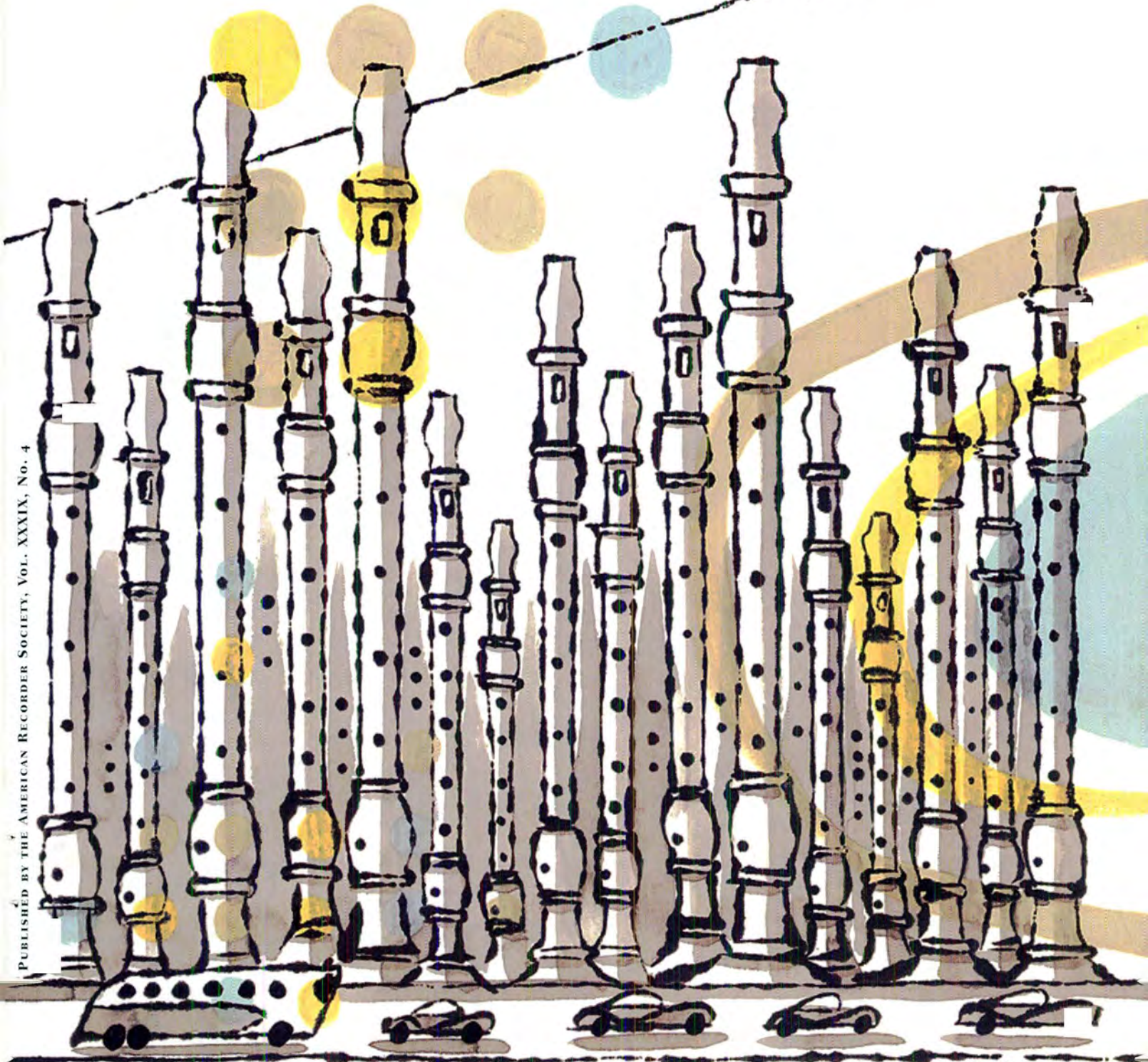


A M E R I C A N
RECORDER

SEPTEMBER 1998

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Mr. Fotheringham

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EDITOR'S NOTE

Welcome back, readers, from a summer filled, I hope, with rich musical experiences. The Tidings section (page 4) reports on the June Berkeley Festival, and Gene Murrow's President's Message (page 3) discusses his personal experiences at the Amherst Early Music Festival.

In this issue we continue Scott Paterson's helpful series on performing some staples of the recorder repertoire. This time he seeks guidance from Aldo Abreu, Cléa Galhano, Alison Melville, and Mordecai Rubin on interpreting the Handel cantata *Nel dolce dell'oblio* (page 9). While players of this calibre may have little to say about what I remember as my mundane concerns when I first performed *Nel dolce* ("How the heck am I going to get through those arpeggiated runs in the last movement?"), I wish I could have benefitted then from their sage advice on so many other aspects: articulation, phrasing, and collaborating with a vocal artist.

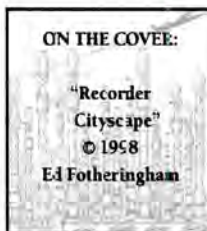
It has always seemed to me that in chiding early musicians for falsely asserting the achievement of authenticity in their performances, Richard Taruskin may have been imputing his own sense of self-confidence to others. My memory of the early music scene in the 1970s, before this debate got started, is that musicians who dared to explore Baroque and Classical music on original instruments were careful to express only their enthusiasm for the revealing sounds and insights playing "authentic" instruments imparted. They made no assertions about the "authenticity" of the performances themselves; in fact, from their researches they were more aware than most mainstream performers how conflicting the historical sources could be. (Example: when found in the sources, does a prohibition against a practice argue in favor of adopting the practice as a common feature, or the reverse?) It is interesting to read in James Richman's point-of-view piece (page 15) that this notion of authenticity may have had its roots in the rough-and-tumble of rehearsals in which Taruskin was involved.

Benjamin Dunham

A M E R I C A N RECORDER

Volume XXXIX, Number 4

September 1998



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PRESIDENT'S MESSAGE

How on Earth did you get that grass so smooth, green, lush, and flat? It's like a piece of silk velvet!"

The very British groundskeeper at the Cambridge University college to whom I addressed this question as a naive new homeowner some years ago slowly turned away from his mower at the edge of the cricket pitch. "Well," he answered, "you prepare and till the soil thoroughly, plant the seeds at the proper depth, water them carefully, weed and mow diligently, and... and this is the key point... you roll it regularly" Just as I mumbled some acknowledgment, he added, "For 250 years."

He wasn't kidding. Of course, I immediately realized my patch of lawn back home could never look like that, but the sense of awe and even inspiration outweighed my disappointment. Though I couldn't do it, I was thrilled that it could be done, and seeing the results of such effort and talent gave me great pleasure. The same thrill and pleasure experienced by the legions of backyard baseball players watching Mark McGwire close in on Roger Maris's home

Participants in the Virtuoso Recorder Program at the 1998 Amherst Early Music Festival pose with faculty Sakia Coolen (fourth from left, back row) and Han Tol (reclining on left).



Recorder and the art of lawn maintenance



run record. The same emotions experienced by us recorderists, amateur and professional, in the audience at Amherst College's Buckley Recital Hall on August 4th listening to the recorder trio La Fontegara Amsterdam.

There is no way I will ever be able to play like trio members Saskia Coolen, Peter Holtslag, or Han Tol. Sometimes in the face of dazzling technique I get resentful or discouraged—Why are they showing off like that? What's the point of this pyrotechnical display? Why do I bother trying to play and teach this frustrating instrument? Not so with La Fontegara Amsterdam.

Their extraordinary technical skills, artistic intelligence, thorough preparation, and subtle humor were all in service to the music and to their listeners. Familiar settings of "T'andernaken," "O Venus Bant," and "Browning" sounded new, revealing beauty and structure not heard before. The flurry of notes comprising the trio's original divisions on "La Follia," "La Gamba," and a 14th-century estampie went by so fast and so effortlessly that the effect was that of clouds drifting across the sky, slowly morphing from one familiar shape to another. The last of many encores was Isaac's "Venus" setting, which left tears in the eyes of many of us.

The communication among the three players was like watching a beautiful love

scene, whether they were standing far apart on opposite sides of the stage to heighten antiphonal effects or hunched close together over a single music stand. I asked Han how they achieved such tight ensemble, especially at a distance where acoustic delays could play havoc with fast passagework. He answered, "we've developed visual cues, and we rehearsed those pieces carefully...for 19 years!" Should have known.

This trio from the Netherlands taught hundreds of us at the Amherst workshop much about true musical virtuosity. It is a level of playing that reveals and creates beauty that mere expertise leaves untouched. It is so overwhelmingly effective and seemingly effortless that the awe and inspiration it provokes leaves no room for resentment, envy, or discouragement. It makes us feel proud and it sets a direction for our own efforts. It is achieved only by exceptional talent and long years of hard work and preparation.

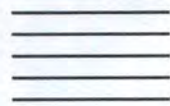
Perhaps I should add generosity to the definition, for La Fontegara not only led master classes and recorder orchestra and coached consorts but served as faculty for the young people enrolled in the Virtuoso Recorder program. All three trio members (plus featured American virtuoso Pete Rose) conveyed their special knowledge to nine students from around the world: Teresa Hron (from Czechoslovakia via Canada), An-Chi Huang (Taiwan), Gunter Janoschka (Germany), Maria Jimenez (USA), Risa Kawabata (Japan via USA), Doris Lechner (Austria), Alejandra Lopera (Peru), Julia Miller (Canada), and Fania Schwebel (Canada).

These young people are on the long road to virtuosity. One night I was about to turn in when I heard several of "the kids" downstairs in the dorm common room. They were eager to continue playing following a late night rehearsal with Saskia Coolen, so I brought down some

Continued on page 38



TIDINGS



Berkeley Festival in June Presents Old Friends and Bay Area Talent

Above, at the Boulder Early Music Shop booth, Berkeley Festival attendees could try out strings and winds and search for new editions. Below, left to right, members of Decima: Louise Carslake, Joanna Bramel Young, Frances Blaker, Judith Linsenberg, Eileen Hadidian, Vida Bateau, Letitia Berlin, Frances Feldon, Hanneke van Proosdij, and Rachel Begley.

The program for the fifth Berkeley Festival and Exhibition, held June 6-14, offered a feeling of consolidation: familiar faces and local ensembles in a well-balanced display of high-quality early music-making. Produced by Cal Performances, the event was planned with the assistance of the University of California's Department of Music and the San Francisco Early Music Society.

Given the success of the recorderist-led *Il Giardino Armonico* at the 1996 Festival, it seemed natural to invite Judith Linsenberg's *Musica Pacifica* to perform a featured concert this year on Friday afternoon. The bubbly, high-energy style of the Bay Area ensemble, asserted in the opening *Sonata in D Minor* for recorder, two violins, and continuo by Francesco Mancini, was later balanced nicely by a simple, songful *Largo* by Alessandro Scarlatti and a sweet *adagio Sarabande* by Nicola Matteis. Music by Domenico Scarlatti, Emanuele Barbella, and Pergolesi was chosen to show off the individual abilities of harpsichordist Byron Schenkman, cellist Elisabeth LeGuin, and violinists Ingrid Matthews and Elizabeth Blumenstock.

Back again after her engagements in 1990 and 1994, Marion Verbruggen had the stage all to herself for a Saturday afternoon concert. Her spontaneity came into play when competition from an unruly hearing aid caused her to repeat the opening Telemann fantasia, this time with totally reconceived articulations and ornamentation. Having put the audience at ease, she then lavished her musicianship on pieces by Boismortier, Marais (the same *Folies d'Espagne* played by Dan Laurin in 1996), van Eyck, and Bach (the cello suite, BWV 1009). Taking the kind of chances that work against note-perfect playing, she enriched the music with enlivened tone,



Below, left to right: Glen Shannon, Sophie Petersen, Marion Verbruggen, Jenny Semet, and Howard Na after the Verbruggen Master Class. Below right, from left: arts consultant Barbara Barclay, Nottingham Fair's Betsy Blachly, and ARS President Gene Murrow talk at the ARS reception.



*Above: Kathryn Bennetts and Peter Bowman after their Recorder Relay performance of Donald Boustead's microtonal *Journey Among Travellers*.*



organic phrasing, and a use of vibrato that matched the skills of a good jazz singer.

The concert was followed by an ARS reception, hosted by Harmonia Mundi USA, Judge Marie Bertillion Collins, and ARS President Gene Murrow, at which plans for the A.R.S. Nova 2000 campaign were announced. Members of the East Bay Junior Recorder Society entertained.

Four young and talented players participated in the Verbruggen Master Class. Composer Glen Shannon ornamented the slow movements of a Bononcini divertimento with imagination, but elsewhere, Ms. Verbruggen pointed out, the notes needed more time to tell a story. The ornaments for the Corelli sonata Sophie Petersen played were by Corelli himself, but Ms. Verbruggen wanted her to play them as if they were her own. Jenny Semet played a sonata from *Il Pastor Fido* and received some unusual advice on hand position: Your teacher is always *wrong*—only you know what is comfortable! The youngest of the four was Howard Na, whose ability to internalize suggestions from Ms. Verbruggen augured well for his future. His Telemann fantasia arrived as a *tabula rasa*, but by the end it was full of character.

Perhaps the most remarkable recorder music heard in Berkeley was brought from England for the Friday session of the ARS Great Recorder Relay: Kathryn Bennetts' and Peter Bowman's American premiere of Donald Boustead's microtonal *Journey Among Travellers* for two alto recorders was totally gripping and convincing. In nine movements (Curve, Colours, Melody, High, Sonata, Double, Still, Descent, and Racket), the piece explores intervallic, rhythmic and structural relationships.

Earlier in this event, Rachel Begley and Jennifer Griesbach, harpsichord, collaborated on a program that repeated works from their Thursday recital: two "new" Handel pieces, a sonata in F major and a chaconne in G major arranged from various sources, and a set of "patriotic divisions" worked up by Ms. Begley, herself. (The Thursday recital also included sets of 17th-century Spanish and Italian music and works by Peter Phillips and Nicola Matteis.) The voluminous acoustic of the St. Mark's Episcopal Church beautifully supported Begley's fluid passagework, as it had enriched the shifting microtones of the Boustead premiere.

Judith Linsenberg, with Yuko Tanaka, harpsichord, opened the Saturday session of the Great Recorder Relay, starting with *La Lucimnia Contenta* by Marco Uccellini

Continued on page 24



Indiana Academy Expands to Two Weeks

In its sixth year—and its first with a two-week program—Indiana University's 1998 Recorder Academy hosted 22 students, ages 11-17, from ten states, Canada, and England. Thirteen students were returning and nine attending for the first time.

In previous years students had indicated on evaluation forms that one way to improve the Academy would be to make it longer. The resulting two-week program

meant that the days were a bit more relaxed and that the suggestions made in lessons and other classes had longer to sink in. The feeling at the end of the Academy was that the longer program was just right, although one student said on her evaluation that it should be "a year long."

In addition to a daily schedule of technique classes, private lessons, practice, ensembles, theory, conducting, and masterclasses, the students attended faculty concerts, went bowling, canoeing, swimming, had a gong show, produced a newspaper, and performed in a concluding concert.

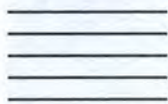
The Adler Has Landed!

On July 11, 1998, at 11:40 am on a sod farm in northern Minnesota, the recorder as an art form was propelled to new heights. High powered rocketry enthusiast Phil Martin successfully launched an Adler tenor recorder to an estimated height of 4,000 feet and a top speed of 400 mph. The Adler, which translates from the German to "Eagle," was affixed as the nose cone to a rocket named "Pipe Dreams" measuring 5' 8", weighing 8.3 lbs and using a J-275 motor. The project was inspired by Brad Wright and Dave Brown (the recorder donor) of the **Twin Cities Recorder Guild**. The flight culminated nearly two years of design, assembly, and several scrubbed launch attempts.

During parachute deployment, the recorder unexpectedly separated at the bottom joint, causing the main body and the head sections to fall directly to earth, while the bottom section and the rest of the rocket returned via parachute. As a testimonial to the durability of the instrument, the recorder was essentially undamaged upon recovery and was still playable.



TIDINGS



*Under the rainbow,
the cast of Noye's Fludde*



Britten's *Noye's Fludde* Provides Instructional Challenge for Recorder Players in Baltimore

Benjamin Britten's one-act opera *Noye's Fludde* afforded a challenging musical experience in early May for eleven recorder players representing **The Society for Early Music of Northern Maryland**.

The lavish dramatic production combined the recorder players with soloists and youth and adult choir members from Baltimore's The Church of the Redeemer, directed by Henry Lowe, organist-choir director of The Church of the Redeemer, and also involved the audience in congregational singing.

Britten created the work for presentation by a community of musicians, both amateur and professional. The accompaniment is scored for string orchestra, piano (four hands), organ, bugles, percussion—even "slung mugs" (the suspended tea mugs are reminiscent of the tuned bottles of childhood). An ensemble of descant and treble recorders introduces a vibrant timbre to the orchestral sonority.

Beginning in early March, we began rehearsing the recorder music, scored for descant I, II, treble solo, and ripieno treble recorders. Initially, everyone felt challenged by Britten's exploitation of the highest tessitura of the instruments. The use of high notes, frequent chromaticism, and trilling sent players scurrying to their fingering charts.

Our first ensemble rehearsal proved to be frustrating, as we squeaked and squawked our way through the score; however, our players were determined to improve. In some instances, plastic instruments responded more dependably than expensive wooden instruments. Players discovered how varying breath pressure, support, and precision of directing the breath stream affected successful production of high notes. The problems were unique to each player and instrument and could

only be eliminated through patient experimentation and individual practice.

When the players gathered for the next rehearsal, there was an audible improvement, allowing time to address proper phrasing and dynamics.

