

I should have mentioned in my previous article on sight-singing that I occasionally find very gifted children who magically bypass the need for any systems at all. They seem to pick up the ability to read by some knack of direct association between the sight and the sound. But even they make use of the terms to describe a rhythm rather than resort to the awkward fractional designation.

I am disappointed to report that Britain seems to be abandoning the systematic method of sight-singing that they found so helpful for more than a century. I observed a class for teacher training last summer in which about twenty teachers from schools

all around Great Britain had enrolled for what we would call in-service credit. This was a feature of a course known as "The Recorder Summer School." The instructor was recommending and demonstrating a game in which the pupils stand with their backs to the center, where the teacher stands playing a tone for each child in turn; the child is to play the tone directly above it in the scale.

The only tones involved were G, A, B, C, and D, and the teacher-participants were acting the part of the pupils. To my amazement, they did extremely poorly, and I was further surprised that the instructor never suggested that, since those tones were sim-

Figure 1



Figure 2

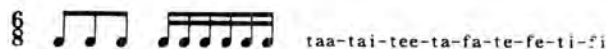


Figure 3

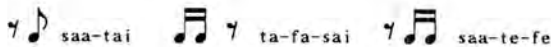
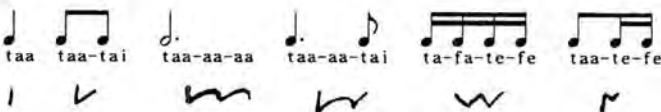


Figure 4



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TEACHING TIPS (cont.)

ply the sounds of *do-re-mi-fa-sol*, if she played a tone, for instance, that sounded like *re*, the response should be a tone that sounds like *mi*. I asked her after class if the tonic solfa system wasn't commonly used in the schools nowadays, and she answered that it wasn't.

In our country on the other hand, the official New York State Music Syllabus back in the 50's stated that if children studied musical instruments, they would learn how to read; otherwise, there would be no need for music reading (!). But now there is a rage for teaching all children by the Edwin Gordon method, which I find remarkably similar to Curwen's tonic solfa. Clever American-sounding syllables replace the French time-names. These are embedded in elaborate preparatory exercises, but, through the haze of educational jargon and to my mind excessive claims of genius-building, I happily discern the basic structure of the system that spawned so many exceptional musicians in Britain.

I own a copy—just both sides of a single sheet—of Curwen Edition 7039, *Rhythmic Tables* (copyright 1923) by W. Smith Woods, containing time names for all sorts of rhythms up through the complexity of two against three and three against four. At the time I bought it, the price was sixpence in England or twenty cents from G. Schirmer in America. Somervell's *Short-hand for Musical Dictation*, Curwen Edition 8302, was a similar two-sided sheet and sold for the same price.

There is apparently no corresponding single sheet of the Gordon rhythm sounds, but according to my friend Geraldine Stromberg, an active Orff clinician who has had brilliant success teaching by this method, they can be found in various sections of one of Gordon's many books, *Learning Sequences in Music: Skill, Content and Patterns* (G.I.A. Publications, 7404 South Mason Ave., Chicago, IL 60638). It was \$31.95 for the 1993 edition and is possibly more now. Is it worth looking into? There are several large school districts near me on Long Island where entire music staffs—in one school more than thirty teachers—are assiduously applying the system.

Publishing profitability is no doubt deserved, but it also seems to be a prerequisite for the widespread success of an educational idea.

Gene Reichenthal

PRESIDENT'S MESSAGE (cont.)

dents came from as far as Florida and New Hampshire, but again the largest contingent was from the home town. Such a community can even support its own recorder maker, David Ohanessian, and many serious Seattle recorderists own his instruments. The effect of all this was audible. The quality of ensemble playing among students and faculty alike was consistently among the best I've heard. The influence of monthly meetings under Peter's enthusiastic, informed, and consistent direction cannot be denied. For the faculty concert, I was lent an Ohanessian recorder to join a quintet of "locals" playing matched instruments. The symbolism and the reality of this token of initiation into this community was very moving for me. In Seattle, as in Boston and some other cities, the concept of the "chapter" extends well beyond a monthly gathering of instrumentalists within a single room. More about this topic as well in the future.

Local community, international networks, regularly renewed long-time friendships, activities to strengthen families, enhanced modes of cognition, the challenge and thrill of formal performance, active engagement with the works and ideas of significant composers, the joy of making music. All thanks to the recorder.

It was quite a summer.

Gene Murrow

Recorder Consortium Commissions Pete Rose

A consortium of six recorder players has banded together to commission a work for recorder and guitar from composer and recorder virtuoso Pete Rose.

Participating in the consortium are Aldo Abreu, David Barnett, David Bellugi, Vicki Boeckman, Cléa Galhano, and John Tyson.

The work, entitled *Nice Folks*, is based on folk songs from three countries, varied by harmony, rhythm, timbre, nuance, and formal extension. The first movement is based on the Canadian folk song, "She's Like a Swallow"; the second on "Sui san fa," from China; and the third on "Down the Ohio" from the United States. According to the composer, the title refers not only to the folk material used in the composition but also to the recorderists participating in the consortium.

Q&A

The difference between Renaissance and Baroque recorders, suggestions for 20th-century ensemble repertoire, and finding colleges that offer recorder

QUESTION: I am looking for a list of colleges that offer early music instruction, either as a major or just through sympathetic music teachers. Do you have any idea where I could get this information? Do you know specifically of any colleges that do this, in particular for the recorder(s)?—Spencer Hines, hines@access.digex.net

ANSWER: Early Music America is just finishing an update of its list of degree programs in early music. You may contact them at emaoffice@aol.com. In June 1990 AR did an overview of colleges where you can study recorder (not always early music degree programs), but some of this information may be outdated. Another source of information is the *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*, published by the College Music Society (202 West Spruce St., Missoula, MT 59802; <http://www.music.org/default.htm>). Listings are cross-indexed by instrument and courses taught, so you can easily see which colleges have recorder teachers and a collegium musicum.

QUESTION: What is the difference between Renaissance and Baroque recorders, and why are they different? Augusta, Georgia

ANSWER: The following information was excerpted from a report written a number of years ago by instrument maker Philip Levin and is used with his permission.

The difference in tonal qualities between the two styles of recorders is attributable to their differing characteristic bore and voicing designs.

What we call "Renaissance music" is primarily polyphonic music of late 15th- to late 16th-century Europe. The music is predominantly vocal, with from two to five or six voices moving independently. The range of each part is seldom more than an octave. For this music, Renaissance recorders are ideal. Typically, they have a less conical bore and much larger tone holes than their Baroque counterparts, playing only an octave and a fifth with simple fingerings.

Also, they usually employ a voicing design that, along with the bore and tone hole configuration, produces an open, strong sound throughout the range. Polyphonic choral music requires the vocalist to control dynamics independently of tessitura (i.e., loud and soft passages can occur anywhere in the vocal range). In whole or broken consort or in mixture with human voices, the Renaissance recorder works well within this context, since the low range of the instrument is roughly equal in strength to the high range, a characteristic not found in Baroque style recorders.

