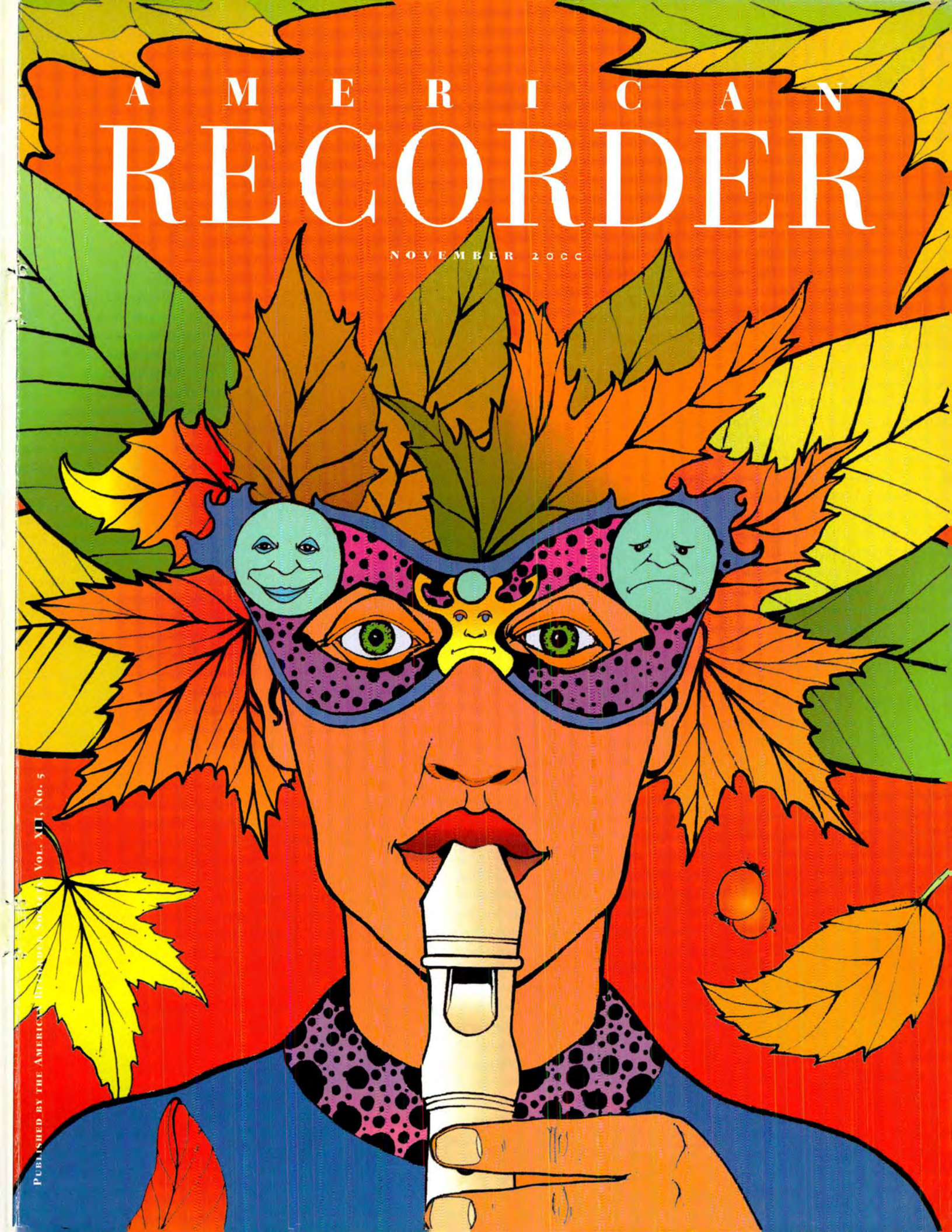
AMERICAN RECORDER

NOVEMBER 2022



PUBLISHED BY THE AMERICAN RECORDER SOCIETY VOL. XLIII, NO. 5

EDITOR'S NOTE

The initial *ARS Newsletter*, dated January 20, 1950, was edited by Bernard Krainis. He announced: "With this first issue ...the American Recorder Society inaugurates a policy, long awaited and hopefully discussed, of presenting a fairly regular periodical devoted exclusively to the interests of the growing number of recorder players throughout the United States."

Even in the exact and original use of the word "hopefully," not to mention the cautious commitment on delivery, it is easy to observe the personal integrity of this primordial figure in American recorder playing. Among my many warm memories of Bernie (including an exciting, exacting workshop with him at New England Conservatory and many, many sessions in the mid-1970s discussing his concern for ARS) is one afternoon at the exhibition of the Boston Early Music Festival going around from maker to maker and borrowing recorders to try out in the sound-proof booth. In these situations, everyone has a favorite selection, something that will bring out special qualities in an instrument, or a phrase or two that may point up an instrument's inadequacies without revealing one's own. (My favorite is "It's Cherry White and Apple Blossom Time," starting its F major arpeggio on C and continuing a little later with a series of halting high Fs teased out of the air.) I was reminded of that day by Dale Taylor's article in this issue, proposing a somewhat daunting series of musical excerpts appropriate for assessing the voicing of recorders. I don't remember what passages Bernie played that afternoon, but it would take a virtuoso of his supreme level to risk, in a public venue, the wicked arpeggios from the Vivaldi C minor concerto suggested by Mr. Taylor (page 9)!

Because of the special material in memory of Bernard Krainis (page 14), the digest of remarks made at the Berkeley Festival by a panel of professional recorder players has been postponed until the January issue. The panel was moderated by Martha Bixler; in compensation, we have Martha's remembrance of Bernie, adapted from the *Early Music Newsletter* of the New York Recorder Guild.

Benjamin Dunham

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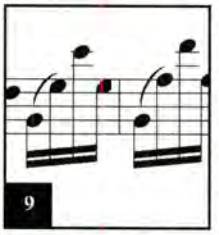

ON THE COVER:
"Mystica. Mask"
by
Leland Chapin
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FEATURES

DEPARTMENTS

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AMERICAN RECORDER SOCIETY INC.

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Honorary Vice President
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Statement of Purpose

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

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PRESIDENT'S MESSAGE

Greetings

GREETINGS from Atlanta. At the meeting of the Board in September, I was given the somewhat intimidating task of serving as your President for the next two years. I am following in the footsteps of some really great people. It was my pleasure over the last two years to work with Gene Murrow, and I wish to express to him my appreciation for all that he has done for the Society during his six years as president. His many President's Messages are going to be a hard act to follow.

For my part, over the next couple of issues of *AR*, I will be introducing myself to the 98 percent of you out there who are now saying, "Just who is this guy, anyway?"

Here in Atlanta, we have what some people might think of as a burgeoning arts community: a major symphony and several regional orchestras; one of the oldest ballet companies in the country, along with a number of other local modern and classical ballet troupes; an opera company, after a number of failed predecessors (in one of which I was a part of the chorus); a lively theater scene, a pretty fine art gallery, and a college/university presence that provides many venues for the arts. I am neither bragging nor complaining. I just feel blessed, after spending a lot of my life in places where opportunities for this kind of cultural exposure were somewhere between rare and non-existent, to have what amounts to an "embarrassment of riches."

For all of this, I am sure that any of you who have been involved with the arts on either a professional or amateur level are well aware of the problem that all arts groups face these days. We do not, for good or ill, enjoy the same level of support by government that arts organizations in Europe have. In fact, in my town, there is an ongoing debate as to what role the government should have in the arts. Federal dollars are drying up, and local monies have never been abundantly available anyway. Here in Atlanta, we have seen the demise of local theater groups and at least one art festival for one reason—lack of funds.

The American Recorder Society is not all that much different from any other arts group or nonprofit organization. Membership dues only cover a portion of the expenses incurred in running an organization such as ours. As your Board looks forward to the next century, particularly as we begin to implement the goals of the long-range plan prepared in conjunction with the A.R.S. Nova 2000 campaign, it becomes increasingly important that all of us do our part.

