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EDITOR'S NOTE

It is fair to say that every single ARS member has had a hand in producing this special issue of *American Recorder*. For the first time, the biennial edition of the ARS membership directory has been bound into a regular issue of the organization's bimonthly magazine. The larger format of the magazine allows for certain efficiencies of layout and printing, and of course, mailing costs are combined. An unusual method of binding allows ARS *Directory 2001* to be separated intact from the center of this issue—or to be kept with it, using whatever system of publication archiving is standard in your household.

Elsewhere in the magazine, to the left of the *Directory,* you can read Patricia Ranum's specific suggestions for interpreting the rhythms of French Baroque music, as confirmed during preparations for a recent study production in France of Jean-Baptiste Lully's *Thésée* (page 6). Her observations are timely, because *Thésée* is the centerpiece opera chosen for the Boston Early Music Festival this June. While the interpretation of Ms. Ranum's very exact examples is beyond our current capabilities with MIDI files, readers of *AR On-Line* will be able to listen to a brief excerpt from the French production of *Thésée* that demonstrates her concepts in performance. Links are also provided to Ms. Ranum's own web site, where supplementary material about the recorded excerpts is posted. (Members: check your e-mail address in the *Directory.* A missing or incorrect e-mail address will keep you from receiving each month's password for *AR On-Line*. Let the ARS office know!)

Elsewhere in the magazine, to the right of the *Directory,* you will find a selection of the usual departments of *American Recorder,* including Frances Blaker (page 27) on the importance of listening (recommended listening list included) and Eugene Reichenthal (page 17) on dos and don'ts for conductors—mistakes they do do and helpful things they don't do—an appropriate topic in connection with the growing interest in recorder orchestras throughout the United States and… elsewhere.

Benjamin Dunham

AMERICAN RECORDER

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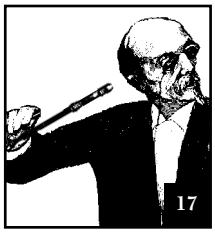

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FEATURES

DEPARTMENTS

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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards for the study and playing of the recorder by people of all ages and ability levels, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. 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 entered its seventh decade of service to its constituents.

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PRESIDENT'S MESSAGE

Topsy-turvy

GREETINGS FROM ATLANTA! Last time, I promised that I would more fully introduce myself to the majority of you reading this who don't know who or what I am. First, however, I hope you will bear with me for a brief digression.

I make no apologies for the fact that I am a great fan of the operas of Gilbert and Sullivan. I have studied them all, sung in many, served as rehearsal conductor and coach for what was Atlanta's only full-time Savoyard company. I have arranged three of the scores for small orchestra and several of the madrigals for recorders (shameless plug: I still have some of those scores in case anyone is interested). I have written articles about the finales. And I manage to make frequent allusions to the operas in my conversation.

One thing I have noted is how often Gilbert introduces major characters by arias or patter songs that give important biographical or philosophical details of their lives. Just recall "My name is John Wellington Wells," "I am the very model of a modern Major General," "I'm called Little Buttercup" or, "I am the Monarch of the sea," and "When I was a lad." The last two are particularly close to me because at the first performance of what has become an ongoing series of fund-raising skits at Georgia State, I sang about my career as a theory professor to the tune of "When I was a lad." I promise that I won't be breaking into song anytime soon, but as you read on, imagine that the main points are being sung to one of Sir Arthur's more sprightly tunes.

First, the vital statistics. I have been married to my wife, Agnes, for 41 years as of last August. We have two sons. David, our older, is a licensed landscape architect who is developing a reputation as a designer of golf courses. Mark is a free-lance musician, specializing in bluegrass bass. I retired at the end of December after nearly 30 years as professor of music theory at Georgia State University. This followed a six-year tenure at Arkansas Polytechnic College (now University). In addition to my theory teaching, I have worked closely with bands and choruses at both schools, arranging music for band, sitting in frequently on euphonium, conducting and touring with the chorus and show choir at Georgia State.

I have to credit Dale Olsen, currently professor of Ethnomusicology at Florida State University in Tallahassee, for getting me interested in recorder. When Dale and I were teaching together at Arkansas Tech, he decided that he would like to create a recorder group. So, he convinced me, and the man who was at that time trumpet instructor, to take up the recorder. Dale is a woodwind specialist, so he had no problems. The two of us were old brass players, so we had to work at it. I fell back on what I remembered from my days in woodwind methods and along that way picked up a few bad habits that, I'm afraid, persist to this day. Before too long, we had a functioning SAT trio. As I recall, I started switching between soprano and alto before I knew that you didn't really do that so early. I started on soprano (a very bad instrument, as I recall), and I still find myself slipping into soprano fingerings when I let my mind wander. Still, for all the problems, recorder gave me a performing outlet that I really needed. I had long since left my brass playing days behind, and when you spend your teaching career talking about music, it's nice to be able to play for a change.

When I moved to Atlanta, I kept up with recorder. I managed to find a few kindred spirits in the Music School and was able to create several recorder groups at different times. We made a couple of attempts to get an early music program going, but the resources—both of time and money—were not there, so our attempts never amounted to anything. I did, however, continue to coach student recorder ensembles for many years. Eventually, I found my way to the Atlanta ARS chapter, becoming, at one time or another, its music director, newsletter editor, and ultimately, chapter president. Along the way, I ran for the national board twice and on my second try was elected. After another two years, I was honored to become your president, and that, as they say, is that.

As President it is, of course, part of my job to be involved with all aspects of the Society. Still, I hope to remain especially closely involved with Education (since I have spent most of my life on one side of the desk or the other) and Senior Task Force (one of these days I'll probably have to accept the fact that I am one). As my term plays itself out, I would like very much to be able to have a kind of open-door policy. Feel free to let me know your thoughts and feelings. I can't guarantee that I'll be able always to do anything about them, but it is important that all of us on the board know what you as members are looking for so that we can serve you in the best way possible.

John Nelson

As my term plays itself out, I would like very much to be able to have a kind of open-door policy. Feel free to let me know your thoughts and feelings. I can't guarantee that I'll be able always to do anything about them, but it is important that all of us on the board know what you as members are looking for so that we can serve you in the best way possible.

TIDINGS

McDaniel sees the new Association of Recorder Composers and Arrangers (ARCA) as a forum for discussing issues, techniques, orchestration, instrumentation, and sharing works-in-progress

Bits & Pieces

A new e-mail discussion group for composers and arrangers of music for recorders has been founded by Stan McDaniel, president of the Sonoma County Recorder Society. McDaniel sees the new **Association of Recorder Composers and Arrangers (ARCA)** as a forum for discussing issues, techniques, orchestration, instrumentation, and sharing works-in-progress. Working with the newly established American Recorder Orchestra of the West (AROW), ARCA could help stimulate new compositions for recorder orchestra. Another possibility for the group would be to develop a booklet on writing and arranging for recorder ensembles and recorders in combination with other instruments. For more information about ARCA, contact: mcdaniel@sonoma.edu.

Glen Shannon, president of the East Bay (CA) Recorder Society, has a new web site (<www.screamingmarymusic.com>) for his Screaming Mary Music publishing company. It contains MIDI files for four published works by Shannon.

An Elderhostel workshop was held in early November at the Hidden Valley Music Center in Carmel, California. Faculty for the workshop were members of the **Farallon Recorder Quartet** (Tish Berlin, Frances Blaker, Louise Carslake, and Hanneke van Prosdij, the ensemble formerly known as Sirena), early string specialist Shira Kammen, and harpsichordist Trevor Stevenson.

On December 3, the ensemble **Breve** performed on the Chamber Music Series at St. Patrick's Cathedral in New York City. Members Deborah Booth, Maxine Neuman, and Morris Newman performed music ranging from the *Cantigas de Santa Maria* (ca. 1250) to Telemann.

His Majestie's Musicians, a California Bay-area ensemble that does early music demonstrations, has received two grants totalling over $3,000 from the Berkeley Civic Arts Commission "Arts in Education" Fund and the Alameda County Arts Commission to help present programs in the schools. Members of the group are Lee McRae, Ralph Prince, and Cheryl Koehler.

Transpositions

George Gelles has been named executive vice president and managing director of the Carmel Bach Festival, effective April 1, 2001. In this role, he will lead the Festival toward its goal of becoming one of the finest Baroque music festivals in the world, working closely with music director Bruno Weil. Gelles comes to the Festival from San Francisco's Philharmonia Baroque Orchestra, where he has served as executive director since 1986.

Marilyn Boenau has succeeded **Valerie Horst** as director of the Amherst Early Music Festival and has established an office in Shirley, Massachusetts (Box 1322, Shirley, MA 01464; 978-425-4400). The organization's new web page is posted at <www.amherstearlymusic.org>. In January, Ms. Horst begins serving as president of Early Music America.

Alisa Gould Sugden has resigned as education director of the San Francisco Early Music Society to become administrator for the Unitarian Universalist Church of Berkeley, California. **Lee McRae**, founder and director of the SFEMS Music Discovery Workshop for children, has retired and been succeeded by **Dick Bagwell**. SFEMS is also seeking an executive director to replace **Robin Lockert**, who has become manager of the UC-Berkeley music department concerts.

Curiosities Dept.

At top, an M & M recorder made by 7-year-old Joel van de Sande, a student of Ann Valdes. The chocolate-covered pretzel with M&M "holes" arrived at the next lesson after a discussion of how to hold the recorder—don't crush it like a cracker, pretend it's made of chocolate, and you don't want it to melt!

The ten-foot-tall Kodiak bear cradling a Von Huene contrabass recorder is a guest in the trophy room of Don Nibbelink, an erstwhile consort partner of Neil Seely and Franklin Butler in Rochester, New York. The bear and other stuffed animals were an ever-present silent audience at the trio's regular reading sessions.

British Recorder Teacher Studies Suzuki Method at U.S. Workshop

For the past 26 years I have been teaching recorder to both children and adults in primary and secondary schools, music schools, universities, and adult education centers. I've taught privately and have led workshops and courses for students of all ages.

Recently, I have found myself tending to take on more and more beginners and searching for new ways to pass on the skills I have to younger and younger children. I've discovered over the years that teaching beginners, especially small children, requires a special approach. One must possess an understanding of how children develop, both physically and mentally, an appreciation of different temperaments, and a knowledge of how children respond at different ages.

After struggling with these problems for some years, I learned about the "Suzuki Method Recorder" materials that Warner Brothers Publications, Inc., had published for teaching children as young as three years old. I was pleased that the method used a lot of the early music and recorder repertoire I love, and employed recordings by the world-renowned Marion Verbruggen, accompanied by Mary Springfels, viol, and Arthur Haas, harpsichord (see ARS CD Club, page 22).