The primary feature in the transition from Renaissance to Baroque musical style is the change from independent polyphony to a new format: a soloist or small ensemble accompanied by a bass instrument and a chordal instrument playing together from a bass line. The soloist, whether voice or instrument, now observes the idiom of the vocal aria, where the premium is on emotional intensity. The high passages are loud, the highest ones climactic, and the low ones subdued. In keeping with this, the design of the Baroque recorder gives it an extended upper register with climactic high notes and less powerful low notes.

QUESTION: My recorder group, which has been performing only Renaissance music, would like to add some conservative 20th-century music of moderate difficulty to its repertoire. Can you recommend ten such compositions for four or five players? Where can I buy the music? — C.W., Lexington, Kentucky

ANSWER FROM CAROLYN PESKIN: Here are ten of my favorites. Since most of them have several movements, not all of equal difficulty, you can choose the movements best suited to your ensemble. All of these compositions except the ARS Members' Li-

brary and Oriel Library Editions are listed in the Boulder Early Music Shop's 1997 catalog, and many are also available from other dealers and distributors that advertise in *American Recorder*. The ARS Members' Library Edition is available from the ARS office, Box 631, Littleton, CO 80160. The Oriel Library Edition is obtainable from Natalie Palme, 25 Parkman St., Brookline, MA 02146.

Laurie Alberts. *Poinciana Rag* (SATB), ARS Members' Library Edition, 1995. Written in the style of Scott Joplin. Lies well under the fingers.

Andrew Challinger. *Ballad, Blues, and Riffs* (SAATB). Oriel Library Edition, 1986. An exciting work by an English composer. The last movement requires nimble fingers.

Andrew Charlton. *Celtic Fancies* (SAATB). Provincetown Bookshop Editions, 1985. A challenging set of fantasias on folk melodies. Some movements are easier than others.

Andrew Charlton. *Royal Flush* (SAATB). Jolly Robin Press, 1992. Eight stylish, jazz-influenced pieces by a former jazz musician.

Harald Genzmer. *Quartettino* (SATB). Schott, 1958. A skillfully crafted work by a student of Paul Hindemith.

Colin Hand. *Fenland Suite* (SAAT). Schott, 1973. An attractive work by an English composer. All parts are interesting.

Hans Poser. *Rendsburger Tänze*, op. 42 (SATB). Sikorski, 1958. Eight dance-like movements composed for a "music day" in Rendsburg, Germany.

Hans Ulrich Staeps. *Rondelli* (SSAAT). Moeck, 1962. A lively, challenging work by another student of Paul Hindemith.

Hans Ulrich Staeps. *Sieben Flötentänze* (SAAT). Carl Haslinger 1954. Seven movements, each named for a different folk flute. Quite challenging, but well worth the effort.

Peter Warlock. *Capriol Suite* (SAATB/T). Boosey & Hawkes, 1957. Originally an orchestral work based upon tunes in a 16th-century dance tutor, arranged for recorders by Stanley Taylor.

Carolyn Peskin

Send your questions to Carolyn Peskin, Q&A Editor, 3559 Strathavon Road, Shaker Heights, OH 44120.

MUSIC REVIEWS

New Christmas music from France, Germany, and Holland, editions of music by Bach, Handel, Josquin, and Palestrina, and modern works by Andriessen, Geysen, Linde, Bousted, and Szalonek

CHÉDEVILLE, E. PH. *French Christmas Songs*, ed. Hannah König (AA or TT). Universal Edition UE 30250 (European American), 1995. Sc 24 pp. \$15.95.

DUTCH CHRISTMAS CAROLS, arr. Paul Buis (SATB). Moeck Zfs 679 (Magnamusic), 1995. Sc 7 pp + separate text sheet. \$5.00.

GRAAP, LOTHAR. *Es kommt ein Schiff, geladen* (S organ). Moeck Zfs 689 (Magnamusic), 1996. Sc 7 pp. \$5.00.

Looking for some Christmas music that's not shopping mall-worn? If so, try these—we liked them!

The *French Christmas Songs* are from a 1730 collection of duets, *Nouveau Recueil de Noels pour deux Musettes our Vieles, Flutes et Hautbois*, etc., by Esprit Philippe Chédeville (1696-1762), who played musette (a courtly French bagpipe) in the Paris Opera Orchestra. If you don't have two musettes, these carols lend themselves to other pastoral instruments, such as recorders. Although they stay within the range of C instruments, I prefer them on alto recorders, the usual choice for 18th-century music. Several of the carols are still sung today; e.g. the tune to "Laissez paître vos beste" has been set with English words ("The stars shall light your journey...") as has "A la venue de Noël" ("Whence comes this rush of wings afar..."), known as "Carol of the Birds." The original words to "Or nous dites Marie" date from the 15th century, but now the same tune is sung in France to "Nous voici dans la ville." Most of these 18th-century carol arrangements are followed by a "Double," a variation that

breaks both the melody and lower part into smaller note values.

Because of the large, clear print these pieces look deceptively simple, but they provide an opportunity to polish up your French Baroque style with appropriate ornaments and articulation.

Paul Buis's *Dutch Christmas Carols* is a companion volume to *Four Dutch Christmas Carols* (Moeck Zfs 653), which was reviewed in the November, 1995, *American Recorder*. Three carols are included in this sequel edition: "Nu zijt wellecome" ("You are welcome") which dates from the 17th century, "Komt allen tezamen" ("Come Altogether") which is a Dutch text set to the familiar melody of "Adeste Fidelis," and "Midden in de winternacht" ("In the Middle of the Winter Night"), which uses an old Catalanian tune. Titles are in Dutch only, as are the texts (printed on a separate sheet), but there is an English translation of the editorial notes. Each arrangement is in two sections. The melody is in the soprano part for the first section; then it is taken by the alto with the soprano playing a descant harmony (this tends to be high—in fact the arranger suggests that the soprano change to soprano for the second section of one of the pieces).

"Es kommt ein Schiff, geladen" ("There comes a laden ship") is based on a German carol, the text of which dates from c.1470 and the music from 1608. I became acquainted with this winsome melody many years ago through another interesting arrangement for recorder and organ by Harald Rohlig (*A Little Shepherd Music*,

Concordia Publishing No. 97-4422). The composer of this new arrangement, Lothar Graap, is a German organist born in 1933. His well-crafted composition consists of a statement of the melody with simple chordal accompaniment, followed by five variations in different moods and tempos (the markings are in German). The recorder and keyboard parts are not difficult and work together well. The composer suggests that a piano or harpsichord could be substituted for the organ, which needs no pedal. He also suggests that the verses of the carol could be sung between variations, but the words are not included. Also, while there is no separate recorder part, the printing is large and clear, so that it is possible (if the recorder player is far-sighted!) to make do with only one score.

PASSEREAU/CAVAZZONI. *Il est bel e bon*, arr. Clark (AATB). Hawthorns Music RA74 (Magnamusic), 1996. Sc 8 pp, pts 2 pp each. \$9.50.