(I can hear the groans now—here comes the pitch. You bet, and I make no apologies for it.)

When I joined the Board two years ago, it was made clear to me that I was expected to support the President's Appeal. I do, most willingly. As your newly-elected President, I am asking you—all of you—to join with me and the Board in supporting, as generously as you can, our efforts to provide more and better services. As a leader in the world recorder community, it is important not only that the ARS continue to offer these services to our members, but that we be able to dream of more outreach to those who haven't yet joined this recorder community or perhaps even found the enrichment available through the recorder. To do that, we need instructional videos, a recorder conference, and all of the other things that will help us become the kind of organization you would have us be.

We don't do this often; I promise that I won't mention the President's Appeal again (for at least another year). Thanks for hearing me out. And thanks for your support.

John Nelson

ED. NOTE: A form for contributions to this year's President's Appeal appears on the reverse side of the address sheet mailed with this issue of *American Recorder*.

TIDINGS

The level of the students at Indiana was high, and they enthusiastically shared their recorder experience, reinforcing the idea that being a recorder player is "cool," in defiance of the "weird" label common in many schools.

Students in Indiana and Brazil Benefit from Strong Programs

Students at the Fifth Recorder Meeting at the Conservatory "Dr. José Zóccoli de Andrade" in Minas Gerais, Brazil.

This summer I taught in two wonderful youth recorder workshops that proved to me once more that everything we do with dedication and love turns out to be a memorable experience.

The first one, Indiana University School of Music's 2000 Recorder Academy, was wonderfully directed by the recorder player Marie-Louise Smith. She really thought about each detail, even baking cookies in advance to give the students different treats each day. It was a very important part of the workshop.

For two weeks, 15 talented students, age 13 to 18, intensively studied, explored and performed. The level of the students was high, and they enthusiastically shared their recorder experiences, reinforcing the idea that being a recorder player is "cool," in defiance of the "weird" label common in many schools. What pleasure to see their eyes shining at discovering new information and new ways to perform. The final concert showed their dedication and adventure.

My second summer teaching was in Brazil at the Fifth Recorder Meeting of the Music Conservatory "Dr. José Zóccoli de Andrade." This school is one of the 12 free conservatories in the state of Minas Gerais (the "Golden" State from which, 500 years ago, the Portuguese took gold to repay a debt to England). The recorder is a featured instrument in the curriculum, and, like the Indiana University program, love and dedication were the key to its success.

The Fifth Recorder Meeting was organized by department chair Rita Bertoni and school director Denise Andrade de Freitas Martins. Never before have I experienced performing in a specially decorated concert space! Every detail was expertly organized. The theater entrance was decorated with plastic recorders, painted the same colors as the stage. Everything seemed to me unreal....

The next day, after another concert and master class with young soloists, students from the conservatories of the neighboring cities performed—about three hundred or so recorder players! The beautiful repertoire included Brazilian music arranged for recorder, with other instruments accompanying them. Singers also performed.

My inspiration through these two experiences has been seeing young recorder players, in two different parts of the world, who have the same love and passion for the instrument. The directors of the events are indeed mentors, showing the same depth of dedication and love. No wonders the Italians call the recorder *flauta-dolce*!

Cléa Galhano

Students at Indiana University's Recorder Academy strike a typically "cool" pose.

PHOTO: PAUL J. MARTENS, INDIANA UNIVERSITY

Bits & Pieces

Hesperus, the crossover ensemble led by recorderist Scott Reiss and his wife Tina Chancey, spent 10 days with Hill and Hollow Music in Saranac, New York, as part of Chamber Music America's Presenter-Community Residency Program. The program "awards grants to presenters in support of short-term residencies for chamber music ensembles, encouraging presenters to develop appreciative audiences within their communities." The theme of the Hesperus residency was "Early American Roots: Popular Instrumental Music of the Colonial and Federal Periods."

Participants at **Amherst Early Music**'s Columbus Day Weekend played a two-choir piece for St. Michael's Day by Praetorius that faculty member Saskia Coolen associated with a 1640 painting by van Vliet. The painting shows a musical family thought to be the van Dussens of Delft. Father and son are holding recorders, and a piece of music thought to be in honor of St. Michael's Day is on the stand. The painting is coming to the Metropolitan Museum of Art in the spring as part of an exhibition of Vermeer and other Delft artists.

Bach and Handel are featured prominently in the concerts to be presented by the **Carolina Baroque** in its 13th season, led by Dale Higbee. The first program, on November 26, will include "Songs and Sonatas of Handel."

Gambina Ensemble, led by Barbara Zuchowicz, has received an $8,500 "Artists-in-Education" grant from the Ontario Arts Council for a series of in-school workshops that will involve students, staff, parents, and community in an exploration of Canadian music from the traditions of the founding nations of Canada.

The 25th anniversary season of **Philomel Baroque** began October 13 in Doylestown, Pennsylvania, with a concert of virtuosic chamber music featuring recorder (Elissa Berardi) and oboe (Virginia Brewer). Trios by Pepusch, Telemann, Fux, and Vivaldi were complemented by a recorder capriccio by Angelo Berardi (!) and a cello sonata by Geminiani.

Theme programs for the **Harmonia Baroque Players**' 2000-2001 season include "Music for a Well-Tempered Audience," "If It Is Baroque, Don't Fix It," and "Images of Melancholy and Mirth." Marika Frankl is the recorderist of the ensemble, which performs in Hermosa Beach, Newport Beach, and Pasadena California.

Recorder Moonstrels from DC and NYC Play At Lincoln Center Out-of-Doors Festival

Eleven recorder players from the Washington Recorder Society and New York Recorder Guild were part of Pauline Oliveros's *Lunar Opera: Deep Listening for Tunes*, presented on August 17, 2000, at Lincoln Center in New York City.

The opera a vast, all-day site work commissioned by Lincoln Center to celebrate Oliveros's 50 years as composer, performer, and educator involved 70 international performers, rock bands, drummers, soothsayers, divas, and accordionists, including Ms. Oliveros's Deep Listening Band and the Drepung Loseling Monks.

The story-line, created by playwright-director Ione, was based on exercises carried out at a Deep Listening Retreat at Rose Mountain Retreat Center in the Sangre de Christo Mountains of New Mexico on a full-moon day, July 28, 1999. The "collaborative collage" divided the plaza areas around Lincoln Center into seven lunar cities and envisioned a series of visits to the cities through time and space. In the seven cities, the birth of a divine being was forecast, and the work consisted of pilgrimages, homages, blessings by the Drepung Loseling Monks, fortunes, and dreams surrounding this prediction.

For five hours, like a flock of birds, the "Recorder Moonstrels," organized and led by WRS member and recorder teacher Carole Rogentine, moved between the lunar cities improvising on the headjoints of their recorders, providing sounds for creative movement, responding to a bubble blower, and making sounds for children in strollers.

As predicted, the *Lunar Opera* ended with a birth, as the Recorder Moonstrels and other performers and musicians sounded, danced, and rejoiced.

Carole Rogentine

Mary Halverson Waldo (third from right) with her MacPhail Center Suzuki recorder students at the Suzuki Association of Minnesota ceremony in the spring.

TIDINGS

Recorder & Viol Workshop for Seniors Moves to Worcester's College of the Holy Cross

Last year's seniors workshop at Old Sturbridge Village, attended by 36 participants, took an important first step toward offering more early music workshops specially designed for seniors.

The second annual Recorder and Viol Workshop for Seniors, "A Musical Banquet," held at the College of the Holy Cross in Worcester, Massachusetts, was held over the weekend of June 30-July 2, 2000. Fifty participants attended, ranging in age from 40 to 89. Participants traveled from Massachusetts, Rhode Island, Connecticut, New Hampshire, Vermont, New York, New Jersey, and Minnesota. The need for seniors' workshops is clearly demonstrated by the fact that registration increased from 36 to 50 this year, with a substantial waiting list.

