

AMERICAN RECORDER

JANUARY 1998

PUBLISHED BY THE KODAK DEVELOPMENT CORPORATION, Vol. XXXI, No. 1

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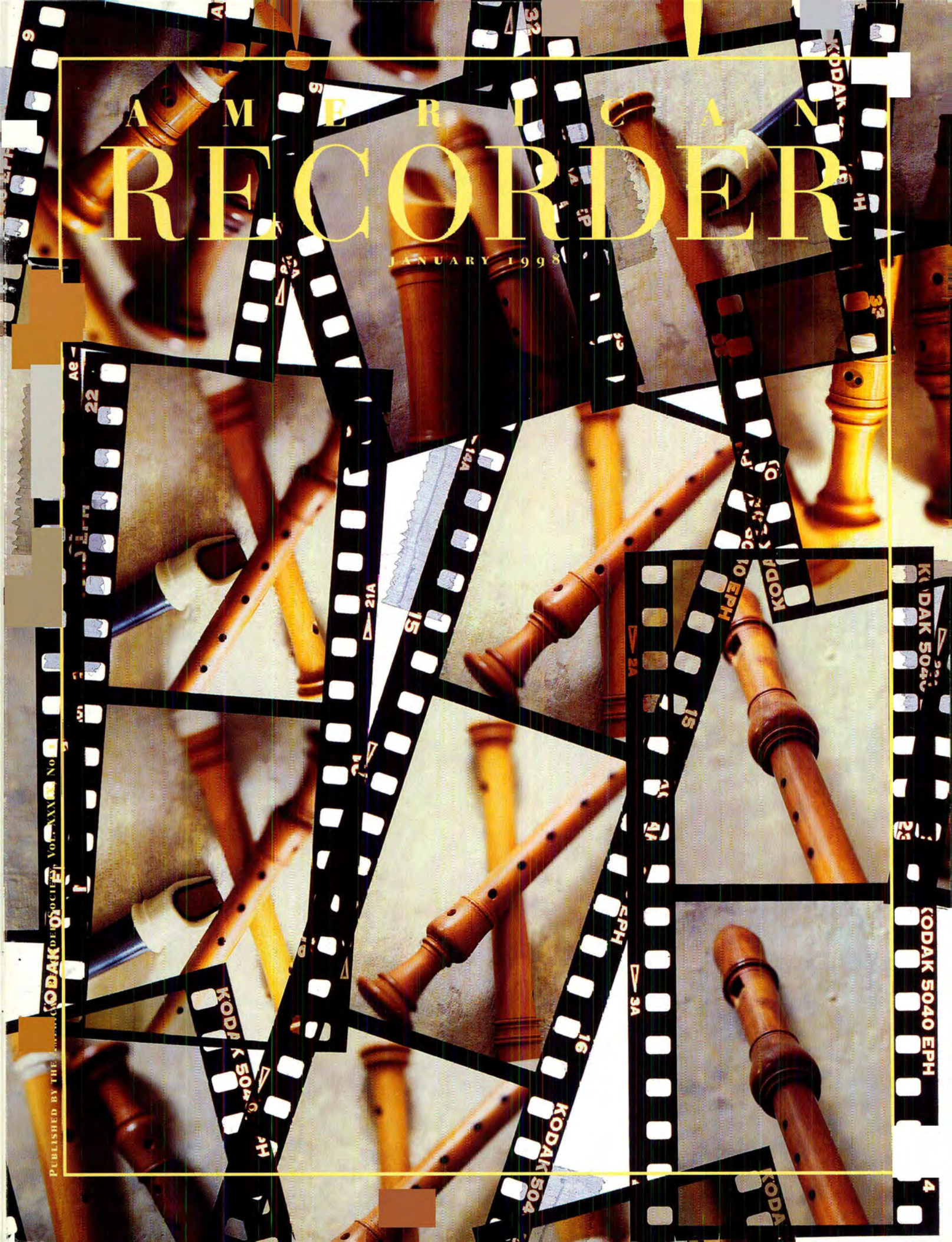
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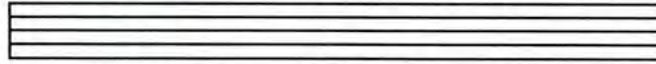
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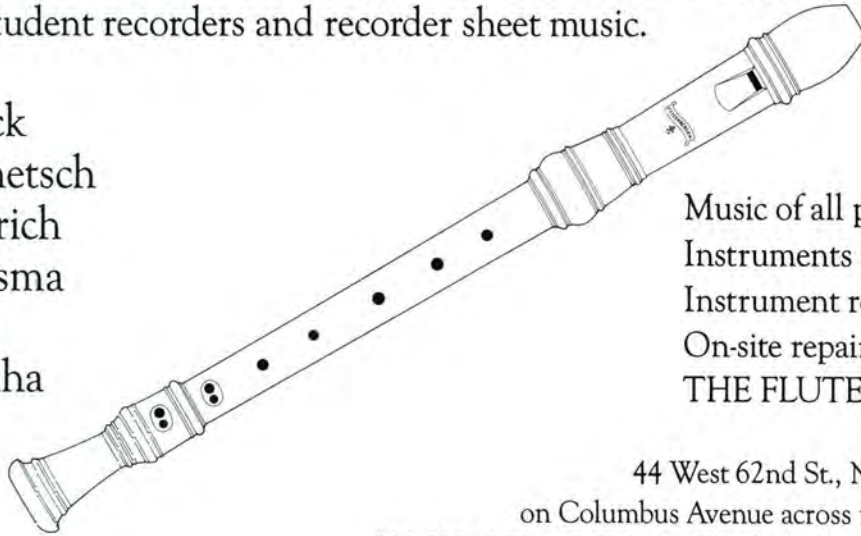
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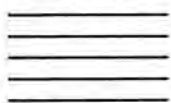
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EDITOR'S NOTE



"Dad! Come quick!" in our house often means some technological disaster involving many dollars in repairs.

Recently, though, when I ran from the computer screen in my office to the television set in the family room, I found nothing wrong, but something very right—an attractive scene of a girl playing recorder in a promotional spot celebrating Kellogg's support of children's programming on PBS. How the recorder is portrayed on children's TV shows is important in forming attitudes about our instrument, as is the way recorders are incorporated into children's literature. Elizabeth Schafer's overview of this subject (page 15) may be just the beginning of an ongoing effort to polish the image of the recorder as it is presented in the general media. I encourage our readers to let us know of each and every instance wherever found—TV commercials, print advertising, fiction, non-fiction, billboards, etc.—so we can hold these images up as a mirror to the better nature of those who produce them.

It is sometimes difficult to keep up with the fertile mind of Ray Dessy, the Virginia Tech chemist who stands ready to apply the scientific method to all things associated with the recorder. First came a query about doing an article on the joys of playing recorder from shape-note editions— one of his many musical enthusiasms— next an outline of some material on the field of psychoacoustics as it applies to the recorder. The solution: a combined event, in which scientific observations about why we cannot hear ourselves as others hear us are related to a long tradition of "interval imaging"—including, of course, shape-note singing (page 8).

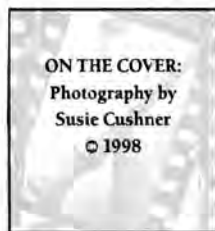
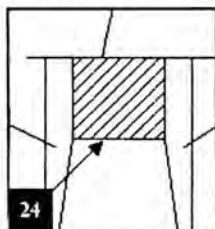
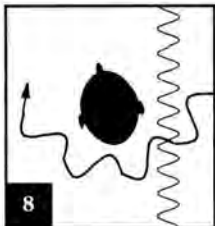
Also in this issue, AR re-introduces an old column, Bazaar, in which we highlight news and information from the world of recorder commerce. For many recorders, the idea that the availability of their "natural" hobby is based on a foundation of manufacturing, marketing, and technology is somewhat challenging. But it is so, and I would have loved to have been the 17th-century editor who wrote: "Last month, the well-known Hotteterre shop introduced a new, three-piece model..."

Benjamin Dunham

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

Volume XXXIX, Number 1

January 1998



FEATURES

Hear There Everywhere:

The Psychoacoustics of the Recorder 8
Understanding how sound waves travel and how we hear can help us play better, and some may learn to hear a note before they even play it,
by Ray and Lee Dessy

Recorders in Children's Literature 15
Turning the pages of children's books, we find some delightful depictions of the recorder and a few that make us squirm,
by Elizabeth D. Schafer

DEPARTMENTS

Bazaar 22
Chapters and Consorts 25
Classified 40
Music Reviews 29
On the Cutting Edge 27
President's Message 3
Recorders on Disc 36
Response 24
Tidings 4
Teachers Visit Japan, Flanders Recorder Quartet Recovers Stolen Instruments, Recorders in Canadian Film Children's Recorder Program in West Nyack, Bits & Pieces

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

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The American Recorder Society seeks to enhance the quality of individual and community life through the promotion and encouragement of playing the recorder, a unique instrument that provides accessibility to beautiful music past and present to people of all ages and abilities. Membership brings many benefits. Besides this journal, ARS publishes music, a newsletter, a personal study program, and a directory. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 1999, the Society celebrates six decades of service to its constituents.

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PRESIDENT'S MESSAGE

"More communities!" boasts the latest promotional material for a 30-day free trial offer from a national on-line Internet service. They're not advertising real estate

For just \$19.95 a month, you are presented with a seemingly endless list of interest groups, now being called communities, that invite your participation. Simply click your mouse on the button labeled "Join," and the community experience, via computer keyboard and screen, is yours. You can participate in discussions with hundreds (perhaps thousands) of other people around the world who share a common interest. These electronic networks can never completely replace traditional communities, such as those defined by neighborhood or religion. Internet technology has, however, triggered a new way of thinking about community. Physical proximity, shared values, or common experiences are no longer required.

A similar form of expanded thinking has taken hold among many of our traditional ARS communities: our chapters. This has become apparent from reading the Chapters and Consorts section of *American Recorder*, and it was one of the primary subjects of the roundtable session sponsored by the ARS Chapters and Consort Committee at last summer's Boston Early Music Festival.

Traditionally, the "Chapter" was the group of people who met regularly in one place at one time to play ensemble music, usually under the direction of a single leader. For a long time, this single activity met the needs of the majority of recorder players in a given area. But as the recorder movement in America blossomed, many players began looking beyond the Chapter for new and different experiences. Advanced players wanted to form smaller ensembles among themselves. Some players wished to work hard on music for eventual performance, while others sought a more relaxed, social atmosphere. Beginners often felt unwelcome or uncomfortable

among the group of accomplished regulars reading through the music set in front of them. The result in many cases was a decline in Chapter membership, and loss of vitality.

The new thinking I'm referring to replaces the concept of Chapter as a group of members holding regular "meetings" with the concept of Chapter as a facilitator. Rather than just watch as groups of players with special interests or needs move outside the boundaries of the Chapter, creative Chapter leaders expand the boundaries to encompass the widening interests of the membership. The meeting in Boston provided several noteworthy examples.

Sheila Beardslee Bosworth brought the Boston Recorder Society's brochure to the session. The monthly meetings featuring coached consorts are still there, but so are workshops, master classes, and lectures that are free or discounted for members. During the summer, the Chapter offers large playing sessions open to the public. There are a Junior Recorder Society for young players ages 6 to 13, teacher referral services, a music library, a concert series, and subscription to a comprehensive newsletter. Beginners are accommodated with a special series of classes, while more advanced players have a choice of several "playing groups" that meet on their own, at their own times, with a coach. Among them are Sheila's "Performance Seminar," a motivated mixed ensemble that

prepares music intensively for regular performances in churches and other venues throughout the Boston area. Last year, the group traveled to Italy for some of their performances, including the much-publicized audience with Pope John Paul II.

"Ah, but that's Boston, a veritable hotbed of early music," you say. Then how do you explain the vigorous musical life of the tiny Highland Park (NJ) Chapter under Donna Messer's leadership? The galvanizing idea here is an annual large, public performance in the Spring, involving recorders, modern strings, and voices. An experienced leader of community music ensembles, Robert W. Butts, provides the musical direction. Donna brought an impressive album of programs and photographs of the concerts to the Boston session. The opportunity to rehearse and perform in a large group is not commonly available to recorder players, so the Chapter's sponsorship of this activity creates a level of interest, enthusiasm, and accomplishment well beyond what one would expect of such a small chapter.

These are just two of many examples of creative thinking among our Chapters. Many of these ideas could be put to good use by other Chapters, as well as by members who are not affiliated with any

Continued on page 39

Chapter activity in our modern world



Traditionally, the "Chapter" was the group of people who met regularly in one place at one time to play ensemble music, usually under the direction of a single leader. For a long time, this single activity met the needs of the majority of recorder players in a given area. But as the recorder movement in America blossomed, many players began looking beyond the Chapter for new and different experiences.

TIDINGS

DeMarsh Fund Helps Send Teachers On Trip to Japan

With the help of a grant from the ARS's Margaret S. DeMarsh Fund, Betty Parker and Nancy Soltero served this summer as American musical envoys to Japan.

The two recorder teachers from New Mexico were invited to participate in the Fourth Annual Ocarina Festival in Negoya, where they played a medley of American folk songs on recorders and ocarinas, and in the 25th annual conference of the Kuwana Recorder Teaching Society, where they gave a two-hour presentation on elementary music education and recorder education. The teachers gathered in Kuwana included officers of the Tokyo Recorder Society and the Recorder Society of Japan. The conference hosted a reception for Parker and Soltero, and they were asked many questions about children's recorder instruction in the United States—how many public schools teach recorder, what kind of recorders are used, how the JRS club program works, etc. ARS materials



brought along on the trip were snapped up fast by the teachers.

Parker and Soltero also spent a day touring the Aulos recorder factory, where Koichi Obuchi, director of research, conducted a lengthy question-answer session between the director of exports, Mr. Kawashima, the factory manager, Mr. Ono, the two Americans, and himself. The physics and mechanics of the Aulos recorder for finger-handicapped individuals was explained and demonstrated. Also shown were a new bell-shaped soprano and alto, designed to produce more volume in the lower register.

Above, from left, Koichi Obuchi, Nancy Saltero, Betty Parker, and Hirotaka Ono in front of the Aulos Recorder Factory. Since no high heels are allowed in the factory, the Americans are wearing slippers. Below left, Parker and Soltero flank recorderist Minoru Yoshizawa, a teacher at Yokchama National University. Behind them are the head of the Kuwana Recorder Teaching Society conference (left) and a quartet of high school students who performed at the conference. Below, a statue in a mall in Urawa, a suburb of Tokyo.



The Recorders That Came Back

Flanders Recorder Quartet Instruments Caught Up in Airport Theft Ring

The October concert schedule of the Flanders Recorder Quartet was to begin with ten days of delightful concertizing in Mexico. We were looking forward to tasty margaritas and the radiant sunshine while performing in Monterrey, León, Acámbaro, Irapuato, and Guanajuato.

Things started to go wrong in Belgium at the Zaventem airport, where we arrived early to get on the 7 o'clock plane, only to be denied boarding. Overbooked? Computer error? Reservation unconfirmed? (We all possessed perfectly legitimate tickets.) Whatever the reason, we were stuck, and every attempt to send us to Mexico City, via London, Amsterdam, Paris, or Madrid, failed. A flight to Washington, D.C., six hours after the anticipated departure, however, seemed to provide a solution.

At Washington's Dulles International Airport, things didn't get any better. Once again, our plane to Mexico City turned out to be overbooked, and since it seemed to be getting quite impossible to reach Mexico that same day, our first concert was liable to be postponed. On top of that, we couldn't find our flight-case full of Renaissance recorders by Bob Marvin and the double bass recorder in Baroque tuning by Friedrich von Huene. But we shouldn't worry, the airport personnel assured us—the flight case did get on the plane to Mexico, even if we did not.

In fact, the flight case never arrived in Mexico. In the Monterrey airport, we waited in vain for our instruments. We filled a written complaint but only encountered baffled personnel, perplexed organizers, and ignorant custom officers. The 1,100 people attending the Monterrey concert were given an emergency program—lots of contemporary music and none of the pieces calling for the Marvin or von Huene recorders.

The next day was taken up by time-consuming telephone calls, discussions with concerned organizers, and wandering around totally lost. The recorders hadn't turned up yet, and no one seemed to have the slightest clue about their whereabouts. In the following days, we were haunted by the knowledge that we wouldn't be able to obtain a new Renaissance consort from

Bob Marvin until 2002—a real threat to the quartet's career. After we returned home, we finally got the long-awaited call. Friedrich von Huene phoned to tell us that our instruments were safe in a music store in Washington. He gave us a full report on what had happened:

On October 11, two men had entered the Takoma Park shop in Washington. They looked at the hundreds of displayed instruments and asked Stream Ohrstrom, the sales assistant, if this was a music store. After this had been confirmed, they asked him to come outside. In the car he found a case containing seven very expensive and rare recorders—which these men tried to sell for \$500!

Ohrstrom convinced the thieves to leave the recorders in the shop, saying that he had to find a buyer first. Then, he invited D.C.-area recorderist Scott Reiss to have a look. Reiss immediately recognized the von Huene instrument, and with that information it wasn't long before the connection was made with the loss of our recorders from the Dulles Airport. The shop-

owner, David Eisner, immediately recognized the significance of the situation, which he compared in the *Washington Times* to that of parents losing their child in the underground. In consultation with the Belgian Embassy, they decided to bring in the Secret Service. A young woman officer went undercover in the shop, pretending to be a shop assistant. Five days later, the thieves turned up, hoping to collect their money. Ohrstrom talked the thieves down to \$400. As they left the shop with their money, they were arrested by the Secret Service. Later on, a house call was made at the gang leader's location, where another 40 suitcases were found. Since the Secret Service at first wasn't willing to release all this material evidence, the intervention of the Belgian Embassy was required to get the instruments back in our hands. Even then, the plane to Belgium had engine trouble, causing a further week-long delay.