GIOVANNI CAVACCIO. *2 Canzoni da sonar* (4 instruments). London Pro Musica EML 278 (Magnamusic), 1995. 4 sc, 4 pp each. \$4.50.

G. D. ROGNONI TAEGGIO. *2 canzoni da sonar* (4 instruments). London Pro Musica EML 271 (Magnamusic), 1995. 4 sc, 4 pp each. \$4.00.

GIOVANNI ANTONIO CANGIASI. *Two Canzoni da sonar* (4 instruments). London Pro Musica IM12 (Magnamusic), 1994. Sc 4 pp, 6 pts (2 in alto clef), 2 pp each. \$6.50.

2 CANZONI DA SONAR FROM THE PELPLIN TABLATURE (4 instruments without bass). London Pro Musica EML 296 (Magnamusic), 1996. 4 sc, 4 pp each. \$4.50.

ALESSANDRO POGLIETTI. *Canzon über dass Henner und Hannergeschrey*, arr. Irmtraut Freiberg (SATB). Moeck 680 (Magnamusic), 1996. Sc 6 pp. \$5.00.

Paul Clark's edition of "Il est bel e bon" contains the chanson by Pierre Passereau, published by Attaignant in 1534, and Gerolamo Cavazzoni's keyboard canzon

The Poglietti work, Canzon über dass Henner und Hannergeschrey, uses repeated notes to imitate cackling hens, dissonances to resemble shrieks, chromatics for the crowing of the rooster, and a shout from a pre-selected listener at the end of the piece—"Woll gemacht dass Hennergeschrey!"—which means, "Well done hen shrieks!"

based on the opening theme of the vocal work, published in 1543.

Passereau's chanson is "...a gossipy affair full of barnyard cackle...", according to the editor—too bad he didn't add the text or a least a translation! Cavazzoni's piece is not an actual transcription of the chanson, as were many later keyboard canzonas, but a paraphrase of it.

About the time that Cavazzoni's canzona was published, it became the practice in Italy to play popular Parisian chansons on ensembles of instruments, which led to arrangements of chansons reworked for ensemble playing and then to original instrumental compositions in chanson style, both called *canzone francesi*. Ensemble canzonas, for which instruments were usually unspecified, work very well played by recorder groups, from one on a part to many on a part.

Their textures are generally well-defined—from imitative polyphony, which shows off the individual instruments, to homophonic passages, which take advantage of the ensemble's blending qualities. Repeated note patterns and triple meter sections call for the recorder's lively qualities of articulation, with changes in mood achieved by a more vocal style of tonguing. The canzonas by Cavaccio, Taeggio, and Cangiasi reviewed here were all composed for instrumental ensembles.

The Cavaccio canzonas, published in 1597, are entitled "La Bignani" and "La Morari." The initial theme of the first one should be familiar to many recorder players; it is taken from a popular allemande published by Susato, Phalèse, and others. "La Morari," according to the editor, also has dance-like qualities and is "somewhat manic."

The Taeggio four-part canzonas are from a 1605 collection that included several of the composer's eight-part works (also published by London Pro Musica: EML 160, 226, and 262). The two quartets in this edition are Canzon 4: "L'Arluna" and Canzon 7: "La Biffa." The first of these has three repeated sections—a hint of the later transformation of the canzona to the sonata, when the sections of the canzona become separate movements. "La Biffa" also foreshadows the Baroque by its tossing of motifs from voice to voice.

Cangiasi's canzonas are from his *Scherzi forastieri* (1614). The "scherzi" in the title, according to editor Bernard Thomas, is appropriate because "the pieces are mostly very playful, often eccentric, and sometimes even bizarre." The first one, *Canzon Decimasesta*, "La

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MUSIC REVIEWS (cont.)

Girometta" is one of 33 known settings by various composers of a popular Italian tune. (Two of these other settings have been published previously by London Pro Musica: Floriano Canali's "La Stella," LPM VM 9, and Costanzo Porta's double-choir version, LPM VM 25.)

"La Fiorina," the second canzona by Cangiasi, is also probably based on a pre-existent tune. Both make use of interesting textures.

Like the Cavazzoni and Poglietti, the canzonas from the Pelplin Tablature are newly arranged for instrumental quartet from keyboard sources. Most early keyboard pieces entitled *canzone francesi* were arrangements of French chansons, but by the end of the 16th century, original keyboard canzonas were being composed. The Pelplin Tablature pieces are nos. 823 and 870 of a Polish manuscript (c. 1620-30) written in German keyboard tablature. The first one exhibits the short sections with meter changes and changes of mood typical of early 17th-century canzonas. The second piece is more Renaissance in style—no meter changes and more polyphonic. Neither of these canzonas requires a bass recorder, but the tenor playing the lowest part needs to have strong low notes or be doubled.

The Poglietti canzona, composed later in the 17th century, is a programmatic work; with a little explanation, it would provide a bit of humor to any performance. The composer was an organist who invented special themes to imitate sounds of various types of birds on the keyboard. This piece, translated "Song on the Shrieks of Hens and Cocks," is, like Passereau's chanson, "...full of barnyard cackle..." Poglietti uses repeated notes to imitate cackling hens, dissonances to resemble shrieks, chromatics for the crowing of the rooster, and a shout from a pre-selected listener at the end of the piece—"Woll gemacht dass Hennergeschrey!"—which means, "Well done hen shrieks!" The canzona is in three distinct sections labeled:

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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;
op=optional; perc=percussion; pp= pages;
sc=score; pt(s)=part(s); kbd=keyboard; bc=basso
continuo; hc=harpsichord

"Canzon" notated in 6/8, "Capriccio über dass Hennergeschrey" in duple meter, and "Dass Hannergeschrey" in 3/2 (but to my mind it works better in 6/4). All sections should be played at a quick enough tempo to achieve the desired effects. This edition comes in score only, so two scores must be purchased for performance by a quartet. Even then, the two page turns are difficult, one almost impossible!

I have used various combinations of these canzonas at workshops, chapter meetings, and performances and recommend them highly for comparative study as well as enjoyable play.ng.

Constance M. Primus

HANS LEO HASSLER. *Nuptiae factae sunt* (1591), ed. David Hogan Smith (3 choirs: SSAT/SAAT/ATTB). The King's Trumpetts and Shalmes Music Editions (1720 19th Ave., San Francisco, CA 94122; 415-665-2085), KTS 956, 1993. Sc 7 pp + fwd, pts 1 p each. \$9.00.

HANS LEO HASSLER. *Deus, Deus meus* (1591), ed. David Hogan Smith (SSATTB). The King's Trumpetts and Shalmes Music Editions KTS 726, 1995. Sc 4 pp + fwd, pts 1 p each. \$7.00.

JOSQUIN DESPREZ. *Parfons regretz; Cœur langoreulx* (1545), ed. David Hogan Smith (SATTB). The King's Trumpetts and Shalmes Music Editions KTS 454, 1992. Sc 4 pp + fwd, pts 1 p each. \$7.00.