The workshop was sponsored by The Joy of Music Program, a member of the National Guild of Community Schools for the Arts, and The Worcester Hills Recorder Society, a chapter of the American Recorder Society. Jennifer Barron Southcott was the workshop director and Alan Karass was the on-site coordinator. The faculty included Marshall Barron, Grace Feldman, Alan Karass, Lisle Kulbach, Bruce Larkin, and Jennifer Barron Southcott.

The workshop began with introductory remarks from Dr. James Hogan, director of libraries at Holy Cross. Music activities began immediately, with Jennifer directing a Big Band with the theme "A Musical Banquet"—music of Schein, Dowland, Brade, and Purcell. The sound of almost 60 recorders and viols playing together in the concert hall of the Brooks Center for Music was breathtaking.

Morning classes were for viol and recorder consorts, and afternoon classes were devoted to mixed consorts. In keeping with the workshop theme, offerings included "Tea and Crumpets: An Afternoon Sampling of the English Renaissance," "Purcellery: Purcell Settings & English Country Dance Settings," "Chef Extraordinaire: Music of Holborne & other Masters," "A Taste of Monteverdi," "Double-Dipped: Italian Double-Choir Music," and "Penne from Heaven: Music of the Italian Renaissance."

The Worcester Hills Recorder Society Board of Directors hosted a coffee and dessert reception after the sumptuous Friday night dinner. The evening concluded with English country dancing

Saturday began with viol and recorder consorts and the recorders were divided by playing ability into smaller groups. After lunch, Brett Maguire, a third-year organ scholar at Holy Cross, presented a private recital/demonstration in the St. Joseph Memorial Chapel, performing Bach, Buxtehude, and Böhm on a four-manual, tracker action Taylor & Boody instrument tuned in Kirnberger III temperament. It was modeled after the great 17th and 18th century organs of Holland and North Germany and was officially dedicated on J.S. Bach's 300th birthday in 1985.

The faculty presented a concert on Saturday evening, performing English country dances, works by Byrd, Monteverdi, Vaughan Williams, and Purcell, a *Fantasia on Bitter Rue* by Marshall Barron, and solo divisions on "Jenny Pluck Pears," also by Marshall Barron, brilliantly played by Grace Feldman on the treble viol. The concert concluded with "Turkish Delight," a set of Turkish and Yugoslavian folk dances.

Sunday began pleasantly with temperate weather, no humidity, and Grace leading the viols in "Breakfast with the Byrds." After a group photo session, participants dashed back inside for the concluding Big Band session—Grace directing music of Holborne, Dufay, Senfl, Julius de Modena, and others.

Several registrants remarked on how well the College worked as the site for a music workshop. Alan Karass and I are already collaborating as co-directors on plans for next year's Recorder and Viol Workshop for Seniors.

Jennifer Barron Southcott

For further information or to receive mailings about future workshops, please contact Jennifer Barron Southcott: JBSouthcott@aics.net, or call 978-263-5875.

Participants at the seniors workshop at the College of Holy Cross, Worcester, MA.

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PUTTING RECORDERS AND THEIR PLAYERS TO THE TEST

An experienced recorder technician shows that the best musical excerpts for testing the voicing of a recorder also require a playing technique that is in tip-top shape

by Dale Taylor

A RECORDER REPAIRMAN must be able to determine quickly the overall health of a recorder's voicing. Players face the same problems, both when they are planning on purchasing a new recorder and when they want to know if there is a problem with their instrument. Over time, I have developed a number of tests that quickly tell me a lot about the way a recorder is playing. These can be used by anyone, with a few caveats.

Any evaluation of recorders is firmly grounded in two fundamental principals.

The first is that the player's technique must be solid, or false reads will result. For example, if your high-note technique is not reliable, it is illogical to expect any instrument to give you reliable high notes. In fact, it has been my experience that many of the finest recorders, those that allow a performer to do more, also require more of the performer in this way and will respond well only with proper technique.

The second is that a player must have enough experience with different instruments, and with instruments in different conditions of voicing, to recognize when it is the player and not the instrument that is having a problem or to spot an instrument that seems to play well but is not giving its best.

Players doubting their ability in the first area should consult a reliable teacher. The only way a player achieves the second requirement, though, is to play a large number of recorders, listening critically, and remembering how they play and feel. So begin now.

The information contained in this article should be of value to players who wish to learn more about their instruments and their own playing.

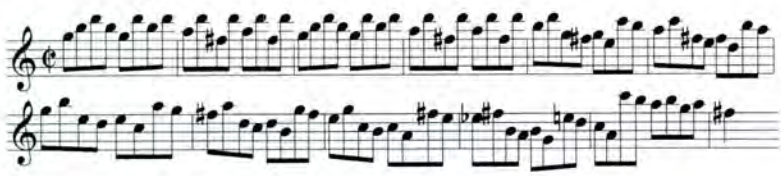
The voicing of a recorder includes all those factors that can affect the tone and speech of the instrument. Usually, this includes the windway, the edge, the window, the cut-up (the distance from the windway to the edge), the breach under the edge that blends the windway into the bore, and the chamfers on the end of the windway. However, it can include the bore of the instrument, the tone holes and even keywork, because the way an instrument plays is tied to how energy is reflected back up the bore from these features and the tuning of harmonics.

When an instrument is well voiced, it should respond easily to whatever we wish to do. The more easily it responds, the better for us as players, because we do not have to divide our attention between playing music and playing the instrument.

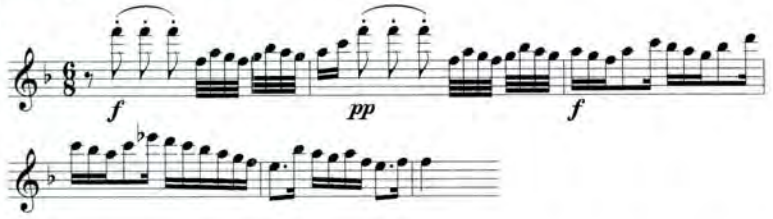
It may come as no surprise to learn that the best places to look for problems when evaluating an instrument are the same places problems are likely to appear in your own playing. These include the speech of the high D and high C♯, the speech of the high F, the ease with which an instrument trills and plays across the register breaks at G-A and high D-E, and the ease of speech on the lowest notes. (Throughout this article, I will name notes as if for F instruments, unless otherwise noted.) If you can play these easily, fast, and with certainty, you have an instrument that does not require any additional concentration.

Towards this end, the following passages are useful. They should be played as fast as possible (given your own limits). Remember, although they may come from the literature, our purpose here is not to play music. It is to try to make either the instrument or us reach our limits so we know where those are. Hopefully, we will know which it is when it happens. If the instrument fails before we do, it is probably not up to the demands we may place upon it in performance. Though most of these passages come from literature for alto, and a few for soprano, use them with their origi-

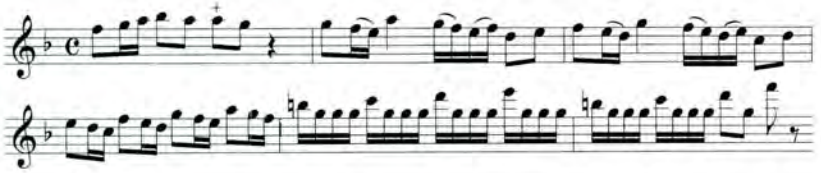
Example I: from Quantz Trio Sonata in C Major for Flute and Recorder



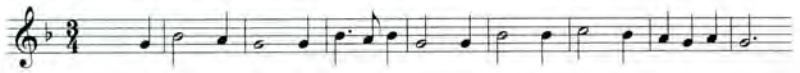
***Example II: from Telemann,* Locke Nur**



