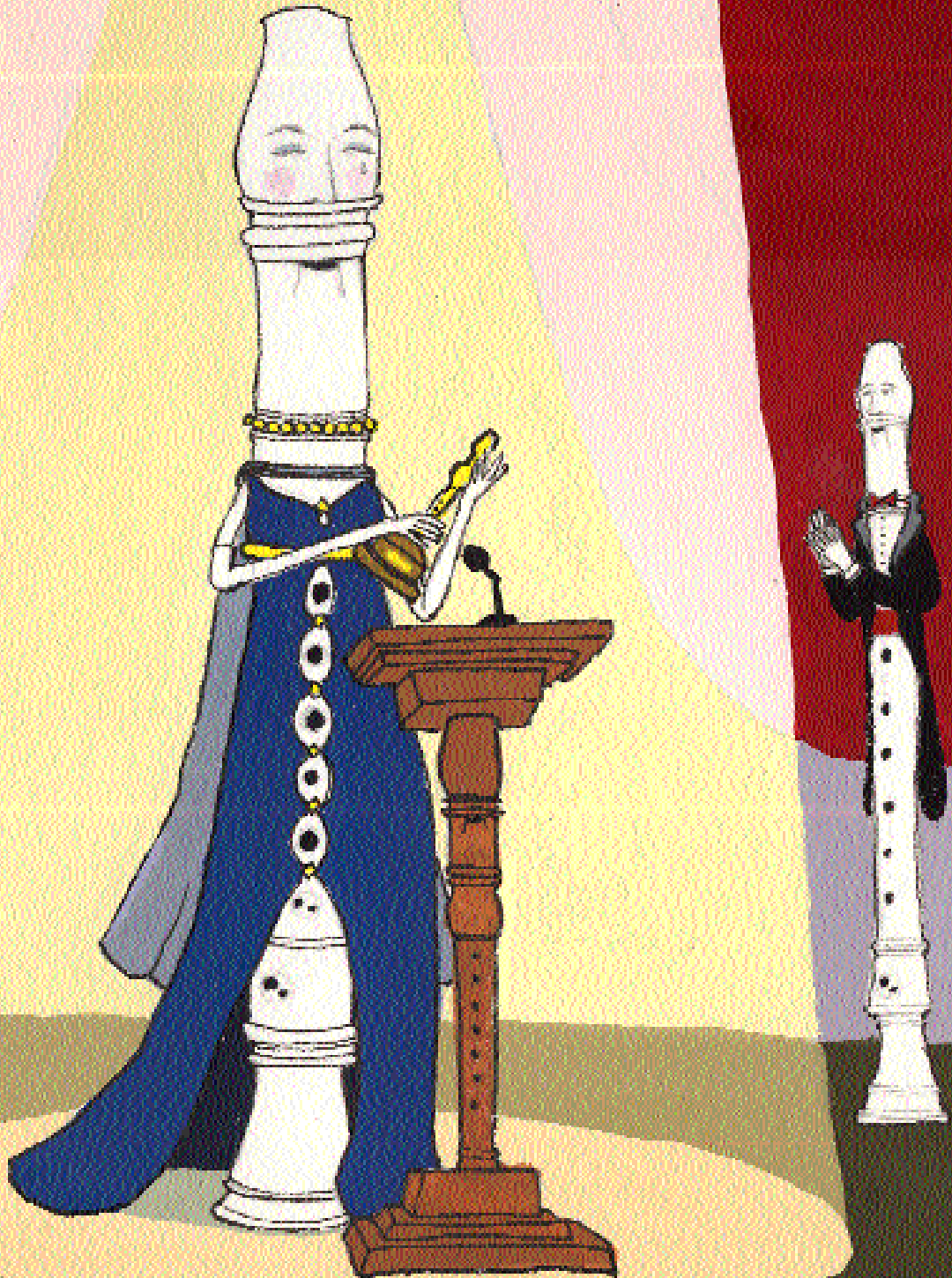


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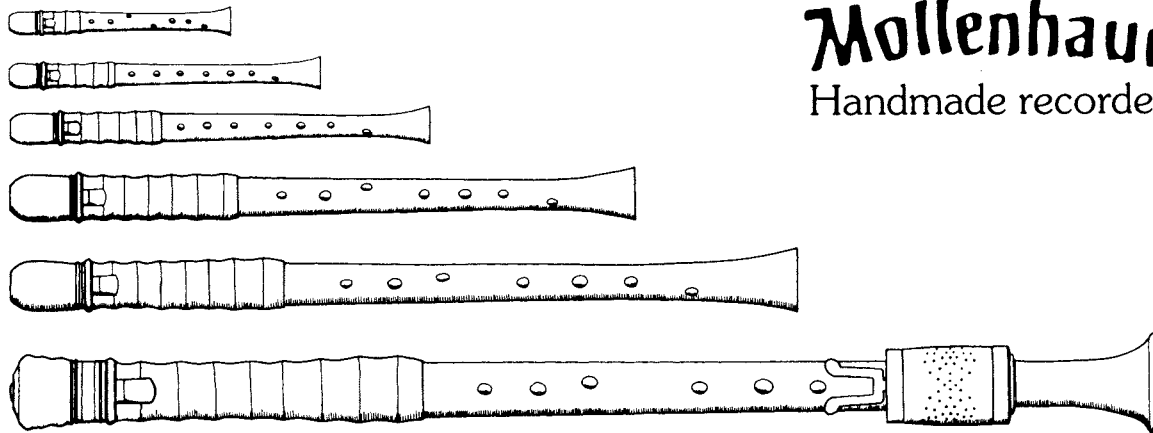
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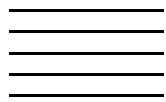
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EDITOR'S NOTE



This issue of *American Recorder* is my 59th and last. Counting covers, newsletters, *Members' Library Editions*, etc., it comes out to nearly 3,000 pages that have gone through a succession of computers in my office since March 1990. Although I have relied over the years on a wonderfully talented group of contributing editors, writers, designers, artists, board members, and staff colleagues for a steady supply of stimulating material, I would be remiss if I didn't give special thanks to Connie Primus (first Chapter News, later Music Reviews), Pete Rose (On the Cutting Edge), and David Lasocki (see below), who have probably been individually responsible for more material in AR than any 10 other writers combined.

In his thirteenth review of material about the recorder that has appeared in other publications—a long-running feature if ever there were one—David Lasocki reports on an article by Anthony Rowland-Jones (himself a valued contributor to these pages) about the origin of the *didd'll* tonguing supposedly introduced by Quantz. Pointing to the phrase “toodle loodle poope” (in connection with recorder playing) in the mid-16th-century play *Ralph Roister Doister*, Rowland-Jones compares this effect to the tonguing syllables in Ganassi's *Fontegara* (1535), noting, though, that Ganassi did not mention this kind of reverse tonguing, in which the first stroke is made by the tip of the tongue and the return stroke is made with the side of the tongue. True, but way back in the dimming past, I seem to remember a discussion with Bob Marvin in which he suggested that Ganassi's *lere, lere* tonguing, when done rapidly, tends to transform itself into a tonguing sensation similar to *didd'll* or *toodle*, not as sharply delineated but providing the same advantages for moving smoothly through rapid passagework without chopping the patterns into little bits.

On this note, perhaps I'd better wish my successor Gail Nickless good luck and sign off. And there's no better way for the editor of a recorder magazine to say goodbye than....*tootle-oo!*

Benjamin Dunham

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

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May 2002



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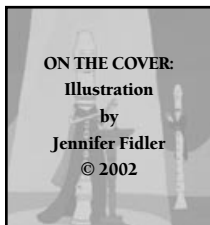
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, 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



A bridge to the future



TRANSITION: my Norton/Grove Concise Encyclopedia of Music defines it as "a passage which leads from one well-defined section of a piece to another, for instance the 'bridge passage' between the first and second subjects in sonata form." Transition means change, and change is a fact of our lives. We change houses, jobs, often marriage partners; we buy new cars and new computers; we move to new locations for a variety of reasons. It has truly been said that change is the one unchanging element in our lives.

For many of us, change can be terribly threatening: we become so used to one way of doing things that the thought of trying something different is often resisted beyond reason. More importantly, many of the transitions in our lives cause stress, and stress, if not relieved, can cause serious mental and physical problems. This can be especially critical if you find yourself in a position of leadership during a major transition; if you do not feel competent to deal with the demands that may be placed upon you, situations like this can be incredibly traumatic.

Many years ago, I found myself in just such a situation. The church of which I was then a member had a pastor who had been there for many years but who had lately begun to shirk his pastoral duties. At the time, I was lay president of the congregation, and about halfway through my term the pastor resigned under somewhat less than pleasant circumstances. As lay leader of the congregation, I was called on frequently to make decisions that I really did not want to make and which, in fact, I felt incompetent to make. We were still without a pastor when my term as president ended, and I can assure you that the relief I felt in handing over the reins to someone else was almost beyond belief.

The American Recorder Society is now going through a period of transition that has the potential to create tensions of its own. Ben Dunham, editor of the *American Recorder* for twelve years, has resigned to take over the editorship of *Early Music*

America magazine. Ben has done a lot for our magazine, greatly expanding the range of topics covered and taking the bold, howbeit controversial, step of introducing modern art covers. As Ben moves into this new position, we express our sincere thanks to him for all of his labors on behalf of the Society.

At the Board Meeting last January, we spent considerable time discussing the future of the magazine and how we should go about picking a new editor. In the end, the board decided to offer the editorship of *American Recorder* to our current executive director, Gail Nickless. Gail has accepted and will begin her tenure as editor with the September issue.

I'll have to confess to having mixed emotions about Gail's move to the editorship of AR. During my time as President, I have come to depend on Gail in many ways. I have appreciated her knowledge of the Society and its history. I have always been able to ask her for help when I was not sure how to proceed on various matters, and that help was always there. As I congratulate her on her new position, I want her to know that she will be missed as executive director.

While this assures a smooth editorial transition for the magazine, it leaves the board in a particularly tough position. We need a new executive director—soon. The process of searching for a new E.D. has begun, with board member Carolyn Peskin serving as chair of the search committee. Applications are being evaluated and we hope to have someone in place by the first of July. I wish that at this point I could give you some good news about the search, but this is impossible. We can only hope that somewhere out there is a person with just the right mix of abilities to step in and take over this very important position. Rest assured. We will let you know as soon as a decision is made.

John Nelson

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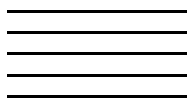
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TIDINGS



At New York City's Beth Israel Health Care System, Drs. Joanne Loewy and Zvi Ben Zvi are using recorders with children who have asthma as part of the children's overall clinical management. The program is aimed at reducing stress, gaining control over breathing, and slowing breathing.

Recorders and Asthma: New Developments

A follow-up report on using recorder playing to ameliorate the symptoms of asthma

For people with asthma, the benefits of learning to play the recorder are beginning to be more widely discovered. In and outside the U. S., there are a number of new programs in schools and medical settings that use wind instruments, especially recorders, to improve breathing skills and bring joy (and applause) to children and adults with asthma and other respiratory illnesses.

About five years ago, ARS provided a small grant to my chapter, the Princeton Recorder Society, enabling me to write a grant for a demonstration project in New Jersey. At that time, there did not appear to be many places in the U.S. specifically teaching recorder to asthmatic children, although benefits had been demonstrated and published in Europe, especially the Czech Republic, for decades. Shortly thereafter, the University of Medicine and Dentistry of New Jersey gave me a small grant for a pilot project. (See AR January 1996, page 7, and March 1997, page 4).

Several months ago, Susan Smolen of Vermont asked ARS about these programs, and our discussions led me to correspond and speak with recorder teachers and others working with asthmatic children. Here are some examples of programs I discovered:

At New York City's Beth Israel Health Care System, Drs. Joanne Loewy and Zvi Ben Zvi are using recorders with children who have asthma as part of the children's overall clinical management. The program is aimed at reducing stress, gaining control over breathing, and slowing breathing. A scientific evaluation of its effectiveness is in progress and, hopefully, will be published before too long.

In Nottingham, England, Emma Coulthard is conducting a similar program, using spirometry (clinical breathing evaluation instruments) to measure increases in children's controlled exhalation

time and children's self-esteem. In Meade, Pennsylvania, Dr. Barry Bittman incorporates recorders into similar programs and also uses drumming.

Most of these programs, and a few others I had found in 1995 through traditional (non-Internet) literature searches, seem to have arisen independently. We should be promoting their recognition. Perhaps ARS can arrange a forum by which this exciting work can be shared among those doing it now and others who would like to use and adapt their

methods. The types of professionals and organizations that could be talking to each other include: ARS, recorder teachers, music therapists, respiratory therapists, pulmonary clinicians, and advocacy groups for children and adults with respiratory illnesses.

If you have additional observations or ideas, please send them to Judith Klotz via e-mail, (judyklotz@att.net), the address listing in the ARS directory, or via the ARS office.

Judith B. Klotz, DrPH



In December, the annual Recorder Feast concert was held at Landmark Center in St. Paul, Minnesota, sponsored by the Schubert Club as part of their Courtroom Concerts series. The program featured recorder music from all periods including several original arrangements. Recorderists included Lawrence Ducker, Beverly Dretzke, John West, Alan Kolderie, and the Minnesota Dolce Recorder Consort (Cammy Carteng, Larry Tempel, Greg Smith, Judy Mason, Brad Wright). The program concluded with the world premiere of "Forlane" from Le Tombeau de Couperin by Ravel as arranged by Mr. Kolderie for 7 recorders and bass clarinet.

Bits & Pieces

On March 22 in Los Angeles, **Judith Linsenber** gave the U.S. premiere of the Vivaldi *flautino* concerto, RV312R (recently reconstructed by Jean Cassagnol) with the Musica Angelica Baroque Orchestra directed by Michael Eagan. *Beverly Hills Outlook* called it "...a jaw-dropping performance." She'll play the work again in October with the Seattle Baroque Orchestra.

The **Belladonna Baroque Quartet** (Margaret Humphrey, violin; Cléa Galhano, recorder; Rebecca Humphrey, cello and Barbara Weiss, harpsichord) gave their New York debut at Merkin Hall on November 8, 2001. Writing in *Strad Magazine*, Dennis D. Rooney said: "the group's experience was evidenced by its comfortable manner and assured ensemble." Harris Goldsmith wrote in the *New York Concert Review* that the players "gave an admirable account of themselves."

Early Music America will award its Howard Mayer Brown Award for lifetime achievement to choral conductor and musicologist **Philip Brett**, recently appointed professor of musicology at UCLA, and its Thomas Binkley Award for outstanding collegium director to **Gerald Hoekstra**, professor of music history-literature and director of the collegium and the Early Music Singers at St. Olaf College, Northfield, Minnesota.

For many years associated with UC Berkeley, where he was head of the music department and conductor of the University Chamber Chorus, Brett, a graduate of King's College, Cambridge, England, specializes in English music, editing and textual criticism, early music performance, and gay and lesbian studies. As a performer, Brett has won the Noah Greenberg Award of the American Musicological Society and is co-founder of its Gay and Lesbian Study Group.