Since my daughter had studied piano with a Suzuki teacher, I had already incorporated some of Dr. Suzuki's ideas into my own instrumental teaching, especially the notion of learning aurally in the early stages and postponing the introduction of music notation.

I discovered that the Suzuki Recorder Method dealt with the challenge of teaching young children in a very original way, and I became eager to find out more and to see if it really worked. In the course of this research, I discovered that the British Suzuki Institute was looking for someone to start a recorder program in England, preferably an experienced recorder teacher who was prepared to undergo further training. I seemed to fit the bill!

The BSI had already applied to the Laura Ashley Trust for funding and, subject to their approval, were prepared to support me going to the United States to train with Kathy White, the only qualified Suzuki teacher trainer on recorder and the author/originator of the Suzuki Method recorder materials.

So this summer saw me traveling to Cleveland, Ohio, for a two-week course at Kent State University. We had a small but interesting and stimulating group of teacher trainees from all over the world: the U.S., Canada, Taiwan, Argentina, and The Netherlands. We also had several Peruvian families, whose children joined local pupils for master classes we observed. I was surprised to learn that Suzuki recorder programs were already flourishing in North and South America and Taiwan, along with some exposure in Europe. Jon Crick of San Diego, California, had developed a program in Ireland, and students had been invited to perform at the European Suzuki Conference. Recently, Jaap Delver and Alice Van Der Meer of the Netherlands received SAA teacher training and have been developing Suzuki programs there. For more information about Suzuki teaching, visit the web page: <suzukiassociation.org>.

During the two weeks, we learned a host of new ideas for demonstrating musical ideas to children. We blew up balloons, rolled balls, stretched elastic bands, played with hand puppets, blew on tissues, lay on the floor with hands or puppets on our stomachs, played partners (the child blew the recorder while we did the fingers), whispered 'tu' and 'du' in our neighbor's ears, threw socks up in the air, played lucky dip, and took piggy back rides with our thumbs.

We blew up balloons, rolled balls, stretched elastic bands, played with hand puppets, blew on tissues, threw socks up in the air, played lucky dip, and took piggy back rides with our thumbs.

We also learned to listen carefully to Marion Verbruggen's tonguings as she worked out different articulations. Listening is the fundamental training for any Suzuki pupil. The whole method is based on Dr. Suzuki's realization that children, no matter what their nationality or status, learn the most complicated language by listening and repetition.

The most illuminating thing I witnessed was the progress of a small boy in his first lessons with Kathy. By the end of the second lesson, he was able to play "One Bird" (the first song in Book One) with both hands in a relaxed position on the recorder, using a gentle breath and articulation (no squeaks!). This is an achievement that might have taken two years to accomplish with the teaching methods I had been using. The most radical difference was the idea of taping over most of the holes, which enabled the hands to assume the correct playing position immediately. Because the child did not have to worry about pressing down over the holes, his fingers were relaxed—something with which many experienced players have difficulty.

The experience of watching and listening (without wincing) to videos of individuals and large groups of children playing the recorder together and making a beautiful sound was an inspiration.

I am thrilled to have been given this opportunity to acquire a training which certainly has added to my own teaching skills. But more than that, the training I've received holds the potential of enabling me to inspire and guide a new generation of teachers to appreciate the unique qualities of the recorder, and therefore teach the instrument in a fulfilling way.

Nancy Daly

French Articulation: The Lessons of

The experience of training singers for a French production of Thésée *reveals principles that can help recorder players gain a deeper understanding of the nuances of French articulation*

INSTRUMENTAL MUSIC OBSERVES the rules and principles of vocal music," asserts an article published in Diderot's *Encyclopédie* of 1751. "Of all the instruments that can emit the expressive tones of the passions, the human throat is incontestably the principal one," observes the author of another article (*HO*, 27). These mid-18th century statements are far from innovative: they echo statements that were commonplaces by the 1690s, when recorder player Étienne Loulié stated that "Of all musical instruments, there is none ... that imitates the voice better" than the recorder (P-Bnf, ms. n.a. fr. 6355, fol. 170, ca 1693). In other words, the principal goal of an instrumentalist who plays a French Baroque piece should be to sound as much like a human singing voice as possible.

These statements served as guides for the coaches who helped William Christie and Les Arts Florissants prepare Jean-Baptiste Lully's opera *Thésée* in 1998. [Two sung excerpts from this production that support this article can be heard by members of ARS at *American Recorder On-line*, <www.cummingsprinting.com/recorder>. A link to Ms. Ranum's own web site with further information is provided in Further Sources.] I had the good fortune to be one of Christie's three assistants. Throughout my two-week stint as "rhetorician," I was constantly explaining to the singers just how Lully wove into his music the basic speech rhythms of the French language and the expressive clichés of French theater. The experience was especially intriguing because *none* of us coaches spent time pondering about the ratio of "inequality" appropriate for a step-wise run of eighth notes, nor the amount we should "overdot" dotted notes. Instead, we treated such passages as mirrors of the poetry that was being recited to music and the passions being expressed; and we worked to communicate this approach to the young singers and instrumentalists from the Netherlands, France, Russia, Sweden, Great Britain, Spain, Portugal, New Zealand, Hungary—and everywhere else in the world, it seemed!—who had been selected to revive an opera that had not been performed for over two centuries.

That does not mean that we coaches did not have to come to grips with *notes inégales* and over-dotting. We were constantly nudging people away from notions that have been applied to French music for almost a half century but that turn out to contradict the most basic phrasing and accentuation patterns of French Baroque song (and, by analogy, French Baroque instrumental music). As it turned out, a grossly distorted French musical recitation plagued singers who had adopted the rules of *inégale* and over-dotting—that is, rhythmic alteration—as a credo. Poor pronunciation was not the problem, because their French vowels and consonants were quite acceptable. Nor was their performance off-pitch, or off-beat. Their problems came from the notions about rhythmic alteration that tend to shape historically-informed performance outside France. By applying these notions and letting them—rather than the words themselves—shape their performance, these talented young singers were shortening syllables that must be "long" in French, and lengthening little words that must always be "short"! After intensive coaching, the distortions began to go away, and the singers started to sound quite French.

My experiences with these particular singers will shape this article, even though I am writing it for instrumentalists. I am using the same approach here that I did when coaching, but have modified it with instruments in mind.

What to forget

As a first step, I want you to forget a lot of things! Stop thinking about the articulation syllables *tu* and *ru*, how they are best pronounced and are believed to group in a piece. Forget that *notes inégales* exist: instead, take the rhythms of the music at face value. Forget about dynamics, wind flow, and the "shape" of a sound as it exits your instrument: such concerns are the rough equivalents of the vocal techniques that posed no problems for the singers who were having such trouble sounding French. Focus instead on the basic flow of the French language, and then on the subtle changes in that flow created by specific notational rhythms. Onto that base, with its strong French accent, you can then proceed to superimpose what might be called the "vocal" techniques of your instrument:

Parenthesized "HO" page numbers will refer you to pages in Harmonic Orator, *Ms. Ranum's newly published presentation of the anatomy of the poetic structure, content, and expression in French Baroque airs (Pendragon Press, P.O. Box 190, Hillsdale, NY 12529; 518-325-6100; penpress@taconic.net; www.pendragonpress.com.)*

Thésée

by Patricia M. Ranum

strength of attack, a timing of attack, shape of pitch, dynamic shape, cut-off shape, and so forth. As in speech, these phenomena can change, according to the way one adjusts the oral cavity and/or the amount of turbulence introduced into the airway by modifying the angle of the recorder relative to the direct flow of the air. But none of these techniques—not even the "pointed" French *u* that I favor for wind articulations—will make a piece sound French. Nor will rhythmic alteration by itself make a piece sound French. Over-dotting and *notes inégales* are one ingredient in the flavor of a piece, but they lack the rigid innate phrasing and accentuation that many of us have imagined. To sound French, a piece must imitate the rhythms and phrasing of French poetic recitation. In addition, the musician must know how to transform his piece into a miniature oration.

Why this focus on speech rhythms, poetry and poetic recitation, oratory? For a compelling reason: sources tell us that French opera was *sung* poetic recitation, that it was conducted according to the rules of the *spoken* poetic recitation of French verse tragedies, that the rules for this sung poetic recitation applied to sung airs and to instrumental music alike, and that airs were organized like miniature orations (*HO*, 21-30).

"Imitating the human voice" did not mean giving your instrumental piece a timbre that sounds like the singing voice. In other words, in the statement quoted earlier, Loulié was not praising the recorder for the voice-like sounds it emits, even in a beginner's hands. This "imitation" involves mimicking the phrasing and expressive accents of the singing voice, as the melody moves through the phrases of an instrumental oration.

The articulation syllables set forth by Loulié and by Jacques Hotteterre contribute, of course, to this imitation of speech. I have written about these French wind articulations, and about how song lyrics can help us deduce the phrasing for dotted notes and *notes inégales*, so I won't return to these issues here [see Further Sources]. Instead, I will show you *why* a composer preferred one musical rhythm to another, *what* message that particular rhythm sends the audience and *how* that specific passage is phrased. Once you know these basic principles, you can put aside most of the reasoning about long-short ratios elaborated in the mid-20th century that shape our approach to tonguing today. The principles that follow function more or less intuitively, irrespective of the exact tonguing syllables you prefer to use or the dynamics you give to a specific note.

If a player is to "imitate" the human voice, tonguing syllables and instrumental dynamics must be superimposed on the very predictable phrasing patterns of French Baroque song. Familiarity with this phrasing is absolutely essential to performing French music. Let's first look at these patterns as they occur in the predictable phrasing of 3-meter menuets and sarabandes, and 2-meter gavottes. (The same principles apply, of course, to other meters and other dances, *HO*, 55.)

Four basic principles of French phrasing

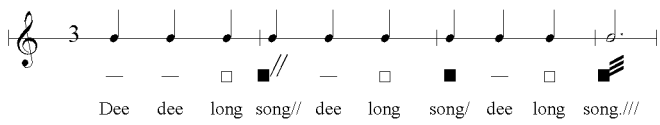
1. *In French, the lyrics (and therefore the notes) flow across bar lines.* This is true for songs, for recitative, and for all superimposed voices, including bass lines. This flow can be seen in the seven examples, where a white square and a black one (or, in a few cases, two black squares) straddle most bars. These squares represent the two lovely, long syllables that predictably come at the end of a word group and that constitute its "repose" (*HO*, 60-67, 171-77). In the opening measures of examples 6 and 7, a bracket spans the bar to remind you of this flow. As in my book, I suggest that white squares be imagined as sounding like "long" and black ones like "song." This means that, over most bars, the ear expects to hear long, song-like and resonant (but not loud) sounds: "long | song." (I toyed with modifying these words for this article, to imitate the *tu* and *ru* of French wind articulations: but since *ru*'s don't routinely coincide with a specific type of square—and sometimes don't coincide with a square at all—I gave that up as more confusing than useful.)