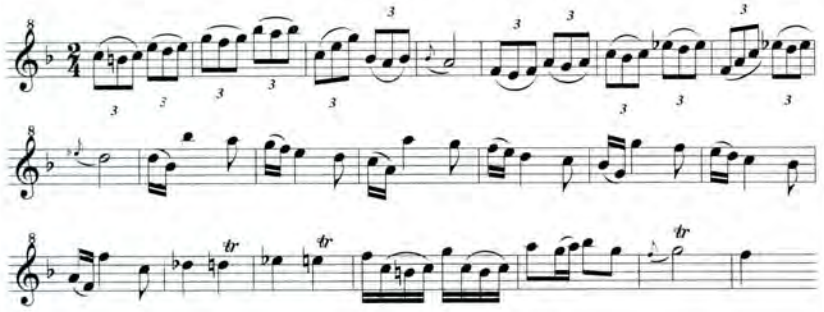
***Example III: from Telemann, Sonata in F Major,* Der getreue Music-Meister**



Example IV: from "Browning"



Example V: from Sammartini, Concerto in F Major for soprano recorder



"Overall speech can be judged by a passage from the third movement of the Vivaldi C minor concerto, RV 441 (example VIII). Very few recorders (and fewer players) play this passage well, so it becomes something of a touchstone. Yet, I have seen several basses that play it reliably at speed."

nal fingerings on all instruments. They can work just as well on basses and provide good practice there, too.

One of the best passages to open an evaluation is the following figure from the second movement of the Quantz Trio Sonata in C Major for flute and recorder (example I). Played at speed, this will not only indicate any problems with the high D speech, it will reveal a common problem in which the instrument tends to hang up between the high B and the D at speed, not speaking the D easily. This problem might not be found by attacking repeated Ds or other intervals.

One of the best passages to test high F speech is from the first aria of Telemann's chamber cantata *Locke Nur* (example II). This passage should be played at normal speed, but with an emphasis upon whether it is possible to play each of the three high Fs differently. They should be playable so as to imitate the way we might say, "Here... you...are," with the first two short, but not the same, leading to the "are," which is longer and accented. If you can pick these notes out of the air in perfect rhythm and with this kind of control, chances are the instrument is not fighting you. As it continues, this passage provides excellent slurs across the register breaks, allowing you to test for different problems with one passage, as well as a hemiola figure, allowing us to test the ability to punch out articulations without cracking. If you are still unsure about high F speech, the first movement of Telemann's F major sonata from *Der getreue Music-Meister* contains a good scale up to the high F from open Gs (example III).

Playing a bit of the "Browning" tune (example IV) allows us to check the low G for burbles, and the low B♭ to see both if it is in pitch and can be pushed without breaking or becoming buzzy, which indicates a voicing problem.

The Sammartini F major concerto for soprano gives us two passages, one of which, from the first movement, tests register breaks (example V); the other, from the third movement, is another test for high A (soprano) or D (alto) speech (example VI). Another excellent test of trills across the register breaks is from the first movement of Vivaldi's C major sopranino concerto, RV 444 (example VII).

Overall speech can be judged by this passage from the third movement of the Vivaldi C minor concerto, RV 441 (example VIII). The lowest G should be solid enough to sit on and give the impression of ringing. The highest notes, including the high D,

should pop out reliably and effortlessly. It should be possible to play the first note strong and long, then the second and third notes, where they form a moving voice, can be slightly drawn out so as to be heard, and the remainder thrown away quickly enough to make up the time stolen by the others. All in a tempo that puts the piece in a moderate "one to the bar." Note: very few recorders (and fewer players) play this passage well, so it becomes something of a touchstone. Yet, I have seen several basses that play it reliably at speed. Another good test for overall speech is from the last movement of Telemann's *Der getreue Music-Meister* C major sonata (example IX). Its three-part counterpoint requires exacting speech from top to bottom but is more approachable to the average player.

Instruments with keywork need to have the keywork evaluated. Keys should be positive, sealing with the least effort, and should spring back quickly, quietly, and reliably. So far, so good. They should do all of this without giving us carpal tunnel syndrome or slowing us down.

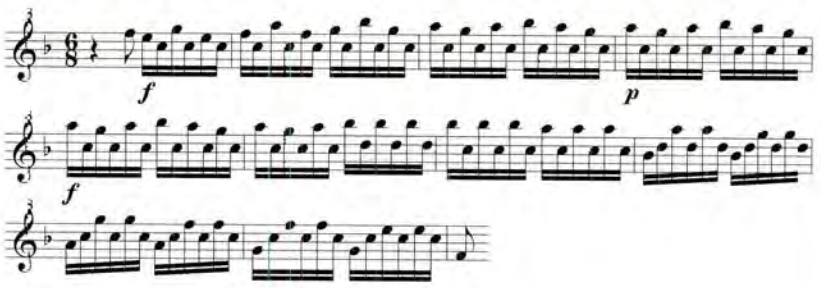
I have found the following test, from van Eyck's last "Doen Daphne" variation (example X), works for the lowest key on a recorder. Other keys will have been picked up in the other examples. The D-C exchange (C fingering) should be thrown off as a very fast, explosive trill, in contrast to the theme. If you can do this, and then immediately revisit the key and explosively do the turns around the E and on, without either sloppy fingerings or partial covering, your keywork works well.

Body keywork tests, to find a suspected leaking key, involve placing fingers for a low G, getting it to speak clearly, then lifting each key one at a time and replacing it gently. If it doesn't seal right, the low G will become unstable or impossible. Get it working again and then try the other keys. You should soon know exactly which key is responsible. Only after you have evaluated body keys should you attempt to get the lowest note(s), which add one or more keys to the formula.

Some of these passages don't work all that well on Renaissance recorders, which generally are not called upon to play leaps with as much facility as Baroque recorders. One great test of this capability, regardless of its overall musical quality or familiarity, is the Henry VIII "T'andernaken" (example XI). At speed, this gives us a chance to test both high- and low-note speech, our ability to articulate hemiola figures, leaps, syncopations, and a few accidentals and cross fingerings, as well as rapid scalar pat-

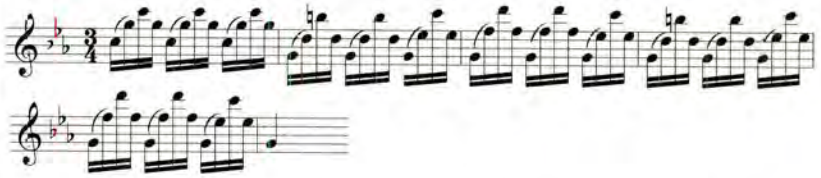
"It has been my experience that many of the finest recorders, those that allow a performer to do more, also require more of the performer... and will respond well only with proper technique."

