AMERICAN RECORDER

JANUARY 2000

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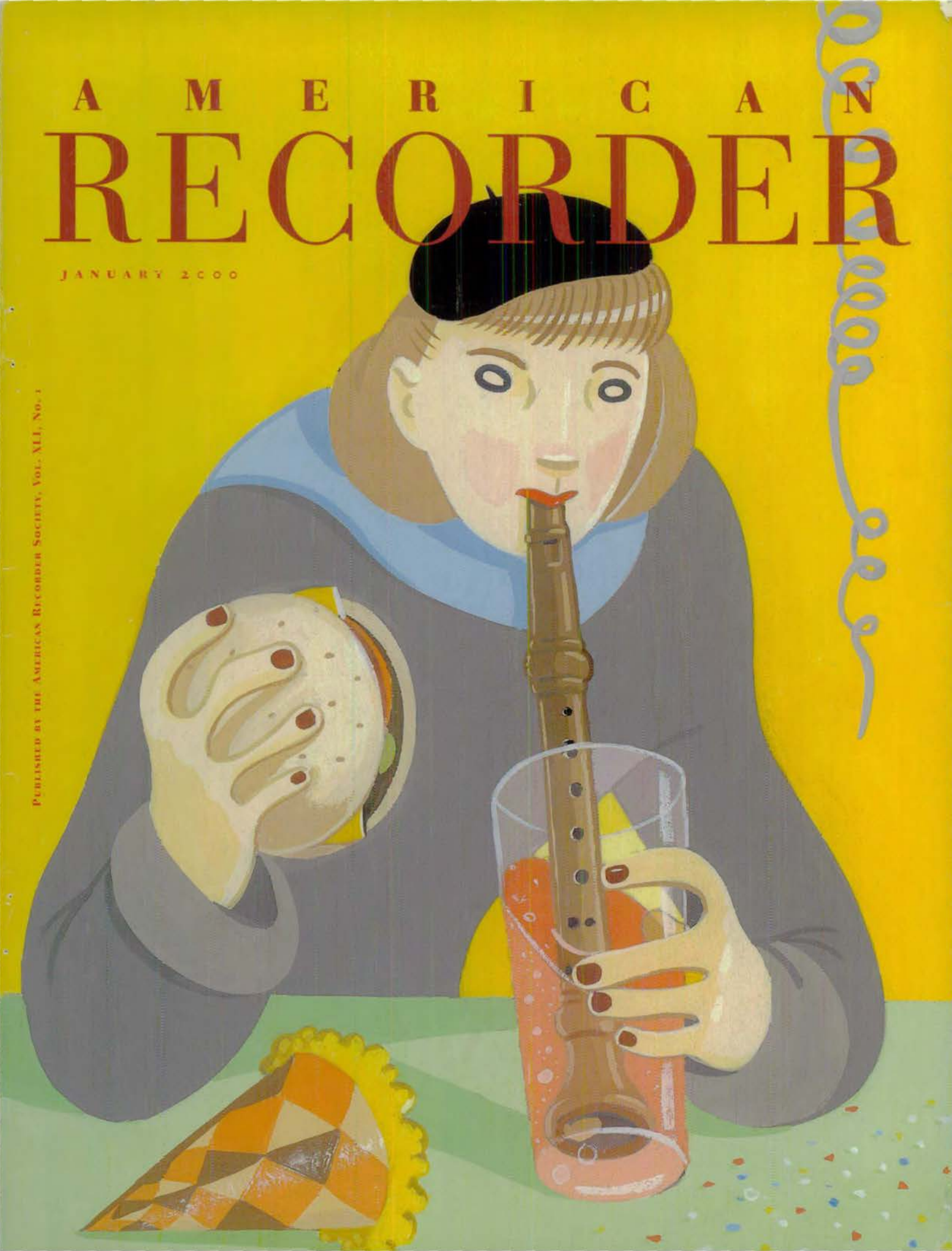

EDITOR'S NOTE

As a product of the American early music awakening of the 1960s, and as someone who still remembers the tingling thrill of hearing Frans Brüggen for the first time on a Telefunken sampler disc ("What is that wonderful sound?! Can I really try to do that?!"), and who loosely and somewhat unrealistically counts himself as a second-generation student of Brüggen's, I thought it was a forgone conclusion that this mentoring figure would emerge as "Recorder Player of the Century." But it was a revelation to see the spread in the voting among a wide range of important figures, and to see the impact that younger virtuosos have made on the recorder movement in succeeding decades.

It would be so interesting to know who the "Recorder Player of the Twenty-First Century" will be, and in what directions this person (and his or her colleagues) will take us. Will the recorder serve as an electro-acoustical or digital vehicle for producing as-yet unheard sounds? Will its characteristic timbre and double-edged technical limitations cause it to fade and reemerge as it did in the past? Will we finally see the recorder realize its potential as a pathway for millions of people trying their first steps as amateur musicians?

For the time being, *American Recorder* can only sit and wait and report on its bimonthly basis the incremental developments that take place. We rely on our readers, the members of the American Recorder Society, to help us record this unfolding story by sending in news reports, opinion pieces, and information about events, activities, and new developments.

Benjamin Dunham

CORRECTION: Some dates in captions to the illustrations for Anthony Rowland-Jones's "The First Recorder..." (November 1999) were garbled: Illustration 4, 1389, not 1239; Illustration 6, 1408-9, not 1308-9, and Illustration 8, 1390, not 1300. We regret the confusion.

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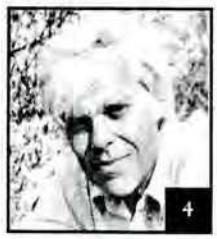
Volume XLI, Number 1 *January 2000*



ON THE COVER:

Illustration
by Alison Seiffer
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FEATURES

DEPARTMENTS

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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards for the study and playing of the recorder by people of all ages and ability levels, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes music, a newsletter, a personal study program, and a directory. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2000, the Society enters its seventh decade of service to its constituents.

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PRESIDENT'S MESSAGE

Listening carefully

"This music is better than it sounds." I first heard that remark back in college in defense of an arid, uninteresting composition of bleeps and bloops performed in a concert of avant-garde music. There was a note of condescension in the professor's voice as he tried to inject some academic logic into a statement that had been ironic when Mark Twain said, "Wagner's music is better than it sounds," but struck me as meaningless in the context of the twelve-tone system.

So I was surprised to find myself thinking the very same thought last week during a recording project for which I was playing recorders.

My fellow trio members (a violinist and pianist) and I were in the studio control room during the mixing phase of production of a forthcoming CD of music for English country dancing. We had already recorded all the pieces (a collection of 17th- and 18th-century tunes), and had already selected the best "takes." We had even individually re-recorded short sections to fix wrong notes, intonation problems, or harmonies that had gone astray.

During mixing, one listens to the recording with intensity and clarity not possible in the heat of doing the actual takes. The idea is to create a final product that sounds as good as possible through repeated hearings. It had been a very long time since I had listened to a high fidelity recording of my own playing with such care, and it was not a pleasant experience.

As many of you do, I play and perform regularly, and receive my fair share of compliments. It's probably true that when playing for a hall filled with dancers, or a room full of diners enjoying a holiday meal, or at an obviously under-rehearsed workshop concert, my performances sound fine. My musicology degree, professional training as an oboist, and experience give me confidence that I understand the repertory I am performing and the standards of good performance. But what I was hearing on that recording wasn't fine at all, and I knew that the music was truly better than it sounded!

The problems were subtle, and technical, but they added up. Listening to my allegiance to recorder playing, I could hear a small, definitely audible and fairly consistent squeak during the transition from the A above the staff to the G a note below it. It's the transition "across the break" where nearly all your fingers down for the A must be removed cleanly and crisply. It wasn't clean enough. On my big wood tenor, when playing in unison or octaves with the piano, several notes sounded out of tune—slightly but noticeably. One should be able to play a tempered scale, in any key, in tune, on a good quality modern recorder. The soprano sounded shrill in places, and the quality of tone wasn't consistent between the low and high registers. On all the instruments, there were subtle variations in volume among the notes, inconsistent with the demands of the musical phrase. In many cases, alternative fingerings would have solved the problem, but I was unaware. In my head and heart, I heard the music as it should sound, and I believed it was coming out that way. A first-class recording studio proved otherwise.

In a previous column, I wrote of the artist within each of us, and how we all can create worthwhile music for ourselves, regardless of the degree of our musical talent. I still believe that, yet it's another matter when we wish to communicate the profound and subtle values of music across time or space to another listener. What we hear in our own heads isn't sufficient; significant technical skills must be available for a faithful transmission.

If you perform at any level, you have a responsibility to be aware of and to improve those technical skills. From time to time, make a good recording of yourself and listen very carefully. I wish I had done that before agreeing to do a CD! Better yet, find an accomplished, sensitive, and critical teacher who can help you identify problems and show you how to solve them. Remove all the obstacles to the communication of the beauty you feel and hear.

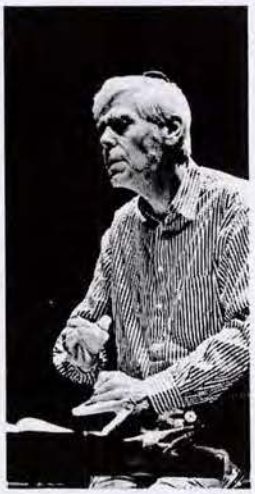
After all, music is only as good as it sounds.

Gene Murrow

TIDINGS

The candidate receiving the most votes as "Recorder Player of the Century" was the figure that probably excited the the greatest number of individuals as they discovered the world of recorder playing and early music during the 1960s and 1970s

Frans Brüggen Picked As "Recorder Player of the Century" by *AR* Readers



As the votes for "Recorder Player of the Century" were counted on the last day of the old millenium, it seemed clear that readers of *AR* were willing and able to define the term in the way that pleased them the most—no monolithic or ethnocentric or gender-biased approach could be discerned in the spread of votes.

Fourteen musicians associated with the recorder received support. Among the nominees printed in the November *AR*, there were votes for Martha Bixler, Frans Brüggen, Arnold Dolmetsch, Friedrich von Huene, Edgar Hunt, Bernard Krainis, Hans-Martin Linde, Michala Petri, and Marion Verbruggen. Write-in votes were recorded for René Clemencic, Eva Legêne, David Munrow, Eugene Reichenthal, and Steve Rosenberg.

The candidate receiving the most votes as "Recorder Player of the Century" was the figure that probably excited the greatest number of individuals as they discovered the world of recorder playing and early music during the 1960s and 1970s: Frans Brüggen, the 66-year-old virtuoso, who studied recorder with Kees Otten, flute at the Muzieklyceum in Amsterdam, and musicology at the University of Amsterdam. At the age of 21, he was appointed professor of recorder at the Royal Conservatory, The Hague. His early recordings on Telefunken's "Das alte Werk" series with Gustav Leonhardt, Anner Bylsma, and others electrified listeners and inspired players in this country and abroad to take up the recorder as an entry to the world of early music.

His encouragement of the instrument as a vehicle for advanced avant-garde repertory opened up possibilities that were largely unrecognized at the time. (Once Luciano Berio had composed *Gesti* for Brüggen, it was impossible for any composer to dismiss the recorder as an unworthy instrument in the 20th century.) His later tours as a member of Sour Cream with disciples Walter van Hauwe and Kees Boeke, his residencies as Erasmus Professor at Harvard University and Regents Professor at the University of California, Berkeley, and his many lectures, workshops, and private lessons created a following in this country that is now producing a third and fourth generation of technically phenomenal players.

With time, as happens with so many surpassingly accomplished soloists, Brüggen grew less interested in performing on his main instrument and delved into the world of conducting. In 1981, he founded the Orchestra of the Eighteenth Century, which consists of some 60 members from 19 different countries. Three times a year the orchestra assembles to go on tour. In October 1992, Frans Brüggen became the co-principal guest conductor, with Sir Simon Rattle, of the Orchestra of the Age of Enlightenment. Since the 1998-1999 season, he has been principal guest conductor, together with Christoph von Dohnànyi, of the Orchestre de Paris.

Bits & Pieces

The **Amherst Early Music Festival** has announced that the University of Connecticut in Storrs will be the site for its 2000 Festival, July 30 to August 16. The focus this year will be on English music.

Early Music America has developed a new Online Concert Calendar. Using a special password, EMA members themselves post information to the calendar, filling in specific entries. Although not many concerts are currently listed, readers may log on to EMA's web site (<www.early-music.org>) and get a sense of the potential of the system, which is fully searchable by date, location, performing group, etc. The Calendar is a direct expression of EMA's mission to help support early music performers as well as to expand the early music audience.

Calliope Renaissance Band has announced that it will retire at the conclusion of the 2000-2001 season. Its present membership includes Lucy Bardo (strings), Allan Dean (cornetto, recorders), Ben Harms (percussion, winds, strings), and Steven Lundahl (sackbut, recorders). The group won the Naumburg Chamber Music Award in 1975 and performed in all but three of the 50 states, as well as in Canada and Mexico, during its 30-year career. The ensemble has made six commercial recordings and was a pioneer among early music ensembles in consistently commissioning living composers to write for its period instruments. Composers commissioned included Hugh Aitkin, Arnold Black, Alvin Brehm, and Peter Schickele.

Piffaro, The Renaissance Band, received a grant in Chamber Music America's Music Performance Program for its performances exploring the role and repertoire of professional wind bands during the Medieval and Renaissance periods. Funding comes from the National Endowment for the Arts, the Andrew W. Mellon Foundation, and the William and Flora Hewlett Foundation.

Judith Linsenberg performed with Il Giardino Armonico and singer Cecilia Bartoli in California in early January.

Active Seniors Group Started At Retirement Community In Arkansas

At left, the Parkway Village Recorder Group, left to right: Howard Knutson, Donna Knutson, Jane Sentell, Lise McGuire, Ardis Austin, Cissy Brandon, Beth Rowden. Above, their performance at the Governor's Mansion in Little Rock, Arkansas, for retired and senior volunteers.

There has been much discussion in the past few years about the growing senior population and the potential appeal of recorder playing as a challenging and enjoyable pastime for them. Many older adults studied a musical instrument in younger days but did not continue with it as their jobs, families, and other occupations took up more time. In their retirement years, they are open to trying new hobbies and building on their previous experiences.