The awards will be given on Saturday, June 8, at an EMA members reception during the Berkeley Festival.

Jessica Leal, 12, and **Whitley Gastil**, 10, raised \$300 for the relief of Afghan children by playing Christmas music on their recorders at crafts fairs and private parties in Auburn and Sonora, California. "My cousin and I thought that President Bush's request for \$1 wasn't enough to buy anyone anything," Leal said.



THE RECORDER AT THE 2002 BERKELEY FESTIVAL

Sunday, June 2

4 p.m.

BAROQUE ETCETERA. Bach Cantata No. 78, "Jesu der du meine Seele"; world premiere of Glen Shannon's *Recorder Quartet No. 2*, "Wanderlust" (winner, 2001 Chicago Chapter Composition Contest); and other works. Loper Chapel, First Congregational Church, 2345 Channing Way at Dana. (Tickets \$10; Info: info@baroquetc.org)

Wednesday, June 5

2 p.m.

CONCERT: Letitia Berlin, recorder, Shira Kammen, vielle and harp, Julie Jeffrey, viola da gamba, and Peter Maund, percussion. International House, 2299 Piedmont Avenue. (Info: 510-559-4670)

Thursday, June 6

8 p.m.

MUSICA PACIFICA, FEATURING RECORDERIST JUDITH LINSENBERG, with guest dancers Linda Tomko, Marie-Nathalie Lacoursière & Edgar Tumak. "Crossing the Channel: Airs and Dances from Baroque France and England"; works by Campora, Paisible, Handel, Destouches, Lully, Purcell, Rameau, and others, with virtuoso choreography in period-style costumes. Hertz Hall, Bancroft Way at College Avenue. (Tickets \$24 from Cal Performances; co-sponsored with San Francisco Early Music Society)

Friday, June 7

9:30 a.m.-12 p.m.

TENTH ANNUAL ARS GREAT RECORDER RELAY: Vignette recitals by professional recorder soloists, showing the many possible types of music featuring recorder: **Jody Miller** (Stone Mountain, GA); **Eileen Hadidian** (Albany, CA); **Sarah Cantor** (Cambridge, MA); **Tom Bickley** (Berkeley, CA); **Frances Feldon** (Berkeley, CA). Loper Chapel, First Congregational Church, 2345 Channing Way at Dana. (Admission free; sponsored by the ARS)

12:30-2 p.m.

LUNCH DISCUSSION OF ISSUES FACING CHAPTERS TODAY: Informal roundtable with chapter leaders, ARS Board and staff. Location TBA. (ARS Chapter Leaders \$5/person for meal, pay to ARS; sponsored by the ARS)

Saturday, June 8

10 a.m.

RECORDER ORCHESTRAS TODAY: Demonstration by the American Recorder Orchestra of the West, Richard Geisler, director, followed by a panel discussion moderated by Peter Seibert with Mr. Geisler and Frederic Palmer (other participants TBA). Choral Rehearsal Hall, Cesar Chavez Student Center, Lower Sproul Plaza, UC-Berkeley. (Admission free; sponsored by the ARS)

1 p.m.

EAST BAY JUNIOR RECORDER SOCIETY. St. Joseph of Arimathea Church, 2316 Bowditch at Durant. (Info: 510-559-4670)

3 p.m.

MARION VERBRUGGEN, RECORDERS, Arthur Haas, harpsichord, and Mary Springfels, viola da gamba. Hertz Hall. A program of Spanish and Italian chansons by Ortiz, de Selma, Rognoni, Dieupart, Marais, Corelli, Bach, and others. (Tickets \$28 from Cal Performances; co-sponsored with Early Music America and the ARS)

RECEPTION. After Ms. Verbruggen's recital, all are cordially invited to come outside on the patio to honor ARS Distinguished Achievement Award recipient Valerie Horst. Hertz Hall. (Admission free; sponsored by the ARS)

Sunday, June 9

2 p.m.

FARALLON RECORDER QUARTET. St. Joseph of Arimathea Church, 2316 Bowditch at Durant. (Info: 510-559-4670)

Yet to be scheduled:

MASTER CLASS WITH MARION VERBRUGGEN. (Auditors' admission charge \$5 payable at the event)

BASS-OFF, an "A415 Baroque Bass Comparathon" demonstrating various bass recorders, details TBA. Auditors welcome. (Info: 408-734-2484)

Also:

For information about ARS-sponsored activities, call or e-mail the ARS office. An updated schedule of recorder events will be posted on the ARS web site and available at the **ARS TABLE**, Wednesday-Saturday, June 5-8, 11 a.m.-5 p.m., in the Festival Exhibition (organized by Early Music America). Zellerbach Hall, Bancroft Way at Dana.

Also contact the ARS office if you can volunteer to help at an ARS event.

The **FESTIVAL INFORMATION CENTER** will be open 9 a.m.-5 p.m. weekdays in the Zellerbach Hall Lobby, and will have updated event information. For general Berkeley Festival information and tickets, call Cal Performances, 510-642-9988, or visit the festival web site at <<http://bf.berkeley.edu>>. Free brochure available. For information about Fringe events, call San Francisco Early Music Society, 510-528-1725, or visit their web site at <www.sfems.org>.

THIS LISTING OF EVENTS WAS PREPARED BY THE AMERICAN RECORDER SOCIETY BASED ON EVENTS LISTED BY THE BERKELEY FESTIVAL, SAN FRANCISCO EARLY MUSIC SOCIETY, AND ARS SOURCES.

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Contributions received through March 15, 2002. The ARS apologizes for any inadvertent omissions.

THE *Recorder* IN PRINT: 2000

WHAT'S BEEN WRITTEN ABOUT THE RECORDER IN OTHER PUBLICATIONS AROUND THE WORLD

by David Lasocki

This report, the thirteenth in a series, covers books and articles published in 2000 that advance our knowledge of the recorder, its makers and players, its performance practice and technique, its repertory, and its depiction in works of art in the past or present. To save space, articles that appeared in American Recorder are omitted. A few previously unreported items from earlier years are also included. The author asks if readers could let him know (c/o American Recorder) of significant items he may have overlooked. Readers can obtain most items through libraries (either in person at a large music library or from their local library via interlibrary loan).

A new recorder magazine

Since its start in November 2000, *Cinnamon Sticks*, edited by Zana Clarke and Caroline Downer, has unofficially taken over from the Australian recorder magazine published by the Victorian Recorder Guild and is continuing its friendly mix of short articles, interviews, reviews, and news. The theme of the cute title is continued in each issue by a recipe involving cinnamon and a suggestion of recorder music to listen to while eating the dish in question. *Cinnamon Sticks: The Recorder in Australasia*. First year, one issue; second year, two issues. P.O. Box 1363, Armidale NSW 2350, Australia; www.orpheusmusic.com.au.

History

Anthony Rowland-Jones revisits Brian Trowell's famous citation of the "i. fistula nomine Ricordo" in the accounts of the Earl of Derby (the future Henry IV) in 1388. Going back to the original accounts, Rowland-Jones shows that the word for the instrument there was actually "Recordour," one of several early spellings for recorder (see title above). Thus Trowell's theory about it meaning a keepsake or memento is untenable. Rowland-Jones continues by suggesting that the capital letter and the wording "a flute named recorder" imply that the name, and presumably the instrument, were new to the language. The instrument was bought in London and charged to Henry's "necessaries," apparently for his domestic music-making, at the high cost of 3s 4d (about 100 hours' pay for a laborer). Since it had an English name, it may well have been made in London rather than imported from the Continent. When all is said and done, despite Rowland-Jones's concluding ruminations, the most likely origin of the term "recorder" is the verb "to record," meaning "to remember for oneself, to recall to another"; thus a recorder was a rememberer, a relater, a

minstrel, or this particular instrument played by a minstrel. "Einige Überlegungen zum Begriff Recorder," *Tibia* 25, no. 2 (2000): 89–97.

Two authors look at the history of the recorder consort from different aspects. In Bart Spanhove's book on ensemble playing, my own article has this summary: "Before the twentieth century, the history of the recorder ensemble has to be pieced together from several kinds of evidence: paintings that seem to depict realistic ensembles, treatises on instruments, documents about professional musicians, inventories of instrument collections, stage directions in plays, and a relatively small number of compositions. The evidence that has survived is surely the tip of the proverbial iceberg. Nevertheless, it strongly suggests that recorders were played in ensembles practically from the invention of the instrument in the 14th century right through to the end of the eighteenth century, continuing in the nineteenth century with at least duets of that keyed recorder known as the *csakan*. The twentieth-century revival of the earlier types of recorder has seen an unprecedented flourishing of recorder ensembles, largely among amateurs, with the foundation of some significant professional groups towards the end of the century, and a vast enrichment of the recorder ensemble literature." "A Short History of the Recorder Ensemble," in Bart Spanhove, *The Finishing Touch of Ensemble Playing*, A Flanders Recorder Quartet Guide for Recorder Players and Teachers (Peer, Belgium: Alamire, 2000), 53–62.

Peter Thalheimer, on the other hand, looks at the history of the recorder "Stimmwerk," an old German word that means something like consort: a group of similarly made instruments of various sizes and registers. The history involves constantly shifting groupings of recorders a fourth or a fifth (or both) apart. The ear-

liest source, Virdung (1511), mentions three sizes of recorder a fifth apart (f, c', g'); using different clefs, the performer can play these sizes with identical fingerings. Cardanus (ca. 1546) added a recorder a fifth higher (d"). Praetorius (1619) reported an extended consort, with a recorder a fifth lower (B^b) and octave doublings below and above other sizes, thus in effect mixing separation of fourths and fifths (e.g., c", an octave above c', is a fourth above g'). Mersenne (1636) compared the high and low quartets (which have the f instrument in common) to the high and low registers of an organ. In the late 17th century, recorders in f', g', and c' were common (occasionally also f", c', d', and f); while the early 18th century made use of recorders in f', c", and d". In the 20th century, all these sizes have been reconstructed as well as extended upwards (F") and downwards (C), and some forays have been made in unusual directions. "In Quinten und Quarten. Zur Geschichte des Blockflötenstimmwerks," *Tibia* 25, no. 1 (2000): 16–24.

Nikolaj Tarasov's researches are beginning to revolutionize our views of duct flutes in the 19th century. His latest article looks at Ludwig van Beethoven's relationship to duct flutes. First he discusses the terse references to both the csakan and three of its players (Ernest Krähmer, Joseph Sellner, Wilhelm Klingenbrunner) in Beethoven's conversation books. Then he sets out the evidence for Beethoven having owned a cane csakan, and shows that the reference to an arrangement of the composer's *Wellington's Siege* for flute or csakan in 1820 was a joke. He also reports his discovery of a famous minuet of Beethoven's (written for the piano sonata Op. 49, no. 2) arranged for csakan and guitar in 1820 and mentions in a post-script his further discovery of a collection of Beethoven's music for the same combination and published by Anton Diabelli. "Neues von Beethoven: Csakan-Recherchen in Beethovens Konversationsheften. 1. Teil," *Windkanal* 3/2000, 6–10; "Neues von Beethoven: Csakan-Recherchen beim großen Wiener Klassiker. 2. Teil," *Windkanal* 4/2000, 6–9.

Cécile Robert's new book, which apparently originated as a thesis, is actually a short history of the recorder in France in

the 20th century. It begins with a chapter on "European precursors": England (the Dolmetsch family, Edgar Hunt, the founding of the Society of Recorder Players, the association of the recorder with amateurs) and Germany (Peter Harlan, German fingering, *Der Blockflöten-Spiegel*, the Youth Movement). The second chapter covers the beginnings of the recorder revival in France in the 1930s (methods by Angèle Ravizé, Victor Delfolie, and D. Aeschmann; music for home and school). Then we learn about the "first recognition" of the recorder during the period 1950–70 (the early music group of Roger Cotte; the educational work of Jean Henry; further methods; the first recorder maker, Claude Monin; recorder music by Gaston Saux and Georges Migot; the first soloists, Pierre Paubon, Michel Sanvoisin, Nicole Millot; the first conservatory class, with Jean-François Alizon). An interlude deals with developments in the early music and recorder movements outside France during the same period, especially the influence of Frans Brüggen and the "Dutch school" (Walter van Hauwe is quoted as saying that he hates the term). This leads into new developments in France: the first international summer schools; new French players such as Hugo Reyne and Sébastien Marq; new methods. And finally, there is a chapter on the "years of glory" (1970s and 80s): the founding of the Association Française pour la Flûte à Bec (AFFB); classes in several conservatories; the first recorder manufacturer, Adège; avant-garde repertory; and the involvement of recorder players in the French opera productions conducted by William Christie. Beverly Barbey, who wrote the preface, was a student of Edgar Hunt's who, under her maiden name Smith, played an important role in the French recorder movement of the 1960s. *XXème siècle et flûte à bec: Sa redécouverte en France*; préface de Beverly Barbey (Bourg-la-Reine, France: Editions Aug. Zurfluh, 1998).

Repertoire

Peter Thalheimer discusses the implications of Jean Cassagnol's "discovery" of a concerto that Vivaldi originally intended for the *flautino* (see Nikolaj Tarasov's article in *AR*, March 2000). He points out the problem of trying to reconstruct the *flautino* part: in the first movement, when Vivaldi converted his *flautino* part into a violin part, if it did not lie well on the violin, he simply composed a new melody in

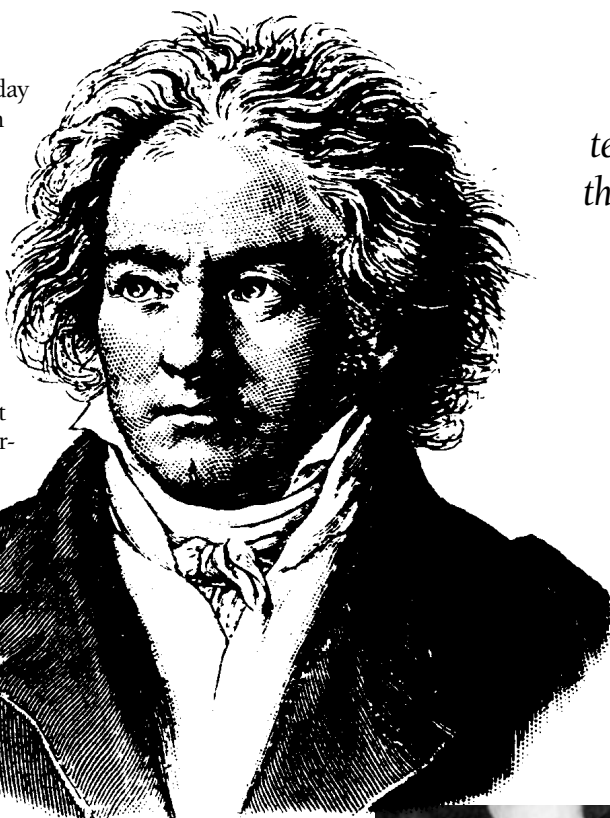
Peter Thalheimer points out the problem of trying to reconstruct the flautino part of Vivaldi's Concerto in G, RV 312: in the first movement, when Vivaldi converted his flautino part into a violin part, if it did not lie well on the violin, he simply composed a new melody on the same bass. "No arranger today would, for good reasons, take such freedom."



on the same bass. “No arranger today would, for good reasons, take such freedom.” The solo *flautino* part went from notated g' to e''; in the *tutti* sections it goes down to f# and d'; and in the last solo section Vivaldi originally even wrote an f#''' (a note that is found in no other Vivaldi *flautino* part). This information does nothing to shed light on the identity of Vivaldi's *flautino*. In any case, the manuscript bears no instruction about transposition of the part. A revised version of a Vivaldi aria with a *flautino* part refers to a difference of a semitone in pitch (again unhelpful for the identity of the instrument). Thalheimer's article ends with the comforting (?) words of the Taoist master Chuang Tsu: “No one is farther from the truth than the one who knows all the answers.”