2. *Word groups ("poetic feet") end with a*

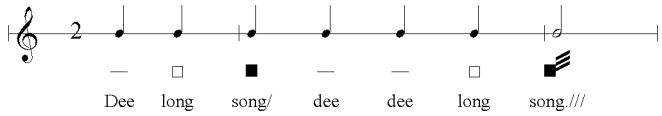
In June 2001, the Boston Early Music Festival will mount a new, fully-staged production of Jean-Baptiste Lully's* Thésée. *In the original production, six members of the Hotteterre family participated. This year, Hugo Reyne comes from France as the featured recorder player at the Festival. He will be joined by a number of other recorder players in* Thésée *and other concerts.

A costume sketch by Robin Linklater for the BEMF Thésée.

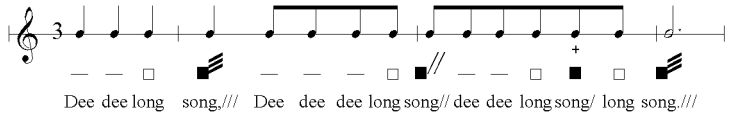
Example 1



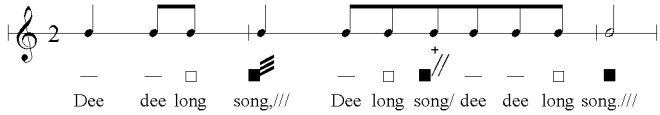
Example 2



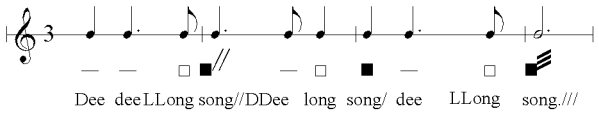
Example 3



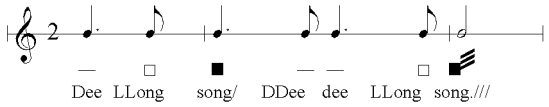
Example 4



Example 5



Example 6



The meanings of the phrasing symbols in the examples above are described in the text. They are the same as those used in my book,* Harmonic Orator, *but modified to a somewhat simplified form that pays minimal attention to the so-called "mute" e's that sound like "uh."

"long" syllable. These groups are separated from one another by slashes: / means the end of a word group; // means caesura (a fixed mid-line syntactical break in longer poetic lines) ; and /// means rhyme. Except at the rhyme, these slashes do not represent silences or breaks in the flow of the words or notes: they are like the briefest of commas, a subtle frontier between the long syllable at the end of one group and the short one at the start of the next. These slashes are preceded by the white and black squares that mark a "repose"—and by the shorter and less meaningful lead-in syllables at the start of the foot, which appear as dashes and should be imitated by "dee." The pseudo-lyrics linked to each of these symbols permit you to imitate the way syllable lengths gradually increase within a French poetic foot— "dee long song/ dee dee long song///," and so forth—and to mimic that rhythm on your instrument.

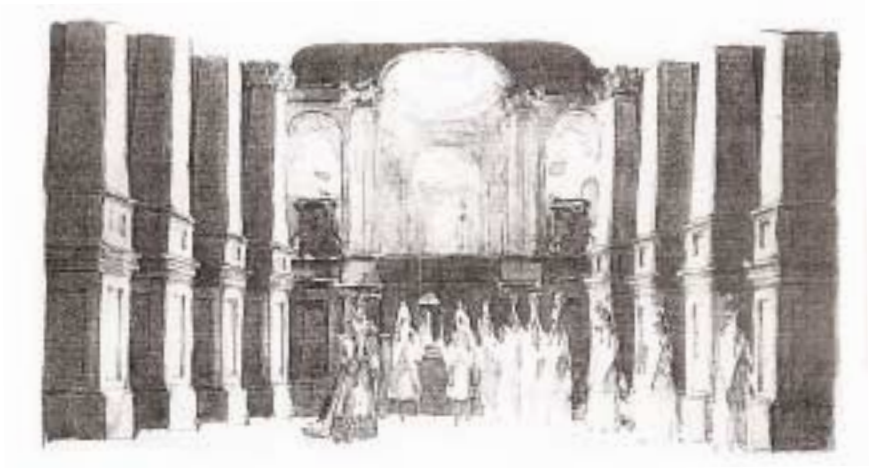
3. *The final long syllable of a word group normally comes to rest on a beat that is variously described as being "strong" or "good."* Today we would call them "downbeats." In French speech, this syllable (shown by a black square) is not loud, as it is in English. It is long and reposeful, as "song" can be if you let the vowel continue for a bit before sounding the final consonants.

4. *The syllable just before this repose sits, of course, on a "weak" note, a "bad" note, an "upbeat."* Despite its supposedly weak position in the measure, this syllable is extremely important to comprehension. The French language often places the root of a key word on this upbeat note, and the downbeat bears an ambiguous suffix. This is the opposite of English. We put "beau-," the root syllable of "beauty" on the beat, and the "-ty" follows on a weak note; but the French put *beau-*, the root syllable of *beauté*, on an upbeat, and the rather ambiguous suffix, *-té*, comes to rest on the downbeat. If a French audience does not grasp the root syllable, and if it hears nothing but *-té*, no one understands a word that is being said or sung. Public speakers, actors and singers therefore learned to project the upbeat syllable, by lengthening either the consonant or the vowel until that syllable is just about as long as the downbeat syllable—or even a bit longer (*HO*, 215-20).

Musical notation:
"equal" versus "unequal"

These four principles are superimposed upon musical notation according to a very French logic. Example 1 shows the basic phrasing of menuets and sarabandes. A quick glance at the dashes and squares reveals that the rhythms of French lyrics are far more subtle than the musical notation suggests. Despite equal note values, not every syllable is equally important to comprehension. The ones astride the bar lines are the longest. They are the ones the audience must understand. Example 2 shows the basic phrasing of gavottes (and of some bourrée phrases). As in example 1, the syllables on the apparently equal notes are not equal in length or importance.

Please keep the following important point in mind: the *length* of the notes does not affect the *rhythm* of the words. I arbitrarily set my "dee-long-song" patterns to the quarter notes that sources describe as being "equal," but the same patterns can be recited more rapidly, to eighth and sixteenth notes for example. They can be said more slowly, to half notes and wholes. They can be set to irregular rhythms, such as a mixture of eighth notes, quarter notes and half notes. Or they can set to successive dotted notes—as in examples 5 and 6,



A stage design by Robin Linklater for the upcoming production of* Thésée *at the Boston Early Music Festival, June 2001. The production will involve eight soloists, 18 choristers from the Handel & Haydn Society, 10 Baroque dancers, and an orchestra of 36 under the direction of co-directors Paul O'Dette and Stephen Stubbs.

where, save for the capitalized consonants (which I will explain later), the syllable patterns are exactly the same as the ones in examples 1 and 2.

What counts is the placement of these black squares, these long resonant syllables ("long" and "song"). In addition to choosing a tempo that would match the gaiety or sadness expressed by a piece, the composer had to decide upon a meter (2-meter, 3-meter, 6/8-meter, and so forth) that would permit him to place a repose (a black square) on the first note of each successive musical measure. If he did not do this, he would betray the rhythms of his language. The public would declare his composition a failure.

This overarching phrasing continues when quick notes—be they stepwise or leaping—appear in a piece. Phrases continue to come to a repose at the start of each measure, and then to take off again, as do the runs of eighth notes in examples 3 and 4. The primary difference between these examples and examples 1 and 2 is that the "singing" instrumentalist is talking a bit more rapidly than before. If he talks rapidly enough, he may find himself squeezing an extra foot—or even an extra poetic line—into his piece. In example 3, the original 10-syllable line has become two poetic lines: the first is very short, with only four syllables, and the second is quite long, subdividing 5 + 6. (The obligatory mid-line caesura, //, follows the fifth syllable; and the final six syllables group into two feet, 4 + 2). Or take the gavotte rhythm in example 4, where the original 7-syllable poetic line has been expanded to a 11-syllable one, with a caesura (//) after the fourth syllable. The remaining six syllables of this long line group into 3 + 4.

Does a player simply guess where these six- or seven-syllable groups subdivide? Not in the least. If there are no ornaments to guide him, he assumes that a slash follows the first note (black square) of each measure, as in examples 1 and 2. If the composer supplied ornaments, a trill can be presumed to mark the final long, syllable (black square) of a "repose," that is, the end of a word group. In other words, the trills and other "marks of length" that lard Hotteterre's, Couperin's, and Rameau's instrumental music mark the obligatory reposes of poetic recitation by highlighting the "long" final syllable of word groups, especially the ones at caesuras and rhymes (*HO*, 103-04, 125-32).

The above principles also apply to recitative, with its numerous sixteenth notes that function like the runs of "unequal" eighth notes that we will look at next.

Notes inégales

Notes inégales are virtually never discussed in singing treatises. The fact that discussions of these quick notes are found in instrumental handbooks suggests that the notational conventions underlying *notes inégales* represent instrumentalists' attempts to imitate rapid speech.

What do these instrumental handbooks tell players to do? Stripping the presentations found in Baroque (and 20th-century) discussions to the bare bones, statements about *notes inégales* boil down to this:

1. The quickest notes in a piece are usually shown without dots. (This was a practical necessity, because the clumsy musical type used by the Ballard family, which held the monopoly on music printed in France, did not permit extensive dotting of eighth or sixteenth notes.) These notes should not, the treatises assert, be played equally. Instead, whenever they rise or descend stepwise, they should be performed as if they were dotted—but usually not to the point that the almost-dotted "unequal" note becomes three times longer than the second one. In most pieces, the "unequal" notes are eighth notes. (When these quick notes leap, the note should be played equally.)

2. The next slower note value is played "equally." In most French airs, these "equal" notes are quarter notes.

3. Dotted quarter notes—which are, of course, followed by an eighth note—are profoundly "unequal," for the notation implies that the dotted note is three times longer than the eighth note that follows.