One week prior to the opening performance, the recorder ensemble joined forces with the other orchestral players. Although each recorder player had previously studied the vocal score while listening to a tape, entering "on cue" after many measures of rests proved to be nerve-wracking and challenging.

Two additional rehearsals with the entire cast and orchestra prepared everyone sufficiently to present three extraordinary performances. The overall effect was overwhelming as well as individually gratifying. In the storm scene, the recorder ensemble was especially riveting while tonally painting the lapping of waves, rising water, and turbulent winds. Following the storm, a dove seeks signs of land. This scene was accompanied by a virtuosic alto solo in triple meter performed expressive-

ly by one of our chapter's technically proficient players, Tanya Torres. The long florid solo phrases, interspersed with flutter tonguing, required a player with agility and superior breath control.

After the final performance, ensemble members were unanimous in voicing their appreciation for having had the opportunity to be a part of such a magnificent production. They had conquered fear of the highest notes of the recorder registers and hoped other recorder enthusiasts would have an occasion to "go to extremes" in a performance of this inspiring work.

—Gwen Skeens,
Musical director, Northern
Maryland Chapter (ARS)

*After the deluge: back row from left—
Michael Allman, Angela Tanner,
Harriet Luck, Nancy Larson; front
row, from left—Tina Trapane, Franca
Barton, Kent Shakelford, Tanya
Torres, Elizabeth Day, Gwen Skeens
(Elise Meyer-Bothling not pictured).*



Trio by Vaclav Nelhybel Premiered By Ensemble in Atlanta, Georgia

The famous Czech-American composer Vaclav Nelhybel published hundreds of works in his prolific lifetime: operas, symphonic works for orchestra and band, choral pieces, and a large number of miscellaneous compositions including dramatic productions and ensembles for a wide variety of instruments. After his death on March 22, 1996, his widow, Dorothea, undertook the mammoth project of organizing his catalog of works, among which were over 160 unpublished works—one of them a recorder trio!

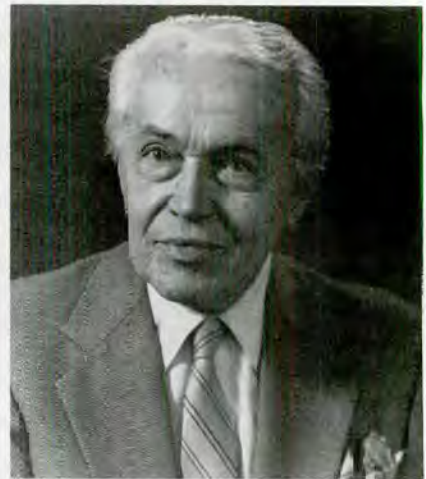


Alan Drake

Since I was a close friend of Vaclav and Dorothea for over 30 years, she contacted me about the trio. She knew that I had been very interested in recorder music and performance since 1990. With her encouragement, I undertook the project of editing the

trio, which consists of six short but separate pieces, actually a little suite of only five minutes. It had been largely unmarked. I decided that the top line would be played on the alto recorder, the middle line primarily on tenor with one piece on alto, and the bottom line on either the tenor or bass. Having formed a trio in Augusta, Georgia, with Peggy Williams and Quentin Kuyper, I rehearsed it with them and then scheduled the first two performances: in Atlanta for the **ARS Atlanta Chapter** Consort Day on March 15, 1998, and in Augusta on April 26, 1998, for the Harry Jacobs Chamber Music Society Hausmusik program. Since Nelhybel had given it no title, I decided to call it simply *Six Short Pieces for Three Recorders*. It was very enthusiastically received.

The trio is challenging musically, but it is not technically difficult for experienced players (about Grade 3 or 4). The music shines through in the recorder medium—beautiful lyrical passages, a theme with



Vaclav Nelhybel

variation, lively episodes, and good humor. We found that the more we rehearsed it, the subtleties came to the surface and various difficulties in ensemble, rhythm, style, and intonation became more apparent. It proved to be a very rewarding experience to give the first performances of this fine piece.

We hope that it can become an important part of 20th-century recorder ensemble literature. Mrs. Nelhybel has granted the ARS permission to publish the trio with no royalties or fees in the hope that it will receive the wide attention that it deserves. The work will be made available through the ARS's Erich Katz Contemporary Music Series.

Alan H. Drake

Von Huene Delivers Contrabass Recorders

This spring, Daniel Brueggen accepted delivery of the Amsterdam Loeki Stardust Quartet's new A-415 contrabass recorder from maker Friedrich von Huene. In June, Joris Van Goethem picked up a second contrabass instrument for the Flanders Recorder Quartet. The third instrument in the series is going to the Dutch ensemble Brisk.



The Transition Begins at Amherst

Director Valerie Horst looks over plans of associate director Gwyn Roberts as it was announced that Roberts will become director of Amherst Early Music when Ms. Horst retires from the post in the year 2000.

Bits and Pieces

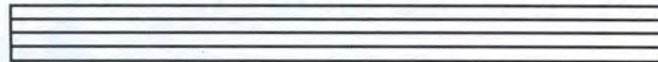
Bob Bergin of Rhythm Band has received the Distinguished Service Award from the MENC Music Industry Council. **Carlotta Wilsen** has been named executive director of the Concert Artists Guild.

Public Radio International's *This American Life* included a segment of a show called "Music Lessons" in which **Sarah Vowell** described her study of music in high school. She talked about her love of the recorder and, in particular, how much playing in a consort meant to her. Visit the web site: <<http://www.thislife.org>> for more information.

Recorderist and flutist **Dale Higbee's** Carolina Baroque ensemble completed its 10th anniversary season with a concert in Salisbury, North Carolina, on March 22. Since 1938, the group has performed throughout North and South Carolina, Georgia, and Virginia, as well as on public radio and television.



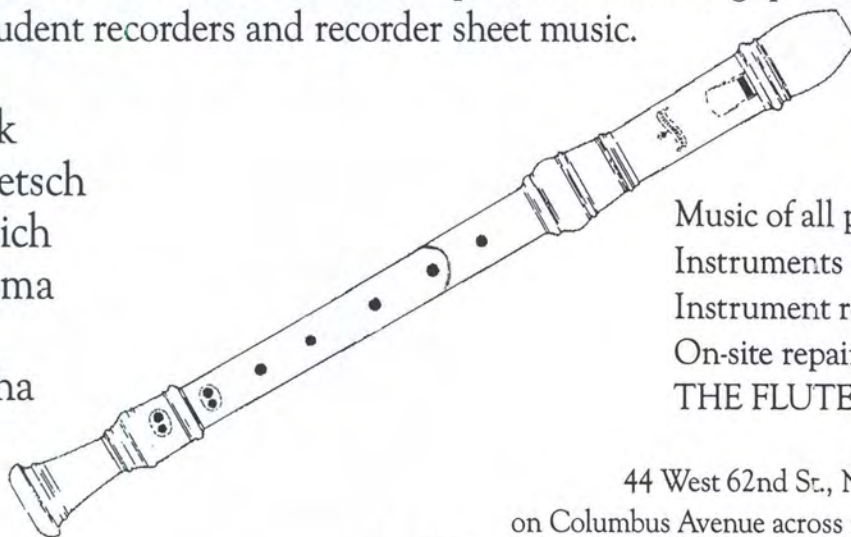
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PERFORMING...

Handel's Cantata *Nel dolce dell'oblio*

by Scott Paterson

The third in a series examining favorite works for recorder with the help of some experienced players

GEORGE FRIDERIC HANDEL is no stranger to recorder players. In fact, his sonatas are perhaps the best loved Baroque works for the instrument. However, like J.S. Bach, some of Handel's finest writing for the recorder is to be found in his vocal works, primarily his operas (see David Lasocki's article "Handel's Original Recorder Music: A Bibliography" listed in Sources). While the opera arias involving recorder often require full orchestral resources to perform, the cantata *Nel dolce dell'oblio*, HWV 134 offers many of the rewards of the larger works but is written for the modest ensemble of soprano voice, alto recorder, and continuo. This article will offer advice on the performance of the cantata from ARS professional members Aldo Abreu, Cléa Galhano, Alison Melville, and Mordecai Rubin in order to assist readers with the rewarding experience of performing this work.

Handel in Italy

The story of Handel's career after his arrival in England is generally well known. However, his earlier years, and particularly his sojourn in Italy, are less familiar to the average musician. Handel was born in the town of Halle in Germany in 1685. Neither of his parents was musical and, like Georg Philipp Telemann (whom he met and befriended early in life), he was initially discouraged from performing or composing in favor of study toward a legal career. Also like Telemann, he managed to work at his music in secret until his talent was recognized by a patron (in Handel's case the Duke of Saxe-Weissenfels) and his parents were convinced to support his musical studies. In 1702, he entered the University of Halle and simultaneously took on the position of organist at the Calvinist Cathedral. When his probationary year at the Cathedral was over however, Handel decided to leave Halle to seek his fortune.

He headed for Hamburg, home of the only commercial opera house in Germany, where he began as one of the second violinists in the opera orchestra alongside the young Johann Mattheson. Within two years he saw the production of his first opera to great critical success. A second opera was not as successful, however, and Handel seems to have fallen out of favor with Reinhard Keiser, the director of the company. At the end of 1706, therefore, he left Hamburg and made his way to Italy to seek his fortune.

Italy was the center of the musical world at the time, and Handel quickly made a name for himself composing operas, oratorios, Latin church music, and dozens of cantatas. The years spent in Italy enabled Handel to hone his craft by working with the finest composers and performers of the age, such as Alessandro and Domenico Scarlatti and Arcangelo Corelli. At the same time, he was able to make the social contacts that led to his eventual residence in England. He left Italy in early 1710 as an accomplished composer poised on the verge of international fame.

The Cantata in Italy

The term "cantata" first appeared in Italy in the early 17th century as a catch-all name for any kind of extended solo vocal piece. By 1700, however, the cantata had taken on the character of an isolated operatic scene with alternating recitatives and arias, though it was still most frequently written for solo voice and continuo accompaniment.

Handel composed almost all of his 150 or so cantatas in Rome, many for the Marquis Francesco Ruspoli, who held weekly cantata concerts involving the foremost figures in both music and high society. These performances were an important part of Rome's thriving musical life at the

time

(a Papal ban on opera was circumvented by regular performances of cantatas and oratorios). The concerts also frequently involved members of the Arcadian Academy, a literary society of nobles and artists who were inspired by classical ideals and who extolled the simple life of the shepherd in their art in contrast to the more mannered style which was prevalent at the time.

Nel dolce dell'oblio

One of Handel's six surviving cantatas written for solo voice, solo obbligato instrument, and continuo is *Nel dolce dell'oblio*, or *In Sleep's Sweet Oblivion* (as it is titled in Norman Platt's translation for the 1952 Schott edition), also known as *Persieri notturni di Filii*, or *Phyllis's Thoughts by Night*. The work has been dated to 1707 and is in the standard format of Recitative-Aria-Recitative-Aria, but, like many cantatas of the time, it has a somewhat unusual key scheme and some unconventional melodic writing. These features reflect the unsettled emotions portrayed in the text and form part of a long tradition of unorthodox harmonic practices in the cantata, much as had been the case with the madrigal some generations before.

The text of the cantata (by an anonymous poet) is rather obscure. Platt's translation presents the work as the description of a woman whose lover is imprisoned far from her and whom she visits in her dreams. This interpretation takes some liberties with the text, however, which is



Rubin and Melville both point out that the writing for recorder in *Nel dolce* is rather lower in tessitura than in similar German repertoire by composers such as Telemann or Bach. Melville feels that this is a reflection of the playing characteristics of contemporary Italian recorders by makers such as Anciuti, which still feature the strong low register and weaker high notes of the late Renaissance recorder.

much less dramatic in its literal form. The poem would actually seem to be a subtle, multi-layered depiction of a woman unsure of her love even as she sleeps at the side of her beloved. Galhano characterizes the work as a depiction of the tension between dream and reality.

The cantata begins with a recitative in the voice of Phyllis's beloved, who is watching her while she sleeps. (The name Phyllis, or Filli, associates the work with the pastoral, Arcadian tradition.) He notes that her sleep is disturbed, but he ascribes this to the depth of her love for him. The first aria is presented from a perspective that allows us to know what the sleeping Phyllis is really thinking: that she is enchained by her love. The following recitative seems to revert to the perspective of the beloved, who is convinced that Phyllis's sighs come from the depth of her devotion to him (the flowery language with which he expresses this delusion is perhaps a jab at the mannered style despised by the Arcadians). The concluding aria seems again to be in the voice of an omniscient observer, who draws a moral: while it might seem easier to Phyllis for her to continue to pretend to be in love, she will eventually be painfully awakened from that delusion.

The complex mixture of moods in the cantata raises some questions about tone, especially in regard to the role of the recorder. Galhano observes that the recitatives always comment on the beautiful part of love while the arias comment on its dark, untrusting aspect. The recorder parts in these arias, however, are predominantly bright and cheerful (although Galhano also finds a note of anxiety in them). Rubin and Melville explain this character in part by the traditional lightness, even playfulness of the pastoral tradition (Melville notes that the first aria is in the traditional pastoral key of F major, also the home key of the recorder). It is also worth noting that in both arias the A sections, which use the recorder most extensively, are written in a major key and set a positive statement in the text, while it is the B sections which turn to the minor and refer to the darker emotions. Galhano observes that the use of the recorder effectively reinforces the contrasts in the text.

The use of the recorder as the obbligato instrument calls up images of love and sleep, two of its traditional associations, along with the pastoral associations. Rubin and Melville both point out that the writing for recorder in the work is rather lower in tessitura than in similar German repertoire by composers such as Telemann

or Bach. Melville feels that this is a reflection of the playing characteristics of contemporary Italian recorders by makers such as Anciuti, which still feature the strong low register and weaker high notes of the late Renaissance recorder. She also feels that singing has increased in volume generally over the centuries, which puts the modern recorder player at an even greater disadvantage. However, she notes that Handel has often been very clever in balancing the parts and sensitive performers should be able to overcome the problem. Rubin observes that it is helpful if the singer has a light, sweet voice.

Winton Dean suggests that the original soprano could well have been Margherita Durastanti, later one of Handel's principal singers in London. Colin Timms notes that none of Handel's surviving Italian cantatas is set for tenor, but that it was a common practice to sing an appropriate soprano work an octave lower. This could easily be accomplished here (though, of course, it would change the sonority of the work), since the singer is, at least at the beginning, Phyllis's beloved. Rubin notes that the part could even be sung by a suitable countertenor voice.

Melville feels that harpsichord and bassoon would make an effective continuo group as an alternative to the standard configuration of harpsichord and cello. Rubin recommends a bassoon as well, particularly in conjunction with guitar as a chordal instrument.

Melville warns against the use of bass recorder as a continuo instrument, however, because of the fact that the instrument actually plays an octave higher than other bass instruments. She does suggest that recorder players can try the piece for their own amusement as a trio of alto, tenor, and bass (transposing some bass notes up an octave when the line goes below low F). This arrangement also helps to emphasize the difference in texture between the cantata (which does not use all three voices consistently) and a trio sonata (which employs a denser texture).

Melville feels generally that the work, although early for Handel, is still quite worthy of its composer and is a significant item in the literature of the recorder. She also warns that the cantata is more difficult to perform than it looks, though Rubin notes that it is invariably a crowd pleaser.

Aria I: "Giachè sonno a lei dispinge la sembianza del suo bene"

Since the short recitatives do not include recorder, they will not be considered

in detail here. However, Galhano points out that, as usual, the two recitatives convey the dramatic aspects of the cantata and should be sung with a strong sense of characterization.

Melville points out that preparing a piece with a vocalist entails some special considerations, noting that most Baroque instrumental treatises prominently mention how important it is to emulate good singing. Specifically, she and Abreu both suggest that it is helpful to consider breathing and phrasing with the text of the aria in mind. Melville even suggests having the recorder player sing or recite the text in order to appreciate as many of its rhythmic subtleties as possible. As well, even if the exact meaning of the words is not clear, any appropriate mental image can be substituted to help set the mood.

Galhano also strongly recommends that the instrumentalists should be constantly aware of the mood of the words as they interpret the music, and she offers a quotation from J.J. Quantz on this topic:

Musical execution may be compared with the delivery of an orator. The orator and the musician have at the bottom the same aim in regard to both the creation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both if each has some knowledge of the duties of the other.

Melville feels that it is particularly important to be aware of the recorder's changing role within the piece: sometimes the leading line, sometimes part of the accompaniment. She points out that the vocal line should always take precedence if there is any doubt, because of the importance of the text.

Galhano suggests a tempo of $\text{♩} = 118$ for the first aria. She feels that it has a lively, flowing character and could be marked "Andante mosso". Melville, too, recommends a light, cheerful character but suggests a slightly slower speed of $\text{♩} = 116$, noting that much of the decision about tempo must rest with the singer, since a movement such as this is often much harder to sing than it is to play. The recorder player may then need to adapt to the singer's tempo, for instance by making the articulations or the rhythmic shadings more energetic. Abreu recommends a slower tempo still, $\text{♩} = 100$, though he, too, recommends an overall character that is light and graceful.

Abreu and Melville both note that, al-

BIOGRAPHIES

ALDO ABREU has toured throughout the U.S., Europe, New Zealand, Central America and his native Venezuela. First Prize Winner of the 1992 Concert Artists Guild New York Competition, and laureate of the *Concours Musica Antiqua* (Belgium) and the *Premio Flauto Dolce* (Germany), Abreu has performed at the Ambassador Auditorium in Los Angeles, Isabella Stewart Gardner Museum in Boston, the Spivey Hall in Atlanta, and the Metropolitan Museum of Art and Weill Recital Hall at Carnegie Hall in New York. He has been featured at the 1993 and 1996 Spoleto Festivals in the U.S. and Italy, the OK Mozart Festival, the Boston Early Music Festival, and the Festival Music Society in Indianapolis, and has been a concerto soloist with the Illinois Chamber Symphony, the West Shore Symphony, the Savannah Symphony, and the American Bach Soloists. Abreu is on the faculties of the New England Conservatory, the Boston Conservatory, and the Amherst Early Music Festival and Institute. He has recorded for Arte Vision and Koch International.