“Ein weiteres Flautino-Konzert von Vivaldi?” *Tibia* 25, no. 3 (2000): 209–10; see also Karsten Erik Ose, “Neue entdeckte Flöten-Lust: Vivaldis ‘Concerto in G’ nach RV 312 für Flautino, 2 Violinen, Viola und B.c.,” *Concerto: das Magazin für Alte Musik* no. 153 (May 2000): 9.

In 1988, Thalheimer published an edition of a *flauto piccolo* concerto attributed to Handel in a Rostock manuscript. Although Bernd Baselt included it among the doubtful works in his catalog of Handel's works (HWV), Thalheimer argued in his preface that an English provenance was probable and Handel's authorship was not out of the question. Since then further evidence has turned up. The Rostock collection originally belonged to Friedrich Ludwig, Prince-Bishop of Württemberg (1698–1731), who was a flutist and perhaps even a recorder player. The collection contains other works with links to England, including the famous case of the concertos attributed to Loeillet that were published under Woodcock's name (see the article by Lasocki and Neate in *AR*, August 1988), and an oboe concerto by Handel that Baselt considered authentic enough to give an HWV number (287). In the Breitkopf catalog of 1763, the Rostock *flauto piccolo* concerto is ascribed to one Montenari, perhaps the same man as Francesco Montenari, who



Tarasov discusses the terse references to both the *csakan* and three of its players (Ernest Krähmer, Joseph Sellner, Wilhelm Klingenbrunner) in Beethoven's conversation books. Then he sets out the evidence for Beethoven having owned a cane *csakan*.

published 12 sonatas for recorder or violin in Amsterdam around 1730 (not extant). Works of Handel's were performed on the “little flute” in London in the 1720s and 30s. A contemporaneous arrangement of Handel's Concerto Grosso, Op. 3, No. 3, for flute and strings may well have been intended for a small recorder. Still, the question, Handel or Montenari, must remain open. “Spurensuche im Repertoire für ‘flauto piccolo’: Händel oder Montenari?—das ist hier die Frage...,” *Windkanal* 2/2000, 6–10.

In a third article, Thalheimer begins by citing Dietz Degen's oft-quoted opinion (*Zur Geschichte der Blockflöte in den germanischen Ländern*, 1936) that the recorder died out in the middle of the 18th century, being replaced by the flute. But he also cites Degen's lesser-known opinion that, judging by the number of surviving examples, the *csakan* must have been “not at all uncommon” in the 19th



A cane *csakan* of the kind Nikolaj Tarasov believes Beethoven owned, as illustrated in *Windkanal*.

century. Thalheimer then proceeds to show that, indeed, the csakan was more widespread than we have thought. He covers: csakan history (with photographs of three main types); the rediscovery of the csakan repertoire in the 1960s; Marianne Betz's book (*Der Czakan und seine Musik*, 1992) and especially its repertoire list; how to transpose csakan music for the recorder; modern csakan copies; and the need to make a lot more of the csakan repertoire available in modern editions, especially for practice in the Classical and Romantic styles. He concludes with a list of csakan music in modern editions. "Csakan-Musik—eine Nische im heutigen Blockflötenrepertoire," *Tibia* 25, no. 4 (2000): 288–95.

María Martínez Ayerza's long article on Handel's recorder sonatas is said to "come from a student paper for a course on the recorder at the Seville Conservatory." As a term paper with a self-educational purpose, it constitutes a fair summary of the background of these celebrated sonatas, which should prove useful to the Spanish-speaking audience for whom it is now published. Unfortunately, the author apparently does not realize that a published article must give full credit to all its sources, which are mostly an edition and several articles by myself (with extra material from Terence Best and Klaus Hoffman). When so much is taken from other authors, three footnotes for points in the article simply do not suffice: *all* the material used must be acknowledged (including, for example, the

sources of my analyses of motives in the D minor and F major sonatas), or else a charge of plagiarism could be leveled. It is a shame that the editors of the journal did not alert her to the appropriate scholarly procedure. The worthwhile original contributions that she does make are some commentary on the musical qualities of the sonatas, a comprehensive bibliography of editions, and a similarly comprehensive discography with an index of performers. "Las sonatas para flauta de pico y bajo continuo de G.F. Haendel," *Revista de flauto de pico* no. 15 (2000): 13–22; no. 16 (2000): 17–28.

Peter Holman has written a fine evaluative bibliographic essay on recorder music in England in the late Baroque period, discussing original sources as well as modern editions and facsimiles. The bibliography is divided into: early vocal music, later vocal music, theater music, unaccompanied music, duets, pieces for recorder and basso continuo, trio sonatas, chamber music for more than three parts, and concertos. "Recorder Music in England c1680–1730," *Early Music Performer* no. 4 (Winter 1999–2000): 10–14.

Turning to England in the 20th century, an article by Andrew Mayes gives us what is presumably a foretaste of the book he is writing on the recorder works commissioned by Carl Dolmetsch for his annual concerts at the Wigmore Hall, London, or dedicated to him. Mayes introduces this repertoire, and Dolmetsch's performances of it, enlivened by quotations from correspondence in the Dolmetsch archives. During the course of researching the book, he made several trips to Haslemere to work with manuscripts and letters in the Dolmetsch library, some

charming details of which are revealed in a second article with a similar title to the first. In searching for an unpublished suite for recorder, violin, cello, and harpsichord by Gordon Jacob, which Dolmetsch had first performed in 1983, Mayes discovered that it was actually a piece titled "Trifles," which Jacob had sent Dolmetsch in 1971. For the premiere, Dolmetsch had changed the title and discarded Jacob's cute titles for the four movements (three of them about the British dessert called trifle), perhaps considering them "at odds with the music itself, and not entirely suitable for the Wigmore Hall." In a third article, Mayes tells this story in more detail, then analyzes the work, which was published in 2000 by Emerson Edition. "Carl Dolmetsch and the Recorder Repertoire of the Twentieth Century," *Cinnamon Sticks* 2, no. 2 (November 2001): 10–15; "Carl Dolmetsch and the Recorder Repertory in the 20th Century," *The Consort* 56 (summer 2000): 52–55; "Gordon Jacob's 'Trifles,'" *Recorder Magazine* 20, no. 4 (Winter 2000): 136–39.

Wilfrid Mellers, who is known primarily as a prolific, highly literate, and rather audacious music historian and critic, was also a prolific composer from the 1940s through the 1970s. Among his works are four chamber compositions that feature the recorder and two works for children's chorus accompanied by an ensemble including recorder. John Turner, that tireless promoter of modern English recorder music, gives a fascinating introductory biography of Mellers followed by style analyses of the works. The article concludes with several charming paragraphs by Mellers offering background to his work with the recorder; I particularly liked his support for Carl Orff's music over "the hegemony of Schoenbergian serialism." "The Recorder Music of Wilfrid Mellers: A Catalogue and Description," *Recorder Magazine* 20, no. 3 (Autumn 2000): 93–101.

Turner has also written a charming appreciation of the composer Thomas Pitfield, who died in 2000 aged 96. Pitfield was a "character," as they say in the north of England—a pacifist and vegetarian, a painter and graphic artist of distinction, a writer of limericks and nonsense verse, as well as a self-taught composer who wrote



The composer-critic Wilfrid Mellers, as photographed by John Turner in *The Recorder Magazine*.

recorder works for Turner, Carl Dolmetsch, and others. "Thomas Pitfield—An Appreciation," *The Recorder Magazine* 20, no. 1 (Spring 2000): 3–4.

Peter Bowman describes his work (with his wife, Kathryn Bennetts) on commissioning and performing a program of "electro-acoustic" music for the 2000 ERTA conference. It generated three compositions for two recorders and electronically generated sound: *Duplicator* by Vítor Rua, *Pertaining to Trees* by Geoff Cox, and *Tricorder* by Mark Bromwich, with more on the way. "The Electro-Acoustic Recorder," *Recorder Magazine* 20, no. 3 (Autumn 2000): 103–04.

The German recorder quartet Four Wheel Drive made a kind of musical collage from the 16th-century chorale "Aus tiefer Not" and Ryohei Hirose's *Lamentation* (1975). One of their members, Heida Vissing, discusses their own and the public's reaction to the piece, then ends with thoughts on collages. "Eine Werkcollage alter & neuer Musik," *Windkanal* 2/2000, 27–29.

Gerhard Braun considers the six studies in Martin Gümbel's *Flötenstories* "a good introduction to the playing technique and expressive possibilities of the recorder in contemporary music" and therefore suitable for "young players with good skills in traditional ways of playing." He describes the technical features of the pieces and gives a sample page. "Martin Gümbel: *Flötenstories* für 3 Blockflöten gleicher Stimmlage, Satz I, III und IV, Edition Moeck Nr. 2504," *Tibia* 25, no. 2 (2000): v–vii (Die gelbe Seite).

Of the English composer Donald Boustead's 38 compositions, no fewer than 16 have been written for recorders: "solos, duos, a piece for the electro-acoustic recorder of Philippe Bolton, a concerto for two recorders and strings orchestra and, most recently, a piece for two recorders, tape and video projection." Although his works are unified by his interest in rhythmic structural relationships and an emphasis on scales, his recorder music differs from his other music in being mostly microtonal. Boustead has "come to believe, in the course of this work, that the recorder has unique potential as a microtonal instrument and that it is, at least through the central part of its range, only limited in its capacity for alternative tuning systems by the aural and technical ability of the player." He describes some of his recorder compositions, as well as his work with Peter Bowman and Kathryn Bennetts on *The Quar-*



ter-Tone Recorder Manual and in their Ensemble QTR. "My Music and the Recorder," *Cinnamon Sticks* 1, no. 1 (November 2000): 14–17.

Caroline Downer briefly describes the career and approach of the young New Zealand composer Gareth Farr, with a paragraph on his recorder trio (1992). "Gareth Farr," *Cinnamon Sticks* 2, no. 1 (May 2001): 26–27.

The German word "Gassenhauer" meant a kind of ballad made by using parody texts with popular Singspiel or opera melodies. But Werner Heider seems to have had street musicians and their music in mind when he wrote a piece of that title in 1984 for soprano recorder and small drum. It combines elements of art music and folk music, as well as comments that the musicians might make to their audience ("Did you like that"). Gerhard Braun analyzes the piece, which he believes "now belongs to the standard repertoire for recorder and percussion." "'G'fällt euch das?': Einige Bemerkungen zu Werner Heiders *Gassenhauer* für Sopranblockflöte (oder Piccoloflöte) und kleine Trommel," *Tibia* 25, no. 1 (2000): 33–36.

Sören Sieg's second African suite, entitled *pina ya phala* (1995), was performed by the Ensemble Dreiklang Berlin [Berlin triad ensemble] on their CD "Chips 'n' Chocolate." In his preface, the composer had written that the piece required "a rhythmically precise and lively non-legato style of playing." The trio took

Donald Boustead, left, with interpreters Kathryn Bennetts and Peter Bowman.

this advice to heart. When they sent the CD to Sieg, however, he told them that their relatively short articulations in no way corresponded to his intentions. Over the phone, singing and playing the flute, he demonstrated to them what he wanted—varied articulations that made the piece "more melodically and rhythmically fluent." Then they learned the piece again.... The article describes and illustrates the composer's ideas on articulation for each movement. Irmhild Beutler and Sylvia C. Rosin, "Artikulation in Sören Siegs *pina ya phala*, oder, Warum wir die Afrikanische Suite Nr. 2 zweimal einspielten....," *Tibia* 25, no. 1 (2000): i–iv (Die gelbe Seite).

Performance practice and notation

Peter Holman and Richard Maunder, using examples that include the recorder concertos by Babell, Baston, and Woodcock, show that in England, at least in the first half of the 18th century, the accompaniments of concertos were generally played one to a part (including *ripieno* parts). In the solo sections, the accompaniment could be reduced to single violin parts, even in such later works as the Sammartini recorder concerto (1740s?). "The Accompaniment of Concertos in Eighteenth-Century England," *Early Music* 28, no. 4 (November 2000): 637–50.

The German recorder player Matthias

Maute introduces the principles of rhetoric, followed by a rhetorical analysis of the second movement of Telemann's third Methodical Sonata in E minor ("which can be played well on a tenor or soprano recorder"). "Rhetorik in der Musik des Barock," *Windkanal* 1/2000, 6–11.

Anthony Rowland-Jones considers the quote "Then to our recorder with toodle loodle poope" from the play *Ralph Roister Doister* (1553 or 54) by Nicholas Udall, headmaster of Eton and later of Westminster School. Rowland-Jones sees similarities between "toodle loodle poope" and Ganassi's tonguing syllables (*Fontegara*, Venice, 1535), except for the "dle," which Ganassi does not mention. It has been hitherto assumed that the first reference to "dl" appeared in Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752). Rowland-Jones believes that the Udall quote is evidence that "Quantz was not the 'inventor' of 'dl' articulation, and secondly that this articulation [applied] to the recorder," even in the "very rapid and unslurred ornamentation expected in the instrumental music of the late 16th and early 17th centuries." "Quantz dediddled," *Recorder Magazine* 20, no. 2 (Summer 2000): 54–55.

The Australian recorder player and composer Benjamin Thorn takes a historical look at reasons for the modern thirst for experimentation in musical language and technique. Then he briefly describes, with examples from the literature, the following avant-garde recorder techniques: timbral alteration (angle-blowing, harmonics, flutter tonguing, a variety of articulations and types of vibrato), multiphonics (singing into the instrument, playing two recorders at once), imprecise notation (moving trills and burbles, glissandi, etc.), and other effects (percussive effects, dismembering the instrument). He concludes, rather naively, that sometimes such effects "can be grating and distressing but usually for a specific expressive purpose." "Don't Be Afraid of Modern Sounds—They're Fun!" *Cinnamon Sticks* 2, no. 1 (May 2001): 6–12.