More than ever, the Flanders Recorder Quartet realizes the actual worth of their instruments!

Bart Spanhove

With special thanks to Stream Ohrstrom, David Eisner, Scott Reiss, the von Huene family, the Belgian Embassy in Mexico and Washington, the Monterrey Consulate, travel guide Sergio, the organizers in Mexico, Marijke, and Geert.

Recorders and Early Music Employed On Soundtrack of New Canadian Film

Recorderist Alison Melville was involved last March in the recording of the soundtrack for *The Sweet Hereafter*, a new film by Canadian filmmaker Atom Egoyan which recently won the Grand Prix at the 1997 Cannes Film Festival and which has been showing in Europe and Canada. The music for the film was composed by Toronto-based Mychael Danna, who along with Egoyan has an interest in early music and instruments.

The Sweet Hereafter is about a pied piper (musically represented by the Arabic ney and by the recorder) and the strange magic he uses to seduce the people of a town. Together with her colleagues in the Toronto Consort and other early instrument players, Melville spent a "delightful day" in the CBC studios "working on what was to become one of the most effective and moving

soundtracks I've ever heard."

The soundtrack CD was released recently by Virgin Music Canada (V21M 44955). In Melville's opinion, "Mychael Danna's combining of early and modern instruments, the ney, and some soft rock tunes is remarkable for its creativity, subtlety, and integrity. It's nice to see music written for the movies that respects the characteristics of early instruments so well while still successfully asking something new of them. It's also worth mentioning that appropriate mention of all musicians was given in the film credits and on the CD!"



Cléa Galhano received a Performer Incentive Grant from the American Composers Forum to perform *The Secret*, composed by the Baroque cellist **Enid Sutherland**. The work is for recorder, xylophone, percussion, cello, and bass, and is dedicated to Galhano.

Pete Rose and **Joel Levine** will be travelling to Vienna to take part in the Fourth Austrian Congress of the European Recorder Teachers Association, April 30-May 3. Also in May, **Judith Linsenberg** and

Musica Pacifica have been invited to perform at the TAGE Alter Musik in Regensburg, Germany.

Dr. Hermann Moeck, owner of the Moeck Verlag und Musikinstrumentenwerk, celebrated his 75th birthday on September 16. The firm, begun under his father in 1930 as a music publishing house and mail-order business for musical instruments, now has a capacity for the manufacture of 350,000 recorders annually, including the well-known Rottenburg model,



and is known for its publication of modern works for recorder and its *TIBIA* magazine for players of recorder and other woodwinds.

Astor Magna, a pioneer American early music festival in Great Barrington, Massachusetts, celebrated its 25th anniversary with a concert August 3 in New York City's Merkin Concert Hall. Recorderist **Bernard Krainis**, long associated with Astor Magna, performed Telemann's Concerto in E minor for Recorder and Flute with flutist **Sandra Miller**, who was also featured in Bach's Brandenburg Concerto No. 5.

Two new international music magazines: *Goldberg*, a bimonthly about early music printed in Spanish and English, which came out in October, and *Sonances*, a regularly updated source of information about new music, in French and English, published on the World Wide Web (<http://www.sonances.qc.ca/english.htm>).

The **Royal Conservatory of The Hague**, an international center for the study of early music, has agreed with the Society of Dutch Music Dealers and Publishers to cease illegal copying of copyright music at the school and to pay compensation for previous copyright infringement.

Casper Vogel is the new executive director of the Early Music Organization in Utrecht, which sponsors the Holland Festival Early Music.

Jon W. Newsom, acting chief of the Library of Congress Music Division since 1995, has been named chief. The library houses the noted Dayton C. Miller Flute Collection, which includes a number of historical recorders.

Richard Kessler is the new executive director of the American Music Center, whose collection of unpublished contemporary scores includes works for recorder.

Majoring in recorder performance as a student of **Laura Buch**, **Deborah Largent** received a bachelor of music degree in March from Youngstown State University.

Children's Recorder Program Studies Technique, Composition, and Original Notation

The Blue Rock School in West Nyack, New York, has had a recorder and vocal music program in place for several years. When Walter Bitner, who had developed a substantial, high-level curriculum, re-located to Tampa, Florida, in 1995, the recorder program was taken over by New York City teacher Deborah Booth, and the vocal and Orff program by Mary Guthrie.

In the last two years, Deborah has expanded the horizons of the young players with serious work on technique, repertoire, and style. The students also study theory and composition and work a little with original notation. Players are instructed on SATB recorders and perform several times during the year. The classes are small enough to be formed into recorder consorts at different levels, many with one player on a part.

Deborah also organizes a "flute day" each year, when students, parents, and teachers bring in flutes from many cultures and time periods, so that they may explore the variety of tone production and ethnic styles of the flute world-wide. An addition this year was a presentation by flute-maker Gordon Blackadar on how to make Renaissance flutes out of plastic and wood.

PHOTO: EILEEN BRADY NELSON



Performers at the Blue Rock School concert, led by Deborah Booth: Lizzie Komar, Nina Wish, Kayla Greene, Brady Nelson, James Mallory, Theo Goa, Olivia Turrell, Caroline Goodman-Thomases, Anya Kaats, Naomi Sturm, Anabel Goa, Nika Larsen, Jake Abdalla, Alexander McKinnon, Samuel Schaeffer, Anna Holland, Gabriella Stien-della Croce, and Carolyn Haines.

Moeck Recorders and Editions around the World.....

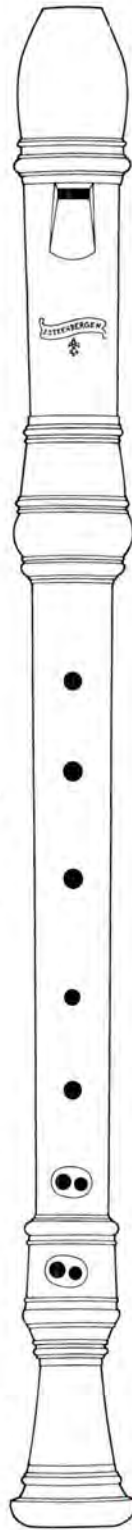
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HEAR THERE EVERYWHERE

THE PSYCHOACOUSTICS OF THE RECORDER

Recorder music first exists on paper, and then in the air, ears, and mind. We seldom give thought to the physical and mental processes involved in this chain, the differing perceptions of player and listener, or the fact that illusions exist.

by Ray and Lee Dessy

YOU, THE RECORDER PLAYER, are here. They, the listeners, are there. Music makes the connection, but the experiences of the two parties are different. The player often doesn't hear the same sounds as the listeners. His "here" is not their "there," either physically or mentally.

It seems simple at first. Staffs with notes are read by the player. Fingers control pressure oscillations in a tube. Acoustic waves travel through the air. Ears sense the pressure changes. Minds convert the resulting nerve signals to a set of pitch sounds.

Most players never think about the tortuous path the notes take through space to the listener's ears, and how that alters the shape of sound. Understanding a little psychoacoustics might help you play better.

YOUR RECORDER: As notes are struck on your recorder, the standing waves in the bore begin to radiate acoustic energy away from the cylinder. The lowest partial radiates away from the windway and open tone holes equally in all directions. Intermediate-range partials are initially directed away from the instrument within the walls of a set of imaginary cones whose axes are the recorder. The player is in a somewhat muted zone. The strength and sound intensity ratios of the 2nd and 3rd partials depends upon the listener's angular position and distance from the recorder and the player's blowing pressure. That may be why some recorder performers adopt different head angles and postures when they play.

YOUR HEAD: A little of the recorder's sound energy is transmitted along the bony structures of your mouth and head and directly affects your hearing centers. The mushy nature of tissue around the vocal track discourages

strong resonances, but they do occur. Internal sound conduction in recorder playing is much lower than that found in singers, since the vocal cords, glottis, lips, and cheeks are not vibrating strongly. While resonances might have some effect on instrument timbre, this effect is less pronounced than believed by the player, since the vibrations of air in the vocal tract are communicated to the player's ear internally, and have a prominence for him not offered to listeners. Most of the energy players hear comes from sound waves whose origin is right in front of their nose. The sound at the player's ear also has an over-representation of low frequencies compared with that heard by a listener at normal distances. It is bass-boosted. Have you ever listened to a recording of your own voice and been surprised that it sounds thinner than you expected?

YOUR EAR: The pinnae of the ear face forward to catch and focus sound energy toward the ear canal. (Fig. 1) That canal, like the bore of your recorder, has a natural resonance frequency, and is most efficient in acoustic energy transfer around 4 KHz (C8), giving a treble boost to the sound. The sound waves strike the ear drum, making it vibrate. This causes a series of small bones in contact with the ear drum to move. The other vibrating end of the bone chain has bigger excursions because of the clever lever arrangement involved in the chain, increasing sensitivity. The ear drum end is also about 13 times larger than the far end, further increasing sensitivity. The far end of the bone chain taps against a liquid-filled chamber that is coiled like a sea-shell (explaining why this container is called the cochlea). Dividing the chamber into two horizontal parts is the cochlear membrane.

The sound energy drummed into the

cochlear fluid excites this membrane in two ways: 1) At lower frequencies, nerve endings in the membrane fire at a rate proportional to the frequency of the sound wave. The information is *time encoded*. When nerves fire, it takes them a few milliseconds to recover before they can fire again. The nerve impulse that goes to the brain is actually an electrical signal that is initiated by a sudden flow of ions through the nerve cell walls. To prepare for the next firing, the ion concentrations on each side of the cell wall membrane must be restored to their original value, and that pumping takes some time. The maximum rate of firing is about 500 Hz. 2) At higher frequencies, nature has implemented a *spatial encoding*, where selected portions of the cochlear membrane are excited by specific sound frequency bands. Lower frequencies are detected at one end of the cochlear membrane high frequencies at the other. This mechanism does not work well at the very low end because of poor resolution. Thus, the two detection mechanisms complement one another and overlap in the 200 to 2000 Hz (C4-C7) range. Contemporary models of human pitch perception are synthesized from a more complex fusion of the two, and some facets of musical sound detection are poorly understood. If our nervous system could detect sound wave frequencies directly, frequency and pitch sensation would be synonymous. Frequency is something a scientist measures; pitch is what the mind hears. They are rather different, and our processing of musical information often leads to acoustical illusions. Where do the nerve signals go for pitch processing?

YOUR MIND: Hearing is a sense where preprocessing occurs at many points outside the brain. The nerve signals from our ears first feed through the spiral ganglion where local processing occurs. The signals are then split at the cochlear nuclei, and a portion goes to each half of the brain, eventually reaching the respective auditory cortexes where conscious perception occurs. (Fig.2) The popularity of "Right Brain, Left Brain" ideas has prepared the way for the concept that nerve connections from the right side of the body often go to the left side of the brain and vice-versa. Many incoming signal processing functions tend to localize in one side. Music perception is largely located in the right hemisphere. Studies have shown that there is a left ear advantage

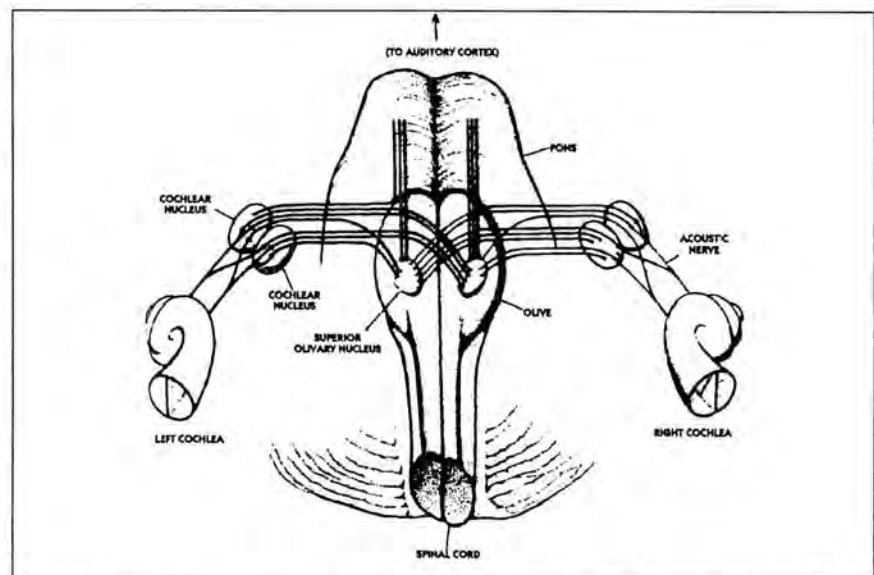
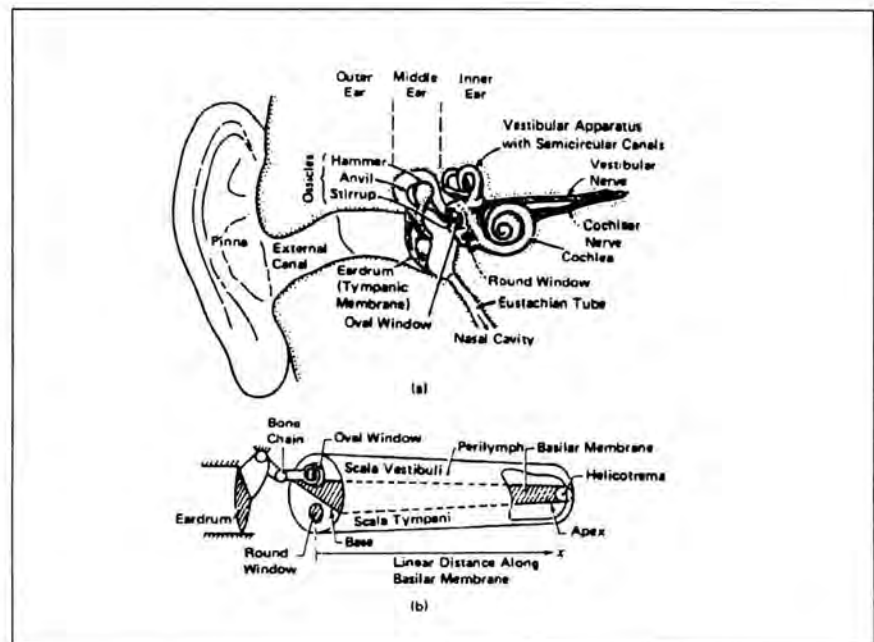


Fig.1, top. The Human Ear: (a) Cross section of the external and internal ear structures. (b) A diagrammatic sketch of the inner ear and cochlear membrane

Fig. 2, above. Where We Hear: Pathways from the cochlea to the brain.

in music recognition, and a right ear advantage for speech. Why the separation? Some authors feel it is because speech involves a short-term sequential-dependent recognition problem, while complex musical sounds involve an analysis of both momentary patterns (harmony) and long-term melodic contours. They suggest that the existence of the dual harmony/melody detection mechanism explains the entire evolving development of Western music. Some question this and believe that our brain's neural networks have been trained to recognize and like certain musical patterns.

THE CONSORT: Consort players live in an environment consisting of instrumental noise and sound-valve clicks, chiffs, wind, scrapes, hammer blows, and other musical sounds. As the noise

WHAT SHAPE IS YOUR HEARING IN?

Most beginning recorder players believe that if they use the right fingering, they get the correct note. That is only approximately true; you can still play out of tune on a recorder. As Quantz noted: "Many persons, through their natural ear, perceive whether others play falsely; but if they themselves commit the same error, they are either unaware of it, or do not know what to do about it." (trans. Reilly) What's missing is an intonation matrix in the "mind's ear" that can be used as a reference.

Shape-note singers hear the notes before they sing them. The shape-note notation uses different shapes of note-heads to indicate the degrees of the scale, the corresponding musical syllable, and the spacing between the different shapes. The four-shape system relies on only four shapes, for

- Fa ♯
- Sol ρ
- La □, and the leading tone
- Mi ρ.

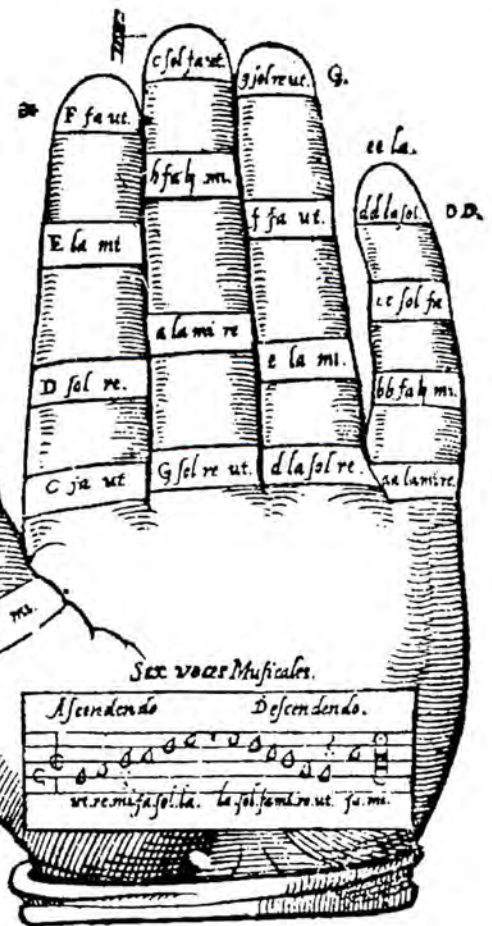
These can represent a major scale as *fa-sol-la_fa-sol-la mi_fa*; where *fa* is used both for the tonic (I) and the subdominant (IV) degrees of the scale (semitones are marked by an underscore). By reading the shapes, one need not be too concerned about the sharps and flats in the key signature and how to decipher where the half and whole steps lie on the staff. With some practice the mind's ear can hear the note just by looking at its shape.

