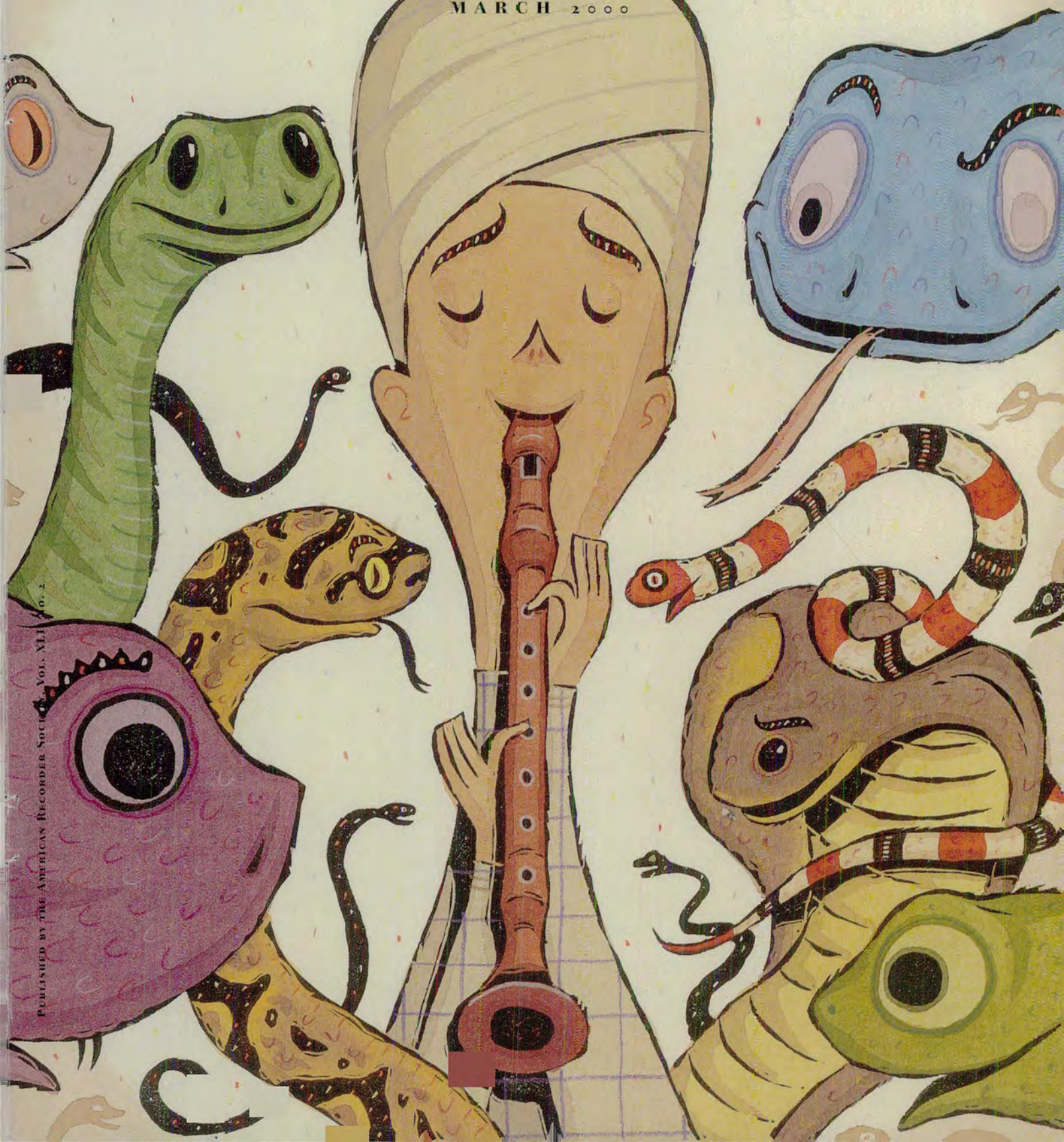


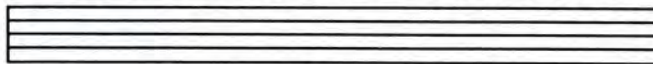
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MARCH 2000





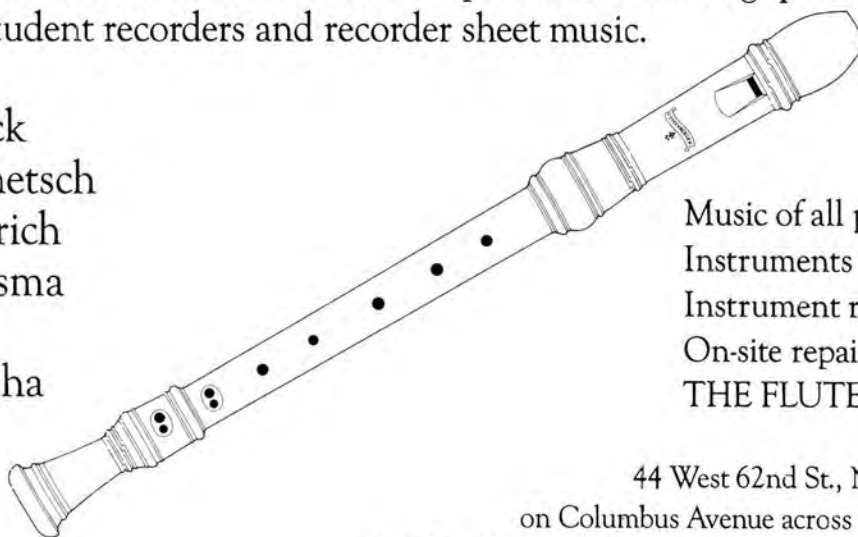
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EDITOR'S NOTE

Readers may feel they are following the sun as they thumb through this issue of *American Recorder*. A festival in Australia in January was sure to attract the interest of recorder virtuosos living in northern climes—like John Tyson, Aldo Abreu, and our collegial correspondent from Italy. David Bellugi—even if it hadn't been called the "Call of the Four Winds" and been underpinned by such intriguing multi-musical premises (page 7).

Then, simply by shifting the axis of the earth, readers can look ahead to the innovative programming for the Berkeley Festival & Exhibition in California this June (page 4) and learn about all the various aestival events at which they can immerse themselves in the study of the recorder and related subjects (page 15).

The sunny soprano concertos of Vivaldi may have a new sibling, if we accept a recent discovery reported by Nikolaj Tarasov (page 12), while a recorder maker in New Zealand, though imagining that he may have made the first recorder of the millennium, expresses his willingness to travel closer to the equator to follow up any competing reports from makers located on as-yet unidentified South Sea islands (see Response, page 31).

* * *

The *Cumulative Index to American Recorder* has been updated and is now available two different ways: as a supplement covering Volumes XXXIV-XXXX, for those who already own the existing *Cumulative Index for Vols. I-XXXIII*, or as a new *Cumulative Index for Vols. I-XXXX*.

Scott Paterson, a member of the ARS Publications Committee and AR's new book review editor, was compiler and editor of the earlier index and performed the same functions for the updated versions. All are indexed by authors of articles and cross-referenced by topics.

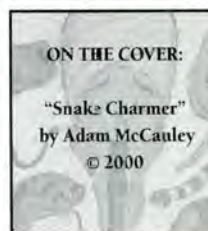
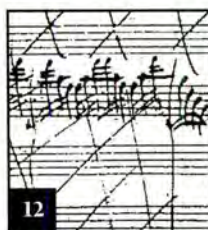
Ordering information for both the index supplement and new comprehensive index is included in the ad on page 29 and also appears in the "ARS Publications" ad near the back of each issue.

Benjamin Dunham

AMERICAN RECORDER

Volume XLI, Number 2

March 2000



ON THE COVER:

"Snake Charmer"
by Adam McCauley
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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

How much music can you play from memory? Does it matter?

Last month, some fellow recorder enthusiasts and I were discussing the exciting live performances of the Baltimore Consort. We all noted that the group performs its programs from memory. An essay about Yo Yo Ma in *The New York Times Magazine* a couple of weeks ago remarked on his prodigious musical memory (his father had him start memorizing the Bach Cello Suites, two measures per day, at the age of 4). Closer to home, fellow ARS member and English country dancer David Barnert of Albany, New York, has started a vigorous discussion on the Internet when he opined that the quality of music for dancing is superior when played from memory.

Is there real value in memorizing music? Over the years, I've heard essentially two arguments in favor of memorization in general. Back in college, I was fortunate to take several courses in modern dramatic literature from Eric Bentley, a well-regarded critic and teacher (and person primarily responsible for making the works of Bertolt Brecht known and available in the U.S.). I once asked him why his examinations were "closed book," why we students had to memorize many features of the plays we read, including long passages of dialogue, when the texts of these important works would always be readily available for study and criticism. His answer was that he liked the idea that we "internalize" this material, so that the ideas and language of the great dramatists we studied would inform and deepen our own thinking and expression (who knows, perhaps my writing style does indeed reflect my having studied all of the plays of Shaw, Chekov, Ibsen, et. al., to satisfy my demanding professor). Similarly, having a few Medieval dances, Handel sonatas, Brazilian folk tunes, Pete Rose solos, or whatnot glued into our brains does something positive for our recorder playing.

The other argument is that, when freed from the task of reading the notes, we can put more into making music. Hearing Mr. Ma play in a rapturous state with his eyes

Memory matters

closed, or the members of the Baltimore Consort cavorting on the stage in a humorous Renaissance number, certainly makes it seem so. Dr. Barnert's observation that dance musicians who watch the dancers and each other more closely can produce more danceable music also is verified by my experience. All other things being equal, it seems logical that freeing the brain from the decoding process of reading musical notation liberates resources for musical expression.

But not all of us have a good musical memory, and the "good ear" that often seems to accompany that talent. There are, however, things we can do to compensate. I find I can work up music to a "near memory" state. I'd be very nervous without the notes in front of me (and reliance on a faulty memory would make the performance worse), but I practice enough so that much of the material, especially the difficult passage work, is "in the fingers" and can be executed nearly automatically. When playing in ensemble, I exhort everyone to avoid keeping heads down and eyes glued to the page. It's easier than most people think to look up—at a conductor, or at each other. Much of the quality of an ensemble's music making comes from this kind of visual contact. When asked to conduct a large group, I begin with a tuning exercise that I direct with my hands. It not only gets people listening, but also watching, and the watching carries over to the music at hand.

Finally, I have forced myself to memorize some simple things over the years—Renaissance dance tunes, some English country dances, some pop tunes—and I would encourage others to do the same. I hope to get to the more substantial literature one day.

It is good to know that, if stranded on the proverbial desert island (which needn't be a desert or an island), one could re-create music from within oneself. That matters to me.

Gene Murrow



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TIDINGS

Flanders Recorder Quartet, Matthias Maute To Perform at Berkeley Festival in June

In cooperation with the Department of Music at UC Berkeley and the San Francisco Early Music Society, Cal Performances will host the sixth biennial Berkeley Festival & Exhibition, June 4-11, 2000. The festival offers a rich schedule of Medieval, Renaissance, and Baroque music as artists, scholars, and instrument makers from Europe, North America, and the Bay Area gather in Berkeley for over 30 Festival concerts and dozens of "fringe" events in the vicinity of the UC Berkeley campus—including the popular ARS Great Recorder Relay (see box). Symposia, master classes, and early music instrument and association meetings complement the concerts, and the Early Music Exhibition, June 8-11, features instruments, accessories, recordings, new and rare music publications, and a series of mini-concerts and instrument demonstrations.

The recorder will be center-stage in the performances of the acclaimed Baroque ensemble Rebel and the Flanders Recorder Quartet. On Thursday evening, Rebel will perform works by Vivaldi, Biber, Gabrieli, Bach, and Handel. Directed by violinists Jörg-Michael Schwartz and Karen Marie Marmer, and featuring Matthias Maute (traverso and recorder), John Moran (violoncello), and Dongsok Shin (harpsichord), Rebel has earned an impressive reputation for its "sophisticated and beguiling" style (*The New York Times*) and is currently ensemble-in-residence at Trinity Church in New York City. Rebel's second concert on Saturday afternoon contrasts German and French Baroque suites with Italian concertos and includes the music of Telemann, Biber, Mancini, and Bach. Saturday evening, the well-known Flanders Recorder Quartet makes its first Berkeley Festival appearance in a program entitled "Appassionata," performing works from the 14th-century Robertsbridge Codex and concertos by Vivaldi and Telemann.

Flanders Recorder Quartet

The Festival opens with a concert of sacred music from "Venice 1600," performed by The King's Noyse, John Butt, Ellen Hargis, and the UC Berkeley Collegium Musicum and Chamber Chorus. Reconstructions of two dramatic spectacles will occur: most remarkably, an equestrian ballet (yes, horses!), *Le Carrousel du Roi*, originally performed in 1612 for Louis XIII; and a staging of Handel's *Aminta e Fillide*.

Special performances observing the 250th anniversary of J.S. Bach's death include Paul Goodwin conducting the Philharmonia Baroque Orchestra in the Concerto for Oboe and Violin, Cantata 51, and the Violin Concerto in D minor, BWV 1052, arranged and performed by Elizabeth Wallfisch; the complete *Clavierübung* for harpsichord and organ, performed in a series of concerts by Edward Parmentier and John Butt; sonatas for harpsichord and violin performed by Elizabeth Blumenstock and John Butt; a concert of Bach motets performed by American Bach Soloists under Jeffrey Thomas; and a recreation of The Feast of the Ascension, including the *Ascension Oratorio*, Mass in A Major, Cantata 43, and the Sanctus from the B Minor Mass, all performed by the



Matthias Maute

California Bach Society under the direction of Warren Stewart.

Other Festival ensembles include Ensemble Clément Janequin led by counter-tenor Dominique Vissé. Canada's Ensemble Anonymus, performing the *Messe de Notre Dame* and other music by Guillaume de Machaut, Tragic Media with music from Cardinal Richelieu's library, and the Artaria Quartet.

During the Festival, American Bach Soloists will hold its second International Bach Competition, this year for young violinists. The competition finals on Tuesday afternoon will include a performance of Brandenburg Concerto No. 4.

A master class with Matthias Maute will take place on Thursday morning. Other master classes will be given by Alexander Weimann and Stephen Stubbs, continuo, Paul O'Dette, lute, Edward Parmentier, harpsichord, Erin Headly, viola da gamba,



and John Butt, organ.

Two symposia will bring together noted scholars, musicians, historians and the public to explore topics associated with Festival programs. "Music and the Spectacular: Equestrian Ballet and Renaissance Ceremony" will be held on Thursday afternoon. A symposium on performing the music of J.S. Bach will take place on Saturday morning. John Butt and Paul Goodwin will head a panel of distinguished early music specialists.

During the week, Cal Performances will present three one-hour "Music in History" educational programs for schoolchildren in SchoolTime concerts—open to parents and children as well as schools and summer programs—at Zellerbach Playhouse. The SchoolTime programs on June 5 and 6 feature His Majesty's Musicians in a concert of Medieval and Renaissance songs, poems, and dances presented in a colorful historical context. The June 9 concert will be presented by Rebel. An early music study guide is made available in advance by Cal Performances.

Tuesday through Friday, Early Music America will offer peer forums and practical advice for early music artists at Breakfast Roundtables; the group's annual meeting will be Saturday, June 10, at 10:00 a.m., preceding the Bach Symposium. In addition to EMA and the American Recorder Society, the American Guild of Organists, the Western Early Keyboard Association, and the Viola da Gamba Society will also hold meetings or present events during the Festival.

An Elderhostel, called "A Feast of Early Music," will be sponsored in connection with the Festival by UC Berkeley International House. Participants will enjoy lectures, demonstrations, classes, excursions, concerts, accommodations, and meals.

Tickets are available by calling the Cal Performances Ticket Office at 510-642-9988. For information about admission to classes and other events, call 510-642-0212. The Berkeley Festival & Exhibition website at <<http://bfx.berkeley.edu>> has up-to-date Festival details, maps, and parking information.

The 2000 Berkeley Festival & Exhibition is supported, in part, by the National Endowment for the Arts, the William and Flora Hewlett Foundation, the Florence Gould Foundation, the L. J. Skaggs and Mary C. Skaggs Foundation, The Zellerbach Family Fund, Peet's Coffee & Tea, and members of Cal Performances' Producers Circle. Hotel Durant is the official Festival hotel.

Preliminary List of Recorder Events At the 2000 Berkeley Festival

Tuesday, June 6

5 p.m., **American Bach Soloists' Young Artists Bach Competition.**

Three finalists perform with American Bach Soloists; program includes Bach Brandenburg Concerto No. 4, recorderists TBA. First Congregational Church, 2345 Channing Way. (Tickets \$16 from Cal Performances)

Thursday, June 8

10 a.m., **Matthias Maute Recorder Master Class** 125 Morrison Hall. (Auditor admission charge \$5, payable at the event)

8 p.m., **Rebel, with Matthias Maute**, recorder. "From Biber to Bach I": Virtuoso Sonatas, Suites and Concertos from Italy and Germany; works by Vivaldi, Schmelzer, Biber, Gabrieli, Bach, Mancini, and Handel. Hertz Hall. (Tickets \$26 from Cal Performances)

Friday, June 9

8:30 a.m., **Eighth Annual ARS Great Recorder Relay.** Vignette recitals by professional recorder soloists and groups, showing the many possible types of music featuring recorder. First Congregational Church, 2345 Channing Way. (Admission free)

10:30 a.m., **SchoolTime with Rebel.** A Baroque music program for children and parents. Zellerbach Playhouse. (Admission \$3; early music study guide available in advance from Cal Performances)

11:30 a.m., **Panel Discussion** with professional recorderists. (Admission free)

Saturday, June 10

9 a.m., **Chapter Leaders' Conference.** (\$5 to cover meal, due to ARS May 22)

11:30 a.m., **ARS Recorder Play-in.** First Congregational Church, 2345 Channing Way. (Admission free; bring recorders and a stand)

3 p.m., **Rebel, with Matthias Maute**, recorder, and guest artists. "From Biber to Bach II": German and French Suites versus Italian Concerti; works by Telemann, Schmelzer, Biber, Mancini, Bach, Sarri, and Rebel. Hertz Hall. (Tickets \$26 from Cal Performances)

Reception following sponsored by the ARS. (Admission free)

8 p.m., **Flanders Recorder Quartet.** "Appassionata," music from the 14th-century Robertsbridge Codex, concerti by Vivaldi and Telemann. Hertz Hall. (Tickets \$22 from Cal Performances)

Also:

- Performances by the **East Bay Junior Recorder Society** and the **Mid-Peninsula Recorder Orchestra.** (Schedule to be announced)

- **ARS Booth** at the Festival Exhibition (instruments, music, etc.), Thursday-Saturday, June 8-10, 11 a.m.-6 p.m., and Sunday, June 11, 11 a.m.-4 p.m., Pauley Ballroom, Martin Luther King, Jr., Student Center, Bancroft Way at Telegraph Avenue. (Admission free)

- **Early Music Elderhostel**, June 4-10 to coincide with the Festival. (Call 510-642-4128 for a brochure)

- **Festival Information Center** open daily, June 4-11, in the Zellerbach Hall Lobby on campus. Visit for updated event information.