CLÉA GALHANO studied recorder and early music as a scholarship student at the Royal Conservatory of the Hague, and at the New England Conservatory in Boston on a Fulbright scholarship. She records and performs as a soloist, with the ensemble *Bel-ladonna*, and as part of the Galhano/Montgomery Duo. She is a member of the ARS Board of Directors and is Chair of the Special Events/Professional Outreach Committee. She teaches recorder and early music at the University of St. Thomas and at the MacPhail Center for the Arts, St. Paul-Minneapolis.

Toronto-born **ALISON MELVILLE** has performed as a soloist, chamber and orchestral musician with various ensembles across Canada, the USA, Japan, Iceland and in Europe. A member of the Toronto Consort, she also appears frequently with the *Tafelmusik Orchestra* and was a soloist on their Juno Award-winning recording of Bach's *Brandenburg Concertos*. She has recorded for ebs, Sony Vivarte, Narada, ibs, Dorian and SRI; a CD of mid-20th-century repertoire is due for release within the coming year. Recent highlights include playing for the soundtrack of Atom Egoyan's *The Sweet Hereafter*, a program of Scandinavian and Scottish traditional music for the 1997 *Northern Encounters Festival* in Toronto, and her participation in *Soundstream's* Canadian debut performance of "Living Toys" by English composer Thomas Adès.

MORDECAI RUBIN studied recorder initially with LaNoue Davenport and Friedrich von Huene followed by work in Basel, Switzerland, with Hans-Martin Linde. He played with and directed a number of early music ensembles from 1965 to 1982, including *The Virtuosi da Camera*, the *Quadro Barocco*, and the *Manhattan Baroque Ensemble*, all comprised of both instrumentalists and singers. With these groups he made twelve tours of Europe (including the Salzburg Festival) and fourteen of South America. Rubin is currently executive director of the New York Recorder Guild.

Melville feels that it is particularly important to be aware of the recorder's changing role within the piece: sometimes the leading line, sometimes part of the accompaniment. She points out that the vocal line should always take precedence if there is any doubt, because of the importance of the text.

Nel dolce dell'oblio, Aria I

Example 1: bars 1-13, showing possible adjustments

Example 2: bars 1-13, showing possible ornamentation

though the piece is written in 3/4 time, the constant use of triplets gives it a 9/8 character. They recommend that the dotted-eighth sixteenth figures be played as quarter-eighth compound-time figures. Melville likens this to movement one of Handel's A minor recorder sonata and recommends that even the straight eighth-note figures should generally be tripletized. Galhano recommends that the dotted figures be articulated "tu-dur" (the "r" a soft "d").

Abreu and Melville point out that, in imitation of the vocal part, the phrasing of the triplet figures should usually be two-and-one. Melville feels that this could be realized with an actual slur over the first two notes of the triplet or with a "tu-ru du"

tonguing. Abreu more generally recommends a light, legato tonguing with no dry staccato notes. He also feels that the triplets in bars 24 and 25 should be slurred in groups of three following the phrasing of the vocal part.

Galhano sees the last two beats of bar 3 as being one gesture, leading into the cadence, while Abreu suggests an alternate fingering of 0124567 for the C in bar 4 (and its repetition in bar 36) that allows the phrase ending to taper somewhat. In contrast to Abreu and Melville, Galhano recommends playing the dotted figures literally in the bass in bars six and eight as a reflection of the conflicting emotions in the text (see Example 1).

Also arising out of the text, Galhano sees the long scale figure from the second beat of bar 20 to the first beat of bar 22 as a single gesture and she points out the special texture created in bars 24 and 25 by the absence of the bass and by the parallel motion of the top two lines. She suggests that the triplet groups be slurred in groups of three notes here, but in such a way as to make one long gesture of the passage. Again, Abreu suggests an alternate fingering (034) for the F in bar 26 to bring the phrase to a gentle close. He also suggests that the rising scale figures in bars 38 and 40 should be played elegantly and without any hint of rushing.

Melville notes that the B section has a more complicated rhythmic structure that is more like a true 3/4 time. Galhano points out that this reinforces the change of mood in the text, along with the fact that the bass takes a more active role rhythmically in supporting the voice. Melville feels that the eighth rhythms could be straighter here, though without necessarily being literal, something in the manner of the French *inégal* technique. By contrast, Abreu feels that the eighth notes in this passage should be played equally.

Melville feels that if there is going to be some flexibility it is important that the group members make their decisions together. She points out, though, that it is quite possible in the excitement of performance for the agreed-upon arrangements to be altered or simply forgotten by one of the performers. It is then up to the other members of the group to follow the change in course in order to keep the integrity of the performance intact.

There is a strong dissonance in bar 49 and in the following bars, and both Abreu and Melville caution that the singer should sustain the tied note and that the recorder player should enter strongly to make the most of the effect. Galhano sees the passage as a musical depiction of the chains mentioned in the text and recommends that the whole passage be performed without vibrato in order to draw the ear to the harmonic colors. Melville advises that in bar 56 the singer will have to be especially careful not to cover the low notes of the recorder.

Melville feels that ornamentation is appropriate on the da capo of the A section in the recorder part, especially if the singer is ornamenting. She feels, though, that the ornaments have to be carefully chosen, since Handel's original line is quite complete, and that it is easy to overdo the ornamentation to the point of tastelessness.

She suggests several possibilities for ornamentation: vary the rhythm of the running triplet figures, fill out some of the dotted figures with another note of the chord, add neighbor notes, fill in wider intervals, or simply add short trills. She notes that even small touches can have a good effect, such as varying the character of the quick-note runs in bars 38 or 40 by starting one or the other a little late (see Example 2).

Aria II: "Ha l'inganno il suo diletto se i pensier mossi d'affetto"

Abreu characterizes this second aria as being energetic and lively and recommends a tempo of ♩ = 108. Galhano agrees with this conception, describing it as an "Allegro Moderato." However, she prefers a slower speed of ♩ = 92, pointing out that the rhythmically active bass helps create the lively effect. Melville suggests a mid-range tempo of ♩ = 96, although she suggests that a slower tempo is possible and may be more appropriate for the singer, since the text is syllabic and difficult to sing quickly. She also points out that all the phrases in the text end on weak syllables and that it is very important for the continuo players to be aware of this fact and not to overemphasize cadential notes.

Melville feels that the opening figure should be played flexibly but with good strength in the fingers to give an effect of clarity, especially in the descending sixteenths in bars 4 and 5. She notes once again that a clue to the phrasing in the opening bars can be found in the text, especially in the accent on the downbeat for "diLEtto" in bar 7 (Melville points out that Handel's setting of Italian is generally much more idiomatic than his setting of English!). Similarly, Abreu recommends a "tu-tu-ru" pattern for the eighth and two-sixteenth figures in the first complete bar and slurring the last four notes of the first complete bar in pairs to prefigure the grouping in the voice part in bar 7.

Melville feels that even the repeated C's in the opening pickup bar can take some of their character from the text in the corresponding bar of the vocal part (bar 6). Abreu and Galhano both recommend a staccato approach to those repeated notes, and Galhano emphasizes that they must have clear forward direction.

Both Abreu and Galhano recommend that the many passages of oblique motion (e.g., the sixteenths in bars 2 through 5) be articulated with a distinct staccato, emphasizing the changing notes (A-G-F-E-D-C-B-A-G in bars 4 and 5, for instance). Galhano further recommends that the first

DISCOGRAPHY

The following recordings are those listed as being currently available in the *Schwann Opus* catalog, except for the recording by Mary Enid Haines, for which Alison Melville has supplied the information.

Elly Ameling (soprano), unidentified instrumentalists. Deutsche Harmonia Mundi 74321-26613-2.

Julianne Baird (soprano), Philomel Baroque Chamber Orchestra. Dorian DOR 90147.

Mary Enid Haines (soprano), Alison Melville (recorder), Margaret Gay (cello), Valerie Weeks (harpsichord). IBS 1003.

Christina Högman (soprano), I Quattro Temperamenti. BIS CD 403.

Maria-Cristina Kiehr (soprano), Armonico Theater Ensemble. Accord ACD 204212.

SOURCES

Music

Eric Haas of the Early Music Shop of New England has kindly supplied the following remarks about the currently available modern editions of Handel's *Nel dolce dell'oblio*:

Doblinger GKM28. The continuo part is realized for continuo.

Girolamo Verlag G11.001 (ed. Müller-Busch). The continuo is a bit thick but the parts are beautifully laid out, with two copies of a soprano voice/alto recorder score for coordination, and the vocal part included with the basso part for the recitatives.

Zimmermann ZM1114 (ed. Schlenger). This edition has a rather thick, old-fashioned continuo part and lots of articulations added to the voice part. The cantata is also printed in both the 19th-century complete edition, *G.F. Händels Werke* (volume 52B), and the modern *Hallische Händel-Ausgabe* (series V, volume 4).

The old Schott edition (5662; ed. Bergmann-Hunt) is now, unfortunately, out of print but may be available in libraries.

Books

The following books and articles give a good general background to Handel's cantatas:

Winton Dean: *The New Grove Handel*. W.W. Norton & Company, 1983.

Christopher Hogwood: *Handel*. Thames & Hudson, 1984.

David Lasocki: "Handel's Original Recorder Music: A Bibliography" in *The Recorder Education Journal*, No. 3 (1996).

Colin Timms: "Cantata: Handel" in *The New Grove Dictionary of Music and Musicians*. Macmillan Publishers, 1980.

Johann Joachim Quantz (trans. Edward R. Reilly): *On Playing the Flute*. Faber and Faber, 1985.

There is surprisingly little research specifically regarding Handel's cantatas, but the curious can consult the following annotated bibliography:

Mary Ann Parker-Hale: *G.F. Handel: A Guide to Research*. Garland, 1987.

Humor

Carol Herman has written a humorous contrafactum of *Nel dolce dell'oblio* entitled *Obliterate that Obligato*, beginning: "Is this the music chosen?

I do not like it, for it has a recorder in it, playing a lot!" The music is available from the author and selected music retailers.

Nel dolce dell'oblio, Aria II

Example 3: bars 1-6, showing possible adjustments

Example 4: bars 21-25, showing possible ornamentation

In *Aria II*, Galhano suggests that a slower tempo is possible and may be more appropriate for the singer, since the text is syllabic and difficult to sing quickly. She also points out that all the phrases in the text end on weak syllables and that it is very important that the continuo players not overemphasize cadential notes.

three sixteenths in the pattern (e.g., the second beat of bar 2) be slurred. For Abreu, the echo effect between bars 2 and 3 can be brought out with softer fingerings (for instance, E at the beginning of bar 4: 023 or 02456; following D: 013456) and/or with shorter articulations, while Galhano recommends that the final long sequence in bars 4 and 5 be kept strongly directed without a ritard to prepare the entry of the voice (see Example 3).

Melville warns that in bars 15 through 17 it is important to dovetail the voices carefully since the part which is ending a phrase will be inclined to hold back slightly while the part that is entering will be inclined to be early. She feels that there is room for some ornamentation in bar 17 in the recorder part on the last of the repetitions, and that the figure could even be played in a Lombardic short-long rhythm at least once in the course of the movement. Abreu recommends either paired slurs or an articulation such as “tu-rut” on the sixteenths, while Galhano feels that the figure should be played very lightly in illustration of the text (which refers to the delights of love), especially the two eighths at the end of the figure.

In bar 18, Melville recommends that the repeated thirds be clearly articulated in order to be heard in balance with the vocal part, while Abreu recommends an alternate fingering (0124567) for the last C in the bar to help taper the phrase.

Melville feels that the short figure in bar 19 should be placed carefully in order to effectively bridge the vocal phrases, though she emphasizes that it is important for the recorder player to realize that it is not as important here for every note to predominate as is the case in a solo sonata. She suggests that a good analogy would be the interjections from a chorus that add color to a soloist’s line without predominating.

Melville warns that in bar 20 the recorder player should consult with the singer about a breath before her high A. If this is necessary, the recorder player should pause slightly before the last three sixteenths to stay together with the voice.

Melville emphasizes that the B section should be prepared by the instrumentalists, especially the recorder player, in bar 25. She feels that both the singer and the instrumentalists have to be clear about the placement of the final cadence of the A section so that the B section can begin smoothly. The same is true in reverse for the return to the da capo at the end of the B section.

Galhano points out that the beginning of the B section is a very important moment in the text because the tone darkens. She recommends that the passage be presented by the singer with real feeling, almost in the manner of a recitative. If possible, this character should be maintained right up to the very last note of the B section, which hangs in the silence of the rest before the return of the lively recorder figure at the beginning of the repeat of the A section.

Again, Melville recommends some carefully chosen ornaments on the da capo, while Galhano recommends a couple of closing gestures. At bar 21 of the da capo an expressive ritard marks the final notes of the vocal part. Then, at bar 23, the recorder player can play the final three sixteenths of the bar somewhat hesitantly before proceeding down the sequence with extra energy (Example 4).

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

Taruskin Agonistes: Text and Act Reconsidered

Now that the well-known commentator is once again addressing the subject of early music in *The New York Times*, a former colleague explores the origins of his ideas

by James Richman

AS A PARTICIPANT in the New York early music scene, I have always felt that the body of Richard Taruskin's work has never been adequately appraised. Ever since his negative articles on early music started appearing in *The New York Times*, the unanswered question has been why a gambist/musicologist would devote so much energy to disparaging the field of original instrument performance practice.

Taruskin was alarmed by what he saw as an "hegemony of original instruments." But in New York City, for example, there is no longer a living to be made in the field, at least not without a lot of travel. Indeed, Taruskin's success in disparaging the field has been beyond his wildest expectations. Along the way, *The New York Times* has lost all sense of shame, feeling comfortable comparing the estimable Handel & Haydn Society of Boston to an orchestra of kazoos.

Taruskin's criticisms of early music performances aren't always invalid, but they are always destructive in their tone. With a nascent field, this is problematic in the extreme. Is Taruskin be pleased that our new countertenors now give recitals accompanied by a modern piano in order to avoid being associated with harpsichords or early music? Early music hegemony, indeed.

John Butt tried to make sense of Taruskin's arguments in his review of *Text and Act* (Oxford University Press, 1994, 382 pp.) for *Early Music* magazine in 1995. But he found it difficult to discover a consistent and considered intellectual construction in Taruskin's writings. The reason, I suspect, is that Taruskin may have borrowed post-modernist structures to fashion a weird sort of revenge on those who rejected his performances in the diverse and active musical scene that characterized New York City in the 1970s.

As a performer of Renaissance and Baroque music, Taruskin was widely viewed as hopelessly Romantic, disregarding information that had been wrung from the original sources and producing performances of Ockeghem and Couperin that could have been mistaken for Stokowski outtakes.

When he finally understood that his colleagues didn't care to justify their basic attitudes at every rehearsal, Taruskin's responded with, "If I'm not authentic, none of you can be either." Marshalling 15 years of stored-up debating points as ammunition, he found it a simple matter to produce

scorching journalism when the opportunity arose in *The New York Times*.

Taruskin himself refers to these years at the beginning of *Text and Act*, in the form of a fable.

Some years after I had moved away from New York City and left my performing activities behind, I learned that a fable lived on there about a self-serving choir director who used to give dreadfully unauthentic (sic) performances of Renaissance music and who, when this was pointed out to him, resolved not to reform but instead to wreck the whole idea of authenticity. "And that," the fable concludes, "is why we can no longer use the word."

Taruskin asks us to dismiss this fable as fiction, but just how painful it was for him to be judged "inauthentic" by his peers is evident on many a page. He opens his long article for Nicholas Kenyon's anthology *Authenticity and Early Music* by reviling the very definition of "authentic" in the *Harvard Dictionary of Music*: "historically appropriate to the music being performed."

What frustration he feels!

Here it is at last in all its purloined majesty, this word that simply cannot be rid of its moral and ethical overtones (and which always carries its invidious antonym in tow) being used to privilege one philosophy of performance over all others.

He feels trapped.

One simply cannot dissent from the concept when it is defined this way. One is hardly free to say, "I prefer inauthenticity to authenticity" or "I prefer inappropriateness to appropriateness"—at least if one is interested in maintaining respectability with the crowd that swears by the *Harvard Dictionary*.

While any number of fine musicians play exactly the way they want to without a care in the world for the *Harvard Dictionary*, as would any decent postmodernist, Taruskin had no such freedom. For a man of essentially rabbinical character, it was unbearable to be outside the canon. Taruskin believes deeply in research and knowledge in a way that no decent postmodernist would ever admit. Had history revealed that Bach played his music in a Wagnerian manner, he would have taken his place in the forefront of historically accurate performing. The evidence simply came in against him. He expected, I'm quite sure, to have his predilections vindicated

over time, but this was not to be. To save his self-esteem, the only path available was to dismiss the entire process as pointless and nowhere near as important as being true to oneself.

Of course, there is no particular contradiction between being true to oneself and respectful of the composer and his context, but for Taruskin there has to be, by definition. And therefore performers in the early music field are to be condemned for subjecting their own personalities to the composers'. Sadly for him, this is a problem only if your taste and self-interest are very much at odds with the composers'. As with love, many are delighted to submit where others find only discomfort and disgust.

And of course, no one prominent in early music in those days ever used the word "authentic" either in the prescriptive sense that Taruskin attacked or in any way other than to suggest a goal that would always be imperfectly realized. Even publicity blurbs usually said something about how one "didn't use original instruments in search of museum-like authenticity, but rather because they were the best means for making the music vibrantly alive."