Peter Wells bewails the lack of standardization in the notation of fingering in avant-garde recorder music. He reviews the three major formats (diagrammatic,

numeric from 1–8, and numeric from 0–7) and offers a table showing how eight composers would notate the same fingering, coming out in favor of numeric notation because it is easier to read at speed and can more readily show glissandos, trills, and tremolos. He also sees more logic in assigning 0 (rather than 1) to the left thumb and 4 (rather than 5) to the left right-hand finger. Finally, he makes a plea to standardize other aspects of notation. (The title, incidentally, is a smutty pun in American English, but not in British English, the language of the magazine; the writer is from New Zealand.) "Giving the Fingers': Conventions in the Notation of Contemporary Recorder Music," *Recorder Music* 20, no. 2 (Summer 2000): 59–62.

Iconography

Anthony Rowland-Jones describes the important "Recorder Iconography" section of Nicholas Lander's Recorder Home Page, to which he has made an extensive contribution. He mentions the diverse sources of the images and the difficulty of finding real recorders (rather than other duct flutes and woodwinds) in catalogues of Medieval art. "Images of the Recorder on the Web," *Recorder and Early Music [Australia]* no. 24 (2000): 16–18; www.iinet.net.au/~nickl/recorder.html

Continuing his examination of works of art, Rowland-Jones discusses two paintings that each depict seven recorders. In the central panel, "The Coronation of the Virgin," belonging to a triptych above the altar of the Cathedral at Freiburg im Breisgau in southern Germany by Hans Baldung Grien, painted 1512–17, the recorders represent the meekness of the Virgin. In the *Portrait of the Van der Dussen Family* (1640) by Hendrick Corneliszoon van Vliet, now in the Prinsenhof Museum, Delft, father and younger son hold recorders in front of a music stand on which sits a copy of the sacred song "Factum est silentium" by Hieronymus Praetorius for eight-voice choir—an odd choice for a recorder duet. Five other recorders are depicted on or against a stool. The symbolism of the seven recorders may be simply that there were seven family members. Three of the instruments have protective metal sleeves over the mouthpieces. By coincidence, the Dussen family portrait is also the subject of a supplement to *Tibia* in 2000, which reproduces the painting in color and features a detailed discussion of its background by Hermann Moeck. Both

In the new Australian magazine Cinnamon Sticks, Benjamin Thorn briefly describes timbral alteration (angle-blowing, harmonics, flutter tonguing, a variety of articulations and types of vibrato), multiphonics (singing into the instrument, playing two recorders at once), imprecise notation (moving trills and burbles, glissandi, etc.), and other effects (percussive effects, dismembering the instrument). He concludes, rather naively, that sometimes such effects "can be grating and distressing but usually for a specific expressive purpose."



Hendrick Corneliszoon van Vliet's painting of the Van der Dussen family in the Prinsenhof Museum, Delft, The Netherlands, discussed in The Recorder Magazine and Tibia (see also AR, Tidings, November 2000).

authors draw on the work of the art historian Frauke Laarman. Rowland-Jones, "Seven at a Blow," *Recorder Magazine* 20, no. 4 (Winter 2000): 141–43; Moeck, "...Familienporträt...", Beilage zu *Tibia* 1/2000; Laarman, "Familienportret mit blokfluiten," *Kunstschrift* 7 (1998): 32–36.

Rowland-Jones also briefly re-examines two themes from earlier articles of his. A stall panel of the monastic cathedral of Zwiefalern in Swabia, carved between 1744 and 1748 by Joseph Christian, shows a shepherd bringing a bass recorder to the Christ child and two soprano-recorder-like pipes at the foot of the crib in the shape of a Cross. A painting by Antonio Zucchi at Kenwood House, Hampstead, London (completed 1769) entitled "Epithalamium" (a marriage song), or simply "Marriage," has a central figure playing two single pipes, possibly recorders, the right-hand one being slightly longer than the left. Rowland-Jones takes this as "absolute confirmation" that two recorders played or held side by side symbolized marriage. In a letter to the editor, he discusses an engraving by Jacques Matham of "Rest on the Flight to Egypt" by Bartholomew Sprangers (1546–1611), in which St. Joseph's carpentry basket has a tenor recorder on top. "It seems unlikely that the artist imagined that Joseph had made the recorder himself, a job for which the saw and pincers shown would hardly have been the best tools. So it was probably conceived as a gift from one of the Nativity Shepherds, and is *en route* for the Holy Family's sojourn in Egypt." "Postscripts—The Shepherds' Gifts, and Mar-

riage," *Recorder Magazine*, 20, no. 1 (Spring 2000): 11–12; letter, *Recorder Magazine* 20, no. 4 (Winter 2000): 165.

Writing this time for an audience of art historians rather than recorder players, Rowland-Jones details all his researches into the symbolism of a pair of recorders. His purpose is to demonstrate, first, that the two women lying together and holding parallel recorders in Titian's *Bacchanal of the Andrians* (1518-19) were about to have sex; and second, that in copying this painting (probably 1630s), Rubens made certain changes to the upper woman and the river below that suggested he disapproved of the women's relationship. "The Symbolism of the Recorders in Rubens's Version of Titian's *Bacchanal*," *Art Bulletin of the Nationalmuseum Stockholm* 7 (2000): 84–90.

Building on Rowland-Jones's work on the recorder in Catalan art, Jordi Ballester reports that, in addition to the two altarpieces by Pere Serra dating from the late 14th century (mentioned by Rowland-Jones), there is a third, "in all probability" from this period, a *Virgen del Lirio* in the church of Longares and painted by the anonymous "Master of Longares." It depicts the Virgin and Child surrounded by six angels, five of them playing musical instruments, including a recorder. He has also turned up an interesting document: a letter from the Infante (Crown Prince) Juan (later Juan I) of Aragón, written from Zaragoza in 1378 to his chamberlain, Pere d'Artés, asking him to send, presumably from Valencia, "the lutes and the *flahutes* as quickly as possible." Ballester believes that, seen in conjunction with the contemporary paintings, these *flahutes* can

only be recorders, and that Juan wanted them to have "instruments in accord with the new musical tendencies in the French avant-garde manner," or in other words, "to interpret the *ballades*, *virelais*, and *rondeaux* so popular in the courts of contemporary France." Unfortunately, whether the instruments were made in Valencia, elsewhere in Spain, or abroad is not clear. "La flauta dulce en la antigua Corona de Aragón a finales del siglo XIV: nuevas aportaciones," *Revista de flauta de pico* no. 15 (2000): 9–12.

Ballester also writes about the five 15th-century Catalan and Valencian paintings he found that depict shepherds playing the recorder (out of a total of 315 surviving works of art, of which 28 feature shepherds). He concludes that these paintings probably tell us nothing about what shepherds really played, but only confirm that the recorder was a sophisticated instrument employed in court circles. "El pastor músico y la flauta dulce en la pintura catalana y valenciana del siglo XV," *Revista de flauta de pico* no. 16 (2000): 11–15.

Instruments: construction, restoration, and maintenance

Sebastian Borsch reports on a newly patented key mechanism by Norbert Naman for holes 0, 6, and 7 on the soprano and alto recorder. The keys are especially intended to smooth the difficulties that children and adult beginners have with thumbing and with half-holing. Borsch considers the keys not only unnecessary but actually a hindrance to the process of learning to play with a variable thumb opening and to shade the half-holes. "Eine weiteres Klappenpatent für die Blockflöte," *Tibia* 25, no. 4 (2000): 304.

Following on from earlier articles by Alec V Loretto on how to make square Medieval soprano and alto recorders, Denis Thomas describes how anyone can make a square greatbass in the Paetzold tradition out of plywood, brass, dental plaster, magnets, and plastic foam. (Detailed plans, drawn by Raymond Taylor, and instructions are available from the

author; "A DIY Square C Bass," *Recorder Magazine* 20, no. 1 (spring 2000): 5–6.

Jo Kunath, a recorder maker, gives advice on oiling recorders: how often, with what, which parts, how, how long to leave before playing, when not, and a final warning about flammability. Another recorder maker, Alec V Loretto, gives instructions for removing and replacing the block using a wooden hammer and a dowel (or a length of brass tubing in replacing the block only). Kunath, "Eine ölige Sache..." *Windkanal* 4/2000, 24–27; Loretto, "Removing the Recorder's Block and Replacing It," *Recorder Magazine* 20, no. 2 (Summer 2000): 56–57.

Peter and Natalie Nussey briefly describe playing-in, recorder care, oiling, care of joints, and avoiding cracks ("the big C"). In the first in a projected series, Brian Blood of the Dolmetsch Workshop covers voicing problems (weak bottom notes and poor or non-speaking high notes). Nusseys, "Tips and Maintenance," *Cinnamon Sticks* 1, no. 1 (November 2000): 18–19; 2, no. 1 (May 2001): 20–21; Blood, "Tips and Maintenance:

Symptoms and Solutions—Does Your Recorder Need Servicing?" *Cinnamon Sticks* 2, no. 2 (November 2001): 20–21.

The recorder in the 17th century

Recently, in preparing the second edition of *The Recorder: A Guide to Writings About the Instrument for Players and Researchers* (with Richard Griscom), I discovered that I had inadvertently failed to cover a book that I edited myself! It is *The Recorder in the Seventeenth Century: Proceedings of the International Recorder Symposium Utrecht 1993* (Utrecht: STIMU Foundation for Historic Performance Practice, 1995). As the title mentions, it derives from a symposium sponsored by the Dutch foundation STIMU, although some of the lecturers took the opportunity to expand their subject matter for the printed proceedings. I believe that this book shows what excellent results can be obtained by mixing musicologists, performers, museum curators, and instrument makers at a symposium. The recorder world owes a great debt to STIMU and its then-organizer Guido van Oorschot for a stimulating and path-breaking contribution to recorder research. [The book was reviewed in the November 1997 AR.]

Il flauto dolce: dallo scolaro al virtuoso

In marked contrast is a curious Italian collection of articles about the recorder, *Il flauto dolce: dallo scolaro al virtuoso*, ed. Vittorio Nicolucci (Bologna: Ut Orpheus Edizioni, 2000), which is said to be the last editorial project of a defunct early-music association, *415 Associazione Italiana per la Musica e la Danza Antiche*. The book never makes up its mind what it wants to be. Some of the topics are confined to the recorder, some broader; most of the articles fail to cover their subject matter adequately, by being too short or too discursive; and the projected audience is not clear: amateurs, professionals, or both? Moreover, with the clear exception of Angelo Zaniol, the Italian authors represented are unaware of some important research being done abroad (notably, the article by Van Heyghen summarized above).

Andrea Bornstein's opening article is mainly a history of the recorder's design from the Middle Ages to the early Baroque, as documented in historical treatises and inventories (with a few reference to surviving instruments). It traces

the expansion of the recorder family from the three sizes mentioned by Virdung to the eight known to Praetorius. There is a combined fingering chart compiled from those of Virdung, Agricola, Ganassi, Jambe de Fer, Merseune, and "Van Eyck" (actually, Matthyssoon). Pietro Soprani's follow-up article consists of "several ideas from physics and a few concepts from organology to understand the functioning of an apparently simple instrument." Bornstein, "Il flauto dolce: struttura, nomenclatura e cenni storici" (pp. 5–14); Soprani, "Come e perché il flauto dolce suona" (pp. 15–29).

Francesco Li Virghi briefly considers the question "to restore or not to restore" early recorders, coming down strongly on the side of leaving original instruments alone and studying copies of them. "Restauro o non restauro?" (pp. 30–32).

Karel van Steenhoven looks at the history and purpose of the 16th-century *ricercar*. He also offers some performance suggestions (tempo, rubato, ornaments) for *ricercars* that recorder players might play: those by Aurelio Virgiliano and Giovanni Bassano. "Il ricercare solistico e d'assieme nel secolo XVI" (pp. 35–43).

Patricio Portell briefly considers the involvement of the recorder in the pastoral music of France in the late Baroque period, which was dominated by the *musette* and the *vielle*. Keys suitable for the *musette* and the *vielle* were also suitable for the recorder, and some composers list the recorder as an alternative instrument (occasionally, as in the third of Montéclair's *Concerts*, the primary instrument). Portell ends with a bibliography of the pastoral music that could presumably be played on the recorder. "Il flauto dolce e la musica *champêtre*" (pp. 44–49).

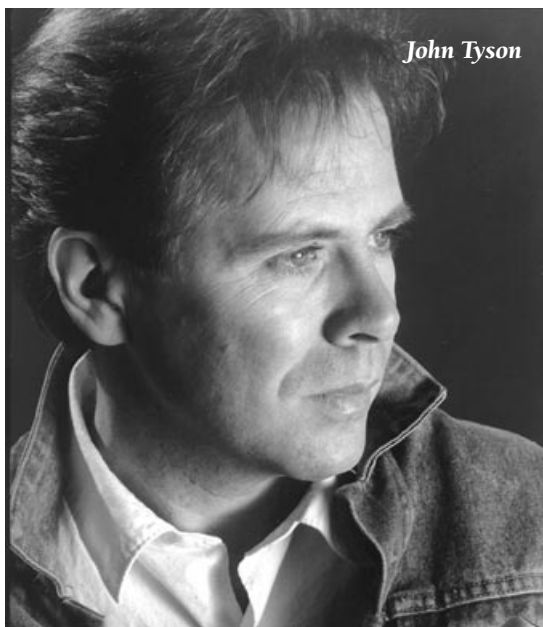
Peter Hauge's article seems out of place in this book: a general discussion of mode in Renaissance and early Baroque music. John Tyson briefly considers the role that improvisation played in Renaissance music and dance, drawing on examples of diminutions by Ganassi and making parallels between the music of the time and jazz, even invoking the concept of "swing." Hauge, "La pratica modale nella musica italiana del tardo Rinascimento e primo Barocco" (pp. 51–63); Tyson, "Musica e improvvisazione nella danza del Rinascimento" (pp. 64–69).

Giovanni Toffano's introduction to the recorder music of Antonio Vivaldi does little more than list the compositions in question, then quickly moves on

Alec Loretto gave advice on maintenance in The Recorder Magazine.



PHOTO: JOHN CUERDEN



John Tyson

to a spirited discussion of modern recordings of Vivaldi's concertos, from the classic ones of Frans Brüggen (whose performances "remain a basic point of reference") to those of Michala Petri, Marion Verbruggen, Michael Schneider, and Dan Laurin (whose interpretations "bring back the same gusto as Brüggen for the beautiful sound of the recorder"). "Le composizioni di Vivaldi per flauto dolce: repertorio e versioni" (pp. 70–75).

Sergio Balestracci sets out to examine the Italian solo recorder sonata repertory from Salamone Rossi in 1607 to the death of Arcangelo Corelli in 1713. Of course, since there was virtually no such repertory—he admits that the recorder played a minor role in Italy in comparison with England during this period—he is forced to take a broad view and include works written for the violin as well as for a generic "soprano" instrument or "ogni sorte di stromenti" (all types of instrument) that were or are adaptable to the recorder. The most important section of the article is the last: a discussion of how the recorder sonatas in Ms. CF-V-23 of the Biblioteca Palatina in Parma, dating from period 1700–20, were adapted from violin sonatas. An appendix lists over three hundred solo sonatas, arranged in chronological order. "La sonata solistica per flauto dolce nel Seicento italiano" (pp. 76–89); the Parma manuscript is published in facsimile by SPES, Florence.