Three notational categories, three "Pronunciations"

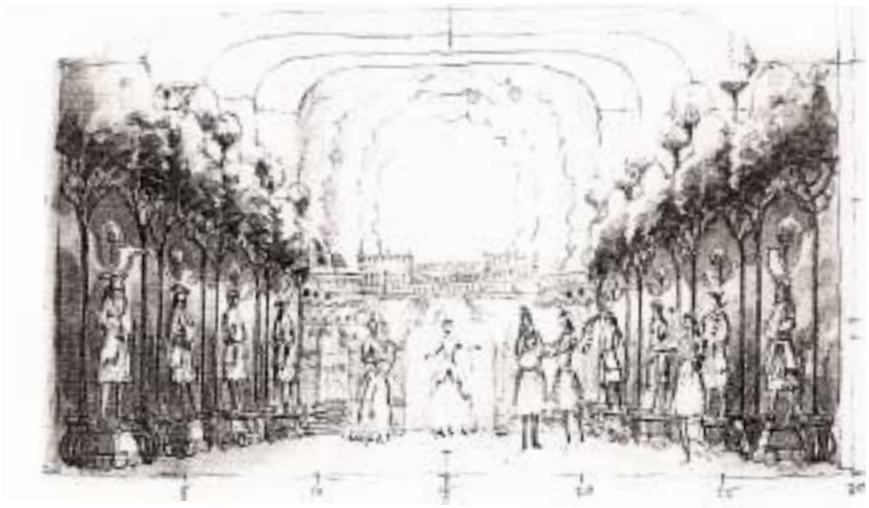
In other words, French music relies on three distinct notational categories:

1. Explicitly *equal* notes. These should be played more or less as written, irrespective of whether they leap or move stepwise. ("Taste" nonetheless requires a sensitivity to the "dee-long-song" rhythms described above.)

2. Explicitly *dotted* notes. By their very notation, their musical rhythm is unequal, irrespective of whether they leap or move stepwise. (The only rhythm that is more unequal than dotted notes is a chaotic and passionate mixture of quick and slow notes—for example, eighth notes and half notes.)

3. *Quick* notes (the value susceptible to being performed as *notes inégales*). On paper, these notes appear to be equal, but they actually occupy a position somewhere between explicit equality and explicit inequality. (For all intents and purposes, leaping quick notes are simply faster forms of category 1.)

In song (and in the instrumental music that imitates it), the first two notations are routinely employed to convey two very different states of mind, each with its appro-



Another set design by Robin Linklater for the BEMF* Thésée. *The venue for the production will be the Copley Theatre, whose stage dimensions match the stage at Versailles to the centimeter.

priate "Pronunciation," its elocution (*HO*, 246-55):

1. *Equal notes* express "equal," balanced, unemotional, assertive states of mind where the speaker articulates his consonants just enough to be understood clearly.

2. *Dotted notes* express "unequal," unbalanced, emotional, dithering states of mind. Here the speaker reveals his strong emotion by lingering on the consonant(s) at the start of key syllables. This process is called "doubling," *doubler*, or "humming between one's teeth," *gronder*. The favorite consonants to double were in fact the very ones that make a humming sound: *r*, *m*, *l*, *n*, *g*, *ch*, *f*, and so forth (*HO*,113-15, 249-51). The stronger the passion, the longer the doubled consonants. This "doubling" is suggested by the capitalized consonants in examples 5 and 6, and by the bold consonants in examples 7 and 8.

3. Midway between self-controlled psychological "equalness" and uncontrolled psychological "unequalness" comes the "gentle," "sweet" state of mind experienced when discussing the beauties of nature or the tenderness of young love. Consonants are doubled gently to mirror the speaker's mood or to imitate the gentle things he is discussing.

Three notations—two of them explicit and one so subtle that it defies notation. Three Pronunciations—one cool, one hot, and one somewhere in between. In other words, a musician "doubles" minimally when singing or playing equal notes; he "doubles" a great deal when singing or playing dotted notes; and he "doubles" gently when performing passages where neither of these extremes, each with its very explicit notation, is truly appropriate (*HO*, 260-63).

That is the very context into which the sources place *notes inégales*. Along the continuum of notational rhythms, *notes inégales* are described as situated somewhere between explicit equality and explicit inequality. That is to say, they occupy an ill-defined place midway between the equanimity of equal notation and the passion of dotted notation.

In sum, for 17th- and 18th-century players, conjunct runs of *notes inégales* conjured up a tender state of mind that is neither cool and calculated nor hot and out-of-control. A state of mind that leans toward the explicit inequality of dotted notes but falls short of the mark, for lack of a strong passion. A passage of conjunct *notes inégales* therefore shares certain traits with explicitly dotted notes. The difference between the two performances is one of degree: the degree of "doubling."

Dotted notation and "doubled" consonants

What does it mean to articulate *notes inégales* according to the logic of explicitly dotted passages? What does it mean to phrase *notes inégales* in the manner of lyrics set to dotted notes?

Let's consider phrasing first. To be specific, let's make the dispassionate, equal-minded rhythms in examples 1 and 2 more passionate, by dotting a few notes, as in examples 5 and 6. Although dotted notes have crept into the musical rhythm, the phrasing, the verse structure and the placement of "reposes" (white + black squares) are unchanged. However, there is a key difference between examples 5 and 6 and examples 1 and 2: passion has crept into examples 5 and 6 via dotted notes. The same words will therefore be declaimed more passionately, will be strongly "doubled." That is to say, the launching consonant of the note that follows the dot will be lengthened. (This lengthening is suggested by the double capitalized consonants in these examples.) Since consonants are articulated before the beat in French, this lengthening occurs during the dot, and the vowel (that is, the audible musical note) is sounded more or less as written. (For this reason, the double consonants in examples 5 and 6 appear under the time of the dots.)

Something analogous to this French "doubling" occurs in English. There is a world of difference between saying "I hate homework" in a very matter-of-fact way and with each syllable more or less an equal partner, and a passionate exclamation, "I hhate homework!" Just as there is a world of difference between a cool "I love you" and a passionate "I llove you" (or "I love yyou, if "you" rather than "love" is being emphasized via the consonants). If a French Baroque composer had been asked to weave those English expressions into an air, he would have placed the syllables with the *hh*, the *ll*, and the *yy* on the note after the dot.

Hotteterre's Ornaments

French Baroque ornaments imitated the glides and sighs of expressive speech (HO, 126-28). The ornaments used by Hotteterre in the two pieces on the opposite page are:

- small **grace notes** that are slurred to a main note. Syllables launched with this sort of glide usually begin with a hummable consonant such as *m, n, l* or *ch* ("sh") and express tender thoughts.
- the **trill** (+) the *tremblement*, that is, "trembling." In other words, this expressive reiteration of the main note with the unwritten note above, imitates the trembling pitch of an voice that is moved by emotions. Described as being a "mark of length," the *tremblement* is routinely used to mark the final word of a group. In my interpretation of Hotteterre's two dances, I generally have attributed this meaning to the *tremblement*. A few quick notes are sometimes combined with a *tremblement* and capped with a slur, to create an especially long, gliding sound that is associated with expressions of Love.

"Taste"

The degree to which one doubles consonants is, the sources insist, a matter of "taste," *goût*. Here they are referring less to "good taste" than to the "flavor," the cool or the hot "taste" of the piece, the blandness or the bitterness of the emotions being conveyed (*HO*, 262-63).

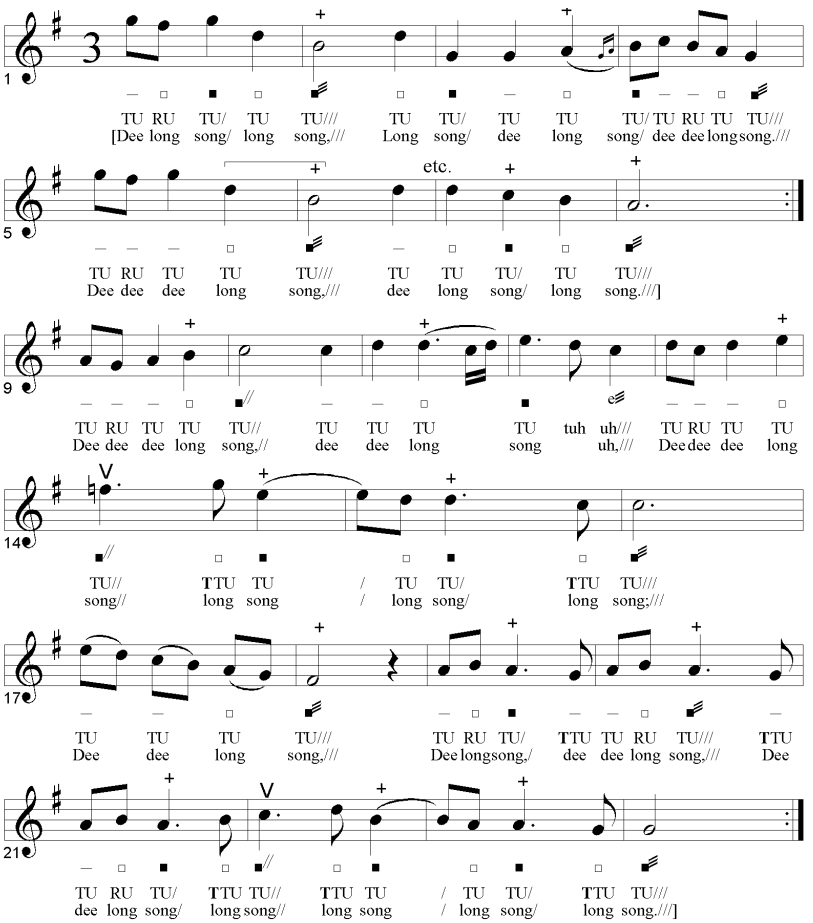
The "flavor checklist" that accompanies this article (page 13) will permit you to decide not only the degree of inequality that is appropriate for the *notes inégales* but the "flavor" of the piece as a whole and of its individual phrases. With this checklist in hand, we will consider the flavor that an instrumental "harmonic orator" can lend to two of Hotteterre's pieces for flute.

Hotteterre's Menuet, "Le Mignon"

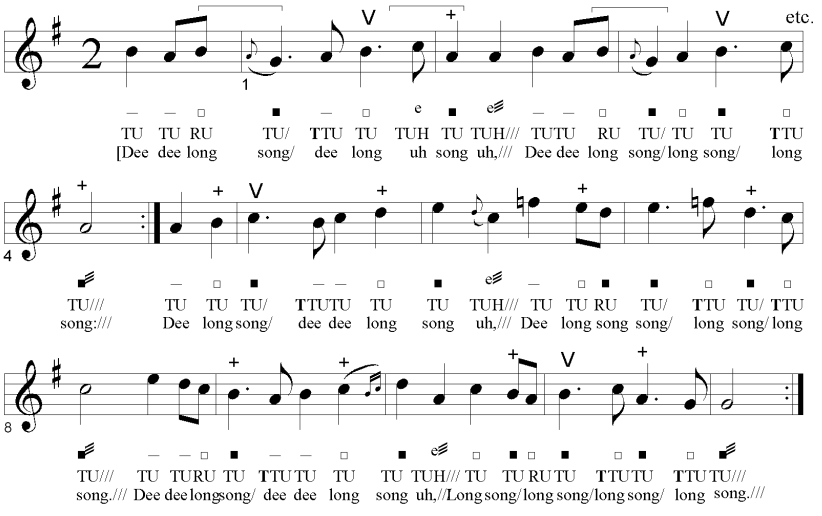
To be played *un peu doucement*, "a bit sweetly," "a bit gently," this menuet is set to what we today call the "key" of G major. Owing to the keyboard temperaments of the time, this specific key created an musical tone of voice that was described as *doucement joyeux*, "sweetly (or gently) joyous" (*HO*, 332-33). And indeed, the harmonic orator opens this piece with the assertive leaps associated with the passion Joy (*HO*, 407-10). In other words, the piece not only opens and closes with a gentle yet joyful tone of voice, it begins with an Imitation of the melodic contour of Joy. In this key, strong passion is unlikely. A glace at the music confirms this hypothesis. Although 16 *tremblements* (+) mark long syllables, there are only three expressive *ports de voix* (v) and two of the gliding, slurred ornaments (mm. 3 and 11) associated with amorous passion.