In shape-note group singing, the leader directs the class in a lesson of two songs. The melody (tenor) and treble are sung an octave apart by men and women. The bass is sung by men

exclusively, and the alto is usually a female. The participants sit in an inward facing square. The leader provides the "pitch," sometimes with a pitch pipe, and the singers respond with the starting pitch in each part. The tune is sung, first with "fasolma" syllables, and then with words. The "pitch" provides the anchor, and the singers use the shape notes to guide them in singing the various parts.

The four-shape system was invented by Philadelphia shopkeeper John Connolly around 1790 and was purchased by William Little and William Smith, who brought out the first shape-note tune-book, *The Easy Instructor*, in 1801. Over 200 different shape-note tune-books were printed in America between 1801 and 1861, most of them with four shapes. From 1846 on, many tune-books, beginning with Jesse Aikin's *Christian Minstrel*, were printed in seven shapes. Aikin's seven-shape notation is still in wide use in the southern U.S., where it appears in gospels and hymnals. The four-shape system survives in various editions of *The Sacred Harp* and *Southern Harmony*.

The idea of associating the sound of melodic intervals with syllables has been advocated for centuries. As part of his work as trainer of the choir at the Cathedral of Arezzo in the 11th century, Guido developed a method of sight-singing based upon the hexachord, and the syllables *ut, re, mi, fa, sol, and la*. Guido trained his singers by pointing to vari-



ous parts of his hand as an aid to their memory. On the Guidonian Hand the fingers, the thumb, and their palmar bulbs, divided by various joints, provided anatomical places which could be used to represent different pitches. Combining the act of singing a note with the act of pointing to a position in body-space, reinforced the training of the mind's ears of his choristers.

The hexachord system of six syllables (*ut re mi fa sol la*) involves specific intervals between each adjacent pair of syllables. In 16th-century England, singers

WINTER. C. M.

Reed.

discovered they could get by with only four syllables (*mi_fa sol la*). In the English four-note solmization, the four syllables are distributed among the seven notes of the scale, so that there are always whole tones between the notes *fa-sol-la-mi*, and there is always a semitone below *fa*. The ascending major scale is as follows:

fa sol la fa sol la ri fa

There is only one *mi* in a given scale, so this note becomes especially important in learning to sing. Before the introduction of shape notes, singers had to learn "how to find the *mi*" by memorizing rules: "If B be flat, *mi* is in E, etc." The other notes may be found by reference to *mi*: "Above *mi*, *fa sol la*, *fa sol la*, ascending," and "below *mi*, *la sol fa*, *la sol fa*, descending." English Colonists brought this four-syllable system to America.

In this century, the work of the Hungarian composer, scholar, and educator Zoltán Kodály (1882-1967) has had international influence. The ability to read, hear, and reproduce the notation of music is central to Kodály's goal of making children musically independent. His approach to teaching children to read music draws heavily on the English practice of tonic sol-fa.

It is possible that with a little practice at "hearing" the intervals from the shapes recorder players, reading from shape-note scores, could learn more easily to hear notes and intervals before they play them. Many republications of *The Sacred Harp*, *The New Harp*, *The Social Harp*, etc., are available. Searching the World Wide Web by typing in "fa-sola+singing" should retrieve over 100 hits. You can discover sites near you where shape-note singing is scheduled. The complete shape-note score book *Southern Harmony* is at http://ccl.wheaton.edu/s/scouthern_harmony/. You can hear sol-fa tunes at <http://satie.arts.usf.edu/~aadair/assessments/silent.htm>, which describes the phenomena of silent singing. Or you can immerse yourself in a full shape-note solfege at <http://medinfo.labmed.umn.edu/Docs/www/>.

Opposite: A sample of four-shape notation from *The Southern Harmony and Musical Companion*.

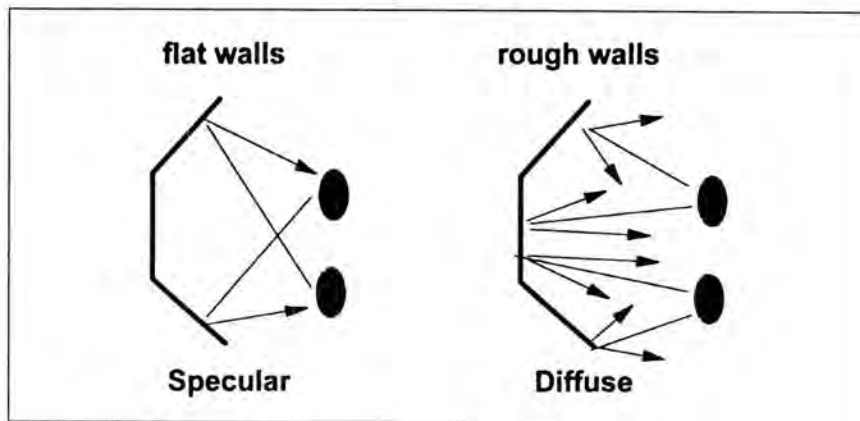
level goes up, the tendency is to increase your sound level to keep the signal/noise ratio constant. This is called the Lombard Effect. In an evolutionary sense, this effect allows individuals in the same acoustic environment to communicate effectively via speech. Think about talking in a restaurant—as it gets noisier, you get louder. Players (and singers) are not in the same acoustic environment as the listeners and need to compensate for the Lombard Effect.

Most consorts don't worry about foldback, but rock musicians do. This is the reflected sound that allows musicians to hear themselves and each other. This sound level must be high enough and arrive soon enough to allow intergroup coordination. The usual compromise is to use the sound that radiates behind the performers, and redirect it toward the audience. If the background is a very hard, flat surface, like a mirror, the reflection of the sound may have hot and cold spots in it. A rougher reflecting surface is best, since it will mix all the players' sounds into a diffuse field. (Fig.3) The difference is like light reflecting off a glossy surface compared to a rough matte finish. The reflected diffuse sound should be received by the players within 20 msec of its production. This means a surface within about 10 feet. If the reflections arrive later than 50 msec they are perceived as echoes and ignored. This 50 msec limit, built in by nature, makes consort playing possible.

THE CLOCK: Consort players have a window of time in which to strike their required note. Why? Our playing, hearing and mind are rigidly entwined with the speed of sound in air—about 1 foot/msec. With nimble fingers, we might play 20 notes/second, one every

If our nervous system could detect sound wave frequencies directly, frequency and pitch sensation would be synonymous. Frequency is something a scientist measures; pitch is what the mind hears. They are rather different, and our processing of musical information often leads to acoustical illusions.

Fig. 3. Sound Reflection: (a) Specular reflectance from a hard flat wall; (b) Diffuse reflectance from a rough solid wall.



HEAR THERE, ELECTRONICALLY

How can you be here and hear from there at the same time? One recorderist I know sets himself up in his music room wearing sound-sealing headphones, Arthur Godfrey-style, plugged into a stereo amplifier. Connected to the amplifier is a stereo cassette deck into which is plugged a stereo microphone (with long cords). When he puts the cassette deck in the "record and pause" mode, he can hear himself as he sounds from a distance. By changing the distance and positioning of the microphone, he can alter the acoustical environment in which he hears himself playing.

For another experiment in hearing, find an audiophile friend with "surround sound" equipment, and play your favorite recorder CD. The five to seven speaker units of his audio system will let you change the early-reflection timing, reverberation level/shape, and other "virtual" room characteristics. Most of the commercial systems come with pre-set conditions associated with well known music rooms, ranging from Preservation Hall in New Orleans to Europe's best.

50 msec. Although we can estimate pitch after about 10 msec, it takes 30-50 msec to determine tone color. Musical sounds less than 50 msec apart merge into a continuum. Sounds separated by more than 50 msec are heard as separate entities. This explains why playing in consort is not as difficult as it first seems. You have a 50 msec window in which to strike a note. If you hit anywhere in that window, no one will know if you're a little early or late. If notes occur too close together, it is difficult even to tell their order. Notes played at the most rapid tempo may leave the mind aflutter, operating at its processing limit. Composers sometimes use the effect deliberately, as in Liszt's *Les Jeux d'eau a la Villa d'Este* or the last of Vivaldi's "Follia" variations. Johann Joachim Quantz, understanding how rapidity and reverberation couple, wrote in his *Versuch einer Anweisung de Flöte traversiere zu spielen*: "In a large place, where there is much resonance, ... great speed produces more confusion than pleasure" (trans. Reilly).

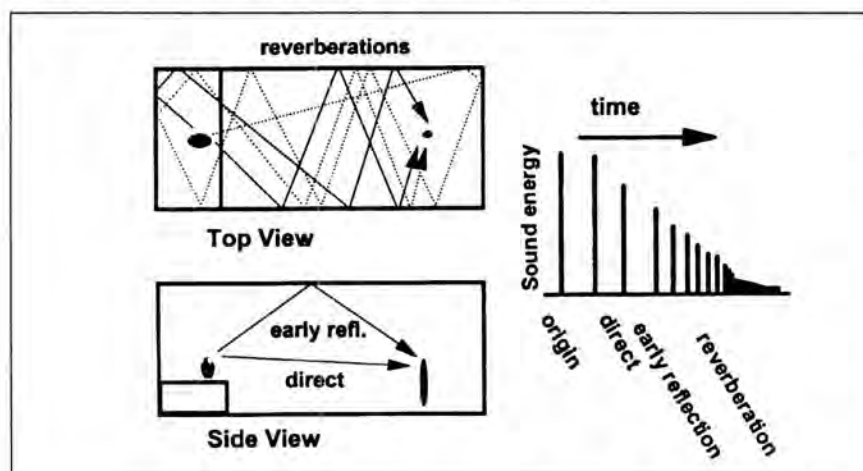
THE ROOM: In large rooms the sound source can be heard 1) directly, 2) as early reflections off one or several surfaces, and 3) after many reflections (more than six) as reverberant sound. (Fig. 4) Early reflections should be within about 35 msec. Early reflections provide cues for determining direction and room size. The reverberant sound field dies away as it interacts with the room and audience surfaces, losing energy. Playing a recorder alone in a forest sounds good mentally but sounds less good aurally: there is no reverberant

field, no *lift*. Most musicians are aware that the reverberation time of a room is important to good listening and that different types of music require different reverberations times (between 1.5 and 3 seconds for concert hall music, or longer for music written for large church acoustics). Fewer are aware that as room size drops to the dimensions of a living room the analyses of these acoustically small rooms becomes much more complex mathematically and often disturbing acoustically. The sound is no longer a diffuse field, but may involve standing waves determined by the room's dimensions. These are called room modes, where things called critical distance and frequency become important. Critical distance is the point where the direct sound and reverberant sound field become equal. Critical frequency is the point above which the sound field becomes diffuse; below it, room modes exist. One of the effects of room modes is to cause variations in sound level depending on the frequency sounded and the position of the listener. If you are under the critical distance, as a player will be, or are sounding notes with partials below the critical frequency, it's not surprising that *what you play* is not *what they get*.

As sound waves reflect off spongy surfaces and travel through moist air some of their energy is lost, a process called damping (to dull or deaden). Rooms hung with sound absorbing drapes are dead. Hard walls which reflect most of the energy are live and can give a lift to the performer. Usually, the reflection of sound is frequency dependent. Listeners hear different timbres than players because the various partials are affected differently. Low frequency sounds are absorbed by loose wooden walls that vibrate like a drum-head. Porous surfaces trap high frequency sound. Alcoves and naves pose challenges. If you are faced with a dead room, increasing the rate of attack can sometimes improve the situation by adding higher frequencies to the sound.

FEEDBACK: Vocal control in singing has been the subject of much work. Surprisingly little attention has been given to recorder playing. It seems reasonable that some of the same control mechanisms are available to recorder players that nature developed for vocal control. In untrained singers (and recorder players) the acoustic auto-monitoring process is largely undeveloped; but

Fig 4. Room Reflections: The player and listener are connected by various sound paths. Each path's sound arrives at the listener's ear at a different time. Direct and early reflection sounds provide cues that give directional information. The reverberant field provides fullness.



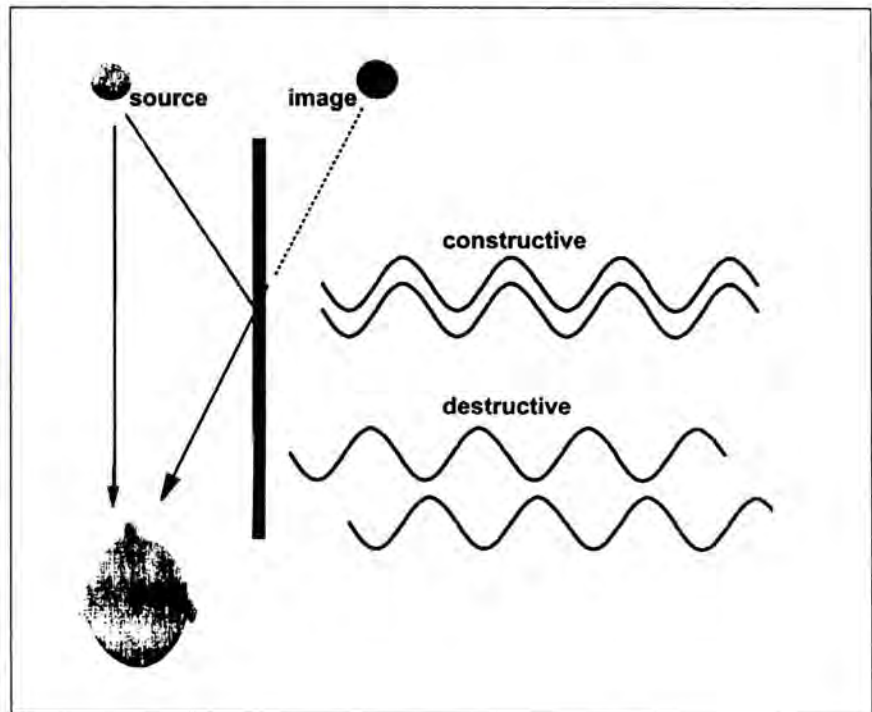
trained singers can acquire deliberate voluntary control of loudness and pitch in response to monitoring. This involves building a mental model that relates subglottal pressures, body-part positions, and associated muscle tensions (diaphragm, tongue, lip, cheek, and fingers) with loudness and pitch. The learning involves muscle-sensing, auto-monitoring and listener sensation feedback. This is not just a mental matrix of do-this, get-that, fix-a-bad-note on the fly, but a model that is used to *predict* actions, even those outside of previous experience. In early training, the various inputs help construct the model. Subsequent performance practices produce slight error corrections that are used to fine-tune the model. The goal is experiential processing, not reflective reasoning. Consciously thinking about the process will slow you down.

The fundamental problem is knowing the objective targets and correlating these with subjective values. What's often missing for the beginner is a "mind's ear" that can be used as a reference. The singing teacher Sergius Kagen, and others, have written about why some singers sing in tune and some don't. Singers who don't sing in tune sound a pitch, listen to it, and try to adjust it to what they think it should be. But, since they are the sound-producing mechanism and because they are often reacting to a mixture of reflected sound and head resonance, their vocal chords get confused. Singers who sing in tune "hear" the correct note in their head a split second before they produce the note and their brain tells the vocal chords to match that note.

Evidence shows that instrument pitch identification can be learned by training, using one (or more) reference or anchor points. The psychoacoustic process usually involves identification of random tones spanning several octaves. One extended study (Brady) has demonstrated that good musicians can train themselves to hear and identify pitch, in the mind's ear, by referencing test notes to a single note during the learning phase. Even after a year, with no further training, the reference note could be recalled to within a semitone.

How much easier, then, is the task to "hear" the notes imbedded in a melody. Most active musicians develop the instinct that identifies the note that "must" be played next, even when it is unknown, and across a page turn.

Fig. 5. Sound Interference: Sound waves can interfere with each other. This example shows how a single source can create an image source. The two waves can meet and interfere constructively, accentuating the sound, or destructively, muting the sound. Which of these occurs is determined by the distances and frequencies involved.



SURFACES: When a sound wave from your instrument reflects off a nearby large flat surface, it creates an image source whose sound can merge with the original direct wave. (Fig. 5) Depending upon the distances to the reflecting surface, the frequency of the sound wave, and the overtone structure, this merger can be constructive (the energies add), or it can be destructive (the energies tend to cancel each other). If you play near a flat surface don't be surprised if some notes sound dull to you. Nearby listeners may find that another note has a fault. The listener at some distance, where most of the sound energy is from the diffuse reverberant field, won't hear the effects.

HEAD AND EARS: The direct and early reflection sound waves often strike the listener's head unevenly, coming from one side or the other. How do we know which side? At C4 (256 Hz) sound striking the right ear is heard at the left ear diminished by less than 10 percent. At such low frequencies, the sound bends around the head easily since the wavelength of the sound is longer than the width of the head. (Fig. 6) In this musical range our sense of sound orientation depends upon the slight time delay (-0.5 msec) between reception at the

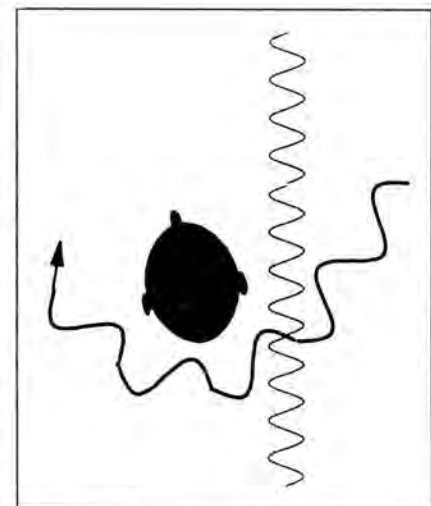


Fig 6. Sound Location: Low frequency sound waves can bend around the head, and sound location involves the time delay of arrival at each ear; High frequency sounds travel in a straight line past the head, and sound location involves intensity differences at the ears.