One remarkable example of the attraction of older persons to the recorder is a group started at Parkway Village Retirement Community in Little Rock, Arkansas, about three years ago. Jane Sentell, a retired teacher, enjoys music and has learned to play several musical instruments throughout her life. Upon moving from Alabama to Little Rock about ten years ago, to be near her daughter, she joined a recorder class, became a member of the Aeolus Recorder Konsort and the American Recorder Society, and attended the Mountain Collegium workshop in North Carolina for several summers. She posted a notice at Parkway Village inquiring whether other residents would like to learn and play recorder with her. Before long, a group of five or six had formed, many of them never having tried recorder. Jane taught them the fundamentals and coached them through weekly practice sessions. Eventually they became confident enough to volunteer to perform at chapel services and social gatherings among the residents. Jane says their repertoire consists mostly of familiar folk tunes and hymns, especially the ancient melodies that are so well suited to recorder.

Donya Dees, activities director at Parkway Village, commented about the group, "It's important for seniors to try new things and to keep active. The whole village has benefited from the programs presented by the recorder group."

Recently, the group made its first "off-campus" appearance—to play music for an awards reception held by the Retired and Seniors Volunteer Program (RSVP) of Central Arkansas at the Governor's Mansion in downtown Little Rock. They reserved a Parkway Village van to take them to the event and made their way through the Mansion's reception area and into the large tent erected in the back yard for the reception. Even those relying on canes or walkers showed cheerful faces and enthusiasm as they made their way in. The sizable audience appeared to enjoy the music played by the group. Vicky Foti, executive director of RSVP, called them an inspiration to other seniors.

After this performance, the recorder group decided not to disband for the summer, as they had done in previous years. They continued weekly meetings for those members who were not away and made plans for an October program at the Village and music for chapel services during the Christmas season.

The ages of the Parkway Village Recorder Group run from around 70 to the mid-80s, and the fun they have playing together is evident to anyone watching them. They have all had rich, full lives and are continuing to learn new things. Jane Sentell is currently teaching a weekly music class to a group of home-schooled children. Ardis Austin, the first person to respond to Jane's call for recorder players, had studied piano, but had never played a wind instrument before. She said she wanted to try something new. Howard Knutson is a retired college dean who had played clarinet in groups for many years. He decided to take up recorder after hearing the Aeolus Recorder Konsort give its annual concert at Parkway Village. His wife, Donna, had years of experience as a church organist, and while not playing recorder, she has accompanied the recorder players on autoharp and serves as a knowledgeable critic of their performances. Lise McGuire never studied music until she turned 60. She started to take piano lessons, but did not have a good teacher and did not persist. However, her son who plays a number of instruments, encouraged her to try recorder and to join the Parkway Village group.

"It's important for seniors to try new things and to keep active. The whole village has benefited from the programs presented by the recorder group."

In addition to those mentioned, who have been part of the recorder group for three years, Beth Rowden and Cissy Brandon joined two years ago. At this point, Howard and Lise have joined Jane as members of the Aeolus Recorder Konsort, which rehearses twice a month and has an active performing schedule.

Shelley Wold

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Week I: Flanders Recorder Quartet; "Thanks, Kiwi, with best wishes from Henry Purcell" (lecture/demo by Alec Loretto and friends); Purcell/Gershwin program for voice and viols; Masque of the Gypsies; Les Voix Humaines.

Week II: Fortune's Wheel (medieval); Baroque Academy Soloists with Marion Verbruggen, Matthew Locke's opera *The Tempest*, more.

August 5 & 6: Music & Instrument Exhibition.

Von Huene Workshop: in residence both weeks.

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THE GROWING WORLD OF WOOD

Throughout music history, both makers and players have selected the wood for their instruments for a variety of reasons

by Carlos Serrano Márquez

THE CONSTRUCTION OF REPLICA woodwinds for the re-creation of early music was initially taken up by European and American makers. Today it is possible to find good makers in many locations throughout the world—Canada, Japan, Latin America, not to mention Australia, of course, and New Zealand.

The sources of wood for making instruments have followed a similar development. Since the time when European colonial powers were first exploring new territories, there has always been interest in testing the qualities of new woods, particularly from tropical regions. It is not surprising, then, that many of the woods presently standardized for the production of certain woodwinds are native to tropical territories in Africa, South America, and Asia. This is especially true with instruments reflecting the Baroque period and afterwards, when trade between European powers and their tropical colonies reached its height.

For the most part, woodwind makers today continue to use the same woods popular in the Renaissance and the Baroque. Boxwood, in fact, has been used for the construction of woodwinds since Roman times, (Zadro I, 1975). The French theorist Marin Mersenne, in his treatise on musical instruments, *Harmonie Universelle* (1636), describes cherrywood and plum as useful and easy to work for the construction of woodwinds. Boxwood, however, seems to be the most frequently used wood. Pearwood and maple are mentioned as useful for the construction of large instruments. The first exotic wood to be mentioned is ebony, of African origin.

The date of Mersenne's treatise is at the beginning of the Baroque period, when artists were beginning to use new expressive devices, such as exaggeration, drama, contrasts, surprise. Consequently, musical instruments had to change, too. In the Baroque, conical bores and ornamented exteriors became the norm. Such features were easier to manage using hardwoods like boxwood. Boxwood became a popular wood for the construction of Baroque oboes, bassoons, flutes, and recorders. The situation is quite different from that of the Renaissance, when instruments grouped in families had members of very large size. The mostly cylindrical bores of Renaissance instruments were easier to ream, and their exteriors had fewer ornaments. For these reasons, Renaissance makers favored the use of smooth and light woods for most instruments (as do contemporary makers of replicas), especially if they were large. Such woods included cherrywood, plum, pearwood, and above all, maple.

As woodwinds became increasingly complex during the Baroque and Classical periods, hardwoods remained in greater demand. Only hardwoods provided the physical integrity that would allow the application of the increasing number of keys found on Classical flutes, oboes, and clarinets. Cherrywood and maple were no longer favored, and at the same time, recorders went out of fashion. Boxwood remained in use, but harder woods became more important. Among these very hard woods, grenadillas and ebonies were the most prominent—brought from the New World as well as from African and Asian markets. (When lighter softwoods *were* used, they were tinted with dark colors or bathed in acids. The resulting dark colors imitated those of hardwoods—deep browns and black as ebony.) The use of "elegant" tropical woods such as palisanders, rosewoods, and satinwoods actually dates only from the beginning of the 19th century (Zadro 1975, I), so the construction of early woodwinds from exotic tropical woods is as recent as the modern early music movement itself.

Not only did the hardwoods aid in

the construction of complex woodwinds, but the reflective properties of their smooth hard surfaces may have contributed to the production of instruments with an even more penetrating sound. Johann Joachim Quantz, flute maker and virtuoso in the court of Frederick the Great, described ebony as the wood capable of producing the clearest and most beautiful sound (1752). This was precisely the type of sound favored by Baroque and then Classical music—the sound of the soloist contrasted with the ensemble, instead of a blending sound, without so much individuality, that was favored in the Renaissance. The changes of taste implied changes of woodwinds and their woods. Long gone were the families of woodwind instruments with limited registers typical of the Renaissance. The only survivors were selected representatives of these families, now with larger ranges and virtuoso capabilities.

Woodwind makers normally list only the common names of the wood species they utilize. This limited information is probably provided to makers by their suppliers. The use of common names, however, can generate confusion among makers and their customers. For example, "ebony" is a common name applied to species that can be quite different from each other and that taxonomically belong to different genera. The opposite problem may also happen. For example, the genus *Dalbergia* has several common names, such as palisander, rosewood, and blackwood. If would be better if wood suppliers and woodwind makers avoided the use of common names and identified their woods with the scientific names that apply to different species.

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If there is confusion regarding nomenclature of temperate forest species, things get worse with tropical species. The tropics are characterized by a considerably greater number of plant species than those found in temperate regions. However, as is well known by ecologists, a greater variety of species does not imply a greater number of individuals. In fact, the tropical forest has few individuals of each species. This diffuse diversity, and the fact that the taxonomy of tropical species lags behind that of temperate species, provides even greater confusion regarding their classification and nomenclature. The lesser knowledge about tropical species explains their lack of common names in several languages.

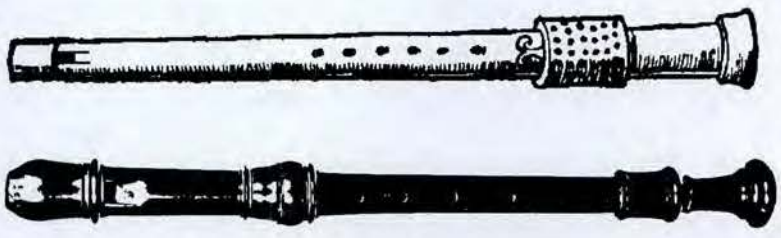
Since hardwoods are favored for the construction of Baroque woodwinds, and since most of these are tropical, it is not surprising to see a new group of recorder and woodwind makers emerging in South America, particularly in Brazil. Many tropical woods offer physical characteristics that are similar to those of their temperate counterparts, and European makers have been working with them for many years.

The celebration of the 500th anniversary of the "discovery of America" in 1992 provided an opportunity to start or renew research into artistic expressions produced by the blending of the European and American cultures. Among the results of this initiative has been an interest in the music performed in Colonial times, which we can now hear from several ensembles and recordings. It is equally important to study the instruments constructed in the New World. It is quite natural that native forest species were used for the construction of woodwinds in the Americas. Some of these woods were so successful for woodwind construction that European makers soon started to use them. In present times, for example, *Dalbergia cearensis*, the Brazilian palisander, is among the best woods for the construction of early woodwinds because of its water repellence, moderate weight, and reflective acoustics (Levin, 1986).

Wood characteristics cannot be determined just by comparing the genetic characteristics of the wood. Only if the tree undergoes a normal life cycle and reaches maturity in good health, will its wood present those characteristics. But environmental factors may well diminish the potential to reach good wood production. Soil deficiencies, lack of water or light, pathogens, pests, and physical stresses can all be detrimental to growth. This may alter wood density, color, texture, brightness, and total production.

Environmental variability may generate doubts about the wood's identity. The best way to identify a wood species is in the field, an obviously difficult alternative for instrument makers and musicians. When only a sample is available, chemical and physical tests, together with microscopic observations, may yield appropriate results. This might not be very useful, however, if our only sample is the instrument itself! That is why, once again, it is a good idea to keep nomenclature clear from the beginning, that is, from the field.

The recorder and woodwind performer must pay attention to several wood characteristics, particularly if the repertory to be played is either Renaissance or Baroque. Based upon personal and educational experiences, the follow-



The mostly cylindrical bores of Renaissance instruments were easier to ream, and their exteriors had fewer ornaments. For these reasons, Renaissance makers favored smooth and light woods (as do contemporary makers of replicas), especially if the instruments were large. Such woods included cherrywood, plum, pearwood, and above all, maple. In the Baroque, conical bores and ornamented exteriors became the norm. Such features were easier to manage using hardwoods like boxwood.

ing wood characteristics are worth mentioning:

Density and weight. Woods with higher density seem to allow the production of instruments that are more resonant—desirable for recorders playing Baroque solos. Lower densities seem to produce a less penetrating sound—desirable for blending in Renaissance consorts. Large woodwinds made of high density woods can be too heavy and cumbersome to handle. Consequently, woods of lower density are preferred for bass recorders, bass Renaissance woodwinds, and Baroque bassoons.

Porosity. Porous surfaces absorb sound; non-porous will reflect it. Non-porous woods will produce more resonant instruments, desirable for Baroque repertory. Porous woods will better address the need for Renaissance ensemble instruments, without soloists.

Texture. Fine textures let the maker perform minor finishing for precise tuning and stability, particularly desirable in small instruments. The elaborate exteriors of Baroque instruments may also require fine textures.

Capacity to absorb humidity. Softwoods usually can absorb more humidity than hardwoods. This will change their tuning (corrected by pulling out the joint of the recorder and/or changing breath pressure). But instruments made from such woods are better suited for intermittent use, such as in Renaissance ensemble playing, where humidity and temperature changes often take place. Hardwoods, since they do not absorb much moisture, are subject to more radical temperature changes, which may cause cracks in the windway. To avoid this problem, hardwood recorders should be warmed up an extra amount of time before playing.

Carlos Serrano Márquez is professor of botany and music history at the biology and music departments of Universidad Javeriana in Bogotá, Colombia. He performs early woodwinds and directs Música Ficta, a Colombian ensemble of Renaissance and Latin American Baroque music. *Using a wide range of sources, Prof. Serrano has prepared two tables listing the most important forest species native to temperate zones and to tropical zones, showing their characteristics and the relationships of their scientific and common names. Readers may send a self-addressed, stamped envelope to* American Recorder *to receive a copy of these tables.*

AFRICAN BLACKWOOD CONSERVATION PROJECT

The blackwood tree is called the "Tree of Music" because it is extensively used in the manufacture of woodwind instruments. Below, a cross-section of a mpingo (blackwood) log and a photo showing Mama Mariamu with a six-month old mpingo seedling at Sebastian Chuwa's conservation farm in Tanzania. There is increasing concern among conservationists about the future of African blackwood because of continued commercial harvesting and increasing local population pressures in the areas in which it grows.

Chuwa's efforts are supported by The African Blackwood Conservation Project, a non-profit, volunteer-staffed organization seeking support for replanting and educational efforts in behalf of this valuable species. The group hopes to keep African blackwood from suffering the trade restrictions that have befallen other music woods, such as Brazilian rosewood, which has been placed on the Endangered Species list. To learn more about this project, contact: ABCP, Box 26; Red Rock, TX 78662; 830- 839-4535, or visit the website at <www.blackwood-conservation.org>.

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Mr. Solowey's Opus

by Fred J. Solowey

IT WOULD BE ALMOST IMPOSSIBLE to emerge from a theater after viewing the touching and inspirational Meryl Streep film *Music of the Heart* without hating the requisite villain. Throughout the movie, which ostensibly tells of Roberta Guaspari's heroic and successful struggle to build and defend the East Harlem Violin Program for public school children, a single teacher pops up repeatedly as the evil presence who represents everything that is wrong in our schools.

Our hatred is shaped quite early as the burned-out, cynical and sour music teacher at Central Park East 1—the actual public school in New York's East Harlem where Guaspari began her program—shows disdain for the capacity of his students to learn music.

"Their attention span doesn't get by 'do, re, mi,'" he tells Streep when he first learns of her intention to teach ghetto children to play the violin. "On a good day we get them to 'fa.'"

A few minutes later, we see this caricature of a public school teacher entering grades instead of really trying to teach his recorder class. Who wouldn't want to get rid of this despicable lout?

Since this movie is presented as a true story (Streep's character is Roberta Guaspari, the name Central Park East 1 is flashed on the screen, and an update on Guaspari's program is scrolled as the movie ends), there's no mistaking who the music teacher as villain is supposed to be. There's been only one full-time music teacher in the 25-year history of Central Park East 1—a school known and celebrated throughout the country by those involved with progressive education reform.