For more information about ARS-sponsored activities, call or e-mail the ARS office. An updated schedule of recorder events will be published in the May issue of *American Recorder*, be posted on the ARS web site, and be available at the ARS booth during the Festival. For Berkeley Festival tickets and information, call Cal Performances, 510-642-9988, or visit the Festival web site at <<http://bfx.berkeley.edu>>

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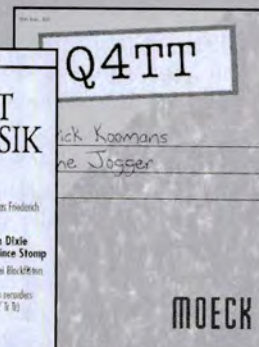
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THE CALL OF THE FOUR WINDS: AN AUSTRALIAN DIARY

IFIRST READ ABOUT THE "Call of the Four Winds," Australia's Fifth National Recorder Festival, in an article by Nick Horn, "Recorders in Borderland: The Recorder and World Music in Australia," posted on Nicholas Lander's Recorder Home Page, <www.iinet.net.au/~nickl/fusion.html> (subsequently published in *Recorder and Early Music*, No. 22, 1998).

I was pleasantly surprised to find that the author had quoted from the liner notes of my *Landscapes* CD:

The recorder has a close relationship to certain folk and ethnic instruments whose music stems from an oral tradition: indeed, much of Early Music either re-elaborates aspects of popular culture or becomes synonymous with it.

The article suggested that the recorder is establishing a territory within the realm of "world music" and described the work of several Australian recorder players, including Greg Dikmans, Rodney Waterman, Zana Clarke, and Rachael Cogan, who (with others) exemplify "a growing trend to expand the musical world of the recorder through collaboration and synthesis with other instruments and traditions."

It then described plans for the Festival, quoting from the stated objectives published by its producer, Orpheus 2000, Inc.:

[The festival] aims to explore the recorder with a variety of activities to enhance its profile and performance possibilities. The festival will also include other woodwinds such as the Japanese flute (Shakuhachi), the South American flutes (Quena and Panpipes), the Indian flute (Bansuri) and the Whistle, giving participants an opportunity to specialize or integrate the many similar techniques employed by those instruments.

Later, as an invited participant, I learned that the Festival was the brainchild of Zana Clarke and Caroline Downer, co-directors of Orpheus 2000, Inc. It took place from January 15 to 22 and was attended by well over 400 participants and 40 tutors. During the Festival, there were seven concerts, one every evening except for Wednesday, a rest day. The teaching



was organized in two three-day periods, January 16-18 and January 20-22, and an international competition held its finals during the last three days. The teaching was organized so that each tutor had two "streams" (home groups), one for each three-day period, and two electives. Streams included not only recorder, but also bansuri, panpipes, pipe and tabor, quena, shakuhachi, Irish whistle, composition, harpsichord, introduction to improvisation, choir, "rhythm in the bones," Renaissance court dance, and recorder making.

Electives included captivating subjects and titles such as Medieval music, Renaissance music, Baroque performance practice, contemporary music, ensemble playing, "recorder and all that jazz," Eastern European music, Venezuelan music, recorder technique, teaching the recorder, beginner's whistle, Australian folk band, history and philosophy of shakuhachi, beginner shakuhachi, panpipe making, beginner quena, West Asian music, West African ensemble drumming, global trends in the music of North India, frame

*Why so many traveled so far
to share so much
and to have so much fun*

by David Bellugi

CALL OF THE FOUR WINDS FESTIVAL

drum, beginner recorder, singing for pleasure, holistic music (including overtone singing), acoustics, Renaissance Court dancing, music arrangement, music editing, recorder orchestra, masterclasses, small chamber groups, dance band, Latin American music, massed whistle, shakuhachi small groups, secrets of polyrhythm, unconventional orchestra (including inventing instruments!), performing with tape/CD/DAT/multi-channel systems, collective improvisation from graphic notation, microtonality and pitch bending, historical sound documents, the improvisatory art of the giullari, the "In Nomines" of Elizabethan England, pop/crossover ensemble, shakuhachi making, bossa nova, drums of the Middle East, Indonesian gamelan music, harmonic singing, and "Finding Amadeus," a brief introduction to the history of music.

What follows are excerpts from a diary I kept while in Australia.



Friday, January 14

As I was about to get on the plane from Sydney to Armidale, N.S.W., where the Festival was taking place, someone tapped me on the shoulder. It was Aldo Abreu! We apparently stayed over in the same hotel without knowing it. On the plane, we catch up on each other's lives. Aldo, the proud father, shows me photos of his beautiful daughter Marisol. We discuss the joys of having children and being a parent. We then get to talking about music, in particular about the Bach partita that Aldo won the Bruges competition with in 1984, which I have to perform for the first time in Berlin in a few months.

After a relatively short time we arrived in Armidale and were driven to the New England Girl's School, where the workshop was to take place and where we were housed. I finally met Zana and Caroline, the organizers of the Festival. Zana was very pregnant! She told us that the baby was due on Wednesday, the day off! (The baby was born one day later.) Caroline studied viola da gamba and recorder with Ruth Wilkinson at the University of Melbourne and earned an M.F.A. degree studying early music instrumental collections around the world. Robyn Mellor, artistic director of the Canberra-based musical organization Gaudeamus, was already there, as were John Tyson, his wife Miyuki Tsuru-

At left, Caroline Downer (left) and Zana Clarke with David Bellugi. Below, Ben Thorn, center, welcomes John Tyson, left, and Aldo Abreu.



tani, and Rodney Waterman, all of whom I already knew. We went into town for lunch, where I was introduced to Bernard Wells, a New Zealand recorder player and guitarist, and to Linsey Pollack and Matthew Armstrong, both of whom make and invent instruments as well as perform.

In the evening, New Zealand recorder builder Alec Loretto made a cheerful entrance. After a briefing for the tutors, I met Natasha Anderson (student of Walter van Hauwe), Ulrike Volkhardt (student of Ferdinand Conrad, one of my heroes when I was a student), Greg Dikmans (whose CD *Breath of Creation* [with Anne Norman] is a remarkable blend of Western and Oriental music alternately played on recorder, Baroque flute, and shakuhachi), Ruth Wilkinson (recorder and viola da gamba teacher at the University of Melbourne—I had met her husband John Stinson, an expert on 14th-century Italian music, when he was at the Villa I Tatti in Florence), Stuart Ransom (shakuhachi), Charles Garth (an early dance specialist who works often with John Tyson), Ros Bandt (who describes herself as a composer who does sound sculptures), and others.

Saturday, January 15

Breakfast: We all had a laugh when Alec Loretto jokingly mentioned how the Moeck ceramic blocks would dissolve after being played by "boozy" recorder players. Aldo replied, "That's what we call 'playing under the influence'."

The discussion continued about breath pressure and shading tricks for dynamics. During conversation, the name of Frans Brüggen comes up. Alec recalled a recent visit to his house in Tuscany, the interesting topics they covered, and the commitment of Frans to the orchestras he regularly conducts.

Morning tea: I bought John Martin's *The Acoustics of the Recorder* and John Mansfield Thomson's *The Cambridge Companion to the Recorder*. French recorder builder Philippe Bolton arrives.

Afternoon: I bought the Zen-On edition of Fred Morgan's drawing of Frans Brüggen's recorders. The drawings themselves are works of art! I attended the competition semifinals and managed to hear three people play: Kara Ciezki, Amy Power, and Alexandra Williams. I found all three players highly original, each one very different and individual in terms of style and choice of ornamentation. I'm impressed when I find out that they are all three students of the same teacher, Ruth Wilkinson.

Evening: The Festival began with a con-

cert by Aldo accompanied by harpsichordist Rosalind Halton in a program of Latin-American based music, plus Bach. Aldo, despite having just arrived two days earlier, showed impeccable technique and played some of his very interesting arrangements of Zipoli, Cabanilles, and Correa de Arauxo. We all held our breath as Aldo played the Bach Partita...perfectly. Our ears perk up when Aldo (purposefully) took an early repeat in the second half of the last movement by eliminating some measures the first time through in order to create a coda out of the last few measures. He also gave us a beautiful rendition of Corelli's "La Follia," played with a unity of thought, as if it were one, long, extended movement.

After the concert, Aldo and I joked about how sometimes musicians need to bend the rules when choosing repertoire. Aldo had included "La Follia" as Latin music because of its title (*La Folie d'Espagne*); at a house concert of mostly Italian music on Friday, I would be leading off with music by Diego Ortiz—because his treatise was published in Rome!

Sunday, January 16

First day of teaching. My morning "stream" was an advanced group of adults. At one point, we discussed the merits of Aldo's concert. I showed them how one can play the high C''' at the end of the first movement of the Bach Partita (in the C minor transposition that Aldo played) by fingering a C''' with the left hand and covering the fipple with the right hand.

Morning tea: I tried Philippe Bolton's electro-acoustic recorder that I had heard so much about. I liked it so much that I decided to incorporate it into my concert on Thursday.

In the afternoon, I was pleased to see that my elective on Eastern European music went over well, because this was the first time I had attempted to do this in a workshop. First we played the melodies, and then we improvised accompaniments to several of the Rumanian and Jewish dances I brought.

Master class: I was presented to two young New Zealanders, Cavin and Samantha, but I couldn't pronounce their names properly: I had to ask Samantha a few times to tell me her name. She said something that sounded like "Smnth" to me. Finally it dawned on me: "Oh, Samaaantha," I said with a very broad American accent. I don't think I ever felt more American than at that moment!

Evening concert by different groups:



Genevieve Lacey

Genevieve Lacey was born in New Guinea in 1972. In 1980 she moved to Australia. After studying with Ruth Wilkinson at Melbourne University—where she graduated in January 1995 with majors in recorder, oboe, and English literature—she went to Basel, where she studied with Michel Piguet. Starting in 1996, she studied with Dan Laurin in Denmark for two years. Shortly after returning to Australia, she put together a 25-concert tour of Australia with a Danish percussionist. Halfway through her tour, she got a call from the director of the Australian Brandenburg Orchestra, who said that a soloist had taken ill and asked if she would play three major concertos in three weeks' time (Vivaldi's C major and C minor and the Sammartini). As a result of her success, the ABC Classics label offered her two recordings, one with Linda Kent (*Baroque Piracy*) and one with the Australian Brandenburg Orchestra. For this disc, rather than doing the usual catalog of Vivaldi concertos, she constructed a Vivaldi opera he never wrote, interspersed with recitatives, arias, and tempests. For Decca, she has also recorded a CD of sacred Vivaldi music with countertenor Andreas Sholl and the Australian Brandenburg Orchestra.

First half began with Zana's group of young musicians, "Batalla Famosa," who performed two modern pieces with great gusto, one co-authored by Zana Clarke and Benjamin Thorn and the other by Ben. Then a very young recorder quartet played the Vaughan Williams *Suite*, followed by a sextet that performed pieces by James Carey and Andrew Challinger (both of whom I had met in Edinburgh just a year ago).

The first half ended with the University of Melbourne Recorder Trio, composed of the three Ruth Wilkinson students I had heard in the semifinals of the competition the day before. They played the Hindemith *Trio* admirably. The real revelation for me was the music of Gareth Farr that ended the first half. One movement had a minimalist accompaniment with a haunting Indonesian melody on top. I later asked Alec Loretto and Bernard Wells about Gareth Farr, and they told me that Farr is in great demand at the moment as a composer in New Zealand.

The second half of the concert was devoted to New Zealand (there are 63 participants from New Zealand at the Festival). By this time, however, I could no longer keep my eyes open. It began with a traditional Māori welcome sung by an extraordinarily talented young woman, Kārunā Thurlow; Rodney later tells me this was one of the most touching moments in the Festival. Luckily, I was able to hear her sing later in the Festival. Neville Forsythe then directed the Christchurch Youth Recorder Ensemble in a series of compositions that ended with a version of the jazz standard "A String of Pearls" that Paul Leenhouts had arranged for them.

Monday, January 17

Early morning, I found myself closed out of the music building where I was to teach, so I started walking back to my room. I was captivated by a very unusual sound that I heard coming from the science building. At first I thought that it must be a recording—maybe a CD of Burmese flute music. It turned out to be a young recorder player named Genevieve Lacey who was practicing a piece from the 15th-century Faenza codex for a concert that evening! Genevieve is on her way to becoming an international star. Count on hearing more of this very interesting and talented young musician soon! (see box).

At the afternoon master class, I worked with Alexandra Williams, who played one of the Bach cello suites magnificently. I gave her a few technical and musical pointers, but more than anything, lots of encouragement.

This evening's concert began with a program of Medieval music performed by Ruth Wilkinson and Genevieve Lacey and narrated by Ros Bandt, all very tastefully and imaginatively presented. The second half was dedicated to Renaissance dances. John Tyson and Miyuki Tsurutani provided the music with dancers Charles Garth and Fiona Garlick. They gave a performance that was a huge success. The audience loved it, lots of laughter, especially when Charles did his "three-legged" dance. John played florid diminutions with amazing ease and an enticing bluegrass swing. He also did some very impressive pipe and tabor playing. I played the bass part for three of the dances. On the first one I used, for the first time ever, a Paetzold sub-contrabass lent to me by

CALL OF THE FOUR WINDS FESTIVAL

Natasha. After the concert, one person, referring to the popularity of the evening, said to me, "What is it about Americans?"

Late at night in the common room of the dorm, we relaxed and were entertained with popular music from South and North America and Italy played by Rodney, Bernard, Aldo, and the Diaz family—Justo (Argentinian), Olympia (Greek), and their talented daughter Olive (all three are members of the South American music group Papalote). The Diaz family played charango, guitar, percussion, panpipes, and sang.

Tuesday, January 18

At the afternoon masterclass, Kara Ciezki played *Big Baboon*, by Paul Leenhouts, with conviction, communicativeness, and ease, and made me see wonderful images. She was to win the competition a few days later with this piece. She played the piece so well that besides complimenting her, I had no idea what to say! I thought she was a bit upset, so after the class, I told her that in 20 years' time, when she's teach-

ing at an international festival and an incredibly talented young player plays a very difficult piece that she doesn't know very well and then looks at her for words of wisdom, she'll know how I felt! Later in the week she brought me Hindemith's *Trio* for another lesson, and I was very happy to have something to teach her!

The first half of the evening concert was organized by Rodney; he put together music by Egberto Gismonti, Pete Rose, Steve Tapper, and himself that incorporated an unusual combination of instruments: recorders, panpipes, quenás, charango, guitar, electric bass, piano, Oriental and African percussion, and a clarinet/sax-like instrument called the saxillo made and played by Linsey Pollak. John and Miyuki gave a fantastic performance of a new piece by Pete Rose called *Pendulum*, with Miyuki playing the pendulum part on a bass recorder and John playing Pete's bebop inspired music as if he had invented it on the spot. Rodney dedicated one of his own compositions to Zana Clarke and to Racheal Cogan, who, he explained, have transformed the use of the Ganassi recorder—Zana through her work with her group Nardoo in which she presents "an intriguing blend of Turkish, Japanese, Indian, jazz, Medieval, and contemporary music" and Racheal through her performances of Greek traditional music with the group haBiBis. For the final piece of the first half, the entire group performed a piece with a "solo" on the bombo by 11-year-old Olive that received foot-stamping applause!

The second half of the concert was an incredible show put on by Linsey Pollack, called "The Art of Food." Linsey invented a character called Ivan, "a kitchen-hand who's eccentric, hilarious, and totally irresistible. And he lives in a musical world where all is possible... From the moment that Ivan walks into the kitchen, everything becomes musical... carrots, potatoes, satay sticks, meat cleavers, and even an electric drill with which he transforms a carrot into a clarinet before our own eyes" (from the program notes).

Wednesday, January 19

Free day. We all catch up on our sleep, laundry, and practicing, and I have some nice quiet moments getting to know some of the tutors better. In the afternoon, Ben Thorn plays two of his compositions for me, one where he plays a pipe and small ta-

bor while reciting Rudyard Kipling and *The Voice of the Crocodile*, which I had first heard played by Pete Rose.

In the late afternoon, I was picked up by Keith Power, for many years the only pediatrician in Armidale and an accomplished pianist and harpsichordist (his daughter Amy is studying at Melbourne University with Ruth Wilkinson). With Keith, I was to perform a concert at his house for the Italian department of the New England University in Armidale. In the evening, I had dinner with most of the other tutors and shared a toast to honor the birthday of Ulrike. I ate grilled crocodile for the first (and probably only) time. It tasted surprisingly like... chicken, not at all rubbery as I would have expected. (Maybe they didn't serve me crocodile at all!)

Thursday, January 20

Morning: a new "stream" group consisting of eight young adults, six of whom were students of Zana's and performers in the group Batalla Famossa that she directs. They were all extremely bright and talented, and it was quite a challenge for me to keep their young flexible minds sufficiently engaged. They could sight-read absolutely anything, so I kept putting new music in front of them. They had the best of times playing the Klezmer tunes from my *Landscapes* CD. Since I had my own concert that evening, I also had them try playing along with my CD-recorded "virtual orchestra" that I was to use as a background for the performance.

While I was performing in the concert that evening, a frog came into the chapel and sat and listened. For an encore, I called Aldo onto the stage and we performed a Baroque sonata together. Unbeknownst to us, at precisely that moment, Zana was having her baby, an 8-lb. boy, who two days later was named Shah ("King") Biffin.

Friday, January 21

I was unable to attend the Festival concert, called "The Contemporary Recorder," because I was performing at Keith's house concert at the same time. Natasha, Ros, Robyn, Ben, Ulrike, and Rodney performed pieces by Swiridoff, Blake, Waterman, Thorn, Anderson, and Bandt. I was told by friends later that the concert was a huge success and that Natasha's improvisation was particularly expressive and assertive.

Saturday, January 22

After the morning tea/coffee break, Al-

National Recorder Competition

A Third National Recorder Competition was sponsored by Orpheus Music and Dragon Early Music Enterprises in conjunction with the "Call of the Four Winds" Festival in



Armidale, N.S.W., January 15-22. The competition was entered by participants from around Australia and overseas. Winners in the performance sections were: Open Solo (Fred Morgan Memorial Prize): **Kara Ciezki** (pictured, from Melbourne); Under 18 Solo: **Karyn Ashley** (Armidale); Under 12 Solo: **Marion Barraclough** (Melbourne); Open Ensemble: **Fortune** (Sydney); Under 18 Ensemble: **The Fiddle Pipers** (Wollongong). Winners in the Composition sections were: Open piece for solo recorder: **Yasuharu Fukushima** (Japan); Open Ensemble piece: **Miggs Coggan** (Armidale); Under 18 section: **Cavin Adams** (New Zealand).



Top left, Rodney Waterman at the concert on Tuesday, January 18. At left, John Tyson, far right, joins in on an ensemble piece that closes the first half of the concert. Above, in the second half of the concert, Linsey Polack as Ivar, "a kitchen-hand who's eccentric, hilarious, and totally irresistible, and who lives in a musical world where all is possible."