Gerd Lünenbürger, a well-known exponent of avant-garde recorder music, naturally considers that the recorder's role in contemporary music is to play avant-garde music. He gives detailed in-

troductions to Luciano Berio's *Gesti*, Marco Lasagna's *Nervi*, Kunsu Shim's *peripatetic exercise*, Richard Rijnvos's *Zahgurim*, and Roland Moser's *Musik zu Pontormo*. "Il ruolo del flauto dolce nella musica contemporanea" (pp. 90–100).

Angelo Zaniol, a well-informed recorder maker and scholar, presents an idiosyncratic "brief guide" to "early documentary sources" about the instrument. He begins by recommending my annual reviews of recorder research (and, in a footnote, Richard Griscom's and my book *The Recorder: A Guide to Writings About the Instrument for Player and Researchers*, 1994). A section on "original early recorders" touches on Edgar Hunt's gift of his splendid collection to the Bate Collection, Oxford, and mentions articles by Bob Marvin and himself as well as Phillip Young's book *4900 Historical Woodwind Instruments*. The section on "early treatises" primarily recommends *Griscom & Lasocki*, a series of articles by himself, and a few other sources. Finally, the section on "recorder iconography" mentions his own unpublished researches—made long before Anthony Rowland-Jones's recent flurry of articles—then gives two examples of the usefulness of iconography in determining the diffusion of the Ganassi recorder and the date of invention of the Baroque recorder. Giovanni Toffano's discography of recorder CDS is restricted to 86 examples of recently released (or reissued) recordings of Baroque music in which the recorder plays a solo or concertante role. Zaniol, "Il flauto dolce: fonti documentali antiche. Breve guida per un approccio proficuo" (pp. 103–09); Toffano, "Il flauto dolce in compact disc: Discografia" (pp. 110–14).

The author, a music librarian at Indiana University, writes about woodwind instruments, their history, repertory, and performance practices. He is the author of 21 articles in The New Grove Dictionary of Music and Musicians, 2nd ed. (London: Macmillan, 2000). For sending sources and providing other support during the preparation of this review, he would like to thank Richard Griscom, Sabine Haase-Moeck and Moeck Music, Hans Maria Kneihls and ERTA Österreich, Bárbara Sela and Guillermo Peñalver, Nikolaj Tarasov and Conrad Mollenhauer GmbH, Zana Clarke, Genevieve Lacey, Anthony Rowland-Jones, and my colleagues in the William and Gayle Cook Music Library, Indiana University, especially Mary Wallace Davidson and Michael Fling.

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A NEW TENOR FOR PAUL

Dr. Godby reports on his experience playing a one-handed tenor made by Mollenhauer

WHY I NEED A ONE-HANDED recorder was detailed in an earlier article in this magazine (“Reflections of a Right-Handed Recorder Player,” January 1996) but, to briefly recount, I suffered a stroke 10 years ago that left my left hand disabled, and I wanted to continue playing music.

My first instrument, kindly given to me eight years ago by Marion Verbruggen, was an alto made by Yamaha. I’ve been successfully using this one-handed alto playing Renaissance duets with a friend, a member of the consort to which I once belonged.

This instrument is well made but difficult to play, particularly passagework involving the B \flat in the lower octave. Playing it makes considerable use of the fourth and fifth fingers and roller keys, themselves requiring sideways movement, to sound the B \flat . The two lower fingers share a tendon sheath in the palm, and independent movement is hampered by this. Try to move the fifth finger and the fourth moves with it. A useful alternate for the A helps the A-to-B \flat transition in the upper octave. There is no fingering for the lower F \sharp and G \sharp , nor, a fingering for the highest F \sharp . The right thumb is used for the octave thumb hole and one needs to learn to “thumb” with the right thumb.

Yamaha also makes a soprano, but, for a reason I’m not aware of, it uses an entirely different fingering system. Since these instruments are difficult to master, I didn’t learn to play the soprano; it was less useful in a consort situation than the alto. But I hoped that if I could find a one-handed tenor, it would give me more flexibility in playing consort music.

For several months now, I’ve had the opportunity of using a Mollenhauer tenor recorder with a mechanism that allows me to use the right hand alone. The Mollenhauer system, used throughout the SATB instruments they manufacture for one handed players, solves the thumbing

in a clever way by having an octave key lever on the body, which, when slightly pressed, opens a small pad on top of the main pad to approximate the half closed thumb hole. Full pressure lifts the whole assembly from the hole. The thumb merely supports the instrument, and it could, with difficulty, be played with the right hand alone without additional support (the Yamaha design pretty much requires the left hand to hold the instrument). This would be important for an amputee.

The tenor is based on a Denner model. It has a curved windway and double holes in the foot for the C \sharp and the body, where the mechanism to allow one-handed operation is located, has both holes (double for the D \sharp) and levers allowing a two-octave chromatic scale. I’ve yet to gain proficiency, but the fingering seems more intuitive than the Yamaha alto.

The instrument is offered in pearwood and rosewood, but supplies of the more expensive rosewood were low and involved a delay. For this reason, I ordered the instrument in pearwood and, with case, it cost nearly \$800. The fitted case was included in that price and is worth the small, added expense.

When it arrived, it was clear that the instrument had never been assembled. The head and foot joints are standard for this class of tenors, but no amount of cork grease would allow the tenons of the middle section to join with the head and foot. Judicious sanding of the corks solved the problem.

The keys on the Mollenhauer are brass, not chromed and jewel-like as on the Yamaha, but they are as quietly effective. This instrument plays as well in tune



as my alto. The more muted effect of the bronze keys on the tenor’s blond wood are less likely to draw attention to the instrument than the more complicated chrome key system on the rosewood alto (see photo). The tone is clear and strong throughout its range, with notably strong lower notes. The key travel is small, and both keys and levers are padded for quiet operation. In the early stages of playing this instrument, I had some difficulty in finding the correct pressure with my fifth finger to open the octave key for the high G and A—particularly moving from the E to either of these notes. I hoped this would become easier with practice.

After some time with the instrument, I am able to make a few more observations: The narrow curved windway did eventually clog and required some silicone treat-

GODBY

by Paul J. Godby, M.D.

ment. The hoped-for fingering facility has been slow. A noteworthy example has to do with the B \flat -C and B \flat -A in the lower octave. The fingering seems awkward and the clearance for my index finger on the top key lever very tight.

The supplied fingering chart, at first only in German, takes some interpretation. For an example, the B \flat in the second octave seems to call for more fingers than are available. While the thumb is beneath the instrument supporting it, five keys or holes are shown closed (including the octave key). This isn't possible: the arrangement of the keys doesn't allow one finger to close more than one key. The solution is to ignore the thumb key lever; with proper breath pressure, B \flat works.

Regarding further information on recorders that can be played with one hand, one can access the Mollenhauer web site (www.mollenhauer.com) or contact Stefan Kömpel at Koempel@Mollenhauer.com. Mollenhauer will add one-handed mechanisms to any recorder in their line, it seems. Zen-On and Dolmetsch (www.dolmetsch.com) also have

web sites that will direct you to their offerings. The situation with Yamaha is not so clear. Their web site makes no mention of their one-handed recorders. I received mine from Marion Verbruggen in 1993. She had seen a piece about it on TV (either in the states or Japan) and purchased or was more likely given one to give to me. She called from somewhere to ask me which hand still "worked." She had remembered correctly. The soprano I purchased from Yamaha myself involved contacting the U.S. Yamaha representative directly.

I realize this topic is of limited interest to most, but for those who have lost the use of one hand through injury or illness these instruments may allow return to playing music again. Putting the expense of the instruments aside, their learning curve is steep and, at least in my experience, regaining all you've lost is impossible because two hands will always be better than one. While I can see myself playing most Renaissance music again, the passagework of Baroque music seems out of reach.

The one-handed recorders discussed in this article have antecedents. Friedrich von Huene was interested in my one-handed Yamaha alto when he had it in his shop to revoice a Rottenburgh head (which fitted the tenor—the instrument came with a plastic head). He sent me copy of a photograph showing an amputee from WWI playing a specially adapted metal flute from a stand on a table.

At that point, I assumed that Yamaha was the first manufacturer to adapt a recorder for one-handed play. I also learned that Zen-On offered its own fingering system on a plastic alto. In the research for this article, I subsequently learned from Mollenhauer that they have been modifying recorders for handicapped people since the 1950s and introduced their recorders with one-handed mechanisms in 1982. I learned that Mollenhauer has SATB recorders with similar fingering systems for sale.

Since buying the Mollenhauer tenor, I've found out that Dolmetsch is offering soprano and alto one-handed recorders in what they call the "Gold" series, based on their experience making recorders for people with missing fingers and hands since the 1930s. These instruments look interesting, and perhaps another player might purchase and evaluate one of these instruments.

—P.G.



Mollenhauer right-handed tenor, above, side by side with Yamaha right-handed alto (with Moeck Rottenburgh headjoint).

Writing for Recorder in a Contemporary Lyric Style

by Stan McDaniel

YEARS AGO I BECAME INTERESTED in the potential of the recorder for playing lyric melodic lines in a contemporary style, where slurring and poetic expression are uppermost and the articulation and rhythms are quite different from those appropriate to early music. While living in New York during the early sixties, I wrote *Estel* (Hope), a work in four movements for solo alto recorder in “contemporary lyric style.” The four movements, of which the first is reproduced here, were “Estel (Hope),” “Fancy,” “Lament,” and “Dance.” I was quite moved when, having sent a copy to the virtuoso Frans Brüggen, he replied that it was “a real contribution to the modern recorder repertoire.” Despite this praise and the fact that a number of copies were sold at The Recorder Shop in Manhattan, the piece was never performed until I played the premiere at the Spring Recital of the East Bay Recorder Society a couple of years ago.

To understand this music, it is best to hear it as an extended recitative or declamation—what I sometimes call an “utterance.” The recorder is singing and telling a story at the same time. One must have a sense of the whole narrative within which the long phrases and shorter motifs are organic components. In writing and performing a piece in this style, strict attention must be paid to slurring (slurs not tongued!). The lyric melodic line not only expresses emotion but also implies harmony by the sequences of tones and their relationships.

The meter is flexible: The first full measure is six beats, the next four, and the next eight. It is the ongoing movement of the *extended* melodic line that is uppermost. As for counting, the quarter note has the same value throughout (except for a brief 6/8 passage). Care has been taken to make this piece playable by an intermediate player, while exploiting the recorder’s range. The very first note is the alto’s low F#, not an easy note for many players. However, when played well with just the right breath control, this

note has a powerful, compelling quality. Although only a brief eighth-note F# begins the piece, the final note is a held whole-note F#.

Since it is a solo piece, harmony is implied. The piece is not in any traditional key. Instead, the key is made ambiguous. Generally, the interval of a perfect fourth from F# to B defines one possible tonality, and this is exploited right from the beginning as the first F# rises up to the quarter-note B at the beginning of the first full measure. Then in measure 13 a change takes place, starting with the half-note Bb which moves stepwise to the repeated F natural in measures 14 and 15. Here we have the perfect fourth from Bb to F, as the tonal ambiguity is made evident. So one might infer that at first we are in the key of G and later in the key of F, except that G and F never become real resting-places for the melodic line. Instead, the feeling is modal. (For instance, the first real “cadence,” in measure 23, lands the melody on A, following a sub-cadence in measure 18 on E.)

Structurally, the melodic line proceeds in a series of quick movements interrupted by various hesitations, which are for the most part produced by repeated notes, or repeated sequences of intervals in half- or quarter-notes. Examples of this are the repeated Ds in measure 36, repeated intervals in measure 38, and so on. The pattern of three repeated quarter-notes, as found in measures 36 and 40, is an augmented form of the pattern of eighth-notes found in the first two beats of measure 5 and the last half of measure 8, with an echo of the same pattern in sixteenth-notes during the 6/8 passage. Finally, as things heat up, triplets begin to appear, quickening the motion and mixing in with eighth-note patterns (measures 81, 85, and 87).

The essence of writing such a piece is to write it as a unified, organic whole. The essence of playing it is to play it in the same way, as a single lyric “utterance” from beginning to end, going through many emotions on the way.

Stan McDaniel is a past president of the Sonoma County Recorder Society and winner of the 1999 composition prize sponsored by the Chicago Chapter of the ARS. More information may be found on his web site at www.stanmcdaniel.com.

This is the sixth in a series of articles featuring the works of composers and arrangers who write for the recorder. Each installment is accompanied by discussion of the composer’s own working methods, including the performance considerations that went into creating the selected piece of music. It is hoped that the considerations that composers and arrangers have to keep in mind will be of general interest to all AR readers, who will also be able to add to their music collection a series of performable short pieces or excerpts.

Stan McDaniel, Series Editor

I. Estel (Hope)

Alto Recorder Solo

Stan McDaniel

$\text{♩} = 70$ **Moderato** (Flexible meter)

mf firmly

simile
lightly

(flexible meter)

mf *mp*

ff *f*

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A MIDI playback of this piece is available in *AR On-Line* at <www.recorderonline.org>.

ARS members may make photocopies of this music for their own use.

Estel - page 2

53 *mf* *mp*

58 *dim.* *mp dolce*

63

68

73

78

83

87 *f*

91 *poco decresc.* *mf*

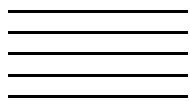
95

98 *dim.* *rit.* *p*

33
22

Detailed description: This page of a musical score for American Recorder contains ten staves of music. The first staff (measures 53-57) features a melodic line with a dynamic range from *mf* to *mp*. The second staff (measures 58-62) includes a *dim.* marking followed by *mp dolce*. The third staff (measures 63-67) continues the melodic development. The fourth staff (measures 68-72) shows a more active melodic line. The fifth staff (measures 73-77) includes a triplet. The sixth staff (measures 78-82) features multiple triplets. The seventh staff (measures 83-86) continues with triplets. The eighth staff (measures 87-90) reaches a dynamic of *f*. The ninth staff (measures 91-94) includes a *poco decresc.* marking and a *mf* dynamic. The tenth staff (measures 95-97) features triplets. The final staff (measures 98-101) concludes with *dim.*, *rit.*, and *p* dynamics, ending with a double bar line and a repeat sign.

MUSIC REVIEWS



Recorder works from the late 18th century, volumes for recorder and voice, tunes for beginners and students, and a new edition of a worthwhile method

QUINTETTE (1780), BY DOMENICO MANCINELLI, ED. NIKOLAUS DELIUS. Moeck 1142 (Magnamusic), 1999. TT, 2 violins, cello. Sc 20 pp, pts 10 pp. \$35.00.