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Directional information comes from correlating, in higher brain centers, the input from both ears. And some processing goes on in places most of us didn't know we had. It can all lead to some unusual effects. What enters your ear isn't always what you hear.

right and left ear. This approach to sound localization fails when the frequencies are higher, and the sound waves shorter. Fortunately, these shorter waves cannot bend around the head, and the ear opposite the source is in a slight sound shadow. Now, determination of sound direction depends on detecting differences in the sound intensity received by both ears. Thus, both pitch and direction detection involve two complementary mechanisms.

What if two recorder players at opposite sides of the room sound the same note 30 msec, or less, apart? The ear/mind tells you that both are coming from the location of the first note that was heard (Haas Effect). This is one of many musical illusions that arise during the mind's processing of sound.

ILLUSIONS: Sound waves are processed and analyzed in many places. It all begins in the cochlea. Directional information comes from correlating, in higher brain centers, the input from both ears. And some processing goes on in places most of us didn't know we had. It can all lead to some unusual effects. What enters your ear isn't always what

you hear.

We are all familiar with the auditory sensation that occurs in "the case of the missing fundamental." If you take two loud notes that are harmonically related—such as the fifth, a frequency ratio of 3:2—the ear will hear the missing fundamental. Organ makers use the trick by having tandem pipes "sound" a pedal note that their ranks can't normally reach. They play E3 (165 Hz) and A2 (110 Hz), and you'll hear A1 (55 Hz). The two loud notes beat against one another in the air producing the difference tone. We can even process weak sounds made up of a few harmonics striking the same ear to extract the missing fundamental. But surprisingly, if you take two tones of different frequency and present them *separately* to each ear, you will still perceive a beat between the two sources. And it's all in your mind. The beats seem to be associated with neural network processing that occurs in the olivary bodies located behind the brain stem. The beats are easier to detect when deliberate random noise, with contributions at all frequencies (white noise), is added to the input. This seems correlated to the cocktail-party effect, where we can tune in one conversation in the presence of considerable noise.

If you play a series of alternating octaves toward the left ear, starting on the lower note, while simultaneously directing another series of octaves toward the right, starting on the upper note, most listeners will hear a pulsating high pitch in the right ear, and a low one in the left. Or, play the quarter-note sequence C5-D4-A4-F4-F4-A4-D4-C5 in the right ear and C4-B4-E4-G4-G4-E4-B4-C4 in the left. Most listeners will hear a C5-B-A-G-G-A-B-C5 progression in the right ear, and a C4-D-E-F-F-E-D-C4 in the left.

There are other musical illusions, such as infinite monotonically increasing pitches (the Shepard tones), found in Bach's *Fantasia in G minor* (BWV 542), and note grouping illusions that produce perceived multipart music from a single violin, found in the *Preludio* of Bach's *Partita III in E major* (BWV 1003). Some illusions are always perceived. Others fade when you are told or see the reality. Aural mirages are an indication of the complexity of our hearing.

IMPROVING YOUR FEEDBACK: Technology can deliver clever solutions as we better understand the entire process. Joe Wolfe has developed a

Continued on page 26

Recorders in Children's Literature

The positive themes of music characterize a number of children's books about recorders and vertical flutes

by Elizabeth D. Schafer

MOST ADULTS REMEMBER a poignant musical scene from their childhood books, such as Beth March longing for a piano in Louisa May Alcott's *Little Women* or Pa's ever-present fiddle in the *Little House* series by Laura Ingalls Wilder. Throughout history, authors have used musical elements to sharpen characters, strengthen themes, and enliven plots.

In the December 1992 issue of *The Lion and the Unicorn*, which focuses on "The Arts in Children's Literature," Maurice Sendak reveals that music helped to inspire his pioneering, fantastical picture books. Many authors, the journal reports, have used music in their stories to create an harmonious fictional community; readers become aware that silence means isola-

tion and despair, while melodies promise safety and comfort. The stereotypical bad guys and outsiders are evident from their lack of affinity for music.

Authors have introduced the learning of musical skills to show a coming of age and development of self-expression and autonomy. The ability to make music offers their characters opportunities for discipline, dedication, and self-improvement. Characters learn and adopt traditions from past generations expressed through folk songs and musical rituals. Music enables them to have the power to be creative and to make a difference in their world.

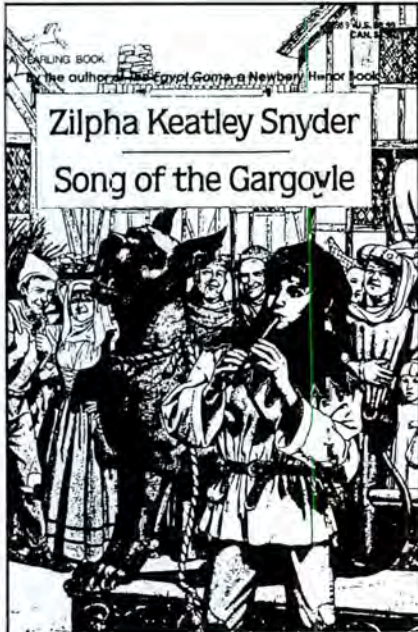
In her books *Gates of Excellence: On Reading and Writing Books for Children* and the *Spying Heart: More Thoughts on Reading and Writing Books for Children*, prize-winning children's author Katherine Paterson compares writing children's literature to playing a musical instrument, explaining that she writes "a flute solo, unaccompanied" with a "rather simple melody" to communicate with readers. Paterson notes that "only when the deepest sound going forth from my heart meets the deepest sound coming forth from yours—it is only in this encounter that the true music begins."

WILLIAM SHAKESPEARE may have been the first writer who mentioned children playing recorders. In Act v, Scene i, of *A Midsummer Night's Dream*, Hippolyta mocks Quince as he introduces the play of Pyramus and Thisby: "Indeed he hath played on his prologue like a child on a recorder—a sound, but not in government." While Shakespeare's line is perhaps not the most auspicious allusion, the portrayal of recorders in modern children's literature is generally more flattering.

One of the first books to focus on a child's relationship with a recorder was Carol Panter's *Beany and His New Recorder* published by Four Winds Press in 1972. Panter, a harpsichordist who attended the Juilliard School, chronicles the main character Beany's discovery of his new instrument and his own talents. Illustrated by



For Beany, a smooth, flat rock in the forest is the perfect place to practice his recorder. Drawing by Imero Gobbato from *Beany and His New Recorder* by Carol Panter.



The covers of *Song of the Gargoyle* and *Saturnalia*: *Gargoyle's* cover shows the thirteen-year-old Tymmon, whose father, Komus, a court jester, has been kidnapped. Playing folk tunes for noble audiences, Tymmon earns enough money to pay for his basic needs. *Saturnalia* shows a boy playing a vertical flute. He's Weetasket, a Narraganset Indian captured during an English raid in 1675 and forced to be a printer's apprentice

In Patricia MacLachlan's *Arthur, For the Very First Time*, he bargains with Yoyo for the recorder. "There was cold beet soup for supper with a hot dish of cut-up greens that Arthur suspected were dandelions. But he didn't care. He had his recorder." After supper, "Arthur practiced the recorder all evening, sitting cross-legged on his bed."

Italian artist Imero Scabbato, the book shows Beany pensively holding his new recorder in his right hand while looking for "one of his favorite places to sit, a smooth, flat rock that jugged out of the trees." Beany recognizes that this "fine forest seat for a boy and a cat" would enhance his practice sessions and nurture his musical abilities. Unfortunately, this book is out-of-print and difficult to locate in libraries.

Patricia MacLachlan's *Arthur, For the Very First Time* (1987), however, is much easier to find. Ten-year-old Arthur Rasby moves in with his great uncle and aunt during the summer because his pregnant mother is irritated by his presence. Angry at his parents and irrationally uncomfortable with his eccentric relatives, Arthur is elated when he discovers a recorder in traveling merchant Yoyo Platt's donkey cart full of trinkets. "There was something Arthur wanted. The minute he had seen the long canvas case he had known what was inside. His mother had a recorder, a wooden one that she kept in such a case. Once she'd let him play it, showing him how to finger some of the notes. He remembered the mellow, sad notes that had made the hair on his neck rise when his mother had played. He also remembered the rasping squawks when he had played." Arthur bargains with Yoyo for the recorder, tricking him to sell it for \$1.75 by suggesting the

wood is worthless. "There was cold beet soup for supper with a hot dish of cut-up greens that Arthur suspected were dandelions. But he didn't care. He had his recorder." After supper, "Arthur practiced the recorder all evening, sitting cross-legged on his bed."

His joyfulness is short-lived when Arthur realizes that his favorite chicken Pauline disappeared when she followed him to the neighbor's house where he had shown off his new instrument. Afraid that Yoyo kidnapped Pauline as vengeance, Arthur blames his recorder and rejects it. "It was my dumb recorder," said Arthur tearfully. He sat up suddenly. "All I could think about was that recorder and playing it. And showing Moira I could do something." Arthur decides he must sacrifice his recorder to save Pauline, and after dashing upstairs, "Arthur appeared with his recorder. He ran into the kitchen, opening the devil's end of the stove." Aunt Elda stops Arthur, shouting at him, "Here's the hatchet. Go chop the recorder into pieces so it will burn better. That will be more likely to bring Pauline back home."

Feeling foolish, Arthur runs to his room and "opened the big window and threw his recorder out. He looked down to see it lying in the flower bed. He felt better." By shunning his recorder, Arthur is rewarded by the reappearance of Pauline. Readers learn that Arthur's mother is also a frustrated artist who ripped her canvases and stomped on them; no mention is made of how she treated her recorder. Although the book's purpose is to show Arthur's self-discovery and liberation from his parents' narcissism, MacLachlan could have allowed Arthur to embrace his instrument to achieve self acceptance, autonomy, and an authentic voice.

Zilpha Keatley Snyder achieves this in *Song of the Gargoyle* (1991). The book's cover shows the protagonist playing a recorder. Thirteen-year-old Tymmon's father, Komus, the court jester of Austern-ve, has been kidnapped. Tymmon hides in the forest where a dog-like gargoyle named Troff adopts him. Forced into town for food and shelter, Tymmon relies on a flute, "beautifully carved of dark satiny wood," that his father gave him when he was four years old. Playing folk tunes on the flute, which seems to be a recorder, for noble audiences, Tymmon earns enough money to pay for his basic needs. He admits being born with a "true ear and a quick memory" and recalls playing before royalty. His "sweet but sad" melodies soothe him while he attempts to rescue his

father and learns his true identity and the tragic fate of his mother Lianne. Although he has the option of abandoning his recorder, Tymmon protects it not only for its income generation but also for the voice it gives him.

Snyder incorporates a flute theme in another book, *Season of Ponies* (1964), in which Pamela is angry at her father for abandoning her at Oak Farm with two strict aunts. She discovers joy and self-acceptance when she meets Ponyboy who emerges from a mist, riding a horse and playing a flute that appears to be a recorder in an illustration and is described as a "a small flute [hanging] from a cord around his neck." The music he plays produces a "strange wild sound that was not quite a tune, as if all the sounds of the forest were shaped to the clear sweet tones of the flute." Ponyboy's flute music is magical, and the ponies "lifted their feet higher and arched their slender necks more sharply" when they hear him play.

MANY CHILDREN'S BOOKS briefly mention recorders. Jessie Haas's *Working Trot* (1983) focuses on the equestrian sport of dressage, not music. The main character, James McLiesh yearns to train horses as a career and realizes that dressage is an art like music: "James began to see. He had to learn the foundations, not only as exercises but also as art. It was the art of line drawing, of recorder music—purity, simplicity, concentration which approached Zen," and "realizing this, he began to do better." James understands that "Not like a painter or a photographer, where you do it and it's finished—more like an actor or a musician. The art is the process. It moves in time, exists only in motion."

Lynne Reid Banks's *One More River* (1992) chronicles Lesley Shelby's move from Canada to an Israeli Kibbutz in 1966 where a recorder comforts her in a Middle Eastern war zone. Upset about this upheaval in her life, "The main thing that kept her going was music." Lesley learns that "music was a big thing here. A lot of the kids played in the youth orchestra. The music teacher asked her if she'd like to learn the recorder. At first she refused. She just didn't have the confidence. But Shula said, 'Music is good, recorder is easy. Why you don't try?' So without much hope. Lesley tried. . . . She found she liked it. It gave her comfort. When she couldn't talk to anyone, she could always practice. And when, after a few weeks, Ofer said, 'You play good,' it was balm to her soul."

Recorders were also present in the

American Colonies during the Revolutionary War. Patsy Black assists her parents in running their tavern in Elizabeth Massie's *Patsy's Discovery* (1997), the first title in the Daughters of Liberty series. Patsy helps prepare for the weekly dances where a "small ensemble of musicians, usually a harpsichord, a violin, and a recorder, would play in one corner while the men and women danced."

Contemporary characters encounter recorders at school and in their families; these books reveal varying juvenile attitudes toward recorders, ranging from acceptance to apathy. Phyllis Reynolds Naylor's *Reluctantly Alice* (1991) reveals the irony of tone-deaf Alice coping with her musical family, including her father who manages a music store. Acknowledging that she sings out-of-tune, self-conscious Alice admits relief because "I woke up one morning remembering that while we had General Music, we didn't have to sing unless we wanted to. We could play a tune on a recorder instead." Fifteen year old Melissa Stanhold mourns her deceased poet father who was famous for his faun imagery

A Children's Recorder Reading List

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- Krementz, Jill. *Sweet Pea: A Black Girl Growing up in the Rural South*. New York: Harcourt, Brace & World, 1969.
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- Naylor, Phyllis Reynolds. *Reluctantly Alice*. New York: Atheneum, 1991.
- Nixon, Joan Lowery. *Maggie, Too*. New York: Harcourt Brace Jovanovich, 1985.
- Panter, Carol. *Beany and His New Recorder*. New York: Four Winds, 1972.
- Snyder, Zilpha Keatley. *Season of Ponies*. New York: Dell Publishing, 1964.
- Song of the Gargoyle*. New York: Dell Publishing, 1991.
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- Yolen, Jane. *The Stone Silenus*. New York: Philomel Books, 1984.

Time for You

24



School is COOL

Totally my FUNK

Grin Pins

Fun all year long with Grin Pins. There are over 200 pins to collect, trade, or give away to your pals. Ten pins in every box. AGHT 82

Jeweled Headband

Black velvet headband studded with a sprinkling of jewels. AGHT 88

The American Girl catalog, from the Pleasant Company in Middleton, Wisconsin, offers a variety of whistles and musical instruments for its historical dolls and advertises child-sized clothing with a model playing a recorder.

Lynne Reid Banks's *One More River* chronicles Lesley Shelby's move from Canada to an Israeli kibbutz in a war zone. At first she refused to learn recorder.

"She just didn't have the confidence. But Shula said, 'Music is good, recorder is easy. Why you don't try?'"

So without much hope. Lesley tried....

She found she liked it. It gave her comfort. When she couldn't talk to anyone, she could always practice."

in Jane Yolen's *The Stone Silenus* (1984). Dreaming of panpipes that help her cope, she is disappointed upon awakening to learn "Panpipes indeed. It was just her sister Melanie playing the recorder." Melanie "put her lips to the recorder again and began to blow" to urge Melissa out of bed. Melissa "knew she should be thankful. The year before, Mel had played the ukulele. Mel had tried everything and stuck to nothing except her passion for movies."

Margaret, the main character of Joan Lowery Nixon's *Maggie, Too* (1985) is also not enchanted with recorders, barely tolerant when "a sharp, piercing noise came from the living room" where her cousins "Debbie and Jason [were] sitting upright in front of their mother with small, wooden recorders in their mouths. . . . Since they were only hitting half the notes, Margaret didn't want to hear any more." In many children's books, teenage protagonists are ambivalent about recorders or embarrassed at the thought of playing them, while pre-adolescents eagerly although awkwardly explore playing recorders. Margaret's cousins are exuberant about their instruments: "We're going to play our recorders! Jason yelled." When he throws a temper tantrum, his grandmother reprimands, "I can't hear you play your recorder if you're going to keep crying." Although "the children tootled carefully spaced notes that sounded vaguely like 'All Around the Mulberry Bush,' . . . There was a pleased smile on Grandma's face, the kind of smile that meant she'd rather be listening to this wobbly concert than doing anything else in the world." Margaret only hears noise and enters her grandmother in a raffle for a trip to Cancun, thinking that she can escape from her noisy house.

RECORDERS ALSO SHOW UP in animation for children. In Marc Brown's popular PBS series about Arthur the Aardvark, one of Arthur's classmates plays a recorder for band tryouts when Arthur attempts to compose a commercial jingle in "Arthur and the Crunch Cereal Contest." During the intermission between "Arthur Makes a Movie" and "D.W. Go To Your Room," schoolchildren comment on Arthur's attempts at movie-making and stage their own production of "Three Billy Goats Gruff" in which one child pretends to be the troll playing a recorder. Kellogg's Frost-ed Flakes, one of the commercial underwriters for the PBS show *Barney*, briefly features a girl playing a recorder on a playground in their promotional spot.

In addition to recorders in children's lit-

erature, there are many representations of generic vertical flutes resembling recorders. Perhaps the best known examples of these flutes are retellings of Robert Browning's *The Pied Piper of Hamelin*, in which a piper lures away a town's rats and then the children of the twonspeople when they refuse to pay his fee. He uses a "long pipe of smooth straight cane" that plays bewitching "sweet soft notes," reminding both children and adults to keep their promises. Flutes and recorders often represent magic and give their musicians power. Ursula K. LeGuin's *A Wizard of Earthsea* (1968) describes ancient mythical people dancing to such fantastical pipes and flutes.