Taruskin's advice to the players in our ensemble, Concert Royal, was inevitably "don't worry about period practice, etc., just play it my way." In chamber music, one plays the other members' way as a matter of course, but Taruskin's "ideas" were so predictable and his defense of them based on such meager scraps that the situation soon became impossible. He left us when the members refused to surrender the right to pursue our impossible dream. Our (and others') rejection of his preferences didn't seem to bother him at the time, but I think that as he became more and more isolated, and as more and more evidence came in that left him on the wrong side of the facts, he may have become bitter.

By the 1981 convention where the first paper in *Text and Act* was read, he was not at all "among friends" as he claims. By then he had realized how serious was the widespread rejection of his approach. By 1984 he was taking advantage of Nicholas Kenyon's "sensationalist" debut at *Early Music* magazine to make real trouble, sticking a dirty finger in the eye of the whole notion of historical musical inquiry, while mounting a passionate defense of himself and his ways. His self-justification is already to be found in this piece, although the final section where it appears has never drawn much attention. It is here that we find his definition of "real" authenticity. He points out that over the course of fifteen years conducting Renaissance music

I seem to have built up quite a collection of specific performance practices, as I learnt recently when some members of my choir Cappella Nova presented me with a treatise they had compiled from our week-to-week doings in rehearsal. Hardly a one of them is historically sanctioned, but taken as a whole, they are what give our performances authenticity... An authenticity of this type has tremendous moral force and is, regardless of the gabble, what keeps our movement alive and gaining ground.

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Doctors of Early Music"—instrumental playing, not choir practice. *The New York Times* and the commercial music industry for that matter could care less about Renaissance choirs. Taruskin's zingers are aimed at instrumental performance, at the Hanover Band and Christopher Hogwood, not at the Gothic Voices or the Tallis Scholars. Even his exceptions are suspect and suggest other agendas. In an absolutely hagiographic essay on Les Arts Florissants for *The New Republic* (not reprinted in *Text and Act*), he assures us that "their orchestra and chorus have precisely the size and make-up of the originals." Such a claim is nonsense, no matter how well they play. Their signature program early on was an operatic double-bill of Marc-Antoine Charpentier's *Acteon* and Rameau's *Anacreon*, both of which were performed with an orchestra of some 22 players, even though the first was scored originally for six or eight musicians and the second for an orchestra of 45 or 50. (This incongruity is admitted in the liner notes to the Charpentier CD.) Imagine if Christopher Hogwood had accepted this kind of compromise! And why does Taruskin even bother to assure us that everything is all right musicologically if "authenticity" has nothing to do with that sort of thing? What does he really believe?

Taruskin's essays in *Text and Act* are for the most part not scholarship but rather highly personal reviews of other performers, written while wearing a scholar's hat for effect. Included are various short critiques his writings have provoked—along with his rebuttals, which neatly give him the last word. He has to be nervous about all the damage he has in fact done to people's lives. "I didn't entitle the piece 'Spin Doctors of Early Music,'" he blusters. That was the *Times*. "I called it 'It's Not Historical, It's Much Better Than That.'" If so, one might ask, why is it published in *Text and Act* under the much less flattering title, "The Modern Sounds of Early Music"? No one would derive the purported original title from the actual piece. "Spin Doctors of Early Music" is a very appropriate headline, and Taruskin could surely have predicted something like it. He admits to being in a vicious mood when

Here is Taruskin's story, virtually complete in a few sentences. And please note that in 1984 it was still "our movement." He then proceeds to talk about his choral conducting and his award from the AMS, establishing his *bona fides* yet again as a performing musician.

While Taruskin says many sensible things along the way in *Text and Act*, none of them is particularly noteworthy. It was his "authenticity" gold mine that propelled him into the limelight. I can always get sweet reason out of Taruskin by editing him a little or by looking in the unimportant or less ambitious pieces. He actually often winds up saying something like, "Historical performance is all right and even commendable in the right hands." But there would have been no headlines in *The New York Times* were this his message!

This book, and this career, are really about "Beethoven Lite" and the "Spin

he wrote the article, after being treated as the local curmudgeon at a conference in Berkeley.

In *Text and Act* he indicated that this was it for him on the subject of early music, claiming with this opus "to reply gently to a few of his critics and take tender leave of the topic." But articles in *The New York Times* this summer have proved that he cannot resist continuing to offer a "thumbs up" or "thumbs down" from his pseudo-scholarly perspective.

Like a Creationist or any other Fundamentalist, whose point of view is not to be disturbed by any contrary facts, his tactics are to bluster and threaten, and generally create all kinds of difficulties for those whose views prove to coincide more closely with reality than his own. Like the Creationists, he is willing to use any and every rhetorical trick in the attempt to hold whatever ground is left against the encroachments of a consistent and powerful world-view that is antithetical to his own. "Darwin's science is no longer accepted as true," and "Galileo was wrong about the world being a sphere," say the Creationists. Of course, these statements are true in the narrowest sense, but as to whether the world is basically round or flat, basically in motion or stationary, there is no doubt.

ANALYSIS OF TWO EPISODES in *Text and Act*, one of personality and one of art, will I hope serve to illustrate the prejudice found in Taruskin's world view

I recognized myself on page sixty of *Text and Act* even though my name wasn't there. (Oddly enough it's in the index for that page.) I knew I had to be the "New York harpsichordist announcing that his would be the first New York performance of the *Goldberg Variations* from the *Neue Bach-Ausgabe*." Not what I announced of course, but a Taruskinian point needed to be made! He goes on:

This kind of thing is the performer's analogue to what is regretably becoming a pair of recognizable types among scholarly papers—the kind that merely lists variants between versions or sources, and the kind that makes an exhaustive physical description of a sketch.... This is preparatory work offered as the substance of scholarship. Similarly, a performance that merely sets out to demonstrate that Bach was Baroque represents preparatory work, not the substance of performance.

What is Taruskin saying? Papers like those are more useful than he admits, although they admittedly do not rise to the level of heroism demanded by the late Romantic school. Likewise, even a performance that did nothing beyond honestly offering newly discovered music would not be totally without redeeming value. Taruskin's assumption that playing all the notes would somehow limit my performance is indeed bizarre. The advertising "come-on" certainly did not in any way limit my performance and was "preparatory" only in the sense that we all try to get as many of the right notes as possible into our recitals!

The thicker (to use the sociological term) truth of the matter is much more interesting. In 1973 or thereabouts, a

remarkable discovery was made quite inadvertently by the Alsatian musicologist Paul Blumenroeder, who sent his first edition copy of the *Goldberg Variations* for re-binding. In the old binding a page with fourteen canons on the Goldberg theme was discovered, and the proximity of the handwriting on that page to that of the many red-ink corrections in the book itself led to the immediate recognition that this copy had to have been Bach's own, into which he had put his corrections and emendations.

Now this was indeed a marvelous find! Among other things it resolved once and for all the variant readings, while adding unimaginable decoration and several "obvious" right notes. In effect, it became overnight the unique source for the work. The new notes and changes were not only instructive and revealing; they were very pleasing to the musical sense. I found them delightful, as have most people who are intimate with the work. Why would Taruskin find it somehow demeaning to pursue this newly discovered, better, version (which, by the way, was not in the *NBA* at that point)? The only possible reason, besides ignorance, is a blind prejudice against the fruits of musical research and discovery.

Thus, the grist I provided for Taruskin's mill proves upon closer examination to have implications that make him look bad, not me. I was not limited by playing the right notes; nor was I limited by using the harpsichord. It seems that he can see only the details of performing, and when he finds a detail morally questionable he pounces. What satisfies him as a kill is usually no such thing, even out of context. And how interesting is it that he felt free to characterize a performance he didn't hear!

Taruskin bewilders me in that I have no way of knowing this kind of detail in the myriad other examples he provides to score points, and I suspect a lot of them are duds like the case of my recital brochure.

MY SECOND EXAMPLE is Taruskin's dissection of performance ideals in Bach's *Brandenburg Concerto No. 5*, which is to be found in his essay for Kenyon's anthology, several years after the 1984 issue of *Early Music* containing the first "symposium." In this remarkable piece, Taruskin compares Wil-

helm Furtwangler's piano performance of the Fifth to several harpsichord recordings, ranging from Bruno Walter's to Christopher Hogwood's. He prefers Furtwangler, which as a critic he has every right to do. I myself greatly enjoy Furtwangler as a paragon of authentic Romantic interpretation (sorry, I can't resist), and his musicianship is such that I'm sure I would prefer his piano *Brandenburg* to Rudolf Serkin's, for example. But Taruskin is out for blood.

The principal reason the other performances fail for him is because they lack weight and are too fast, and most of all, because they have a steady rhythmic sense rather than a flexible beat, which works so well in late Romantic music and which Taruskin would have us use in Baroque music as well.

Now pretty much everybody agrees

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that there was a steady beat in the so-called Baroque period, which gave way in the 19th century to a much more flexible beat. Chopin is described as playing *tempo rubato* the old-fashioned way, with the left hand keeping a steady beat while the right varied the rhythm expressively. This is the way Mozart played, and he bragged that the right hand got so far from the left that the audience thought they would never be reunited. Bach's rhythm was praised as being as steady as a mill wheel. Of course there was the whole universe of freewheeling fantasias and preludes, but dances, concerti, and the like were quite evidently played with a steady rhythm. From our own group I have vivid memories of Taruskin pausing for effect, *à la* Isaac Stern, after the two quarter-note upbeats to the gavotte, and I always wondered what the dancer was supposed to do on these little hops while the musician took time. Wait in the air, perhaps?

But Taruskin mocks the whole idea of steady rhythm—to him it is the closest correspondence music makes to geometry, and he quotes at length somebody named Hulme, who made a contrast between vitality and geometry. For him, Furtwangler = vitality and all the rest = geometry. And this goes on page after page, dragging in Karl Marx, Landowska, Ortega y Gasset, Theodore Adorno, Castiglione, Ezra Pound, T.S. Eliot, and all manner of nonsense and confusion conflating Stravinsky's neo-classical "sewing machine" with its opposite—good Baroque performance—just to prove that Christopher Hogwood is a bad musician!

One would think that in the process of constructing all these air-castles Taruskin might have deigned to look at the score in question. If he had, he would have noticed that Bach writes for solo harpsichord, solo flute, solo violin, violino in ripieno, viola in ripieno, violoncello in ripieno, and violone in ripieno, a total of seven lines, three soli and four ripieni. Taruskin describes the records he despises for their lightness, speed, and thinness as follows: "in Reiner's recording there was a ripieno of two players to a part (for a total of ten) in addition to the soloists; in the Collegium Aureum version there were solo ripienists, and the violin soloist was also the first violin of the tutti, so that only seven players in all participated." Of course, in the latter case the solo violin didn't in any way play the tutti line, as this is simply not possible. Rather, each of the seven lines had an individual executant. In the index to these recordings, Trevor Pinnock's also grows an extra ripieno line, and the soloist is again credited with the impossible, playing both the tutti and solo lines: "The English Concert (ripieno: 1[plus solo], 2, 2, 1, 1)."

In addition to setting him straight on the orchestration, the score would have enlightened Taruskin about the variety available to "geometry" (musical example, bars 61-110, first movement of the Fifth Brandenburg). While the late-Romantic period has very little use for the art of patterns, referred to as "arabesque" in art history, it is a technique that is found in many if not most artistic cultures all around the world. It is prominent in Baroque music, which is one of the salient differences between the Baroque and Romantic periods. In his

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essay, Taruskin cites a rather uninspired bit of Bach "geometry" from the Violin Concerto in D minor and then drags in similar uninspired writing in Stravinsky's *Concerto for Piano and Winds*, which he doesn't like any better. What this has to do with proving that Bach should be played in Romantic style is never made clear, except that Taruskin finds this "geometrical" kind of writing wanting in general.

In Bach's Fifth Brandenburg, on the contrary, the use of arabesque is stunning in its beauty. This is surely because of the prominence of the harpsichord, with its inability "to swell and diminish the sounds," in Couperin's words. As anybody knows, the harpsichord's particular beauties are not of the romantically expressive kind. This

is of course why orthodox Romantics today have so little use for the harpsichord, but if one accepts it as a valid musical instrument one must also accept beauty of an entirely different kind from the rugged *espressivo* of the late Romantic. What is surprising here is that one of the most glorious examples of arabesque to be found in Western music seems totally lost on Taruskin, a gambist.

Taruskin's main point is that, for Furtwangler, Bach is part of an organic tradition—Wagner in Bach, Bach in Wagner, the presentness of the past, and the pastness of the present—not just a pasting of Wagnerism on Bach, as we early music philistines would allege. For Taruskin it's not historical merely to learn from history—one has to embody it. But this is not possible, since we have no direct tradition from Bach's time. The Fifth Brandenburg came into the repertoire after *Tristan* did; it was "interpreted" on the piano to please the taste of late-Romantic audiences while providing a dose of history. There is no tradition here, and the orthodox school has no more claim *a priori* than any other.

Such artificial "tradition" is the basis of so-called modern or mainstream performance. As Nikolaus Harnoncourt is quoted elsewhere in *Text and Act* on the topic of Baroque versus modern, "The kind of performance you have in mind is not modern. It's a compound of 19th-century training, unreflective geniality, and ignorance." The fact that Furtwangler is incapable of playing unmusically is what affects Taruskin, and the fact that the others have done a little study and have altered how they approach the work as a result is an abomination for him, mostly because he prefers the Wagnerian way, and prefers not to be obliged to put what he learns from history into practice when it displeases him aesthetically.

The only reference to an 18th-century idea in this whole conflation (which does however contain eleven pages on Stravinsky) is a quotation from Edmund Burke, of all people, taken from his 1757 "Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful."

While its connection with Bach is a stretch, Taruskin uses it as a touchstone:

Sublime objects are vast in their dimensions, beautiful ones comparatively small: beauty should be smooth and polished; the great is rugged and negligent...Beauty should not be obscure; the great ought to be dark and gloomy; beauty should be light and delicate;

the great ought to be solid and even massive. They are indeed ideas of a very different nature, one being founded on pain, the other on pleasure.

This is indeed an evocative passage, which would perhaps serve as a basis for a theory of Romantic aesthetics. But in this context would you, gentle reader, associate the Fifth Brandenburg Concerto—as opposed to the *Johannes-Passion* for instance—with the beautiful or with the sublime? Does the Fifth Brandenburg stem from pain or pleasure? Which would Bach have chosen, do you think, had he been faced with such a dichotomy? For Taruskin, as for my old teachers at Juilliard, Bach is Bach and is thus always sublime, never merely beautiful. Thus, the Fifth Brandenburg has to be massive and rugged, dark and gloomy. If our performances are smooth and polished, light and delicate, we must be devaluing the work, not treating it as sublime in Burke's sense. If we assert its pleasurable nature and try to humanize it by restoring its reality, Taruskin feels that we are dehumanizing it, i.e., taking away the accretions people have added to it.

Taruskin's whole argument falls apart if "beautiful" is exactly what the Fifth Brandenburg is, with the *Johannes-Passion* carrying the ball nicely for "sublime" in this context. But Taruskin's word games are not played with a theoretical fairness in mind; he has a point to prove. As for the rest of us, we need to get deeper into the music, whether or not he approves; at the very least we can give out the right number of parts to our players.

BY NOW IT IS CLEAR that this appraisal is not addressing the well-known "Taruskin Theory"—that historical performance is akin to modernity, that it amounts to our modern style. John Butt demonstrated how Taruskin uses self-contradictory evidence to "prove" his theory. But I would say the theory is beside the point, since Taruskin belies it himself with his critiques. The word "theory" implies a standard applied evenly to all, but Taruskin picks and chooses, in the most capricious way, who will suffer the bad publicity from an application of the Taruskin Theory.

The field of early music has a great deal to improve on, and many of its "documents" are not its strongest points; it is the first, unbaked, performance of anything that gets on disc. My sentiments about Hogwood's recorded Beethoven aren't much different from Taruskin's, but a live performance he gave at Lincoln Center with a pick-up period band was among the best Beethoven I've ever heard. The sadness for me rests in Taruskin's inability to be generous in any way with regard to the field. Back in the first, 1981, essay, he expressed what is a quite elegant formulation, to wit:

Research alone has never given, and is never likely to give (again for obvious reasons), enough information to achieve that wholeness of conception and that sureness of style—in a word, that fearlessness—any authentic, which is to say authoritative, performance must embody. ... [The] historical

reconstruction of *Messiah* can only evoke the pastness of the past, and will therefore appeal not to the esthetic sense but merely to antiquarian curiosity—unless it derives its sustenance not only from whatever evidence musicological research may provide, but from imaginative leaps that will fill in the gaps research by its very nature must leave.

Bravo! Everyone making music who cares about the "composer's intentions," the "historical text," the "contemporary performance practices," or whatever other clichés are used to characterize what is simply the attempt to produce the most thorough live representation of a work, would certainly agree.

The problem is that I am editing Taruskin with my ellipsis, and what I leave out undermines the rest. Where the dots appear, Taruskin discusses the difference in "authenticity" (his quotes) between an historical reconstruction of *Messiah* and the "Three Choirs Festival performance." Which is more authentic, he asks. Indeed! We are then given the usual choice, between a "good" modern performance and a boring "authentic" one, where "as long as the reconstructionist holds himself to the same strict standards of accountability we rightly demand of any scholar, his efforts will be bent not on doing what the music was meant to do, but on simply 'getting it right,' that is, on achieving what the mainstream performer takes for granted. He will end up, if he is lucky, with what the mainstream performer starts out with."