His real name is Barry Solowey. He's probably the most committed teacher I've ever met. He's also my brother.

Movie-makers would no doubt say that they've taken artistic license with the facts, that supporting characters are composites, that no slurs are intended. But small-print disclaimers don't carry the weight of a large-screen, purportedly "real life" film. And in the process, the stereotype of a burned-out public school teacher harms not only my brother, but also the legions of others who are every day heroes in the classroom.

Barry has poured all of his life force into music and into teaching. It's what and who he is. He's adapted major operas for his children to perform. Much of his time out of school is spent working on the next concert or collecting exotic instruments.

Just this year, I attended two concerts performed by his mixed chorus of youngsters in grades 3-6, for which there is no auditioning. He believes all children can learn to sing (even difficult classical music). He accepts all willing to commit themselves and stretch and grow.

The first concert—everything from classical to pop and folk—was offered with The Gregg Smith Singers, a renowned professional adult choral group at Manhattan's St. Peter's Lutheran Church. Thanks in no small part to Barry's work, Gregg Smith and his group have been working with the students on an ongoing basis under a prestigious Annenberg Arts Partnership grant.

The second concert, ironically, was at the very site where *Music of the Heart* climaxes, Carnegie Hall. There, on March 13, the Central Park East School Mixed Chorus sang on stage with the New York Choral Society before a packed house.

My brother would be the first to say that the great injustice of *Music of the Heart* is not the hatchet job performed on him, but its failure to credit the amazing educational model that is Central Park East 1. Founded in the 1970s by one of the leading lights of American education, Deborah Meier, it has flourished and become a symbol of how public education can work in inner cities. At its core is a committed group of teachers who work as a team with strong involvement from parents. Grades are out (even in recorder class). A belief

"My real-life colleague was a good teacher; that the film makes him out to be incompetent and silly is too bad. That's the main thing that bothered me."
–Roberta Guaspari

that all children can learn is in. Great education and achievement have been the results.

As a long-time union editor and labor activist, in the past I often admonished my brother for not being active in his union, the United Federation of Teachers, and for often being oblivious to contract details or how many extra hours (and days) he worked regularly at no extra pay. He since has come to understand that winning the fight to defend quality education is only possible through his union. As always, though, for Barry and his thousands of UFT colleagues, the children come first. Barry knows that being part of a wonderful group of teachers working together every day makes it all possible.

"It's the school and its philosophy and the incredible environment created by a group of teachers working together that made possible what both Roberta and I have been able to accomplish in our music work," my brother explained.

It's too bad that *Music of the Heart* couldn't tell the real story of what a group of dedicated teachers can accomplish together.

At the St. Peter's Church concert, I chatted with some young children. "I'll be old enough to join the chorus next year," beamed one.

"When I'm older, I'm joining Barry's chorus too," added another child, no older than 5. Somebody ought to make a movie.

Fred J. Solowey is a Washington-based writer and co-chairman of the Washington,D.C., local of the National Writers Union. His "Point of View" first appeared in the New York Teacher.

MR. SOLOWEY SPEAKS OUT

I am the actual music teacher at Central Park East School 1 in East Harlem, New York. My colleagues and I have taken part in the real history *Music of the Heart* portends to portray.

When I was asked to join the faculty of CPE in 1978 by Deborah Meier, she understood the potential of the recorder for teaching music. It was an inexpensive and virtually indestructible instrument an elementary school child could learn and hold with ease. It was a real instrument and could become a vehicle for teaching the full scope of music, including reading, harmony, solo, ensemble, expressiveness, etc. At the time I was not a recorder player, but I had studied the clarinet. I welcomed the chance to learn the instrument and have enjoyed playing it (Piano is my main instrument.)

The recorder is taught as an elective class. We have four levels of study, beginning with the soprano offered to third- and fourth-graders. By the fifth or sixth grade, depending on the skill and application of the particular group of students the alto is begun. Tenor is played early on, as soon as some of the children's hands can make the stretch.

We have unison, duets, and often trios at our concerts. The range of styles includes folk music from this country and around the world, Renaissance dances, Baroque duets, and jazz. Over the last 20 years, I've used the recorder in pieces with our mixed chorus, as well as with the violins!

At the heart of the recorder instruction is the concept that a note is just a symbol on a page, whereas a tone is a living sound. Thus, playing well must include both expression and good tone, as well as accurate pitch, rhythm, etc. Since we have a very strong singing program in the school, I emphasize that there is an "inner singing" that both singing and recorder playing emanate from, and it is to this that my efforts are directed in all music classes.

The children play with clear tone and beauty. Their expertise is demonstrated not only in their skill and their sensitivity in phrasing but by their poise at the concerts.

The study of the recorder is a very serious concern at CPE 1. In fact, it was in place several years before Roberta Guaspari arrived. We've also had and still have a fabulous art program, and lately, we've initiated classes in dance and movement, too. What a pity the promise of these programs was maligned in the film's negative images, its inconsistency even with the *Small Wonders* documentary, and the misrepresentation of what has been not only a wonderful music program at CPE 1 but an overall successful school that sees the arts as essential to every child's education.

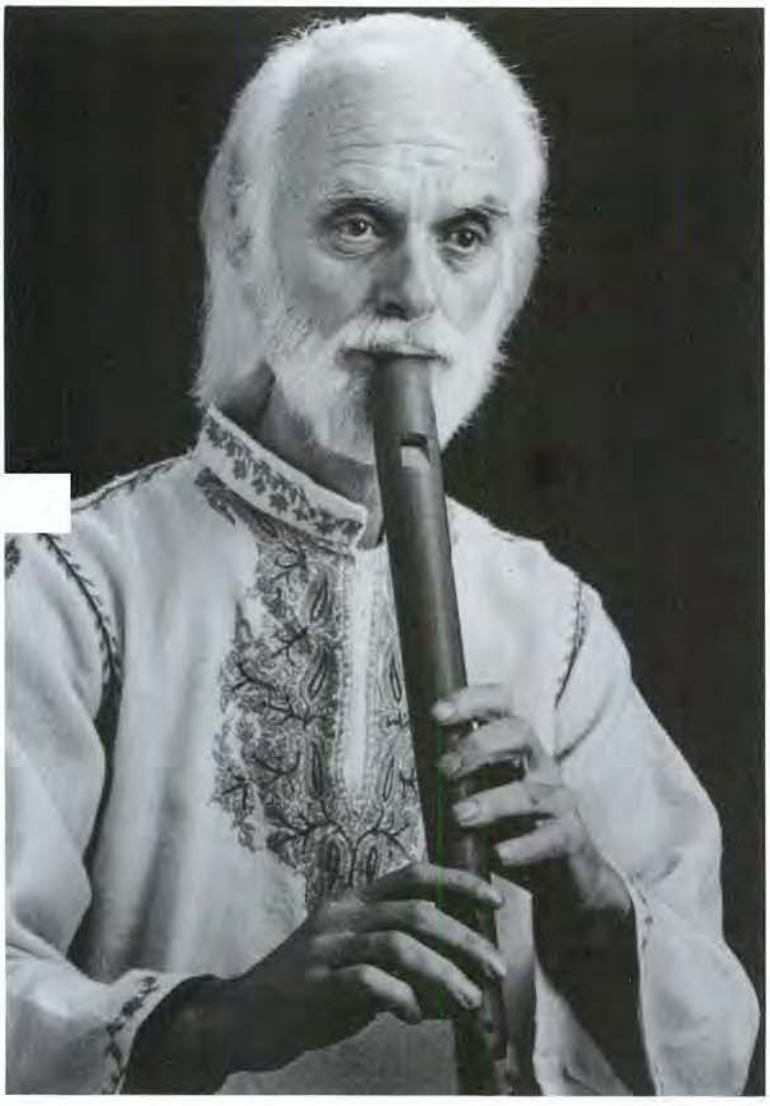
Our school is all about working together, and 25 years have proved its worth.

Barry Solowey, music teacher
Central Park East 1

LaNoue Davenport

A son's recollections...

Growing up in the Davenport household meant growing up with music. If asked, I doubt that any of his four sons could likely tell you when the first lesson came. Musical involvement predates our earliest memories. Recorders, oboe, piano, cello, guitar, drums, and singing, all found their way into the family music making. The joy of music was the ultimate gift a father could give his son, and a connecting link between generations—he had been the youngest member of a family band led by his own father. Music was also a path to spiritual awareness in a home devoid of any kind of organized religion. Call it what you will, music was certainly the life force that brought meaning to my father's world as a performer, teacher, editor, father, and husband. Music sustained him until the very end.



My father's story began in Dallas, Texas, January 26, 1922. His musical career started on the trumpet, playing in small jazz bands. He attended Texas Christian University on a basketball and music scholarship before enlisting in the Navy and serving in the South Pacific during World War II. During the War he was recruited from his ship to play trumpet in Claude Thornhill's band, which toured from ship to ship in various theaters of operation, offering musical entertainment to officers and crew members. Immediately following the War, he moved to New York City where his older brother, Pembroke Davenport, a well-known musical director (*Kiss Me Kate*), helped him acquire work as a performer and arranger in pit bands and Broadway shows including *Look Ma, I'm Dancin'*, with Nancy Walker, and the comedy *Hell's a Poppin'*.

The turning point in LaNoue's musical career came in 1948, when he enrolled in the New York College of Music. There he met German composer, musicologist, and teacher Erich Katz, essentially becoming his protégé. My father once said, "In every life there must be one person, teacher or otherwise, who somehow exercises the decisive influence in that life's development. For me, that person was Erich Katz, and I am supremely grateful." Katz introduced my father to early music and the recorder, although Katz was more the musicologist than the performer, and learning to play the recorder, in particular, presented a unique learning experience. There were few professional American recorder players in the 1940s, let alone recorder teachers, and those breaking new ground, such as my father and Bernie Krainis, were simply left to their own intuition, musical aptitude, and ability to put what they had read in historical musical treatises into practice.

Contrary to what might be viewed as discontinuity between LaNoue's early involvement in jazz and a life in early music, I always found these to be in direct musical accord. Both LaNoue and Bernie originally played brass instruments and were skilled in the art of improvisation through their familiarity with jazz. The ability to improvise is what joined my father's interest in jazz to his later life in early music.

As I was sifting through some of my fathers old photos and papers several weeks after he passed away, I came across a large folder of old concert programs and newspaper clippings—tributes to the astonishing amount of work he was involved in during the '50s and '60s. There is, for example, the program for the inaugural concert of

Continued on page 14

(1922-1999):

AND THOSE OF OTHERS

LaNoue Davenport was the most influential person in my life in early music. I will never forget the day, probably in the summer of 1953, when I first heard him play the recorder. It was at a rehearsal of the Musicians' Workshop, of which I was a member, and which he was then conducting. This was at the time primarily a singing group, but we had agreed that we would bring our recorders to that meeting. I had a hideous instrument; although I was already a "trained" musician, I hadn't the least idea of how to make a good sound on it. LaNoue's sound was so incredibly beautiful-the recorder could do *this*?-that I quietly put my instrument away in its ratty case and vowed never to bring it out again in public until I had studied with the master.

So study with him I did, and the rest is (my) history. What fascinates me is that LaNoue was able, on the strength of a sound he created in his own head, to make the recorder sing like a bird, when everyone else was only chirping. It was a very important turning point in the history of recorder playing in modern times, and consequently in the early music movement.

As a teacher LaNoue was extraordinary. He was never gentle; he simply showed his great *malaise* with anything he heard played or sung that wasn't really good, and he somehow willed his students to play better—not just better—magnificently. Many of his students have gone on to become professional players themselves; certainly not one of them could have been successful in his or her career without him. His extended family goes around the world, and I am proud to be a member of that family, and to have had him as a mentor for so many years.

Martha Bixler, Past President, ARS

LaNoue Davenport came to the Idyllwild School of Music and the arts in 1972 to teach, perform, and conduct in the Early Music and Recorder Workshop. The project was to introduce a major vocal work, to be sung by all the workshop students. The work was Josquin's Missa Pange Lingua. Some recorder and viola da gamba students voiced their dismay... "I came to play not to sing!" We held fast and the final concert was a memorable experience for the students and the audience. The next 25 years allowed everyone to become acquainted with Dufay, Isaac, Byrd, Machaut, Bach, and Finck and others, both as singers and instrumentalists.

LaNoue brought the passion he felt for the music and inspired us all. His insistence brought eventual devotion to early notation and improvisation, even from the most recalcitrant players. Our wind band, 60 players strong, increasingly involved shawms, sackbuts, cornets, crumhorns, and gambas. His contribution to Southern California Early Music making was, and still is, vital. We loved LaNoue for his spirit, his knowledge, his friendship and loyalty. It was our great fortune to have his influence for 25 incredible years.

Shirley Robbins, Canto Antiguo

LaNoue was a charismatic teacher who inspired people to perform in ways they would not have thought possible. During a summer workshop many years ago at Idyllwild in Southern California, it was LaNoue's ambition to lead everyone through Josquin's *Missa Pange Lingua*, singing! In those days, people loved to play but were loath to sing. But LaNoue persuaded us. First he asked for a D. Easy. Then D to E, then D to C then up and down the C scale. Nothing threatening so far.

Next he swiftly divided us into three groups, and had us sing the scale in canon. We found ourselves making beautiful sounds with our voices.

Continued on page 15

Top, LaNoue Davenport at left with New York Pro Musica members, preparing for The Play of Daniel. Middle, LaNoue with friends at the Canto Antiguo workshop in California. Above, LaNoue with Paul Godby, a fellow one-handed recorder player.

"The striking single feature of the evening was the performance on the recorder by LaNoue Davenport. If ever the recorder justified its return to life in the music of our time it was during last night's performance of the Bach cantata. This was artistry of a high order from a musician with the soul of a singer."

–Louis Biancolli, music critic

A SON'S RECOLLECTIONS

the New York Pro Musica Antiqua at the New School for Social Research on April 26, 1953. Although he took part in the ensemble's début performance and one of their first recordings, he did not join the Pro Musica permanently until 1960. Playing recorders, shawms, krummhorns, sackbut, and tenor viol, he toured and recorded extensively for the ensemble throughout the 1960s. During this time he became the Pro Musica's assistant director in charge of the instrumental consort and Renaissance Band. Following the death of Noah Greenberg in 1966, he became interim director before forming his own group, Music For A While, in 1970 with fellow Pro Musica members Sheila Schonbrun (a soprano and his second wife of 36 years), viola da gambist Judith Davidoff, and lutenist Christopher Williams. They were later joined by woodwind specialists Phil Levin and Steve Silverstein.