Conclusion

Zana Clarke and Caroline Downer showed remarkable vision and purpose in putting together this unique festival, assembling a versatile and eclectic group of people who worked together smoothly over the entire period. (A note of special recognition should be given to Caroline Downer for shouldering most of the day-to-day responsibilities with expertise and good humor.) I wish to congratulate them both personally and thank them for having included me. I'm only sorry that time did not allow me to visit and experience firsthand all of the remarkable work that I know was happening at every moment of the day! Having seen so many talented and committed young students also gives me great hope for the future. For me, this festival was both an appropriate ending of one century and a promising beginning of a new millennium. There is no doubt in my mind that the "Call of the Four Winds" Festival will be an event that people will be talking about for years to come. I would especially like to thank Giovanna Jatropoli and Giorgio Campanaro, directors of, respectively, the Sydney and Melbourne branches of the Italian Cultural Institutes, for their help, kindness, and sponsorship.

Based in Italy, David Bellugi is an American recorderist known for exploring multiple cultural influences in his programming.

do, Rodney, John, and I had our streams perform for each other. Aldo's class played a brilliant orchestration of the final Allegro of Handel's A minor sonata that greatly enhanced my appreciation for the form and structure of the piece. Rodney's group played a Brazilian tune with jazz improvisation in the middle. John's group played a Renaissance tune with a remarkable *sprechgesang* descriptiveness and an enjoyable jazz piece, also with improvisation. My class played "Craitele" (a blindingly fast piece transcribed from the *Rumanian Flutes* CD on Arion) and five Klezmer dances with improvised accompaniments.

The evening concert was entitled "Pearls of the Baroque." Urike, Hans-Dieter Michatz (Baroque flute), Rufa, Rosalind, Gertrude, and Greg beautifully performed Baroque masterpieces by Hotteterre, Couperin, Bach (the B-flat trio sonata), Leclair (the quintet for two flutes, two recorders, and continuo), Elisabeth-Claude Jacquet de La Guerre, and Telemann (the D minor Tafelmusik). Greg Ekman opened the evening with a very sensitive and moving performance of van Eyck's variations on "Daphne."

Sunday, January 23

Clean up day. De-briefing meeting. Zana and Peter showed up with three-day old Shah. After the meeting, I offered to exchange CDs with anybody present. (I came home with two dozen CDs of colleagues!) In the afternoon, I flew to Sydney. The departures were not all painful as I'd already made arrangements to see all of the Melbourne-based colleagues the following week.

January 26, "Australia Day"

Early morning breakfast with Rachel and fellow haBiBis member Irine Vela in their backyard in Melbourne. Alexandra arrived and we played some trios. Then Alexandra took me to visit Fred Morgan's wife, Anne Murphy, in Daylesford. I had known Anne's sister, Mary when she lived in Paris. Anne Murphy is a harpsichordist who teaches at Melbourne University. We spent a very warm and gentle evening together. Visiting Fred Morgan's workshop was a very special moment, because, although I never had a chance to meet this extraordinary man, his presence was tangible in the festival through his life's work.

A New Flautino Concerto by Vivaldi?



*What kind of a stretch
are we willing to make
in order to identify
dramatic new repertoire
for sopranino recorder?*

by Nikolaj Tarasov

HAS AN ADDITIONAL, previously unknown flautino concerto by Antonio Vivaldi really appeared all of a sudden? That would be hot news, indeed.

For advanced recorder players, such a piece would be a true delicacy—finally, an alternative to the three other concertos, by now all too well-known. But hold on! Strictly speaking, it's not true.

Our guide in this interesting business is the Frenchman Jean Cassagnol, a high-school language and music teacher, keen recorder player, writer, and music editor. He was alerted to the possibility when the Vivaldi scholar Richard-Claude Travers, in 1990-93, called attention to a remark in the long version of Peter Ryom's 1986 thematic catalog of the instrumental works of Vivaldi. With the assistance and expert collaboration of Travers as well as the musicologist Anne Napolitano-Dardenne, Cassagnol began to study a manuscript in the hand of Vivaldi that had gone unnoticed for a long time.

A careful examination of the autograph manuscript of RV 312—a concerto for solo violin and strings in G major in the familiar three-movement form—revealed several highly interesting details. In the title of the piece, the word “flautino” can be discerned through the several crossings-out. Moreover, in several places in the manuscript different versions of the solo part appear. Those for the flautino have until now led a Cinderella existence.

Going over the passages intended for the flautino, our recorder fingers are reminded immediately of corresponding spots in the three well-known flautino concertos. Here, too, Vivaldi deals quite idiomatically with the total capabilities of the solo instrument, featuring virtuosic leaps and uninterrupted arpeggio passages. Until shortly before the end of the

first movement, a flautino part is effortlessly laid out. But, then, the last solo section for the flautino ends in a passage that Vivaldi himself crossed out. After this, all signs of the flautino disappear. Vivaldi evidently abandoned his original intention at this spot and brought the flautino concerto to an abrupt halt. The remaining music is entirely for the violin. Does that mean we have no flautino concerto and only disappointment?

Not necessarily, because with the almost-complete first movement, we still have an important original building block from Vivaldi's pen—the first step toward our desired Fourth Flautino Concerto (to be sure, a small step for Vivaldi scholarship as a whole, but a large step for all flautino fans). Since nothing could be finer for recorder players chronically deprived of repertoire than to provide them with another high-carat concerto, it has proved to be irresistibly tempting to reconstruct and appropriately supplement the flautino material transmitted in RV 312. A scholarly edition has, in fact, already been completed by Jean Cassagnol. I shall comment on his arranging methods in a minute, but first we need to deal with some questions of instrumentation.

To the present day, it has not been possible to determine exactly what Vivaldi really meant by the term “flautino.” Nevertheless, musical scholarship seems to be in agreement that a small duct flute of some kind is to be understood. Today, a sopranino recorder in f' is customarily employed. In Vivaldi's concertos and arias with flautino, however, one occasionally finds notes below the compass of the sopranino, so certain passages must be omitted or transposed. (The original text of Vivaldi's well-known solo concertos can best be examined in the recently published facsimile edition by Mieroprint [EM 2010].) Did Vivaldi, always in a hurry, inadvertent-

ly lose sight of the compass of the recorder here and there? Or could he have had some other kind of duct flute in mind?

Recently, a couple of new (diverging) opinions on this matter have been put forward. Both arguments rely on some interesting but little noticed directions in Vivaldi's manuscripts, according to which one instrument, or perhaps all the instruments, should be transposed "alla quarta [bassa]" (a fourth [lower]).

Peter Thalheimer pleads for the use of an instrument then in use in Italy, the so-called French flageolet, a duct flute with four finger holes on the top and two underneath. We know that the term "flautino"—actually *flautino alla francese*—was used for such an instrument, as it is mentioned in the treatise by Bartolomeo Bismantova (1677; rev. 1694). Its basic pitch can be made to go up to a fifth lower than normal by judicious partial closing of the sound hole. So if you employ a flageolet in g", through adroit fingering you can obtain a c", which is the lowest note of Vivaldi's original flautino parts. Unfortunately, we have no knowledge of surviving flageolets of this pitch from the immediate circle of Vivaldi, so there is no physical proof for Thalheimer's thesis.

Winfried Michel does not attack the compass problem directly, but he thinks Vivaldi's string writing in the flautino concertos is so atypical that all the works need to be transposed down a fourth. (So far, two of his transpositions are available, for soprano recorder and strings, from Amadeus Verlag: RV 443 in G major [BP 800]

and RV 445 in E minor [BP 221b and BP 858 KA].)

The historical truth might lie somewhere between these two positions, if by "flautino" Vivaldi could have intended not always one and the same instrument. Further evidence must be brought into the discussion: namely, that in his oboe concertos Vivaldi sometimes also went below the compass of the solo instrument by about a fourth in the tutti sections. So should the solo instrument generally pause in the tutti? In any case, we must also deal with the fact that in the flautino concertos, Vivaldi also went below the compass of the sopranino recorder in the solo sections.

The idea of transposing the string parts down also causes problems. The so-called *Bassettchen* technique, in which the basso continuo drops out and only the high strings accompany the soloists, then functions even less well, because the violins are lacking even more notes in the low register. If, on the other hand, one leaves Vivaldi's strings where they are, it produces just as interesting a sound tone color as if one transposes downwards, which in any case leads to problems with the voice leading of the bass part. Have we reached the end of our performance-practice rope?

One could certainly not ask today's recorder soloists to learn flageolet fingerings on top of everything else. But what to do? We are on thin ice, historically speaking. Should we put into mothballs all those sopranino recorders that we bought to play Vivaldi?

The compass of the solo violin part is

three octaves, dipping down at least a fifth below the compass of any duct flute. Now, musical practice has established that the altering of melodic parts in the low register is by far less problematic than altering those in the high register, offering the simplest and most straightforward solutions. Through appropriate bending and compressing of the melody, particularly when it goes below the compass of the recorder, Cassagnol has reduced the solo violin part to a compass of 2 ½ octaves, and he gives the soloist—whether recorder or flute player—several versions to choose from. With these adjustments, a sopranino recorder works well and is not covered up even by the loudest string sound.

This all seems sensible, since the high-register passages can be taken over in their entirety. But there is still one problem to deal with. The compass of the familiar flautino concertos is exceeded by two notes, namely f# and g. Happy are those who possess a sopranino recorder on which the critical high f# responds. Not many do. Among original instruments, for example, there comes to mind the Denner instrument in Basel, which has a longer bore than the two Rippert sopraninos in the Munich Musical Instrument Museum (which, therefore, we should not consider). Among modern instruments, the old Moeck Tuiju sopranino gives a perfect f#. On the other hand, one searches in vain for this property on the short-bore Rottenburgh models. It is interesting that the self-designed Joachim Paetzold sopraninos produce a stable f#. For all those play-



Illustration 1: The opening bars of the first movement, *Allegro molto*, of Vivaldi's concerto RV 312, showing the much crossed-out title indicating that it was originally intended for the flautino.

It was exactly at the place in the manuscript where Vivaldi maneuvered himself into a high F# that he changed his opinion and turned his concerto into one for the violin.

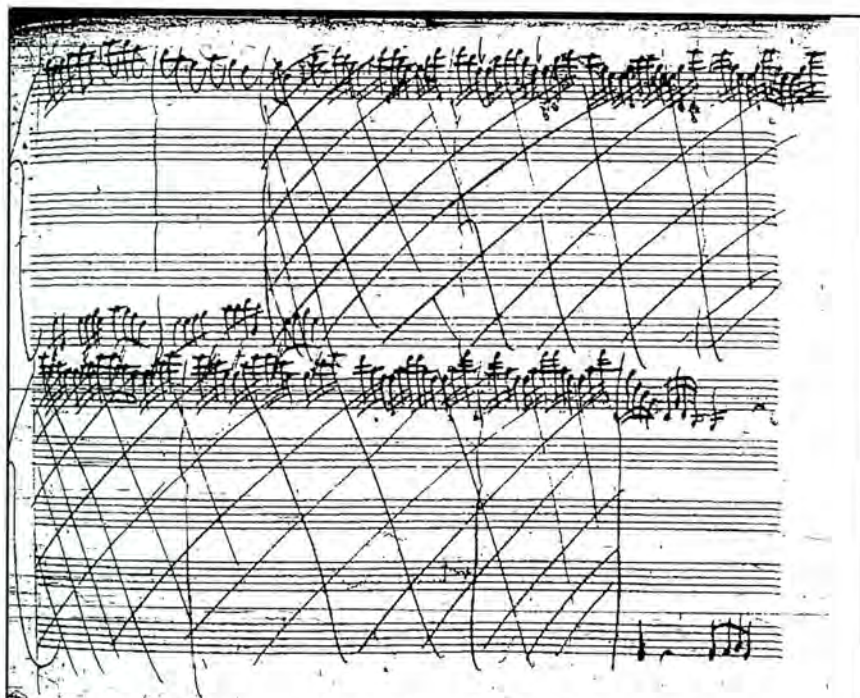
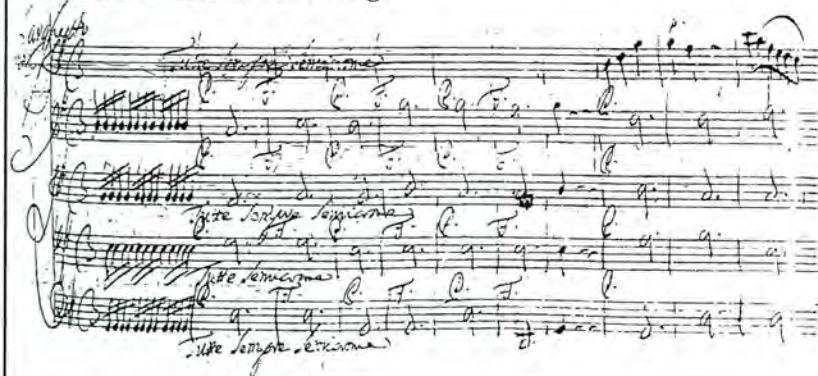


Illustration 2: Where Vivaldi abandoned his intended flautino concerto.

Illustration 3: The opening of the second movement, *Larghetto*, of RV 312, showing echo effects in the strings.



Selected Reading

Cassagnol, Jean, and Anne Napolitano-Dardenne. "Le Concerto RV 312—est-il le quatrième 'Conto. P Flautino Del Viualdi'?" *Informazioni e studi vivaldiani* no. 20 (1999): 83-109 (English summary, p. 110).

Michel, Winfried. "Vivaldis Konzerte 'per Flautino' in ihrer wahren Gestalt. Ein letzter Leseversuch." *Tibia* 23, no. 2 (1998): 106-11.

Ryom, Peter. *Répertoire des OEuvres d'Antonio Vivaldi: Les compositions instrumentales*. Copenhagen: Engström & Sødning, 1986.

Thalheimer, Peter. "'Flautino' und 'Flasolet' bei Antoni Vivaldi." *Tibia* 23, no. 2 (1998): 97-105.

ers who must avoid the F#, Cassagnol's version thankfully offers a choice of one or more appropriate substitute passages.

Nomen est omen: Did Vivaldi's completion of our flautino concerto founder on the solution of just this point? It was exactly at the place in the manuscript where Vivaldi maneuvered himself into a high F# that he changed his opinion and turned his concerto into one for the violin.

Perhaps this observation is the best evidence that Vivaldi knew the recorder well. (Although, like most sopranino recorders, a flageolet without further manipulation also founders on high F#.)

One thing is clear: There is no end of questions. One stumbles from one absurdity to the next. And of course many recorder players "just want to play"! We therefore welcome the publication of Jean Cassagnol's reconstruction, which offers a solution for everyone.

Born in Slovenia, Nikolaj Tarasov grew up in Germany (where he still makes his home) and studied in Vienna with Josef Mertin, one of the "grandfathers" of early music. He has been heavily involved in the development of a modernized recorder, working by himself and with the commercial makers Joachim Paetzold and Conrad Mollenhauer, and is one of the editors of the German-language magazine *Windkanal*, published by Mollenhauer, from which this article was adapted and translated by David Lasocki. He wishes to thank Biblioteca nazionale universitaria, Turin, for the use of the illustrations from the autograph manuscript (Foa, vol. 30, ff. 91-100).

* * *

On June 15, 1999, the reconstructed flautino concerto was given its premiere by Il Giardino Armonico (soloist and director Giovanni Antonini) on the occasion of the 27th International Music Festival in Istanbul. The first German performance followed three days later in Potsdam during the Musikfestspiele Potsdam Sanssouci.

While the piano reduction has not yet been published, a score and parts in the original key of D major for sopranino recorder may be purchased for 200 French francs (including shipping) from Jean Cassagnol, Boîte postale 80, 95472 Surveilliers Cédex, France. For the same price, readers can also obtain a transposed version in F major for soprano recorder. Or both versions can be purchased together for 300 francs. The two solo parts (D major and F major) can also be purchased together for 50 francs.

DIVISIONS AND DIVERSIONS

*In the next four pages,
learn about a nationwide
network of summer festivals
and workshops where you
can study many facets of
recorder and early music:
children's camps and
Elderhostels, courses for
amateurs or professionals,
classes in Medieval notation,
Suzuki teaching, Renaissance
dance, Swing recorder, Irish
whistle ...they're all here.
When you find a program
that sounds interesting,
check the chart on
page 19 for all the details.*

WHITEWATER EARLY MUSIC FESTIVAL

University of Wisconsin at Whitewater, WI
June 2-4

Director: Louise Austin

Our workshop is held in a beautiful, relaxed setting, with an outstanding faculty. Classes feature instruction for all levels of recorder playing, viola da gamba, harpsichord, wind band, voice, and mixed consort, with a special class for teens. Music is from Medieval to modern. Renaissance dance with live band. "Tune-up" massage available. Master class with Lisette Kielson.

Contact: Louise Austin, 706 N. Main St., Lake Mills, WI 53551-1115; 920-648-8010; LFAustin@wiaccess.com.

TEXAS TOOT, SUMMER EDITION (ARS)

Concordia University, Austin, TX

June 4-10

Director: David Barton

The Texas Toot is a friendly, student-centered workshop. The setting is Concordia University, a small Lutheran college in the heart of Austin, just north of the University of Texas Campus. All buildings used for the workshop are air conditioned, and the campus is comfortable and tree-shaded.

The Toot faculty will feature the Flanders Recorder Quartet, both teaching and performing. Other faculty will include Sara Funkhouser, Harriet Woldt, Jan Jackson, Frank Shirley, Danny Johnson, Becky Baxter, Susan Barton, and Bruce Brogdon. Instruction will be offered in lute, early harp, viola da gamba, violin band, Renaissance double reeds, and, of course, recorder. The Great Texas Krummhorn Konklave will convene on campus (only at the Toot).

Contact: David Barton, P.O. Box 571061, Dallas TX 75357-1060; 214-536-8740 (day); 214-826-8721 (eve); 214-321-6484 (fax); texas_toot@yahoo.com; <www.toot.org>.

OBERLIN BAROQUE PERFORMANCE INSTITUTE

Oberlin College Conservatory of Music,
Oberlin, OH

June 18-July 2

Director: Kenneth Slowik

This year marks the 29th Institute at Oberlin, America's premiere summer workshop for Baroque instruments and voice. The internationally renowned faculty, headed by the members of the Oberlin Baroque Ensemble (Michael Lynn, recorder; Marilyn McDonald, violin; Catharina Meints, viola da gamba, Lisa Goode Crawford, harpsichord), will again lead daily masterclasses and ensemble coachings. Faculty and student concerts promise to offer memorable listening and music-making experiences,

lectures and informal open discussions stimulate the intellect, and the ever-popular Baroque dance classes provide excellent physical exercise as well as a kinetic appreciation for the rhythms that underlie so much music of the Baroque era. Highlights for this year include the performance of the Bach Mass in B Minor by faculty and selected students, led by artistic director Kenneth Slowik. In addition, a series of lectures examining the music of the Mass, frequent faculty fringe concerts, two marathon Saturday student concerts, and many opportunities for ad hoc reading sessions will occur during these two weeks.