But who ever held such standards? This is where Taruskin goes wrong, with his own straw men, and this wrongness informs everything he writes afterwards. He is impelled by his attitude to set up an impossible duality for the historically informed artist. Depart from what is "known" and you are dead meat: "What does Early Music have to do with history? In theory, everything. In fact, very little." Slavishly follow exactly what is known, and you are equally dead meat, an antiquarian with nothing musical to offer. There is no succeeding here, as it is well known (to Taruskin) that there will never be a performance even remotely close to that which actually took place, and even if there were, we wouldn't want it, or enjoy it, anyway. As to whether replicating the excitement ascribed to the actual performers by period writers would be authentic, better

not ask him!

As for the reconstructionist winding up where the mainstream performer begins—very wrong indeed. In the very best Couperin on the piano, there is something dreadfully wrong, a lack that is felt and has been felt by the greatest pianists—they simply don't play Couperin. On the other hand, even the blandest harpsichord performances offer a proper sound, which gives some enjoyment. I would say that these two approaches are comparable in their worth. But the harpsichordist who has the musicality that I think defines and characterizes a performer immediately soars to a higher plane, whether or not he plays exactly as Couperin did.

Does Taruskin really think that his

Continued on page 38

Does Taruskin really think that his benighted tribe of Early Musickers have never imagined that the past can have many different, even contradictory, properties? Does he really think one can spend one's life in this field without being obsessed with the possibilities of 18th-century Furtwänglers and Toscaninis, Heifetzes and Szigetis?

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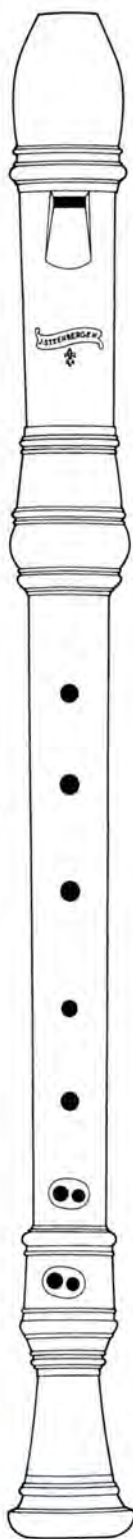
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Sequencing Software



FREESTYLE 2.0—has a feature called SenseTemp that allows you to enter notes without fitting them to a metronomic beat. It is easy to use, and you see your music on the screen as it will appear in print. It is available for both the Mac and PC. Cost is \$175 from Mark of the Unicorn, Inc., 1280 Mass Ave., Cambridge, MA 02138; 617-576-2760.

CAKEWALK HOME STUDIO—provides a good basic Windows package for sequencing by amateur musicians. It can be upgraded to advanced packages that have a high level of respect among professionals. It's \$99 from Cakewalk (5 Cambridge Center, Cambridge, MA 02142; 888-225-9255) and included free with MIDISCAN.

MUSICSHOP—is an easy-to-use sequencer for Windows and the Mac. It has a lot of features, and is quite economical to purchase. You can record, print, and play in regular notation, fix your mistakes and quantize (align notes that may have been played slightly before or after the desired beat as you initially keyboarded the piece). Price \$150 (Mac), \$99.95 (Win), from Opcode (which also makes the more elaborate and expensive VISIGN sequencers), 3950 Fabian Way, K-suite 100, Palo Alto, CA 94303; 800-557-2633, Ext. 149.

Notation Software

FINALE—is one of the most powerful and well-known packages for both Mac and PC. It is especially valuable to the early musician for its almost unlimited control of staves and clefs and its ability to handle historical notation. The downside of this flexibility is the steep learning curve. **FINALE 98** (\$545) comes with **SMARTMUSIC** software (see below). **FINALE ALLEGRO** is a streamlined version that costs approximately \$199. Both programs are available from Coda Music Technology, 6210 Bury



A sampling of available music software, and some advice for getting started with this new technology

Dr., Eden Prairie; MN; 800-843-2066.

LIME—developed by the CERL Sound Group at the University of Illinois, imports/exports NIFF files, a newly developed format for transporting both the sound and the appearance of the music (**FINALE** is limited to its own format, ETF, and MIDI), and if you have the right sound card, you can play back microtones and historical temperaments. After downloading a copy from the CERL site, you can register it for \$65. Be sure to print out the manual, since there is no on-line help, and the program has its own elegant but non-standard conventions. CERL Sound Group, 1906 August, Champaign, IL 61821.

OVERTURE—allows Mac (and soon PC) users to compose, arrange, and publish professional music scores. Its combination of usability and high-quality output provides an excellent vehicle for both novices and professionals, including studio musicians and composers. Developed by Opcode, it is now available for \$375 from Cakewalk (address above).

Three notation programs developed for both Mac and PC by Passport Designs—**ENCORE**, **RHAPSODY**, and the simpler **MUSICTIME**—were bought this summer by G-Vox Entertainment, which will be marketing and supporting them in the future.

Miscellaneous Software

SMARTMUSIC STUDIO—used to be called Vivace. Available for the PC, Mac, and Atari platforms, it can accompany a performer as he or she plays into a microphone, observing speed changes, fermatas, and various tempo subtleties. While there are no accompaniment packages specifically for recorder, there are a number for flute and oboe (at about \$25), and there is a free transposition package that lets accompaniments for other instruments be utilized by the recorder. Available from Coda (see address above) for \$9.95 (software only) or \$99.95 (with microphone, foot pedal, and accompaniment package).

MUSIC TUNER—is an on-screen image device (using Windows 95, a sound card, and a microphone) with which you can either check your intonation or listen and tune as notes are played back. The note be-



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Electronic Musician Article Archives:

<www.e-musician.com/Excite/AT-Article_Archivesquery.html>

G-Vox Entertainment: <www.gvox.com>

Keyboard On-line: <www.keyboardmag.com/>

Lime: <<http://datura.cerl.uiuc.edu>>

Midi Classics: <www.midi-classics.com>

Mark of the Unicorn: <www.motu.com/>

Musitek: <www.musitek.com/midiscan.html>

Opcode: <www.opcode.com>

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ing played is displayed below the meter. As you play, or sing, if you are close to the pitch (+/- 10 cents), a light is illuminated. Pitch can be set at A-436, 438, 440, 442, and 444 (but not A-415). Price is \$29.95 and the tuner is available from Electronic Courseware Systems, 1210 Lancaster Drive, Champaign, IL, 61821; 800-832-4965.

MIDISCAN—scans printed sheet music into MIDI files, even large scores of 16 staves, 24 pages at a time. While the program boasts 90 to 98 percent accuracy, practice suggests that much "cleaning up" usually needs to be done. Once in MIDI format, the pieces can be played back and transported to other programs for further processing (MIDISCAN supports the NIFF format also used by Lime). Version 2.5.1 is \$299 from: Musitek, 410 Bryant Circle, Suite K, Ojai, CA 93023; 800-676-8055.



BAND-IN-A-BOX—develops an accompaniment of bass, drums, piano, guitar, and strings from chord symbols that you type in. This program is a lot of fun, since it can be used to provide backgrounds for improvisation and to accompany compositions for which you may have no accompanist. There are over 100 accompaniment styles available. You can obtain it for Mac, PC, and Atari. Various add-on style disks are available. A new feature allows for the computer to develop solo lines over the chord symbols you enter, becoming, in effect, the composer of melodies to harmony you select. First time purchase, \$88 (includes Styles Disks 1, 2 & 3, Harmonies Disk 1 & Soloist Disk Set 1). Upgrade to Version 7 via purchase of an UltraPAK is \$189. From PG Music Inc., 200 Elmwood Avenue, K-

suite 111, Buffalo, NY; 1-800-268-6272.

TIMESKETCH EDITOR—(Windows 3.1 or 95) allows you to develop an interactive, multimedia time-line analysis of a composition played on a CD. You can diagram the structure of a piece and provide notes and information for someone to view while it is played. Price is \$59.95 from Electronic Courseware Systems (see address above).

Where do I look?

If you have an Internet connection, there are many sources where information on music software may be found (see box). The magazine *Electronic Musician* has a searchable site where you can obtain the URLs of various manufacturers. *Keyboard On-line* also has a good manufacturers hot-link. *Electronic Musician* and *Keyboard* also have well-written critiques of various software packages. *Electronic Musician Article Archives* lets you type in a topic and access back articles.

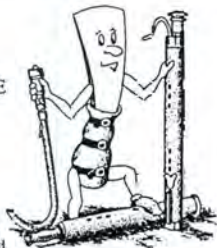
Of all the different web sites, MIDI Classics seems to be among the most complete, with a searchable catalog containing listings of a vast array of software and hardware, many with descriptions of features and links to companies for more in-depth information. Teachers will want to visit the site of SoundTree, which discounts software and hardware for the educational community, or contact them at 800-963-8733 to get their *Resource Guide*.

Finally, try to find someone who has music software installed on his or her computer so you can familiarize yourself with the basics. What you need is the time to do some leisurely experimenting with the help of someone who really knows the package.

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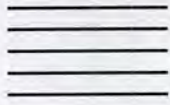
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RECORDERS ON DISC



*Discs that represent activity in Australia,
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Some pretty interesting recorder playing/composing is being done in Armidale, NSW, Australia, under the auspices of Orpheus Music (<http://www.iinet.net.au/~nickl/orpheus>). Three discs released by this organization present the work of **Rodney Waterman** and **Zana Clark**, along with the latter's ensemble of teenagers, **Batalla Famosa**. Batalla Famosa's *The Great Emu War* (OM101, available through the ARS CD Club) takes its name from the opening number by Benjamin Thorn (who admits to a certain "emuey"-ness in the music but denies any direct reference to an attempt by the army to control an emu "plague" with machine guns in 1931). The disc also includes ensemble music by Glyn Marillier and Lance Eccles. Very well trained, the players sound best in the Thorn works, where the ear is asked to be open to any possibility. *Is there enough room?* is an intriguing exploration of spatial flexibility, and *Purple Pavane Perhaps* winds up with a jazzy solo for bass recorder. The Eccles works are pleasant versions of folksongs from China, Korea, and the Ukraine in which the chordal settings hew closely to the tonal palette of the original text. Of the pieces by Marillier, *Everyone Sang* and the *Christmas Cantata* are instrumental versions of choral works, while the *Lorne Concerto for solo soprano, recorder orchestra and continuo* was inspired by the summer camps of the Victoria Recorder Guild held in Lorne, on the coast southwest of Melbourne.

Zana Clark's own solo CD, *Dreams Inside the Air Tunnel* (OM301) is a collection of 14 of her deeply felt slow-moving ruminations, most of them involving vocalized duetting and miles and miles of reverberation. Drawing on the music of the didgeridu and shakuhachi, they are beautiful and hypnotic, but the sustained mood needs to be experienced in portions.

Rodney Waterman's *Agua e Vinho* (OM201) consists mostly of Brazilian music by Hermeto Pascoal and Egberto Gismonti, recorded in duo with guitarist Doug De Vries. Pieces by Waterman, De

Vries, Anibal Augusto Sardinha, and Diego Ortiz, along with four Catalan folk songs, fill out the CD. Waterman's playing revels in the freedom and improvisatory nature of the Brazilian music, but seems constrained by the historical Ortiz pieces. His *Zana* is a tribute to Zana Clark's interest in using the Ganassi recorder in contemporary music, and the sparkling *Ade* is dedicated to the Australian jazz recorderist Ade Monsborough.

A number of new recordings featuring recorder have been released in the "Musica Antica" series by Dynamic (imported by Qualiton), most of them performed by the **Collegium Pro Musica** led by **Stefano Bagliano**, a fluid recorderist who counts Brüggem, Boeke, van Hauwe, and Memelsdorff among his mentors. CDS 75 is given over to instrumental music in Genoa in the 17th century; CDS 77 is devoted to transcriptions of Bach sonatas (including two of the organ trio sonatas, BWV 527 and 529) for recorder and harpsichord obbligato; CDS 155 is a set of sonatas by Benedetto Marcello; CDS 156 is a collection of Vivaldi chamber concerti; and the most recent, CDS 186, has concertos, arias, and sonatas by Fasch, Graun, and Graupner (including the Concerto in F Major introduced to American audiences by Scott Reiss). Often playing recorder with the Collegium Pro Musica is **Lorenzo Cavasanti**, and another Dynamic disc (CDS 198) presents his group, **Tripla Concordia**, in assured performances of music by J. B. Boismortier and Antoine Dornel with Cavasanti on both recorder and flute.

The second volume in the Vox Temporis series on contemporary Flemish recorder music is a solo album by the former member of the Flanders Recorder Quartet, **Geert Van Gele** (VTP CD92 031, available through the ARS CD Club). Two of the composers—Frans Geysen and Jan Van Landeghem—were also heard on Volume I of the series recorded by FRQ. In addition to Geysen's humorous *Geproesterol* ("Snorterole") and Van Landeghem's 11-minute, shakuhachi-inspired *Jobutsu* ("En-

lightenment"), we are introduced to Jan-Pieter Biesemans through *Five Slovak Pieces* and to Boudewijn Buckinx through *Three Pieces for Pear in form of "Three Pieces in form of a Pear."* The Biesemans pieces imagine a Slovak shepherd boy improvising on the fujara and flutes and employ sputato tonguing, vocalization, harmonics, uvular trills, and "the fujara effect, a cascade of natural overtones." The Buckinx, wouldn't you know, actually numbers five concentrated miniatures, written in 1984 for Carine Rinckes, a recorder player from the city of Peer ("Pear"). Throughout, Van Gele's playing is riveting.

Joining the list of ensembles led by recorder players is the **Philomel Baroque Orchestra**, an active Philadelphia-area ensemble co-directed by **Elissa Berardi**. Their new recording of Telemann works (Centaur CRC 2366, available through the ARS CD Club) features Berardi in the A minor suite, Berardi and Dennis Godburn in the double concerto for recorder and bassoon, and David Miller in the G major concerto for viola. The recording is atmospheric but well-etched and shows the excellent soloists off to advantage.

Ulrike Volkhardt and **Rahel Stoellger**, the recorderists of **Camerata Moderna** are heard playing Fred Morgan recorders in a disc devoted to the chamber sonatas of Elisabeth-Claude Jacquet de la Guerre, the child prodigy harpsichordist of Louis XIV's Chapelle Royale (MDG 605 0807-2, imported by Koch). Originally for violins, this music adapts well to the recorder; its spontaneity stands out in the sea of 17th-century French music.

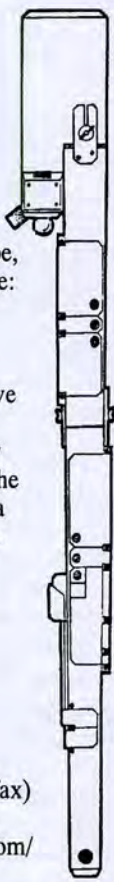
Mosaik is a disc put out by the very adept **Blockflötenensemble Wien** ("Vienna Recorder Ensemble"). Available through the ARS CD Club, it mixes historical music by Hilton, Pachelbel, Reichardt, Demantius, Morley, Mozart, and Monteverdi with modern works by Micha Käser, Dietmar Schermann, and Willem Wander van Nieuwerkerk, whose positively winning *Kadanza* you wish could go on forever.

Benjamin Dunham

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BERKELEY FESTIVAL (Cont.)

on a plummy sounding soprano, continuing with a driving, pulsing performance of a Bach sonata (in G major, after BWV 1031 in E^b major), and concluding with Telemann's Concert VI in A Minor, whose final Allegro assai, with its devilish descending passages, was stunning.

Ms. Linsenberg then joined nine other outstanding Bay Area women recorderists in a performance by Decima. The musical achievements of this ensemble made the inevitable rehearsal schedule difficulties all worthwhile! A newly delivered chest of Renaissance recorders by Adriana Breukink was unveiled in "T'Andernaken," and music by Domenico Scarlatti, Heinrich Schütz, and Hanneke van Proosdij (*Nabja*, "birdspeak à 9") was performed.

Two of the players in Decima, van Proosdij and Linsenberg, also participated Tuesday in the finals of the American Bach Soloists Young Artists Competition. Michael Sponseller, the harpsichordist for their up-tempo performance of the Bach Concerto in F for two recorders and harpsichord, BWV 1057, carried off the top prize.

Most of the talk at the Festival was about the American premiere of Rameau's farcical *Platée* in a production directed and choreographed by modern dancer Mark Morris. As in its Edinburgh Festival premiere under the auspices of the Royal Covent Garden Opera, the pitifully unprepossessing nymph, *Platée*, was played by diminutive French tenor Jean-Paul Fouchécourt, but the period instrument orchestra and the chorus were local—Philharmonia Baroque and the UC Berkeley Chamber Chorus. Judging from the musically alert result (under the direction of Nicholas McGegan), it was easy to believe that the performance was even more satisfying in Berkeley than it had been overseas.

The Berkeley Festival has never been known for providing the appurtenances of a true West Coast early music festival—no name tags, centralizing social events, etc.—but the abandonment of an overall Festival booklet in favor of a Stagebill handout and separate program notes, as well as the scattering of the exhibits in different concert hall lobbies, reinforced the "there's no there there" feeling and placed the emphasis even more on the concert schedule.

Other Festival concerts I attended were the "Golden Age of the Baroque Violin" with Michael Sand and Phebe Craig, in which Sand's deft handling of ornamentation more than made up for some awkward



Britt Ascher, left, of the East Bay Chapter with ARS executive director Gail Nickless at the ARS reception.

stage business and come-as-you-are apparel; "Catalan Music from the Romanesque to the Baroque," with perennial favorite Hesperion XX and La Capella Reial de Catalunya, a sumptuous feast of instrumental and vocal music led by gambist Jordi Savall; two Bach concertos and a Handel sonata from a concert by the Seattle Baroque Orchestra Soloists directed by Ingrid Matthews and Byron Schenkman; and "Musica Son," a musical portrait of Francesco Landini and his time by Medieval Strings (Karer Clarke, John Fleagle, Shira Kammen, ar. c. Margriet Tindeman). Fringe concerts involving recorder included one on Sunday by Musica Coelorum with Robin Houston, one on Monday by Concertino Armonico with Owen Watkins and Geoffrey Burgess, and a solo concert by Hanneke van Proosdij on Wednesday.