Also in the old folder are reviews of recordings by the Pro Musica and the Manhattan Recorder Consort, the group he founded in 1957, which included members Martha Bixler, Shelley Gruskin, Bernard Arnold, and Bob Dorough (all on recorders). My mother, Patricia Davenport, also performed with the ensemble (treble viol and harpsichord), and at various times, viola da gambists Barbara Mueser, Martha Blackman, Grace Feldman, and Robert Kuehn accompanied the consort.

What I found the most meaningful in this tattered folder were the numerous reviews of LaNoue's playing found in clippings from newspapers as diverse as *The Herald-Tribune*, *The New York Times*, and the *World-Telegram & Sun*. One critic, Louis Biancolli, reviewing a Dorian Chorale concert (directed by Harold Aks) held at Town Hall in November 1958, had this to say:

> There was smooth and expressive singing of solos by members of last night's group, but the striking single feature of the evening was the performance on the recorder by LaNoue Davenport. If ever the recorder justified its return to life in the music of our time it was during last night's performance of the Bach cantata. This was artistry of a high order from a musician with the soul of a singer.

Throughout his performing career, LaNoue actively sought to expand the role of the early music performer. In addition to early music, he made a point to include contemporary compositions in the Manhattan Recorder Consort's repertoire, including works by Paul Hindemith and Benjamin Britten. For their recording of English, Irish, and American folk songs, he recruited the talents of folk legend Jean Ritchie. Collaborating with jazz artist Bob Dorough, he, Shelley Gruskin, and Martha Bixler, made the earliest jazz recorder album called *The Medieval Jazz Quartet*, in 1959, backed by a three-piece rhythm section. In 1967, when his eldest son Darius, a drummer, landed a major recording deal on RCA Records with his band Autosalvage, LaNoue accepted his invitation to make a guest appearance, enthusiastically introducing the world of art rock to krummhorns and sackbuts.

Since the early 1970s, LaNoue served on the faculty at Sarah Lawrence College in Bronxville, New York, where he established a graduate program in Early Music Performance. Many of his students, such as recorder players Tom Zajac (Piffaro) and Scott Reiss (Hesperus), lutenist Grant Herreid (Ex Umbris & Piffaro), and singer Johanna Rose (Anonymous 4), among others, have gone on to become some of America's premiere early music performers.

An arranger and editor of early music publications as well, LaNoue edited the Recorder Library Series for Magnamusic Editions in the 1960s and later became general editor for the Recorder Consort Editions, published by Anfor Music Publishing. After a stroke in 1989 hampered his performing abilities, he devoted much of his time to teaching and editing early music editions for recorders and other early instruments. In 1997, we formed a music publishing company together, LaNDMark Press, mainly for the purpose of publishing our recorder editions. I'm grateful for the time we were able to spend working on that project together. We both acknowledged that I would likely be publishing his recorder music long after he was gone—and I will!

My father's affiliation with the American Recorder Society also began soon after he first met Erich Katz in 1948. LaNoue became a staple as a director of early music workshops for chapters across the country. He edited the *ARS Newsletter* during the 1950s and became the Society's first national president (1960-62). Many were present when he was awarded the Society's Distinguished Achievement Award in 1995 at the Boston Early Music Festival, after more than 45 years of leadership and support for the organization. That award meant a lot to him, though his modesty

Continued on page 32

AND THOSE OF OTHERS

"Okay," said LaNoue, "lets sing the Mass. And we all did, gladly and gratefully. I have never forgotten the elegant economy by which La Noue achieved this miracle.

Ken Wollitz, Past President, ARS

I'm just one of the many who were touched by LaNoue Davenport. Starting at Idyllwild, CA, in the 70's until his recent death I was pleased to know him and be his friend. Like LaNoue several years before, I had a stroke which left me unable to play the recorder. I received and learned to play a one-handed recorder and, knowing LaNoue was in a similar predicament, gave him a similar instrument. We played together several times, even performing in public, where it was I who missed a repeat, not LaNoue.

At his last workshop in California in 1998 he played with Mark, his son and the other faculty, and I know it was a very emotional experience for him. Although not old by today's standards, he was quite frail. He had stopped, but years of cigarette smoking had extracted a toll and a pneumonia several years ago had further weakened his lungs. An enlarging aortic aneurysm forced surgery. His doctors were careful and he had good pre-op care and evaluation. At surgery he was found to have significant arterial narrowing in the legs and a larger than expected graft was needed.

Post-operatively we were hopeful, but the recovery process proved too much for LaNoue.

He was a wonderful teacher. I think of this kind and intelligent man a lot and will miss him.

Paul Godby, MD

People noticed LaNoue. Maybe not in blase New York, but everywhere else - at airports, hotel lobbies, the Sarah lawrence campus, and certainly when he was on stage. His bearing, his easy gait, which I always attributed to his Texan background and those wide open spaces! His sartorial style, colorful yet understated. And of course his persona. He did not enjoy being told that he looked like Father Christmas, but he had a good self-image.

When he played the recorder, people took notice too. Before I met LaNoue in New York, I had played with some fine recorder players in Boston, but what struck me about him was that sound–full and easy and clear, and always audible. As I look back on the many rehearsals and concerts we shared, it is LaNoue's tone that I can still hear. I also remember that he rarely if ever wrote anything on his music. This is remarkable when you think of those programs with so many pieces, tempi, chanson routes and transpositions to remember. Was it his jazz background? Whatever the reason, his memory was impressive.

Judith Davidoff, New York, NY

The image of LaNoue that I carry with me was a view I had of a television broadcast when the Philharmonic and the Pro Musica demonstrated how Bach's second Brandenburg Concerto sounded alternating modern flutes with recorders. LaNoue and Shelley Gruskin came forth to stand at the front of the stage with their wooden recorders, rather simple, drab looking instruments as compared with the silver flashes from the elaborate key-work of the Philharmonic's players. LaNoue was tall, bearded, white-haired, thin as a rail and looked as if a breeze might carry him off; Shelley was small by comparison, and they made an interesting visual contrast with each other.

When the music began, the Philharmonic's sound was so rich, the performers so assured, the music so smooth that I began to fear for the thinness of the old instruments and whether it would really be possible for the recorders to navigate their way through those difficult parts. Of course the playing was flawless and the contrast of the clear brightness of the recorders to the loud fluffy sound of flutes seemed a triumph for early instruments. Perhaps the pride we all have for these lovely sounds was embodied by LaNoue and Shelley's performance that day.

George Houle
former director, New York Pro Musica
Professor Emeritus, Stanford University

It was for more than a decade that I listened to, worked, talked, performed and traveled with LaNoue, within the various projects and programs of "Music For A While." In my current quest I find it obvious that a lot of how and what I listen to, and how I interact within groups has direct reference to my experience in those years.

I suspect that the ARS readership does not need further description of someone they already know to have been heroically kind, and a visionary. However I do have a fond recollection of several incidents. That same man once performed with his usual aura of great dignity as a flimsy theater set began to teeter and fall upon him, while he shouted in a stage whisper for me to help prop it up as he continued to play. I prefer to live with, not just remember, the family atmosphere at rehearsals, the fabulous meals, and traveling. There was another moment 18 years ago when this giant stood on the peak of my roof with an FM antenna in one hand, concerned eyes and balance and concerned focus so that neither of us should fall as we attempted to attach it to the chimney. And some years earlier he literally caught his youngest son as he fell from a porch above. In the same way, LaNoue caught so many lives on the fly and set them in different directions.

Steve Silverstein
Stony Point, NY

To think of LaNoue is to find myself again during the early 1950s at the weekly meetings of the Musicians' Workshop. At the apartment of LaNoue and Patsy on New York's Eastside, the group, founded by Erich Katz, would sing and play early and contemporary music, recent arrangements by Erich, LaNoue's latest compositions, such as "Imagine Inventing Yellow" on words by M.C., or LaNoue's settings of haiku.

Performances at the tower studio of the city's radio station WNYC, occasional concerts including annual events of the ARS, the unforgettable program at the Circle in the Square. Several years later, LaNoue took over the Workshop entirely, went on tour with the group, and gave some of us a beginner's chance on a new set of gambas. Rehearsal days spent at the Davenports' house in Stony Point, where we listened from the upstairs gallery to LaNoue playing his alto recorder with that incredible, smooth tone he had already developed. Next to his keen musical sense, the best part was his direction of the musicians he had chosen for his group. He was demanding in the extreme but energized his singers and players with his conducting and leadership. There was something electrifying about the way he worked with people that made them rise above their own expectations.

Winifred Jaeger
Honorary Vice President, ARS

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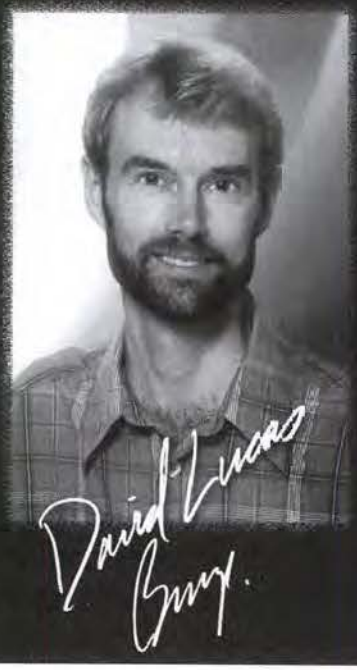

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It all started in ninth grade as a sort of teenage rivalry.

I would slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always seemed to have an edge that made *her* the star performer of our school. It was frustrating.

What does she have that I don't? I'd wonder

Linda's best friend, Sheryl, sensed my internal competition. One day she bragged on and on about Linda, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she taunted me. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny abilities: how she could name exact tones and chords—*by ear*; how she could sing any pitch—*from memory*; how she could play songs—after just *hearing* them!

My heart sank. *Her fantastic EAR is the key to her success.* How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F♯ or B♭ just by *listening*? An ear like that would give you a mastery of the entire musical language!

It bothered me. Did she *really* have Perfect Pitch? I finally got up the nerve, approached Linda, and asked her point-blank if it was true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied cheerfully.

Now she'd eat her words...

My plan was ingeniously simple: I picked a moment when Linda least suspected. Then I boldly challenged her to name tones for me—*by ear*.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain that other classmates could not help her. I set everything up perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

The tension mounted as I plotted my strategy. Linda appeared serene. Then, with silent apprehension, I selected a tone to play. (She'll *never* guess F♯!)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone. She didn't even stop to think. *Instantly* she announced the correct pitch.

I frantically played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was *AMAZING*—she knew tones as easily as colors!

"How in the world do you do it?" I blurted. I was totally boggled. (Autumn 1970)

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled.

"*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And to my dismay, that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from that moment on, I knew *Perfect Pitch was real.*

I couldn't get it...

"*How does she DO it?*" I kept asking myself. On the other hand, why can't *everyone* recognize tones by ear? It dawned on me that most musicians can't tell a simple C from a C♯, or the key of *A major* from *F major*!

I thought about that. A *musician* who can't tell tones by ear?! That's as strange as an artist not knowing the rainbow colors of paint on his palette! It seemed odd and contradictory.

I found myself even more mystified than before.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it for myself. I would sweet-talk my three brothers and two sisters into playing tones for me; I would try to name them by ear. But I found it was a guessing game I just couldn't win.

I tried hard to feel the "highness" or "lowness" of each pitch. I played tones *over* and *over* to get them to stick in my head. Day after day I tried to memorize these elusive tones, but nothing worked. After weeks of pure nothing, I still couldn't get it.

I had to admit that Linda had an extraordinary gift—the ultimate ear for music, a master key to many talents. I wished I had an ear like that. But I realized it was way beyond my reach.

So finally, I gave up.

Then it happened...

It was like a miracle. A twist of fate. Like finding the lost Holy Grail... Once I had stopped *straining* my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*. They had always been there. But this was the first time I had ever "let go"—and really *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could recognize the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *different sound*—sort of like "hearing" red and blue.

The realization struck me: THIS IS PERFECT PITCH. This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys all by ear—*by tuning in to these subtle "pitch colors" within the tones.*

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

Bursting with excitement, I went to tell my best friend, Alan (a flutist). But she *laughed* at me.

"You have to be *born* with Perfect Pitch," she gently asserted. "You can't *develop* it."

"You don't understand what Perfect Pitch *is*—or how it works," I countered. "I couldn't recognize a single note before. Now it's *easy*." I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had *also* acquired Perfect Pitch.

We became instant celebrities. Classmates made us sing tones on command; they played tones and chords for us to name by ear; they asked us the keys that songs were in—endlessly fascinated with our "supernatural" powers. Yet to Ann and me, Perfect Pitch wasn't *super* natural—just natural.

Way back then I never dreamed I would cause such a stir among college music teachers. But as I started to explain my discovery to the academic world, many professors laughed at me. "You must be *born* with Perfect Pitch," they said, "you can't *develop* it."

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*. You'd be surprised how fast they would change their tune!

As I continued my college studies, my so-called "perfect ear" allowed me to progress faster than I thought possible. I even *skipped over* two required music courses. Perfect Pitch made *everything* easier—performing, composing, arranging, sight-reading (because you can tell the notes you're playing without looking), transposing, improvising—and my *enjoyment* of music skyrocketed. I learned that music is definitely a HEARING art.

As for Linda? Oh yes—I'll have to backtrack...

It was now near the end of my senior year of high school. I was almost 18. In my three-and-a-half years with Perfect Pitch, my piano teacher insisted I'd made ten years of progress. And I had. But, driven by youthful ambition, I still wasn't satisfied. I needed one more thing: *to beat Linda*. And now was my *final chance*.

The University of Delaware hosted a music festival each spring, complete with judges and awards. To my horror, they scheduled me as the last person to play—the *grand finale* of the entire event.

The fateful day arrived. Linda gave her usual sterling performance. She would be tough to match. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out. Later, on the bulletin board, I discovered I had scored an A+ in the most advanced performance category. Linda only got an A.

Sweet victory was music to my ears—mine at last!