Contact: Anna Hoffmann, BPI, Conservatory of Music, 77 West College St., Oberlin, OH 44074-1588; 440-775-8044; 440-775-6840 (fax); ochpi@oberlin.edu; <www.oberlin.edu/con/summer/bpi>.

LONG ISLAND RECORDER FESTIVAL SUMMER WORKSHOP (ARS)

NY Institute Of Technology, Central Islip, NY
June 25 - July 1

Director: Stan Davis

Daily sessions include: recorder technique classes and ensembles (all levels), all workshop Recorder Orchestra. Additional offerings include: Bass Recorder Ensemble, Swing Recorder Ensemble, Renaissance Band, Madrigal singing, English Country Dancing, Music Theory, Solo Preparation (master class), Viol Coaching, "Read through" ensembles. Student and faculty concerts, special interest classes and ensembles. The von Huene Workshop, Inc. (the Early Music Shop of New England) will be in residence with a wide selection of music, instruments and accessories.

Contact: Stan Davis, 116 Scudder Place, Northport, NY 11768-3025; 631-261-8242; 631-261-8291 (fax); ArcadianPr@aol.com.

SFEMS BAROQUE MUSIC & DANCE WORKSHOP (ARS)

Dominican College, San Rafael, CA
June 25-July 8 (1 or 2 weeks)

Director: Anna Carol Dudley

Designed for aspiring professionals and dedicated amateurs and offers master classes, lectures, coached ensembles, and student and faculty recitals with a focus this year on German music. The second (smaller) week includes recorder, violin, harpsichord, voice, and dance. The first (larger) week includes all these plus flute and traverso, oboe, bassoon, and cello, chorus and orchestra.

First week faculty: Phebe Craig, Sand Dalton, Anna Carol Dudley, Kathleen Kraft, Elisabeth Le Guin, Michael McCraw, Drew Minter, Michael Sand, Mary Springfels, Colin Tilney, Marion Ver-

Workshops carrying ARS designation have joined the ARS as workshop members. Readers are reminded that the ARS has not sponsored or endorsed workshops since 1992.

Summer Study Opportunities

bruggen. Second week faculty Frances Blaker, Anna Carol Dudley, Angene Feves, Arthur Haas, Drew Minter, Michael Sand.

Contact: Anna Carol Dudley, c/o SFEMS Education Programs, Box 9313, Berkeley, CA 94709-0313; 510-527-3748; 510-540-6558 (fax); agsugden@aol.com; <www.sfems.org>.

SUZUKI METHOD RECORDER WORKSHOPS (ARS)

Kent State University, Kent, OH
Unit 1A and 4: June 27-July 3
Unit 1B and 2: July 6-July 12

Co-directors: Katherine White, Nancy Kennard

The Suzuki Method Recorder Workshops are designed for current/prospective teachers and students interested in Suzuki pedagogy. There are 15 hours of pedagogy and 8 hours of master class observations for each teacher training Unit. Often, 1A, 1B are done in adjacent schedule. Master classes (1-8 days) are for children from age 4 and adult students using the materials recorded by Marion Verbruggen, Arthur Haas, Mary Springfels. Also: Note reading, (Re-

naissance-Contemporary), music and movement, public student performances, parent discussions. Teachers will send audition tapes to Katherine White (SAA teacher trainer, ARS/ARTA Clinician). Postmark before April 15. Other optional fun activities: Cleveland Orchestra, Sea World, gym, hiking, swimming, Six Flags.

Contact: Katherine White, Box 233, Fairfax, CA 94930; 415-577-7636; 415-897-6500 (fax and phone); watertrees@eudoramail.com; or Nancy Kennard, 216-561-2505.

A MUSICAL BANQUET, SENIORS WORKSHOP

College of the Holy Cross, Worcester, MA
June 30 - July 2

Director: Jennifer Barron Southcott

Worcester Hills Recorder Society and Joy of Music Program present "A Musical Banquet." A Weekend Recorder Workshop for Seniors. The faculty includes Marshall Barron, Grace Feldman, Bruce Larkin, Alan Karass, Lisle Kulbach, and Jennifer Barron Southcott. The workshop will offer recorder ensembles at five different

playing levels, a faculty concert, a musical instrument demonstration, Big Band ensembles, and English Country Dancing. Viola da gamba players are welcome to attend. Our first Recorder Workshop for Seniors was held in June 1999, with enthusiastic recorder players from New England, New York, and as far away as Florida, Nebraska, and New Mexico. The workshop this year has an expanded schedule, from Friday afternoon to Sunday afternoon, and the faculty has increased from four to seven. The workshop will be held at The College of the Holy Cross in Worcester, MA, a beautiful setting spread over 174 acres, with swimming and tennis available. All classes will be held in the air-conditioned Brooks Center for Music, and the comfortable dormitory rooms are also air conditioned. Guest Rates are also available for spouses or friends who would like to attend the workshop, but not participate in the music sessions. Scholarships are available on a limited basis. Registration Deadline is May 30, 2000.

Contact: Jennifer Barron Southcott, 963 Liberty Square Rd., Boxborough, MA 01719; 978-263-587; JBSouthcott@aics.net.

MOUNTAIN COLLEGIUM (ARS)

Young Harris College, Young Harris, GA
July 2-8

Director: George Kelischek

The 29th Annual Early Music Workshop held at a quiet, rural, scenic junior college in the North Georgia Mountains. Comprehensive program in a relaxed setting with an excellent faculty. A detailed description of the Mt. Collegium Workshop can be found online at our website: <www.susato.com>.

Contact: George or Michael Kelischek, 199 Wal-droupp Rd., Brasstown, NC 28902; 828-837-5833; 828-837-8755 (fax); susato@susato.com; <www.susato.com>.

HOOSIER HOOT RECORDER WORKSHOP

New Harmony, IN

July 6-9

Director: Eva Legêne

The Seventh Annual Hoosier Hoot Recorder Workshop will be held July 6-9, 2000, in historic New Harmony, Indiana. The busy workshop includes a recorder orchestra, small ensembles, a lecture, technique classes, private lessons, and faculty and student concerts. The prestigious faculty includes Eva Legêne, Clara Legêne, Patrick O'Malley, and Tricia Van Oers. In addition to the musical activities, the charming town of New Harmony offers historic buildings, lovely gardens, intimate parks, antique shops, art galleries, and a world class museum. Perhaps one of the most striking features of New Harmony is its stunning blending of modern architecture and art with the charm and beauty of its historic roots.

Contact: Lara Lay, 3222 Kingsley Dr. N., Bloomington, IN 47404; 812-331-8498; klay@indiana.edu.

A scene from the seniors workshop co-sponsored last year by the Worcester Hills Recorder Society.



INDIANA RECORDER ACADEMY (ARS)

Indiana University, Bloomington, IN
July 8-23
Director: Marie-Louise A. Smith

The Recorder Academy offers serious young recorder players an intensive and varied program under the direction of an outstanding faculty at one of the world's finest schools of music.

Master classes with outstanding IU faculty and others. Other features: 2000 Summer Festival of concerts, operas, and recitals. Recreational and social events and more.

Contact: IUSchool of Music - Special Programs, 1201 East Third St., Bloomington, IN 47405-7006; 812-855-6025 (day); 812-336-2429 (eve); 812-855-9847 (fax); musicsp@indiana.edu; www.music.indiana.edu/som/precollege_em/academy.html.

CANTO ANTIGUO ELDERHOSTEL RECORDER WORKSHOP (ARS)

Chapman University, Orange, CA
July 9-14

Co-directors: Thomas Axworthy, Ronald Glass, Shirley Robbins

The Elderhostel program is designed to bring the experience of music-making to those 55 years and up. This workshop features hands-on instruction in recorder playing for beginners and ensemble classes for those more experienced.

Evening concert/demonstrations by the faculty will explore the history of flutes and recorders, brass, reeds, and the music of the Renaissance and Baroque. The workshop will take place at Chapman University. Located in Orange, CA, this beautiful campus is only minutes away from Disneyland, Knott's Berry Farm, the Crystal Cathedral, and Newport Beach. This invitingly landscaped, peaceful campus with garden paths is a mixture of historic and modern architecture and acoustically designed studios. All workshop studios, dining hall, and residences are fully air-conditioned.

Faculty includes Tom Axworthy, Ronald Glass, and Shirley Robbins.

Contact: Ronald Glass, 4283 Moore St., #2, Los Angeles, CA 90066; 800-358-6567; 310-574-6719 (fax); evaresa@aol.com; www.suba.com/~drdesoto/.

SFEMS MEDIEVAL & RENAISSANCE WORKSHOP (ARS)

Dominican College, San Rafael, CA
July 9-15

Directors: Frances Blaker and Phebe Craig

The Medieval and Renaissance Workshop offers an exciting week of in-depth study of repertoire, technique and style for musicians of all levels and abilities. Class offerings include ensemble playing, improvisation, transcription and theory. An effort is made to create a fun and inspiring atmosphere for both participants and faculty. New this year will be the opportunity for existing ensembles to request a class for themselves.

Faculty: Frances Blaker, director, Phebe Craig, Robert Mealy, Ronn McFarlane, Daniel Stillman, Suzanne Elder Wallace; faculty TBA for brass, viol, and dance.

Contact: Frances Blaker, Director, c/o SFEMS Education Programs, Box 9313, Berkeley CA 94709-0313; 510-763-7439; 510-540-6558 (fax); fblaker@mindspring.com; www.sfems.org.

NORTH AMERICAN RECORDER CONFERENCE (ARS)

Indiana University, Bloomington, IN
July 12-16

Director: Tricia van Oers

The Conference is designed for classroom, private, and college recorder teachers. Ensemble techniques, topics of special interest, and demonstration lessons; a faculty concert will round out the Conference.

Faculty: Eva Legêne, Tricia van Oers, Sandra Hammond, Corey Jamason, David Lasocki, Clara Legêne, Michael Lynn.

Contact: IUSchool of Music - Special Programs, 1201 East Third St., Bloomington, IN 47405-7006; 812-855-6025 (day); 812-336-2429 (eve); 812-855-9847 (fax); musicsp@indiana.edu; www.music.indiana.edu/som/precollege_em/academy.html.

INDIANA RECORDER PERFORMERS SEMINAR (ARS)

Indiana University, Bloomington, IN
July 12-22

Director: Eva Legêne

The Performers Seminar is for the serious recorder player, amateur or professional, who wishes to improve performance skill through work with top-level performers and teachers. In addition to private lessons, there will be daily master classes in ensemble playing, and recorder technique, based on historical methods. Also included: lectures and faculty and student concerts.

Faculty: Eva Legêne, Tricia van Oers, Sandra Hammond, Corey Jamason, David Lasocki, Clara Legêne, Michael Lynn.

Contact: IUSchool of Music - Special Programs, 1201 East Third St., Bloomington, IN 47405-7006; 812-855-6025 (day); 812-336-2429 (eve); 812-855-9847 (fax); musicsp@indiana.edu; www.music.indiana.edu/som/precollege_em/academy.html.

EARLY MUSIC WEEK AT PINWOODS CAMP (ARS)

Pinewoods Camp, Plymouth, MA
July 15-22

Director: Chris Rua

One of America's oldest and best-loved early-music workshops, Pinewoods provides high-powered teaching in a low-key atmosphere. The faculty are recognized for their high quality of teaching, working with students of all levels to improve their playing and their enjoyment of music both as individuals and as ensemble members. With ten recorder teachers on staff, classes for recorder players range from consorts to Baroque ensembles, master classes to an introductory course for beginners.

English country and court dancing, in daily classes and nightly dances, provides a musical and social core to the week, while the rustic setting in a pine forest nestled between two ponds promotes a feeling of community amongst the students and staff. Even the excellent meals

overlooking the water are a distinction - how many workshops are renowned for their food?!

Contact: Steve Howe, Country Dance and Song Society, Box 338, Haydenville, MA 01039-0338; 413-268-7426 x 3, 413-268-7471 (fax); camp@cdss.org; www.cdss.org/programs/2000.

MIDEAST WORKSHOP (ARS)

LaRoche College, Pittsburgh, PA
July 16-22

Director: Marilyn Carlson

The workshop week offers classes for recorder (all levels), flute, viol, harp, capped reeds. Ensembles: Renaissance Band, Medieval Collegium, Coached Consorts, All-Workshop Ensemble, Vocal Group, 20th Century Dance Band. Other classes include: Notation, Understanding Rhythm, Advanced Literature (limited enrollment), Irish Whistle, Viol for the Novice, Mini-series (Historical Overview of the Period, Conducting). Other activities: Playing with Harpsichord, Master Classes (solo or your consort), "Who Killed the Viola da Bamba?", Faculty and Student Concerts. Conveniently located on a small college campus with easy access from airport and major highways. All facilities air-conditioned. Early Music Shop in residence.

Faculty: Deborah Booth, Marilyn Carlson, Stewart Carter, Judith Davidoff, Stan Davis, Eric Haas, Mary Johnson, Chris Ramsey, Kenneth Wollitz.

Contact: Marilyn Carlson, 1008 Alton Road, Columbus OH 43221-1683; 614-457-1403 (day, eve, and fax); marilyncarlson@email.msn.com; www.mideastearlymusic.addr.com.

CANTO ANTIGUO EARLY MUSIC AND RECORDER WORKSHOP (ARS)

Chapman University, Orange, CA
July 16-22

Co-directors: Thomas Axworthy, Ronald Glass, Shirley Robbins

This one-week workshop is designed to broaden the performance skills of experienced students and introduce Renaissance and Baroque instruments and musical experiences to beginners and intermediates. Students at all levels will participate in the challenge of instrumental, vocal, and dance instruction and performance.

The workshop will take place at Chapman University. This invitingly landscaped, peaceful campus with garden paths is a mixture of historic and modern architecture and acoustically designed studios. Workshop studios, residences, and dining hall are all fully air-conditioned.

The theme of this year's workshop will be "A Joyous Tribute to LaNoue Davenport." We will be exploring the works of LaNoue's favorite composers: Josquin, Dufay, and Bach. Faculty includes Tom Axworthy, Ross Duffin, Ron Glass, Kathy Lear, Jim Maynard, Shirley Robbins, Claire Rottembourg, and Beverly Simmons.

Contact: Ronald Glass, 4283 Moore St., #2, Los Angeles, CA 90066; 800-358-6567; 310-574-6719 (fax); evanesa@aol.com; www.suba.com/~drdesoto/.

Continued overleaf

Summer Study Opportunities

SFEMS RECORDER WORKSHOP (ARS)

Dominican College, San Rafael, CA

July 16-22

Director: Frances Feldon

Explore the full range of recorder music from the Middle Ages to the 20th century through technique classes, master classes, ensemble work, and recorder orchestra. Ensembles are one on a part, and classes are small with a faculty/student ratio of one to five. Highlights include a daily recorder orchestra program, student and faculty concerts, and informal faculty-led playing sessions.

Faculty: Rachel Begley, David Bellugi, Mark Davenport, Frances Feldon, Eileen Hadidian, Eve O'Kelly, Hanneke van Proosdij.

Contact: Frances Feldon, Director, c/o SFEMS Education Programs, Box 9313, Berkeley, CA 94709-0313; 510-527-9029; 510-540-6558 (fax); franfel@aol.com; <www.sfems.org>.

SFEMS MUSIC DISCOVERY WORKSHOP (ARS)

Thousand Oaks Baptist Church, Berkeley, CA
July 17-21

Directors: Lee McRae and Dick Bagwell

The Music Discovery Workshop is a Renaissance day camp offering an interdisciplinary program for ages 8-13 with a Parallel Program for parents, grandparents, and teachers. Adults are offered a "mini-course in the Renaissance." Teachers can earn Continuing Education Credits. All are immersed in the Renaissance for a week, surrounded by images of Renaissance art while singing, dancing, and playing together the music of 16th century England & Italy. The week culminates with a performance/drama on the last day, followed by a Renaissance feast.

Faculty: Lee McRae and Dick Bagwell (co-directors).

tors). Drina Brooke and Rachel Streeter (recorders), Katherine Heater, harpsichord.

Contact: Lee McRae, 2130 Carleton Street, Berkeley, CA 94704; 510-848-5591; 510-848-5591 (fax, phone first); LMcR@aol.com; <www.sfems.org>.

RECORDER AT THE CLEARING (ARS)

The Clearing, Ellison Bay, WI

July 23-29

Instructors: Pat Badger and Adrienne Paffrath

Recorder at The Clearing has been a tradition for over twenty-five years. Ensemble playing is the focus of the week's activities. Daytime sessions focus on rhythmic challenges, recorder technique and ensemble blend. Evening sessions feature lighter fare that spans the Renaissance era to jazz. To participate fully, students need to have solid skills on a C or F instrument. Music lists will be provided in advance so that students can purchase their own copies of the class materials. In addition to supplementary music furnished by the instructors, all students are encouraged to bring pieces from their own libraries. Adrienne Paffrath has studied Renaissance dance with Julia Sutton, and coached on recorder with a number of ARS teachers. She has sung with the Milwaukee Symphony Chorus and played percussion with the Racine Symphony. Patricia Badger has studied natural and classical trumpet, in addition to early music instruments. She is Performing Arts Head of The Prairie School in Racine, Wisconsin, the Racine Symphony's principal trumpet, and a member of the turn-of-the-century Helen Mae Butler All-American Ladies Concert Band.

Contact: The Clearing, P.O. Box 65, Ellison Bay, WI 54210-0065; 877-854-3225 (toll free); 920-854-9751 (fax); clearing@theclearing.org.

INTERNATIONAL BAROQUE INSTITUTE AT LONGY

Longy School of Music, Cambridge, MA

July 28-August 6

Directors: Paul Leenhouts and Phoebe Carrai

"Bach & Sons." Faculty: James Weaver, voice; Arthur Haas, harpsichord; Phoebe Carrai, cello;

Mary Springfels, viol da gamba; Gonzalo Ruiz, oboe; Paul Leenhouts, recorder; Jed Wentz, flute; Manfred Kraemer, violin.

Contact: Cathy Ellis, One Follen Street, Cambridge, MA 02138; 617-876-0956 x 633 (day); 617-492-6723 (fax); cellis@longy.edu; <www.longy.edu>.

AMHERST EARLY MUSIC WORKSHOP (ARS)

University of Connecticut, Storrs, CT

July 30-August 6 and August 6-13

Directors: Valerie Horst and Marilyn Boenau

Amherst Early Music Festival moves this year to the centrally located UConn campus: Van service from Hartford, Boston, Providence airports; peaceful country setting; wide variety of rooms near classrooms, many with a/c; beautiful 450-seat concert hall.

Workshop Central Program, both weeks, July 30 to August 6 and August 6-13: International faculty of 75 performers and teachers. Students choose from a wide variety of classes in recorder, flute, viol, harp, voice, harpsichord, shawm, curtal, Baroque oboe and bassoon, sackbut, cornetto, historical dance, early notation. For all: vocal-instrumental collegium under the baton of Philip Brett. Applicants may register for either week or both; no audition required.