CAPTAIN JOHN SMITH of Jamestown fame commented on Native Americans playing a cane instrument that looked like a recorder, and Native American characters in children's books often play vertical flutes. The cover of Paul Fleischman's *Saturnalia* (1990) shows a boy playing such a vertical flute. Weetasket is a Narraganset Indian who was captured during an English raid in 1675 and forced to be a printer's apprentice named William in Boston. Resenting his Puritan master, he wanders the streets of Boston playing his "small bone flute," which his grandfather had crafted from a heron's wingbone, hoping that his lost twin brother, Cancasset, will recognize their father's songs. Weetasket "put the flute to his lips and began playing softly, capping and uncovering its holes, releasing a restful tune into the night. Its scale and rhythm were foreign to the psalms and ballads heard in Boston. It wandered like a rivulet, patient, peaceful." He protects his flute because "it was the one object he possessed from his old life, and its sound always led him back to the sweet aroma of his father's stone pipe, the taste of parched cornmeal and ripe cranberries, the feel of the deerskin on which he'd slept." For Weetasket the flute connects him to his lost family and culture, offering security in an unkind world.

Other children's books about Native American folk tales depict vertical flutes as a means to woo lovers. In Emery Bernhard's *Spotted Eagle & Black Crow: A Lakota Legend* (1993), brothers Spotted Eagle and Black Crow both love Red Bird. When Spotted Eagle plays his flute for her, Black Crow becomes jealous and plots his destruction, only to realize that he has betrayed his culture and himself.

Will Hobbs's *Kokopelli's Flute* (1995) was issued in paperback in 1997 with a boy

holding the flute on the cover. While waiting for a lunar eclipse, the protagonist Tepary Jones (named for a bean his father cultivates) finds a bone flute left by artifact robbers in an ancient cliff dwelling located in New Mexico. On the walls he sees petroglyphs of Kokopelli, a magical person in the Hopi Indian culture who plays his flute to help crops grow. Tepary describes his find as "a small, polished flute with three small holes toward one end and one toward the other. It looked to have been fashioned from a naturally hollow bone. Probably it was made from an eagle's wingbone." The flute magically transforms Tepary into a packrat who procures ancient medicinal powders to cure his mother of a deadly hantavirus. During his adventures, Tepary meets the real Kokopelli, whose flute music nurtures members of the Jones family.

Non-fiction juvenile books about the history of Native Americans briefly describe vertical flutes that are often decorated with feathers and fur. Russell Freedman's *An Indian Winter* (1992) is illustrated with contemporary paintings by Karl Bodmer, who observed the Blackfeet Indians and described how they expressed their emotions using wooden flutes. Freedman's *The Life and Death of Crazy Horse* (1996) includes drawings by a 19th-century Indian, Amos Bad Heart Bull, depicting Indian love flutes.

Vertical flutes like recorders are played by members of all socio-economic and ethnic classes in children's books. An impoverished African-American girl living in a ramshackle Alabama dogtrot cabin plays her recorder after dinner in Jill Krementz's photographic documentary *Sweet Pea: A Black Girl Growing up in the Rural South* (1969). In Mildred D. Taylor's prize-winning *Roll of Thunder, Hear My Cry* (1976), a poor white boy, Jeremy Simms, carves a vertical flute as a Christmas gift for a black Mississippi sharecropper's son, Stacey Logan. "Stacey slid his fingers down the smooth, sanded back of a wooden flute. 'Go 'head and try it,' said a pleased Jeremy. 'It blows real nice.'" Stacey's father explains to his confused son that the flute represents the boys' resilient friendship during a time of heightened racial tensions. Watching "Stacey fingering the flute," Stacey's sister Cassie reported, "As I stood in the doorway, he lingered over it, then, carefully rewrapping it, placed it in his box of treasured things. I never saw the flute again."

Also set at Christmas, Richard Brad-

In Paul Fleischman's Saturnalia, Weetasket protects his flute because "it was the one object he possessed from his old life, and its sound always led him back to the sweet aroma of his father's stone pipe, the taste of parched cornmeal and ripe cranberries, the feel of the deerskin on which he'd slept." The flute connects him to his lost family and culture, offering security in an unkind world.

Continued on page 38



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- N4064** *Easy Pieces for the Young* (Hillemann) (including text and pictures) 2Rec(SA) Score
N4003 *Seven Pieces* 2Rec(SS) Score
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N4108 *Sonata in C Minor* (Sokoll) BWV 1030. Originally for Flute(b) A Rec,Pf(Cemb) (Vc ad lib) Parts
N4021 *Sonata in F Major (Original in E)* (von Arx,Saladin) A Rec(Fl,Vn),Pf(Cemb) (Vc ad lib) Parts
N4110 *Sonata in G Major* (Sokoll) BWV 1032. Originally for Flute(A) A Rec,Pf(Cemb) (Vc ad lib) Parts

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- N4022** *Nine Pieces* (Koschinsky) 2Rec(SA) Score

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- N4068** *Baroque Studies for the Alto Recorder* (G. Keller) With tables and diagrams for trills and embellishments
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N4057 *Dances of the Baroque* (Keller) Boismortier,Fesch,Handel,Hotteterre,Naudct,Telemann 2Rec(SS) Score
N4114 *Duet Book for Two Alto Recorders (25 Pieces)* (Emden) 2Rec(AA) Score
N4024 *Easy Pieces for Recorder (12)* (Schaefer) Beethoven,Handel,Haydn 5 Rec, Pf Parts
N4015 *Short Dances by Great Masters (20 Pieces)* (Emden) Bach,Handel,Haydn,Mozart,Telemann (including composer portraits) 2Rec(SA) Score
N4067 *Short Dances by Great Masters (20 Pieces)* (Emden) Bach,Handel,Haydn,Mozart,Telemann (including composer portraits) 2Rec(SS) Score
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N4066 *Short Pieces by Great Masters (25 Pieces)* (Emden) Bach,Handel,Haydn,Mozart,Telemann (including composer portraits) 2Rec(SA) Score

Corelli

- N4008** *Pastorale (from the Christmas Concerto: Concerto Grosso No.8)* (Cleff) 3Rec(SAT) Score and Parts
N4023 *Sonata in A Minor* (Koschinsky) Op.5,No.8 5 Rec,Pf(Cemb)(Vc ad lib) Parts
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(listing continued on next page)

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Morley

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Mozart, W.A.

- N4013** *Duos (12)* (Koschinsky) 2Rec(SA) Score
N4031 *Easy Pieces for the Young* (Hillemann) (including text and pictures) 2Rec (SS) Score
N4065 *Easy Pieces for the Young* (Hillemann) (including text and pictures) 2Rec (SA) Score
N4032 *Mozartiana (Ten Pieces from the Notebooks of Leopold and W.A. Mozart)* (Koschinsky) S(A)Rec, Pf Parts

Telemann

- N4058** *Easy Pieces for the Young* (Hillemann) (including text and pictures) 2Rec (SA) Score
N4059 *Easy Pieces for the Young* (Hillemann) (including text and pictures) 2Rec (SS) Score
N4034 *Tafelmusik* (Koschinsky) S(A)Rec,Pf Parts
N4033 *Ten Pieces from "Fantasies pour le Clavecin"* (von Arx) 2Rec(SA) Score

Various Ensembles with Recorders

Bach, J.S.

- N4083** *Village Music (from the Peasant Cantata)* (Cleff) 3Rec(SST/SAT), Lute(Gtr) Score

Collection

- N4117** *Folk Music from South America* (Teschner) A Rec/FI,Gtr Score
N4084 *Folk Songs from America and around the World (15 Pieces)* (Buhe) S Rec,Gtr Score

GORZANIS

- N4040** *Neapolitan Songs of the 16th Century (15)* (Tonazzi) (It) Gtr or Voice,Gtr or S Rec,Gtr Score

Telemann

- N4017** *Air and Bourée* (Behrend) Rec,Gtr Score

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Mollenhauer's Prima model incorporates a maple body with a tan plastic headjoint. It is available from the Boulder Early Music Shop at their new address: 3200 Valmont Road, Suite 7, Boulder, CO 80301, for \$25; 800-499-1301.

Moeck has a school soprano called the Flauto 1 plus, distributed by Magnamusic (Box 338, 74 Amenia Union Road, Sharon, CT 06069; 860-364-5431). The instrument has a synthetic headjoint and lower piece of maple (with double holes). It comes in a linen bag for \$43.

Collins and Williams Historic Woodwinds adopts a different approach, taking a plastic Zen-On Bressan alto, which can be specially ordered with a removable block, and retrofitting it with a cedar shim on the block. The result, which benefits from hand-voicing, is said to have the reliability and unfussiness of a plastic instrument without its customary moisture clogging problems. And the \$92 cost is far less than hand-made wooden instruments. Contact Collins and Williams at 5 White Hollow Road, Lakeville, CT 06039; 860-435-0051.

St. Patrick's Day Equipment

Those who are interested in adding the tin whistle to their arsenal will find several models available from the Von Huene Workshop (59-65-Boylston St., Brookline, MA 02146; 617-277-7217). The Clark model in the key of D, is made of rolled tin with a traditional tapered bore and a wooden block (\$12). Plastic Kildare whistles from the Kelischek Workshop have a tunable two-piece design, a sophisticated curved windway, and are available in D (\$17), E \flat

(\$16), C (\$18), A (\$19), and B \flat (\$20). The Generation penny whistle in D (\$10) is made of cylindrical brass with a plastic fipple. At the high end of the Gaelic scale (\$1,000) are Skip Healy's keyless flutes in D, built specially for Irish music. And for filling out order forms, the Von Huene Workshop has the “world's only” ballpoint recorder pen made by Zen-On (\$5).

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Test Results

The **Yamaha Corporation** was pleased to read in the *English Recorder Magazine* that their soprano instruments designed for school use (the YRS 24B and the YRS 302B) came in first overall in a blindfold preference test conducted by members of the European Recorder Teachers Association (UK) at its 1997 conference.

Colonial Research

Those researching the use of early woodwinds in early America will be happy to learn of “The Performing Arts in Colonial American Newspapers, 1690-1783: Text

Data Base and Index,” a \$99 CD-Rom from **University Music Editions** (Box 192, Fort George Station, New York, NY 10040; 800-448-2805). The disc includes the full text of all references to music, dance, theater, and poetry found in newspapers and supplements from some 50 towns and cities.

New Home for Country Dance

Our colleagues at the **Country Dance and Song Society** have moved to new quarters at 132 Main St., Box 338, Haverdenville, MA 01039; 413-268-7426. Their association store offers a wide array of books, music, and recordings.

The Boston Early Music Festival has a complete stock of posters from prior year events, including “The Merry Fiddler” by Gerrit van Honthorst from the Rijkmuseum in Amsterdam.



Welcome to BAZAAR, a column presenting product news and information of interest to recorder players from the early music business community. Information items and photos can be sent to Fred Kersten, 115 Toleman Road, Washingtonville, NY 10992; 914-496-6175; e-mail: fgkl@psu.edu.

Order your recorder discs through the ARS CD Club!



Recordings on CD made by ARS members are available for purchase at the special ARS member price listed in each CD description, or to non-members at the higher price following (postage and handling included).

___ **J.S. BACH: TRIO SONATAS** Judith Linsenberg, recorder; Elizabeth Blumenstock, violin; Elisabeth Le Guin, cello; Edward Parmentier, harpsichord. Six works arranged by Linsenberg from the trio sonatas for organ, BWV 525-530. Supported by the 1992 ARS Professional Recording Grant. Virgin Veritas. \$17 ARS/\$20 others.

___ **BEYOND... CELESTIAL WINDS** David Young, recorder; and others. On his fifth instrumental CD, Young adds Spanish and classical guitars to achieve a relaxing sense of peace and tranquility. Universe Music. \$17 ARS/\$20 others.

___ **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. "Bouree" from this CD featured on United Airlines in-flight listening. Universe Music. \$17 ARS/\$20 others.

___ **BLOCKFLÖTENENSEMBLE WIEN** Irmtraut Freiberg, Karin Heinisch, Susanne Jurdak, Eva Maria Kaukal, and Prisca Loeffler, recorders. Ensemble music for three-five players (soprano in G' to great-bass in F); compositions by J. Chr. Demantius, J. Hilton, M. Kaeser, Monteverdi, Morley, Mozart, W.W. van Nieuwkerk, Pachelbel, Reichardt, Schermann. \$17 ARS/\$20 others.

___ **CELESTIAL WINDS I** David Young, recorders; Lisa Franco, celtic harp. Relaxing recorders accompanied by gentle harp. Universal Music. \$17 ARS/\$20 others.

___ **CIRCULO MAGICO (MAGIC CIRCLE)** Cléa Galhano, recorder. Brazilian and American contemporary music for recorder and various instruments. \$17 ARS/\$20 others.

___ **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. #2 Christmas recording in Canada in 1994. Universal Music. \$17 ARS/\$20 others.

___ **DANCE! RENAISSANCE** John Tyson, recorder, pipe & tabor; James Johnston, violin; Reinmar Seidler, cello; Douglas Freundlich, lute; Jacqueline Schwab, virginal. Renaissance dances and improvisations. Titanic. \$17 ARS/\$20 others.

___ **HANDEL: THE ITAL AN YEARS** Elissa Berardi, recorder & Baroque flute; Julianne Baird, soprano; Philomel Baroque Orchestra. Handel, *Nel dolce dell'oblio* and *Tra le fiamme*, two important pieces for obbligato recorder and soprano; Telemann, Trio in F; Vivaldi, *All'ombra di sospetto*. Dorian Records. \$17 ARS/\$20 others.

___ **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. \$17 ARS/\$20 others.

___ **MARIN MARAIS: PIECES EN TRIO (BUDGET 2-CD SET)** Judith Linsenberg, recorders; Elizabeth Blumenstock, violin; Gonzalo Ruiz, oboe; Roy Whelden, viola da gamba; Michael Eagan, archlute; Byron Schenkman, harpsichord. Marais' complete works for two treble lines and bass, with varied instrumentation and orchestrations. CD of the Month, *Alte Musik Aktuell*. Angel/EMI. \$24 ARS/\$28 others.

___ **OCEANS OF LOVE** David Young, recorders; Lisa Franco, celtic harp. Soothing recorders with gentle harp and exotic percussion over smooth bass rhythms. Universal Music. \$17 ARS/\$20 others.

___ **ORCHESTRA DEL CHIANTI** David Bellugi, recorder; Orchestra del Chianti. Mozart, Divertimento No. 7; Italian composer Riccardo Luciani, *Concerto di Anaco*; Biber, *Battalia*; Vivaldi, Concerto in C Major. Frame. \$17 ARS/\$20 others.

___ **PERGOLESI: LA SERVA PADRONA** Elissa Berardi, recorder; Julianne Baird, soprano; John Ostendorf, bass-baritone; Philomel Baroque Chamber Orchestra. Title work, an opera buffa from 1733,

with Vivaldi, "Recorder Concerto in A," nestled as an entr'acte between the two comic opera acts. Omega. \$17 ARS/\$20 others.

___ **ROMANCES AND VILLANCICOS FROM SPAIN AND THE NEW WORLD** Carlos Serrano, recorders, plus the four other members of Musica Ficta. Performances of some of the oldest music in the New World, showing the evolution of the two most important genres in Renaissance Spain, the romance and the villancico, into the most popular genre in colonial Latin America, the Baroque villancico. Program notes in English/Spanish/French. MF (Colcumbia). \$17 ARS/\$20 others.

___ **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. \$33 ARS/\$40 others.

___ **SOMETHING OLD, SOMETHING NEW** John Tyson, recorders; ensemble of five strings plus harpsichord. Baroque and contemporary music by Vivaldi, Boismorzie, Cooke, Hovhaness, Lovenstein for recorder and strings. Titanic Records. \$17 ARS/\$20 others.

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RESPONSE

Discardable Facts?

In his article about images of recorders in Catalan art (November 1997), Anthony Rowland-Jones, crediting Rob van Acht for his information, suggests that the "Dordrecht" recorder may have been discarded because "its tuning was suspect and there are signs that modifications were made (it had a very low pitch for the time)."