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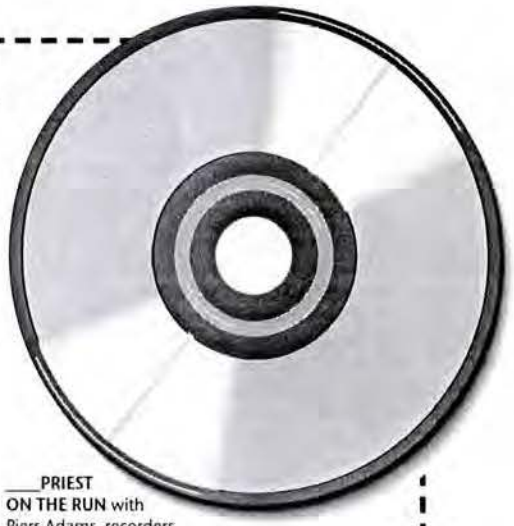

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BOOK REVIEWS

Books about Renaissance music and the French noel, *and a new softcover edition of a book on the dance music of Bach*

DANCE AND THE MUSIC OF J.S. BACH. **By Meredith Little and Natalie Jenne.** Bloomington and Indianapolis: Indiana University Press, 1998 (original hardcover version issued in 1991). 264 pp. Softcover, $17.95. ISBN: 0-253-21211-1.

Bach, a solid member of the middle class but thoroughly acquainted with courtly behavior from his visits to Celle, Dresden, and Berlin, would have known also how French dances were danced and would have used such knowledge in his suites. This is the argument of Little and Jenne in a book that quotes extensively from German social and theoretical sources, in particular from directories published in Leipzig and other cities. They show that the number of French dancing masters in Germany increased substantially during the 18th century and that at least three of them were personally known to Bach himself. This introduction to Bach's social background is followed by a short discussion on meter, tempo, character, articulation and the noble style of dancing, after which thirteen of Bach's dance types are reviewed in detail. Reference is made to the dance's affect, number and length of phrases, metrical divisions, and its generally accepted tempo; several musical examples are given, one of these being underlaid with a simple dance notation and the names of the steps from French choreographies, principally those of Pécour and Feuillet. The remainder of the chapter analyzes all Bach's dances of the type, with suggestions for performance. The allemande is not treated, but special attention is paid to the minuet and the various kinds of gigue. A list of all Bach's titled dances and a second index of "untitled dance music" by him concludes the study.

In his account of Bach's life, Forkel wrote: "Bach carried this branch of the art farther than any of his predecessors or contemporaries. He tried and made use of every kind of meter to diversify, as far as possible, the character of his pieces. He eventually acquired such a facility in this particular that he was able to give, even to his fugues, striking and characteristic rhythmic proportions in a manner as easy and uninterrupted from beginning to end as if they were minuets." But, in fact, Bach's fugues are not *actual* minuets, as Forkel reveals by the words "as if," and the book's appendix of "untitled dance music," where the second *Well Tempered* F minor fugue is listed under bourrées, and *Quia fecit mihi magna*, from the Magnificat, is assigned to the gavottes, must be approached with some caution. (Although the bass solo sounds well sung in the spirit of a gavotte, only two of Bach's twenty-six gavottes—BWV 1069 and the early version of BWV 817—are notated in **C**, rather than **2** or **¢** and neither starts on the second quarter beat.) Similarly, the authors avoid the question of whether any of Bach's dances were intended to be danced at all or whether Bach, as a composer, was merely filling an abstract mould that he had inherited. This is an area where dancers have sometimes sought to impose very unwieldy tempi on instrumentalists, especially in Bach's music.

Commenting in *Continuo* magazine on the book's first appearance in 1991—an assessment from which some material in the present review has been adapted—I expressed the hope that Little and Jenne would throw more light on the "danceability" of Bach's suite movements. Beyond the conventional accentual and affective signs of each dance type, to which Bach more or less adheres, are the French choreographies still relevant to his love of experiment and relentless ingenuity, or does his flow of small notes differ too widely from the step and swing of their notated movements? How can we achieve in our playing the grace of the dancers we watch when Bach just won't *stop*? What kind of sarabandes are those from the Sixth Partita and the French Overture? Certainly they don't suggest the freedom or playfulness of the solo male dancer so wonderfully described on pp. 93 and 94. But if the authors don't (yet) answer these questions, what they have done in correcting our faults and inspiring our imagination deserves our enormous gratitude. Whether gavottes and passepieds, and especially courantes, are in your repertoire or whether you borrow them from flute, violin, or harpsichord, don't risk the loss of not reading this book, especially in its new, less expensive format.

Are the French choreographies still relevant to Bach's love of experiment and relentless ingenuity? How can we achieve in our playing the grace of the dancers we watch when Bach just won't stop?

Colin Tilney

THE FRENCH NOEL. **By Betty Bang Mather and Gail Gavin.** Bloomington and Indianapolis: Indiana University Press, 1996. 120 pp. Softcover, $20.00. ISBN: 0-253-21025-9.

Betty Bang Mather is well known to early music specialists as the author or co-author of a series of important explorations of the music of the Baroque, especially relating to the Baroque flute. In this book, Mather's influence is apparent in the authors' scrupulous attention to the sources, their detailed and lucid presentation of the evidence, and the sensible recommendations they present after full consideration of the facts.

Unlike Mather's earlier books, which were usually fairly general in scope, this book deals with a very specific repertoire: the genre of French Christmas songs known as *noels*. Indeed, it focuses on a particular collection of 16 *noels* arranged for flute duet and issued in 1725 by a "Mr. Rippert," probably the instrument maker Jean-Jacques Rippert or a relative. Mather and Gavin (a former student of Mather's) examine the history of the *noels* from their first appearance in literature in the late 13th century to their later manifestations in the French Baroque, most famously in Charpentier's *Messe de minuit*.

The authors bring a great deal of insight to these rather simple pieces by relating the music to its associated text and to

BOOK REVIEWS *(cont.)*

the dance (*noels* were danced in Renaissance). These explorations, based in part on the researches of Patricia M. Ranum, bring to light patterns in the music which are not apparent when it is examined solely from a musical perspective. Quite aside from this information's applicability to the *noels*, it is fascinating in itself as it brings some of the subtleties of period dance and literature to the musician's attention.

Such is the thoroughness of the analysis here that one is left wondering whether these little pieces (most fewer than 16 bars long) are perhaps too slight for such intense scrutiny. However, the issues raised are thought provoking and the pieces themselves are tuneful and approachable even by beginning players, as was the original intention. Many can be played as written by two C recorders. As well as a modern edition of Rippert's *noels* (though not the other *brunettes*, or popular songs, contained in the original print), Mather and Gavin present facsimiles of the pieces from Rippert's collection and in some cases from earlier collections as well. Translations are provided for the first stanza of each *noel*, though some have as many as 35 stanzas, which are printed here in the original French only. The book finishes with a thorough bibliography and an index.

Scott Paterson

RENAISSANCE MUSIC: MUSIC IN WESTERN EUROPE, 1400-1600. **By Allan W. Atlas.** New York and London: W.W. Norton & Company, 1998. 729 pp. Hardcover, $45.00. ISBN: 0-393-97169-4.
ANTHOLOGY OF RENAISSANCE MUSIC. **Edited by Allan W. Atlas.** New York and London: W.W. Norton & Company, 1998. 496 pp. Softcover, $40.00. ISBN: 0-393-97170-8.

It must be a tantalizing challenge for a specialist musicologist to take on the task of writing a general introduction to his or her period of specialty. Allan Atlas, author of several large-scale studies of Renaissance music, including *Music at the Aragonese Court of Naples*, has tackled the challenge in a lively and innovative fashion in this new survey of the music of the Renaissance from W.W. Norton & Co. Norton has a strong reputation for books of this kind and Atlas's book joins the well-regarded *Medieval Music* of Richard Hoppin as well as books on Classical, Romantic and 20th-Century music in the publisher's series, *Introduction to Music History*.

As with all of the books in the series, Atlas's text is accompanied by a separate volume of music examples, the *Anthology of Renaissance Music*. As with many books of this kind, the anthology is largely put together from photo-reproductions of previously published editions, a procedure which results in a variety of typefaces and editorial styles. However, the reprinting has been carefully done and legibility is maintained from beginning to end. We do not get the original editors' notes, but translations are provided and each piece is discussed in context in *Renaissance Music* (and a discography is available on the W.W. Norton website). The 102 pieces range from a brief Pavane and Galliard pair by Claude Gervaise to Dufay's complete *Missa Se la face ay pale*. It is worth noting that almost every piece is playable on recorders and is historically valid as recorder music, and that a traversal of the collection over the course of several playing sessions with the companion book at hand would prove an entertaining and enlightening exercise.

It should be said that *Renaissance Music* is unapologetically intended as a college textbook, and this results in several special strengths and weaknesses. Atlas must move quickly to cover the whole of the period in a manageable time frame, much as a survey course can only touch on the high points of the period of study. He frequently takes the tone of a college lecturer with lines like these from his first chapter on English influence in the early Renaissance: "What *was* this 'English sound'?...We will approach it from a number of angles." He also frequently employs a colloquial tone, for instance writing of printer Pierre Attaingnant: "He had, in effect, 'made it,' and his career continued to flourish until he died in 1551 or 1552."

The relative brevity of the book, however, has led Atlas to be pithy, and he really does cover a tremendous amount of ground in his 729 pages. More importantly, writing for college students has led Atlas, who teaches at both Brooklyn College and the City University of New York, to take a novel approach to his task. Rather than tracing a strictly chronological line linking succeeding generations of composers and their works, he has been freer in moving between connected ideas within a larger topic. For instance, his chapter on "The Virtuoso Motet" consists of the following sub-headings: "Music and Text";

"Canons"; "Symbolism"; and "The Function of the Motet".

On a larger scale still, he has interspersed the musical discussion with short chapters on the broader Renaissance culture, from art and architecture through geographical exploration and even cooking. He is also constantly attentive to day-to-day details, such as salaries, which give the narrative contemporary relevance. Another particularly inventive touch: chapters distributed throughout the book lead readers through the process of producing a modern edition of a Renaissance piece, in this case Antoine Busnoys' *A vous sans autre*. In the process, Atlas is able to address questions of performance practice such as notation, text underlay, and *musica ficta*.

The book is copiously illustrated and amply supplied with music examples in addition to those found in the companion anthology. Bibliographical references are supplied in annotated format at the end of each chapter, which makes it easy to follow up Atlas's general points in the more specialized literature, particularly if a good university library is at hand. The lack of a unified bibliography at the back of the book is somewhat problematic, however, if one is looking for a half-remembered reference. There are also not enough maps, which is particularly to be regretted since much of the musical activity in the period involves the cross-fertilization of ideas between the many small princely courts.

The recorder receives due mention as a consort instrument, as part of the English "broken" consort, and as an instrument suitable for division playing (though Ganassi's recorder treatise, *Opera intitulata fontegara*, is referred to as a manual primarily for flute players). The sections of the book devoted to instrumental performance are concise but informative.

Atlas makes it clear that one of the results of recent research into the music of the Renaissance has been to bring into doubt many previously unquestioned ideas about the music, from biographical details of individual composers to the typical performing forces for much of the repertoire. However, he effectively outlines the existing evidence for each point and presents a balanced picture of the likeliest possibilities. *Renaissance Music*, then, will best serve those who have a passing knowledge of the period and would like to fill in more detail in light of the most recent research, but who are not necessarily interested in the fullest breadth of exposition.

Scott Paterson

MUSIC REVIEWS

Music for chapter meetings and new music from the United States and Australia

Music for Chapter Meetings

5 DANCES FROM THE LUMLEY BOOKS. London Pro Musica EML 291 (Magnamusic), 1996. 5 instruments, 5 scores, 4 pp each. $5.00.

***2 ITALIAN PIECES*, BY JOHN COPERARIO.** London Pro Musica EML 303 (Magnamusic), 1996. 5 instruments, 5 scores, 4 pp each. $5.00.

***2 SINFONIE* (1589), BY CRISTOFORO MALVEZZI.** London Pro Musica EML 310 (Magnamusic), 1997. 6 instruments, 6 scores, 4 pp each. $5.50.

***BALLO*, BY ANTONIO BRUNELLI.** London Pro Musica EML 322 (Magnamusic), 1997. 5 voices or instruments with opt. bc, 5 scores, 4 pp each, + 1 pt. $5.00.

***4 CHANSONS A 3* (1553), BY JACQUES ARCADELT.** London Pro Musica EML 305 (Magnamusic), 1997. 3 voices or instruments, 3 scores, 4 pp each. $4.00.

These recent London Pro Music editions are good examples of music that works well for chapter meetings. The first four I conducted at large-group meetings of the Boulder and Denver Chapters with about 15 and 40 members present, respectively. The last publication listed, the Arcadelt chansons, I used at a small workshop class for lower intermediate players; it would work equally well for chapter meetings that divide players by ability. I would like to thank those chapter members and others who played through these editions with me for sharing their opinions for this review.

When choosing music for group playing at chapter meetings, I try to keep in mind the mixed sight-reading level of newcomers and more experienced players. Ideally, some of the parts should be more challenging than others in order to keep the advanced players happy, but it is also important that each part be fun to play. There should be parts for those who play only soprano or only alto (without needing to read up an octave). To avoid tuning and technical problems, it is best if the individual parts do not range too high. For large groups with a balanced recorder orchestra, the music should have at least four parts, preferably more, and for contrasts of timbre I look for opportunities to add other instruments and/or voices. LPM Early Music Library editions are ideal for chapter meetings and workshops because: 1) they include as many copies of the score as there are parts in the piece at a reasonable price, 2) they are well edited and printed, 3) they usually provide adequate background information and performance suggestions, and 4) they are intended for a variety of early instruments and/or voices.

This LPM selection of *5 Dances* taken from the mid-16th century "Lumley Books" in the British Library includes four "pavans" and one "galliard." One of the pavans is scored for five basses, in itself worth the price of the publication! The other dances make excellent group warm-up pieces because the tessitura of the parts, here in the original key, is quite low—but a higher transposed version (probably better for performance) is also available as EML 291a. The *quintus* part of these four dances, which probably was added to the other four parts as an after-thought, is somewhat more difficult, so it can be given to the better players or omitted entirely.

Coperario's pieces, "Dolce mia vita" and "Passa madonna," work well with a mixed large group because there are two soprano parts that also can be played on "alto up." Even though the titles are in Italian, there are no texts in the original sources, so they may have been played instrumentally at the time of their composition. They do work well on recorders and other early instruments. This edition, unlike most in the EML series, contains no information on the composer other than his dates (1575-1626), but our chapter members were amused to hear that the composer of these *Italian Pieces*, Coperario, was an Englishman John Cooper who changed his name to the fashionable Italian form after a visit to Italy.