By the time the piece reaches measure 12, the tone of voice has changed: the ambiance is now *gai et guerrier*, that is, "gay" (in the sense of "self-controlled") and "martial" (*HO*, 327). The natural sign (m. 14) calls attention to this interruption of the otherwise joyous and sweet ambiance of this piece. To this tone of voice the orator declaims a rhetorical "closing"—displacing the black squares and using a "pathetic" oratorical accent (the G of m. 14) to introduce the tied note we call a "hemiola" (mm. 14-16; *OR*, 292-307). With measure 17, something very interesting begins to take place: the standard four-measure menuet phrasing goes awry. Something that flows downward is imitated (m. 17)—via a four-syllable poetic line that spans two measures and puts the orator out of step with his dance. Do these downward slurs imitate a slip, a fall? Whatever they represent, they cause the orator's tone of

Hotteterre: Menuet, "Le Mignon"



Hotteterre: "Petit air tendre"



Adapted from the second suite in G major from Hotteterre's* Premier livre de pièces pour la flûte-traversière.... Oeuvre second *of 1715. I have used the original flute version, because transposing them for alto recorder would alter the "flavor," and therefore the "energy," of the piece by changing the key signature. An edition by David Lasocki is published as Nova Music 134.

voice to becomes "joyous and *very* martial" for a moment (m. 18, but no accidentals make this change in ambiance obvious to the eye), as he struggles to get back into step. On his first attempt, he utters three assertive words (m. 19), but he places his repose in the wrong place. He starts again, this time beginning with the upbeat so essential to French speech (m. 20; HO 272-76), but the repose still does not mesh with the start of a musical measure. On his third try (m. 21), he finally gets back in step, puts his repose in the correct place at the caesura and proudly ornaments it with a *port de voix* (m. 22). Returning to the initial joyful and sweet tone on which the dance opened, he finishes his dance with the expected four-measure menuet phrase and another so-called "hemiola" closing. His blushes, his embarrassed comments and his struggle for self-mastery can be read in the notational rhythms of measures 19-24: in these five measures there are five dotted quarter notes, compared with only three in the preceding 18 measures. In other words, the orator doubles an unusual number of consonants in these final six measures.

Having deduced the *goût*, the general flavor of this piece, we have a pretty good idea of how unequal we should make the stepwise eighth notes that have the potential to be performed as *notes inégales*. In the first sixteen measures, minimal inequality should be the word of the day; but in the final eight measures, with their erratic phrasing and dotted notes, the quick notes can almost be dotted.

Hotteterre's gavotte-like "Petit air tendre"

This "tender little air" is set to the same key as the menuet. It, too, begins and ends with a tone of voice that was perceived as being "sweetly joyous." How different the staves of this gavotte look from those of the menuet! They are literally sprinkled with ornaments. In its 12 measures, there are three tiny notes slurred to a main note, four *ports de voix*, 10 *tremblements* and one gliding, composite trilled ornament (m. 9). And there are nine dotted notes—one more than in the entire menuet, which is twice as long as this gavotte.

In other words, throughout this tender air, the harmonic orator doubles his consonants and lets the pitch of his voice slur up and down to the main note. These are the manifestations of tender, loving speech. Combining this evidence with the information provided by the piece's title and key signature, we can assume that this air is not only happy and gentle, it is saying "tender" sweet-nothings. This assumption is confirmed by the absence of "pathetic" oratorical accents and by the contour of the melody, which undulates in the caressing waves that several generations of French composers employed to show Tenderness and Love (*HO*, 405-407).

Because the first phrase ends with a so-called feminine rhyme, "uh," I decided to treat the raised eighth note in measure 1 as a tender, wavelike "feminine rhythm (*HO*, 240-45): hence the unusual speech rhythm in the lowest line of pseudo-lyrics. By contrast, a feminine rhythm would be inappropriate for measure 7, where the accidentals (mm. 7-8) reveal a new tone of voice: the harmonic orator briefly speaks in the self-controlled and martial tone of C major. While doing so, he abandons the undulating melody of Tenderness and allows his voice to leap. The consonants in these dotted passages should be doubled less noticeably than in the first and third staves of the piece, and the overall articulation of measures 6-8 should sound somewhat more controlled and assertive than the sweet-nothings that surround it. From start to finish, the phrasing of this air is very regular, a sign that the profuse ornamentation imitates tender rather than amorous, passionate speech.

How does one best treat the conjunct eighth notes scattered throughout this air? To match the "gently" joyful tone of voice of this key, and the tender ornaments that Hotteterre strewed throughout this air, a gentle inequality is appropriate—but never to the point of actually dotting any of those *notes inégales*. To do so would be to transform gentle Tenderness into passionate Love. The two eighth notes in measure 8 should be doubled minimally, if at all.

Some practical advice for players

The time has come for you to practice these oratorical principles. I suggest the following approach. First, study visually the placement of the white and black squares in Hotteterre's two dances, thinking "long song" every time you see one of these pairs. You will soon realize how logically and how rhythmically these squares are placed: they span a barline; they are decorated with one of the ornaments that is the "mark of a long syllable"; or else they are part of a two-syllable group, which means that both syllables are automatically long (*HO*, 174-75, 183-84).

Next, I suggest that you jump to the third line of pseudo-lyrics and recite the "dee-long-song-uh" rhythms. Simple though they be—and arbitrary though they seem—these syllables are a very effective way for non-French-speaking players to mimic French speech rhythms.

Only then should you turn to the *tu-ru* articulations. (They are modeled after Hotteterre's, which are more familiar than Loulié's.) For dotted notes, I add a bold *T* to suggest a vocalist's "doubling" of that consonant. I know that wind players can't really do such a thing: still, if you *think* about doing it, won't it shade your performance?

Players who aren't used to turning French ornamental symbols into actual notes can omit them at first, and in their place can imagine their voice gliding and "trembling" a bit on those notes, as they think "dee dee long song...." This will serve as preparation for the day when they are ready to weave a *port de voix* or a *tremblement* into performance.

As a last step, reread my analysis of the oratory woven into each of Hotteterre's pieces. Pretend that you are an actor expressing those emotions. Above all, have fun being a harmonic orator!

FURTHER SOURCES

"A Fresh Look at Wind Articulations," *American Recorder*, 33 (1992), pp. 9-16, 39.

"*Tu- Ru-Tu* and *Tu-Ru-Tu-Tu*: Toward an Understanding of Hotteterre's Tonguing Syllables," *The Recorder in the Seventeenth Century*, Proceedings of the International Recorder Symposium, Utrecht 1993, ed. David Lasocki (Utrecht: STIMU, 1995): 217-254.

"French Articulations: a Mirror of French Song," *Traverso*, 10 (1998): 1-3.

Website: Visit <http://ourworld.compuserve.com/homepages/PRanum> for an analysis of the poetics and phrasing of the excerpts from *Thésée* that can be heard on *American Recorder On-Line* (members with up-to date e-mail addresses on record receive a password for each issue).

A Flavor Checklist

Flavor of piece or passage		
key signature (*HO*, 335-42)	sharps versus flats	sharps = extroverted state of mind flats = introverted and tender state of mind
accidentals (*HO*, 342-45)	sharps appear	something painful, proud or fiery is being said
	flats appear	something tender and gentle is being said
Degree of passion		
equal notes (*HO, 346-48*)	predominate in piece	piece expresses equanimity, calm, self- control
dotted notation (*HO*, 249-53)	predominate in piece	piece is very passionate
	appear in brief passage	that particular passage is very passionate
mixture of long and short notes (*HO*, 253-55)	throughout piece or in brief passage	expresses emotional unbalance and passion
long notes (*HO*, 368-70, 419)	scattered	imitations of length, duration, repose
leaping notes (*HO*, 386-89, 407-12)	throughout piece	piece either wants to impose ideas on listener, or is expressing Joy
	in brief passage	something disconnected is being imitated; or else passage is joyful, exuberant
	great versus small	the greater the leaps, the more emphatic and emotional the piece
raised pitches on "bad" note before barline (white square) (*HO*, 215-24)	in brief passage	this is the "pathetic accent": the greater the interval between the accentuated white square and the reposeful black one at start of next measure, the stronger the passion being expressed
long phrases (*HO*, 144-45)	throughout piece	where 9-13 notes lead up to a "rhyme" (cadence), something momentous is being said, perhaps about Time or Duration
short phrases (*HO*, 139-44)	throughout piece	where fewer than 8 notes lead to "rhyme"/ musical cadence (or where a pair of short lines of 4-7 notes lead to cadence), lines are saying snappy, lively things and may be talking about Brevity
irregular phrases (*HO*, 146-53)	throughout piece	content is more emotional than in airs where all lines are of equal length
small notes that aren't counted and are slurred to next note (*HO*, 231-36)	throughout piece	suggest an expressive recitation with many doubled (hummable) launching consonants such as *m* or *f*
slurs/ ties (*HO*, 230-31)	in brief passage or throughout piece	suggest glides of loving speech
slurs (*HO*, 230-31)	connecting pairs of eighth notes	suggest nature, especially flowing water

Patricia Ranum is known for her articles on Marc-Antoine Charpentier and her editions of historical sources and translations of leading French historians, including Fernand Braudel and Philippe Aries.

OPENING MEASURES

Learn from listening

When we think of learning how to play music, it usually involves having lessons with a teacher or perhaps learning from a method book. But there is another very important way to learn how to play music—not how to play the fingerings themselves, but how to make the music sing and sound—and that is by listening. Listen to other recorder players, of course, but also to all sorts of other musicians, playing and singing in all sorts of musical styles. Listen to bird song and children's voices, to the rhythm of a city and the breath of air moving through trees. I have learned about playing music from all of these. I hear something, and it will often give me an idea of how to play a certain phrase of music I am working on or how to move my air to create a certain effect. And of course, the more I listen to things of all sorts, the finer my listening ear becomes. I begin to hear ever smaller nuances.