LUDWIG SENFL. *Tandernack* (1534), ed. David Hogan Smith (SATTB). The King's Trumpetts and Shalmes Music Editions KTS 404, 1991. Sc 5 pp + fwd, pts 1 p each. \$7.00.

SPECIOSA; LA TURTURELLA (ca. 1500), ed. David Hogan Smith (ATTB). The King's Trumpetts and Shalmes Music Editions KTS 451, 1995. Sc 2 pp + fwd, pts 1 p each. \$7.00.

HEINRICH ISAAC. *Fortuna desperata-Bruder Conrat; La la hö hö* (ca. 1500), ed. David Hogan Smith (ATTB). The King's Trumpetts and Shalmes Music Editions KTS 437, 1992. Sc 4 pp + fwd, pts 1 p each. \$7.00.

JOHANNES VINCENT. *Fortuna parte*. ANONYMOUS. *De Ramo in Ramo* (ca. 1500). Ed. David Hogan Smith (ATTB). The King's Trumpetts and Shalmes Music Editions KTS 449, 1995. Sc 4 pp + fwd, pts 1 p each. \$7.00.

Every recorder enthusiast should know about David Hogan Smith's fine editions. Smith's editorial style is informed both by a performer's first-hand knowledge of the repertoire and a scholar's understanding

David Hogan Smith's editions include duplicate parts in Renaissance notation. These parts are not facsimiles but "fair copies," using original note shapes and clefs and printed with the aid of a computer program developed by Smith. This is a tremendous boon to the adventurous ensemble just beginning to learn to read from early notation.

of the sources. Moreover, Smith's editions are unique in certain respects. One feature of his editions that will forever endear them to this writer is his clear identification of the range and function of each part. Like many editors, he provides incipits and range finders. But he goes one step further: parts are furnished with a series of numbered circles, one for each part in the piece, and the circle corresponding to the part in hand is blackened. A glance at the top of the page tells the player (or director) exactly where that part belongs in the grand scheme of things. This can be a great time-saver for an ensemble coach.

There is yet another endearing feature of some of Smith's editions—the inclusion of duplicate parts in Renaissance notation (lacking here only in the two Hassler pieces). These parts are not facsimiles, but "fair copies," using original note shapes and clefs and printed with the aid of a computer program developed by Smith. This is a tremendous boon to the adventurous ensemble just beginning to learn to read from early notation. First the group learns the piece in modern notation; then they exchange the "modern" parts for the "early" ones. Smith has facilitated this process by embellishing his "early" parts with those much-beloved modern conveniences: rehearsal marks and editorial accidentals.

Smith also has impeccable taste in his choice of repertoire. Every piece here is a gem, but a particular favorite of mine is Isaac's "La la hö hö." For a long time the only widely available edition of this piece was in the *Denkmäler der Tonkunst in Österreich* (vol. 28), where one had to contend with C clefs—not just alto clef, but soprano and mezzo-soprano as well! Smith's "modern" score and parts transpose the piece so that it is more suitable for recorders, though the parts in early notation retain the original pitch level (and those pesky clefs!). This piece has plenty of rhythmic interest, and it is certain to delight players and audience alike. The companion piece by Isaac in this volume, "For-

tuna desperata-Bruder Conrat," is less challenging technically, but it is a compositional *tour de force* that amply demonstrates the composer's mastery of his art. A brief explanation of the two pre-existing ideas suggested by the hyphenated title would have been welcome here.

Senfl's "Tandenack" is one of the finest settings of this popular Renaissance tune. Played at a brisk tempo, as it no doubt should be, it will offer a worthy challenge, even to a seasoned recorder ensemble. Hassler's "Nuptiae factae sunt," on the other hand, is a wonderful piece for a large play-in. It is not particularly difficult, and it is replete with typical Venetian poly-choral effects.

The two Josquin chansons are wonderfully polyphonic and yet not very well known. One tiny quibble here: Smith has underlaid the texts beautifully (in the score, not the parts), yet he provides no translation (though he did so for the sacred works by Hassler). To be sure, these editions are intended primarily for instrumentalists, but an understanding of the text is often an invaluable aid.

In summary, each edition listed here is worthy of purchase. KTS is a desktop publishing enterprise, but a darned good one, and Smith's prices are very reasonable.

Stewart Carter

Stewart Carter, who plays recorder and sackbut, has taught early winds at workshops throughout the United States. He is professor of music at Wake Forest University and is currently editor of *The Historic Brass Society Journal*.

SUSAN TAYLOR HOWELL. *Recorder in the Kodaly Classroom (An Integrated Methodology)*. Music House Press (West Music Company), 1995. Teacher's manual 128 pp, \$38.95; student song book 46 pp, \$12.95.

Although this method is specifically designed to be implemented within a Kodaly-based music curriculum, the information

MUSIC REVIEWS (cont.)

compiled in the teacher's manual and the collection of musical literature found in the student's songbook would serve as a useful resource for anyone teaching or studying the recorder.

The teacher's manual is divided into three sections. Part one deals with recorder pedagogy and includes eight chapters detailing the most basic of recorder information through advanced techniques of articulation and ornamentation. Part two presents twenty-two lesson plans sequentially developed to teach beginning players and advance them to literature requiring almost a two-octave range. Part three contains reference material, song lyrics, performance directions, and historical comments about individual selections. A helpful index of songs and an easy-to-read fingering chart are included to complete the manual.

The student songbook is a treasure containing a wealth of folk music, authentic recorder literature, and a fingering chart. It uses instrumental notation only, whereas the teacher's manual includes lyrics for the songs found in the student collection. Designed with a built-in tabletop stand, the songbook is handy, easy to follow, and useful for practicing at home or in class.

The author, Susan Taylor Howell, as well as receiving the highest level of certification in Kodaly methodology, is an early music specialist, arranger, composer, and recorder teacher of youngsters and adults. She has presented in this publication a thorough and meticulously researched instructional guide to the teaching and playing of recorder.

Gwen Skeens

Gwen Skeens is a teacher of recorder and vocal music at Relay Elementary in Baltimore County, Maryland. She also composes for recorders and voices. Her music is published by Sweet Pipes, Inc.

The student songbook that goes with Susan Taylor Howell's Kodaly method is a treasure containing a wealth of folk music, authentic recorder literature, and a fingering chart. Designed with a built-in tabletop stand, the songbook is handy, easy to follow, and useful for practicing at home or in class.

G.F. HANDEL. *Sonata in D minor after HWV 374*, arr. Piers Adams & David Katz (A bc). Dolce DOL 228 (Magnamusic), 1996. Sc 7 pp., pt 4 pp. \$7.50.

G.F. HANDEL. *Sonata in G minor after HWV 375*, arr. Piers Adams & David Katz (A bc). Dolce DOL 225 (Magnamusic), 1996. Sc 8 pp., pt 4 pp. \$7.50.

Adams and Katz have already transcribed two of Handel's flute sonatas (HWV 363 and 378) for recorder for Dolce. These new editions present two of the three "Halle" Flute Sonatas: HWV 374, transposed up a fourth from A minor, and HWV 375, transposed up the traditional minor third from E minor. This latter transposition results in one high G \flat and one high F \sharp for which the editors have suggested alternatives in the recorder part. The transposition in HWV 374 has necessitated several octave transpositions in the bass, which, however, have been smoothly accomplished.