Example VI: from Sammartini, Concerto in F Major for soprano recorder

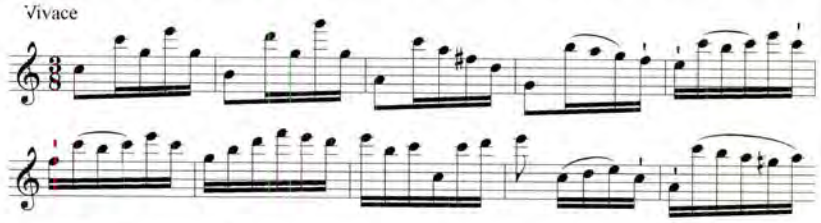


Example VII: from Vivaldi, Concerto in C Major for sopranino recorder

Example VIII: from Vivaldi, Concerto in C Minor for alto recorder

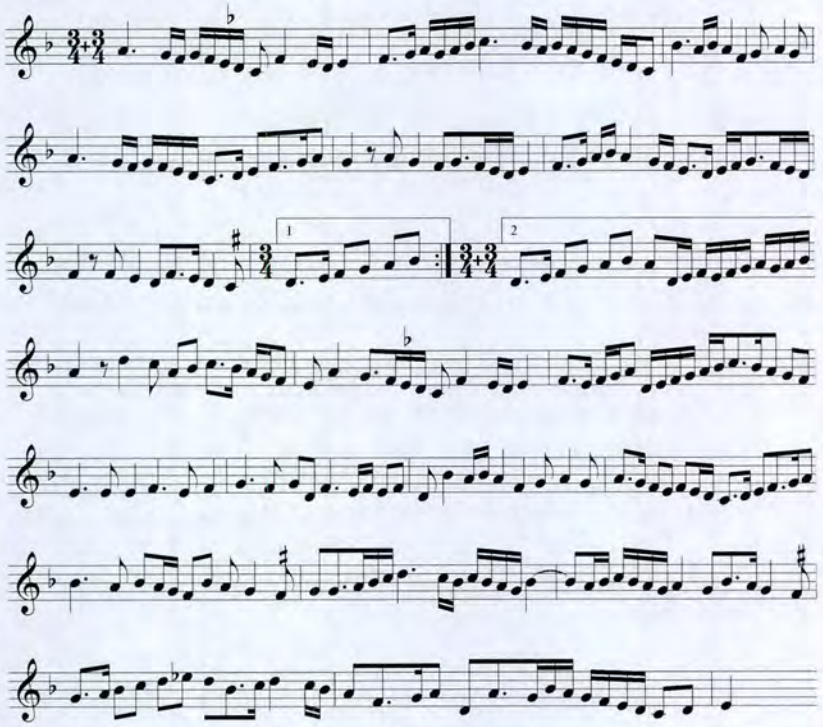


***Example IX: from Telemann, Sonata in C Major,* Der getreue Music-Meister**

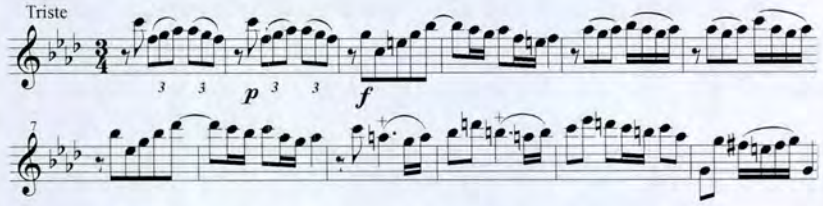


Example X: from van Eyck, variation on "Doen Daphne"

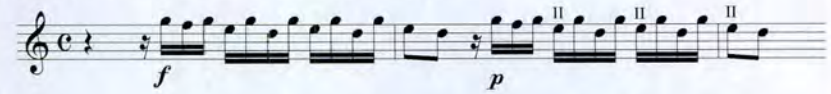
Example XI: from Henry VIII, "T'andernaken"



***Example XII: from Telemann, Sonata in F Minor,* Der getreue Music-Meister**



Example XIII: from Handel, "Nel dolce dell'oblio"



terns. It also gives us something to push around with our breath a bit, to see how flexible the instrument is.

Good Baroque copies require that cross fingerings not be too equal in tone to those that do not leave any closed holes below an open one. The beginning of Telemann's F minor sonata from *Der getreue Music-Meister* (example XII) gives us a great piece to see how much contrast there is. We should be able to distinguish clearly between the chromatic cross-fingered notes and the main-line ones, and use that to keep interest alive while we delay structural accents until we finally get to the downbeat in measure ten.

The most common alternate fingering, that for the E, should definitely be usable (if not as much as some methods would like us to use it). This passage from the second aria in Handel's cantata, *Nel dolce dell' oblio* (example XIII) should allow us to play with a fairly broad articulation and the principal fingering the first time around, then with a more staccato articulation and the alternate E on the repeat, for a clearly perceived echo effect.

Before finishing your evaluation, you should play a slow chromatic scale, listening to every note on the instrument. Evaluate pitch (with a tuner, if necessary) and tone, and be critical of any really odd notes. When checking pitch, don't try to play the instrument in tune. Try to hold an even breath pressure. Play it where you want it to be, and see how far out it is. Check octaves—are they wide or narrow?

Finally, give the instrument a good visual evaluation. Is the craftsmanship up to par? Are the window edges square? Is the edge square? Are there nicks in the edge? Are the chamfers (visible through the window) even? Is the beak symmetrical? Is the windway uniform in height across the

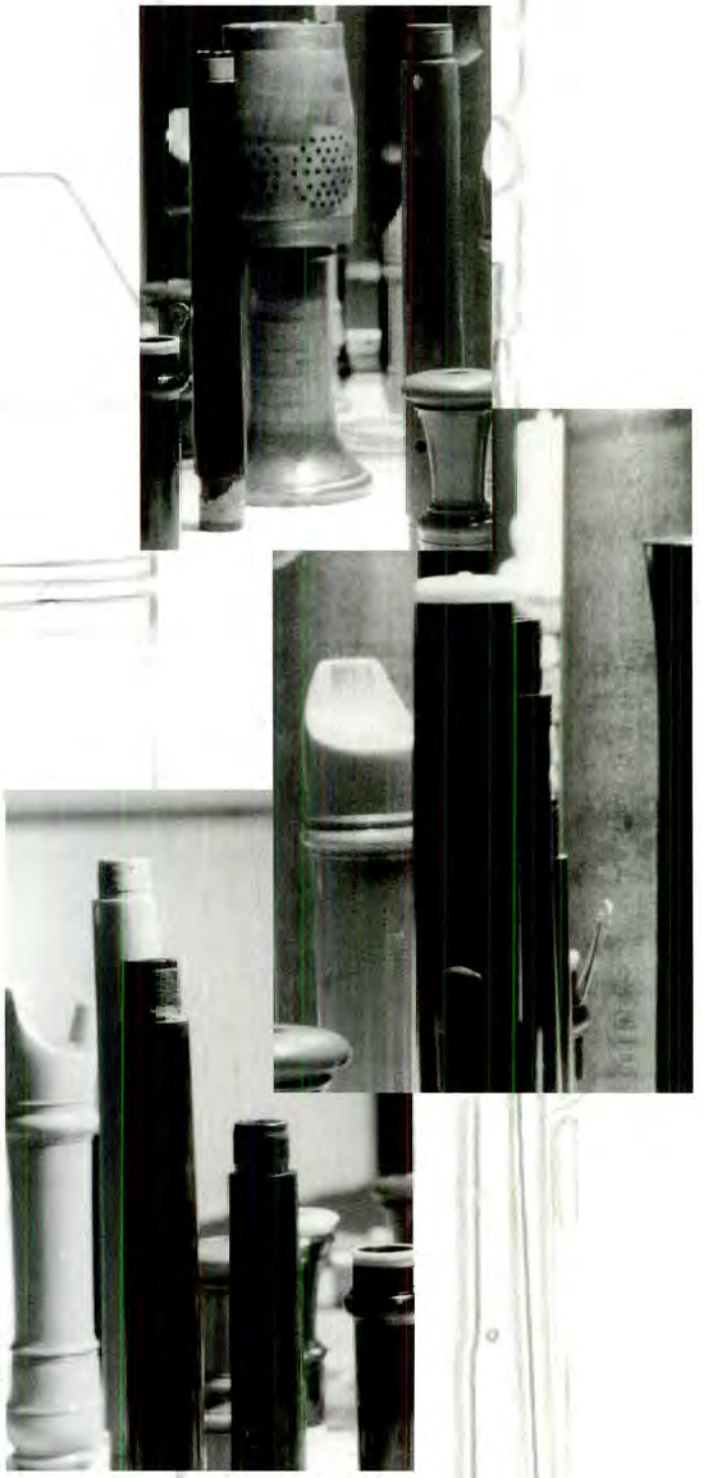
"Before finishing your evaluation, you should play a slow chromatic scale, listening to every note on the instrument. Evaluate pitch (with a tuner, if necessary) and tone, and be critical of any really odd notes. When checking pitch, don't try to play the instrument in tune. Try to hold an even breath pressure. Play it where you want it to be, and see how far out it is."

curve? Is it centered in the beak? What is the thumb-hole condition? Are there fibers hanging from the tone-holes or elsewhere in the bore? You may see material placed in the bore by the builder or a repairman. This is not necessarily a problem, as long as it fixes whatever problem it was put there to fix. Are the tenons and sockets concentric to the bore? You can look through the body and foot-joint to see if there are steps at the foot, but it is difficult to see the head-joint. Compare the socket and tenon to see if they look like they are both concentric. Check the wood for signs of cracks. Grenadillo and rosewood can be difficult to tell because of the open grain. Use a magnifying glass to see clearly. Are there holes in the body from old thumbrest screws that could be leaking? And so on. Be critical. Just because it has rings made from Martian meteorites doesn't mean it's a good instrument.