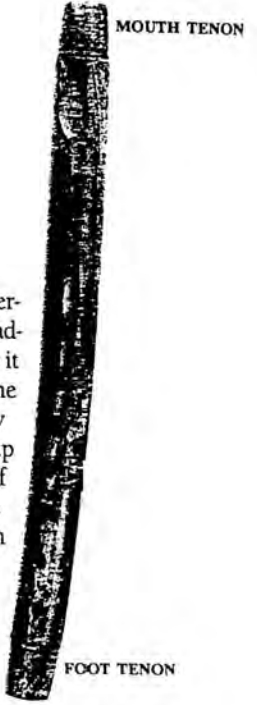
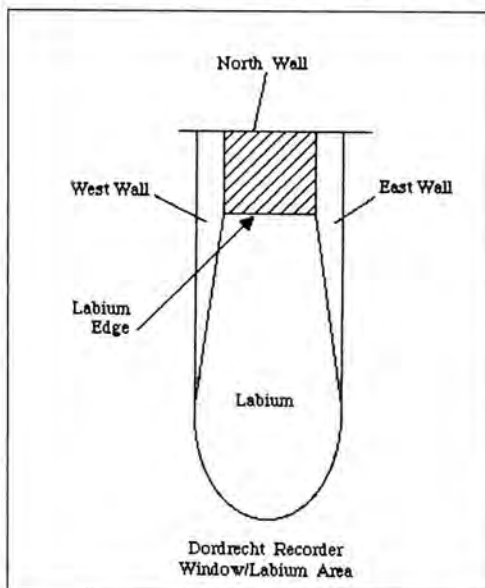
The instrument is housed in The Hague Municipal Museum, Holland. If an accurate copy is made, the result, like the original, leaves many unanswered questions. A number of things are required to obtain an instrument that works. First, it is necessary to make the missing foot. Disappointing results are obtained if one makes a foot that simply continues the bore of the instrument. What works best is a closed extension that covers the foot tenon (see illustration), like a jam jar lid, with one important difference. The "jam-jar-lid"-like end requires a hole in it, of smaller diameter than the bore. With such a bore-reducing foot, the instrument produces its lowest note, a C# at A-440 Hz. That is, a note a semitone higher than the modern soprano recorder. In addition, the foot enables a few more notes to speak, although not very well. The suspect tuning referred to is difficult to test, because apart from some left-hand notes, nothing plays with any clarity. I suspect that when first made the Dordrecht recorder played acceptably well. To-

day it doesn't. Understanding why it plays badly may well explain why it was thrown away. The photograph clearly shows a very large cut-up (north-south distance of the shaded area in the diagram below) for such a small recorder: 7.6 mm on a soprano-sized recorder. (To put this in perspective, a bass recorder of the period works well with a cut-up of about 7 mm.) If the east and west walls are closely inspected, it is possible to see a number of knife marks. Some are positioned in a region that would give a cut-up of about 4 mm. Others are positioned in line with the present labium edge. I suspect that the following took place:

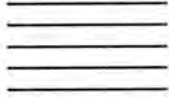
- 1) The original labium edge (giving a cut-up of about 4 mm) was badly damaged.
- 2) The damaged labium edge was sliced away, but in so doing, the cut-up was increased to 7.6 mm.
- 3) With such a huge cut-up, the instrument produced a windy unfocused sound.
- 4) In an attempt to rectify this, the block was pushed further into the window, the shaded part of the diagram. (Today, the block protrudes into the window about 3.5mm.)
- 5) Pushing the block into the window didn't help the sound, so
- 6) after removing the mouth and foot pieces, the instrument was thrown away.

Why were the mouth and foot pieces kept and not thrown away? Because perhaps, they were made of a different material—horn, or bone perhaps, and useful as an ornament strung around the neck. The need for a foot of special design is clear. But why did the mouthpiece require a horn or bone cover? I think it was purely an artistic reason—to visually balance the foot cover.

Alec V Loretto
Auckland, New Zealand



CHAPTERS & CONSORTS



*A youth recorder orchestra,
a wish list for Santa, and a prize for
a really good Play-the-Recorder Month idea*

Eight enthusiastic students showed up for the initial meeting of the **ARS Musica Montreal Youth Orchestra** on October 26, joined by adult members of **ARS Musica Montreal**. Jacques Delorme is directing the group and Andrée Beaudry is looking after the administrative tasks.

The double choir program for the October meeting of the **Chicago Chapter**, conducted by Judith Whaley, required the services of at least eight adept singers. All were pleased with the smooth vocalizing of Dave Fitzgerald, Nancy Chabala, Sarah Dimiceli, Ron Crawford, Gail Gillespie, Bob Stehman, and Jim and Ina Heup.

About 30 people attended the "house concert and high tea" presented November 16, 1997, by the **Indianapolis Recorder Consort**. The members are Mary Calkins, Stan Keil, Marilyn Flowers, Deana Gottschalk, Alberta Richmond, Allan Fox, Carol Barber, and Evelyn Kramer.

The *Early Music Newsletter* of the **New York Recorder Guild** reports on a volume (largely in Spanish) published by the New York Chapter of the International Iberian-American Academy of Poetry: *A Tribute to Professor Mordecai Rubin—Thirty Years as Educator at Teachers College*. Rubin, an important figure in the New York recorder scene for many years, is honored as "educator, scholar, linguist, poet, translator, literary critic, musician, and musicologist" in the compendium, which includes poems and essays by Rubin, a lengthy interview with editor Gerardo Piña, and some 50 photographs.

The **Metro Denver Chapter** is offering an "Introducing the Recorder" workshop on January 31 for beginners. The \$10 six-hour course covers choosing a recorder, blowing, fingering, and tonguing, playing by ear, reading and choosing music, ensemble playing, how to use the *ARS Personal Study Program*. Denver's November meeting, led by Barry Stacy, was devoted to "Jazzy Music and Improvisation."

The Christmas program of the **Orange County (CA) Recorder Society** on December 12 was directed by Betty Zuehlke, whose Adult Education Recorder Class at

Sunny Hills High School in 1974 led to the founding of OCRS. The Society has grown to 73 regular members plus ten "newsletter" members.

For the December meeting of the **Seattle Recorder Society**, Kim Pineda brought 11 Suzuki-trained recorder players, age four to ten, to play from the *Suzuki Recorder School, Book 1* (see page 31). Nine were from a class he teaches at the Music Center Northwest and two were his private students.

The **Monterey Bay (CA) Recorder Society** published a wish list for Santa Claus in their newsletter, *The Rede*: a coordinator for the Jr. Recorder Society, an advanced player who'd volunteer to offer beginning recorder classes, more small music groups to play in, a member who'd agree to come ten minutes early to the play-in to greet other members, and finally, someone to write impressions of the monthly play-in for the newsletter.

St. Andrew's Lutheran Church, Los Angeles, the new location for meetings of the **Southern California Recorder Society**, is a big success: over 60 people showed up in November, pleased to be seated in comfortable chairs and to be playing in "really nice acoustics." Because of its beautiful chords and long tones, the group has adopted an edition of Juan del Encina's *Una saosa porfia* by Thomas Axworthy to play as a warm-up before each meeting.

The **Twin Cities Recorder Guild** is offering a \$20 gift certificate at Honeysuckle Music to the member who comes up with the best idea for celebrating Play-the-Recorder Month. The rules state: "The idea must be practical (i.e., it can actually be done); the event must take place in Minnesota; and preferably, the idea should make more people aware of the recorder or inspire more people to play it."

PUT AN ON YOUR LIST!

Chapters & Consorts draws its material from Chapter newsletters and other mailings.

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

HEAR THERE EVERYWHERE (cont.)

unique way of providing a feedback mechanism to players who are trying to improve their articulation. If you have difficulty trying to replicate the sounds intended by *ti-ri*, *tu-ru*, and similar combinations, there is hope. The system was built for speech training/therapy, and has been used for teaching in foreign-language labs. In brief, the approach is to synthesize a special sound signal that contains acoustic energy at several hundred precise frequencies and to input this stream into the vocal tract via a small tube. The device then captures your vocal tract sounds as well as monitoring the response of the system to the synthetic sound. This creates a dot on a computer screen that can be moved around by altering mouth and tongue positions. Also on the screen are predefined colored islands that define the best target articulation positions as defined by the practices of experienced talkers, singers, or players. You just wiggle the jaw and tongue until the dot moves into the right box and you're there. Remember how you did it, and you can articulate the recorder like your favorite artist or an 18th-century Parisian. Wolfe is collaborating with Dan Laurin, the Swedish recorder player, in this exciting area. Visit Wolfe's homepage at <<http://www.phys.unsw.edu.au/music/how.html>> and read the work done on the transverse flute.

For testing instruments, the system measures the acoustic characteristics of the recorder or flute directly, with no human blowing. The artisan can quickly profile the instrument and make voicing and tuning adjustments easily. Perhaps we'll see the day when instruments come with a certification plot, or music shops let you match your desires from among a selection of instruments. As this article demonstrates, trying out an instrument in a small shop with glass cases will give you a false impression of what it really sounds like. And, perhaps someday, plug-in PC cards will be available to facilitate self-training.

Ray Dessy is emeritus professor of chemistry at Virginia Tech, Blacksburg, Virginia. He and his wife Lee are frequent contributors to American Recorder and the Woodwind Quarterly. They enjoy busking and playing the blues, and they also raise and train dressage horses.

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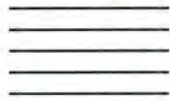
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ON THE CUTTING EDGE



The arrival of a new recorder concerto

The modern day recorder concerto is a rare bird for many reasons. It is expensive to commission and perform; time consuming to compose and rehearse. The market for such large scale works is too small to interest publishers and the conservative agenda of most symphony orchestra boards of directors - primarily concerned with attracting large audiences and taking little if any risks - won't allow their performance. And then, of course, there is the cultural bias against the recorder as a serious instrument; stronger here in the US than almost anywhere, but prevalent to some degree even in parts of the world where the recorder is most accepted.

One of the first pieces for recorder and orchestra to have any measure of success was Rudolf Kelterborn's *Scenes fugitives*, written for Hans-Martin Linde in the 1960s. Arnold Cooke's 1957 *Concerto for Recorder and String Orchestra* only received its first recording in 1990 on John Tyson's *Something Old, Something New* (Titanic Ti-169). More recent works to get attention include Mexican composer Marcela Rodrigues' *Concierto para flautas dulces* written for Horacio Franco (see On the Cutting Edge, May 1994), A. Riccardo Luciani's *Concerto di Anacro*, written for David Bellugi and recorded on *Orchestra del Chianti* (Frame CD FR01C93), and several compositions recorded by Dan Laurin on *The Swedish Recorder* (BSI CD 685 (see Recorders on Disc, September 1996 and May 1997)

This bit of background is offered as an introductory perspective to the discussion of Venezuelan composer Ricardo Lorenz's *Concerto for Recorder* written for Aldo Abreu. The piece was commissioned back in 1992 as a part of Mr. Abreu's prize for winning the Concert Artists



At right, Aldo Abreu, winner of the 1992 Concert Artists Guild Competition and, inset, commissioned composer Ricardo Lorenz.

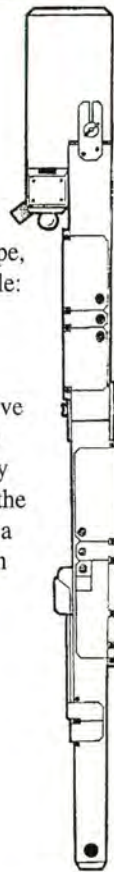
Guild Competition. Lorenz completed the composition in 1995, though he has since made a few revisions here and there. After a long wait, it will receive its world premiere on November 7, 1998 in Billings, Montana, where Abreu will be accompanied by the Billings Symphony under the baton of Uri Barnea (subsequent premieres will take place in Caracas, Venezuela, in 1999 and Armidale, Australia, during the Recorder 2000 Festival).

I've been advised by Mr. Abreu that the *Concerto* is a work of about 20 minutes duration and that it has three movements. The orchestra includes a full string section, a keyboard player doubling on harpsichord and celesta, three percussionists—one playing timpani, the other two a variety of instruments, and two French horns. Throughout, the recorder is amplified.

The first movement, for soprano, bears the title "Caprichoso como Botero," after Fernando Botero, a great Colombian painter. The second movement, "Energicamente," features the tenor and is intended to evoke melodic ideas from a variety of bamboo flute traditions throughout the world. The third movement, "Huayno," is named after a traditional Peruvian dance that is usually accompanied by pan pipes and drums. This movement has ritornello-like tutti sections that are played on the alto and tenor recorders simultaneously,



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CUTTING EDGE (cont.)

with solo passages for the alto alone.

After describing the work, Abreu kindly provided a more concrete example by playing sections of the recorder part for me over the telephone. The first movement sounded quite romantic and had many gestures taken from Japanese shakuhachi music and other world music flute traditions. It brought to mind Lorenz's *Triantico*, an earlier work for recorder, guitar, and harpsichord that was also dedicated to Aldo Abreu (see *On the Cutting Edge*, March 1993). The second movement struck me as generically similar to the first, though, of course, it is completely different in its specific details. The third movement, however, seemed quite unlike the others. As suggested in Abreu's description, the passages played simultaneously on alto and tenor do indeed sound like dance music and have a quality very much like a pan pipe. The solo passages for alto, however, struck me as being much more abstract than anything in the other movements.

Though the composer and designated solo performer of this work are Venezuelan, they both reside and have made their careers in the U.S.A. That it is possible for such a major recorder piece to materialize in our land is cause enough for celebration. But at this point, the further and more substantive significance of this work cannot be judged. It's a pretty sure bet that it will not break any new ground in technique, language, esthetics, or technology. Its impact will therefore be based almost totally on its quality and its ability to move the listener. I can report that the segments of the recorder part that Mr. Abreu played for me sounded absolutely wonderful. Listening to them has indeed made me want to hear the piece in its entirety.

Pete Rose

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The impact of Lorenz's concerto will be based almost totally on its quality and its ability to move the listener. I can report that the segments of the recorder part that Mr. Abreu played for me sounded absolutely wonderful.

MUSIC REVIEWS

Music for March (Play-the-Recorder Month), new works by Matthias Maute, items from the La Fontegara Amsterdam Series, 19th-century works for csakan, and the new Suzuki Recorder School

TRADITIONAL IRISH MUSIC, ED. ANDREW ROBINSON. Dolce DOL 407 (Magnamusic), 1995. S or T, 24 pp. \$7.00.

For those who enjoy Irish traditional music and are willing to practice some new ornaments on their recorders, this collection will provide hours of enjoyment.

It contains a good sample of jigs, reels, polkas, hornpipes, and slow airs that work well on the recorder. Instructions are provided for turning the written notes into something that resembles Irish music, including the essential "lilt," slurring, cuts and rolls. A short list of tutors and music recordings is also included. As Mr. Robinson says, "The notes on the page don't show how the music is played—you need to listen to recordings for that."

This music is almost entirely monophonic, and playing it may stimulate ideas for performing Medieval pieces. (Scott Reiss gave an entertaining demonstration of this at the 1992 Colorado Recorder Festival.) The pieces are easy to read through and come to life as you try different ornaments, rhythm, and phrasing.

The slow airs were well selected for playability by those of us who don't know the words and wouldn't understand them if we did. Most expressive of all Irish music, like the adagios of recorder sonatas, these airs require skill in adding appropriate ornamentation. Fortunately, all the tunes in this collection can be made to sound convincing even without knowing what they are about!

Bruce Nelson

IRISH SUITE, BY PAUL CLARK. Hawthorn Music PA 27 (Magnamusic), 1993. SATTB, sc 12 pp each. \$9.50.

THREE AVOCATIONS, BY PAUL CLARK. Hawthorn Music RB3 (Magnamusic), 1995. SAATB, sc 16 pp, pts 3 pp each. \$13.50.

Although not well-known in American recorder circles, Paul Clark is prominent as a recorder composer and performer in his native England. Both these sets were written for Irish friends, and they will be very much enjoyed by non-Gaelic players as

well. *Irish Suite* is a setting of three traditional melodies, two of them light and one more introspective. All are well-written with interest in each line and attractive harmonic development.

Three Avocations (using the word in the sense of "diversions") are settings of three ballads by the Irish poet Thomas Moore (1779-1852). In the original undated edition, most of the ballads have Moore's words set to piano accompaniments by Sir John Stevenson. Like his American contemporary Steven Foster, Moore tended to dwell on nostalgia for past times or absent friends. Clark has followed the original melodies closely, even to keeping in the same key. However, he has added his own considerable creativity by adroit handling of this material. In particular, fragments of the melodies appear in each voice, sometimes together. The only suggestion for Mr. Clark might be that the tessitura of the first piece "Go Where Glory Waits Thee" is so low that the soprano line could easily disappear. It might perhaps have been more effectively played AATBGB.

The publisher, Hawthorn Music, is new to this reviewer. And, if these publications are indicative of what they will be giving us, we are indeed fortunate. Everything is clearly and neatly printed. There are no awkward page turns and no errors. Well done, Hawthorn!

Paul Clark is prominent as a recorder composer and performer in his native England. Irish Suite and Three Avocations were written for Irish friends, and they will be very much enjoyed by non-Gaelic players as well.

MY BONNY LASS SHE SMILETH, BY THOMAS MORELY, arr. Ken Andresen. Polyphonic Publications 132 (Magnamusic), 1995. SATTB, sc 1 p, pts 1 p each. \$3.50.

O THAT THE LEARNED POETS, BY ORLANDO GIBBONS, arr. Ken Andresen. Polyphonic Publications 133, 1995. SSATB, sc 2 pp, pts 1 p each. \$4.25.

SEE, SEE THE SHEPHERDS' QUEEN, BY THOMAS THOMKINS, arr. Ken Andresen. Polyphonic Publications 135, 1995. SSATB, sc 4 pp, pts 1 p each. \$4.75.

HARK ALL YE LOVELY SAINTS, BY THOMAS WEEKES, arr. Ken Andresen. Polyphonic Publications 143, 1995. SSATB, sc 4 pp, pts 1 p each. \$4.25.

These well-known madrigals make attractive and readily playable pieces. Possibly this is because of the often-noted similarity of recorders to human voices both in tone quality and ranges. The editions themselves are clean and well-presented.

Only in the Weekes do the words underlay the music. Otherwise they appear on a separate sheet. One could present arguments both for and against including words in what is intended primarily for instrumental performance. But, if the arranger chooses not to include them, he ought at least to indicate the proper phrasing since this is not always obvious without the words.

Apart from this suggestion, these pieces are highly recommended and will be enjoyed by players and listeners alike.

THE CUCKOO IS A PRETTY BIRD, BY BRUCE PENNICK. Hawthorn Music RA 72, (Magnamusic), 1996. S'o/S SATB, sc 8 pp, pts 1 p each. \$9.50.

TWO CUCKOO SONGS: MENTRE IL CUCULO (1584) BY GIUSEPPE CAIMO, and **WHEN DAISIES PIED (1864)** BY SIR GEORGE MACFARREN, arr. Marion Panzetta. Hawthorn Music RA 75 (Magnamusic), 1996. SATB, sc 8 pp, pts 2 pp each. \$9.50.

It is well-known that the European cuckoo (*cuculus canorus* Linn) figures prominently in legend and folk music. For one reason, its springtime appearance heralds the beginning of good weather and the

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MUSIC REVIEWS (cont.)

growing season. This English, and later American, folk song celebrates this:

The Cuckoo is a pretty bird,
And she sings as she flies.
She brings us good tidings,
And she tells us no lies.
She sucks all the pretty flowers
to keep her voice clear,
And she never sings "Cuckoo"
till the spring of the year.