Since Handel wrote so well for the recorder, it is always interesting to compare transcriptions with his original productions. HWV 375 starts out promisingly with a strong resemblance to the third movement of the G minor Sonata HWV 360. The second and third movements, on the other hand, are, like so much of Handel's early music, very colorful and almost eccentric; with their chromatic motion, large leaps and dramatic changes of texture, they are very different from the Opus 1 sonatas. The final movement is a simple but effective little minuet.

HWV 374 is more in keeping with the later sonatas and stands up very well in comparison with them in terms of musical quality. The transposition puts the piece rather high, however, and it might have been better to have used the standard minor third transposition, though this admittedly has the disadvantage of introducing several awkward flat fingerings. The piece

is probably worth some experimentation on the part of enterprising performers to find a key that suits them and the piece best.

Adams and Katz have refrained from any editorial suggestions aside from the transpositions and a suitably functional continuo part. However, the few necessary extra trills and slurs are obvious enough and can easily be added by the performers.

J.S. BACH. *Sonata BWV 1032*, arr. Siegfried Petrenz (A hc). Universal Edition UE 30 257 (European American), 1995. Sc 16 pp, pt 7 pp. \$12.95.

Several of Bach's flute sonatas have been transcribed for recorder recently in the ongoing search for high quality Baroque repertoire for our instrument. This transcription by Petrenz is taken directly from the Universal edition of the original A major sonata for flute and obligato harpsichord by way of the standard minor third transposition, thus putting the piece in C major for recorder. This is a process that can be accomplished by recorder players directly from the flute original with a little practice, but it is good to have the music made readily available, especially for the harpsichordist.

Although Bach stretched the boundaries of the flute, he wrote very idiomatically for the instrument, particularly in exploiting its tonal capabilities, and recorder transcriptions of his music can never quite come up to the original. On the other hand, this is just the sort of musical challenge that is at the heart of the recorder's technique, and no serious player should be denied the opportunity to try his or her hand at this wonderful music, one of the most tuneful of Bach's works for flute.

There is a gap of several dozen bars in the manuscript of the first movement, and Petrenz has written a completion of the movement that is as effective as most others. It is shorter than usual, however, in accordance with the recent theory that the cut was made by Bach himself in order to substantially rewrite that section of the movement. The overall presentation is intelligent and easy to read, though Petrenz has made the odd decision to suggest extra slurs and trills for the recorder part but not for the harpsichord part.

WILLIAM BABELL. *Two Sonatas after Op. post. 1/2 & 1/9*, arr. Bernard Thomas (A bc). Dolce DOL 226 (Magnamusic), 1996. Sc 19 pp, pts 7 pp. \$9.50.

William Babell (ca. 1690-1723) is well known to recorder players today because

of his charming concertos for sixth flute, but in his own time he was best known as one of the most prominent organists and harpsichordists in London. He was especially noted for his skill at elaborate ornamentation (examples of which were published in his reworkings of Handel arias for solo harpsichord) and in two sets of sonatas for violin or oboe and continuo with decorated slow movements. In this new edition, Bernard Thomas has transcribed two of these sonatas for alto recorder. (One of Babell's less elaborate sonatas has already appeared as DOL 223.)

Although the violin is mentioned first on Babell's title page, the music is much better suited to the oboe. Thus, it transcribes fairly well for the recorder, although some figures, such as long held notes, will prove a musical challenge to wind players. Thomas has chosen to transpose the music up a fifth (Sonata 2) and up a fourth (Sonata 9), which results in some rather high writing for the recorder and the necessity of transposing some continuo notes down an octave. The result, however, is quite acceptable and will provide a challenge even for advanced players, not just in negotiating the Corellian roulades, but in making the most of Babell's idiosyncratic style of writing.

Dolce's presentation is typically thoughtful and attractive (especially in maintaining some of the unusual orthographic features of the original), but extra care could have been taken with one or two details in the keyboard score, such as missing rests and notes imperfectly printed.

Scott Paterson

J. H. SCHEIN. Canzon a 5 (1609), arr. Greg Lewin (SSATB). Hawthorns Music RA 77 (Magnamusic), 1996. Sc 8 pp, pts 1 p each. \$9.50.

This canzona first appeared in a collection titled *Venus Krantzlein* (Coronet of Venus), making it clearly a secular work reflecting contemporary interest in the Classical world of Greece and Rome. It is a lofty, majestic piece, which one could well imagine accompanying an Imperial procession. There are great sonorous chords interspersed with imitative passages in all five voices and a few florid (and very rapid) ornaments for the two sopranos.

Schein is considered to have been one of the first Baroque composers in whose works one sees the beginnings of movement away from Renaissance form into the new style. A basic difference between the arts (musical and otherwise) of the two pe-

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MUSIC REVIEWS (cont.)

riods is the growing emphasis upon drama and emotion in the Baroque. Thus the rise of opera, oratorio, etc. Much of Schein's music illustrates this tenet.

As has been said, this canzona is evocative of "pomp and circumstance." However, its very formal nature may be a problem here. Put simply, this canzona sounds inappropriate for a recorder consort. It really cries out for brass to bring out its effectiveness—recorders cannot do justice to the strong opening chords!

G. P. DA PALESTRINA. *Tu es Petrus (1572)*, arr. Greg Lewin (SSATTB). Hawthorns Music RA 49 (Magnamusic), 1995. Sc 8 pp, pts 1 p each. \$9.50.

This beautiful work is one of Palestrina's best-known motets, and one that is still often heard today, especially at Easter. The title refers to Christ's charge to Peter after the Resurrection: "Thou art Peter, and upon this rock I will build my church."

Lewin's arrangement preserves the feeling of the original vocal work very well. He has thoughtfully indicated phrasings where they would not otherwise be evident. Each recorder part fits its assigned instrument well, making this a pleasure to perform as well as to hear.

This motet would be well suited to performance in church as a prelude or postlude during the Easter or Pentecost seasons. Now, if only some kindly publisher would provide us an edition of Josquin's equally beautiful Easter motet, *Tolerunt Dominum Meum*, we would be fully prepared for the Paschal feast!

JOSQUIN DES PRES. *Faulte d'Argent* (AATB). **GEROLAMO CAVAZZONI. *Canzon sopra "Falt d'Argens"*** (AATB). Arr. Paul Clark. Hawthorns Music RA 73 (Magnamusic), 1996. Sc 8 pp, pts 1 p each. \$9.50.

"Faulte d'Argent" is one of Josquin's best-known and best-written chansons, long popular with choral groups and instrumentalists. Here it is presented in almost original form, with only a few changes to fit the ranges of the recorders, and then again in Cavazzoni's adaptation for four voices.

This is the sort of music that is well suited to a recorder consort. Indeed, Josquin may well have assumed that his chansons would be played as well as sung.

The edition is clean, with no apparent

errors, and one that recorder groups will enjoy. The only suggestion would be that the arranger might have included the words to offer an added possibility for performance.