According to Nikolaus Delius's notes to this intriguing issue, Domenico Mancinelli was probably born in Bologna about 1735, became a member of the famous Bolognese *Accademia di Lettere e d'Esercizi Cavallereschi* in 1753, emigrated to London and published the bulk of his ten surviving works there before his death in 1802. He seems to have been most closely associated with the flute, but his membership in the *Accademia* describes him as *maestro de traversiere, oboe e flauto dolce*. This last reference helps explain Mancinelli's virtually unique use in these quintets of what are presumably two tenor recorders (termed in the source manuscript *flauti dolce tenorini* and written as transposing instruments down a fifth from G alto) in conjunction with two violins and cello (without continuo). The original manuscript contains six quintets of which, for some reason, Delius has chosen only to publish the first five. Each work is in two short binary movements with the instruction to play the first movement again after the second.

The style of the whole collection is melodious and transparent, in the late 18th-century *galant* manner, and of only intermediate difficulty. Though the music is simple in structure, Mancinelli has taken great care over the sonority of the music, consistently pairing the recorders and treating them like the concertino group in a concerto grosso while the string parts employ multiple stops and other devices to fill out the texture. The writing is careful enough that even with modern instruments the music should work effectively.

The edition is clean and easy to read, with good page turns and just a couple of small typographical errors, such as a couple of missing slurs. Recorder players with string-playing friends should take

advantage of this modern edition to put these pieces to their original use: convivial music making using an unusual mix of old and new instruments.

NOTTURNO À 4 (1777), BY JOHANN GEORG ALBRECHTSBERGER, ED. SIRI ROVATKAY-SOHN. Moeck 2566 (Magnamusic), 2000. A or flute, two violins, cello, sc 18 pp, pts 8 pp. \$28.00.

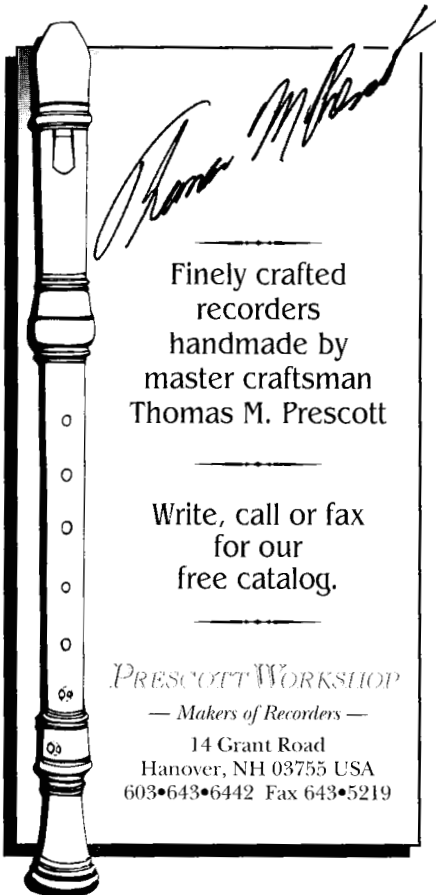
J.G. Albrechtsberger is best known today as one of the greatest theorists of the art of counterpoint and as an influential teacher (of Beethoven among others). He was a contemporary of Haydn and worked as a church musician all his life, leaving behind a considerable number of compositions for organ and for voices. As an instrumental composer, Albrechtsberger worked primarily in an easy, almost *galant* Classical style. This *Notturmo* is not of large dimensions, but its four movements are in a standard Classical sonata order of allegro in sonata form, adagio, minuet, and rondo finale. The form, as might be expected from a noted theorist, is crystal clear and satisfying, the melodies are ingratiating, and the textures are well thought out. There is particularly good interplay between the strings and the solo flute part, which is predominant without quite taking on a concerto-like character.

The main question with the work for our purposes is whether the flute part might have been intended for recorder. Editor Rovatkay-Sohns does not pronounce definitively on the matter (despite the fact that the work is issued in Moeck's "Recorder Repertoire" series) beyond pointing out that the range of the part and the key (B \flat major) fit the alto recorder well and that Albrechtsberger's original designation for the part is simply "Flauto," with no further qualification. Performers will have to make up their own minds, although some difficult balance problems in the lower register and the shift to B \flat minor in the middle of the last movement (among other considerations) might lead one to regard the recorder scoring as somewhat wishful thinking.

The piece as a whole would be most comfortable for upper intermediate or advanced players, but some sections, especially the Menuetto, would be approachable for a lower intermediate group. As is usual with Moeck, the presentation is attractive and considerate with the small exception of some very cramped typesetting in the first violin part of the Menuetto. Adventurous recorder players with access to strings might well want to give this one a try.

Continued overleaf

The main question with Albrechtsberger's Notturmo is whether the flute part might have been intended for recorder. Rovatkay-Sohns does not pronounce definitively on the matter beyond pointing out that the range of the part and the key fit the alto recorder well and that Albrechtsberger's original designation for the part is simply "Flauto," with no further qualification. Adventurous recorder players with access to strings might well want to give this one a try.



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MUSIC REVIEWS (cont.)

FLAUTO E VOCE I, ED. **KLAUS HOFMANN**. Carus-Verlag 11.209/01 (www.carus-verlag.com), 1995. Recorder ensemble, high voice, & bc, sc 31 pp. Abt. \$12.50, plus P/H.

FLAUTO E VOCE II, ED. **KLAUS HOFMANN**. Carus-Verlag 11.210/01, 1998. Recorder ensemble, low voice & bc, sc 32 pp. Abt. \$12.50, plus P/H.

FLAUTO E VOCE III, ED. **KLAUS HOFMANN**. Carus-Verlag 11.211, 2000. Recorder, soprano voice & bc, sc 32 pp. Abt. \$12.50, plus P/H.

FLAUTO E VOCE IV, ED. **KLAUS HOFMANN**. Carus-Verlag 11.216, 2000. Recorder ensemble, high voice & bc, sc 48 pp. Abt. \$17.50, plus P/H.

This enlightening series from Klaus Hofmann and Carus-Verlag contains a total of 25 arias and recitatives from 17th- and 18th-century operas, oratorios, cantatas, and song collections by German, Italian, and French composers, both famous and little-known. The common thread, of course, is that each work features from one to six obbligato recorder parts. (Volume III is for a single soprano, soprano, or alto recorder throughout.) Hofmann has carefully kept the music in its original scoring, even giving specific indications for appropriate continuo instruments in his annotations. While the variety of ensembles employed and the brevity of some of the excerpts may make these volumes somewhat difficult to use for performing groups, the incredible variety of material is ample justification for the books' existence, and any reading group with access to singers will find these collections to be a treasure trove of source material.

Some of the music is familiar, such as Bach's aria "Komm, leite mich" from Cantata 175, but there are also many undiscovered gems, such as the extensive and attractive aria "Ruisseaux, qui serpentez" from M.P. de Montéclair's opera *Jephté*, in which soprano, soprano, alto, tenor, and bass recorders evocatively por-

tray a flowing stream and bird song. Some music is quite virtuosic, such as Vivaldi's aria "Cara sorte" from the opera *La verità in cimento* for soprano recorder, soprano and continuo, which has textures reminiscent of Vivaldi's soprano concertos. However, most of the material would be quite approachable for intermediate and even beginning ensembles.

Hofmann's extensive notes give full details of his sources, brief biographies of the lesser-known composers, such as Johann Peter Guzinger or Carlo Luigi Pietro Grua, and detailed performance suggestions. He provides translations for the French and Italian excerpts, but not for those in German. While only the scores were received for review, full sets of parts are also available. Carus's layout is a well balanced combination of the scholarly and the practical. Although these collections are fairly specialized, they will delight recorder players who belong to small chamber ensembles with vocalists or who would simply like to make the acquaintance of an obscure but very worthy corner of the instrument's repertoire. Let us hope that enough material exists for the series to be continued well into the future.

Scott Paterson

100 CLASSIC MELODIES FOR DESCANT RECORDER, ARR. **SIMON LASKY**. Kevin Mayhew, Ltd., MB99275 (Mel Bay Publications), 2000. S, 39 pp. \$11.95.

Simon Lasky has given us music from a wide range of composers from J. S. Bach and Purcell to Satie and Scriabin and on to Sousa and Joplin. All are attractively presented within glossy covers and are easy to read. Guitar chords are indicated throughout.

The collection is subtitled, "a collection of the world's most beautiful themes" and really is that, but what bothered me is that only a portion of many of the themes is quoted. For example, in the "Ode to Joy" theme from Beethoven's *Symphony No. 9*, only the AA is given of the original AABA form. The B phrase and the last A are simply omitted. This is often done in beginning instrumental method books, presumably because of range or endurance considerations, but since this collection is aimed at intermediate players, there would seem to be no reason to

KEY: rec=recorder; S'o=soprano; 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=harpichord; P/H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer's name.

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- Dear Sirs, I wanted to thank you so much for the violin CD's that I ordered. They are very unique and something I have been looking for, for a long time. They are ideal. My pupils have been fascinated and motivated to practice. It's amazing, and they sound much better. --Mary Zoe Nolte, Cedar Rapids, IA
- ...excellent quality recordings....appropriate performance practice...very well thought out! ...It works ...a great solution.. --Andre Janus, Watertown, MA
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- Michele Gingras, Professor of Music at Miami University, Oxford, OH

and from an article on play along recordings in the Sept. 2001 issue of the "American Recorder":

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 - _____ **2004 HAENDEL** Sonata for Treble and Basso Continuo Op. 1, No. 11 in F -Major
 - _____ **2005 TELEMANN** Sonata for Treble and Basso Continuo, No. 1 from "Der getreue Musikmeister" in F -Major
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MUSIC REVIEWS (cont.)

abbreviate these beautiful themes. However, its wide variety of themes from many different composers, periods, and styles make this book a worthwhile addition to any recorder player's library.

FOLK SONGS OF THE UNITED STATES, ARR. MARK LEPIANE. Mel Bay Publications, MB96738, 1999. S, 64 pp. \$9.95.

Mark Lepiane spent his life as a music educator, and this book of folk music is the natural outgrowth of his life-long interest in military history. Many of the songs in this book, therefore, are of military origin, such as "The British Grenadiers" and "The White Cockade," and some are about loves left behind, like "Johnny Has Gone for a Soldier" and "Soldier Won't You Marry Me?" Many commemorate famous battles: "The Battle of Trenton" and "The Constitution and the Guerriere." Several are just plain fun songs: "Wait for the Wagon" and "Goober Peas." Other well-known selections include "Shenandoah," "Go Down Moses," and "When Johnny Comes Marching Home." About 18 pages are devoted to the history of military music in the United States. An introduction to this section gives information on the development of military music in the U.S., from Revolutionary War fifes and drums until the use of radios and telephones eliminated the need for musical signals on the battlefield. Each tune is introduced with a short historical paragraph, and most have guitar chords and multiple verses printed at the bottom of the same page. This publication, intended for intermediate recorder players, is a good sampling of popular and military tunes from U. S. history.

RECORDER IN THE BAROQUE ERA, ARR. ROBERT BANCALARI. Mel Bay Publications, MB96331, 1999. S, 31 pp. \$7.95.

Robert Bancalari has played viola for the Burbank Symphony, and as a teenager he taught himself mandolin and guitar. He then took up the Hammond B-3 organ and has played with various R & B bands in the L.A. area. He also enjoys studying Baroque music for recorder, lute, mandolin, guitar, and viola da gamba. *Recorder in the Baroque Era* contains about forty pieces by a dozen different composers. The publication is for soprano recorder with guitar chords, but fully a

quarter of the pieces stay within the alto recorder range. In addition, many of the others have one phrase, or perhaps two notes at a cadence, that could be played "octave up" on the alto. While there are only a few low Cs and Ds in the whole book, B and C above the staff are common, making many of the pieces high in the soprano recorder range. The Table of Contents includes names and dates of each of the composers. A page of Performance Notes lists each of the various dance types and defines them as to country of origin and performance style or tempo. A brief Table of Embellishments explains the symbol for each ornament as it appears in this book. The layout of the book leaves lots of wasted space at the bottoms of pages. With more planning, some of this space could have been eliminated or utilized for graphics and illustrations, of which there are none.

THE BIG EASY, BY BRADLEY L. BONNER. Sweet Pipes, Inc. SP 2376, 2000. S, 13 pp, with CD. \$14.95.

The Big Easy is a six-note tour of the soprano recorder for beginning players. A one-page lesson introduces each of the six notes, and there are exciting CD teaching tracks and accompaniments for each lesson. Following the introduction of each note are performance pages creatively accompanied by the CD. Each piece is recorded twice on the CD, first with the recorder part and accompaniment for listening or playing along, and then with the accompaniment only for performance. The book and the CD come packaged in a zipper-sealed plastic bag, which keeps everything nicely together. *The Big Easy* is a refreshingly creative presentation of basic concepts. For example, after B is introduced, students get to play "Bossanova with a 'B'"; when the

student knows B and A, there's "BA-llad"; after G comes "Jazz on the Lamb" (as in "Mary Had..."); after introducing E comes "Porkchop Blues"; with D comes "The Cultured Farmer" ("Old MacDonald"). F# is the sixth and final note introduced. Used in isolation, the syncopation of the songs as seen in print will be confusing to beginners, but the play-along feature and strong rhythmic and melodic appeal quickly erase any problem. The CD lessons and accompaniments are lively and interesting and just plain fun. The publisher gives the purchaser permission to copy the written score for use of students.

FLUTE^EMOTION, BY CAROLA OTTERSTEDT, Moeck 740/741 (Magnamusic), 2001. S, 13 pp. \$8.50.

Flute^Emotion is a collection of sixteen short recorder pieces composed by Carola Otterstedt, who has a doctoral degree in behavioral science and works as an author and lecturer promoting the healing qualities of music, language and movement. Her studies at the Orff Institute in Salzburg and at the Musikhochschule in Munich, as well as periods of working in Africa and Asia, have combined to influence her compositions.

The title of this work, *Flute^Emotion*, is a little play on words as explained in the preface, "... the movement of the fingers and the stimulation of one's sense of touch, ... the training of aural and mental capabilities and above all conscious and deep breathing, all go to help promote physical, mental and, indirectly, emotional health." It is intended for use especially by individuals who may play the recorder infrequently or who just want to relax and enjoy themselves without great exertion or commitment to heavy practice. This means that the meters, key signatures, ranges, and rhythms of the pieces are kept simple. All are in 4/4, 3/4, 2/2, or 6/8, with no more than one flat or one sharp and just a few accidentals.

Partners in Harmony, by Gwendolyn Skeens, is a collection of twenty-six different songs paired to make thirteen partner songs when they are played simultaneously. Together, the results are fun and challenging for the just-past-beginner player, as the mostly well-known melodies combine to make interesting harmonies and rhythms. This collection opens many practice and performance possibilities.

Ranges extend no higher than the A above the staff, and the hardest rhythms are eighth-note triplets and dotted-eighth-and-sixteenth patterns. Stylistic indications are in German when given, but the preface tells us: "This collection wishes the adult player to consciously avoid fixed instructions as to how the pieces are to be played." Therefore, the player is invited to be inventive in finding individual means of expression, either in the musical interpretation or through dance or movement. Furthermore, the composer advises us, "The pieces of this collection are designed to stimulate the player to reproduce the melodies with the help of the movement of the whole body, i.e., flute = recorder, motion = movement. Try humming the tune and dancing to it!"