This song is known in several versions and with several melodies. Pennick does not indicate his source and perhaps this may be his original melody. Whatever, it is a charming piece that conveys the feeling of springtime pleasure and then goes on to regret the bird's impending return south in a short passage marked "lugubriously." Whether the melody is drawn from folk usage or not, Pennick has added several creative harmonic nuances which give the work a special charm. It is interesting to compare this piece with a more ambitious work on the same subject, *Achtzehn Variationen über ein altes Englisches Volkslied* by Karl Marx (Bärenreiter 1230), which calls for two alto recorders, oboe, and string trio.

But, as is also well-known, the cuckoo's symbolic association with spring and summer goes a bit nearer the bone than mere appreciation. The two settings by Panzetta refer to this earthier aspect.

Giuseppe Caimo was a Milanese organist and composer in the 16th century who published several collections of madrigals. Since Panzetta does not identify his source for *Mentre Il Cuculo*, it is difficult to say how much his arrangement differs from Caimo's original. The madrigal-like quality of the arrangement and its light Italian vocal feeling suggest that it has been changed little. The words tell us of Amaryllis coaxing Damon away from his beloved Phyllis in order to enjoy her own favors. In this, the cuckoo's singing helped Amaryllis achieve her seduction.

Sir George Macfarren was a prolific British composer of the 19th century who set many of Shakespeare's songs, including this one from *Love's Labor's Lost*. In the play, it is sung by a soloist addressed as a

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

The "Mother Tongue" Method for Recorder

SUZUKI RECORDER SCHOOL, BY **KATHERINE WHITE**. Summy Birchard/Warner Bros., 1997. Vol. 1, Sopr. (0553), Vol. 1, Alto (0557), \$6.95 each. Kbd accompaniment, Sopr. (0561), Alto (0549), \$6.95 each. Recordings of the repertoire for Vols. 1-2 and Vols. 3-4 (performed by Marion Verbruggen, recorder, Mary Springfels, viola da gamba, Arthur Haas, harpsichord): CD, Sopr. (0566), Alto (0570), \$15.95 each; Cassette, Sopr. (C565), Alto (0569), \$12.95 each.

The Suzuki method was originally developed for violin, but it has been adapted for a variety of instruments, including recorder. It was Dr. Suzuki's idea that the very young could learn violin the same way they learn to speak—by listening and imitating. Suzuki students learn their music first by listening to recordings. Music reading skills are taught when the child is developmentally and technically ready. With the help of a trained Suzuki teacher and an attentive adult (usually a parent) who learns from the teacher how to help the child progress at home, students can accomplish excellent skills: beautiful tone and intonation along with musical expression. Children attend both private and group lessons. They enjoy sharing a memorized common repertoire with other students, not only in their group class, but all over the world.

Suzuki-trained recorder teachers are now rejoicing to have, finally, this beautifully printed Volume 1 of Katherine White's *Suzuki Recorder School* to replace the old temporary manuscript copies. Eagerly awaited are the upcoming Volumes 2-4 and beyond, which contain a wonderful variety of music, primarily by important Baroque composers. Volume 1 is a collection of 34 graded pieces, including folk songs and tunes by Kodály, Suzuki, and Mozart, with recordings for listening. Soprano and alto books contain all the same pieces, using the same finger patterns with the resulting different keys (a fifth apart). The range covers the first octave plus one note, and pitches are learned basically from the bottom up. This approach encourages excellent hand position and finger lifting rather than putting down. Major and minor keys

with up to one flat and two sharps (plus D# and G# as accidentals) are used in the soprano book.

Articulations such as staccato, tongued legato, and slurring, as well as T, D and R, are indicated in the music and are easily heard on the high quality recordings. Simple ornaments are introduced. The well-known performing artists provide an exciting listening experience for students, with energy and stylistic integrity.

A fingering chart is at the back of the book—purposefully not alongside the repertoire pieces. There are several preparatory scales and music passages throughout, but much is left up to the well-trained Suzuki teacher to customize each lesson to the individual student and to move forward and backward through the repertoire at the appropriate pace.

The songs introduce a variety of melodic shapes from stepwise to arpeggiated and shorter to larger interval leaps. Students learn about making gradual and sudden changes in breath pressure and how this influences tone and intonation. Differing phrase lengths teach breath control and musical form. The styles range from quick and lively to calm and introspective. Students (from ages three and up) find these selections highly appealing.

This motivational use of attractive and interesting music is one of the important distinguishing factors of this particular method. The teaching of ears before eyes, a hallmark of Suzuki philosophy, is what makes this possible. Learning first by ear, students can easily pick up and imitate tricky dotted and sixteenth-note rhythms and various articulations that would otherwise baffle anyone applying newly ac-

quired reading skills to slowly developing technical skills. In fact, in Suzuki learning the student really doesn't need the book at first, but the adult/parent practice partner does find it to be a handy reference. The recording, however, is essential.

Those who have not yet received official training should be aware that these materials alone will not a Suzuki teacher make. The philosophy that underlies this simple but carefully chosen collection is of such depth and richness that you will want to do what you can to explore the method further. It involves far more than teaching a student where to put the fingers and how to keep from squeaking. Start by reading Dr. Suzuki's foundational books (*Nurtured By Love and Ability Development From Age Zero*) and find a credentialed Suzuki teacher of any instrument to observe. Then, hie thyself to a Suzuki recorder teacher training workshop.

Others (older kids and adults) might enjoy using this method because of the benefit of listening before playing, but even older beginners will find learning notes from the bottom to be challenging without the help of a Suzuki teacher. More advanced players who want to improve their own technique and musicality will find this whole series of volumes to be wonderfully accessible and useful.

Mary Halverson Waldo

Ms. Waldo is a teacher of Suzuki Recorder and Flute at the MacPhail Center for the Arts, Minneapolis, Minnesota.



At the 1997 Holy Names College Suzuki Teacher Training Institute: Katherine White, center, with trainees, from left, Hui-Chuan Huang, Taiwan, Lucia Nieto, Peru, Katja Silveira, Brazil, and Mary Halverson Waldo, U.S.A.

MUSIC REVIEWS (cont.)

cuckoo; presumably, Macfarren's setting was for soloist and piano. This often-quoted work ends:

Cuckoo, cuckoo, oh word of fear,
Unpleasing to a married ear!

The reference here is the pun upon cuckoo (cuckold). A good many composers, poets, and who knows what others had great fun with this device. For example, there is Jannequin's naughty ditty "Fyez-vous-y, si vous voulez." By comparison, Macfarren's setting sounds sedate.

Again, lacking access to the originals, it is hard to say how much of each setting is the original work and how much Panzetta's creation. There is no question that the results are a delight: good idiomatic writing for recorders with melodic and harmonic interest. Don't wait until spring to try these!

Richard Conn

BIXLER BEAT, BY MATTHIAS MAUTE. Ascolta 482, 1996. S(T) B, sc 2 pp, pts 2 pp each. \$7.00.

I would call this composer, Matthias Maute, a Baroque musician in the sense that musicians of that era were supposed to be both performers and composers—complete artists. As a complete artist, Maute knows exactly how to write for his instrument. He dominates its vocabulary and knows what to ask of it. Maute's musical elements are a combination of styles (jazz, Renaissance, Baroque, vanguard), sounds (harmonics, vocal, glissando), articulations (sputato, frullato, tongue clicks, finger snaps, finger vibrato, alternate fingerings), and expressive use of breathing. Using these elements, Maute is very transparent with the moods and the *affetti* of his works. The form of his compositions is always very clear, giving the performer a sense of balance and order.

Bixler Beat is a composition written and dedicated to the accomplished mu-

sician, Martha Bixler—the result of an encounter the composer had with Martha in 1994. The piece was originally written for recorder and sackbut because Maute learned that Martha is a good sackbut player, but this publication suggests various bass instruments (bass recorder, sackbut, cello, or gamba) with a soprano or tenor recorder. Maute has clearly composed a musical conversation between two friends. The bass line is a walking bass, and the music has an easy-going feeling to it that brings a swing style to the composition. The piece is written for upper-intermediate to advanced players. As in all of Maute's compositions, we find a lot of passion, poetry, swing, and sense of humor. You should check it out!

Cléa Galhano

Cléa Galhano is a Brazilian recorder player who now lives in St. Paul, Minnesota. She studied recorder and early music at the Royal Conservatory of The Hague, Holland, and at the New England Conservatory, Boston, and composition at the University of São Paulo, Brazil.

SUITE EN TRIO, BY MATTHIAS MAUTE. Moeck 1566 (Magnamusic), 1995. TBgB and TTB, 3 scs 11 pp ea. \$18.00.

This work is in three movements. The first and last are designated "Plain Song," but they resemble that style only in rhythmic freedom.

Otherwise, the three voices play together in simple harmony, with the first moving at a calm pace while the last has somewhat greater motion. The central movement, an Allegro, stands in contrast; it is light and jazz-like. In his notes the composer refers to the "comicality" of this section. This is achieved in part by sung notes, vocal sounds like "ha" and "ooh," and singing into the re-

coders. The indicated tempo for the Allegro is 180, but at this speed the lovely jazz effects are almost lost.

This is an attractive work, not difficult and enjoyable to hear. For a group wanting to present a piece that would showcase some new developments in recorder music and yet not frighten the audience, this would be a good choice.

POOR IS THE LIFE, BY MICHAEL EAST, arr. Ker. Andresen. Polyphonic Publ. 134 (Magnamusic), 1995. SSATTB, sc 2 pp, pts 1 p ea. \$4.25.

MUSIC DIVINE, BY THOMAS TOMKINS, arr. Ken Andresen. Polyphonic Publ. 131 (Magnamusic), 1995. SSATTB, sc 4 pp, pts 1 p ea. \$5.00.

Here are two delightful madrigals that are a pleasure to play, to sing, or to hear. The melodies are charming and the six-part settings are balanced and effective. However, a few questions did arise as our group played them, because the arranger doesn't indicate what alterations from the vocal originals he made. For example, the East madrigal seems quite short, so we wondered whether there should be some repeated sections or whether this arrangement has been abridged. Another question concerned the three short 3/2 sections in the East because the metrical relationship between these and the 2/2 sections is not indicated. There is, of course, no universal rule for this, but it is always helpful to have the arranger's sense of what makes best musical sense in terms of the specific piece.

However, these are minor quibbles! The music is lovely and would make a fine addition to a program or just for a group's own enjoyment.

THREE FUGUES, BY GEORGE F. HANDEL, arr. Friedrich von Huene. Polyphonic Publ. 80 (Magnamusic), 1994. ATgB and ABgB, sc 6 pp, pts 3 pp ea. \$7.75.

This collection, arranged from keyboard works, is highly recommended. To be sure, these pieces will require some practice, but they are well worth it. The first fugue, in A minor, is a complex, rich work with rapid passages and many high notes in the alto part. The three voices swirl around each other, making a shimmering web of sound that is a delight to hear and play. The second fugue, in C major, is technically the most accessible but not with lesser musical interest. The last fugue, in D minor, stands be-

Matthias Maute's Bixler Beat is a composition written and dedicated to the accomplished musician, Martha Bixler. The piece was originally written for recorder and sackbut because Maute learned that Martha is a good sackbut player.

tween the others in degrees of complexity. In the last part of this piece, the alto and tenor have moving figures in thirds while the great bass sustains a note for seven measures! (Does anyone know a great bass player who can hold a note for seven measures? Mr. Von Huene knows as well as anyone that a breath or two will have to be taken, but presumably he was following Handel's original intent.)

Richard Conn

La Fontegara Amsterdam
Recorder Series

ESTAMPIE, LAMENTO DI ISEULT, HOKETUS ESTAMPIE, arr. La Fontegara Amsterdam. Ascolta 313 (Magnamusic), 1995. TTT, sc 4 pp. \$8.00.

DIVISIONS UPON A GROUND (1708), BY SOLOMON ECCLES, arr. La Fontegara Amsterdam. Ascolta 316 (Magnamusic), 1994. AAA, sc 6 pp, pts 2 pp each. \$14.00.

BYE BYE BLUES (C-U, JESUS) (1993) BY WILLEM WANDER VAN NIEUWERK. Ascolta 171 (Magnamusic), 1994. ATB, sc 9 pp, pts 2 pp each. \$14.00.

There isn't exactly a scarcity of recorder trio music available, but it is always a great joy to discover new and rewarding music of good quality for upper intermediate and advanced recorder trios. The La Fontegara Amsterdam Recorder Series published by Ascolta is a very good find for trios seeking to expand their collections. La Fontegara Amsterdam is a trio of some of today's finest players—Saskia Coolen, Peter Holtslag, Han Tol—who have found some creative ways to add to the trio repertoire. Nieuwerkerk's *Blues* was written for the group, while the Eccles *Divisions* and the *Estampie* collection are arrangements that evolved from its ensemble playing.

While dramatically different in their content and performance style, these works are each modern responses to the processes of improvisation and construction in music of the past. One might say they are re-creations of music on early music's terms. As the works were arranged by recorder players, or, as in Nieuwerkerk's case, specifically for this ensemble, it should be of no surprise that the music fits our instrument extraordinarily well. The editions themselves are clean and very easy to read, but sadly, little editorial information is included, and there are one or two typos sprinkled here and there, though nothing serious. The publications are sturdy, yet

not overpriced, as many imports have recently become. Much of our repertoire is admirably suited to doubling of the parts, but that isn't the case with this series: this is trio music for the trio.

Estampie is an attractive Medieval selection, in which the trio plays in unison (or any adaptation thereof—some interesting suggestions are given). The first two works are each an improvisation upon a pre-existing framework, and players familiar with the Medieval solo repertoire may recognize the source of these pieces. The third piece is an engaging notational puzzle: while it is written as a single line, the players follow their own noteheads to achieve an entertaining hocket—a little confusing at first, but quickly grasped! These pieces are suitable for an upper intermediate trio, but require considerable work to make the unisons successful. Advanced players will also enjoy working on these pieces. This edition only comes as a single score, so unless you want to huddle around one stand, get at least one more copy!

The Eccles *Divisions* are a charming addition to the Baroque trio repertoire. Originally a piece for recorder and figured bass (*The Division Flute, Part II, 1708*), it has been freely arranged here for three recorders. The ground is played alternately by each of the recorders while the other two play the divisions in a canonic style. Upper intermediate and advanced ensembles will have fun with this work, which requires competent alto playing over two octaves with two flats—plenty of scales and arpeggios—plus some trills, triplets, and some tricky rests. It is certainly a piece that your trio would enjoy playing and could be used to bring your group up to the next level.

Nieuwerkerk's *Bye Bye Blues* (don't ask me to explain the title!) is one of the best contemporary trio pieces I have come across in some time. Unlike a lot of contemporary music that strives to imitate early "white" music, *Blues* is based on the tradition of early "black" music—blues, jazz, gospel, ragtime, spirituals, etc. And unlike a lot of "jazzy" compositions and arrangements that have appeared recently, *Blues* is not necessarily a light or happy piece: the traditions it draws on are full of the extremes of emotions—pain and suffering as well as joy and celebration. The parts themselves are rhythmically intimidating, at least at first: there are plenty of triplets and syncopations, as well as unexpected twists

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MUSIC REVIEWS (cont.)

and turns. Many will be glad that no extended techniques are required, though the work is a test of chromatic playing and of ensemble skills in general. I heartily recommend it for the advanced recorder trio!

All three works, and others also published by Ascolta, are the result of a program developed by La Fontegara Amsterdam called "From Browning to Blues," which focuses on the importance of structural repetition throughout music history: Medieval dance forms, Renaissance settings of popular tunes, Baroque divisions on grounds, and the harmonically-driven 12-bar blues. The *Estampie* collection and the *Eccles Divisions* can be heard on the ensemble's CD *Common Grounds* (Globe 5112). With these editions your trio will have excellent new material and plenty of ideas for repertoire development.

Rachel Begley

Rachel Begley holds a Doctor of Musical Arts degree in recorder performance and early music studies from the State University of New York at Stony Brook. She is based in Port Jefferson Station, New York, and performs regularly on the East Coast. On the faculty at many workshops, she also teaches privately and is music director of the Recorder Society of Long Island.

3 PETITES PIÈCES (1807), BY ANTON HEBERLE, ed. Hugo Reyne. Moeck Zfs 693 (Magnamus), 1997. S, 8 pp. \$5.00.
FANTASIA, BY ANTON HEBERLE, ed. Thomas. Dolce 508 (Magnamus), 1996. S, 9 pp. \$5.50.

6 LÄNDLER, OP. 9, BY ERNEST KRÄHMER, ed. Petri and Haller. Moeck Zfs 647 (Magnamus), 1993. S pf, sc 8 pp. \$5.00.
12 LÄNDLER, OP. 8 BY ERNEST KRÄHMER, ed. Petri and Haller. Moeck Zfs 668/669 (Magnamus), 1995. S pf, sc 15 pp. \$8.00.

FANTASIA, OP. 31, BY ERNST KRÄHMER, ed. Thomas. Dolce 510 (Magnamus), 1996. S, 8 pp. \$5.50.

12 GRAND CAPRICES (1864), BY NARCISSE BOUSQUET, ed. Hugo Reyne. Moeck Nr. 1134 (Magnamus), 1995. A, 29 pp. \$25.00.

In his preface to Bousquet's *12 Grand Caprices*, Hugo Reyne writes: "Contrary to common legend, the recorder did not die out in the years after 1750, murdered

by the evil transverse flute. Our instrument continued to exist well into the 19th century, mainly...in the form of diverse flageolets and csakans, which were not intended for the performance of "old" music (that had been long forgotten), but for contemporary music of the day." The music in all of these editions was originally intended for these relatives of the Baroque recorder. Similar in style to 19th-century etudes and teaching pieces for transverse flute and other orchestral woodwinds, it has been transposed as necessary to fit modern recorders.