First Week, July 30 to August 6: Virtuoso Recorder Program, Virtuoso Viol Program, Historical Harp Program, Historic Brass Program, Renaissance and Baroque Flute Program, Collegium Directors' Symposium, Amherst Assembly: English Country Dance Program.

Second Week, August 6-13: Baroque Reeds Program, Continuo Project, Amherst Baroque Academy.

Contact: Valerie Horst, Amherst Early Music Festival, 65 W. 95th St., #1A, New York, NY 10025-6796; 212-222-3351; 212-222-1898 (fax); amherst@compuserve.com; <www.best.com/~aem>.

VANCOUVER EARLY MUSIC PROGRAM & FESTIVAL (ARS)

University of British Columbia, Vancouver, BC

July 31 - August 4: Early Music Workshop

Director: Sonja Boon;

August 6 - August 18: Baroque Program

Director: Kay Nurse

The Early Music Workshop caters to recorder and viol players of lower and upper intermediate and more advanced levels, while the Baroque Program is intended for advanced-level players (music students, professionals, and advanced-level amateurs). Tickets for Vancouver Early Music Festival Concerts during the week(s) of the participants' course are included. Participants in either workshop can also take a one-day Early Dance Workshop at a half price rate of Cdn\$50 (ca US\$ 35).

Several exciting events are offered concurrently as part of Festival Vancouver, including a staged Monteverdi Orfeo, a Monteverdi Vespers, and a Day of the Baroque—as well as other concerts.

Contact: Jose Verstappen, Director, 1254 West 7th Avenue, Vancouver, BC, Canada V6H 1B6; 604-732-1610; 604-732-1602 (fax); staff@early-music.bc.ca; <www.earlymusic.bc.ca>

Computers may be able to beat the best chess masters but they still have difficulty coping with all the considerations that go into class assignments at the Amherst workshop.

The image shows a large, handwritten schedule or assignment sheet for the Amherst Early Music Festival. The sheet is filled with names, dates, and times, organized into columns and rows. Some text is circled or highlighted in blue ink. The handwriting is dense and somewhat messy, typical of a busy event coordinator's notes. The sheet appears to be a master schedule for the festival, listing various activities, workshops, and performances, along with the names of the participants and the dates and times they are scheduled to occur. The sheet is divided into several sections, with some sections having headings like "CLASS CHANGES" and "DANCE". The overall layout is complex and detailed, reflecting the scale and organization of the festival.

2000 SUMMER RECORDER WORKSHOPS

	AMHERST	CANTO ANTIGUO	CANTO ANTIGUO ELDERHOSTEL	CLEARING	HOOSIER HOOT	INDIANA PERFORMERS SEMINAR	INDIANA RECORDER ACADEMY	LONG ISLAND	LONGY BAROQUE	MIDEAST	MOUNTAIN COLLEGIUM	MUSICAL BANQUET	NORTH AMERICAN CONF	OVERLIN BPI	PINEWOODS	SFEMS BAROQUE	SFEMS MUSIC DISCOVERY	SFEMS RECORDER	SFEMS MEDIEVAL & RENAISSANCE	SUZUKI METHOD TEACHERS	SUZUKI METHOD STUDENTS	TEXAS TOOT/ SUMMER	VANCOUVER EM	WHITEWATER EMF
COST	TBA	\$670E	\$475ED	\$612D	\$300D	\$600	\$1415 \$750T	\$700	TBA	\$600D \$275T	\$575/ \$455D	\$247	\$200	\$730T (2 wk)	\$605D	\$715D (1 wk)	\$190T	\$700D	\$700D	\$510ET (2 wk)	\$164ET	\$425E	\$450CT (1 wk)	\$140ED
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ARS DISCOUNT	YES	YES	NO	NO	NO	NO	NO	YES*	NO	NO	NO	YES	NO	NO	NO	\$10	NO	\$10	\$10	\$10	TBA		YES 5%	NO
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# STUDENTS	175/wk	50	20	15	20	NA	17	60	60	65	70	36	NA	100	100	35	30	40	55	8	10	40	40	130
RECORDER CLASS LEVELS	LI,HI,A,V	B,LI,HI A,V	B,LI,HI,A	HI,A,V	B,LI,HI A,V	HI,A,V	HI,A,V	B,LI,HI A,V	A,V	LI,HI A,V	B,LI,HI A	LI,HI A,V	HI,A,V	LI,HI A,V	B,LI,HI A,V	LI,HI,A,V	LI,HI,A	LI,HI,A,V	LI,HI,A,V	LI,HI,A	B,LI,HI A	B,LI,HI A,V	LI,HI A	B,LI,HI A,V
SPECIAL CLASSES	C,MR MB,20 EN,M RO,P,T O	MR,MB EN,RO,P T	RO	MR,MB M,RO,T O	C,RO P,T	C,MR MB20 EN,M, RO,P,T	C,MB,20 M,RO P,T	C,MR MB20,M RO,P,T	C,MB EN,M,P T	C,MR MB,EN M,T,O	C,MR, MB,20 RO,P,T	MR,MB RO	EN,M,T	MB,P,T	C,MR MB,20 EN,M RO,T	MB,M P,T	C,MR,RO P,T	C,MR MB,20 EN,M, RO,P,T,O	C,MR,M P,T	C,MB,M T,O	C,MB MR,M T,RP,O	C,MR RO 20,T,P	C,MR, MB,20 M,P,T,O	C,MR MB20,M RO,T,O
NON-RECORDER CLASSES	C,W,K,V PS,D,O	C,W,V,D	C	PS,O		D,O	W,T,O	C,W,V,D T	W,K V,O	C,W,V PS,O	W,P,K V,PS,D T	D		C,W,K V,PS,D	C,W,K V,PS,D T	C,W,K,V D,T,O	C,K,D	W,V,T O	C,W,K V,PS,D T,O			C,W,P V,I,O	W,K,V T,O	C,W,K V,D,O
MUSICAL ACTIVITIES	F,S,L,SP P	F,S	F,S,L	F,S,L,P	F,S,L	F,S,L,SP P	F,S,L,SP P	F,S,P	F,S,L,SP P	F,S,L,P,O	F,S,L,P	F,O	F,S,L,P,O	F,S,L SP,P	F,S,L,SP P	F,S,L,P	S,SP,P	F,S,L,P	F,S,L,P	S,L,P,O	F,S,L,P	F,S,P,O	F,S,L,P,O	S,P,O
RECREATION	D,G,S,T	D,S	F,S	D,S,F,W O	F		F,S,O	D,G,S,T			D,F,S,T	D,S,T		D,G,S,T	D,S,W	D,F,S,W	D	D,F,S,W	D,F,S,W	D,F,S,T	F,G,S,T O	D,T	G,S,T W,O	T,O
OTHERS WELCOME	S,C	S	S	S	S,C		S	S		S	S,C	S		S	S	S,C	S,C	S,C	S,C	S,C	S,C	S,C		S,C
DIRECT TRANSPORTATION	S,B,L,PU	S,C,L	S,C,L		S,B,C,O	S,B	S,B,C,L	S,C,L	S,C,O	B,C,PU	PU	S	S,B	S,C	S,B,C	C,O	S,B,C,O	C,O	C,O		B,O	S,B,C,I PU	S,B,C	O
TERMINALS	A35 B30 T30	A10 B10 T10	A10 B10 T10	A60 B60	A40	A55,B2 T55	A55,B2 T55	A8 T2	A10,B8 T8	A20 B10 T10	A100	A5 B3,T3	A55 B2,T55	A30 B20 T20	A60 B12 T12	A26 B15 T15	A30,B5 T5	A26 B15 T15	A26 B15 T15	A50 B50 T3	A50 B50,T3	A15	A15 B15,T15	A70
ROOMS	S,D	S,D	S,D	D	D	*	D	S,D	S	S,D	S,D	S,D	*	S,D	C	S,D		S,D	S,D	S	S	S,D	S,D	S,D
BATHS	S,SP,P	SP	SP	SP,P	S		S	SP	S	P	SP,P	SP,P		S	S	S	S	S	S	SP	SP	S	S,SP,P	S
FOOD	C,V	C	C	F,G,V	G,V		C,V	G,V	NA	C,V	V	C,V		C	F,V	C,V		C,V	C,V	C,V	C,V	C,V	C,G,V	C
HANDICAP ACCESS	H,C,D			H	H,C,D	H,C,D	H,C,D	H,D	H,C	H,C,D	H,C,D	H,C,D	H,C,D	H			C				H,C,D	H,C,D	H,C,D	H*,C,D

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BOOK REVIEWS

Two important books on icons of the 17th century,
and yet another fine Renaissance music history text from W.W. Norton

ARCANGELO CORELLI, "NEW ORPHEUS OF OUR TIMES." BY PETER ALLSOP. New York and Oxford: Oxford University Press, 1999. 280 pp. Hardcover, \$75.00. ISBN: 0-19-816562-5.

Arcangelo Corelli is regarded as a gifted violinist and an important 17th-century composer, but with this new study of his life and works, Corelli emerges as an even more influential composer than has previously been recognized. The author, Dr. Peter Allsop, is a professor at the University of Essex who has also written an authoritative work on 17th-century instrumental music, *The Italian Trio Sonata from its Origins until Corelli* (Oxford, 1992). His present study is the culmination of more than two decades of research originating with his doctoral dissertation. In Part One ("The Man"), Allsop examines Corelli's early life in detail, adding a considerable amount of new archival research. In Part Two ("The Music"), he turns to a discussion of each of the genres in which Corelli wrote: free sonatas, *sonate da camera*, solo sonatas, and concerti grossi. In two concluding chapters, he traces Corelli's legacy and the dissemination of his music.

The chapters on Corelli's early years make fascinating reading, especially the one entitled "The Legend: Fact and Fiction." Allsop brings much new information to bear upon Corelli's early musical studies and exposes many of the assumptions that previous biographers have made. Corelli was born in Fusignano near Ravenna, about 50 miles from Bologna, on February 17, 1653. Although it has often been reported that he was born into a wealthy family, Allsop demonstrates that this was not the case and that he probably came from humble origins. Allsop also documents Corelli's arrival in Bologna in 1670, after he had learned the violin at an early age from a priest whose name is still unknown. He then studied violin with Giovanni Benvenuti in Bologna and Leonardo Brugnoli in Venice. In Bologna, Corelli was associated with the Accademia Filarmonica, which was founded by a nobleman, Count Vincenzo Carrati. A description of the room in which the Accademia Filar-

monica held its concerts brings to mind the possibility of a variety of large ensembles having been heard there. It was equipped with an organ, three harpsichords, various bowed and plucked strings, 14 flutes (i.e., recorders), a cornetto, and a trombone.

The recorder had been popular in Venice before 1630, but outside Venice it was hardly used at all after mid-century. However, its decline does not necessarily indicate that woodwinds were never used in ensemble sonatas during Corelli's lifetime. There is archival evidence, for example, to suggest that large mixed groups of brass, woodwind, and string instruments performed on celebratory occasions in Bologna. A few documented performances also demonstrate that Corelli's music was played in combinations that included wind instruments in addition to strings. Most surprising, perhaps, are the documented cases of very large ensembles performing Corelli's music. Allsop cites an Introduction and Sinfonia by Corelli that were performed in Modena in 1689 as part of an oratorio, *Santa Beatrice d'Este*, in which the seven-part concerto grosso scoring was performed by a group of instrumentalists as large as 75, including two trumpets and a trombone.

Also of particular interest to early music performers is the discussion of the *sonata da camera* and the origins of the suite in Italy. Allsop takes issue with the prevalent assumption that the presence of an organ in an ensemble sonata indicates a

da chiesa function. Corelli's *Sonate a tre* (Op. 1 and 3) have an organ continuo part, but as Allsop shows, in the 17th century the organ was the preferred choice in Italy for ensemble sonatas rather than the harpsichord, at least until the very end of the century, and it could be used in either the *da chiesa* or *da camera* setting. The violin was certainly the predominant treble instrument, but there is still some doubt about the size and tuning of the melodic bass instrument called the "violone." Corelli's "violone" appears to have been the same instrument that was variously called "violoncello" or even "bassetto viola" by other composers. Allsop cites archival research to demonstrate that there were three sizes of bass violin, one of which may have been tuned a fifth higher than the modern cello. Another type of "violone" may have been a six-string instrument, most likely a viola da gamba. Corelli also indicates that lute or archlute may serve as the melodic bass instrument. The articulation that lute or archlute adds to imitative bass lines (along with chords added by the right hand) make it an especially attractive combination with the blended sound of violins and organ.

Allsop's exploration of the early suite in Italy contributes to our understanding of such issues as tempo and phrasing in Corelli's music. The question of whether the ensemble suite was danced is not entirely settled, but Allsop favors the possibility that at least some of the movements probably did serve as an accompaniment to social dancing. Movements by Cazzati (1660) that have descriptive titles such as "Dance of the Satyrs" appear to have been intended for dancing, but with Corelli's music, the function of individual movements is less certain. Allsop proposes that the movements that may have been intended for dancing usually are shorter and have simpler phrase structure and more prominent rhythmic patterns. He also sheds some light on the mysterious term *alla francese* and Corelli's conscious adoption of the *stile francese* in some of his corrente. In these works, Corelli remains faithful to the dance form, and Allsop believes they

In Bologna, Corelli was associated with the Accademia Filarmonica, which was equipped with an organ, three harpsichords, various bowed and plucked strings, 14 flutes (i.e., recorders), a cornetto, and a trombone.

could have been used in that function. His thorough discussion of Corelli's dance movements is one of the most valuable contributions of the book as a whole.

As the first full-length study of Corelli's music in English, this book is an important addition to the scholarly literature. It is generously illustrated with 46 pages of musical examples and eight plates, and it also includes a substantial bibliography.

Mary Cyr

SALAMONE ROSSI: JEWISH MUSICAL IN LATE RENAISSANCE MANTUA. By Don Harrán. Oxford & New York: Oxford University Press. 332 pp. Hardcover, \$78.00. ISBN: 0-19-816271-5.

Until recently, my final answer to the question "Who was Salamone Rossi?" would have been something like "The only late Renaissance Jewish composer I can think of." I would probably have recognized two or three of his instrumental pieces, thanks to a widely available performing edition, but that would have been the sum of my answer.

Today, this has changed, thanks to three separate but related projects. One is the series of recordings of Rossi's work, especially his Hebrew settings of the Songs of Solomon, by the ensemble New York Baroque under the direction of Eric Milnes on the PGM label. The second is the new complete edition of his works published in 13 volumes by the series *Corpus Mensuralis Musicae* (Neuhausen-Stuttgart, 1995) under the editorship of Don Harrán of the Hebrew University, Jerusalem. Finally, there is Prof. Harrán's fine biography of Rossi. At last—especially when more of his work is available on CD—we'll be able to form a much more comprehensive picture of this extraordinary man.

Rossi's career, the bulk of it at the Gonzaga court at Mantua, spanned one of the most exciting periods in the history of Italian music. When he first entered the service of the court, probably in the late 1580s, before his 20th birthday, the musical establishment was under the direction of the great Netherlandish master Giaches de Wert. De Wert was succeeded by Benedetto Pallavicino in 1596, on whose death in 1601 the post was filled by none other than Claudio Monteverdi. It is unlikely that Rossi remained at the court until his death; that date cannot be established with certainty, but Harrán shows that it is likely to have been around the end of the 1620s or 1630. Other distinguished composers served the Gonzagas as well; Giovanni Gastoldi was a part of their es-

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BOOK REVIEWS (cont.)

establishment for almost forty years until his death in 1609. A lengthy list of others spent shorter times in Mantua, including Girolamo Frescobaldi, Lodovico Viadana, and Monteverdi's brother, Giulio Cesare.

Harrán paints a vivid picture of one of the most musically sophisticated courts the world has ever known with Rossi, a Jew, as one of its regular employees for perhaps as many as 40 years. Harrán's archival work gives a much fuller picture of Rossi's position in the court, and of the esteem in which he was held. Among his privileges was an exemption from wearing the orange badges that were required of Jews, in recognition of "his musical talents and his playing," as Duke Vincenzo's decree of 1606 puts it. Although as Harrán points out, the accounts are not always clear on the precise duties of musicians, there is no question that Rossi was employed as a string player as well as a composer. This information is likely to be important in determining the most likely instrumentation for his non-vocal works.

Harrán's work serves two purposes and serves them both well. I have already noted the extent to which it provides a much fuller portrait of Rossi and his place in Mantuan society; much of the book, however, is given to a through analysis of Rossi's surviving works, with chapters on the madrigals and other Italian vocal pieces, the instrumental music, music for the theater, and, of course, the Songs of Solomon. A separate chapter discusses in detail the probabilities of performance practice at the Gonzaga court considering, in addition to instrumentation, such essential details as Rossi's use of accidentals and meter, as well as his early use of figured bass for *basso continuo*.

There is only one place in this discussion where I part company with Harrán. In his discussion of instrumentation he notes that Rossi's Book I of *Sinfonie, gagliarde, etc.* specifies "viole" or "cornetti" but that "string and wind instruments are so remote in their sonorities that one wonders whether the *cornetti* were not confined to those works...calling for one or two extra instruments" (p. 163). Two points seem to me problematic here. First, don't think the sonorities of violin and cornetto are "so remote." Second, Harrán seems to be ignoring the common pairing—or alternating—of cornetto and violin in the music of

Rossi's immediate successors.

It is, of course, Rossi's four books of instrumental music that will be of most interest to the recorder player. Although intended primarily for violins (called variously *viole*, *viole da braccio*, or *violini*), most of these delightful pieces fit quite well on recorders. In fact, the only omission I have found in Harrán's comprehensive bibliography is Joel Newman and Fritz Rikko's performing edition of Books I and II (Mercury Music, 1965). Since Harrán's complete edition is likely to be found only in large research libraries, Newman's edition is by no means superseded. Its omission seems a tad ungenerous.

David Klausner

MUSIC IN THE AGE OF THE RENAISSANCE. BY LEEMAN L. PERKINS. New York and London: W.W. Norton & Company, 1999. 1147 pp. Hardcover, \$49.95. ISBN: 0-393-04608-7.

W.W. Norton & Company has demonstrated a considerable commitment to early music studies with the publication of this survey of the music of the Renaissance by Leeman Perkins one year after a similar broad survey of the same period by Allan Atlas (reviewed in the January issue of *American Recorder*). While Atlas's book, *Renaissance Music: Music in Western Europe, 1400-1600*, was intended for use in the classroom as part of Norton's *Introduction to Music History* series, Perkins's survey addresses a broader readership in the same fashion as the classic Norton text from the 1950's, *Music in the Renaissance* by Gustave Reese. While ongoing research has brought forward new information about the period, the main difference between Reese's time and ours is the tremendous boom in performances and recordings of the music of the Renaissance. Perkins's book will thus be of interest to audience members, record collectors, and performers (professional and amateur) as well as the scholarly community. He assumes no special technical or historical knowledge, but he does not write down to readers and his observations are often quite detailed.