Recorder ensembles seldom get a chance to play "symphonies," but here are two *sinfonie* composed in the late 16th century by Malvezzi. The word "sinfonia" comes from the Greek, meaning "sounding together," and in the early 17th century it was an instrumental piece similar to the contemporary ensemble sonata or canzona. Sinfonias were often used as overtures, interludes, or postludes to dramatic works, as were these that were composed as interludes to an *intermedio* performed in Florence at a court wedding in 1589. The first one is barred in 4/2 meter with scalar quarter notes and eighths running through the parts; the second sinfonia, in a contrasting 3/2 meter, should be played faster and lighter. Malvezzi's sinfonias are wonderful for chapter meetings and workshops because of the various instrumental possibilities. Originally the first sinfonia was performed on harp, chitarrone, lire, psaltery, violin, flute, gamba, and lutes. The ensemble for the second sinfonia included some of the same instruments, plus an organ. Obviously, most chapters do not have such an

The three-part Arcadelt chansons are excellent teaching pieces for those new to recorder ensemble playing and fun to play as well. Most of the parts can be played on two sizes of recorders, so there is opportunity for everyone to play all of the parts before putting them together and to practice changing sizes of recorders.

array of early instruments, but it is fun to experiment with whatever timbres are available.

Brunelli's *Ballo*, which praises the god of love and the women of Pisa with their golden tresses, was performed for the Grand Duke of Tuscany in 1614. The text is in Italian with no English translation given in this edition. The composition has three parts that are rhythmic variations of the same melody and harmony: "Ballo Grave," "Gagliarda," and "Corrente." Basically homophonic with some added ornamentation, all of the pieces are easy to play. Luckily for the more advanced players, Brunelli also made an ornamented instrumental version of the top part over a figured bass, which is included in this edition. It can be played as an accompanied solo or along with the vocal or instrumental ensemble, with or without the continuo part. The composer also suggested that the composition can be sung [and/or played] with one or two sopranos and continuo. There's something for everyone here, particularly if the chapter has access to singers and continuo players!

The three-part Arcadelt chansons are excellent teaching pieces for those new to recorder ensemble playing and fun to play as well. Most of the parts can be played on two sizes of recorders, so there is opportunity for everyone to play all of the parts before putting them together and to practice changing sizes of recorders. The alto part of the third chanson has a range of only a fourth, so it can be used as a lesson in playing "alto up." All of the pieces are basically homophonic; there are few problems in holding one's own part. The first chanson, however, is the most challenging, because its second section involves a meter change and some florid passage-work.

Members of the Boulder and Denver Chapters recommend all of these editions for your chapter's library.

Constance M. Primus

TRIO No. 1, Op. 83, BY JAMES HOOK, arr. Joseph A. Loux, Jr. Loux Music Company LMP-137, 1997. AAT or ATT, sc 7 pp, pts 3 pp. $7.00.

TRIO No. 2, Op. 83, BY JAMES HOOK, arr. by Joseph A. Loux, Jr. Loux Music Company LMP-138, 1997. AAT or ATT, sc 8 pp, pts 4 pp. $7.50.

The English composer James Hook (1746-1827) showed his musical talent early in life, giving concerts by the age of six. He taught the harpsichord, spinet,

MUSIC REVIEWS *(cont.)*

guitar, violin, and German flute, and was a prolific composer. Hook was influenced by J.C. Bach in that much of his music is light and entertaining, including the two sets of trios reviewed here. Hook's *Six Trios, Op. 83*, were composed for use at Vauxhall Gardens in London and were published in 1797. Hook suggested three English flutes (recorders), three German flutes (transverse flutes), three violins, or flute, violin, and viola; the editor also suggests that these pieces work well on clarinets, saxophones, and bassoons. There is excellent background information about Hook and the pieces in these editions.

This music sounds absolutely delightful on recorders and provides a wonderful example of Hook's style, which is reminiscent of the early music of Mozart. Each set of trios has three movements, with the second movement being slow. The first movement in *Trio No. 1* is very dance-like in character, and the second and third movements, marked *Andantino e sempre piano* and *Allegretto* respectively, seem to be a minuet and a gigue. Though there are some canonic entrances, the counterpoint is not complex. There is much emphasis on parallel motion in thirds. Aside from agreeing on the interpretation of ornaments, most groups will find few technical challenges.

Trio No. 2 seems a bit more difficult, requiring more practice of tonguing and articulation. As with *Trio No. 1*, the first movement, *Allegretto*, is light and dance-like. The second movement, *Andantino siciliano*, which is in the key of B♭, presents some challenges with the frequent occurrence of the low E♭ in the tenor part. The third movement, *Menuetto spiritoso*, although fast, presents fewer technical challenges. As in the first set of trios, these are full of canonic entrances and parallel motion in thirds.

Intermediate players will find these pieces charming and fun to play. The

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB= contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp= pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord;P/H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer's name.

music on the whole is cheerful, optimistic, and pleasant to listen to. With practice, these pieces could be played effectively by a large group, such as at a chapter meeting, and would be a great addition to a chapter library.

Rose Marie Terada

Rose Marie Terada is a recently retired public school music educator. Now teaching privately, she performs on recorder and harpsichord with La Belle Musique and Avanti. She is active in the Boulder Chapter (ARS) and Early Music Colorado.

***PENDULUM*, BY PETE ROSE.** Carus-Verlag 11.604 (Carus-Verlag, Wannenstrasse 45, 70199 Stuttgart, Germany), 1998. AB, 2 sc, 6 pp each. $11.50.

***MEDIEVAL NIGHTS*, BY PETE ROSE.** Carus-Verlag 11.605, 1999. T recorder, sc 7 pp. $6.70.

The two pieces by Pete Rose reviewed here are typical of the works of this talented and witty composer. Pete loves to write pieces with a program, he loves incorporating jazz licks, he loves puns and parodies, he loves allusions to well-known works by other composers, and he loves stretching the technique of the player(s) just far enough so that the strain of performing (except for the super-pros, of course) adds just enough to the tension already in the music to make it all the more intriguing to play and to listen to.

Pendulum was commissioned by the gifted Bostonian duo, *Second Wind*. I can imagine how sensational it would sound in their capable hands, but I am also able to attempt it myself with a student, and it is very gratifying to play. A one-movement piece, it has eleven sections, all but four of which begin with a sort of lopsided pendulum beat in 3/4 time. Note values fly around, but the "tactus" of one measure=63 remains throughout each of these sections. After an eight-bar introduction, which consists of a two-bar "pendulum" ostinato played four times on the bass recorder, the first seven sections (A-G) are a repeated 24-bar (expanded 12-bar) blues. A lazy 6/8 theme in the alto against the bass 3/4 moves into a nice jazz lick, complete with "stumbles" for the bass recorder (quick double-thumps, as on a double-bass) followed by a dreamy bluesy tune with "shakuhachi-like" (Pete's words) motifs played in the low register of the alto. Pete's joke here is that these tiny motifs are intimations of the theme from Bach's Fugue No. 2 in C Minor from Book I of *The Well-Tempered Clavier*. Bits and pieces of this fugue are repeated throughout the piece until it appears fast and furiously in both parts in the eighth section (section H).

Among the many quips and jokes in this altogether charming duo are an unannounced allusion to the first two measures of the continuo part of the Handel G Minor recorder sonata hidden in the piece, transposed, but exact; *glissandi* and double stops in the alto part; *double* recorders in the alto part; an imitation of an African xylophone that turns out to be related to the Bach theme; and the wonderful juxtapositions of rhythms.

Medieval Nights (yes, there has to be a pun in the title) is a "quotational" piece for solo tenor recorder, with many allusions to the 14th-century Italian dance, *Belicha*. As usual, Pete Rose's fertile imagination makes use of the themes from this *estampie* to bring on musings that he transplants to an historical character, in this case one (or perhaps four?) of King Arthur's knights. The first movement, "Night 1: Rough Session at the Round Table," suggests an energetic and rather raucous discussion among the knights, perhaps as to the merits and flaws of their various ladies. The second, "Night 2: Meditation," is (to me) a mesmerizing dialogue between the tenor recorder and the voice of the player on just two notes. The third movement: "Night 3: Dozing Off While Reading a Book," suggests exactly that, with a "white noise" at the end that I can't help thinking suggests the gentle snoring of the knight. The fourth movement, "Night 4: Wild Party!" also suggests exactly that, with Pete's ultra-high notes—high F♯ on a tenor! (Good grief—you get it by overblowing a high D. Or maybe you can—I can't!)

Here the rush of Carus-Verlag's production schedule resulted in some misprints in this movement. They are all on page 6, and here they are: Measure 15: there should be a breath mark at the end of this measure similar to the one at the end of measure 9. Measure 20: next-to-last note should be an E, not a G. Measure 22: There should be a sign of sostenuto and an upward *glissando* beside the high D, similar to the marks beside the high F♯ in measure 24. Measure 26: there should be a sostenuto sign and a *downward glissando* beside the high A. This movement is pretty shrill, not for the faint of heart or ear.

All of the gimmicks, tricks, and jokes in these two recorder pieces would be entirely ineffectual, of course, if the pieces were not imaginatively and beautifully written, but of course they are. Pete Rose expects sophisticated players to perform his music. Although he gives performance instructions for both pieces, he does not define the jazz "stumble" in *Pendulum*, for instance, or *sputato*, a kind of tonguing frequently used in modern recorder music, in *Medieval Nights*. He expects his performers to know the meanings of these terms or where to look them up.

Martha Bixler

Among the many quips and jokes in Pete Rose's charming duo are an unannounced allusion to the first two measures of the continuo part of the Handel G Minor recorder sonata hidden in the piece, transposed, but exact; glissandi and double stops in the alto part; double recorders in the alto part; an imitation of an African xylophone that turns out to be related to the Bach theme; and the wonderful juxtapositions of rhythms.

PURPLE PAVANS PERHAPS, BY BENJAMIN THORN. Orpheus OMP 011 (available from the publisher at <www.orpheusmusic.com.au> or from Boulder Early Music), 1998. B with SATB, sc 15 pp, pts 5 pp each. $15.00.

This work by the well-known Australian composer Benjamin Thorn could almost be seen as a "concerto brevis" for bass recorder and recorder quartet. But the composer gives no indication as to how the whimsical title of this work relates at all to the musical material, which is divided into three movements. The

first movement contains a variety of melodies which are "folk-like" in nature and includes a duet passage between the solo bass and the quartet bass. In the second movement, the solo bass plays over (what the composer terms as) "aleatoric/improvisational burbles" in the quartet. Near the end, the quartet bass joins in with transformations of the movement's main theme. The third movement is a fast "lopsided" romp in 7/8 time and includes a cadenza for the solo bass. The difficulty of the solo bass part is greater than the difficulty of the quartet parts, although it would prove to be a moderately difficult work overall for a group and definitely a rewarding challenge. The writing for the bass recorder is very well done, and the piece shows it to be a beautiful solo instrument. There are no dynamic markings throughout, so interpretation is left up to the performers. The parts are well laid out and easy to read; page turns present no difficulty. This work was written for the Australian student recorder group Batalla Famossa and has been recorded on a CD of theirs, also available through Orpheus Music.

Carson P. Cooman

***ONE & ONLY, SEVEN FINGER STUDIES FOR ALTO RECORDER*, BY THERA DE CLERCK.** Ascolta Music Publishing, (Magnamusic), 1997. A, 14 pp. $11.50.

Thera de Clerck has studied recorder with Pieter van Veen and Walter van Hauwe at the conservatories of Tilburg and Amsterdam in The Netherlands. She has concertized all over Europe, Asia, and the United States, working with conductors such as Frans Brüggen and Nikolaus Harnoncourt. She has recorded for EMI, Decca, and Poly Canyon. At the age of 23, she was appointed professor of recorder, methodology, didactics, and historical development at the Rotterdam Conservatory.

As a recorder teacher de Clerk has seen many recorder students with problem fingers because of improper distribution of the weight of the instrument. She feels that it is important to solve the balance problems before beginning work on finger control. Her exercise book *One & Only* is a result of her analysis of the motor movement of each finger. It is quite cleverly written (and somewhat difficult to describe). There is a separate study for each finger except for the thumb, which nevertheless will have plenty of work to do. Each of the seven fingers is presented with four types of exercises. The preparatory exercises indicate that there are some notes that should be fingered, but not played. This separates feeling from hearing and makes the student more aware of the actual finger movements. The chosen finger for each study alternately lifts and covers on every other note. There are other fingers moving, but the chosen finger never breaks the pattern of lift and cover. Each exercise contains a separate and unique set of motives. Several of the motivic patterns must be played with alternate fingerings, but these fingerings are clearly marked. Some of these alternate fingerings don't respond well, however, on many recorders; for example, first-octave C♯ is fingered 013456ℷ, a fingering that requires extremely gentle breath pressure and tonguing.

These exercises are actually fun to play, but close your doors and your windows and soundproof your practice area. You will not want your neighbors to hear you practicing this book! There are many wide leaps—some as wide as two octaves. However, after these exercises are under your fingers, you will be able to play through the whole book in less than 10 minutes; thus, it would make a great warm-up for a long practice session. I definitely recommend taking at look at this publication.

Sue Groskreutz

These exercises are actually fun to play, but close your doors and your windows and soundproof your practice area. You will not want your neighbors to hear you practicing this book!

New Music for Recorder Ensemble by Australian Composers

***TOUT DE SWEET*, BY ELISABETH MIDDLETON.** Orpheus Music, 1998. SATB, sc 5 pp, pts 2 pp each. $11.00.

***FRICASSEED FROGS FOR FELICITY*, BY BENJAMIN THORN.** Orpheus Music, 1998. A(solo)ATTB, sc 10 pp, pts 3 or 2 pp each. $12.00.

***SPECTRUM*, BY LANCE ECCLES.** Orpheus Music, 1998. SATTB, sc 10 pp, pts 3 pp each. $12.00.

***SHAANBEI: REVOLUTIONARY FOLKSONGS FROM NORTH WEST CHINA*, BY LANCE ECCLES.** Orpheus Music, 1998. SATBGb, sc 20 pp, pts 4 pp each. $15.00.

***PURPLE NEON*, BY LANCE ECCLES.** Orpheus Music, 1998. S'oSSAATTBB, sc 9 pp, pts 1 p each. $12.00.

The stated goal of the Australian publisher Orpheus Music is to support original music centered on melody and the creation of new repertoire for the recorder. In addition to publishing new music, the company also sponsors a composition competition and a music festival and has a special publication arm for composers under 25. Based in New South Wales, Australia, Orpheus Music focuses on Australian composers writing new "melodic" music for recorder and other instruments. For more information on Orpheus, visit the website at <www.orpheusmusic.com.au>.

Difficulty levels for the publications are listed on the web site and in the back of each piece, though I disagree with some of the gradings. If one is thinking of a conservatory ensemble, then the gradings make sense; I will offer my own gradings for comparison, keeping in mind an ARS chapter or ensemble.