During the Festival, the ARS held its traditional "Pan-Pacific Play-In"—a sight-reading session conducted by Gene Murrow—and a roundtable discussion for ARS chapter leaders. Early Music America hosted topical roundtables and peer forums and sponsored an education forum. While not as many recorder makers were exhibiting as might have been expected, attendees were able to hear Tonal Havoc's demonstration of new Renaissance instruments by Thomas Prescott (and see Howard Wing's music stands in use).

During my flight home, the musical riches continued on United's "Baroque Era" channel: a Telemann recorder sonata from Vicki Boeckman's Kontrapunct recording with Finn Hansen, gamba, and Lars Ulrik Mortensen, harpsichord. Bravo Boeckman! Bravo United!

Benjamin Dunham

CHAPTERS & CONSORTS

Play-the-Recorder Month events make news for chapter and consorts

The organizers of a governor's proclamation designating "Play the Recorder Weekend" took the Most Creative Project prize for the sixth annual ARS Play-the-Recorder Month held last March.

The **Twin Cities (MN) Chapter** scheduled performances in many churches, synagogues, and other houses of worship on the weekend of March 28-29, and then convinced Minnesota State Governor Arne H. Carlson to designate that weekend as a special event honoring both Play-the-Recorder Month and the important role of the recorder and early music in the state's arts tradition.

And, proving that adding one new member can make a difference, the Greatest Percentage Increase award went to the **Gainesville (FL) Chapter**. That one member increased the chapter membership by a whopping 10%. Responded Gainesville presiding officer Russell D. Moore, "As a small chapter, we never even thought we would have a chance against the large metropolitan chapters around the country."

Both winning chapters received a packet of ensemble music to be added to their chapter libraries, generously contributed by Kelischek Workshop/Susato Press and Magnamusic Distributors, Inc.

Other chapters heard in church performances for Play-the-Recorder Month were **Riverside (CA)**, **Sacramento (CA)** and **Tucson (AZ)**. Later in March, Riverside took their program, featuring both an elementary adult and an advanced recorder group, on the road to several local schools. Sacramento members also participated in a workshop and several manned pledge drive phones for the local NPR radio stations.

Two Arkansas chapters also were on the air with their local radio stations: **Bella Vista Consort** convinced its local radio station to feature recorder music all month, and **Aeolus Consort** members were interviewed during a special two-hour fundraiser and recorder spotlight on a Little Rock public radio station. Besides being on the air, Aeolus members were also in the open air, sponsoring an outreach

performance during the annual book fair and fundraiser for popular family spot Pinnacle State Park.

A fairly new ARS chapter, **Albuquerque (NM)** used its local classical radio station to publicize an hour-long bookstore performance of Renaissance and Baroque music played by its **Entre Nous** consort, which was well-attended despite snowy weather. Repeat performances at Borders bookstores were also offered by **San Diego County (CA) Chapter** groups, for their second year, and by **Greater Cleveland's** third annual March Marathon. **San Diego** provided a picture of chapter members to the *North County Times*, which ran the photo with notice of their program.

Two recorder events, one for playing and one for listening, highlighted activities at the Music Center of the Northwest, where **Seattle (WA)** and other area members participated in a Recorder Play Day workshop for both large groups and smaller ensembles. For listening, a free concert included performances by Music Center students, guests and faculty.

Outreach to different populations was a theme in several chapter performances. The **Navesink (NJ) Chapter** had about 40 residents of Blythe House, a retirement community, playing small percussion instruments and singing to accompany the group's recorder program of Renaissance, Baroque, and folk music. "Music in Colonial America" was the theme of an **Austin (TX) ARS Chapter** program for the Austin Colony Chapter of the Daughters of the American Revolution. Music of Lully, Marais, Purcell, and Handel was performed.



WHEREAS: Minnesota has a tradition rich in the arts—music, dance, theater—and supports that tradition through education, performance, and association; and

WHEREAS: Minnesota's Early Music community is a vital part of that tradition; and

WHEREAS: The Twin Cities Recorder Guild plays an important role in the Early Music community through its performances, its school education programs, and its association for amateur lovers of music and professional musicians; and

WHEREAS: The American Recorder Society has declared March to be "Play the Recorder Month"; and

WHEREAS: The Twin Cities Recorder Guild, a chapter of the American Recorder Society, will be performing in many churches, synagogues, and other houses of worship on the weekend of March 28-29, 1998;

NOW, THEREFORE, I, Arne H. Carlson, Governor of the State of Minnesota, do hereby proclaim March 28-29, 1998 to be

PLAY THE RECORDER WEEKEND IN MINNESOTA.

In witness whereof, I have hereunto set my hand and caused the Great Seal of the State of Minnesota to be affixed at the State Capitol this twenty-eighth day of March in the year one thousand nine hundred and ninety-eight, and of the State the one hundred thirty ninth.

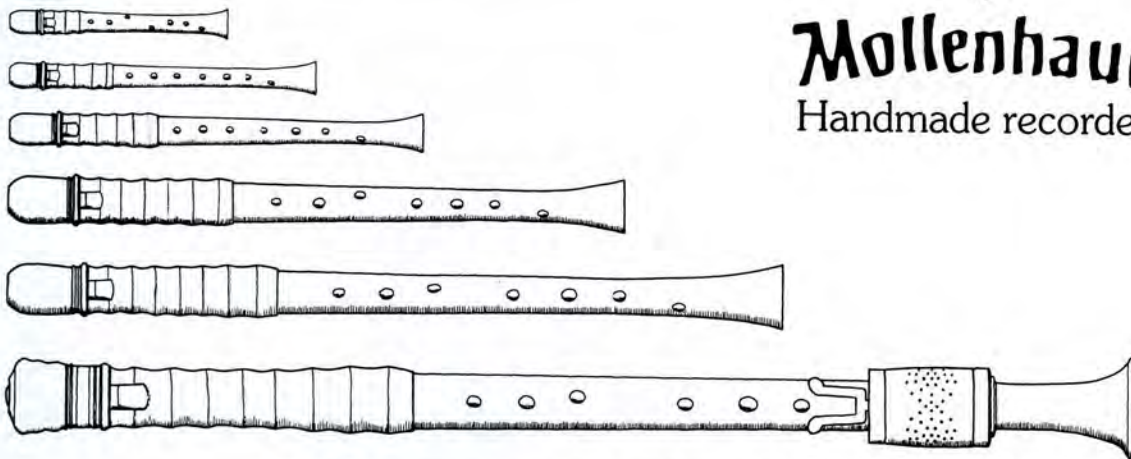
The **Adirondack Baroque Consort** of the **Hudson Mohawk (NY) Chapter** were featured performers for the Society of Creative Anachronism Banquet and Ball. A Spring Musicales program in March with the **Bird in the Bush Consort** and the Strings of the Albany Medical College also led to an April performance at Albany Medical Center. Another outreach performance by 16 members of the **Northern Virginia Chapter** was part of a program promoting awareness of chronic fatigue/fibromyalgia.

In a late observance, a dozen members of the **Greater Knoxville (TN) Chapter** joined with **Shepard's Pipes** of Oak Ridge to present "An Evening of Early Music" on April 24 at the Tennessee Valley Unitarian Universalist Church. A special feature of the program was the premiere performance of *Four North American Song Birds*, composed for the occasion by Chapter member Thomas Robertson. With minimal coaching, members of the audience imitated two-note bird calls on provided recorders, while the performers covered the other four parts.

Members of the Gainesville Chapter, winners of the Greatest Percentage Increase award in the ARS National Play-the-Recorder Month celebration.

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BOOK REVIEW

A gradus ad Parnassum for recorder players who want to experiment with quartertones

THE QUARTER-TONE RECORDER MANUAL, BY KATHRYN BENNETTS, DONALD BOUSTED, AND PETER BOWMAN. Celle: Edition Moeck No. 2084, 1997 (Magnamusic). 44 pp + pull out fingering-chart. Soft-bound, \$15.00.

Microtones are seemingly everywhere these days, at least in New York City. There was a time not long ago when few knew what was meant by the term "microtonal," and now it's a buzz word. The allure of microtones is primarily the specific sensations derived from distinctive intervallic relationships, often delicious-sounding in their *gestalt*. There is already a pantheon of microtonal virtuosos including Robert Dick (flute), Heinz Holiger (oboe), and Pete Rose (recorder). Beyond New York, there are regular microtonal concerts in musical capitals like Amsterdam, Los Angeles, London, and Paris featuring a range of diverse tunings.

Now, a trio of British recorderists—Kathryn Bennetts, Donald Bousted, and Peter Bowman—have decided to pool their ideas to create a method book for learning how to play a particular species of microtone: the quartertone. The fracturing of the whole tone into quartertones, which forms the structural basis for much of Middle Eastern music, and which appears as an occasional guest in 20th-century "new music," is achieved quite easily on the recorder. The pioneers of quartertonal writing (Alois Hába, Ivan Vishnegradsky, Charles Ives) arrived too early, however, to be interested in the possibilities of the instrument.

Until recently, there hasn't been much demand on recorderists to learn to play quartertones, or any other microtonal system with the possible exception of meantone tuning. Alan Hovhannes's *Orbit I* certainly romps with that prince-of-all quartertones, the "right index finger down with left hand B" quarterflat, but it is by its lonesome. This work was written for Tui St. George Tucker, whose own quartertone lullaby recorder trios and solo recorder sonatas are virtuosic diving boards for quartertone prowess.

The first available chart of recorder

quartertone fingerings was published in tablature-style by Tucker on the back of her *Sonata and Romanza* for solo recorder (Anfor Publications, 1970). The current *Manual* includes a plastic-coated fingering chart (caution—be careful not to lose it because it is not attached) that uses the method employed by Bob Margolis in "The Recorder: For the Composer" in the book *Pitch* (American Festival of Microtonal Music, 1990). Numbers 0-7 specify the fingered open holes of the recorder, with the thumb hole as "0." Perhaps because I am familiar with Tucker's tablature, this new chart seems clumsy; I am sure one could get used to it over time. Also cluttering up the chart are extra fingerings that vary the timbres of pitches. Perhaps they could have been presented more effectively on a separate chart.

Overall, however, Bennetts, Bousted, and Bowman have put forward a beautifully produced manual. It is the first of its kind for recorder, though there have been quartertone methods published for other instruments. Don Ellis wrote *Quarter Tones: a Text with Musical Examples, Exercises and Etudes* (Harold Branch Publishing, 1975), which offered nine studies in a blues style. While primarily composed for trumpet (though it contains a quartertone saxophone chart), the etudes are delicious and apt for any instrument. They are, however, simplistic in comparison to the jaunts provided by the authors of the *Manual*.

It was Bruno Bartolozzi's *New Sounds for Woodwinds* (Oxford University Press, 1976) and all its spin-offs (Sergio Penazzi's 1981 *Metodo per fagotto*, Lawrence Singer's 1985 *Metodo per oboe*, both published by Zerboni) that informed the musical world

that quartertones were here to stay. Tucker's tuning chart and a 1990 article by Tucker entitled "Composing with Quartertones" have even been reprinted (*Pitch*, AFMM, New York, 1990), serving up quartertones in her own tradition.

At the core of *The Quarter-tone Recorder Manual* are 30 studies that gradually dole out individual microtonal fingerings. These present the player with a powerful path towards a mastery of the quartertone dimension of sound—a beautiful dimension, especially for its melodic depth. The studies test the mettle of even the most adventurous player and actually help establish a quartertonal repertoire for the recorder. But sometimes the acidic rhythms in awkward meters seem to be at cross-purposes with learning the new quartertones most easily. For example, Donald Bousted's concluding *Study in Transforming Curves* begins in 5/16 and continues 9/16, 5/16, 1/4, 2/4, 11/16, 3/16, 6/16, 3/32, 6/32, etc., in the rhythmically complex style of Brian Ferneyhough. (This piece was performed by Kathryn Bennetts at the ERTA/UK Conference in May 1977.)

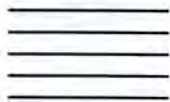
Ideally, in order to find necessary quartertone pitches, one merely needs to look for obvious fingering combinations, and they present themselves to be archived and memorized. No written work improves upon the actual internalizing of quartertonal interval relationships by being emotionally involved in their creation, verily producing them out of thin air.

Johnny Reinhard

Mr. Reinhard, a composer, conductor, recorderist and bassoonist, is the director of the American Festival of Microtonal Music.

At the core of *The Quarter-tone Recorder Manual* are 30 studies that gradually dole out individual microtonal fingerings. These present the player with a powerful path towards a mastery of the quartertone dimension of sound—a beautiful dimension, especially for its melodic depth.

OPENING MEASURES



More trills, fewer spills

In the last issue I talked about trills and gave suggestions for beginning the process of acquiring the skills to make yours perfect and enchanting. This month, I will continue the discussion.

When you find that you need to trill on a particular note (noticing what key you are in, and therefore what your upper auxiliary – the *appoggiatura* – will be), look up the trill on a trill fingering chart. If only one or two fingers will be used, with just regular, or easy alternate, fingerings, practice it as suggested in last issue's Opening Measures. If it is a more difficult trill, don't use it until you are good at playing simpler trills. It is much better to leave a trill out than to play it badly.

After all, your aim is to make a pleasant and beguiling sound.

Not every trill can be executed using two regular fingerings; for those that can't we must find a way to play the two notes in rapid and smooth succession. There are two ways to do this: we must either use an alternate fingering for one or both notes of the trill, or use regular fingerings until the speed of the trill is too quick, at which time we switch to some other movement.

As you see, we end up with three types of trill fingering combinations:

Simple trills—combinations without alternate fingerings;

Alternate trills—combinations using one or more alternate fingerings;

Historical trills—using regular fingerings for both notes and then continuing the trill with some other finger, creating a somewhat out-of-tune trill. I call them historical trills because these are the fingerings found in trill tables from 18th-century recorder books. (I have just made up the names for these three types of trills. I only name them in order to talk about them in a more organized manner.)

More Simple Trills

I talked about the simple trill fingerings in last issue's Opening Measures. You can practice other trills using simple fingerings yourself (for a few, see figure 1), looking them up on a trill fingering chart if you

need to. Some of these simple trills move just one finger, while others move two or three fingers at a time.

Alternate Trills

These trills include one or more alternate fingerings. Some are easy, as the F/E trill (C/B on C instruments) in the low octave; some are more difficult, as the A/G trill (E/D on C instruments) in the second octave.

Begin practicing these trills by playing the two fingerings *very slowly*, so that your mind and fingers learn the combinations thoroughly.

If you don't take a little time to do this in the beginning, the trill will never come naturally to you—you will always have to do extra thinking about it in the middle of your playing. So begin by playing the two fingerings in a long chain of slow notes—as long as your breath lasts (hey, this is a great blowing exercise at the same time!). Keep an even speed. Next, play another chain of the two notes, this time beginning very slowly, and *gradually* increasing speed. Don't play any faster than is comfortable for your fingers. Do this step over and over (how about three times a day for a week?) until the movement feels free and flowing. (Of course, you can also repeat this step for an hour, and become fluent in one day, but this may not be the most interesting way to use your precious practice time. Also, you will remember the combination of fingerings better by asking your muscles to repeat the motions over several days.) Do the trill exercises listed in my last column.

Alternate fingerings have a different tone color than regular fingerings, usually more thin in sound. Actually, there are many ways to finger almost every note on the recorder. Over time, however, players

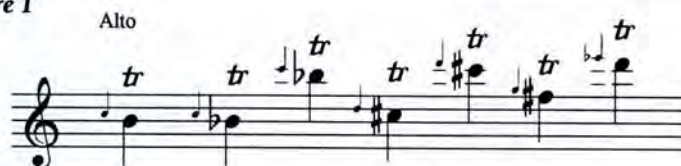
have chosen the most resonant and stable fingering to be the "regular" fingering for each note, all the others being relegated to the status of alternate fingerings. To hear this difference, play -- 2 ----, then 1 2 3 4 5 6 7 (on alto, regular g" and alternate g"). Close your eyes and listen to the character of each sound.

Alternate fingerings can be used for their special tone colors, or to make a combination of notes easier to play. (I avoid the second use of alternates except in extreme cases, because I don't like a sudden change of tone color in a chain of regular-fingered notes—unless that sudden change is my musical point.) When alternate fingerings are used in trills, it is to make the combination of notes easier, in tune, or sometimes just plain possible. If you use trills with alternate fingerings, expect a thinner tone color. But the notes will be in tune, and the movement will be easy once you've learned it.

Historical Trills

Historical fingerings stem from a different aesthetic. The emphasis in these fingerings is on an *appoggiatura* and a main note with good resonant tone (and to that end, regular fingerings). But in many cases, one cannot get to a very rapid speed using regular fingerings—try trilling on an alto between F and E in the low octave (C and B on soprano) using regular fingerings. In these cases, the trill is continued by "cheating": using one trilling finger to approximate the *appoggiatura*'s pitch. This gives trills that begin in tune but continue out of tune. Even though the main note of the trill upon which you will land usually stays in tune, the distance between the main note and its *appoggiatura* is often too wide for modern ears.

Figure 1



These trills also have the advantage of being easy to remember, since you just use regular fingerings for both notes, then trill with a convenient finger.

For all historical trills: repeat the two regular fingerings as many times as you can, changing to the "cheating" fingering only when the movement of the trill becomes too rapid. *Practice!* Begin slowly, making a gradual increase in speed, incorporating the fingering changes to form one beautiful, smooth and flowing motion.