Richard Conn

HANS-MARTIN LINDE. *Bäsler Blockflöten Buch* (solo pieces for SATB). Schott ED 8250 (European American), 1995. Sc 25 pp. \$14.95.

DONALD BOUSTED. *A Journey Among Travelers* (AA). Composer Press, 1995. Vol. I, Code 44171, 7 pp, £4.95 + £1.75 (air-mail to USA); Vol. II, Code 44401, 13 pp, £7.95 + £2.25; Vol. III, Code 44402, 21 pp, £9.95 + £2.50. (Visa or Mastercard orders from Goodmusic, 16 Cheltenham Trade Park, Arle Road, Cheltenham GL518XL, England.)

WITOLD SZALONEK. *Haupt der Medusa I* (A, AA, AAA). Edition Moeck 1559 (Magnamusic), 1996. Sc 30 pp. \$18.00.

Though Linde, Bousted, and Szalonek write very differently, in these particular editions they are tracing over familiar territory. With Linde and Bousted it's their own previous compositions; in Szalonek's case it is the music of others.

Linde's *Bäsler Blockflöten Buch* (Basel Recorder Book) offers 25 little solo pieces that are suitable either as practice etudes or encore numbers. Eleven pieces are for the soprano, six for alto, five for tenor, and three for bass. They have the detached, witty feeling, motivic development, and shocking episodic effects that are characteristic of most of Linde's music. Teachers looking for a more updated version of the classic *Neuzeitliche Übungsstücke* might try giving these pieces to their students.

Written for Frans Brüggen in 1981, though not published by Ascolta until 1988 and only recently available in the U.S.A. through Magnamusic, Andriessen's *Ende* comes to our land as an established repertoire piece in the rest of the world.

If Donald Bousted continues to write more duets for Peter Bowman and Kathryn Bennetts he'll probably be in the Guinness Book of World Records! The nine pieces in *Journey* are much like two of his earlier works in this series: *Three Virtuoso Pieces* and *This is Hell*. They feature microtonality (more specifically, quartertones) and extremely complex rhythmic configurations and they are very difficult to play.

Szalonek's *Haupt der Medusa* (Head of Medusa) can be performed as a solo, duet, trio, or solo with the other two parts on tape. The language, laden with special effects and overlaying of material, is generally similar to the content of such classic works as Martin Gumbel's *Flötenstories*, Ryohei Hirose's *Lamentation*, and Kazimierz Serocki's *Arrangements*, all written in the 1970s (the real pioneer work in this direction—*Spectra* by Argentinean composer Eduardo Alemann—is as good as any of the above but nowhere near as well known). The most difficult aspect of this piece will be dealing with the notation; much of it being rather unique.

The Linde and Bousted pieces are computer printed. There are a few bad page turns in the Linde and lots of them in the third volume of Bousted's pieces, though none at all in the first and second. *Haupt* is a folder-style edition; its 30 loose pages printed on one side only—a facsimile of the composer's manuscript that is very neatly done. I'm not sure how the many difficult (if not impossible) page turns are to be dealt with.

LOUIS ANDRIESEN. *Ende* (AA, one player). Ascolta (Magnamusic), 1988. Sc, 2 pp. \$6.50.

FRANS GEYSEN. *Woekering tot aan de grens* (A & pf or hc). Ascolta (Magnamusic) 1995. Sc, 2 pp. \$6.50.

The term "minimal music" was first used to describe some of the works—or non-works—of John Cage and especially some of La Monte Young's music during the early 1960s. The composers who ultimately defined this idiom as we know it today were Terry Riley, Steve Reich, and Philip Glass, all of them from the U.S.A.

To put it in a nutshell, minimal music is most often minimal in content and very repetitive. A steady pulse and simple tonal or modal harmonies are also common. It has strong kinship with certain types of world music—especially from Africa and Indonesia—and these musical traditions have had a considerable impact on most writers of minimal music.

Louis Andriessen, one of Holland's

best composers, came to minimalism relatively late in his career. Prior to this conversion, he had already contributed two well-known recorder works: *Sweet* for alto recorder and "interruption," and *Paintings* for alto recorder and piano. After his conversion to the minimal style, he wrote the lengthy, slow-moving *Melodie* for alto recorder and piano and the brief, energetic *Ende* (The End) for two alto recorders played by a single solo performer.

Written for Frans Brüggen in 1981, though not published by Ascolta until 1988 and only recently available in the U.S.A. through Magna:music, *Ende* comes to our land as an established repertoire piece in the rest of the world. Since it is likely to be new to most readers of AR, a brief description is in order. The work revolves around three pitches: d", e", and f". Andriessen works this very slight content into a viable composition using three strategies. First, he switches notes on the two instruments (example: left alto plays e" to d", right plays d" to e" at the same time), so that the pitches remain the same but the timbre changes and defines the rhythm. Second, he repeats an idea several times, then throws in something different and rhythmically jarring, catching the listener off guard. Third, he keeps the tempo steady and the energy level fairly static, through most of the piece, then radically accelerates near the end to yield a dramatic finish.

Minimalism was first embraced by a number of European composers during the 1970s, following the lead of Gyorgy Ligeti. For recorder players, the Belgian Frans Geysen is perhaps the representative composer of that wing of minimalism. Geysen's *Woekering tot aan de grens* (Outgrowth to the limit) is a very brief work in which the alto recorder and keyboard instrument function in a symbiotic relationship of precise hockets, which becomes more and more complex and intense as the piece evolves. Typically, Geysen uses cellular harmonic sounds in a free, wandering chromaticism. The vertical relationships of these cells, when combined or heard in rapid succession, are often polytonal. Despite its brevity, *Woekering* is nevertheless a very hard piece requiring extreme concentration and rhythmic accuracy from both players. There are also technical difficulties for the recorder player—in one section playing very quickly around those bottom chromatic notes that require half holes. Both editions are problem-free and have important indications in English.

Pete Rose

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BEMF (cont.)

Hair," and François Borne's *Fantaisie Brillante after Bizet*, called "Carmen's Great Adventure." The gallant performers were Heywood, Gwyn Roberts, Sara Funkhauser, Ann Stierli, and James Young.

Saturday's Relay concerts were begun by Corinne Schatt Hillebrand, whose musical involvement and personality were strongly revealed in Hirose's *Hymne*. Next on the program were Daphna Mor and Justin Godoy, two fine young players who work with Aldo Abreu at Boston Conservatory and New England Conservatory Preparatory School. They performed a duet by Quantz, and, joined by other NEC students, music by Bach and Telemann. (They also helped Alec Loretto demonstrate different solutions to Purcell's fragmented *Three in One upon a Ground* at a lecture sponsored by the Festival.)

Deborah Booth, recorders, with Jocelyn Stewart, harpsichord, then offered attractive music by Isabella Leonarda (1620-1704), Anna Bon (1738-?), and Elisabeth Jacquet de La Guerre (1665-1729) in performances full of strong, emotional content. As a grand conclusion, Gwyn Roberts' *Tempesta di Mare* played selections from their concurrent event "The Recorder in Handel's London." Stressing London's reliance on imported music and musicians, the group gave stirring performances of works by Corelli, Veracini, Handel, and Pepusch, whose "Aria for two flutes: *Combatti da forte*," was a show-piece for Roberts and David Heywood.