In order to get a feel for this music, I asked players from chapters in California and Alabama to read through them with me. I used the nine-part piece by Lance Eccles, *Purple Neon*, for part of a Birmingham, Alabama, chapter meeting. I would like to thank all those recorder players for helping me with this review.

Tout de Sweet by Elisabeth Middleton was judged to be the perfect piece for people who are afraid of or dislike 20th-century music. While certainly not in the avant-garde tradition, the 7/8 rhythm and jazzy feel of the first movement, the rich harmonies of the second, and the swinging third movement make the piece an irresistible introduction to one aspect of music of our time. Though it is graded as moderately easy, I think the unfamiliar 7/8 rhythm in its first

movement and syncopations in the third movement make this a moderately difficult piece but one that would reward a chapter or ensemble willing to put a little time into it. Too much time might bring the cuteness factor to an uncomfortable level, but as one of the sight-readers said, it would make a great encore or party piece. More than one person felt that the extreme change in character between the middle and outer movements created a feeling of discontinuity.

Benjamin Thorn, famous for his ground-breaking piece for solo bass recorder, *The Voice of the Crocodile*, has contributed to the Orpheus library with a piece for alto solo with alto, two tenors, and bass. Like the rest of the works reviewed here, *Fricasseed Frogs for Felicity* eschews extended techniques for recorder and instead concentrates on unfamiliar meters, rapid meter changes, syncopations, and jazz-influenced harmonies. The alto solo is quite difficult, but the real show-stopper with this piece will be the skill with which the ensemble carries off the rapid-fire changes from 4/4 to 7/8 to 5/8, along with the tempo changes. Interrupting the wild meter ride is an intriguing fugal section overlaid with Baroque figuration in the solo alto part.

Lance Eccles' *Spectrum* for five recorders is in three movements. The first, entitled "Infra-Red," pits the soprano in mysterious triplets against a steady quarter-note movement in the other voices. It may look difficult at first but is easy once the players understand the division of the measure in their parts. "Sunlight," the second movement, brings the bottom four voices in one at a time in a legato, quarter-note stepwise movement, while the soprano floats overhead with a simple, beautiful melody. This movement reminded one player of Indonesian gamelan music with its repeating patterns and interweaving voices. The third movement, "Ultra-Violet," is in 12/8 and has lots of fun rhythmic challenges for players who are unfamiliar with jazz idioms. "Ultra-Violet" has some very high moments in the soprano, alto, and first tenor parts and can be a little hard on the ears at first reading. While the top two voices have the most activity in this piece, all the parts have enough interest to keep one's attention.

Of the three Eccles pieces, we found *Shaanbei* the least interesting. Though the composer is a lecturer in Chinese at Macquarie University in Australia, I thought that the piece sounded somewhat hackneyed. With titles such as "Our Leader Mao Zedong," "My Beloved is Off to War," "Chairman Mao's Love is Deeper than the Sea," and "Workers and Peasants Prepare for Battle," perhaps the composer intended a slightly propagandistic feel. Without having any knowledge of Chinese folk songs, I feel unable to judge whether these pieces are truly reflective of Chinese music, but as pure music they did not inspire me to work further than sight-reading.

Finally, *Purple Neon* for nine recorders by Eccles is graded as moderately difficult. I would give it a very difficult rating for most ARS chapters but would highly recommend it as a piece to prepare for an end-of-season recital if a chapter has guidance from an experienced coach. The orchestration (sopranino, two sopranos, two altos, two tenors, and two basses) gives a group diversity in programming. Doubling weaker players with strong players will help the former learn some tricky rhythms, while giving the latter the challenges they need to keep from getting bored in a chapter meeting. The difficulties come in spots, so everyone gets a breather during the easier parts. The driving 12/8 rhythm keeps the momentum going all the way to the end of this single movement piece.

To sum up, we felt that, with the exception of the *Shaanbei*, these pieces, though not considered great music, were fun and would make an appealing addition to a program, especially for audiences new to the recorder. Pedagogically, I thought that for the most part they would be very good for learning meters such as 7/8 and 5/8, as well as learning syncopated rhythms and ensemble skills necessary to carry off the different rhythms happening simultaneously in different parts.

As a group, the composers seemed to have had the same influences. The sameness of the rhythms and harmonies grew tiresome after a night of sight-reading, but as single pieces we found them entertaining.

These editions an be ordered from the Orpheus web site or from Boulder Early Music (800-499-1301).

Letitia Berlin

Letitia Berlin is currently living in Albany, California, and is a member of the recorder quartet Sirena.

CHAPTERS & CONSORTS

Chapters tape a video, put members on the podium, and provide for beginners

The **Greater Denver (CO) Chapter**, concerned that many players and school music teachers are not fully aware of the recorder's history and potential as a musical instrument, plans to make an educational video. The 30-minute tape, produced by professional videographer and Chapter member Susy Wilcox, will demonstrate the satisfaction of learning to play the recorder at any age, and will include footage from concerts of professional players. Material for the tape will be recorded throughout the current season at Chapter events, including monthly meetings, private and group lessons, Recorder Faire concerts, and children's group activities. The Chapter hopes to make the tape available to other ARS chapters throughout the country. On the steering committee for the project, in addition to Ms. Wilcox, are Mary Scott, Bruce Nelson, and Phil Belefski.

On January 15, the Chapter hosted a workshop for recorder ensembles led by Linda Lunbeck. Participants could sign up either as a pre-formed ensemble or as individuals, in which case they were grouped with others to form an ensemble.

The **Hawaii Chapter**, Honolulu, invites its beginning members to meet an hour before the regular chapter starting time for a run-through of the scheduled repertoire. The **Monterey Bay (CA) Recorder Society** invites players "who may feel lost at meetings" to join its Prep Group, which meets one evening a month.

CHAPTER NEWSLETTER EDITORS
Want to see your chapter in the news? Check to be sure that a copy of your chapter newsletter goes to American Recorder, 472 Point Road, Marion, MA 02738; or e-mail text to dunhamb@mediaone.net.

Gloria Berchielli

Gloria Berchielli, the retired school administrator who died last October while traveling with her friend Anne Soernssen on Egypt Air Flight 990, was remembered by many recorder players as a person who took initiative and donated her administrative capabilities for the betterment of our field. She was a founder of the Westchester (NY) Recorder Guild, helped write and revise its constitution, and was active in it as a player and board member. Franklin Gracer, the WRG's newsletter editor, recalled that she "went out of her way to be helpful to everyone around her." Lorraine Schiller remember how she "welcomed me and guided me as a beginning recorder player in 1985," and later encouraged her to start the Rockland Recorder Society. Phil Lashinsky noted her interest in opera and her participation as a country dancer in many Pinewoods Camps. Karen Snowberg wrote about her considerable organizational efforts in putting together the earliest WRG workshops. Martha Bixler met Gloria in 1958 at a Pinewoods camp that Martha attended as a recorder teacher and fledgling English dancer. "Gloria and Anne were expert dancers who taught me many things about the dance," she remembered. "They were also very welcoming to me, a newcomer to that environment." Gloria was active with the Country Dance Society of New York and helped the Country Dance and Song Society in their office. In November1989, when the ARS was suddenly between executive directors, Gloria stepped in as acting administrator of the Society. Writing in the *ARS Newsletter* about this urgent assignment, Gloria said "the scope, intensity, and relentlessness of daily activity in the ARS office proved both dumfounding and inspirational. A pleasant observation was the personal feeling that members have for ARS." Recognizing the need for financial support of the Society's national efforts, she wrote back then: "I'd like to see 60 percent of ARS members contribute to the Endowment Fund! Can't we do it?"

Three members of the **Greater Cleveland (OH) Chapter**—David Betts, Barbara Perkins, and David Pierce—performed fantasias by Byrd and Holborne at the Broadway School of Music and the Arts as part of a memorial program for Sara Barensfeld. Ms. Barensfeld, who died in September, was dean of the School, with which all three players had a close connection as board member, faculty, or staff.

The **Princeton (NJ) Recorder Society**'s Conductor's Night has become a popular tradition. On the schedule for the January 11 event were Russell Almond leading 16th-century dances, Kjrsten Henricksen conducting a chanson by Janequin, Libby Shanefield introducing the members to folk dances from Norway and Saudi Arabia, and Adelheid von Goeler presenting a canzona by Giovanni Cavaccio.

The fall recital of the **Hudson-Mohawk (NY) Chapter** was presented November 4 at the Pruyn House. Solos, duets, and ensemble performances by the Bleeker Consort and Sweetbrier II made up the program, which ranged from 12th-century motets to ragtime and Native American music. Debbie Segel made the arrangements for the recital.

The November 13 workshop of the **Mid-Peninsula (CA) Recorder Orchestra** was led by John Tyson. French Baroque music was the focus, and Tyson made comparisons between jazz, soul, and French Baroque techniques of expression, using subtleties of accent and rhythmic variation. Ear-training exercises were also used.

Playing an Arcangelo Corelli trio sonata at the October meeting of the Albuquerque (NM) Chapter: Ray Hale and Raleigh Williams, recorders, Clare Wilson, harpsichord, and Mary Bruesch, viola da gamba.

Q & A

Readers have questions about the mysterious G alto and the exciting possibilities of the electro-acoustic recorder

QUESTION: *I've heard that an alto recorder in G (i.e., one whose lowest note is g' rather than f') is sometimes used in performing Renaissance consort music. Why is such an instrument used? Are Renaissance altos in G readily available?* L. P., Baltimore, Maryland

ANSWER: Today, the most commonly used consort recorders are the C-fingered soprano and tenor and the F-fingered alto and bass, but that wasn't always the case. According to the two leading treatises on musical instruments published in the first half of the 16th century, Sebastian Virdung's *Musica getutscht und ausgezogen* (Wittenberg, 1511) and Martin Agricola's *Musica instrumentalis deudsch* (Strasburg and Basel, 1528 and 1545), three recorders were commonly used during that period: an instrument in G (lowest note g'), which those authors called a discant, a tenor in C (lowest note c'), and a bass in F (lowest note f). The earliest-known recorder method book, Sylvestro Ganassi's *Opera intitulata Fontegara* (Venice, 1535), mentions the same three instruments. According to Virdung, the discant and tenor had a range of an octave plus a minor seventh, and the bass had a range of an octave plus a major sixth. The top line of four-part music was played on a discant, the two middle lines on tenors, and the bottom line on a bass.

The above-mentioned recorders were developed to play vocal polyphony. Since four-part music in the first half of the 16th century was sung entirely by male voices—a countertenor (male alto) on the top line, tenors on the two inner lines, and a bass on the bottom—recorder players reading from the vocal partbooks could accompany the singers. Because these recorders sounded an octave higher than the written notes, they doubled the singers at the octave.

Today, historically informed performances of polyphonic music from the early 16th century are done with the same kinds of instruments. Since the top line is in the alto range, we now call the recorder in G an alto rather than a discant. G altos can be purchased from a number of makers and dealers advertising in *American Recorder*.

During the second half of the 16th century, female singers began to be employed in the courts of western Europe. In response to the increased vocal range, soprano recorders came into vogue, and several other sizes were also developed, enabling recorders to be played in high, middle, and low consorts. Michael Praetorius's *Syntagma musicum II*, (Wolfenbuttel, 1619), the monumental late-Renaissance treatise, lists and depicts a grand total of eight recorder sizes—the above-mentioned G alto, C tenor, and F bass, which Praetorius called a basset, plus five new ones. Three of the five new instruments were a *klein Floetlein* (i.e., sopranino) in G, an octave above the G alto; a discant (i.e., soprano) in C, an octave above the tenor; and a great-bass in F, an octave below the basset. These were presumably used for octave doubling to obtain a fuller sonority. The remaining two new recorders, a discant in D (a fifth

Since instruments were tuned a fifth apart, a piece could easily be transposed up or down a fifth. Transposing a piece originally scored for ATTB recorders down a fifth, for example, merely involved playing the top line on a tenor with G-alto fingering, the inner lines on bassets with tenor fingering, and the bottom line on a B♭ bass with basset fingering.

above the G alto) and a bass in B♭ (a fifth below the basset), were used together with the alto, tenor, and basset for pitch transposition. Since adjacent instruments in that group were tuned a fifth apart, a piece could easily be transposed up or down a fifth. Transposing a piece originally scored for ATTB recorders down a fifth, for example, merely involved playing the top line on a tenor with G-alto fingering, the inner lines on bassets with tenor fingering, and the bottom line on a B♭ bass with basset fingering.

Information on this subject may be found in Edgar Hunt's *The Recorder and Its Music* (W. W. Norton, 1962), Chapter 4 of *A Performer's Guide to Renaissance Music* (Schirmer Books, 1994) by Herbert Myers, and David Lasocki in Chapter 7 of *The Cambridge Companion to the Recorder* (Cambridge University Press, 1995).

Carolyn Peskin

QUESTION: *I read in* American Recorder *about a performance at the 1999 Boston Early Music Festival on an electro-acoustic recorder. What exactly is an electro-acoustic recorder? Are such instruments available for purchase?* E. F., Providence, Rhode Island

ANSWER FROM PHILIPPE BOLTON: An electro-acoustic recorder is basically a recorder with a built-in microphone. When the microphone is in use, the recorder can be amplified for playing with loud instruments (as for jazz) or for use in difficult conditions (open air, etc.). It can also be connected to any electronic equipment capable of developing or modifying the sound for use in modern music.

The sound produced depends on the equipment to which the recorder is connected. It can range from a normal recorder sound to almost anything (reverb, echo, chords, distortion, etc.). An expression pedal can even be used to change the sound while playing. This can considerably extend the recorder's repertoire and possibilities.

In the models I make, the microphone can be unscrewed from the instrument when not required and replaced by a plug, which screws into the same location. The recorders can then be played in the traditional manner. An alto, a tenor, and a bass have been developed, and a soprano will follow soon. The tenor can be fitted with keys that extend its range.

More information about features and pricing, etc., is posted at my web site, <http://ourworld.compuserve.com/homepages/philippe_bolton>.

LaNOUE DAVENPORT *(cont.)*

sometimes prevented him from showing it. I noticed, however, that he practically wore out the bright gold watch he was given for the award, and it became a proud conversation piece at summer recorder workshops.