In short, the modern aesthetic dictates trills in which both notes stay in tune, at the expense of tone color/resonance; the historical aesthetic dictates trills in which both notes begin in tune and with full resonance and, when speed insists, change to an easy finger movement retaining the regular fingering of the main note, at the expense of intonation within the trill, but ending on a pure and resonant main note. From this one can naturally see that it is appropriate to use historical trills in Baroque music and alternate trills in 20th century music, though you may use any fingering in any music you choose.

You (or your teacher for you) must decide which type of trill you will use.

You can decide for all trills in general, or by individual case. Best of all is to learn all the trill fingerings well, so you can choose in the blink of an eye which sound or movement you wish to use—an admirable goal, most effectively reached by beginning simply with a few commonly encountered trills, gradually adding more complex trills as you are ready for them.

I will now discuss just a few cases of trills that tend to plague recorder players. It is up to you to use these methods (and the exercises from last issue) to work on other trills.



This is the number one bothersome trill mentioned by recorder players everywhere!

There are three ways to do this trill—two alternate trills and one historical trill:

a) Alternate trill, using A without thumb and index finger and alternate G. Begin with regular A: \emptyset 1 2 3 4 5 --, go to - 1 2 3 4 5 6 7, then trill with 6 and 7 together. End with fingers 6 and 7 down.

Practice very slowly without changing speed until the beginning and continuation of the trill are integrated into a flowing motion. Pay attention to the movement of fingers 6 and 7—they must move as one finger.

b) Alternate trill, using alternate A and

alternate G, \emptyset 1 2 3 4 - 6 7 to - 1 2 3 4 5 6 7, trilling with finger 5. End with finger 5 on the recorder.

Again, practice to attain an integrated flow from the beginning to the end of the trill. We don't want to hear one fingering, another fingering, then a trill!

You can also begin this trill with one regular A, going to alternate G and trilling with finger 5.

c) Historical trill, using A without thumb and index finger and regular G with extra fingers (to make the movement easier):

-- 2 3 4 5 -- to -- 2 - 4 5 --, trilling with finger 3. End with finger 3 in the air, removing also 4 and 5 to end in tune.

(You can also trill with fingers 3, 4 and 5 to stay in tune all the while.) This trill makes a funny noise because it crosses back and forth over the register break. Many people don't like this sound. I like this trill just fine when it has been practiced well, so that it flows.



There is no Alternate fingering for this trill. The only way to do it is the historical way:

0 1 2 3 4 - 6 7 to 0 1 2 3 4 5 --, then continue the trill with finger 5.

Combine these steps to form a flowing whole. Blow fully at the beginning of the trill, and make a small decrescendo as you begin trilling with finger 5.



a) You can do this trill in the same manner as above, an historical trill: \emptyset 1 2 3 4 - 6 - to

\emptyset 1 2 3 4 5 --, continue trilling with finger 5. Blow in the same way as above.

b) Or you can use this alternate trill: \emptyset 1 2 3 4 - 6 - to \emptyset 1 2 3 4 - 6 7, using 7 to trill with. End with finger 7 down for your final A.

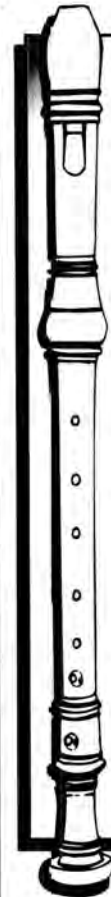


a) Alternate trill: 0 - 2 - - - - to 0 - 2 3 - - - -, trilling with finger 3. End with finger 3 down.

b) Historical: 0 - 2 - - - - to 0 1 - - - -, continue trilling with finger 1. End with finger 1 on the recorder.

NOTE ABOUT FINGERING: I use 0 1 2 3 to indicate the left hand fingers (thumb = 0, index = 1 etc.) and 4 5 6 7 to indicate the right hand fingers (index = 4, middle = 5, ring = 6, etc.). A dash indicates an uncovered hole, and a slash indicates a half-opened hole.

Frances Blaker



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MUSIC REVIEWS

PARTITA MARIETTA, BY TIMOTHY BROEGE. Polyphonic Publications No. 159 (Magnamusic), 1997. Recorder Ensemble (see below), sc, 9 pp., 4 pts, each 3 pp. \$10.25.

Commissioned by the McCleskey Middle School Recorder Ensemble of Marietta, Georgia, and premiered at the 1997 Boston Early Music Festival, *Partita Marietta* struck everyone in the audience as a little masterpiece. Each of its six movements is a separate treat; yet there is also a clear-cut structural cohesiveness that unifies the entire work. The minimum ensemble needed consists of eight players, two each on SATB recorders. There is only one line of music for the bass but that is to be doubled; all other parts contain divisi sections.

The opening *Entry and Bergamasque* offers a slow/fast combination movement with very nice harmonies. *Chromatic Ground* is deceptively titled, for Broege's ground bass melody is actually in the minor mode. However his harmony is very chromatic and quite fascinating. *High Dance* features the soprano and alto sections playing a four-part perpetuum mobile in pandiatonic harmony.

At this point the piece reverses itself. *Low Dance* features the tenors and basses in a Gershwin-esque blues. *Diatonic Ground* presents the antithesis of movement two. Finally, in the *Ravelian Song with Variations*, a sweet melody (one that could almost pass for a slow movement from Staeps' *Sieben Flötentänze*) is transformed in its final variation into ragtime.

This music is easily accessible to amateurs but of very high quality nevertheless. The edition is in folder form with loose pages printed on one side only.

Pete Rose

THE RENAISSANCE RECORDER, ED. BY STEVE ROSENBERG. Boosey & Hawkes 10524, 1997. S kbd, Sc 35 pp, pt 19 pp. \$9.95.

THE RENAISSANCE RECORDER, ED. BY STEVE ROSENBERG. Boosey & Hawkes 10525, 1997. A kbd, Sc 36 pp, pt 19 pp. \$9.95.

Here are two useful collections by Steve Rosenberg, who compiled the popular Recorder Consort series. These two books, one for soprano and the other for alto, contain different pieces instead of transpositions of the same pieces, as in most collections of this type. Intended to acquaint intermediate-level players (particularly those who may not have the opportunity to play in ensembles) with repertoire from the Renaissance period, the material ranges from easy to quite difficult. Most of the melodies are in the original keys—good practice for future consort playing. The soprano book contains dance tunes and songs, ending with a free arrangement of “Green-sleeves to a Ground.” The alto book has mostly Susato, masque, and English country dance melodies but also three challenging *recercadas* by Ortiz. Both volumes give examples of Renaissance divisions, but it is not indicated whether

Early Music Library editions and other Renaissance works, Brazilian choros, some contemporary music from Germany, and the hit ensemble piece from BEMF 1997

they are from original sources or composed by the editor. Meter changes are well-marked with tempo relationships. As with other Rosenberg collections, there is no background or source information—even composers' dates would be useful for many students. The keyboard accompaniments, realized by Dana Ragsdale, are not difficult but leave room for improvisation. Unlike most solo-keyboard editions, the keyboard part has a paper cover while the recorder part (which is presumably used more) has a durable glossy cover.

THE THIRTEEN COLONIES, BY DAVID GOLDSTEIN. Polyphonic Publications PP 149 (Magnamusic), 1996. SATB or viol quartet, sc 11 pp, pts 5-6 pp each, notes 1 p. \$15.25.

When I saw the title of this piece, I thought it would be ideal for school recorder ensembles, particularly in conjunction with studies in American history. Looking at the score, however, I realized that most of the movements are well beyond the capabilities of many elementary and middle school groups. High school ensembles, however, should find it fun to play, and the adult consort that sight-read it with me was very enthusiastic and planned to order it immediately.

The composition opens with a rousing “Overture” and ends with a finale entitled “Departure.” In between are thirteen short contrasting movements, each dedicated to one of the colonies. The work as a whole requires at least four players, but not all play on all movements. “New Hampshire” is a trio describing “the serene beauty of the White Mountains.” “Massachusetts,” in the form of a “fuguing tune,” starts with a duet, followed by a trio, and ends with the full quartet. “Connecticut” is a quartet based on the rhythm of a sea chantey. “Rhode Island,” a two-part “Round for Roger Williams” (the founder of Providence), is texted and is

Commissioned by the McCleskey Middle School Recorder Ensemble of Marietta, Georgia, and premiered at the 1997 Boston Early Music Festival, *Partita Marietta* struck everyone in the audience as a little masterpiece. Each of its six movements is a separate treat; yet there is also a clear-cut structural cohesiveness that unifies the entire work.

most effective when the other two players sing. "New York" is a three-part "Barcarolle" (gondola song?) for the Hudson River! "New Jersey" uses the entire quartet in an exhilarating "March to Trenton," followed by an ATB "prayer" for "Pennsylvania" sub-titled "Valley Forge." For "Delaware," which was originally called "New Sweden," there is a four-part round based on a Scandinavian Christmas carol. "A Lullaby from a Lost Village" honors an archeological discovery in "Maryland." For "Virginia," of course, there's a "Reel!" "North Carolina" is a white spiritual, "Lo, the Sparrow Has Found Her a House," and "South Carolina" is a black spiritual, "We will cross that mighty river one day, Lord." For "Georgia," which was originally a prison colony, there is a somber Agnus Dei.

The only problem with this edition is that the eleven-page score is printed on loose single pages instead of folded 11" x 17" sheets—a catastrophe just asking to happen!

Constance M. Primus

SONATA À 4, OP. 10/18 (1673), BY GIOVANNI LEGRENZI, ed. David Katz. Dolce Editions 335 (Magnamusic), 1996. ATB or SATB (one tone higher), sc (ATTB) 4 pp, pts (ATTB and SATB) 2 pp each. \$6.00.

CAPRICCIO SOPRA LA GIROMETTA, BY GIROLAMO FRESCOBALDI, arr. Bernard Thomas. Dolce Editions 334 (Magnamusic), 1996. SATB or AATB, sc 7 pp, pts 2 pp each. \$7.50.

CAPRICCIO SOPRA LA SOL FA RE MI, BY GIROLAMO FRESCOBALDI, arr. Bernard Thomas. Dolce Editions 333 (Magnamusic), 1996. SATB or AATB, sc 7 pp, pts 2 pp each. \$7.50.

LUDI MUSICI (PRIMA PARS): PADUANA, GALLIARDA, COURANTA, ALEMANDE, INTRADA, CANZONETTO, UT VOCANT, QUATERNIS & QUINIS VOCIBUS, BY SAMUEL SCHEIDT, ed. Bernard Thomas. London Pro Musica Edition LPM MP7 (Magnamusic), 1996. Various combinations of 4 and 5 pts with bc, sc 86 pp. \$19.50; separate pts available @ \$8.00 each.

Legrenzi's *Sonata à 4* is one of two pieces (not just one, as Katz claims) he originally composed for a consort of viols. Why did Legrenzi write for an ensemble that by 1673 was decidedly old-fashioned? Stephen Bonta, in the preface to his edition of sonatas from Opus 10, suggests that it was because the Conser-

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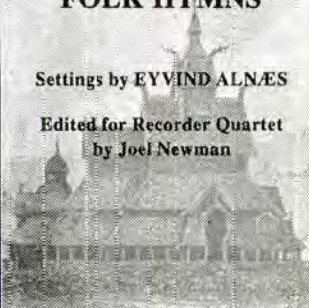
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finders and the incipits in original notation customarily provided in Thomas's London Pro Musica editions.

The *Capriccio sopra La sol fa re mi* is more learned than the "Girometta" and also (at 174 vs. 103 measures) considerably longer. The subject, derived from solmization syllables, appears throughout the piece, and even though the piece is extremely well-crafted, it could become a bit tedious in a concert situation. I think that individual sections of the piece could stand alone, as Frescobaldi himself recommended for his toccatas. The piece has three excursions into triple meter. Interestingly, Thomas indicates tempo relationships for the second and third of these (♩ = ♩.), but not the first. He recommends a G alto for the top part, but he provides an alternate version for soprano recorder.

Scheidt's *Ludi musici* invites comparison with LPM's boxed sets of Holborne, Brade, and Simpson. (This is not a boxed set, however; the score only was available for review, and parts, in an appropriate variety of clefs, are available separately.) There are thirty-two instrumental works in all, some in four parts, some in five, all with continuo. Many of them are absolute gems, though admittedly Scheidt's compositional prowess suffers occasional lapses—a case in point being the utterly banal passage in mm. 107-117 in "Canzon à 5 voc. Super Cantionem Gallicam." Only two of the works bear specific designations for instruments: no. 18 is for four cornetts, and no. 32 is for two clarini and three trombones. From the look of it, most of the remainder of the collection is violin band music. Many of the pieces work well on recorders, but some of the effects—particularly the repeated sixteenth-notes in "O Nachbar Roland"—are not idiomatic to our instrument. A personal favorite of mine is the "Intradam Aechiopicam"—a challenging piece, with lots of imitation and virtuoso figuration. A minor quibble: the collection lacks a really usable table of contents. Thomas's Commentary contains a list of the pieces in order of their appearance, but it is somewhat awkward to use because it contains so much additional—albeit useful—information. As a whole, though, the preface is quite useful, and Thomas's background notes are intelligent and succinct. This is a collection every early musician should own.

Stewart Carter
Wake Forest University

O MELHOR DE PIXINGUINHA ("THE BEST OF PIXINGUINHA"), COMPILED BY MARIA JOSÉ CARRASQUEIRA. Irmãos Vitale S/A, São Paulo, Brazil (Flute World, Box 250248, Franklin, MI 48025; 248-855-0410), 1997. 124 pp. \$35.00.

Don't be deterred by the gold statue of a saxophone-playing Pixinguinha on the cover! This 100th-anniversary collection of Brazilian choros and more by the great master of the genre is a gold mine for recorder players. From the poignant "Naquele Tempo" to the rousing "Um a Zero" (written after a soccer match), the volume is filled with tunes heard in cafes, gardens, plazas, homes, and on the airwaves all over Brazil.

Pixinguinha, born Alfredo da Rocha Vianna Filho in 1897, died in Rio de Janeiro in 1973. He learned his craft playing flute with his father and friends (Villa-Lobos among them) who gathered at their home to play old choros. Pixinguinha went on to master the saxophone and began to compose and conduct. He traveled extensively outside the country with his group "Os Oito Batutas," including a six-month stay in Paris, but until now, it has been difficult for players in the United States to find more than an isolated example of his melodious music.

This collection contains 76 of Pixinguinha's choros, modinhas, polkas, waltzes, and more, presented in a beautiful edition that has clear, easy-to-read type and sturdy paper and binding. Pianist Maria José Carrasqueira comes from a prominent Brazilian musical family; she includes a biography and (in Portuguese) an homage to "Pixinguinha, meu amigo..." from her father, flutist João Dias Carrasqueira, in the introduction. Her brother, eminent flutist Antonio Carlos Carrasqueira, edited the melodies, and Edmilson Capelupi translated.

This 100th-anniversary collection of Brazilian choros and more by Pixinguinha is a gold mine for recorder players. The choro serenata "Vou Vivendo" and the waltzes "Rosa," "Uma simples lembrança," "Tico," and "Dininha," are especially suited to the instrument.

ed Pixinguinha's unique harmony markings into standard chord symbols (a "realized" version of these choros is in preparation).

Because of their range, some melodies work best on C instruments; others are suited to the alto reading up an octave. Most can be negotiated by transposing a few passages of extended range or by employing some "kneed" notes in the third octave. Some, such as the choro serenata "Vou Vivendo" (published in AR, January 1995) and the waltzes "Rosa," "Uma simples lembrança," "Tico," and "Dininha," are especially suited to the recorder. You can use them as teaching etudes on syncopation or chromatics, or just get together with friends and jam. (It helps to have some Brazilian friends who play guitar and percussion, but any guitarist with some jazz experience will know what to do with the chords.) I guarantee you'll never tire of these tunes! And when you go to Brazil, you'll find a country full of fellow choro lovers just ready to play and sing with you.

Wendy Rolfe

Wendy Rolfe is professor of flute at the Berklee College of Music in Boston, Massachusetts. She taught at the Escola de Musica International Summer Course in Brasilia, Brazil, in 1997 and 1998, and has twice toured the country, giving master classes and recitals.

DUETS FOR TREBLE RECORDERS FOR BEGINNERS, ED. BY JANOS MALINA. Editio Musica Budapest Z.1410 (Boosey & Hawkes), 1996. AA, sc 22 pp. \$9.95.

Contrary to the title, this collection of duets is not appropriate for the beginning recorder student. Not only do the pieces use the full range of the alto recorder, but they also demand a level of rhythmic reading skill that is more appropriate for the intermediate/advanced player.

There are other drawbacks to this collection. No sources are listed for any of the pieces. Approximately half of them are from vocal duets and the rest are from other sources transposed up to accommodate the range of the alto recorder. As a result, the duets lie in the upper register of the recorder, posing a problem for both players and listeners. The collection spans a period of 750 years, and the beginner cannot be expected to know how to execute the indicated ornaments. The editor provides no assistance in this regard.

The intermediate student who is interested in playing the vocal transcriptions would benefit by going to the original

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MUSIC REVIEWS (cont.)

sources. There the player would find a valuable asset that is not included in this collection, the text. The words are invaluable in determining the phrasing of the parts, as well as in establishing the mood of each piece.

There is a definite need for more duet material at the beginning level for alto recorders. We hope that more attempts will be made, but better ones than this.

Matthew Eisenhower

Matthew Eisenhower received his B.A. in music therapy from State University of New York-New Paltz in 1995, his M.A. in music education from Teachers College, Columbia University, in 1997, and his Orff Teacher training Level I from the Bloomingdale House of Music in 1998. He holds the position of director of instrumental ensembles at P.S. 87 in Manhattan.

7 VENETIAN DANCES OF THE EARLY 16TH CENTURY. London Pro Musica EML 309 (Magnamusic), 1997. 4 instruments, 4 sc, 4 pp each. \$4.50.