Now, you've done all the objective work you can. Play the instrument, using pieces you know. Hold long notes with dynamics, including *flattement*. Does the recorder allow you to do this easily? Do you like the tone? Does the tone relate well to others of its type, or is it unique, and perhaps a bit uneven? Even if it plays well, is it stuffy? Does it feel a mite unresponsive, even if it plays pretty well? Any of these can indicate it might still be out of voice. Perhaps you like it. Be advised, if it is out of voice, no-one will ever be able to get it back to where it is now when you must have it voiced. You will get an "in voice" instrument, whether that's what you liked about it or not.

Only after critically evaluating for speech and pitch can you move on to aesthetics. If the instrument fails the earlier tests, you probably don't really want it. If it passes those tests, it must still be suitable for you, your playing style, and the music you play. If you've made it this far, you have a pretty good idea whether it passes or not. If it once did, but doesn't now, it probably needs a bit of attention, unless you've grown more demanding. If it is a new purchase you are considering, and it doesn't meet these criteria, think twice. But if it all checks out, count yourself lucky and enjoy your new instrument!

A student of Arnold Grayson, Phil Levin, and Bernard Krainis, Dale Taylor has led many workshops for ARS chapters throughout the country. For a number of years he was supervisor of Levin Historical Instruments, building quality reproductions of Renaissance and Baroque woodwinds, and he is currently active in recorder repair.



PHOTOGRAPHY: JONATHAN WALDO

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Remembering Bernard Krainis, 1924-2000

BERNARD KRAINIS died on August 18, 2000, at his home in Great Barrington, Massachusetts. He was 75 years old.

Bernie died within a year of LaNoue Davenport, and this is an irony. One thinks of Thomas Jefferson and John Adams, whose lifelong stormy relationship reflected differing personalities, but with essentially similar ideals. The two young men met in classes at the New York College of Music in the early fifties conducted by the "father" of the American Recorder Society, Erich Katz. Both became interested in early music and in the recorder and went on, each in his own way, to develop recorder playing as an extraordinary way of making music.

Bernie was at various times president of the American Recorder Society and editor of its *Newsletter* and musical director of the fledgling New York Recorder Guild. He was also, like LaNoue, a recipient of the ARS Distinguished Achievement Award. He taught at Kirkland University, the Eastman School of Music, and Smith College, as well as at other institutions. He ran summer workshops, both for the American Recorder Society and privately. He had a host of private students. One amazing workshop that he ran under the auspices of the ARS was the two-week International Recorder School at Skidmore College in Saratoga Springs, New York, in the summers of 1965 and 1966. He brought the leading European players of the day, Frans Brüggen, Hans-Martin Linde, and Hans Ulrich Staeps, to this workshop.

Bernie Krainis was a pretty tough teacher, but he had the proverbial heart of gold, and he was an incredibly kind person. A personal anecdote may illustrate this: I had just been at his and Betty's apartment for a rehearsal, and had forgotten my coat when I left. Needless to say, I discovered this immediately after going outside. I ran back to the apartment, found my coat, and pulled it rather hurriedly off the arm of the sofa where I had draped it. The sleeve of the coat had somehow been wedged behind a bookcase wall-installation, containing on its shelves besides many books, plants in earthenware pots, little statues, framed photographs, pictures, and other valuable items. Down came the entire apparatus with a tremendous crash, smashing everything and tearing a jagged hole in the oil painting beside it painted by a friend of the Krainises. Bernie merely looked calmly at the horrible mess and stated somewhat ruefully that the bookcase had been insecure and due to come down any minute anyway. He then went to give Betty the dreadful news; she immediately appeared in the living room with tumblers-full of scotch for all of us to soothe our nerves. They both forgave me on the spot.

All of us in the recorder world send our condolences and love to Betty Krainis, and to their son John. There is no doubt that Bernard Krainis was not only one of the pioneers in both the recorder and early music movements in the United States, but a wonderful man as well, whose loss will be keenly felt by many.

Martha Bixler
New York, New York

His accomplishment is a great one: He brought the respect of the professional music world to an instrument that had hitherto been the domain of amateurs.

—Scott-Martin Kosofsky

NINETEEN-FIFTY was an important year. Bach had died 200 years earlier and this was recognized with new recordings of his music on the recently invented LP.

Landowska's performances were sold everywhere. Also, a new star was rising on the horizon of recorder players. I came to New York City from Maine to work in a furniture shop during the day and study music evenings at Columbia University. Wanting to meet fellow recorder players, I called up Suzanne Bloch who mentioned to me the "talented young player Bernard Krainis." We met and soon we were asked to perform at an elegant lady's musical evening.

That year also the cold war was heating up with serious trouble in Korea. No longer a full-time university student, I received a notice from the draft board and

mentioned this to Bernie. He told me that in the last year of WWII he had served in the US Airforce and that, "it is the easiest—you don't have to shoot." I took his advice and it proved excellent. For three years I was a flutist and piccolo player in an Air Force Band near Washington, D.C.

When I met Bernie again, he mentioned to me his interest in Renaissance music. I was impressed but surprised because I felt that for a recorder player Baroque music was most important. Little did I know that Bernie with Noah Greenberg was then forming the New York Pro Musica. It was marvelous to hear this group performing the glorious music of the 16th-century. Bernie's recorder playing became outstanding.

After a concert in Boston, he told me that he had got married and that he and his wife had a son. As a family man myself, Bernie had my fullest sympathy. When Inge and I paid a visit, we realized what a marvelous support Betty was for Bernie.

Bernie was also a great supporter of my efforts. He had bought my #3 alto recorder and performed on this almost constantly. It was a pleasure to see this instrument in such good hands. Bernie had become the American recorder virtuoso, concertizing with many experts such as Barbara Mueser, Edward Brewer, Morris Newman, Louis Bagger, Sonja Monosov, and many others. It was exhilarating to see him walk on stage with confidence and play with his special flair and style.

With Betty, Bernie established a center for recorder players in Great Barrington. Many visited the friendly house at Pumpkin Hollow Road. The barn was converted to a concert hall. This was the beginning of the Aston Magna concerts, which continue to this day.

As a performer and teacher, Bernie had tremendous influence on many young American recorder players; the list would fill the page. All have lost a good friend—yet his spirit lives on, in his students and in our memory of his superb performances.

Friedrich von Huene
Brookline, Massachusetts

A MAN OF METHOD, Bernie Krainis set out to play the recorder at least as well as the leading orchestral wind players played their instruments. Just because he was engaged in a novel enterprise didn't mean that he would ever allow the standards to be relaxed. This criterion is what he brought to the New York Pro Musica and the host of ensembles that bore his name. It set the mark for early music performance in America—no small matter—and it shouldn't be forgotten. For a long time, Bernie was far and away the best recorder player on the American scene.