Also heard in the Relay were performances by Entr'acte (featuring the premiere of Butts' *Albas*, "conceived in the spirit of the dawn love songs of the troubadours") and Tutti Canti (Claire Rottembourg and Adeline Sire), whose expert deployment of the Maarten Helder instruments is described in the box on page 5.

On Friday afternoon, those who had heard scores of concerts in the last three days got a chance to play when ARS President Gene Murrow led the third annual Recorder Reading Extravaganza. About forty players tackled the five-part *Tantzen und Springen* by Hassler and a ten-part double-choir Lassus piece, *Hor Che La Nuova e Vaga Primavera*. Gene tuned intervals, rehearsed tricky rhythms, and then showed the group how to turn notes into music. The performance wasn't professional ("only God is perfect," Gene explained), but it got better and better, and it was fun.

Benjamin Dunham
 with contributions from Judith Anne Wink

ON THE CUTTING EDGE

Boston: June, 1997

This edition of ON THE CUTTING EDGE will focus on the three concurrent events at the Boston Early Music Festival sponsored by the American Recorder Society: The Second American Jazz Recorder Workshop, The Second American Jazz Recorder Festival Concert, and The Fifth Annual Great Recorder Relay. The events were well organized and ran smoothly from beginning to end. But from both the modern music perspective of this column and my personal view as a professional musician, the overall essence of these events was an assortment of unclear and often conflicting messages. As I attempted to sort things out, more questions were raised than answered.

The Workshop

The participants were offered a mixed bag of classes taught by Berklee College of Music faculty member Dino Govoni, recorderists Scott Reiss and Clea Galhano, and composer Steve Tapper. Govoni began his class by having each of the members tell something about their jazz-related backgrounds and soon discovered that he was at, or near, absolute zero. His presentation dealt with jazz at the language level as he intelligently and patiently discussed relationships between scales and chords. Though this is ground level stuff at Berklee, it was more than this group could deal with. Most if not all of what he said seemed to pass over the heads of the participants, for they could neither hear nor conceptualize it in their mind's ear. Later, Govoni picked up his tenor sax to play along with a CD of a rhythm section playing the blues in F in a modern jazz style—certainly the highlight of the hour. The participants were encouraged to try this too. Several made attempts, but only one was able to successfully improvise (on a simple level) in this context.

Throughout this session Mr. Govoni maintained a humble, friendly, and encouraging attitude, never showing strain from what must have been a difficult situation for him. Though a musical language barrier prevented him from fully getting his point across, his gentle, patient de-

meanor was nevertheless a model of good teaching.

I was not able to attend Scott Reiss' session on Cross-over music but did hear good things about it from many who were there.

Cléa Galhano's Recorder Jazz Big Band session worked on a Paul Leenhouts composition entitled *Dixie-mixie-recorderland*. It can best be described as post-Beatles (*When I'm 64*) dixieland-styled ensemble music and it is based on the chord progression of the old popular song *At the Darktown Strutters' Ball*. This was in every way a different music from what had been presented in Mr. Govoni's class, yet no attempt was made to illustrate the differences or similarities of these musics that were both offered as jazz. As an ensemble, the workshop participants proved to be an ad hoc amateur group possessing extremely varied levels of skill, though they were aided by the presence of Martha Bixler, who sat in with them as a ringer. Galhano was kind yet persistent as she managed to pull the piece together within the designated hour.

Working with the same people, Steve Tapper did an equally fine job of teaching them to play his arrangement of the Yemenite Jewish folk song *Shubaba* (though once again no comparison or correlation with what had preceded was drawn). In what was billed as a Big Band Cross-over Session, Tapper, like Galhano, was diligent, gentle, and unthreatening, yet quite specific about what he expected. The arrangement had an open section in which a designated player could insert a simple, easy-to-execute modal improvisation—an excellent ground-level experience in spontaneous playing perfectly suited to

this group. Tapper kept the accompaniment in this part of the piece as uncluttered as possible to make it a smooth go for the improvising soloist.

The workshop was created with good intentions and there certainly were good points to each presentation. Yet the total experience of these classes gave a fragmented, confusing, and elusive vision of what represents jazz to the ARS.

The Jazz Concert at Berklee

This event was a jazz concert in name only, though its actual eclectic direction was clearly and honestly stated in much of the advance literature. Nevertheless, its ultimate message was confusing. More about that later.

The concert began at its artistic high point with Joel Levine's superbly creative and deeply spiritual performance of John Coltrane's *Wise One*, backed by a first rate rhythm section of his own choosing: Tim Rain, piano; John Lockwood, bass; and Joe Hunt, drums. Cléa Galhano, accompanied by percussionist Ralph Rosen, followed with a pair of lively Brazilian numbers, with Levine and drummer Joe Hunt sitting in on her first tune. My own contribution began and ended with new-music improvisations, sandwiching my jazz-oriented work *I'd Rather Be in Philadelphia*. Scott Reiss followed with engaging and flawlessly executed solo performances of transcribed flute music from South America, Africa, and—backed by Tina Chancey on bass viola de gamba—Eastern Europe. John Tyson appeared next with an interesting and unique ensemble that included Audie Bridges, twelve-string guitar; Renata Bratt, cello; and Bob Stoloff, vocal percussion. This group ably performed an invig-

Steve Tapper's arrangement had an open section in which a designated player could insert a simple, easy-to-execute modal improvisation—an excellent ground-level experience in spontaneous playing perfectly suited to this group. He kept the accompaniment in this part of the piece as uncluttered as possible to make it a smooth go for the improviser.



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CUTTING EDGE (cont.)

orating composition by Steve Tapper which was essentially modal, folk-like, and set to a fast 7/8 rhythm. All four musicians had a chance to shine as improvising soloists.

As a professional recorderist, it seems to me that one of the important goals of the ARS should be to promote an image of the recorder as a serious instrument capable of high artistry within a multitude of expressive directions. This image should be projected not only to those recorder players—amateur and professional—who view the instrument solely as an organ for early music performance, but to the general public, which tends to view the recorder as a toy. The concert at Berklee was certainly an opportune venue for the creation and display of this image. Through what they played and how they played it, the five artists mentioned above did their utmost to make this image a reality. Individually and collectively they represented the recorder as a vital instrument of the present with interesting possibilities for the future, boldly shining through in the most adventurous contexts.

The concert should have stopped there, but it went on to conclude with performances of the previously mentioned recorder big band pieces by Tapper and Leenhouts, played by the workshop's amateur participants who had only rehearsed them for an hour on the same day. Though both big band compositions are well written and suited to amateur players and there is nothing inherently wrong with having amateurs perform, this concert was clearly the wrong venue.