Try this: wherever you are now, stop what you are doing and listen.… What do you hear? Now listen again for faint sounds you did not notice the first time: the wandering pitch of a chain saw, the continuous hum of fluorescent lighting, the shape of a bird song or chattering of children's voices, etc. Do any of these sounds have melody? Next, search for rhythm in the sounds you hear—the staccato repetitions of the jack hammer, the beeping of a backing truck (ostinato patterns that stay the same) or the varied rhythms (and melodies) of water dripping into a filled bathtub. Then, start noticing how these melodies and rhythms overlap and join together to form a vast symphony of sound. Even now, on an airplane where the dominant sound is a dull roar, I find myself filled with enjoyment at listening to sounds.

You may think this a pointless exercise, a waste of your time. If so, you are *wrong*!!! Every time you purposefully use your ears, you are improving your ability to perceive details of sound. This is so, whether you are listening for the returning footstep of your beloved or the pure harmonies in a pavan by William Byrd.

Next time you play in an ensemble, try this: before your group begins a piece, look ahead for an easy section in your part. When you arrive at the easy section, do the same thing you did just above. Try to become aware of every sound in the music. Draw an ear or something at that point in the music, so you'll remember to do this. Listen to yourself and others and to how everyone's timbre, melodies, and rhythms weave together to create the whole composition. Of course, if you really do this well, you will probably mess up completely, get lost, play wrong notes, irritating everyone else in your ensemble, but it will be well worth it. If you want to maintain social harmony in your ensemble during this exercise, you might let the other players in on what you are doing; they can do it too! This type of listening exercise will help you develop a perception of the large sound-picture.

Soloists also need to listen to other soloists. If you are working on a Handel sonata that you are going to play in church in two weeks, but you can't decide where to breathe, listen to as many recordings (and if possible, live performances) of that Handel sonata as you can. Note down where each musician breathes. Try out these breaths and decide what works for you. Last summer, I went to a Baroque strings concert at the Carmel Bach Festival in California. Elizabeth Wallfisch was the violin soloist and director of the concert. I don't remember all the pieces they played, but I do remember a tone Elizabeth Wallfisch produced by using her bow in a particular way. That one note struck right into my soul, and I suddenly knew how I could blow in a certain way to make that striking sound. I enjoyed the entire concert, but that one sound stayed with me and changed my playing in a tiny way. It gave me a new color on my palette of sounds.

Here are some recordings that have given me ideas of how I can play, or have just struck me as particularly beautiful. Hille Perl (viola da gamba)—*Sainte Colombe, Retrouvé & Changé*. Her melodic lines are gorgeous; she glides and flies, meanders and disappears in the mist, and she has a

OPENING MEASURES *(cont.)*

wonderful accompaniment team in Andrew Lawrence-King (harp) and others.

Taj Mahal and Toumani Diabate—*Kulanjan*. The sounds of these African string instruments are new and exciting to me; they sound like flowing water, with now and then a sudden flash from the scales of a fish hidden below the surface. All these plucked sounds weave in and out together. Also, these players teach me the way strings of fast notes should sound: cascades of notes that make whole shapes rather than individual little chunks of sound.

Crawford Young (lute)—*Intabulations—Lute Music 1440—1500*. A musician of deep understanding, Crawford breathes music. I hear a strong connection between the African string playing and Crawford's music. What do you think? He, too, has shown me through his playing how to form runs of fast notes and to shape phrases—and also how improvisation can be used in our own time yet within the sphere of early music.

Marion Verbruggen (recorder)—any of her recordings. My particular favorites are her first, on the Titanic label, and her recording of the first three Bach cello suites. Her tone is incredible; she has more variety of tone than any other player I have heard. She also has a great sense of musical line, every note sounding inevitable.

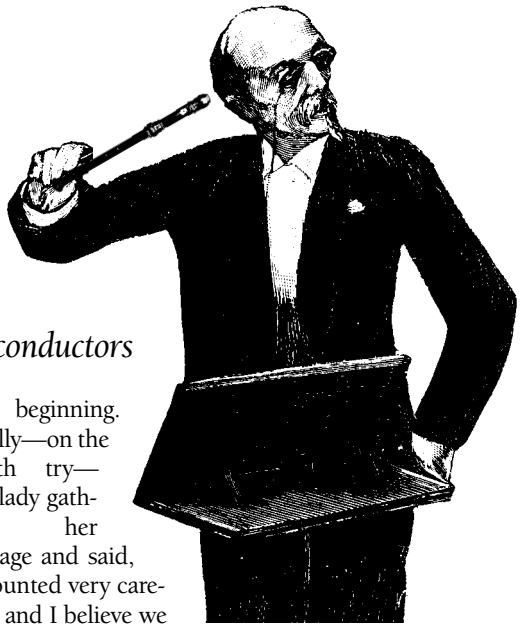
Jerry Douglas (dobro guitar)—any of his recordings. He has a wonderful sense of fun in his playing, which is also virtuosic—he can do anything he wants.

Veronique Gens (soprano voice)—*A. Scarlatti, Motets* and *Pergolesi, Stabat Mater*, both recordings with Il Seminario Musicale led by Gérard Lesne. I love her sound; it is rich and full and flexible yet still transparent. She is my favorite singer at the moment. And, of course, everyone else on these recordings is also very good. There are many other musicians (recorder players included) I could name that have given me insight into music, but one must stop somewhere!

Also, remember that a recording, which is usually edited and is therefore more contained—framed as a great painting is framed—creates an effect that is different from seeing the artist in action on a large piece of canvas. A live concert is a more complete experience. Go to concerts, everyone!

Frances Blaker

TIPS



Some observations of and on conductors

There is a story I heard in England about a woman seated in one of the back rows of a large chorus at an annual festival who turned to the woman behind her as they were preparing to sing and asked, "Shall I take off my hat so that you can see the conductor?" "No dear," came the reply, "I saw him last year."

I hope that her response seems as funny to recorder players as it would to choral members or orchestral instrumentalists, but my doubts have been growing, and they have been confirmed in conversation with others whose opinion I respect. Our concern is not so much with the attitude of the players as it is with the responsibilities of the conductor.

Most of us are probably aware of what we should be doing while playing under direction. A reminder is never out of order. First of all, angle your chair and music stand so that you have a direct view of the conductor. Don't kid yourself that a glimpse out of the corner of your eye is sufficient. Second, get comfortable in your seat, but not so much so that you fail to be alert to every signal of attack and release and to changes in dynamics and tempo. Third, remember that the start of a tone or phrase is instantaneous; except for rare effects, approximation won't do, A fourth consideration is responsiveness to style or mood; your own ideas of interpretation, at least while you are playing, must yield to the conductor's.

We strive to achieve excellence in performing. There is no reason to neglect the same standards in conducting. Let me cite a few instance of what I've observed at festivals, courses, and chapter meetings during recent years, and please note that in every instance the perpetrator is a person of national renown in the recorder universe (to avoid awkward circumlocutions and to conceal identities, let me refer to each of them as "he").

One had been conducting simple four-part folk tunes for an hour with an upper-intermediate group when a player called his attention to a printed *rit.* and subsequent *a tempo* that hadn't been observed. The conductor simply replied, "We aren't taking *ritards.*" And he never did—never does, in my recollection.

One conductor momentarily boggled my mind until I realized that he was vigorously beating his arm up-down-up-down for counts one-two-one-two.

One gave a full measure "for nothing" before every start. When he came to a *tenuto* followed by a pause, he appeared confused about how to continue, but solved the problem by giving several more empty beats to restart. The resultant hiatus had nothing to do with the composer's intentions and everything to do with the conductor's ineptitude. (For "he" in this instance, read "they"; many directors suffer this failing.)

One conducted fairly competently until he came to phrase endings, which he indicated by throwing his hands up in the air, apparently unaware of the gesture's indecisiveness as to style or moment of release.

One, in performance, conducted a gorgeous lullaby I happen to love with jerky gestures.

Many arrive at sessions with fixed ideas of what the group is likely to find difficult, and they keep that idea so firmly in their ears and minds that they don't actually hear what the group is playing and what errors do need correcting.

One director kept failing to indicate the soprano entrance of the melody. The sopranos entered anyway, tentatively but correctly, and he would stop the music, tell them they were wrong and start again from the beginning. Finally—on the fourth try—one lady gathered her courage and said, "I counted very carefully and I believe we are right." He studied the score more carefully and nodded, but on several repetitions of the the piece, he never once brought the sopranos in. (At the end of the session, he received a polite round of applause from the players. Does this tell us anything about our tolerance of what shouldn't be tolerated?)

Many conductors arrive at sessions with fixed ideas of what the group is likely to find difficult, and they keep that idea so firmly in their ears and minds that they don't actually hear what the group is playing and what errors do need correcting.

For twenty years, I was what is called a master adjudicator of bands and orchestras for the New York State School Music Association. Some of the musical groups that competed in the year-end festivals were inferior, but I rarely observed any of the faults mention above, and the reason for that is quite simple: the conductors were necessarily graduates of college music departments where a thorough grounding in conducting techniques is required.

I should mention that at least one recorder clinician I remember as being an awkward conductor several years ago now conducts superbly, and the reason he gives is that he gets help from an instructor.

So I would advise those of you who stand before groups hoping to elicit beauty, be honest with yourselves: Are you achieving the sounds you had in mind without having to resort to undue explanation? Has anyone requested that you beat more clearly? In the course of conducting, do you ever find your hands out of position for the following beat? Be hypercritical of what you are hearing and consider whether any flaws you hear may have been due to your own ineffectiveness.

If anything I have written here makes you aware of some inadequacy, I urge you to apply the same diligence to conducting technique that you applied to your own playing. You will be rewarded by the respect players instinctively display when under competent guidance.

Gene Reichenthal

BOOK REVIEWS

Two important guides for ensembles

THE FINISHING TOUCH OF ENSEMBLE PLAYING: A FLANDERS RECORDER QUARTET GUIDE FOR RECORDER PLAYERS AND TEACHERS. **BY BART SPANHOVE (WITH A HISTORICAL CHAPTER BY DAVID LASOCKI)**. Alamire, 2000. 85 pp. Softcover, $25.00. ISBN: 90-6853-144-1.

Bart Spanhove is a member of Vier op 'n Rij (the Flanders Recorder Quartet), one of the busiest and most innovative professional recorder ensembles in the world today. They have over a thousand concerts and twelve CDs to their credit (including an arrangement for recorder quintet of Vivaldi's *Four Seasons* featuring Marion Verbruggen). In the course of his teaching as principal professor of recorder at the Lemmensinstituut in Leuven, Belgium, and at numerous master classes and workshops all over the world, Spanhove has worked for many years with recorder ensembles of all descriptions. *The Finishing Touch of Ensemble Playing* summarizes the lessons he has learned as a member of the Quartet and passes on his approach to teaching ensemble skills. The book is rounded out by a substantial and highly informative chapter on the general history of the recorder ensemble and its repertoire by David Lasocki, as well as a useful list of approximately 300 repertoire items suggested by Spanhove, a list of music played by the Flanders Recorder Quartet, and a short reading list.