As a teacher and workshop director, LaNoue owed much to Erich Katz, who introduced him to an innovative philosophy that Erich had developed as a founder of a school for music teachers in Freiburg, Germany, dating back to the '20s and '30s. Katz's philosophy emphasized the discovery process, encouraged creativity, was highly adaptable (or improvised), and stressed the teacher as facilitator rather than director. My father's capacity, as a teacher and workshop director, to draw people into music was directly grounded in his studies with Katz. In an interview I conducted in 1993, I asked LaNoue how much his teaching was influenced by Erich's teaching, and he responded by saying:

> My teaching was influenced mainly because Erich gave me a real feeling for the importance of bringing music making to people who were not necessarily professionals.... He felt that making music on some level was a very crucial thing in a person's life no matter what level that might be. An accomplished musician could still derive pleasure and inspiration even from working with absolute beginners or people who were just starting to play an instrument or starting to read music—that real pleasure or satisfaction could be obtained through that—making music for fun, just for the sheer joy of it. Erich promoted that idea very strongly and I picked that up from him. I still get a lot of pleasure out of it.

As a teacher and ensemble director, it's clear that my father's satisfaction was taken not from a perfect performance of the music itself, which he dearly loved, but from the actual process of music making. The challenge of pushing each player beyond their full potential excited him and brought him great enjoyment, especially during the last years of his life when he could no longer perform. So I hope that it might bring some comfort to the many people who had the opportunity to make music for him and with him to know how much pleasure he derived from all those years of early music workshops. We'll all miss those wonderful occasions but are the richer for having experienced them. Goodbye Dad.

Mark Davenport

TEACHING TIPS

Interesting alternative trills

There is a delightful way to trill the middle A♭ to G on an alto that I'm sure many players are unaware of. I've never seen a description or a diagram of it, and don't expect to, because it involves a little trick that is hard to describe to someone who doesn't have an instrument in hand. So please go get one. Otherwise you may be difficult to convince.

The established manner of doing the trill has two disincentives that impel some performers to ignore or to artfully circumvent it. It's performed, if you choose to play it, by starting with the standard 23456 fingering for A♭ and adding 1 and 7 for the G. One drawback is the awkwardness for some in synchronizing the left-hand index finger with the right-hand pinky in a rapid trill. Also disconcerting is the juxtaposition of the two sounds: the intrinsically loud A♭ with the dull all-fingers-down G, often advocated as the pianissimo alternative for that tone. Besides, making a turn after that trill is something of a scramble.

A lesser-known way is simply to finger A♭ as in the lower register but with the thumb operating as an octave key, and then, with the thumb still venting, bring the right-hand pinky down for the G. This execution produces a graceful trill in some contexts, but both tones may seem too muted to create much excitement in an allegro, vivace, or presto movement.

For the trill I'm suggesting, start with the usual fingering for A♭ but then, just as you are about to trill, remove the left-hand middle finger from hole 2 and trill with either the right-hand index finger on hole 4 or middle finger on hole 5—either way. it's simple to execute. A turned termination for the trill (using F♮) is easily made with the thumb.

An odd phenomenon is the stability of the A♭ when you remove the finger from hole 2. If you attack the tone with the fingering 3456 it sounds indistinct, but if you start with 23456 and then open hole 2, the sound remains steady. This phenomenon may be unknown to most teachers and performers, accounting for the obscurity of the suggested fingering. The trill produced crosses the register break, but it is not nearly as jarring as the trill from A♮ natural to G when normal fingerings are used for both tones (a sound Frans Brüggen himself was not averse to producing occasionally). While I would characterize the sound of this trill as crisp and often thrilling, perhaps it should be used only for a short trill following a long appoggiatura or for a battement, a very rapid execution of A♭-G-A♭.

The mention of battement brings up another subject in great need of airing. At a summer course not long ago, I took part in what was entitled "Advanced Ensemble Technique." Our class worked daily on a four-part selection and I was one of four players on the soprano part. One passage involved what could be called a battement or mordent, the very rapid execution of B♭-A-B♭ (the equivalent of E♭-D-E♭ on the alto, which I hope you still have at hand). Every time we got to that passage there was a nasty finger-fumble cacophony as hole-2-covered was exchanged for holes 1-3-4-covered and then the process reversed.

By the third day, when my ears, which were apparently more sensitive to noise than the instructor's, could take this no longer, I took the group aside and asked, tactfully I hope, why they didn't find a better way. They asked how and I told them and it was a revelation on both sides—to them because the solution was so easy and to me because it was a wonder that players who classified themselves as "advanced" had been unaware of what I had considered fairly common knowledge.

What I told them was that if they played their B♭ in the usual manner, but with the half hole of 6 covered, then a simple flick of the right-hand middle finger on hole 5 would produce the desired battement.

By the third day, when my ears, which were apparently more sensitive to noise than the instructor's, could take this no longer, I took the group aside and asked, tactfully I hope, why they didn't find a better way.

Since you have it in your hand, let's go back to the alto and discuss the E♭-D-E♭ battement. Why, when I'm playing the E♭, would I have the half hole of 6 already covered? There are many good reasons, and before I enumerate them, please let me disabuse you of the myth, often expounded, even in these pages, that the best-sounding tones are always the standard ones we learned at the beginning from proper fingering charts. In the best of all worlds that proposition would be true. But I urge you to test its validity by listening carefully as you apply the following suggestions.

In the first place, the E♭, somewhat muted in nature because of the forked fingering, is given a firmer quality by the addition of that half hole, which we'll indicate by a slash through the 6, thus 0134Ø. The D produced by covering 5 as well is a lovely, soft alternative when an ***p*** or a ***pp*** is required.

Remove the left-hand index finger from hole 1 and you have a very useful F, one that you can use for the F-E♭ trill.

Go back to the E♭ and uncover the thumb hole; there you have 134Ø, an F♯ that on most instruments is better in tune than what you hear from the standard fingering. Try it on your instrument and see if this isn't true.

Then take the left-hand index finger away and you have 34Ø for a G that compares favorably with the normally fingered one—steadier, easy to hold longer with the same amount of breath, and more amenable to volume control or, if desired, to vibrato.

Note, then, that the string of tones, starting from the top—G, F♯, F, E♭ and the soft D—can all be played without ever removing the fingers from the 34Ø position given above for G. I am not the first to remark on how these positions improve finger balance, and how, once thoroughly learned, they open up innumerable possibilities in ease of performance, not least of which is performing more rapid music.

Eugene Reichenthal

OPENING MEASURES

Faster fingers–part one

Have you ever been frustrated by lack of speed in your fingering? Do you feel held back by sluggish fingers? Do they stumble over one another, or switch, on a whim, to some other fingering (alto, or soprano)? Do they suddenly forget how to play a B♭ after a C? Or do they leak, coming down askew upon their holes?

Checking your position

There are two keys to faster, more accurate fingers: 1) good relaxed hand, wrist, and shoulder position that allows freedom of movement; 2) intimate familiarity with all the fingerings on your recorder.

This may seem like a large mouthful, but really it's just a matter of getting your body accustomed to certain positions and patterns of movement. A little work on these points, one at a time, on a consistent basis, will reap great rewards.

Fingers need to be able to move lightly, like a butterfly flitting around; move with agility like a hummingbird that can shift direction in an instant.

To acquire these pleasing skills, begin with your shoulders. We can hold a lot of tension there, even to the point of decreasing blood flow to our arms and hands. Just think how welcome a shoulder massage is to most people! Begin by relaxing your shoulders, letting your arms hang free for a moment. Let your shoulders melt.

Now bend your elbows and push them just a bit forward to bring your recorder up to your mouth, fingering a low G (alto) or D (soprano). There you are–good arm position! It's as simple as this.

Stand in front of a large mirror and admire yourself. Look at your wrists: they should be fairly straight (the lower wrist will of necessity be slightly more bent than the upper one). If your wrists are markedly bent, check your elbows: they should be hanging loosely near your body.

If they are sticking out they will cause your wrists to bend too much. If they are pressing your body you won't have freedom of fingers or of breathing.

Good: elbows 3 to 5 inches from your sides, slightly forward of your body; wrists close to straight; fingers gently curved as they rest on their holes–the holes are covered by the pads of your fingers, not the tips; your recorder will make a 45 to 60 degree angle with your body–that is, closer to horizontal than to vertical.

Bad: elbows sticking out to the sides far from your body, or pressed tightly against your body; wrists quite bent in any direction; fingers clenched in a claw-like grasp; recorder held close to vertical.

Become familiar with the weight and balance of your instrument. This will give you greater freedom when you hold it–you will not have the slightest hidden worry that you will drop it.

Toss your recorder from hand to hand and balance it (both vertically and horizontally) on one finger like a circus performer. (Do these at your own risk of dropping your recorder! Make sure all the joints of your instrument fit firmly together; keep your hands rather close together when tossing, and when balancing, keep one hand nearby to catch your recorder in case of emergency! Don't do these exercises over a stone floor; find a carpet, or other softer surface, in case of dropping. Use a plastic recorder if you are worried.)

Find the finger holes without looking. Put your recorder down. Now, without using your eyes, pick up the recorder and feel your way to the holes, covering 0123456. Play this note– how does it sound? If it squeaks, your fingers are slightly off (or you are blowing too hard). Do the same exercise covering 0 1234567. (Note: good hand position is based on the fingering 0123456; a slight shift in position is required to cover all the holes. That is why I suggest doing both exercises.)

Once again, find 0123456 by feel. Play the note and notice what you feel in your fingers. Can you feel the instrument vibrating? If so, very good; this means your hands are relaxed. If not, try again, squeezing those holes tightly. Now relax your hands and try again. Do you feel the vibrations yet? This is a subtle feeling, and you may need some practice before you can perceive it. Don't give up!

Finger movement exercise:

Here is an exercise from my book, *The Recorder Player's Companion*. I use it a lot, both for my own warm-up, and to help students use their fingers more freely and surely. I call it "Trill Movements," because each finger in turn makes a trilling movement.

I suggest making this a way of recorder life. Do it every day. Every time you play,

Become familiar with the weight and balance of your instrument. Toss your recorder from hand to hand and balance it (both vertically and horizontally) on one finger like a circus performer. (Do this at your own risk!)

begin this way. It only takes a couple of minutes.

In this exercise, some of the fingerings that result are not proper fingerings. That is OK; we are just focusing on the movement of each individual finger in turn.

Pay close attention to each finger's movement. The finger should have a gentle curve, the pad landing surely on its hole; make your increase and decrease in speed as smooth as possible.

Be sure to slow down as *soon* as you notice any loss of control, and to end each trill with relaxed hands and fingers. Although your fingers may vary a lot in their maximum controlled speed, don't worry. Over time, each finger will gradually become faster.

- Cover all the holes. Lift and lower finger 7 (the right little finger) repeatedly, beginning slowly and gradually increasing your speed until just before you lose control of your finger motion. At that point, gradually decrease your speed, allowing your hands to relax more and more as you slow down and finally stop.
- With fingers 0123456 on their holes, repeatedly lift and lower finger 6, as described above.
- With fingers 0123456 on their holes, repeatedly lift and lower finger 5, as described above. Note that this is an improper, out of tune fingering. That's ok! Just pay attention to your finger movement.
- With fingers 0123456, lift and lower finger 4, as above.
- With fingers 0123 on their holes (the right hand fingers hovering, relaxed, above their holes), repeatedly lift and lower finger 3 as above.
- With fingers 0123 on their holes, repeatedly lift and lower finger 2 as above - note that this is another improper and out of tune fingering.
- Still covering holes 0123, trill with finger 1 as above.
- Once again covering holes 0123, trill with finger 0 (left thumb.

All this gives you the basis for fast and reliable fingering. Practice these things. Take a little time for it each day, and you will begin to notice improvement in your playing, even if you think you are already relaxed and already have a beautiful hand position. We all need little check-ups on ourselves, no matter how advanced we become as recorder players.

Next month I will continue this subject with exercises that will help you become intimately familiar with all your fingerings.

Frances Blaker

CLASSIFIED

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

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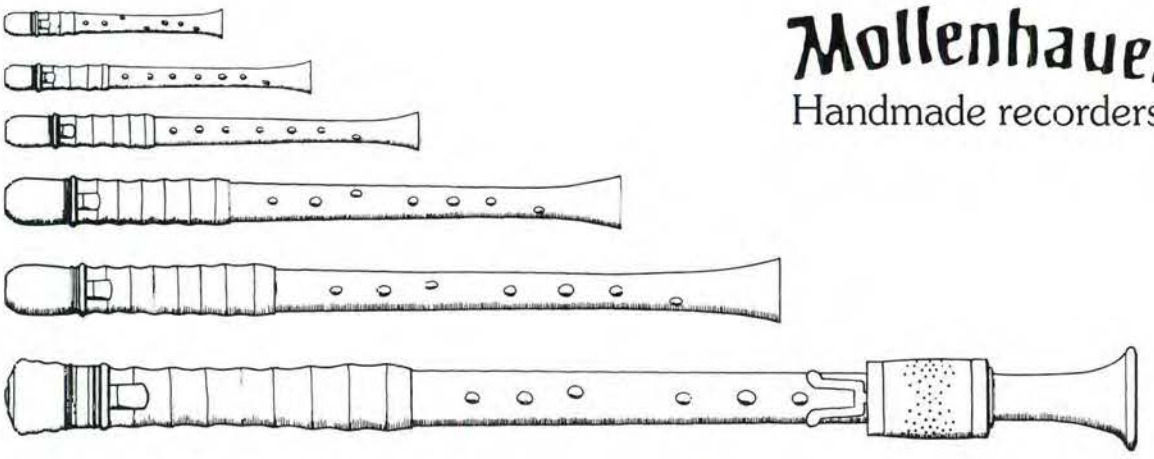

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WOODEN Thumb Rests for A/T in pearwood, boxwood, rosewood, grenadilla	just $12.00
Cork Grease (protects the joints keeping them supple, improves air seal)	just $ 1.80
Duponol (helps to prevent the windway from clogging with moisture)	just $ 2.50
Humidifier (helps to prevent the wood from cracking due to dryness)	just $ 1.00
Woodwind Bore Oil (preservative that helps prevent checking & cracking)	just $ 2.50
Moeck Maintenance Kit (for use with all Moeck recorders except pear or maple)	just $16.00
Bass Neck Strap	just $10.00

Colorful Fuzzy Swabs: Soprano $1.80 Alto $2.00 Tenor $2.50 Bass $3.40

CASES

We offer a variety of recorder cases. Please ask for a complete listing.
~ Canvas cases ~ Hard Synthetic cases ~ Luxury Black Leatherette cases ~
~ Luxury COMBINATION cases (SA, SSA, NSAT, AAAA, NSATB) ~
~ Roll Bag cases (SA, AAT, SSAAT) ~

*** REPLACEMENT canvas cases for Adler Recorders ***

NEW! Soft brown leather cases for S/A/T with a zippered close
(S) $64.00 (A) $78.00 (T) $94.00