Perkins divides his book into three large sections—"The Historical Perspective," "The Fifteenth Century: The Consolidation of Genres and Styles," and "The Sixteenth Century: The Established Genres and Stylistic Change"—followed by an Appendix, "The Conceptualization of Music in the Renaissance." The book is further subdivided into 25 chapters with titles such as "Secular Polyphony in France" and "The Madrigal," that make it easy to identify

an area of particular interest. Each chapter is further divided into several sections which narrow the focus, such as "The Emerging Madrigal" or "Venice as a Center of Madrigal Production." A 52-page index acts as a further aid to mining information from the book as a whole, while a similarly extensive bibliography points to further reading. Footnotes serve principally to direct the reader to specific books or articles relevant to the topic at hand or to modern editions of original sources, both musical and theoretical. Unlike the Atlas book, there is no musical anthology issued to accompany *Music in the Age of the Renaissance*, but there are copious musical illustrations as well as frequent references to complete works editions or existing anthologies. Several detailed maps, illustrations drawn from contemporary art, and genealogies of the early French and English royal houses complete the book.

As is indicated by his section headings, Perkins looks on the Renaissance as an age unique in musical history during which the Western world was at one stylistically. He devotes his final chapter, "The Final Synthesis" to consideration of the work of the four great composers of the late 16th century—Palestrina, Victoria, Byrd, and Lassus—and he writes, "the very substantial common ground among them, with respect both to genres and to musical styles, gives ample evidence to the careful observer and listener of a grand synthesis of the theoretical principles, the mensural usage, and the contrapuntal practices upon which their music is based." Earlier in the same chapter he also writes, "Historically, composers have generally been at their most prolific when the structural principles and compositional procedures of their art were most settled and well defined." (Is this perhaps a somewhat rueful comment

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about our own musically fractious age?)

Apart from his final chapter, Perkins forms the story of the music's development around stylistic principles rather than individual composers. More than that, those stylistic currents are firmly positioned in the historical and cultural milieu of the time. Music is hardly mentioned in the first 88 pages as Perkins discusses the cultural implications of the term "Renaissance" and describes the social structure of early Renaissance society. A discussion of the general role of music in society, a description of the physical form of the surviving sources (both manuscript and printed) and a note on the esthetic sensibilities of the time follow before the musical history proper begins on page 212.

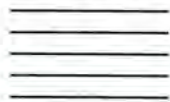
Through the course of the book, Perkins moves from style to style and country to country, pointing out cross-influences where they exist, but devoting each chapter to a detailed but concise survey of each topic as it arises. The music of a wide range of composers is considered and individual representative compositions are discussed. Each chapter thus becomes the equivalent of an extensive encyclopedia entry on the topic at hand (the book could almost have been called *An Encyclopedia of Renaissance Music*). It is in the final chapter that Perkins provides a final overview of the period as a whole as seen through the work of the greatest composers of the era just before the revolutionary changes of the early 17th century.

Perkins's appendix is itself almost worth the price of the whole book (which is, in any case, quite reasonable for a work of this size). In under 100 pages he is able clearly and concisely to lay out the theoretical underpinnings of the music, from the concept of hexachords through the modes and rhythmic usages (touching on principles of notation along the way) to the guiding principles of counterpoint and harmony. All of this, once again, assumes no extensive musical background on the part of the reader.

The recorder receives brief mention as one of the family of "soft" instruments and its traditional role is described. Throughout the book, however, Perkins comes down solidly in favor of instrumental participation in music with untexted parts, and he sees virtually the whole corpus of later 16th century music as suitable for instrumental performance. This, of course, offers to the recorder player a universe of first-rate repertoire, all fairly accessible in library editions.

Scott Paterson

MUSIC REVIEWS



*Music from Germany, Japan, England,
Australia, Italy, and Naperville, Illinois*

THE GREAT EMU WAR, BY BENJAMIN THORN. Loux Music LMP-163, 1999. Four recorder players doubling on various sizes of recorders and percussion instruments, sc 32 pp, pts from 6 to 10 pp. \$12.50.

What we have here is a very large work. Actually it is a compilation of three smaller self-contained pieces—all quite different from each other—that have been coupled together as movements of the large piece. Each of these movements in turn contains from two to four sections. The first and second movements are trios and the third is a quartet. The composer has solved the continuity problem by writing percussion parts for the uninvolved recorder player, a different one in each of the trio movements.

If you are now thinking that this is a sure recipe for disaster you are absolutely wrong in this case. *The Great Emu War* is a wonderful piece. Why? Because the composer is Benjamin Thorn. An academic composer could never get away with a pastiche like this, but Thorn is no academic. He is a true creative original with a lot to say.

The first movement, *Chasing*, begins with a satirical fanfare. Its second section is polyphonic and static, but its goal is to set you up for an unexpected and very exciting ending.

The second movement, *What about tabouleh?*, is the most complex. It begins with a Vivace section in rhythmic dynamism that can only be described as pure Thorn. It has a kind of day-in-the-jungle

feeling to it that is irresistible. A smeary glissando-laden Andante provides a tongue-in-cheek serenade and that in turn is followed by a Largo section of scary night music. The movement ends with a section of joyously bright and sunny day music that is just right for the occasion.

The final movement offers another quirky fanfare and more Thornian dynamism.

In spite of its great length and enormous eclecticism, *The Great Emu War* works well and is most satisfying. The overwhelming presence of Thorn's musical personality—actually there seem to be several Thorns, each with his own language and style—makes this conglomeration of stuff seem more unified than it is.

The edition is nicely printed. There is a bad page turn in the part for the first recorder, but it can be negotiated with only a slight amount of memorization. Level-wise, it is suited to advanced players and requires many extended techniques.

We are once again indebted to Benjamin Thorn for a superb work.

Pete Rose

GREGORIAN GARLAND, BY ANN MCKINLEY. Parnell Productions, Naperville, Illinois (available from Performers Music in Chicago, 312-987-1196), 1998. ATB, sc 18 pp (3 copies). \$4.00.

Ann McKinley received a Ph.D. in Musicology from the University of Michigan in 1963. For the next five years, she lived as a Benedictine, immersing herself in

plainchant and writing music for the then-new English Liturgy. From 1968-1994 she was a member of the Music Faculty at North Central College in Naperville, Illinois.

Gregorian Garland includes six original Gregorian chant melodies accompanied by newly composed tenor and bass parts. The composer mentions that some of the original chant notes had to be altered but does not indicate which notes are not original. The harmonies created by the two newly composed parts remind me of free organum, as the voices weave around and go pretty much where they want to go—perhaps a modern manifestation of free organum. In any case, the listener will need to turn off his/her common practice harmonic ears because of the variety of unusual voice leadings and other techniques: voice exchanges between minor seconds, voice exchanges between thirds, parallel first inversion triads, skips into dissonances, parallel fifths, parallel sixths, plagal cadences, cadences with suspensions resolving up, and one final cadence that ends on a first inversion D minor triad. Some of the chants use modal mixtures: "Antiphon The Asperges" begins within the C Mixolydian scale, but at the final cadence brings in the B $\flat$ for what sounds like a plagal cadence in C major. "Kyrie [Clemens Rector]" begins in F major, but ends with a D minor chord in first inversion. "Advent Antiphone at Vespers O Adonai" is in a mixture of D Dorian and D natural minor, ending within the D natural minor scale. "Maundy Thursday Antiphone at Lauds: Contritum est cor meum" uses the G Mixolydian scale, but begins on a D minor chord. "Holy Saturday Antiphon at Lauds O vos omnes" ends within the D minor scale but uses an occasional E $\flat$, thus, giving it a Phrygian flavor. With one exception, all the final chords are open—minus the third of the chord.

The parts are barred with constantly changing time signatures, but players will need to ignore the bar lines in order to let the flavor of the original chant come

In spite of its great length and enormous eclecticism, Benjamin Thorn's The Great Emu War works well and is most satisfying. The overwhelming presence of Thorn's musical personality—actually there seem to be several Thorns, each with his own language and style—makes this conglomeration of stuff seem more unified than it is.

through. The tenor and bass players should ignore the printed rhythmic notation and concentrate on following the alto player. The tenor player has some long notes to hold, so must have a strong, steady tone and the ability to hold long notes in tune. Technically speaking, these chants could be played by groups that are lower intermediate. Musically speaking, they are best reserved for groups with a feeling for Gregorian chant and with ears for perfect intervals.

The publisher supplies three copies of each score, and to avoid confusion each chant is color-coded. All of the pieces are short. In fact, the entire score of each is published on just one page. If you are looking for calm, quiet music for church performance—with some striking dissonances—you might give these a try.

REMEMBER WHEN...? BY ANN MCKINLEY. Parnell Productions (see above), 1999. SAT, sc 4 pp, pts 2 pp each. \$4.00.

This quaint medley of four old classic songs opens without introduction with "Won't you Come Home, Bill Bailey" in the Key of B $\flat$ major and subsequently repeats itself in the key of C major. The final chord of "Bill Bailey" is simultaneous with a waltz-rhythm transition to the song "In My Merry Oldsmobile." This tune is essentially a duet between the soprano and the tenor. The alto recorder reenters in the transition to the next tune, "Mademoiselle from Armentières, Parley Vous," still in C major. This tune is a duet between the soprano and the alto. There is a sudden modulation from C major to D major where the tenor recorder reenters with support harmony. At the end of this tune, there is a real surprise when the soprano and alto recorders suddenly begin to play in parallel minor ninths. The arranger assures us that this is not a misprint and should be played boldly so as to make sure that the humor shines through! After another sudden modulation back to C major, the medley ends with "Hello! Ma baby, Hello! Ma honey, Hello! Ma ragtime gal." Throughout the medley, there are rich, modern harmonies and some interesting

skips into dissonances that push the music forward. The fun part to play in this medley is definitely the soprano part. The alto and tenor parts combine to add some rhythmic interest and harmonic support. All parts are very accessible for intermediate players.

BLOW, BLOW, THOU WINTER WIND FROM SHAKESPEARE'S AS YOU LIKE IT, BY ANN MCKINLEY. Parnell Productions (see above), 1998. TB or 2 voices with opt harp, sc 2 pp. \$1.00.

This is a simple, yet quite nice setting of the well-known text from Act 2, Scene 7, of Shakespeare's play *As You Like It*. The text begins with "Blow, blow, thou winter wind, thou art not so unkind as man's ingratitude; thy tooth is not so keen because thou art not seen although thy breath be rude." Set for tenor and bass recorders, or voices, the parts are easily playable on the assigned instruments. Also included is a part for optional pedal harp. The arrangement can stand alone without the harp, but I much prefer it with the harp, since it provides an ostinato-like repetitive rhythm that, like the wind, drives the music forward. In the absence of a harp player, this part could easily be played on another plucked stringed instrument.

The arrangement begins in the key of E minor and rocks easily between tonic and subdominant harmonies until eventually a dominant chord brings in the first leading tone. The middle section appears to shift into E Phrygian, as all of the F $\sharp$ s are suddenly F $\sharp$ s. Here, the harmonies rock between the tonic and supertonic chords. After the bass plays a full measure of E $\flat$ s, the piece moves back into E $\flat$ minor (or E Aeolian). It ends with no leading tone, preserving the modal flavor that we find in the Phrygian section. The final touch is a two-octave glissando on the harp. Theoretical analysis aside, this is a very enjoyable, short, modal flavor piece that presents no technical problems. And it only costs \$1.00! Give it a try!

Susan P. Groskreutz

MOTETTI ET RICERCARI A DUE VOICI (1577), BY ORLANDO DI LASSO, ED. BERNARD THOMAS. London Pro Musica LPM RM6 (Magnamusic), 1997. Various instruments, Sc 36 pp. \$10.25.

This collection of 24 duets consists of twelve Psalm settings with underlaid text and twelve textless bicinia, all written in imitative counterpoint. Playable on a variety of instruments (recorders, viols, flutes, cornetti, etc.), they were originally intend-

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

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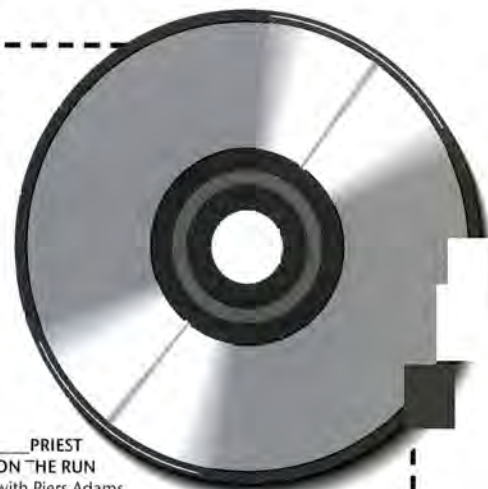
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MUSIC REVIEWS (cont.)

ed as teaching pieces and can still be used that way today.

The motets are not technically difficult and can be handled with practice by intermediate recorder players. They would make an excellent introduction to Renaissance rhythms and 16th-century polyphony. The first six are suitable for soprano and alto recorder and the last six for tenor and bass. Before playing these pieces, players might try singing them to determine the correct tempo and phrasing. (Players familiar with Latin will appreciate the composer's tasteful use of word painting.) Since the editor has not reduced the original note values, the tactus (beat) is on the semibreve (whole note), which will prove challenging at first for players unaccustomed to counting whole notes. A metronome marking of 60 (whole-note beats per minute) works quite well for all these pieces.

The *ricercari*, which are rhythmically more complex than the motets, are best suited to upper intermediate and advanced players. Although all twelve are similar in formal structure and in the persistent use of imitative texture, they differ in other respects: some are in major (Lydian and Mixolydian) and others in minor (Dorian and Phrygian) modes; melodic motives are treated in a variety of ways (inversion, diminution, rhythmic alteration, etc.); and various recorder combinations (ST, SA, AT, TB) are represented. While all the *ricercari* begin calmly with relatively long notes, they all build up to a climax near the end. Since they include many eighth-note passages, which must be articulated cleanly, they should be played more slowly than the motets, and interaction between the two parts should generate a feeling of excitement.

The print in this edition is easy to read, there are no bad page turns, and the price is quite reasonable. Translations of the motet texts would have been helpful, though. This collection will make a welcome addition to any serious recorder player's library.

DIVERTIMENTO (1996), BY RONALD J. AUTENRIETH. Moeck ZfS 716 (Magnamusic), 1999. ST, sc 6 pp. \$5.00.

Ronald Joachim Autenrieth (1959-), a German music teacher, critic, and former church musician, is self-taught as a com-

poser. His compositional output, which ranges from popular pieces to serious organ, choral, and piano works, includes a large number of works for recorder, and he has also arranged music for recorder ensembles. (Two of his arrangements are reviewed in the September 1999 *American Recorder*.) His *Divertimento* and a companion work, *Five Canons*, also recently published by Moeck (see below), are intended primarily for teaching purposes.

Divertimento is a conservative composition employing classical forms and imitative counterpoint. Its three movements—Poco Vivace, Largo, and Giocoso—are all in C major but include a good deal of chromaticism. While the first movement, featuring jazzy syncopations, is a study in rhythmic accuracy, the soft, contemplative Largo focuses on good intonation, and Autenrieth suggests that the players practice obtaining beatless unisons, fifths, and octaves on long notes in preparation for that movement. The final movement is a study in ornamentation (trills, tremolos, and slides) and articulation (legato versus staccatissimo). Since the outer movements are quite repetitious, they should be taken at a fast clip to keep from sounding monotonous.

This work is best suited to upper intermediate players. For those who have not yet ventured beyond Renaissance and Baroque repertoire, it would make an enjoyable introduction to contemporary recorder music, and the jazzy opening movement would make a lively encore selection. The large print in this edition is easy on the eyes, and an extra copy of page 5 is included to avoid an awkward page turn.

Carolyn Peskin

The players of Ronald J. Autenrieth's *Fünf Kanons* are provided with good practice pointers, including the best advice (which would hold true for all duets), "... trouble should be taken while playing to listen to one's partner."

FÜNF KANONS, BY RONALD J. AUTENRIETH. Moeck ZfS 707 (Magnamusic), 1998. ST, sc 5 pp. \$5.00.

These canons are a welcome supplement to the fairly short list of C instrument duets. All five are lighthearted, interesting, and quite short (the longest, with repeat, being 27 measures). It would be nice, however, if they were developed further. Autenrieth puts them in duet score because he adds a few measures at the end so that the parts end together. Except for that they are perfect canons. They should be an easy sight-read for the sharp intermediate player. A few high As and one B $\flat$ are as high as they go, and the rhythms and keys are basic. Articulations are given and, if followed, add strong interest to the duets. The players are provided with good practice pointers, including the best advice (which would hold true for all duets), "... trouble should be taken while playing to listen to one's partner."

Louise Austin

KRISHNA, BY MASARU HASHIRAMOTO. Microprint EM 1103, 1997. 1 player (S'o/S/A), sc 5 pp. \$9.00.

SONG OF A HUNCHBACKED PIPER, BY TOMOYUKI HISATOME. Microprint EM 1101, 1997. A, sc 5 pp. \$9.00.

ESSAY, BY HIFUMI SHIMOYAMA. Microprint EM 1105, 1998. 1 player (A/T/antique cymbals/wood chime), sc 8 pp. \$9.00.

PERIGEE, BY KYOKO SOEJIMA. Microprint EM 1104, 1998. ATB hc, sc 16 pp. \$15.00.

CONSTRUCTION, BY KEIKI OKASAKA. Microprint EM 1102, 1997. Recorder qrt (A/T, A/T, A/B, A/gB), sc 16 pp. \$15.00.

The above compositions, all by Japanese composers, are offered in the catalog of Microprint, a German publisher. They will be of interest primarily to the professional player or very advanced student.

The first recorder work by a Japanese composer to both gain renown and enter the standard repertoire was *Fragmente*, a superb work for solo tenor written for Frans Brüggen in 1968 by Makoto Shinohara. This highly successful example was followed by a handful of equally fine works by Ryohei Hirose and Maki Ishii in the mid-1970s. To a great degree, the music in these Microprint editions resembles these earlier works, but unlike their predecessors, they seem to be lacking in some way. The surface elements and general stylistic ingredients are there, but the core is missing.

There can be no doubt that the composers of these pieces know their stuff. The complexity of the music and the enor-

MUSIC REVIEWS (cont.)

mous variety of sophisticated notation illustrates this clearly. That the compositions are meant to show off the brilliant virtuosity of those who would perform them cannot be questioned either. But music is not really about demonstrating skills, or at least it shouldn't be primarily concerned with that. A composer's main objective (unless otherwise stated, as in the case of those working with ultra serialism or indeterminacy) should be to take whatever he knows, however much or however little, and use it to create a compelling sound object. Music is, after all, an "Art," which is to say that it is esthetic. Only secondarily is it a craft or science.