The book is organized into two parts, the first devoted to "Ensemble Playing Techniques" and the second to "Teaching Recorder Ensembles." Part 1 is further subdivided into sections giving advice on tuning, ensemble skills and interpretation (each of which contains a handful of inventive exercises), while Part 2 addresses the preparation and structuring of ensemble lessons as well as more general pedagogical topics. A short "Interlude" tells the story (first printed in *American Recorder*) of the Quartet's temporary loss of many of their instruments during a concert tour.

The historical background and the music lists take up almost half the book, and so Spanhove's advice is offered in a very concentrated form rather than through a large-scale systematic approach. He does not spend much time on basic technical information, referring readers instead to Walter van Hauwe's method, *The Modern Recorder*. Even the sections on lesson preparation for teachers present a general set of points to consider when organizing individual lessons rather than a set of lesson plans to guide ensembles through an extended course of study. A great virtue of this approach, however, is that Spanhove's advice is presented succinctly and always goes right to the heart of the matter at hand.

Perhaps because Spanhove's teaching is done primarily at the Lemmensinstituut, most of the book seems to relate to advanced student recorder ensembles working in an institutional setting. This experience is probably rather different from that of most North American recorder ensembles, which generally consist of amateur players who meet irregularly and often without professional guidance. In many ways, however, the layout and tone of *The Finishing Touch of Ensemble Playing* are exactly what these North American ensembles need. Spanhove's assumption that his readers have made a serious commitment to the recorder and to ensemble playing will be a bracing reminder to many players that, as Spanhove writes, "learning to be a good recorder ensemble player is a long process," though one that is certainly "rewarding and fun." Since his advice is not presented as a step-by-step process, ensembles can pick and choose the pointers that seem to fit them best and then allow themselves to be challenged and inspired by the more demanding recommendations and exercises.

For example, the section entitled "How to Tune" begins: "An efficient tuning pro-

cedure makes the rehearsal go smoothly. No matter which procedure you use, always observe the following sequence: Play, Discuss, Check, Adjust." He goes on to elaborate on this advice and to present three different tuning procedures in detail. An ensemble wanting to use the book will need to decide which procedure works best for them and will need to think carefully about how to implement Spanhove's advice, especially if a coach is unavailable. The instructions are detailed enough to make this possible, however, and the ensemble will be all the better off for having considered the various alternatives. Even seemingly unresolved advice such as "I encourage you to explore historical tunings, especially as found in harpsichord treatises" in fact opens up a door to new levels of achievement for those ensembles willing to make the effort (although a suggested reading list on this topic would have made the task somewhat less daunting).

The pedagogical advice, primarily presented in point form, is also detailed and well considered and will give even experienced teachers food for thought. Once again, it relates primarily to extended course work rather than to workshop-style coaching sessions, but teachers and coaches of all descriptions (not to mention the students themselves, especially those without regular professional help) will find many wise and helpful observations. Finally, Spanhove is admirably undogmatic and routinely presents alternate approaches to those he himself favors.

Despite the somewhat awkward English title, the book is idiomatically and clearly translated by Maria van der Heijde-Zomerdijk. Alamire's presentation is very attractive (with several illustrations, including the world's largest recorder) and easy to use in a large format with a binding that stays open on a music stand.

No one should come to this book expecting to be led by the hand through a course on ensemble playing, but anyone willing to agree with Spanhove that "making the playing enjoyable for every member of the ensemble is an art that demands dedication, insight, and, when available, good instruction" will find this volume to be an invaluable guide.

Scott Paterson

CREATING ENSEMBLE: AUSTRALIAN RECORDER QUARTETS. AN INTERACTIVE MULTIMEDIA PACKAGE FOR SELF-PACED LEARNING ABOUT ENSEMBLE PLAYING. University of Technology, In House Technologies (P.O. Box 334, Petersham NSW 2049, Australia. Phone: 02 9564 1202; Fax: 029568 2996; Website: www.inhouse.com.au), Version 1, March 1998. SATB combinations. Package includes: Interactive CD-ROM, video, sc (includes introduction and notes by Anna Reid and Diana Blom) 44 pp, pts 37 pp. About $55.00 U.S. + P/H.

This kit is a marvelous example of what can be done using current technology in the fields of music publishing, education, and entertainment. According to the publishers, the material is designed for use by "secondary and tertiary recorder ensembles who have reached an appropriate technical level and who can undertake some self-directed learning."

As musical examples for this production, five pieces for recorder quartet were composed by five Australian composers, at least two of whom, Lance Eccles and Benjamin Thorn, are well-known to recorder players on this side of the Pacific. The published score contains, besides the music, more words about the purpose of the kit: "to challenge ideas that students of music and performers might have about what music really is, by presenting a variety of viewpoints."

The videotape, showing a complete and very professional performance of all five works by four talented Australian recorder players, is not supplied in the American videotape format, but the CD-ROM contains the very same performance, with the score and the players depicted on the screen, and much, much more. This wonderful software, with its extended menu, many links, and vast amount of information, is the most important part of the package, and it requires a lot of time from the "consumer"—uploading then downloading, connecting to the various links, listening and looking, and, what is probably the most fun, interacting with the program. There are many things to discover. The composers, whom you see "live," speak informally but eloquently about their music and what to listen for while playing or listening. There is a glossary of avant-garde terms (one of the pieces is avant-garde and others use avant-garde effects). There are suggestions for teachers of the students who want to play this music. There is a really good bibliography of contemporary music for recorder and books about contemporary music, although at least three of the items on it have long been out of print.

The performers, a group called "Fortune," have been together since 1995;

BOOK REVIEWS *(cont.)*

they won the consort section of the Second Australian Recorder Competition in Melbourne. They tell us about how they approached their parts in each piece and explain some of the suggestions they made to the composers. They also talk about isolated sections of the score, and we, the audience, can listen to parts made dominant both visually and aurally as the performers talk about them.

To my mind the pieces do not represent, for the most part, the best efforts of these composers. A minimalist piece called *Frogs* by Lance Eccles is both difficult *and* boring (I love his music usually), and Dulcie Holland's *Doves Around*, is a bit insipid and rather *too* easy. The avant-garde piece, Ros Bandt's *Disjointed Quartet*, is written using those tiresome bunches of squiggles that it takes forever to figure out, although having the quartet play it for us is indeed both helpful and entertaining.

In my opinion, the best of the lot is *Beebopaloobopawopbamboom*, a swingy, bluesy, jazzy "big band" number by Diana Blom, who is coordinator of performance and lecturer in theory at the University of Western Sydney and one of the prime movers of this project. It is great fun both to listen to and to play and even has a modest improvisatory section for each instrument.

I am not at all sure who is the proper audience for *Creating Ensemble*. It is certainly on the cutting edge of what can be done using computer technology. But the music is too difficult for most amateurs, and I cannot imagine professional players having the time or patience to deal with the technology. A great deal of time, effort, and expense were obviously employed in producing this kit. The price isn't exorbitant when you consider how much you get for your dollars. But the kit is almost *too* good, *too* clever, *too* well-produced, with too much information scattered in too many places, to be altogether worth the time and trouble it would take most serious players to make use of it.

For the "hypertext" generation this is a must-buy. For those who are still stuck with the habit of acquiring information linearly, it might be a little daunting, and perhaps even irritating, to try to use the kit in its entirety.

Martha Bixler

MUSIC REVIEWS

A singing mackerel, an exercise in musical Darwinism, and a number of interesting trios

***THE GREAT PUMPKIN,* BY IRMHILD BEUTLER.** Moeck Zfs 720/721 (Magnamusic), 1999. AAB, sc 8 pp. $8.00.

The Great Pumpkin, a lighthearted and charming piece scored for AAB recorders, was written for the composer's group, the Ensemble Dreiklang Berlin. It has been published as part of Moeck's Zeitschrift für Spielmusik, a series presenting practical performing editions since 1932. According to the Moeck representative with whom I communicated, the series is geared toward students and amateurs who appreciate low-priced editions and who like to play new pieces by composers who may be quite unknown yet. To keep the price low Zeitschrift für Spielmusik copies are rather plain, but Moeck thinks that the players are inventive enough to cope with occasional problems.

Like other Moeck publications, the presentation of this edition is attractive, with legible printing, notes large enough to sight-read easily (but not annoyingly so), and a colorful cover. A drawback here, though, is the lack of parts for an eight-page score. The publisher advises removing the "whole page" to avoid page turns, but the trio will have to move from left to right during performance or make cut-and-paste parts to avoid awkward page turns. In other words, they will have to be inventive.

Ms. Beutler was born in 1966 and studied recorder at the Hochschule der Künste in Berlin and in master classes with Walter van Hauwe, Kees Boeke, Marion Verbruggen, and others. *The Great Pumpkin* appears on the CD *Chips 'n' Chocolate* on the Hänssler Classic Label.

All three parts have some challenging material, with the bulk of the fast notes in the top part. Motivic material is traded throughout, except for the harder parts in the top line. An equally skilled ensemble could challenge both alto players by switching parts midway.

As with earlier reviews I've submitted, I was fortunate to have the assistance of several sight-readers from the East Bay and Sacramento and from the Southeast. We all enjoyed *The Great Pumpkin* with the following exceptions: we wanted parts, a metronome marking, directions on how trills should be performed, and less repetition of the opening material coupled with more development of the secondary motivic material. If played at a fast tempo, we all felt that this piece would make a challenging and fun etude and performance piece for an advanced amateur or student ensemble.

***DIE SINGENDE MAKRELE [THE SINGING MACKEREL],* BY HANS JOACHIM TESCHNER.** Moeck Nr. 2140 (Magnamusic), 1998. SAATTB, sc 7 pp, pts 3 pp. $35.00.

I loved this sextet by Teschner, but the edition itself has some flaws that will be addressed in the second printing. First, the very necessary instructions are only in German, and while I, with my graduate-school German and a dictionary, was able to decipher the instructions (though not always able to fully determine their meaning), not every group will be so lucky. Second, some of the parts have misnumbered measures, and this is not a piece that will be unhindered by that flaw. Page turns are handled well, though, with a rest at the turn in each part. The edition itself divulges no information about the composer save his 1945 date of birth.

The piece begins with a free tremolo in the soprano, which is joined gradually by the rest of the instruments except the bass. The parts show the improvisatory-like beginning in score, a definite advantage in sight-reading, especially since the notation seems to leave the interpretation somewhat open to group choice. A metronome marking and measure numbers indicate that this free section should occur within a specific time period. This swirling introduction will take some time to work out but will be much easier when the composer's intentions are clearer.