As with all the Moeck publications in the *Zeitschrift für Spielmusik* series, everything is attractively laid out and impeccably presented. Music like this just might inspire those of us who need an extra nudge to get back to regular playing!

PARTNERS IN HARMONY, BY GWENDOLYN SKEENS. Sweet Pipes SP2377, 2001. S, Teacher Book, 27 pp, \$5.95; Student Book, 19 pp. \$2.95.

Partners in Harmony is a collection of twenty-six different songs paired to make thirteen partner songs when they are played simultaneously. These songs should be played separately or sung at first to familiarize young players with the tunes before combining them. Together, the results are fun and challenging for the just-past-beginner player, as the mostly well-known melodies combine to make interesting harmonies and rhythms. This collection opens many practice and performance possibilities. The Student Book is for recorder and voice, and the Teacher Book contains everything in the Student Book plus piano accompaniments for every song. A unique Table of Contents in the Teacher Book takes the form of a treble staff for each pair of songs. Each staff shows the titles, the key signature, the range of notes used, and the page numbers.

Bill Linthwaite

LES INDIENNES GALANTES OU LES FOLIES FLAMANDES, BY ALVARO GUIMARAES. Moeck 1593 (Magnamusic), 2001. Four players (see below), 4 sc, 16pp each. \$29.00.

MR. DAVIES' DELIGHT, BY ROBERT W. JONES. Moeck 1597 (Magnamusic), 2001. SATB, sc 9 pp, pts 4 pp each. \$24.00.

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MUSIC REVIEWS (cont.)

WINDMASCHINE, BY JOHANNES SCHOLLHORN. Moeck 1599 (Magnamusic), 2001. SSSS, 4 sc, 8 pp each. \$21.50.

Here are three fine new recorder quartets from Moeck that belong to the same series and share the same cover design. Yet each is targeted to a different segment of the recorder market.

Les Indiennes Galantes ou Les Folies Flamandes [The gallant Indian women or the Flemish follies] by Alvaro Guimaraes, a Brazilian-born Belgian composer, is a powerful and intriguing minimal work that will require a professional recorder consort to bring off. Its four movements bear partly mystical, partly ironic titles in a mixture of German, French, and Italian. The first movement is called "Die Frage des Zuckerrohros an die See: sous domino blanc" [The sugar-cane's question to the sea: under the white cape]. Set for three basses and a great bass, it consists mainly of long sustained pitches centered around the note D and brings to mind either conch shells or fog horns. Movement Two, "La Sonate: sous domino bleu" [Bell: under the blue cape], is set for four tenors and builds up from even, sustained, bell-like quarter notes on the pitch D to a cacophony of repetitive figures, often pitting triplets against sixteenths. Brief sustained solo passages here and there break away from the dense ensemble. The third movement, set for four altos, is titled "La Consonanza: sous domino vert" [Consonance: under the green cape]. Here Guimaraes' sense of irony is strongest. Far from being a music of consonance, this movement features the dissonant interval of a major second as its primary harmonic color. Often the four players perform the same rapid repetitive patterns a major second apart, and the modal quality of the other movements is replaced by chromaticism. This movement is quite a bit more difficult than the others technically, and very difficult rhythmically. It will require great concentration. The last movement, "Die Antwort der See an das Zuckerrohr: sous domino noir" [The sea's answer to the sugar-cane: under the black cape], is centered around d' and d'' in its predominantly sustained notes. Only two of the players participate, one on soprano, the other on garklein recorder. Under the last notes, Guimaraes offers the cryptic phrase, "because you are dead, now and for ever more."

Mr. Davies Delight by American com-


poser Robert W. Jones (1932-1997) is a work suitable for a quartet of moderately advanced or upper intermediate amateurs. It is in a fairly conservative neo-tonal idiom with just the right seasoning of dissonance to make it interesting without being threatening. Its attractive movements feature largely polyphonic textures and include a fast "Fanfare" and even faster "Reel," with a slower "Pastorale" between them. The "Pastorale" contains a brief surprise section that borrows a few effects from the avant-garde. This passage is not difficult, but will require an experienced teacher to explain how it is to be performed. The only negative thing about this piece is that the individual parts are not melodically interesting. However, the music as a whole is worth playing and will be an enjoyable and rewarding experience.

Johannes Schollhorn's *Windmaschine* [Blower] for four soprano recorders is an avant-garde composition for children. The first movement, bearing the same title as the whole work, consists entirely of breath sounds played on the foot joints and bodies of the recorders. The second movement, called "Sirene" [Siren], is played on the head joints and features glissandi produced by varying the size of the opening at the end with the palm. Movement Three, "Sackpfeife" [Bagpipe], also features glissandi, but on the whole instrument. The fourth movement, "Mundharmonika" [Harmonica], has three of the players performing a simple repetitive melody in parallel thirds while the fourth player plays the same rhythms on an open head joint. Head joint sounds are again featured in the last movement, "Trillerpfeife" [Signaling Whistle], this time with flutter tongue. The most difficult aspect of *Windmaschine* will be its notation. This music may not be great art, but it sure is fun. All of the editions are beautifully prepared with excellent instructional and biographical notes in English, German, and French. There are no bad page turns in any of them.

ZERRSPIEGEL I, BY VIOLETA DINESCU. Moeck 1592 (Magnamusic), 2001. Recorder and flute (see below), 2 sc 10 pp each. \$20.00.

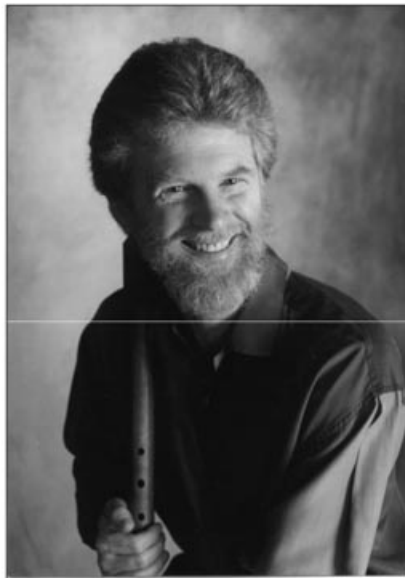
Zerrspiegel I (Distortion mirror I) is a duet for a recorder player doubling on tenor, bass, and contrabass (all notated in the treble clef) and a flute player doubling on alto flute in G and bass flute in C. Dinescu uses a sound-layering approach with little melodic content. The most common elements in this music include rapid note groups, repeated sustained tones

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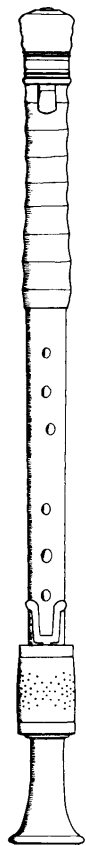
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MUSIC REVIEWS (cont.)

with microtonal pitch differences in the repetitions, tremolos, and complex multiphonic configurations, the details of which are largely left to the performers to realize through improvisation. The scores are in file form and are facsimiles of the composer's manuscript. The piece will be effective in the hands of good professional players.

Pete Rose

CONCERTO IN A MINOR, BY GEORG PHILIPP TELEMANN, ED. ILSE HECHLER. Moeck 1052 (Magnamusic), 2000. A, gamba, str, and bc, sc 32 pp, pts. 4–12 pp. \$40.00.

In his autobiography, Telemann expressed a preference for trios over concertos. It should come as no surprise, then, to find that over two dozen of his concertos are scored for two solo instruments and strings, and the lion's share of those follow *sonata da chiesa* form—as exemplified by the present work.

The Concerto in A Minor (TWV 52:a 1) is among Telemann's most engaging works and ranks with his popular Concerto in E Minor for recorder, flute, and strings and his Concerto in F Major for recorder, bassoon, and strings, in its vitality, originality, and novel instrumental combination. The work is for alto recorder and viola da gamba soloists and a string complement of violin, viola, and basso continuo. The scoring of the orchestra is interesting in itself. It is typical for Baroque composers to dispense with the viola in the *ripieno*, leaving two violins and continuo to provide the support. Here, however, the orchestral texture has an uncommon richness, provided by the substitution of viola for the second violin, that balances nicely with the diverse solo parts.

The first of the four movements is a weighty introduction that could easily stand alone. The following Allegro continues the interplay of the soloists set up by the opening movement, while contrasting them in solo passages and pairing them in a variety of ways with the *ripienists*. The third movement is a calm oasis between the vigorous allegros. It reduces the ensemble to the soloists and continuo for a short respite before the finale, a rousing hoedown imprinted with the Polish influences that informed and

enlivened much of Telemann's instrumental writing.

The Concerto in A Minor is for advanced players but doesn't rise to the level of a virtuoso piece. It is accessible to anyone who is comfortable with the greater part of Telemann's trios. This edition of the concerto is excellent. The editing is intelligent with all changes clearly noted. This publication should be in the library of every serious recorder soloist and anyone with an interest in the best of the recorder repertoire.

TWO SONATAS (1629), BY DARIO CASTELLO, ED. BERNARD THOMAS. London Pro Musica LPM CS17 (Magnamusic), 1998. S bc, sc 16 pp, pt 7 pp. \$9.25.

I have often been amazed by editor Bernard Thomas's enormous stream of London Pro Musica publications. The man must labor night and day to produce the vast number of fine editions of early music to his credit. In particular, he has championed music of the early 17th century, much of which would have remained unavailable to many performers. The present two sonatas by Dario Castello are a valuable addition to the catalog.

Nothing is known of Castello's life except that which can be gleaned from the title pages of his two collections of sonatas (of 1621 and 1629). He was an Italian composer who flourished in Venice during the early 17th century as head of the wind musicians at San Marco cathedral, the musical hotbed that brought together the likes of Monteverdi, Marini, and Grandi. His output consists of only 29 works.

The sonatas presented here are the first two of *Libro Secondo*. They are exquisite examples of the early Baroque sonata. Each is laid out as a series of sections of contrasting tempo, meter, and style, the last of which is a climatic flourish. The first sonata is a bit less demanding than the second, but neither is for the faint-hearted. This is music for the virtuoso. The challenges go well beyond technical demands, however. These sonatas require a deep understanding of early Baroque Italian style; in particular, the performer must delve into the rhetorical nature of the works to express the complex sentiments hidden beneath the surface. And it is all up to the soloist, as the

recitative-type accompaniment provides only the barest of interaction.

This publication meets the high standards we've come to expect from Bernard Thomas. I recommend it to aspiring virtuosos and anyone interested in the professional solo literature of the early 17th century.

SONATA IN F MAJOR, BY DIOGENIO BIGAGLIA, ED. NIKOLAUS DELIUS. Moeck 1143 (Magnamusic), 1999. A bc, Sc 12 pp, pts 6 pp each. \$24.00.

Diogenio Bigaglia (ca. 1676 to ca. 1745) was lifted from the depths of obscurity by Frans Brüggen's marvelous recording of his Sonata in A Minor for soprano recorder and basso continuo. During the three decades since, modern editions of several of Bigaglia's chamber works have appeared. Now we have a fine edition of his Sonata in D Major, transposed to F major to accommodate the alto recorder. Little is known of Bigaglia. A contemporary of Vivaldi, he was a priest in Venice (known as Padre Beneditto Bigaglia in some sources) who produced a modest amount of music—mostly liturgical and other sacred music and secular cantatas. His body of instrumental music comprises 14 solo sonatas (12 of which were published as opus 1, ca. 1722), four concertos, and a handful of trios.

The present sonata, taken from a manuscript source, does not quite rise to the level of the well-known A minor sonata. It is nonetheless a worthy addition to the repertoire. A *sonata da chiesa* with lyrical slow movements and energetic allegros, this work is approachable by intermediate-level players. Of particular interest is the passage work in the second movement: Much of it lies in the low register, making it a good technique-building exercise. A soloist who can make those passages sparkle is on the way to becoming an accomplished performer.

This is a high-quality edition that consists of a keyboard score and sets of parts

for the recorder and a bass instrument doubling the continuo. One nicety too seldom seen is that the parts are printed in score, which not only helps the players keep pace but affords an unobstructed part for a continuo player who is capable of improvising an accompaniment. The editing is judicious, with additions and corrections clearly indicated; the continuo realization provides tasteful support.

Thomas Cirtin

Thomas Cirtin is an acquisitions editor at Sybex Inc., a computer book publisher, and a freelance writer. He has played the recorder since the age of 12 and obtained a B.A. degree in recorder and early music performance from Oakland University, Rochester Hills, Michigan, under Lyle Nordstrom. He performed professionally for 10 years and has published critical editions of Baroque music.

THE RECORDER FROM ZERO: A SYSTEMATIC APPROACH FOR BEGINNERS ON THE SOPRANO RECORDER, (2ND EDITION, VOL. 1), BY CHARLES P. FISCHER. Unicorn Music UM001 (www.buyrecorders.com), 2001. 27 pp. \$17.95.

The first edition of *The Recorder from Zero* was published in a handwritten format in 1975. It was welcomed by the recorder-teaching community as an unusual method using Medieval and Renaissance music, as well as folk and English country dances, to teach beginning adults or children. The book consisted of 40 lessons, called units, some only a half-page long, and could be completed in about a year with diligent practice. Though intended for use with a teacher, the method began with some rudimentary instruction in musical theory and the offer of a cassette tape containing performances of the exercises and the teacher's part of the duets.

The Recorder from Zero was favorably reviewed by Maurice Whitney in AR, Vol. XVII, No.1, May 1976. Whitney praised

The Recorder from Zero was welcomed by the recorder-teaching community in 1975 as an unusual method using Medieval and Renaissance music, as well as folk and English country dances. Even though I called this method a "must buy" at the time, I was dismayed by its handwritten format. I was, therefore, very much pleased to discover that Charles Fischer had put out a second edition completely re-set in Finale.

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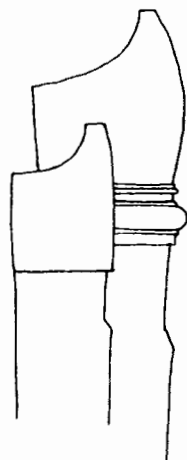
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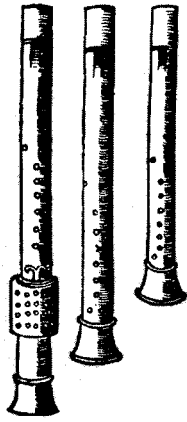
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MUSIC REVIEWS (cont.)

the use of excerpts from early music as "appropriate, commendable, and a distinguishing feature in the field of recorder methods." This first edition had a number of other commendable features, including an informative introduction describing the different recorders then (and now) commonly in use, namely Renaissance, Baroque, and neo-Baroque, some excellent ear-training and rhythmic exercises, early attention to articulation, snippets of musical theory, sections on tuning (a bit dense, but perfectly accurate and understandable), Renaissance divisions, and even, near the end, a couple of pieces without bar lines.