The three solo pieces are a prime example. Masaru Hashiramoto, the composer of *Krishna* (written in 1992), claims to have been influenced by the flute music of India. His composition contains long notes often preceded or connected by grace note flurries, glissandi, and colorations produced by special fingerings or tonguing effects. These unfortunately amount to not much more than a collection of empty gestures. Tomoyuki Hisatome's *Song of the Hunchbacked Piper* (1994) features repetitive minimalist sections alternating with sections that have dance-like rhythms. The title refers to a Hopi Indian name for the cicada and is intended to, in the composer's words, "describe the atmospheric often indefinable floating tone of the piece." In *Essay* (1998), by Hifumi Shimoyama, the recorder player must double on antique cymbals and wood chime in what appears to me to be an arc form that is more calculated than organic.

Perigee (1980) by Kyoko Soejima combines a recorder trio with harpsichord. Like the solo works, it is well crafted, but its harmonies are uninteresting to the ear—they don't sound. The most successful of any of these pieces is the recorder quartet *Construction* (1980) by Keiki Okasaka. A layered piece, it takes its cue from Hirose's *Lamentations* and Polish composer Kazimierz Serocki's *Arrangements*.

The editions are beautifully computer printed, except for *Construction*, which is in a facsimile that is readable but not too easy on the eyes. There is a bad page turn in *Essay*, and there are several in *Construction*. *Perigee* can be played without page turn problems if the recorder players read from a single score. All editions have excellent instructions in English, Japanese,

and German.

They may be purchased directly from the publisher (+49-251-232986; +49-251-230-1884 (fax), or by special order from the Von Huene Workshop, 617-277-8690.

THE EVOLUTION OF LINE, BY DONALD BOUSTED. Composer Press (dist. by Provincetown), 1997. T with live electronics, sc 5 pp. \$7.50.

TWO RESPONSES TO SILENCE, BY DONALD BOUSTED. Composer Press (dist. by Provincetown), 1998. T, sc 2 pp. \$5.25.

The Composer Press recorder series is almost entirely devoted to the publication of duets written by Donald Bousted for the series' editors Peter Bowman and Kathryn Bennetts. These newest editions, however, offer a pair of interesting solo works.

The Evolution of Line is dedicated to French recorderist Philippe Renard, who has performed the work both in Europe and the U.S., and to French recorder maker Philippe Bolton, who designed and built a special recorder to be used with amplification and live electronics. The piece may be played on other electro-acoustical set ups, providing that the details of Bousted's instructions can be met.

Several things about this work will be readily apparent to the listener. First is its wonderfully human vocal quality—a state created through the use of very close microtonal intervals (8th tones). Second is the "lost in space" ambiance created by electronic reverberation. Finally, there is the effective way in which the sections of the piece start low and soft working their way to high-pitched primal screams. Its form is simple and thoroughly logical. All sections except the last project an ascending melodic shape. The final section offers a complementary and musically sensible descent.

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Two Responses to Silence is a slight reworking of a piece that Bousted wrote for the flute back in 1985. Essentially post-Webern in concept, it employs a quasi-serial (i.e., not strictly twelve-tone) procedure and high degree of range pointillism in its pitch structure and very irregular rhythms that are generated by combining small predetermined cells. According to the composer's preface, the reworking of this piece from a flute to a tenor recorder solo involved replacing some of the quick dynamic changes in the original score with changes of articulation.

Both editions are nicely printed. The page turns in *The Evolution Of Line* are bad—the edition should have been produced in folder form with loose leaf pages printed on one side only. Both pieces are worthy of the attention and interest of very advanced players.

Pete Rose

EIGHT DUOS FROM THE CANCIONERO DE UPPSALA (1556), ED. BERNARD THOMAS. London Pro Musica Instrumentaliter LPM 206 (Magnamusic), 1996. Two equal instruments, sc 17 pp. \$7.50.

COMPLETE DUOS, VOLUME I: SUITES I-V (1709-1711), BY MICHEL DE LA BARRE, ED. DAVID KATZ. Dolce DOL 704 (Magnamusic), 1996. AA, sc 41 pp. \$12.00.

SONATA A 3 (1621), BY FRANCESCO TURINI, ED. BERNARD THOMAS. London Pro Musica Chamber Music of the Seventeenth Century LPM CS18 (Magnamusic), 1996. Two S instruments, optional bass instrument and continuo, sc 12 pp, pts 3 pp. \$9.00.

SONATA A 3 "IL CORSINO" (1621), BY FRANCESCO TURINI, ED. BERNARD THOMAS. London Pro Musica Chamber Music of the Seventeenth Century LPM CS19 (Magnamusic), 1996. Two S instruments, B instrument, and optional continuo, sc 12 pp, pts 2 pp. \$9.00.

For many years, Bernard Thomas' London Pro Musica Editions (and the associated Dolce imprint) has been one of the most active and conscientious suppliers of printed music to the early music community. Although the company's emphasis has always been on the true early music of the 15th through the early 17th centuries, the Dolce line of music for recorder in particular has presented intriguing editions of later repertoire as well. These four editions continue at once the amazing pace of new releases (the four varied editions here are just a portion of the production from

1996), the wide scope of interests addressed by the company (all four are part of ongoing series which aim to give a widely representative view of selected repertoires), and the care with which the music is presented (with informative notes, highly readable texts, and affordable prices).

The earliest repertoire presented here are the eight anonymous duos published in Venice in 1556 in a collection of villancicos. Their connection with the Swedish city of Uppsala lies in the fact that the sole surviving copy of the collection is to be found there. The pieces are written in a rather learned style that uses some striking textures (notably a great deal of close imitation and voice crossing) but does not have the flexibility of the best Renaissance bicinia. As the series title states, however, they contain some notable stylistic experiments, and in the hands of inventive performers they could have considerable energy. There are few fast-note figures, but plenty of syncopated and overlapping rhythms. Editorial procedures are clearly explained and are confined principally to the halving of original note values and suggestions for *musica ficta*. Recorder players will be able to play the whole collection on two equal C instruments.

Francesco Turini (c. 1589-1656) was born in Prague (and became court organist there at the age of twelve!) but spent most of his career in Brescia. These two trio sonatas are half of a set of four sonatas (the other two have also been published by LPM) that appeared in the composer's first book of madrigals in 1621. In the style of the time, both pieces are written for two treble instruments (playable on C recorders), a bass voice and continuo, though the bass and continuo are largely identical (and beyond the range of a bass recorder). Interestingly, the bass is optional in CS18, while the continuo is optional in CS19. The two works share some striking features, including passages of virtuosic writing (especially demanding in CS18) and relatively extended length (almost 160 bars each). In general, however, they are typical of the ensemble sonata of the time, written in an episodic fashion featuring changes of meter and frequent changes of texture. "Il Corsino" has the extra interest of having been based on a dance tune that is better known as "La Bella Pedrina." The parts are printed so as to avoid page turns, and again, the editorial additions are minimal and generally helpful, although some of the more chromatic

passages might have been marked more fully. While the music is primarily for violins, it could come alive in the hands of advanced recorder players with a feeling for the style.

One of the most welcome of Dolce's series has been "Duo Music for Recorders," which has provided challenging and well-written repertoire for sociable music making. Michel de la Barre is well-known for his flute sonatas, but he also wrote 17 flute duets in 12 books, of which this first volume presents the first five suites. The expected dance movements are present, most commonly allemandes and giges, but each suite also features more abstract movements, such as preludes, fantasies, and fugues. In fact, the distinguishing features of these suites are the wide variety of characters embodied by the various movements and the rather unusual technical demands that arise occasionally from a liberal and quite specific use of ornaments. Again, the presentation is very professional, except for the questionable placement of some ornaments (as on page 22, bar 8), some missing cautionary accidentals (as on page 33, bar 21), and some slips in the typesetting (as on page 29, bar 22).

Scott Paterson

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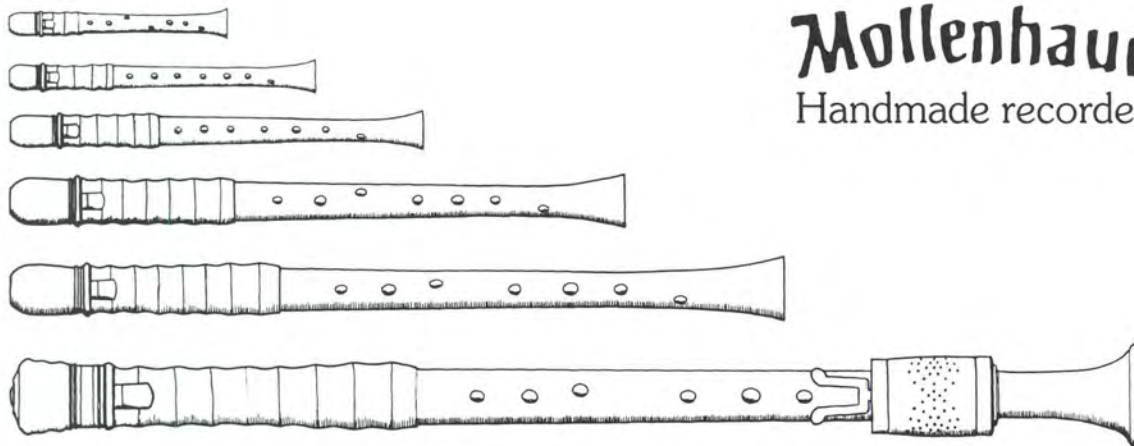
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RESPONSE

Disturbing Cover Art

The cover of last November's AR is called "Solo" by Sergio Ruzzier. Never have I seen such a sad little picture. It wrenches my heart, and makes me feel the sadness of all failed music-making, lost ambitions, dismal little lonelineses, and the current ecological disaster facing all of us earth-dwellers. Perhaps a happier view of music-making would be more uplifting.

If the purpose of great art is to disturb, and to bring to mind questions of why we make music at all, then this is truly a piece of great art. It teeters on the edge of that, or becoming a kind of cartoon. Can you tell me a little more of Sergio Ruzzier?

Karen W. Burnett
Central, South Carolina

ED. NOTE: While the piazetta in Mr. Ruzzier's illustration may have been unpopulated, readers might have found comfort in the consoling nature of the recorder as a personal companion. The American Recorder Society has always encouraged the social aspect of playing the recorder and emphasized its capacity to bring people together in joyous music-making, but more than half of ARS members are not members of local chapters, and at least some of them must identify with the little rodent who can entertain himself by playing the recorder when there is no one else around.

Mr. Ruzzier was born in Milan, Italy, in 1966 and has lived and worked in New York City now for four years. He especially loves the area of Tuscany and fondly remembers music students practicing in the streets of Urbino in a setting not unlike the one he pictured.

Another Ganassi "First"?

The end of one millennium and the arrival of a new one will almost certainly produce claims concerning who was the first to do this, that, or something else. My own experience illustrates what I mean.

Sad paintings, overlooked teacher, and a 21st century first

As midnight approached on Friday, December 31, 1999, I was in my workshop putting the finishing touches to a boxwood (*Buxus sempervirens*) alto recorder in C at A-415Hz. It occurred to me that if I delayed the final operation for a few minutes until midnight struck, I could possibly be completing the first recorder of the new millennium. This I did. Then I realized that if I straight away started on a new instrument, it could possibly be the first recorder completely made in the new millennium. In a little under 98 minutes, I completed a one-piece Ganassi soprano in C at A-466 Hz made from New Zealand kauri (*Agathis australis*).

For very obvious reasons, I mention that these recorders are possibly the first of the new millennium. Not *definitely*. Al-

It occurred to me that if I delayed the final operation for a few minutes until midnight struck, I could possibly be completing the first recorder of the new millennium.

though New Zealand lies close to the International Date Line's western side, there are numerous places also to the western side which lie much closer and are therefore in earlier time zones. It is not out of the question that an instrument maker in an earlier time zone was in fact the new millennium's

first to finish and/or make recorder[s].

If readers know of such a maker, particularly if he/she lives on a winterless golden-beached atoll, might I ask that I be provided with details. I would hope to make regular visits during Auckland's wet and, at times, waterlogged winters.

Alec V Loretto
Auckland, New Zealand

Mentor Omission

In writing about the two young students who received scholarships from Early Music America to attend summer workshops last year ("Bits and Pieces," page 5, November 1999 AR), there was no mention that Karen Snowberg has been teaching Alicia Kravitz for the past eight years.

Susan Tadone
New York, NY

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CHAPTERS & CONSORTS

Chapters donate performances for worthy causes

With the February 2000 issue of the *T.E.M.P.O. Newsletter*, Frank Nevelo celebrated his 10th anniversary as editor. The newsletter reports that **T.E.M.P.O.** (Toronto [Ontario, Canada] Early Music Players' Organization) members Bertha Madott and Sara Blake donated their duetting services to a gala fund-raising reception at the Museum of Textiles in return for the museum's generous contribution of guest passes for the chapter's past silent auctions. The pair played their "trusty Masque Dances" for alto recorder and bass viol and a suite of tunes by Turlough O'Carolan. The museum's director wrote: "The whole event went very well, and I am sure that a large part of that is due to the ambience you provided for everyone as they arrived."

Members of consorts in the **Greater Denver (CO) Chapter** are invited to come early and play background music before the monthly meetings. The **Stonebridge Waytes** served as the warm-up group for the January meeting, and the **33rd Street**

Trio did the honors in February. For the Recorder Faire 2000 on March 12, the chapter put together a Renaissance Dance Band led by Karl Reque. Other events at the Faire were to include Carl Rix, the "Mariachi Man," with 35 children playing Latin music on the recorder and a group of fourth-graders from the Shepherd on the Hill Lutheran School, as well as chapter consorts **Pennyworth Pipers**, **ArtyFacts**, and the **Augustana Quartet**.

The **McClesky Middle School Recorder Ensemble**, directed by Jody Miller, was one of the featured groups on the "Early Music Kaleidoscope" program produced by the Atlanta (GA) Early Music Alliance on March 5. The group performed dance suites by Brade and Gervaise, Scottish songs, and a pair of dances based on "La manfredina."

On Sunday, January 9, the **East Bay (CA) Chapter** held their annual Twelfth Night Celebration under the direction of maestro



A large group from the East Bay (CA) Chapter, known as the San Francisco Recorder Group and led by Florence Kress (second from left), spread good music and good cheer at the Heritage Retirement Home when they played an extensive program of holiday music in San Francisco on December 19.

Bob Dawson. After the playing session, the group retired to the church lounge for a potluck dinner, music exchange, and "Secret Beverage." Participants donated lots of sheet music to the kitty and rummaged through to find exciting new selections to take home. Several members also donated CDs and cassettes, which were sold at discount prices, with all proceeds going to the chapter's general fund. The rest of the sheet music went into the new East Bay Chapter Sheet Music Library, which will serve as a music resource for chapter members looking for new music to try.

The **New Orleans (LA) Early Music Society** celebrated the holidays by performing Renaissance music at The Rink shopping area in Uptown New Orleans. The chapter's web site may be found at <www.lefriant.com/noems/index.html>.

The **Seattle (WA) Recorder Society** began the third millennium listening to new musical settings of texts from the first millennium. The February meeting of SRS featured *Contrafacta*, a group composed of Sally Mitchell, Bill McJohn, and Ronn Fullerton that "specializes in bringing ear-

Recorder Program In Minnesota

Three young recorder students of Cléa Galhano took part in a "Recorder Feast" performance in December at the Landmark Center in St. Paul, Minnesota. Laurence Ducker and Michael Radcliffe-Kapustka with Michael Ducker, harpsichord, performing as the Baroque Ensemble of St. Thomas Conservatory, played a trio sonata by Telemann. John West, with Jason Wirth accompanying, played *Canção da Fistula* by Italo Issa and *Cantus II* by Norwegian composer Egil Hovland, whom John had a chance to work with last summer. Reported Jean Fagerstrom in the Twin Cities Recorder Guild's *Recorder Notes*: "Cantus II demonstrates virtuoso techniques, all of which this young player has mastered in an awe-inspiring fashion." Also on the program: Debussy's *Syrinx*, performed



Cléa Galhano with, left to right, recorderists Laurence Ducker, Michael Radcliffe-Kapustka, and John West and keyboard players Michael Ducker and Jason Wirth.

by Recorder Guild member Alan Kolderie, and *Meadows* by Timothy Broege and *Solstice Celebration, Morning Dance* by Keith Davis performed by Minnesota Dolce (Brad Wright, Greg Smith, Judy Mason, Cammy Carteng, and Larry Tempel).

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.

ly texts to the public, often in musical settings of their own creation using their knowledge of existing musical styles."

The **New York Recorder Orchestra** has released a *First Impressions* CD, presenting a variety of music for large recorder ensemble from the Renaissance to the 20th century under the direction of Ken Andresen. On the program are selections by Sweelinck, Grieg, Liadov, Lasso, Picchi, arrangements of Renaissance dances and popular tunes by Denis Bloodworth, Andresen's own *Boxwood Bounce*, and *Reweavings*, a prize-winning piece for 24 players by the group's associate conductor Patsy Rogers. The disc may be ordered from \$12 (shipping and handling included) from RONY, c/o Margery Tippie, 301 Foster Ave., Sayville, New York 11782; <www.geocities.com/Vierna/7745/>.

The **Westchester Recorder Guild** regularly contributes its talents to worship services at Emanuel Lutheran Church in Pleasantville, New York, where the Guild activities take place. This relationship has developed into a "win-win" situation, as the church has named the Guild artists-in-residence and no longer charges rent for the monthly meetings. Recently, six WRG members participated in an AIDS benefit at the church. The highlight of the program, arranged by music director, Karen Snowberg, was Michael Altenburg's *intra-da* based on the advent chorale, "Nun Komm der Heiden Heiland." The Emanuel Lutheran Church choir sang the solemn tune while the recorderists wove a sprightly, polyphonic texture around them.

WRG members performing at an AIDS benefit at the Emanuel Lutheran Church, Pleasantville, New York.





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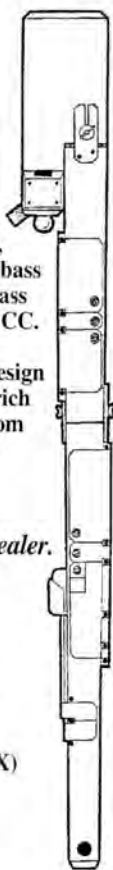
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RECORDERS ON DISC

Linsenberg, Maute, Melville, Adams, Franco, Reiss, and Young among the featured artists on new recordings

Musica Pacifica's recording of eight "concerti da camera" by Alessandro Scarlatti is a wonderful addition to the recorder discography (Dorian DOR-93192). These works, mostly for recorder, two violins and continuo, were written toward the end of the composer's life. They display his total mastery of form, to the point of being free of formal constraints: they are called "concerti" on the title pages and marked "sonata" on the parts. No matter. One imaginative, innovative idea after another flows from Scarlatti's pen, and the result is a superb vehicle for recorderist **Judith Linsenberg** (playing alto recorders by Morgan, von Huene, and Gohin) and her colleagues Elizabeth Blumenstock, Ingrid Matthews, George Thomson, Claire Garabedian, Michael Eagan, and Byron Schenkman. Readers are urged to buy this disc and to search out editions of these works (published by Ut Orpheus Edizioni, Bologna) if they have the resources to perform them.