A jazzy section follows, and suddenly the texture changes, as even eighth notes replace the lilting jazz rhythms, and five parts engage in a fast, robotic interplay of

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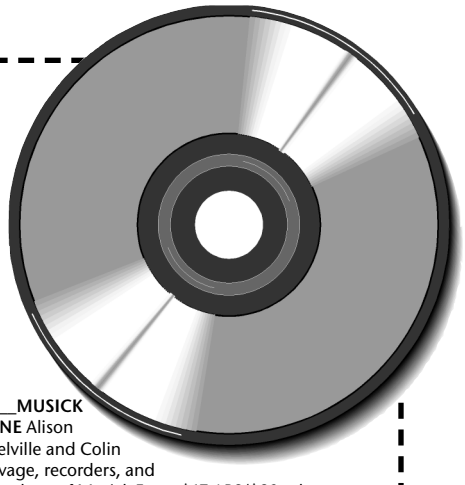

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sixteenth notes while Tenor 1 plays a slower, contrasting melody. Again, a sudden change in texture occurs as the parts move slowly from one dissonant harmony to another. This section also contains some tricky rhythms, but they will be quickly resolved if the group is adept at counting. Next comes a bow to the avant-garde. Players are instructed to remove their head joints and make howling sounds by rapidly moving their fingers in and out of the joint while blowing. Just before a coda returns us to a D diminished 7th chord, brand new material presents itself in the form of a 6/8 section replete with hemiolas.

Die Singende Makrele is an intriguing piece, well worth exploring and performing by advanced players. If you don't get the second printing, heed the warning to re-label measures in the parts, find someone who can translate the German instructions, and jump in!

***A SHORT HISTORY OF LIFE,* BY WILLIBRORD HUISMAN,** Moeck Nr. 1577 (Magnamusic), 1996. AAAA, sc 13 pp, pts 6 pp. $25.00.

Of all the Moeck editions included in this review, *A Short History of Life* is by far the best in presentation. A very interesting and elucidating Preface appears in the score in German, English, and French. Score and parts include, besides the composer's biography, a page of instructions for extended techniques called for, all in three languages.

I cannot resist quoting from the Preface, which gives us a glimpse into Huisman's thoughts. "The compository principle used throughout most of the piece is that of evolution. The themes evolve out of each other, gradually becoming more and more complex, sometimes reaching unexpected moments of harmony, as if they were the musical equivalents of Darwin's species. This process, however, would be perpetual, whereas a piece of music needs an end, and preferably even a form. Therefore, two evolutionary catastrophes are brought into play as true *dei ex machina*. The first is a sudden destruction of all complexity—its equivalent in biological life is the meteor impact that suddenly ended the Cretaceous period, driving the dinosaurs to extinction." I will leave it to the players to discover the second *deus ex machina*, and end the quote

MUSIC REVIEWS *(cont.)*

with this: "...a listener might just as well interpret the title as "A short history of life," or follow any other interpretation in which a process is taking place, or no interpretation at all." In spite of the dinosaur analogy, Huisman urges us not to treat the piece as programmatic in any way. Extended techniques required in this piece include the use of quarter tones, multiphonics, flutter tonguing, hissing without the recorder, and blowing while covering the labium. All the symbols are clearly explained, and fingerings are given for the multiphonics and quarter tones.

The opening of *A Short History of Life* dwells in the murky realm between D♭ and D♯, including the intervening quarter tones. The piece evolves gradually with the layering on of scale patterns, repeated notes, falling fifths, and fragments of melody. Fortissimo multiphonics signal the aforementioned destruction, after which catastrophic event a new melodic fragment and strings of repeated eighth notes fight for dominance. Quarter tones reappear towards the end as the voices disappear. A minimalist composition, *A Short History of Life* will call to mind the works of Terry Riley and Steve Reich. It is not an easily accessible piece for either players or audience, but I think it is a piece that would reward any thoughtful quartet. I would not choose it for a workshop piece except in special circumstances, but would like to perform it myself or coach it in an ongoing ensemble.

Letitia Berlin

Letitia Berlin is a free-lance recorder player and teacher currently residing in the Berkeley, CA area. She performs with the Farallon Recorder Quartet and the Tibia recorder duo, and teaches at workshops around the United States.

Written to fill "a gap exist[ing] in the literature for large scale recorder trios in a contemporary style," Mageau's* Trio *offers performers a study in emotional contrasts.

***TRIO FOR S.A.T. RECORDERS,* BY MARY MAGEAU.** Loux Music Publishing LMP-152, 1999. SAT, sc 24 pp, pts 8 pp. $14.00.

Mary Mageau's *Trio,* commissioned in 1996, continues her compositional tradition of expressive, lyrical, and unusual works. Written, in her words, to fill "a gap exist[ing] in the literature for large scale recorder trios in a contemporary style," the *Trio* offers performers a study in emotional contrasts.

Each movement, focusing on different aspects of the trio texture, adheres to a somewhat predetermined emotional state. Movement I, with the indication "energetically," exploits the homophonic and *notes inégales* gestures found most predominantly in French Baroque literature. Its second section, marked "expressively," provides the performers (and thus the listener) with a stark, immediate contrast to the quicker pace of the opening. Although the tempo speeds up and the double-dotted figures return, the movement manages to maintain its "expressive" quality with grace and ease. Movements II, III, and IV, "peacefully, "brightly," and "pensively," continue the strong contrasts and allow the performers to delve into exploring more technical avenues—deliciously lyrical passages as well as sharp, quick, lighter moments. The final movement, marked "playfully," caps off *Trio for S.A.T. Recorders* delightfully. The imitative entrances at the opening, coupled with the consistent eighth-note motion, give the movement drive and energy, and the sixteenth-note passages remind the performers of earlier movements, making this a study in contrasts with some continuity and unification. This trio, written with the professional or advanced amateur in mind, gives the performers an opportunity to demonstrate technical ability in an exceptionally lyrical and moving format.

***I SING A SONG OF THE SAINTS OF GOD; 7 1/2 VARIATIONS ON 'GRAND ISLE',* BY RICHARD BUSCH.** Provincetown Bookshop PBE-37, 1998. AAT kbd, sc 12 pp, pts 3 pp, $7.95.

"I sing a song of the saints of God/Patient and brave and true/who toiled and fought and lived and died/for the Lord they loved and knew." The text to "Grand Isle," the foundation for Richard Busch's set of variations, comes from the collection *English Hymns*, published in 1929. The original hymn to "Grand Isle," by the Rev. John Henry Hopkins, is written in a

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MUSIC REVIEWS *(cont.)*

traditional, homophonic presentation. Thus Bush's presentation of the original tune, in his own homophonic setting, is exceptionally appropriate and correct.

The variations proceed as a discovery of compositional distance, moving progressively farther and farther away from the simple homophony of the theme. Variations I and II explore the march-like qualities of Hopkins's original theme, with strong accents in both alto lines, hardy articulations, and some imitative entrances between voices. Variations III and IV give the melody to the alto lines, with the tenor contributing occasionally to the flavor of the line, and the keyboard instrument executes sixteenth-note figuration, adding color and interest to the simple melody. Variation V, a distinct, staccato section, defines the close harmonic structure associated with the theme and sets the listener up for the exceptionally lyrical, thoughtful adagio of Variation VI, in a shift to the parallel minor. Variation VII returns to C major, without the keyboard, and prepares the listener for Variation VII 1/2 (compensating for the short nature of VII), in a rollicking 6/8 meter, with imitative entrances reminiscent of a New England fuging tune.

This enjoyable work, also available as the finale to Busch's *Sonatina for 3 Recorders and Keyboard*, suits both intermediate and advanced players.

The keyboardist should have a clearly defined sense of what it is to perform collaboratively, as the keyboard part acts as a sort of "glue," holding the parts together.

Kristen Stauffer

Dr. Stauffer, assistant professor of music at Oklahoma Baptist University, holds degrees from the University of Kentucky, the University of North Texas, and Baylor University. She has been an avid recorder player for15 years since being introduced to the instrument while an undergraduate at Baylor. She teaches music history and musicology courses at OBU and directs their new recorder ensemble.

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

CHAPTERS & CONSORTS

Chapters involved in world music, historical and improvisatory workshops, and feeding the homeless

Six members of the **Sonoma County (CA) Recorder Society** (SCRS) presented a lecture and concert titled "Folk Music of the European Tradition" at the Petaluma Regional Library on November 1. A standing-room-only crowd filled the library's Forum Room to see the SCRS group demonstrate various sizes and types of recorders. SCRS president Stan McDaniel gave a brief lecture, followed by a program of folk music focusing on the European cultures of Germany, Austria, Hungary, England, Wales, and Finland. The concert concluded with a group of Hebrew melodies including the well-known "Hava Nagila," with the audience enthusiastically clapping in rhythm. Included in the audience were teachers and students from a nearby charter elementary school, whose students are all taught recorder from third grade on. The children were attentive listeners and were especially interested in seeing the different sizes of recorders, as well as hearing the sound of a recorder ensemble for the first time. The program was videotaped by Petaluma Community Access (PCA) television to be shown on public TV in December as part of the World Music series (see photo below).

Last October, at the Kalamazoo (MI) Recorder Players Fall Workshop ("From the Minnesingers to the Moderns: German Music for Recorder") several smaller ensembles were given the opportunity to play a prepared piece for evaluation and discussion. Here, David Fischer, Jocelyn Trepte, Dick Phillips, and Joan Liberty flank workshop leader Connie Primus (center).

How to make your recorder sound like an Andean flute was just one of the far-ranging topics John Tyson covered in his October workshop sponsored by the **New Orleans (LA) Early Music Society**. The workshop, focusing on "The Performer's Contribution," also drew members of the **Baton Rouge Chapter** and other recorder players from as far away as California. Participants worked on adding personality and variety to their music-making while playing a mix of Renaissance favorites, folksongs, modern compositions (some using special effects such as flutter tonguing), and a variety of improvisation exercises). Players often surprised themselves with the beauty and musicality of their improvisations.

SCRS members (left to right) Stan McDaniel, Dan Lapsansky, John Chyle, Ellen Johnsen, and Dale Jewell playing on the World Music Series at the Petaluma (CA) Regional Library with Nancy Kesselring (at far right, not shown).

The **Sacramento (CA)Recorder Society** is sponsoring a separate on-going group for people who want to learn to play the recorder, led by Billie Hamilton. With the encouragement of Winifred Jaeger, members of the **Moss Bay (WA) Recorder Society** are invited to prepare and lead a piece of music chosen from her own extensive library. In January, the **Atlanta (GA) Chapter** is sponsoring playing exams for Level 1 and II of the *ARS Personal Study Program*. The **Seattle (WA) Recorder Society** reports that it leaves extra refreshments after its monthly meetings for the homeless people who use the hosting Maple Leaf Lutheran Church overnight.

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