Bernie was a modernist, very much at home in the world of Stravinsky, Hindemith, and Art Tatum. These names are not a random choice; they were among Bernie's self-admitted models, and they are a telling list. He was attracted to Stravinsky's anti-Romanticism, Hindemith's insistance on method "über alles," and Tatum's highly controlled virtuosity. I became his student in 1966 as a boy of 13. Noah Greenberg died early that year, and the hot conversation in early music was shifting from method to expressiveness and sound. The focus moved from New York to Amsterdam, where the principal actors had created an expressive approach so persuasive that they themselves were unaware that they had founded the first postmodernist school of music-making, despite all the hype about historical "authenticity." But a 13-year-old needs less romance and more discipline, and in that regard no teacher could have been better than Bernie (there was time for Frans Brüggen later on). During those afternoons on West 86th Street, I was introduced to a life of self-awareness and analysis, dissecting every stroke of the tongue and every beat of vibrato as Bernie played back my own performance on his sophisticated sound system. That was more pain than any kid on the football team had to endure, and they were lessons that stayed with me from my work in music through my later work in the field of design.

Bernie believed that one could acquire historical elements of style and expression in the same methodical way one acquired technique, even though it sometimes meant that the more detailed and explicit sources (Quantz, say) would be given more weight in the study, regardless of their historical importance to the recorder. If this remark appears to describe someone of limited scope, then it gives the wrong idea. Few people I've ever known have combined the intellectual range, the physical willingness to explore, and the social grace of Bernard Krainis. He was a connoisseur of life and a delightful companion for all occasions. Yet there was a degree of artistic accomplishment that eluded him—perhaps at that point where the musical possibilities of modernism run out. Nonetheless, his accomplishment is a great one: He brought the respect of the professional music world to an instrument that had hitherto been the domain of amateurs.

I remember how proud I was as a very young musician that a recorder player had been invited to make solo albums for great labels like Columbia and Mercury. I am proud that he was my teacher. And I am especially proud that he was my friend.

Scott-Martin Kosofsky
Cambridge, Massachusetts

WITH THE DEATH OF BERNARD KRAINIS in August of this year, our community of recorder players has lost one of its pioneers and most virtuosic performers. Although he had retired from professional performance many years ago, Bernie continued to teach students from his home in Great Barrington, work on his voluminous

Remembering Bernard Krainis, 1924-2000 (cont.)

PHOTO: AMANDA POND

Bernie and Betty Krainis at their home in Great Barrington, Massachusetts, with two of their nine grandchildren.

recorder method, and be very much involved in local musical events, especially those of the Berkshire Bach Society.

It was with some trepidation that I called Bernie in the early '90s to inquire about the possibility of his giving me some recorder lessons. I had read his comments (published in *AR* in August 1989) about amateur playing, which some people, including myself, had interpreted as a strong criticism of amateur players. Still sitting unmailed in a drawer of my desk was an angry rejoinder I had intended to fire off to the editor. However, the following year Bernie appeared at a workshop of the New York Recorder Guild, and I met him for the first time.

He was expounding on one of his favorite subjects: articulation. Far from being the gruff and somewhat intimidating individual I had anticipated, Bernie was a gentle and kind person who spoke eloquently and convincingly about his chosen subject. Everything he said in his lecture made so much sense that I contacted him soon afterwards and began travelling regularly to the Berkshires for lessons.

There are so many recorder players, professional and amateur, who have been fortunate enough to study with Bernie, and I am sure they shared my enthusiasm for his teaching methods, which were always demanding but never demeaning. Despite his formidable career and strong personality, he was never an overbearing teacher. He had high expectations of his students and a gift for extracting the best from them.

Bernie greatly enjoyed bantering about a point: Where should that breath be taken? Where did the musical phrase end? Ah, but was this really a pick-up? How should this be tongued? Where should the stress be? Bernie believed that the answers to these questions could usually be found by closely examining the score. He enjoyed it all the more if your opinion differed from his and a spirited discussion ensued - but you had to be able to justify your point of view! Bernie had a number of pet subjects, including his somewhat liberal use of vibrato, which he considered an important enhancement, despite its being considered inappropriate by other recorder professionals. But Bernie's favorite hobby-horse was always the topic of using correct articulation. He would illustrate a point by waving his battered and heavily annotated paperback copy of Quantz's *On Playing the Flute*, although he didn't really need to open it because he could quote most of Quantz's examples verbatim.

In general, Bernie liked his students to work things out for themselves. He suggested that beginners in Baroque ornamentation study the works of French composers such as Hotterre and Dieupart, who had given very specific instructions on the ornamention of their works. When we were working on Italianate pieces, he would occasionally give an impromptu example of his own inimitable ornamentation, which I always enjoyed immensely. At one stage, while we were working on my rhythmic improvement, Bernie produced some particularly challenging and scholarly 15th-century duets, insisting that I break a cardinal rule and visibly tap my foot until I could demonstrate that I was counting properly and not (as he delicately put it) "fakin' it." He had a talent for assessing his students' capabilities and gently pushing them to the next level of expertise, whatever that could realistically be. Bernie never judged his students' lack of ability harshly, only their lack of desire to learn, to practice to improve and to do their best.

My weekly visits to Great Barrington proved to be some of the most instructive, demanding, enlightening, entertaining, amusing and delightful experiences of my life. It was not only the improvement in my playing skills that came from these lessons but the pleasure I derived in getting to know Bernie, his wonderful wife Betty, several of his grandchildren, and other members of his family. In the summer, I rarely returned home to Connecticut without a sampling from the bounty of Bernie and Betty's abundant garden—delicious home-grown fruits or vegetables or a cutting from a colorful perennial.

Bernie loved the Berkshires at all times of the year, and I have a particularly fond memory of being at his house one brisk, sunny winter's day after a heavy snowfall. After my lesson, we took off from his back door for a tour of the surrounding countryside. He was on cross-country skis, and I was trying out some new snow shoes. We crossed a field and went down a slope to the aptly named Green River. Bernie indicated the land on the other side which bordered Great Barrington's airport, the noise from which was a continual source of irritation to him and his family. He was very much involved in local affairs and became well-known for his pithy letters to the editor of the *Berkshire Eagle*. He would occasionally show me these letters, which tackled a number of controversial subjects but were often about issues affecting the well-being of the local community. As all

who knew him will testify, Bernie was a man with very strong ideas, which he was never reticent to share. To me this was an endearing trait, because one could always count on his giving a completely honest opinion, usually delivered with his typical humor and incisive wit.

Having grown up in England, during the fifties and sixties, I had never had the opportunity to hear Bernie perform live during his playing career and would occasionally try to wheedle him into lending me some of his old recordings. This was no easy task because Bernie didn't like to listen to himself and was amazingly modest and critical of his own playing, although he occasionally (grudgingly!) obliged. Of the few recordings I managed to hear, one particular favorite is Bernie's performance of Baroque concerti he performed with The London Strings directed by Sir Neville Marriner.

In the summer of 1997, my wish to hear Bernie in a live performance was finally granted when he was briefly lured out of retirement for the 25th anniversary celebration of the Aston Magna Festival. The program, which took place in three different locales, included Telemann's Concerto in E Minor for recorder, flute, and strings. I attended the performance at St. James's Church, Great Barrington, which was filled to capacity long before the performance began. There was also a long line of people without reservations waiting hopefully on the steps outside, including one elderly woman. When it was time to begin and the organizers closed the front doors, she protested loudly from outside: "But I wanted to hear the recorder player!" Those of us inside were not disappointed. It was a wonderful performance, and Bernie was in tip-top form. Afterwards, it was clear that, despite his recent resistance to public performance, he had thoroughly enjoyed himself. He was in an ebullient mood and full of praise for the talents of flute player Sandra Miller and his other fellow musicians. It was a truly memorable evening, especially so because of the rarity of the occasion.

Although perhaps it is the amount that I learned from Bernie that will be his ultimate legacy for me, there are so many other benefits that came from knowing this talented, opinionated, sincere, complicated, occasionally exasperating but gentle, kind, humorous, and generous man. It was a privilege to have known him. I shall miss him dearly.