A good way to become acquainted with the rousing recorder music of **Matthias Maute** is through *Sweet Follia* on the ATMA label (ACD 2 2213). The disc mixes nine of his own concoctions—sometimes "neo," sometimes "arch," always inventive—with supporting works from the first five centuries of recorder literature, including music by Purcell, Couperin, Blavet, Morley, van Eyck, Theodor Schwartzkopff (1659-1732), and others. Performing together with Sophie Larivière, recorder, Betsy MacMillan, viola da gamba, and Rafik Samman, percussion, under the name **Ensemble Caprice**, Maute has produced a disc of great good humor and beguiling beauty. It includes *How I Love You*, *Sweet Follia*

(with a nod to Corelli), *It's Summertime* (with a nod to Gershwin), *Bixler Beat* (with a nod to Martha Bixler), and some throwbacks—*Sonate en trio*, *Ciacona*, and *Rondeau*—that connect seamlessly to the historical repertoire. The *Petite étude* for two recorders that creates such a sense of urgent expectation on the first cut returns at the end of the disc fulfilled by the overlay of a consoling gamba "chorale." Those attending Maute's concert this coming June at the Berkeley Festival are in for a real treat.

A collection of recorder classics mostly from the mid-20th century have been recorded by **Alison Melville** and friends as *Fruit of a Different Vine* on the ATMA label (ACD 2 2206*). Included are Lennox Berkeley's *Sonatina for Treble Recorder and Piano* (1940), Hans Ulrich Staeps' *Sonata in E-flat for Alto Recorder and Piano* (1951), Paul Hindemith's *Trio for Recorders* (1932), Walter Leigh's *Sonatina for Treble Recorder* (1939), Harald Genzmer's *Sonate I for Alto Recorder and Piano* (1941), and Paul Angerer's *Spielmusik*, "Wie Lieblich ist der Mai," all interspersed with Staeps' twelve *Reihe kleiner Duette*. Natalie Michaud and Colin Savage supply extra recorder parts as needed and Alayne Hall is the pianist. The well-played CD (supported in part with a grant from the American Recorder Society) is valuable as a document of important contributions to the recorder revival in our time, and it comes with an extra treat—the original 15th-century "Wie lieblich ist der Mai" upon which the Angerer is based, played by Melville, Michaud, and Savage on a set of delicious Bob Marvin recorders.

Berkeley's *Sonatina* receives a somewhat drier performance on **Piers Adams**' *Shine & Shade* CD (Upbeat Classics URCD 150*), a

These works were written toward the end of Scarlatti's life. They display his total mastery of form, to the point of being free of formal constraints. One imaginative, innovative idea after another flows from Scarlatti's pen, and the result is a superb vehicle for recorderist Judith Linsenberg and her colleagues.

collection of pieces in the mid-20th-century English tradition. Other composers featured include Stephen Dodgson, Norman Fulton, Edmund Ruobra, York Bowe, Edward Gregson, and Donald Swann (of Flanders and Swann fame), the last five of whom were commissioned by Carl Dolmetsch. The Swann is fun to listen to, as if one had wandered into a cocktail lounge with a piano bar and a featured recorder player.

The Mexican recorder virtuoso **Horacio Franco** has a reputation in these pages and elsewhere as an exciting and persuasive performer of contemporary music, but his new disc of concertos by Vivaldi and Sammartini, along with the Telemann Suite in A Minor, explores familiar territory that has been conquered by many other phenomenal musicians (GMCD 7169). His unbridled approach combined with the somewhat too vibrant accompaniments of an A-440 band from Georgia (the country, not the state) may prevent this disc from climbing to the top of the list, but the performances have many colorful and imaginative touches. Available from Guild Music, 41-52-743-1600; <www.guildmusic.com>.

As explained in the notes to *Folias Festivas**, a new CD from **Cléa Galhano's** ensemble **Belladonna** (with Margaret and Rebecca Humphrey and Barbara Weiss), before the *folia* was standardized in the chords familiar to us through Corelli's variations, the word was "associated with a poetic form, absurd lyrics, manic dance steps, a type of gathering, student entertainments, and the costumes and choreographies of cross-dressers." The daring and abandon suggested by these references characterize the performances of Belladonna as they generously offer us a collection of 18 pieces based on the *folia* changes and similar ground-bass dances of the 16th, 17, and 18th centuries. While the names of the composers may be familiar—Falconieri, Merula, Castello, Marais, Ortiz, etc.—none of the selections seems tired in the hands of these high-energy and highly skilled musicians.

Hesperus is taking its brand of cultural crossover to a number of new labels. On Koch International Classics, Hesperus has reissued its enjoyable *For No Good Reason at All** disc as *Patchwork* (KIC-7453). And for Maggie's Music, which earlier released the group's *Early American Roots* album, Hesperus has put together *Celtic Roots* (MMCD220*). Regulars **Scott Reiss**, recorders and hammered dulcimer, and Tina Chaney, bowed strings and recorder, are joined by Grant Herreid, plucked strings and recorder, along with

Items marked with an asterisk are available through the ARS CD Club (see page 26).

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RECORDERS ON DISC (cont.)

guests William Taylor, harp, and fiddlers Bonnie Rideout and Phillippe Varlet, Scottish and Irish, respectively. The "crossover" here is between styles and centuries but not cultures, so the living tradition of the guest artists and the more learned approach of the Hesperus members are able to fit together hand-in-glove.

The longest number on **Music Fyne's** recording of music from the Italian Baroque (ehs 6026*) is "Hor che Apollo" from *Arie a voce solo* (Op. 9, 1664) by Barbara Strozzi, the adopted daughter of poet and librettist Giulio Strozzi. A rather somber nine-minute work for soprano (Mary Enid Haynes) and two obbligato recorders (Alison Melville and Colin Savage), it is surrounded by more sprightly music by Salomone Rossi, Cazzati, Riccio, and others. The disc concludes with Schickhardt's arrangement of the trio sonata in D minor from Corelli's Op. 6.

Of the five young ensembles performing on Early Music Day in Utrecht in June, one group—the favorite of the judges and the audience—is awarded a CD recording produced by the sponsoring Organization for Early Music. In 1998, this was **Le Parnasse**, and their winning concert, a sampling of Ortiz, Falconiero, Kapsburger, Dornel, Hotteterre, Vitale, and Vivaldi (the Concerto in G Minor, RV 103, on two recorders), featuring recorder players **Clémence Comte** and **Lara Morris**, makes a pleasant demo disc. Available from Organisation Oude Muziek, 31-30-2362236; oom@oudemuziek.nl.

Special mention must be made of the recordings of **David Young**—he appears on cable snopping networks, employs a staff of five, and has passed the 400,000 mark in sales. By anyone's estimate he is likely to be the top-selling recorder artist of all time, certainly the top-selling former member of the New York Recorder Guild. His recent *Renaissance* release on his own Universe Music label (UMC 2222) was inspired by a trip to Rome where he visited St. Peter's. There is at least one well-known hit tune—*Con Te Partire* of Andrea Boccelli fame—but most of the music was written by Young himself and is presented skillfully with an atmospheric, easy listening aura. Other releases are *Imagine* (UMC 1998, which mixes tunes by Young and George Harrison, John Lennon, James Taylor, Cat Stevens, Elton John, and Simon & Garfunkel, and a second holiday album, *Merry Christmas* (UMC 2000). They may be sampled at <www.davidsclestialwinds.com> or ordered from Universe Music at 800-566-2862.

Benjamin Dunham

ON THE CUTTING EDGE

Microprint, a music publisher and producer of recordings located in Munster, Germany, has put out a two-volume set of CDs called *Kasseler Avantgarde-Reihe* (Kassel Avant Garde Series) featuring modern recorder works primarily from their own catalog, but with a few from other sources as well. The performers are largely unknowns—certainly here in the U.S.A.—but the quality is generally very high. These CDs are of great value in that they give these fine performers a much higher degree of visibility and also provide a model for anyone wanting to play this music.

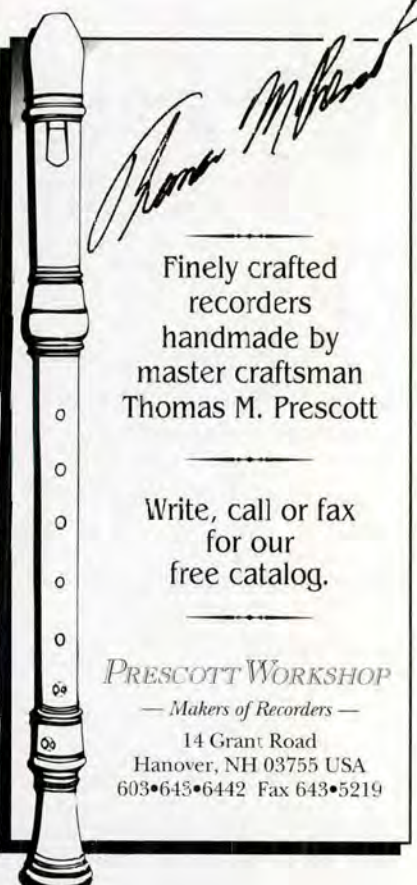
The first volume contains four works that will surely be completely unfamiliar to readers of *AR* and three classic modern works from the Schott series known as *The Modern Recorder* (TMR). Oddly, it is two of the classic works that provide the CDs' only low points. *Music voor Altobloekfluit* by Rob du Bois will always be regarded as historically important in that it was the first avant-garde recorder piece. But on a purely musical level its low-energy blips and blaps hold little interest for us today. The performance on this CD by a recorderist named Claudia Hillenbach is accurate and conscientious, but never catches fire. *Fragmente* by Makoto Shinohara has been one of the most popular and durable recorder works from the 1960s. It is rendered here in a strange and inappropriate electro/acoustical version. The performer, Gudula Rosa, demonstrates an incredible fleetness—she rapidly zips through the very difficult second fragment as if it were easy as can be. But she uses her facility to skim the surface, not probe the depths. The third TMR classic, *Thymehaze* by John Casken, is rendered brilliantly by Nadine Heydemann on alto recorder and Ute Landwich on piano. The most difficult aspect of this piece is to take its over eleven-minute series of episodes and weave them into an organic whole. Heydemann and Landwich pull this off beautifully. They also show great sensitivity to the many subtle acoustical phenomena that Casken conjures up.

Avant-garde demonstration discs

As to the less familiar pieces, they are all worth hearing. *Tu-I* by Winfred Michel is a charming piece that is brilliantly performed by the composer on alto recorder and Karel Smagge on harpsichord. Recorderist Isa Ruhling performs her own alto recorder composition *Monomania*, a brief but highly effective minimal work that uses finger noise, microtones, and other effects. *Potalaka* (a Sanskrit name for a mythical mountain in southern India where many ancient Buddhist monks were buried—many mountains in China and Japan are named after it) for alto recorder, harp, and cello by the well-known Japanese composer Ryohei Hirose offers an incredible array of sounds and textures from these three instruments. Sections of the piece contain a bold, surreal microtonality that would rival Harry Partch. There are also quiet moments of reflective impressionism. I don't think the piece holds together all that well as a unified statement, but it is nevertheless very fascinating and exquisitely performed by Barbara Beilefeld, Heike Bergmann, and Ulrich Rikus.

Equally fascinating but in a totally different way is a piece called *Brissago* by Daniel Masuch. The composition is a very beautiful jazz tune in an idiom resembling the kind of writing that Wayne Shorter and Herbie Hancock were doing in the mid-1960s when they were both members of the Miles Davis quintet. Masuch's chords

The CDs in the Kassel Avant Garde Series are of great value in that they give these fine performers a much higher degree of visibility and also provide a model for anyone wanting to play this music.

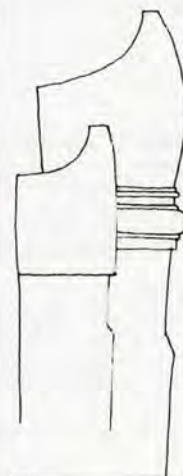


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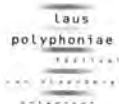
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CUTTING EDGE (cont.)

move in unusual ways and some chords are suspended over different root notes ("sus-chords"). It is performed very well by the composer on piano with Iris Riedesel on bass recorder. Both take good, improvised (I would presume) jazz solos. The only problem is with the recording itself, which was done in an extremely live space with too much echo and with poor balance favoring the piano. There are a few brief moments where one can only imagine what recorderist Riedesel is playing.

The quality of both the compositions and performances in the second volume of *Kasseler Avantgarde-Reihe* is also generally high, with a few exceptions. For some strange reason, the producers of this CD decided to present as the opening work a really inane key-slapping piece for bass recorder called *Klapstuck*. Another work that doesn't come across well is the appropriately named *Infinite Loop* for alto recorder, harpsichord, and percussion by Ulrich Pollmann. This was a surprise to me, for Pollmann's own CD of his electro/acoustical recorder works (*Different Density*) is truly brilliant. In a similar minimalistic vein, the five selections from Lothar Lamm's *Flautissimo* for solo soprano are of mixed quality—the fast movements hold interest while the slow ones are somewhat tedious.

The rest of the music on this recording is very good. Christiane Martini's *La Luna* for Renaissance alto in g' is a modal work in the Middle Eastern nay tradition. Though it is probably completely written out, it nevertheless has an improvised quality. It is beautifully and brilliantly played by the composer. Winfried Michel's

Closing volume two is a beautiful impressionistic composition for female voice, tenor recorder, and violin called Sappho's Tears written by the Netherlands-based Greek composer Calliope Tsoupaki. One is drawn into the music and held captive by its spell.

Glissgliss—performed by the composer on soprano recorder with Karel Smagge on piano—is a rather unique-sounding piece that is humorous, creative, interesting, and quite varied in its use of this instrumental combination. Michel can also be heard performing a work called *Krishna* by Japanese composer Masaru Hashiramoto. This is apparently a prototype version—many changes were made in the published score (Microprint EM 1103). The piece is rather slight in both content and formal continuity, yet Michel somehow manages to make something of it. Pico for solo soprano by Hans-Joachim Hespos is a strong work in the post-Webern style and it is given a brilliant performance by recorderist Ilona Hanning.

Two of the composers presented on this CD will probably be familiar to most readers of AR. The Belgian minimalist Frans Geysen is represented by seven of the miniature pieces in *Das Grosse Quartettbuch*. These enjoyable, fascinating musical puzzles are a joy to listen to and will serve well as an introduction to Geysen's novel music. World-renowned recorderist and composer Matthias Maute (accompanied by pianist Dagmar Munk) can be heard here playing *Red Gardens Roses*—one of his finest pieces. It offers a unique combination of Ravel and Sondheim (with a dash of Vivaldi) that works very well. The performance is sensitive and flowing, as well as virtuosic.

Closing volume two is a beautiful impressionistic composition for female voice, tenor recorder, and violin called *Sappho's Tears* written by the Netherlands-based Greek composer Calliope Tsoupaki. Lasting more than 17 minutes, it is the longest work on either of these CDs. Its main feature is its slowly shifting colors, which seem almost like a backdrop for some up-front activity that isn't there. Yet one is drawn into the music and held captive by its spell. The performers, Maaike Kitslaar, Gabriele Wahl, and Frank de Groot (on voice, recorder, and violin, respectively) do a marvelous job.

The CDs come with separate 8 1/2" by 11" booklets giving biographical information on the composers, analyses of the music, and examples from the scores. Unfortunately, these are available in German only. The catalog numbers for the recordings are EM 6002 and EM 6003. Microprint's address is Postfach 5544, D-48030 Munster, Germany. Their fax number is +49-251-230-1884.

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Classes: Recorder consorts; Renaissance-recorders consorts; Baroque ensembles; contemporary recorder, mixed-instruments ensembles, technique classes, master classes. All-Workshop Collegium with Philip Brett.

Opportunities: Learn a new instrument. Take up early notation. Try a new recorder or get your old ones repaired; shop for music and accessories (see below). Hear many truly wonderful concerts. Meet other friendly-recorder lovers from around the country – and the world.

Concert Series 2000

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.

About UConn

Central New England location
Van service from Hartford, Boston, Providence airports
Peaceful country setting
Wide variety of rooms, budget-share to private a/c
Dorms near classrooms (many with a/c)
Beautiful 450-seat concert hall
Homemade ice cream!

There's a RUMOR that

the following new titles from **London Pro Musica** are en route...

<i>Bernstein: The Medieval Collection</i>	#DOL0116	\$9.50
<i>Phalese: Dances a 4</i>	#LPMDM19	\$11.00
<i>Morley: First Book of Canzonets</i>	#LPMRM08	\$11.00
<i>Costanza Festa: 2 Contrapunti</i>	#EML0353	\$ 4.50
<i>Byrd: Susanne Fair a 3</i>	#EML0354	\$ 4.50
<i>Een Froylic wesen a 4</i>	#EML0355	\$ 7.50
<i>Antoine Brumel: Regina caeli laetare</i>	#EML0356	\$ 5.00
<i>Melchoir Franck: 3 Intradad (1610)</i>	#EML0357	\$ 6.00
<i>Leonhard Schroter: 3 Christmas Hymns a 8</i>	#EML0358	\$10.00

As well as the following LPM reprints ...

<i>Susato: Danserye (1551) set of 4 scores & comment</i>	#LPM0101A	\$22.50
<i>Playford Dances, Vol. 1</i>	#LPM0102	\$10.50
<i>Praetorius: Dances for Terpsichore</i>	#LPMDM11	\$11.25
<i>Giamberti: 2 Tessuti con diver</i>	#LPMRM04	\$16.25

Some other recent releases to consider are ...

Ascolta

<i>De Clerck: <u>One & Only</u> Seven finger studies for Alto Recorder</i>	#ASC0621	\$11.50
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Dovehouse

<i>CPE Bach: <u>Sonata in C</u> (W.136), VdG, Bc</i>	#BCMS023	\$10.00
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Hawthorn's

<i>J.S. Bach: <u>Two Short Fugues</u> SATB (from "Eight Short Preludes & Fugues)</i>	#HARA138	\$ 9.50
<i>Gabrieli: <u>Four More Canzonas</u> SATB</i>	#HARB017	\$13.50
<i>Marg Hall: <u>Five Catalan Carols</u> SAT</i>	#HARA140	\$ 9.50
<i>Handel: <u>Two Fugues</u> (from "Six Fugues/ Voluntaries for Org/H") SATB</i>	#HARA139	\$ 9.50
<i>Pachelbel: <u>Two Fugues</u> (from "fugues on the "Magnificat") SATB</i>	#HARA137	\$ 9.50
<i>Pearsall: <u>In dulci jubilo</u> SATB x 2</i>	#HARA141	\$ 9.50
<i>Various: <u>Classical Trios</u> (Beethoven, Haydn, Diabelli) SAT</i>	#HARA142	\$ 9.50

Loux

<i>Thorn: <u>The Great Emu War</u> SATB w/ optional Percussion</i>	#LMP0168	\$12.50
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Sweet Pipes

<i>Country Swing: 2 soprano recorders; Teacher's score, 1 set of recorder parts & CD</i>	#SP02374	\$17.95
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