Two days latter at an isolated concert at Old South Church, I heard a beautiful performance by another amateur group—the McCleskey Middle School Recorder Ensemble led by their teacher and conductor, Jody Miller. They played everything from Medieval and Renaissance music to a fine, conservative modern work written especially for them by Timothy Broege. Their performance was well rehearsed and wonderful.

The Relay Concerts

Though there were modern works on many of the concerts, this year's relay series collectively turned out to be a relatively conservative statement compared to the 1993 and 1995 events. Little if anything that was new in concept, language, or style was presented; indeed, the only premier

was an easy and conservative neoclassical composition. Yet the overall range of music was still rather broad. Most unusual was a very well executed ensemble concert of pleasant but quite difficult music by Rossini, Paganini, and Bizet, cleverly arranged for recorder quintet by David Heywood.

As in 1995, modern Japanese pieces were popular among the performers. My own recital included the classic *Black Intention* by Maki Ishii and two other concerts featured compositions by Ryohei Hirose: Corinne Schat Hillebrand gave a beautiful performance of *Hymne* and the recorder duo of Claire Rottembourg and Adeline Sire performed the duet *Aki* (co-composed with I. Moriyasu) on instruments by Maarten Helder especially provided for their concert by Mollenhauer. Rottembourg and Sire also played *Fixe Idée*—a minimal piece by the young Ger-

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man recorderist Tobias Jacob—and a jazzy composition by Matthias Maute ironically titled *Lamento*. In a somewhat similar jazzy vein, Paul Leenhouts' *Daido* was presented as part of a solo recital by the Canadian recorderist Francis Colpron.

Why was this year's relay series more conservative than those of the past? I don't know the whole answer, but think that part of it may be that some of our best and most adventurous players chose not to take part. That may be a continuing and increasing pattern unless the ARS can provide funding for these events. The recorderists who did perform deserve praise for donating their time and effort. Quadruple praise goes to Cléa Galhano for her enormous organizational effort in all three events and to Berklee woodwind department chairman Bill Pierce who co-directed the jazz concert.

Pete Rose

BOOK REVIEW

A guide for parents of children starting music lessons—and for recorder teachers, too

SOUND CHOICES: GUIDING YOUR CHILD'S MUSICAL EXPERIENCES. By Wilma Machover and Marianne Uszler. Oxford University Press (198 Madison Avenue, New York, NY 10016), 1995. 374 pp. Illustrations, black-and-white photographs, general resources, index. Hardcover, \$35.00. ISBN: 0-19-509207-4. Paperback, \$19.95. ISBN: 0-19-509208-2.

Reviewed by Janet Montgomery

Sound Choices is designed for parents who want music to be part of their children's lives. Two teachers—both recognized piano teachers—have written this easy-to-use book in order to answer parents' questions about enrolling children in musical instruction. Questions that parents often ask include: Is my child ready for music lessons? How do I choose the right music teacher? Is my child progressing musically? How can I get my child to practice? How much money will I need to spend? The authors base their answers to these questions on philosophical and psychological principles.

The book is organized into three main sections: Choices at Certain Ages (a description of children's musical development); Important Choices (information on choosing a teacher, choosing an instrument, and the cost of music study); and Challenging Choices (information on teaching music to the gifted child or the special needs child). Each section contains action photos of children, of various ages involved in music making, inspirational quotes from famous people and expert music teachers, and strategies for parents who want to be involved in their children's music learning. The book also includes an extensive annotated list of resource information—books, videos, CD-ROMs, summer camps, and professional organizations.

One of the photographs shows a group of young children playing recorders. The book mentions the recorder in the list of instruments that students might play and describes the recorder as an instrument that is small and light, that has a "gentle" and "refined" sound, and that can be played by young children. Although the recorder is mentioned only briefly, the book will be of interest to recorder teachers and

to parents of students who want to play recorder.

The section "Challenging Choices" contains a chapter on the gifted child and a chapter on the child with special needs. These chapters are well-constructed and offer sound advice. Parents are advised to select a teacher who is aware of the adaptations necessary to provide the special needs child with opportunities for musical success.

With its information on children's musical development and various approaches used to teach music to individual students and small groups of students, this book will be helpful to nearly any private teacher and to parents of students in the private studio. The authors articulate much of the knowledge related to private lessons, such as recital jitters, qualities of private music teachers, and opportunities for student enrichment. The authors do not promote one method or approach. For example, they summarize seven major early childhood music programs and five stress management resources. Yet, they present these methods and approaches as options for parents to consider for each child.

Although the authors mention public school music experiences, the focus of this book is on the private studio. (This focus is appropriate to the authors' background and experience.) However, the authors bring forward information that most music educators in the public schools find important in their planning, delivery, and evaluation of music curriculum. As teachers in the private studio and in the public schools continue to work in partnership with parents, ultimately, it is the students who will benefit.

Parents deserve to have this information about private and group music lessons. This book can serve as an important source to help parents make well-informed decisions ("sound choices") about musical experiences for their children.

Janet Montgomery is associate professor in music education at the University of Colorado at Boulder. She has taught in the public schools and continues to teach private lessons. Her interests include psychology of learning, special learners, and computer-assisted instruction.

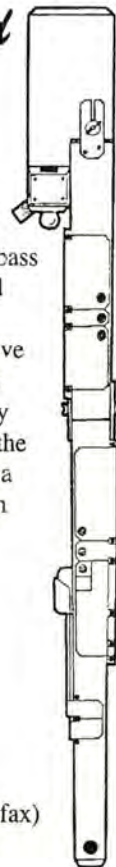
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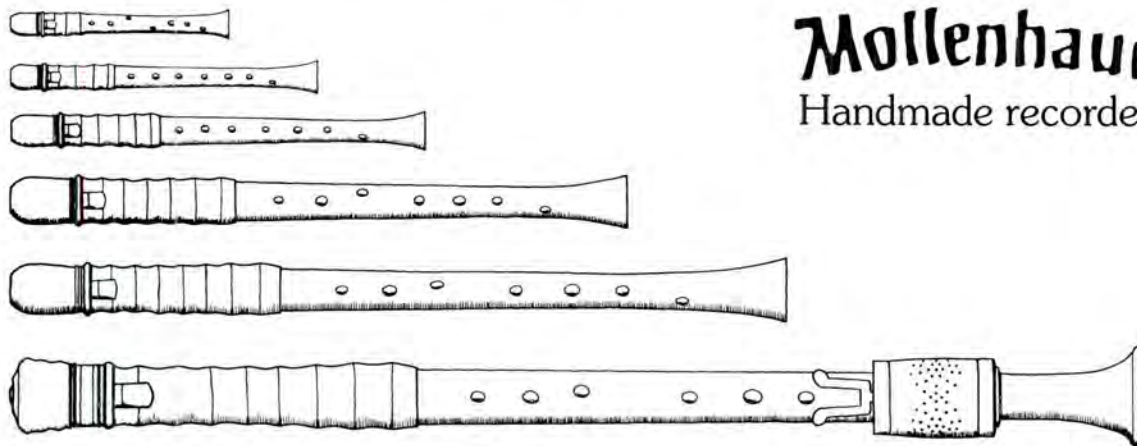
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