The csakan (pronounced chah'-kahn), or *csákány* ("cane-flute" in Hungarian) was in the form of a walking stick, for which it was used for musical walks, particularly in Vienna around 1800. The first mention of the instrument is in an 1807 advertisement for some pieces by Anton Heberle, who was considered to be its inventor. His 3 *Petites Pièces* are themes with variations, showing that the csakan was sophisticated enough to play rapid scale and arpeggio passagework ranging almost two octaves in simple keys with a few accidentals and ornaments. Heberle's *Fantasia* is an extended piece of three movements ("Tempo ad libitum," "Adagio," and "Allegro assai"), quite challenging to play up to tempo. These two editions of Heberle's compositions include little background information, but any editorial changes are clearly indicated.

Ernest Krähmer (1795-1837) was a Viennese oboist and virtuoso performer on the csakan. In 1821 he published a

Hugo Reyne writes:
"Contrary to common legend, the recorder did not die out in the years after 1750, murdered by the evil transverse flute. Our instrument continued to exist well into the 19th century, mainly in the form of diverse flageolets and csakans."

method book for it—both the original walking-stick type and a more sophisticated oboe-shaped model with seven keys. The pieces reviewed here are just a few of the many compositions Krähmer wrote for the csakan. His *Ländler*s are simple parlor pieces with equally simple piano accompaniments. Both original and suggested slurs are indicated, with brief notes about the composer and source. (Two scores should be purchased of these editions, because a separate recorder part is not provided.) Krähmer's *Fantasia* is a lengthy piece ("Tempo Moderato alla capacità del suonatore") that requires facility in technique and an improvisatory style to "pull it off." The composer's original markings for dynamics and articulation in this edition are useful for the study of other woodwind music of this period.

A photo in the introduction of Narcisse Bousquet's *Caprices* shows an oboe-shaped csakan along with a 19th-century French flageolet, for which the *Caprices* were composed. This recorder-type instrument had two thumbholes and four fingerholes and was popular in France in the 17th and 18th centuries. In the 19th century, keys were added, along with a sponge to absorb moisture. Bousquet, who was a flageolet virtuoso, composed numerous pieces for his instrument. His caprices, here transposed for alto recorder, are reminiscent of 19th-century salon music and are as capricious as their name!

All of these 19th-century pieces for csakan and flageolet, ranging in difficulty from Krähmer's *Ländler*s to Bousquet's *Caprices*, offer excellent practice material for various levels of recorder players, and with their waltzy tempos, graceful grace-notes, and arpeggiated passagework, they add a touch of the Romantic—a welcome contrast to our usual repertoire of early and contemporary music.

THE RECORDER CONSORT, ED. STEVE ROSENBERG. Boosey & Hawkes, 1995. Sc 59 pp. \$11.00.

This is the fourth volume by this publisher of a series that has been popular with adult amateurs and school recorder groups. An additional similar collection by Rosenberg, *The Recorder Book*, was published by Schott in 1976. The editor, who is professor of music at the University of Charleston, South Carolina, notes in this edition, "It is my aim to provide a ready-made repertoire in one book for recorder

ensembles of all sizes and shapes." The content of this volume is similar to that of the previous ones, containing solos, duets, trios, quartets, and quintets for various sizes of recorders with music from the Medieval through the Baroque periods.

Since these collections are intended for less experienced musicians and teachers, I feel that they lack important information, such as background material and sources. For instance, students would surely enjoy Van Eyck's "Onder de Linde Grogne" more if they knew something about the composer's interesting life and his similar pieces in *Der Fluyten Lust-hof*. French words are included for a few of the chansons, but not the English words for the Morley songs; therefore, editorial breath marks would be helpful. Lastly, superscript 8s on the soprano and bass parts would be necessary should the players wish to experiment with different instrumentations.

MORE BANTAM BALLADS, BY ANN MCKINLEY, 1995. TB, sc 6 pp. \$2.50.

THE THREE GRACES, BY ANN MCKINLEY, 1996. ATB, sc 5 pp, pts 3 pp ea. \$5.95.

COOL CATS, BY ANN MCKINLEY, 1996. AAT, sc 2 pp, pts 1 p ea. \$1.00.

EARLY SONG, BY ANN MCKINLEY, 1996. TBgB, sc 2 pp, pts 1 p ea. \$1.00.

M3 & Company (Performers Music, 410 S. Michigan, Ste 904, Chicago IL 60540).

Many of us who like playing tenor and bass recorders have enjoyed this composer's *Three Bantam Ballads*, which was distributed by the ARS as a Members' Library Edition in 1994. Dr. McKinley, who is professor of music at North Central College in Illinois, has privately published more of these duets as a set of three. The first one, "Mixed Feelings," "gracefully" mixes legatos and staccatos with consonances and dissonances. "Elegy" is in a "sweetly flowing" 7/4, followed by a section of mixed meters, then a da capo. In "Free Spirits" the two recorders each go their own contrapuntal ways, demonstrating McKinley's skill in composition.

The three trios arrived just as I was submitting this review, so I haven't yet tried them with a group. The composer notes that the three graces "were goddesses who dispensed charm and beauty. May the buyer of this piece be so graced!" Her piece with that title is printed on heavy paper with a cardboard cover, whereas the other two trios are on smaller, less substantial paper, but very clearly printed. They all look like fun!

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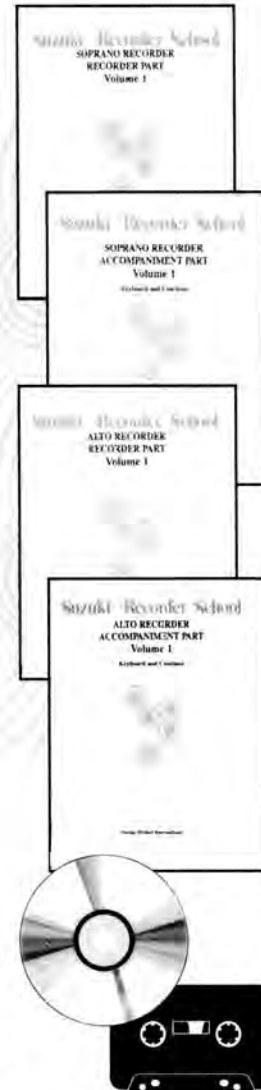
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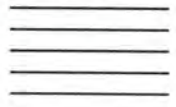
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Among the most satisfying recorder discs to blow my way this past year were items from **Les Boréades**, a Montreal-based group founded by the recorder player **Francis Colpron**. *Private Musick* (ACD 2 2132, from ATMA Records, 835A rue Querbes, #310B, Outremont, Quebec H2V 3X1) is a collection of English chamber music "in the time of the Stuarts": Locke, Hume, Blow, and Purcell. The ensemble, including Hélène Plouffe, violin, Susie Napper, gamba, and Marie Bouchard, harpsichord, is pinpoint in accuracy, and Colpron's sound, on instruments by Bob Marvin, Jean-Luc Boudreau, and Adrian Brown, is incisive, rich in overtones, and artfully nuanced. Works by Merula (the joyous *Ciaccona* that was such a hit for Il Giardino Armonico at the 1996 Berkeley Festival), Pachelbel, Uccellini, Hume, Rosenmüller, van Eyck, Frescobaldi, and Schmelzer fill *Sonates virtuoses du XVIIe siècle* (ATMA Records ATM 2 9731), benefitting from the group's quicksilver polish, while *Noëls* (ACD 2 2118) is an altogether engaging adaptation of 18th-century organ settings by Corrette, Daquin, Balbastre, and Jean-François Dandrieu, whose improvisations at Notre Dame Cathedral caused such a sensation that "the police were sometimes called in to maintain order in the streets of Paris." The effect on our house during the Christmas season thankfully fell short of that; nevertheless, these refinements of French carols were enjoyed regularly as the holidays progressed.

Hesperus has taken its musical medi-

Marie Bouchard, Susie Napper, Hélène Plouffe, and Francis Colpron, members of Les Boréades, named after the sons of the Greek god of the North wind, Boreas: Zetes, the flighty explorer, and Calais, associated with the gentler turquoise sea.

cine show to the Dorian Discovery label. Its 1997 release, *Unicorn* (DIS-80157) will go down easily with fans of the ensemble's tasty recipe: "Medieval, Appalachian, and World Musics in Fusion."

Appalachian-style fiddle and banjo player Bruce Molsky joins regulars **Scott Reiss**, Tina Chancey, and Bruce Hutton, enriching the texture and providing characterful vocals. The Scandinavian title piece, "Enhörningen," is an insistent, cumulative powerhouse, while the Congolese "Herdsman's tune," a solo trip for Reiss on recorder, recalls the delicious Inca tune from Hesperus's *Spain in the New World* CD on their Golden Apple label. An especially interesting sound is heard in "Shake It Down," a "Classic Blues after Lillian Glinn," played by Tina Chancey on *kamenj*, which gives it a nasal quality as if taken from an old wire recording. A sister CD by Hesperus, called *Neo-Medieval* (DIS-80155), doesn't mix in traditional folk material, but rather draws, in the words of Scott Reiss, "on all of our collective experiences to create Medieval music in an organic, improvisational style."

Marion Verbruggen's new CD of the Telemann flute fantasias (Harmonia Mundi France HMU 907158) is a pleasure—one of those recordings that seems to play

along inside your head. If not as uncanny as Dan Laurin's renderings (Recorders on Disc, September 1997) in the original flute keys, these are natural and vital performances, mostly in transpositions for alto recorder. The fantasias are coupled with **Mary Springfels'** brilliant handling of Telemann's D major sonata for unaccompanied viola da gamba, TWV 40:1, from *Der getreue Music-Meister*.

Collections of 18th-century works from Italy, Germany, and Holland are heard on two CDs in Capriccio's Edition Flauto series, featuring the skillful playing of **Michael Schneider**, recorder, with Annette Schneider, cello, Sabine Bauer, harpsichord and organ, and Toshonori Ozaki, lute. Capriccio 10513 has music by the less familiar Joseph Hector Fiocco (or Pierre Antoine?) and Unico Wilhelm van Wassenaer, as well as Loeillet de Gant, Schickhardt, Handel, and Telemann, including his *Partitas I and V* from *Die Kleine Kammermusik*. Capriccio 10512 presents Alessandro Scarlatti, Pietro Castrucci, Sammartini, Marcello, Mancini, and Corelli, including his famous "La Follia" variations in a smooth, untroubled performance.

Yehuda Yannay's *Nine Branches of the Olive Tree*, a major chamber work for recorders, guitar, bass clarinet, and percus-



sion, is, in the composer's words, "music of a Mediterranean brightness embracing the ancient olive trees of the region and the sound of the Middle Eastern bamboo flute." Commissioned by **Edward Gogolak**, who displays his sure technique on many sizes of recorder, *Nine Branches* leads off a collection of Yannay's music on Innova 509 (from Innova Recordings, 332 Minnesota St., Suite E-145, Saint Paul, MN 55101). The 26-minute piece casts the recorder as a bold instrument that is not afraid to confront its modern colleagues as it explores a catalog of contemporary techniques and tricks.

The **Antwerp Recorder Consort** and the string band Ensemble ABC combine forces on a CD (Eufoda 1218, distributed by Albany Music, Box 5011, Albany, NY 12205) featuring *Tänze und Canzonen, 1600-1625* by Schein, Scheidt, Hausmann, Widmann, Simpson, Stephani, Brade, and Franck. The five members of the recorder group—**Bart Coen, Peter de Clercq, Baldrick Deerenberg, Patrick Denecker, and Koën Dieltiens**—make smooth, well-integrated sounds using instruments by Bergström, Li Virghi, Ran, Schimmel, and Deerenberg.

When **Walter Bitner**, a student of Steve Silverstein on recorder, moved to Florida from New York, he started the **Tampa Bay Music Consort** with keyboardist Carl Klein and cellist Theresa Villani. The group's debut recording (available through the ARS CD Club), supported in part by an emerging artist grant from the Arts Council of Hillsborough County, Florida, is a wide-ranging collection of works from Italy (Cima, Uccellini, and Frescobaldi), France (Hotteterre and Couperin), and Germany (Handel and Telemann) played by Bitner with chaste ornamentation and natural tempi on recorders by Silverstein and von Huene.

Players who know the recorder versions of Peter Warlock's *Capriol Suite* will be interested to learn about a new recording of the original work for string orchestra by the Nash Ensemble on Hyperion (CDA 66938, distributed by Harmonia Mundi). The recording also includes Warlock's *Serenade* for string orchestra and *The Curlew* for chamber ensemble and tenor, sung by John Mark Ainsley.

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CHILDREN'S LITERATURE (cont.)

ford's *Red Sky at Morning* (1968) describes a bonfire scene in a remote New Mexico village during World War II: "Two or three of the men, huddled together near the blaze, began to play tiny flutes, short, homemade instruments with just a few finger holes, and the crowd started singing."

Many non-fiction children's books about music mention recorders, but unfortunately most devote minimal space to discussion of the instrument or portray recorders in a simplistic way, which perpetuates the idea that recorders are toys. Most of these books are written by educators who are unfamiliar with recorders, and there is a great need for well written and accurate non-fiction books addressing the history and use of recorders for children. Many recorder songbooks designed for children rely on popular characters in children's literature such as the *Peter Rabbit Recorder Book* published by Viking in 1984. Under the title *Recorder Fun!*, Disney manufactures packages of plastic recorders and songbooks based on popular movie characters, including Aladdin, Beauty and the Beast, Hercules, Pocahontas, the Lion King, the Little Mermaid, Pinocchio, Snow White and the Seven Dwarfs, and the Hunchback of Notre Dame.

Recorders are also featured in two catalogs that feature dolls based on children's books. The American Girl catalog offers a variety of whistles and musical instruments for its historical dolls and advertises child-sized clothing with a model playing a recorder. Focusing on time travel adventures, primarily historical, the Magic Attic catalog also sells musical instruments for its dolls, including a child-sized recorder and cloth case accompanying the book *Alison of Arabia* (1997). The catalog claims that such a flute was used to signal the start of a camel race in the story, but the book never mentions any type of flute, recorder, or camel race. Alison participates in a horse race that is started with a flag signal.

If you know of any other children's books that feature recorders, please contact *American Recorder*. Authors have for the most part presented recorders as valuable instruments to be esteemed, but there is a need for more accurate and positive portrayals of recorders in children's literature, especially in materials aimed at teenage readers. Recorders offer the potential for a wide variety of plots and themes

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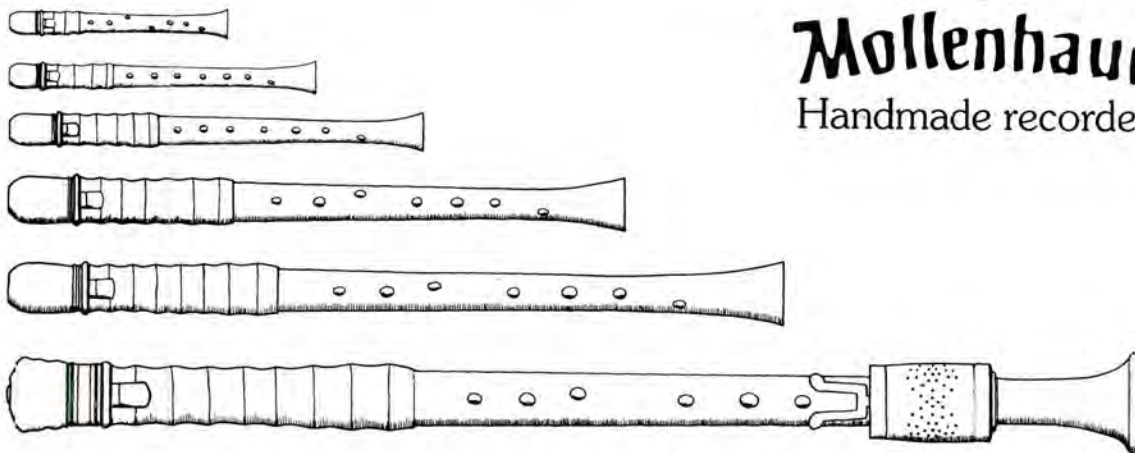
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Although these 15 canzoni and sonatas have been available in scholarly editions and arrangements for modern instruments, this is the 1st time these essential works are available in practical editions, free of extraneous markings. This London Pro Musica edition, edited by Bernard Thomas and part of a complete practical edition of instrumental works of both Gabrielis, is also the first complete one to include the contemporary basso continuo part found in Augsburg.

This remarkable music is available as a bound score (GAB1) and as a single set of bound part books in a slipcase (GAB1A). The parts of alto and tenor range come in alternatives. The score includes a substantial introduction that discusses questions of performance such as pitch, instrumentation and ornamentation.

GAB1	Score with substantial commentary	\$50.00	
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These works will also be published as individual pieces, supplied as score and parts.

NEW EDITIONS FROM MOECK!

<u>Teschner: Tin Whistle Tune</u>	S, G	#MK00695.6	\$ 8.00
<u>Collinet: Sechs leichte Duette 1800</u>	SS (FF/VV)	#MK00697	\$ 5.00
<u>Dowland/ van Eyck: 2 Divisions</u>	S, H(L/G)	#MK00698.9	\$ 8.00
<u>Tenta: Der Wassertrager</u>	SSA	#MK00700	\$ 5.00
<u>Handel: 4 Duets (Vier Duette)</u>	AT	#MK00701	\$ 5.00
<u>Maute: Ricercar</u>	AAAB	#MK00702	\$ 5.00
<u>Graap: Kommet, ihr Hirten</u>	S, Pf/O	#MK00703	\$ 5.00