AVE VERA CARO CHRISTI (c. 1500), BY ANONYMOUS. London Pro Musica EML 294 (Magnamusic), 1996. 4 voices or instruments, 4 sc, 4 pp each. \$4.50.

2 CANZONI DA SONAR (1600), BY ANTONIO MORTARO. London Pro Musica EML 302 (Magnamusic), 1996. 4 instruments, 4 sc, 4 pp each. \$4.50.

5 CHRISTMAS SETTINGS, BY MICHAEL PRAETORIUS. London Pro Musica EML 300 (Magnamusic), 1996. 3 voices or instruments, 3 sc, 8 pp each. \$7.00.

NU KOMM DER HEYDEN HEYLAND, BY SAMUEL SCHEIDI. London Pro Musica EML 304 (Magnamusic), 1996. 8 voices or instruments (2 choirs), 1 full sc, 8 pp; 4 sc Chorus I, 4 pp each; 4 sc Chorus II, 4 pp each. \$9.50.

PHILLIS, I FAIN WOULD DIE NOW, BY THOMAS MORLEY. London Pro Musica EML 316 (Magnamusic), 1997. 7 voices or instruments (2 choirs), 1 full sc, 11 pp; 3 sc Chorus I, 3 pp each; 4 sc Chorus II, 4 pp each. \$9.50.

These are some of the recent publications by London Pro Musica in their Early Music Library Series that I have used successfully with workshop classes and ARS chapters. The EML series, edited by Bernard Thomas, consists of over 300 editions to date. Its special feature is that each edition provides the same number of

scores as there are parts in the piece (so that each performer has a copy), and the prices are very reasonable. Editorial notes include sources, translations, performance suggestions, and other useful information. Many teachers and consorts subscribe to the whole series; for further information, contact Magnamusic (860-364-5431).

The 7 Venetian Dances are selected from a keyboard manuscript and arranged by Bernard Thomas in four-part ensemble settings similar to those found in early sources. Some of the dances are based on popular tunes from the villotte or frottole repertoire; others are found in later ensemble settings. This collection, which is ideal for those new to ensemble playing, contains examples of saltarellos and galliards (which the editor distinguishes from saltarellos by their hemiolas) along with two duple-meter dances, including the familiar "Pavana in passa e mezzo."

Ave Vera Caro Christi, a motet published by Petrucci in 1502, is useful for groups without a bass recorder, but it's definitely not for beginners because the rhythms are quite challenging. It is both interesting to play and to listen to because of the variety of textures, which vary from four-part homophonic phrases to duets in parallel thirds to solo episodic passages.

Mortaro's *canzoni* are well-crafted and fun to play because of the independence of parts. "La Pozzobonella," the first in this edition, is somewhat easier than the second, "La Malvezza," which ends with a flurry of hocket-like figures and a quote from a familiar dance tune.

This selection of Praetorius's three-part settings of three familiar Christmas chorales shows the diversity of his compositional techniques. In the first of two set-

tings of "Vom Himmel hoch" the melody is played in sustained notes in the top part, whereas in the second setting it is elaborated and distributed among all of the parts. "In dulci jubilo" is truly joyful in this trio, in which the familiar melody alternates between sections of imitative duple meter and homophonic triple meter. The first setting of "Puer natus in Bethlehem" also alternates duple and triple meters, but with a more homophonic texture. Its second setting, in 6/4 throughout, has the melody in the middle part with simple counterpoint above and below it for the first two verses; for the third verse, the top two voices are embellished with divisions.

For those who prefer reading from scores rather than parts, the Early Music Library split scores for double-choir pieces are most welcome. Scheidt's *Nun komm der Heyden Heyland* ("Now comes the saviour of the heathen") is a setting of an advent chorale, the original melody and words of which are included in the editor's notes. With the choirs sometimes joining together and sometimes opposing each other, this piece is a good example of the Italian concerto style. There are tricky triple groupings and challenging "contrast motifs" where bits of phrases are tossed back and forth. The bass parts extend to low E so two great bass recorders are needed if only recorders are used.

Morley's *Phyllis I Fain Would Die Now* is a fanciful Arcadian "dialogue to seven voices." The three-part Chorus I (SSA⁸ recorders) speaks for Phyllis, whereas the four-part Chorus II (A⁸TTB) speaks for the shepherd Aminta. The dialogue continues for over 100 measures, when the choruses finally overlap, singing "No no no no, dear," and the piece concludes with the full seven parts singing together. Highly recommended!

Constance M. Primus

Continued overleaf

The special feature of the Early Music Library is that each edition provides the same number of scores as there are parts in the piece (so that each performer has a copy), and the prices are very reasonable. Editorial notes include sources, translations, performance suggestions, and other useful information. Many teachers and consorts subscribe to the whole series.

MUSIC REVIEWS (cont.)

ALBUMBLÄTTER, BY GERHARD BRAUN. Edition Moeck 1584 (Magnamusic), 1997. A, sc, 6 pp. \$12.00.

FLAUTO APERTO, BY GERHARD BRAUN. Heinrichschofen N-2429 (C.F. Peters), 1998. S, sc, 5 pp. \$17.00.

DREI PERSONLICHE EMPFEHLUNGEN, BY WERNER HEIDER. Edition Moeck 1585 (Magnamusic), 1997. A, sc, 6 pp. \$12.00.

Here are three solid new works in the post-Webern idiom. Their style is generally characterized by atonality, wide interval leaps, irregular rhythms, and lack of repetition. But each of these compositions has its own individual characteristics as well.

The three movements of *Albumblätter* ("Album Leaves") by Gerhard Braun, which may be played separately or as one large piece, are all statements of extreme contrast. Strong passages of passionate, rhythmically decisive music are countered by soft, furtive, mysterious moments. The piece requires much from the performer in the area of dynamic control (via leaking,

shading, alternate fingerings, etc.) and is generally quite challenging.

Less challenging—though by no means easy—are the six little sketches in Braun's *Flauto Aperto* (literally "Open Flute," but probably meaning something like "Unharnessed Flute"). These pieces may also be played separately or together, but a further option of selecting several from the bunch and arranging them in different orders offers a wide range of choices. There is one exception: if the sixth piece is used, it must be played last. This movement is the most unique of the lot, requiring that the performer plays two instruments at once and that one of the soprano recorders be prepared to produce a gamut of microtonal pitches.

Werner Heider's *Drei personliche Empfehlungen* ("Three Personal Recommendations") is difficult, but more accessible than any of Heider's previous recorder pieces. Most akin to his other compositions is the first movement, which he calls *Glücksprung* (a compound word that

means something like "Jump for Joy"). The second movement, *Beige*, features long tones with rapidly changing dynamics—a really tough challenge in its own way. The last movement, *Mini-Rock*, does not sound too much like rock music of any kind. Throughout this movement a metronome is set to ticking away the tempo, and Heider employs a simpler rhythmic language.

The editions are well prepared and problem-free. Instructions are in both German and English (French, too, in *Albumblätter*) though rather minimal in the Heider piece. There are many works in this genre for our instrument; these are among the better ones.

DER HECHT, BY AGNES DORWARTH. Edition Moeck 1582 (Magnamusic), 1997. AAAA, 3sc, each 6 pp. \$18.00.

DAS GROSSE LALULA, BY AGNES DORWARTH. Edition Moeck 1574 (Magnamusic), 1997. AAAA, 3sc, each 8 pp. \$20.00.

GESPRACH EINER HAUSSCHNECKE MIT SICH SELBST, BY AGNES DORWARTH. Edition Moeck 1575 (Magnamusic), 1997. A, sc, 4 pp. \$10.00.

These compositions are an outgrowth of experiments the composer conducted with her recorder class at the Hochschule in Freiberg combining playing, speaking, singing, and movement. Each piece is titled after and based upon a poem by Christian Morgenstern. Parts of these works are specific; other parts are improvised with varying degrees of notational input.

Der Hecht ("The Pike") is the most accessible both to play and to follow, since it is based on the only one of the three Morgenstern poems that conveys ideas in a narrative way. To paraphrase (the poem is in German), a pike seeks moral guidance from St. Anthony (the patron saint of animals) and is advised to go on a strictly vegetarian diet. The pike obeys, but its digestive system is not designed for this and it becomes ill. It develops a terrible diarrhea, which pollutes the water and kills five hundred fish!

When the pike reports this, St. Anthony obliviously replies "Holy, Holy, Holy."

The text of the poem is recited by the four recorderists in bits and pieces throughout the work. Dorwarth provides descriptive musical episodes that are at times hilarious. In the minimalist-style opening sections, the recorderists, when not playing, are chanting "blubb, blubb, blubb, blubb" in even eighth-note rhythms. When the part of the poem about the diarrhea is recited, it is followed by a free improvisation based on several little frag-

Memories of Richard Conn

"I'd like to meet Hans Ulrich Staeps when I'm in Vienna," Dick said over lunch, "I could talk with him about composing a piece for the Colorado Workshop."

That conversation resulted in the premiere performance in 1984 of Staeps's *Minstrels*, which was the first of several compositions that Richard Conn was involved in commissioning, including: *Dialogue and Dance* by Cecil Effinger (for the 25th anniversary of the Denver Chapter ARS in 1989), *Transcendence* by Clare Shore (premiered the same year by the Colorado Recorder Festival for ARS 50), and *Hill Songs* by Sam Lancaster for the 1994 Colorado Recorder Festival. In 1986, as a trustee of the ARS Katz Memorial Fund, Dick helped established the Erich Katz Composition Competition, and as a judge for this competition, he called upon a group of his Denver friends to read through piles of submitted music. His longtime interest in modern, as well as early, music for the recorder has resulted in numerous witty reviews for AR.

When Dick moved to Denver from Phoenix in the early '70s, he came to our chapter meeting looking for a "three-legged quartet." Since then he had been an active member, serving more than once as president and program director. An avid "workshopper," he joined the board of directors of the Colorado Recorder Festival upon its incorporation in 1988 and was co-director of its 1994 workshop. Dick, the ultimate amateur (though very accomplished!) recorder and viol player often reminded us that "amateur" means "love."

Dick will be known, however, for much more than his love of music and support of the ARS. He recently retired as Curator of Native Arts at the Denver Art Museum, where, according to his successor, his "innovative installation" of the collection "has been emulated by museums across the country, and his many books are basic references in the field today." Dick died at age 69 on July 13, 1998, in New Orleans where he was visiting as a consultant for the New Orleans Museum of Art. We will surely miss him!

Constance M. Primus

mentary motives, one of which instructs the recorderists to play into the body of the recorder (minus headjoint) in the manner of a trumpet. Anyone who has tried this will realize the scatological connection with the text (the sounds are very bath-roomy!). At the end, St. Anthony's oblivious closing statement is ironically set to music that may be a quotation from or is at least fashioned to sound like a traditional hymn. It is sung in four-part harmony by the recorderists.

Das grosse Lalula ("The Big Lalula") is based on a poem of nonsense syllables and is therefore more abstract. The music is more consistently minimalist-style and harder to play. Embedded in the second recorder part is a long quotation from the last movement of Hans Ulrich Staeps's *Virtuose Suite*. Throughout the piece the players must change their stage positions according to diagrams provided in the score. Doing this will require the work to be performed by memory. The final page of the score contains two improvisational sections: one played on the instruments, the other sung.

Dorwarth's solo piece ("A House-Snail Talking to Itself") relies upon performer virtuosity to carry it along more than do the quartets. As in the other pieces, the text of the *Morgenstern* poem has been fragmented and is recited as an integral part of the work.

There are both good and not-so-good things here. Dorwarth displays a wonderfully creative imagination in her response to the *Morgenstern* poetry, her integration of material, and use of the performers and performance space. In addition, her outrageous sense of humor is a delight. And yet there is not a single moment in any of these compositions where the music itself rises to a level of artistry, or, for that matter, even to a level of good craftsmanship.

The editions are beautifully printed and problem-free, but the instructions are in German only. That is a throwback to the 1970s and early 1980s for Edition Moeck, which in recent times has published the instructions in their editions in English and French as well. But it should be noted that these pieces are best suited to German speaking audiences because of the poetry, which really can't be translated.

Pete Rose

NOTE: The recorder (soprano or alto) and accompaniment parts for the *Suzuki Recorder School*, Vol. 2, are now available, (\$6.95 each, from Warner Bros.) See review in the January 1998 AR.

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PRESIDENT'S MESSAGE (cont.)

consort music and sat in so Saskia could get some needed rest. It was truly awesome to be surrounded by such a concentration of immense talent and to experience virtuosity in the making: to witness the effortless negotiation of tricky passages at sight, to be in the middle of the lightning-quick non-verbal communication that had already developed among the group to supplement musical Italian and basic English, to join in the outburst of giggles that followed the silly mistakes cut short by the intense seriousness of bringing the next phrase of music to life. This virtuoso experience, too, made me proud to be a recorder player.

As I was leaving Amherst at the end of my week of teaching and coaching, one of the students, Alejandra Lopera, asked me to add my signature to those of her teachers and friends on her workshop T-shirt as a souvenir. She then excitedly gave me a gift that I know I will treasure and enjoy for a long time. It is her own, original composition: a brilliant and beautiful duo in four movements for recorder and violin. I hope to be able to play it well. In 250 years.

Gene Murrow

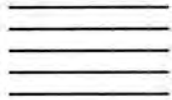
TEXT AND ACT RECONSIDERED (cont.)

benighted tribe of Early Musickers have never imagined that the past can have many different, even contradictory, properties? Does he really think one can spend one's life in this field without being obsessed with the possibilities of 18th century Furtwänglers and Toscaninis, Heifetzes and Szegedits? Does he really believe that historical instruments don't matter much at all to our understanding of music?

As long as Taruskin has the ear of *The New York Times* he will have power, and the New York early music scene will continue to suffer and decline. Let us hope that this hegemony of his ends soon, for the good of everyone else, audience and players alike.

Harpisichordist James Richman is music director of the Dallas Bach Society and director of Concert Royal, the New York-City-based Baroque orchestra and opera company.

ON THE CUTTING EDGE



Americans in Austria

Last spring, the Austrian chapter of the European Recorder Teachers Association (ERTA) through its president, Hans Maria Kneihls, invited the American musicologist David Lasocki and American recorderists Joel Levine and myself to appear at its fourth annual Kongress. Lasocki came to give several lectures including the opening session of the event. Levine and I were assigned multiple duties including class sessions with ERTA participants, a concert shared by both of us, and, in my case, a lecture on the interpretation of my published works. While there, Joel and I were also given the opportunity (again through Prof. Kneihls) to teach classes at the Vienna Hochschule für Musik.

David has been to Europe many times; I've been there less, but all of my compositions are published in Europe (including many by Universal Edition of Vienna) so I am a familiar name. But this was Joel's maiden voyage to Europe and it proved to be an important one for jazz, for the recorder, and for those with whom he came in contact.

Our concert was unique by any standards. For one thing, it didn't take place in a concert hall, church, or school, but in a jazz club. In fact, it was given in Vienna's most revered club, Porgy and Bess, which is located right in the center of the city and often features world-renowned jazz musicians. I performed a solo set first, then Joel played a second set with a local Viennese rhythm section. What was truly surprising is that the concert drew heavily from both jazz and recorder constituencies. The 250 seats in the club were sold out more than a week in advance, and the standing-room-only space was packed so densely that you couldn't move. In addition, more than 100 people were turned away at the door. It proved beyond a shadow of a doubt that, at least under the right circumstances, the recorder could be a viable draw in such a venue, and that a jazz club owner could make a profit by featuring the recorder.

Joel's classes at the Hochschule were oriented toward the practice of jazz impro-

visation. Using the Jerry Bergonzi method, Levine had each member of his class improvise to music from a CD. The recording had an accompanying rhythm section playing a very slow-moving progression of chords to a moderate Latin beat. On a blackboard, Levine had the chord symbols written out along with the notes of an appropriate pentatonic scale for each chord. Each student had to improvise with the CD while Levine pointed to the corresponding chord and scale. This gave the students both aural and visual guidelines. In another class session, the students were taught the blues progression utilizing a similar correlation of chords and scales. However, this time they had to perform with a live rhythm section made up of students from the Hochschule's jazz department. This meant that the recorder students had to react and interact spontaneously with the other musicians.

Throughout, Levine was patient and displayed a naturally warm and open personality that the students could easily bond with. It may well be the first time that such very high-caliber recorder students at a world-class European institution were brought into direct contact with jazz performance practice in a formal way. It is also notable that these very successful classes were taught by a musician equally versed in both jazz and the recorder. I was truly amazed at how far Levine had brought the students in such a short time. It was a positive short-term sign—if not a long-term proof—that jazz improvisation could be taught to recorder players.

If these students never again approach the study of jazz improvisation, they will nevertheless have been greatly enriched in their musical insights by participating in Joel Levine's class. Jazz

improvisation is a highly structured form of spontaneous playing, more structured than any other type of improvisation these students might otherwise encounter. It forces them to listen with much greater intensity, because the ear, rather than the eye, becomes the primary musical guide.

There were two other events at the ERTA Kongress involving 20th-century music. Gerd Lunenburger, a talented young virtuoso player, performed a very successful recital of avant-garde music utilizing live electronics. And, at the end of the Kongress, a large number of students from the Vienna Hochschule (including members of the classes that I had coached) performed a concert that contained two of my ensemble pieces, a wonderful performance of Berio's *Gesti*, and quite a bit of Renaissance and Baroque music as well. The level of their playing was high and their presentation was a delight.

It would not be fitting to close this column without acknowledging the fact that the members of the American contingent to this event were treated with great respect as professional musicians. I should also mention that all of the events we participated in were extremely well organized and coordinated thanks to Prof. Kneihls.

Pete Rose

Left to right, David Lasocki, Pete Rose, and Joel Levine at the ERTA Kongress in Vienna, Austria.



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