The chief complaint of those who saw the first edition was the format. While the note calligraphy was neat and readable, the method book was so crowded with handwritten instructions as to be rather intimidating, particularly for beginners. Even though I called this method a "must buy" at the time, I was dismayed by the format as well. I was, therefore, very much pleased to discover that Charles Fischer had put out a second edition (this is the first of two volumes with half the lessons of the earlier edition) completely re-set in Finale.

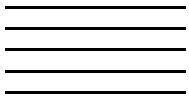
Improvements in this edition include a much more readable and expanded musical content, a table of contents, and a fingering chart. I like Mr. Fischer's emphasis on wide-bore recorders (now beginning to be affordable by amateurs), the new information on where and how to buy recorders and recorder methods, and information about the recorder on-line.

Not all the changes are for the better. Gone are the lengthy and informative introduction, the theoretical and pedagogical reminders, which I enjoyed, such as "What is the leading tone in this piece?" "Don't forget to count," etc., and much of the pedagogy. Ear-training exercises are relegated to the back of the book, where they may escape notice.

This book is, however, for its musical content alone still of great value for recorder teachers and beginning players. A second volume is promised, finishing the 40 lessons of the first edition. Translations into many languages are also promised on Mr. Fischer's website (www.buyrecorders.com). A list of errata can be obtained on the website as well.

Martha Bixler

CHAPTERS & CONSORTS



Chapters tune thirds, perform a Handel "premiere," play triple-choir music, and make a videotape

The March meeting of the **Boston Recorder Society-West** meeting in Concord, Massachusetts, continued its year-long exploration of the Musical Millennium by moving into the 19th century with a look at music by Schumann, Schubert, Brahms, Mendelssohn, and others in a rich Romantic style. Coaches for the session were Terry Meyers, Roy Sansom, and Sheila Beardslee.

The spring workshop of the **South Bay (CA) Recorder Society**, led by Bob Dawson, was devoted to F#, C#, and G#. In music by Brahms, Schütz, and Edvard Grieg, attendees concentrated on making the thirds really in tune, using alternate fingerings. On April 11, the **Crones** (South Bay members Stevie White, Jean Ridley, Anne Ng, Laura Gonsalves, plus Sonja Wilcomer) presented a short concert as part of an assembly for about 180 elementary school students at the South Valley Carden School. They played a suite by Schein, "La donna e mobile" from *Rigoletto*, a contemporary duet for recorders, and a crumhorn duet and then answered questions.

A new recorder quartet called **Les Folies** (Janet Beazley, Inga Funck, Claire Rottembourg, and Ulla Sinz) will give the "first-time-ever all-modern recorder program in San Diego," on June 22 at the Sushi Community Space at the ReinCarnation Project in downtown San Diego, California. The group aims to "set high standards in its early music performances, while expanding the musical dimension of the recorder into modern days and audiences."

At their April meeting, members of the **Tucson (AZ) Recorder Society** went off into three separate rooms to rehearse the music. When they reassembled, they were ready to play triple-choir pieces by Gabrieli and Hassler led by Cherie Wescott. During

News from Central Arkansas

The **Aeolus Recorder Konsort** (Central Arkansas Chapter), this year celebrating its 20th anniversary, sponsored a workshop in March with Martha Bixler entitled "The Many Faces of Orlando di Lasso" at the Central Arkansas Library in Little Rock.

Twenty-three people participated, including players from Oklahoma, Texas, Missouri, and Bella Vista, Arkansas, as well as members of the local chapter. An exchange student from Germany, two high school students from a local high school, and a local violinist interested in the music of this era also were present. Ms. Bixler, past-president of the ARS, led them through many pieces including two double choir works.

In addition to offering private recorder lessons, Ms. Bixler and Laurine Williams, a local recorder artist and member of the ARS, played in the televised Sunday morning service at Pulaski United Methodist Church.

1. Louise Rollefson (left) and Martha Bixler during a private lesson. 2. Norman Stoecker, ARS member from Chesterfield, Missouri, shows one of the instruments he made to Andre Rollefson. 3. The Thoma Family Players: Claire, Sam, and Melissa

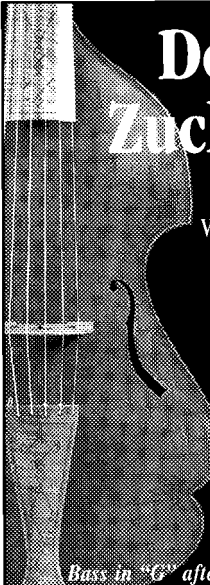


The **Thoma Family Players** began when 7-year-old Sam Thoma enrolled in a recorder class for children in the Adventures in the Arts program at Pulaski United Methodist Church taught by Louise Rollefson, president of the local chapter. His mother, Melissa, also came to the lessons and was offered a recorder to play at the lesson, too. His 13-year-old sister, Claire, had learned the soprano recorder at school, and Louise suggested she try playing an alto. With these pieces in place, a family ensemble was the natural next step. The group and their teacher recently played "When I Survey the Wondrous Cross" as a prelude at the church's Friday night service.



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CHAPTERS & CONSORTS (cont.)

Play-the-Recorder Month, Wescott and other members visited the Robins Elementary School to demonstrate the many different kinds of recorders.

The **Mid-Peninsula (CA) Recorder Orchestra** taped a video program in mid-March. The video will be used as an asset in future outreach efforts and also as a "permanent reminder of the talent and dedication of those who make up the orchestra." The group is saving toward the purchase of a contrabass. Having collected \$1,795, they are almost there if they select a square-bore model and halfway there if they opt for a round-bore model.

The revival of the Meggabuzzies section

of the **Greater Denver (CO) Chapter** in April drew about ten players, three of them new to double-reed instruments. While the original intent had been to limit the group to "soft buzzies," there is an interest in introducing shawms, sackbuts, and cornetti to the mix.

At their April meeting, the members of the **Seattle Recorder Society** premiered a "new" concerto by George Frideric Handel, an SATB arrangement of three arias from his opera *Alessandro*. Called by its creator Peter Siebert *The Alexander Concerto*, the work was inspired by material in the recorder tutor section of Peter Prellleur's *The Modern Musick-Master* (1731).

Play-the-Recorder Month Events In the News



Princeton Chapter

The **Princeton Recorder Society's** Play-the-Recorder Month appearance at MarketFair in West Windsor, New Jersey, received banner headlines in the local *Princeton Packet* newspaper. Reporter Susan Van Dongen quoted Sheila Fernekes, a past president of the Princeton Recorder Society and a member of the board of the American Recorder Society:

"People don't realize there's a rich history to the recorder. They also don't realize the recorder is more than a kid's toy instrument, something you play before you play a real instrument. It is a real instrument and it has wonderful repertoire.

"The PRS is nice for people who played when they were younger but don't anymore. If you've been away from music for a while, it's difficult to find groups to play with, especially for brass and wind musicians. We can help people get started on the recorder, and if they want to advance, several of our members are teachers. It's a wonderful resource.

"The ensemble work is one of the most enjoyable experiences you can have playing the recorder. That's why we do the public performances like the one at MarketFair. People hear the music and they'll come up to us and say, 'I used to have a recorder, but I haven't played for ages.' So we tell them to dust it off, come out and join us. There's a lot of fellowship. It's a very warm, friendly group.

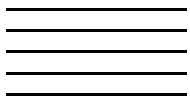
"We have a few people in their 70s, and the youngest is a seventh-grader. In fact,

that person joined last year after hearing us play at MarketFair."

The **Montreal Recorder Society's** 10th annual Play-the-Recorder Day, March 24, was written up by reporter Jeff Heinrich in the *Montreal Gazette* under the headline: "Not Child's Play: Humble recorder makes sweet music in the right hands." Mary McCutcheon organized 11 amateur groups, including a 16-member recorder orchestra, to play in the underground concourse of La Cité. One passerby was on her way to the bank when she was "stopped in her tracks" by the sound. "I'm interested in learning the flute, so I can get a start in music. Maybe I'll start with the recorder. I didn't know the recorder could sound like that. It's got a nice sound, and it doesn't take up as much room as a piano."

Stars of the **Greater Cleveland Chapter's** Play-the-Recorder Month event, at the Joseph-Beth Booksellers on Shaker Square, were Nancy Kennard's five young Suzuki students, age 5 to 9, "playing everything from memory in a poised and confident manner, paying attention to intonation, tone, and articulation." Other well-received member ensembles were the **Rosewood Consort** (Marcianne Herr, Linda Hill, Jan and Jim Kintz, and Alan Purdum), **North Coast Consort of Viols** (Nancy Kennard, Jim Kintz, Fritz Schaufele, and Edith Yerger), and the **East-West Players** (Reiko and Tetsuya Sakuta, Lee Kim, Carolyn Peskin, and Judy Post).

OPENING MEASURES



Two basic skills every musician needs

Every musician, amateur as well as professional, needs a few special skills in order to better understand the music he or she plays. The better you understand your music the more satisfying your music making will be. Reading music is one of these skills, as is playing by ear. These two skills are complementary to one another, and as though at opposite ends of a see-saw. Most musicians are quite good at one of them and quite poor at the other. This lack of balance in your musical abilities will hold you captive in what you can do, and keep you an outsider from what you can't do.

How can one learn to read music better or to play by ear?

When you can already do something to a degree but want to improve your skill, I think the best approach is to go back to an earlier stage of the skill and make certain that the basics are securely learned.

Music reading

For music reading, I suggest that you play scales from notation (written music and not by ear) as well as simple tunes. Choose material that seems way too easy for you. Devote five minutes of your daily practice time to the scales (which will serve you doubly, in that they also make excellent drills for your fingering skills) and another five minutes to sight-reading easy tunes. Sources of easy tunes include recorder method books—buy one or two methods other than the one you began with (or borrow them from your recorder friends) and sight-read one or more tunes each day, beginning with tunes that seem very easy.

Gradually work through these books, continuing on to Book 2s (many methods have more than one volume, containing progressively more difficult tunes). By the way, this is also an effective way to practice any size recorder on which you are not yet very accomplished.

An advantage to using methods for improving your music reading skills is that

they introduce notes and rhythms gradually, so you will not be overloaded. As you become more skillful and confident, it will be time to move on to other music: hymn books, folk tune collections, Baroque and Renaissance pieces, and any other music you enjoy playing. Continue to devote a small amount of your practice time specifically to sight-reading on an ongoing basis.

Reading music requires the ability to 1) discern specific notes and mentally connect the written note to a specific pattern on fingers on the recorder, and 2) understand the notation of rhythm, recognize common rhythm patterns, and figure out unfamiliar rhythms.

For number 1, play simple tunes from methods, moving on to scales, arpeggios, and other melodic patterns from notation (as opposed to playing these patterns by ear, which is useful for other things). Two good sources of these patterns (to be used after the methods) are G. Rooda, *Dexterity Exercises and Dances*, and H. U. Staeps, *The Daily Lesson*.

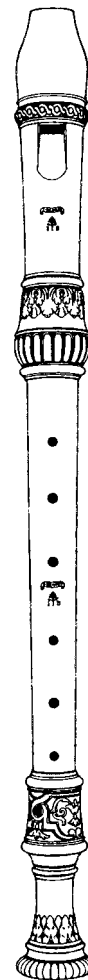
For number 2, begin with the methods, as they all introduce the basic rhythms. Make sure that you fully understand how note values add up, and how subdivisions fit into longer notes. Be sure in particular that you understand dotted quarter/eighth-note patterns. If you don't fully understand, or just feel less than confident with these rhythms, ask someone to help you. Ideally you will already be taking recorder lessons and can ask your teacher for extra help in this area. If you don't have a teacher, consider starting lessons (valuable and inspiring in myriad ways). If there are no recorder teachers in your area or you can't afford lessons (or for some other reason don't want to take lessons), ask a recorder-playing friend to help you. ARS chapters are good places to meet recorder players on a variety of levels. You can ask these other players for suggestions for teachers and for help in working out rhythms or learn-

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OPENING MEASURES (cont.)

ing new notes, or you could even form a group of players to get together and practice these issues in the context of consort music.

As you gain rhythmic skills, you can move on to playing pieces with more complex rhythms, such as Baroque sonatas or Renaissance music of all kinds.

Playing "by ear"

Playing by ear is simply playing without written music. You might be playing something by memory, or picking out a tune you know, or making up music—noodling as it is called, or when it is more purposeful, improvising. All of these modes of playing have a great effect on your fingering skills and general intimacy with your chosen instrument. It is wonderful to be able to play in the dark!

You can develop the ability to play without music in a variety of ways. Here are some suggestions:

1) Think of a simple tune and try to play it on your recorder. Use any size recorder. If at first you can't make the tune

sound right, try beginning on a different note. Just guess. The more you try this, the more skilled you will become.

2) With a partner, take turns playing short melodies for one another. Your partner plays a short tune while you turn your back; then you try to repeat the tune. Tunes can be invented on the spot, or played from a book of tunes. If at first it is

As you practice playing by ear and music reading, you will notice that your overall playing begins to improve in many ways, and this will mean that you can play more difficult music and that you will be able to play with greater freedom.

too difficult, give each other hints, such as which note the tune begins on. You can make this exercise as simple or difficult as you wish.

3) Choose an easy melody and memorize it. You can begin with a very short one- or two-measure bit or, if you are further along, an entire song. Play it often by memory. Try progressively more difficult and longer tunes. By the way, memorizing your difficult passage in pieces of music can take you a long way toward overcoming the difficulty.

4) Experiment with making up your own melodies. You can choose a particular style in which to improvise—Scottish fiddle/penny whistle tunes, Renaissance dance, Baroque prelude, or any other—or you can simply let your ear and your fingers take you where they will.

Both playing by ear and improving your music reading are very rewarding skills to practice. As you practice them over time, you will notice that your overall playing begins to improve in many ways, and this will mean that you can play more difficult music and that you will be able to play with greater freedom. Good Luck and Happy Practicing!

Frances Blaker



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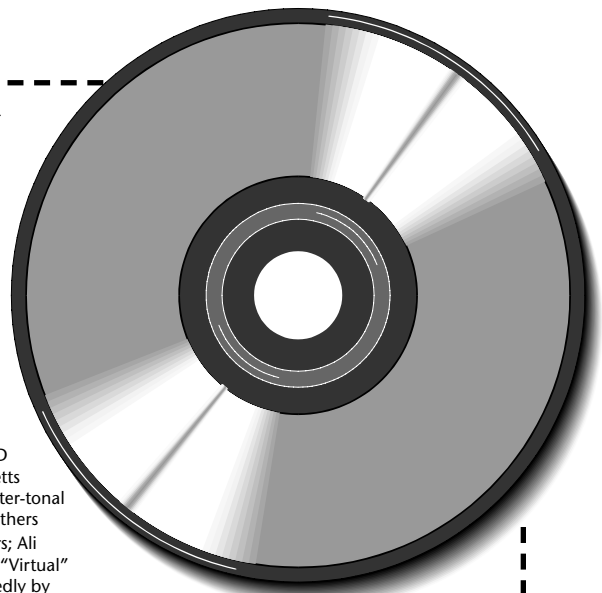
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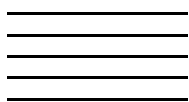
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