Amanda Pond
Milford, Connecticut

Lessons with Bernie Krainis

White cape slate roof Berkshire house
brook babble wood stove warmth
I went there looking for tricks
the great man was offering style.
We spoke of peace
We spoke of war
We spoke Quantz
Da ta did'll la ta
Da ta did'll la ta

High F-sharp boxwood four-fifteen
Stanesby mordent Bach
I came back looking for style
my friend was offering soul.
We spoke of life
We spoke of love
We spoke Quantz
Da ta did'll la ta
Da ta did'll la ta

John Martin Byrne

CHAPTERS & CONSORTS

Recorder orchestras and ensembles perform, and Richard Eastman is honored in Kalamazoo

Top billing

"You Want Me to *What*" was the title of the **West Suburban (IL) Chapter**'s October meeting led by Bill Nelson. The "what" was transposing to unfamiliar clefs.

The October 29 meeting of the **Boston Recorder Society** was billed as "Déjà vu—Haunting Melodies" in honor of Halloween.

In performance

Patrick O'Malley, a member of the **Chicago (IL) Chapter**, performed as part of the period instrument orchestra in the Chicago Opera Theater's October production of Monteverdi's *Orfeo*.

On October 12, **Atlanta Chapter** music director Jody Miller premiered Timothy Broege's *Two-Part Elegy for LaNoue Davenport* at Agnes Scott College, Decatur, Georgia, where he is Artist Affiliate in Recorder.

Under the name Bach et Alia, **Sacramento (CA) Recorder Society** members Alex Ives and John Pronko played in July for the opening of the Sierra Artists' Network's annual North Lake Tahoe/Truckee Art tour.

The Adirondack Baroque Consort, one of five ensembles associated with the **Hudson Mohawk (NY) Chapter**, played in July at the Round Lake Auditorium to raise money for the restoration of the historic building and its pipe organ.

The September 9 playing session of the **Atlanta Early Music Alliance** was tied into the "Menuet" concert of the Atlanta Baroque Orchestra that same evening at Clayton College in Morrow, Georgia. Peggy Lamberson and Pat Nordstrom led a demonstration/mini workshop that gave participants a chance to learn more about how the Baroque music they perform is related to the actual dances.

Members of the East Bay (CA) Chapter were overjoyed when they opened their Play-the-Recorder Month prize music: left to right, Dominic Bohbot, Carolyn Velez, and Wendy Oser.

Recorder orchestras

Fourteen members of the **West Suburban** and **Chicago** chapters joined with three recorder-playing members of the Wesley United Methodist Church in Aurora, Illinois, to perform recorder orchestra arrangements for an August Sunday service at the church. Members of the congregation showed curiosity about the great basses and contrabasses used in the orchestra.

The **Seattle (WA) Recorder Society** opened their season October 6 playing a recorder orchestra arrangement of Handel's Concerto Grosso, Op. 3, No. 4, prepared by SRS music director Peter Seibert. Some parts were purposely left with limited rhythmic demands and ranges for soprano and alto players of modest ability. Great basses and a contrabass were used.

Having successfully emerged from its start-up phase with a core of 15 committed players, the **American Recorder Orchestra of the West** (AROW) met September 30 in Sacramento, California, at Trinity Cathedral to begin polishing up repertoire for coming concerts. While AROW's repertoire will lean toward music of the Renaissance and Baroque, the group will regularly read new music for possible inclusion into repertoire.

Richard Eastman, composer of more than 136 pieces for combinations of recorders published by his House of Porter firm, was honored at the October 24th meeting of the **Kalamazoo (MI) Recorder Players**. He heard the members play selections of his music they had practiced at their September meeting.

Pete Rose led the **Princeton (NJ) Recorder Society** at their October meeting in modern English music: *Scherzo* by Benjamin Britten, *Intrada* by Michael Short, and a movement from Timothy Moore's *Suite in G*.

BRS-West, the suburban edition of the Boston Recorder Society, is organizing its meetings this year in Concord, Massachusetts, around the alphabet. In September, the group played Bach, Busnoys, Byrd, Beethoven, Brahms, Britten and others under the direction of coaches Sheila Beardslee, Eric Haas, James Young, Andy Schmidt, and Roy Sansom.

MetroGnomes Perform

On July 9, the MetroGnomes, a quintet associated with the **Twin Cities Chapter**, played for the South Washington County Garden Tour in Cottage Grove, Minnesota. The five recorder players included Brad Wright, Paul Eger, Julie Close, and Karen Read, and Marja Verbeek (who recently arrived from The Netherlands). The garden in which they played appeared in the July issue of *Midwest Living* and featured a large waterfall and many individual gardens within the whole.

DRAWING: MARJA VERBEEK

CHAPTER NEWSLETTER EDITORS

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

BOOK REVIEWS

Books on Purcell, Busnoys, and early music theory

***PURCELL: A BIOGRAPHY.* By Jonathan Keates.** Northeastern University Press, 1996. 316 pp. Hardcover, $35.00. ISBN: 1-55553-287-X.

Henry Purcell's position in regard to the recorder is much like that of J.S. Bach. Both composers wrote copiously and rewardingly for the instrument in their large-scale vocal works, but sparingly in their instrumental music. Because of this, each composer's best writing for recorder is little known, even to recorder players. The 300th anniversary of Bach's birth in 1985 gave the impetus for a project to record all of his church cantatas, thus making his best recorder music accessible. The 300th anniversary of Purcell's death in 1995 similarly resulted in the recording of all of Purcell's odes, which feature much fine writing for our instrument.

While there has never been any shortage of books about Bach to fill out the story behind the music, Purcell has not received the same amount of attention in print, since very little documentation remains concerning the details of his life. Every addition to the Purcell bibliography is a welcome one, and the more so when the writing is as well balanced and accessible as it is in Jonathan Keates's *Purcell: A Biography*.

As Keates makes clear, there are virtually no personal details available about Purcell, and even the music itself has sometimes come down tko us in such a confused and incomplete state that it is difficult to decide what was actually written by the composer and what was written by his colleagues. However, Purcell was the exact opposite of Bach in that he was active at the very center of the great affairs of his time. As a composer to the royal court, organist of Westminster Abbey, and a frequent and popular collaborator on the London theater scene, Purcell was directly involved in many of the most important political and artistic events that occurred during the course of his short life.

Keates is thus able to draw a picture of Purcell's career by telling the fascinating story of the turbulent political history of England in the later 17th century. This story includes the return of Charles II in 1660 (the year after the composer's birth), which ended the period of Cromwell's Commonwealth and ushered in the Restoration, a period that saw a veritable explosion of artistic activity. The story also features far-reaching and dangerous political swings as the Protestant Charles was succeeded by the Catholic James II, who was ousted in turn by the emphatically Protestant William and Mary.

By telling Purcell's story chronologically with a deft mixture of political and social history, a survey of musical and theatrical developments, and brief but insightful analyses of the most important of Purcell's works, Keates makes us forget that the there is very little that can be said about the composer himself. Keates is especially good at interpreting the facts that have survived in order to put them in the proper perspective. For instance, although it may be true that Purcell's wife, Frances, locked him out of the house in the cold after one too many late nights at the pub, it was more likely a lingering disease like tuberculosis that finally did the composer in rather than any direct result of exposure.

Starting from a firm factual basis (supported by unobtrusive end notes), Keates tells an engaging story that has plenty of color and personality but is never sensationalized. There were more than enough talented and flamboyant characters around Purcell to give an idea as to the vigor of his working life, while Keates is very ready to express his opinion about a given work of Purcell's (not every work is a masterpiece) or about a disputed piece of historical evidence. This is by no means a historical novel, but neither is it a dry recitation of fact. A more detailed bibliography at the close of the book would have been appreciated, as would a list of Purcell's works and perhaps some illustrations, but the indexing and the clarity of Keates's presentation make it easy to find specific references.

***Every addition to the Purcell bibliography is a welcome one, and the more so when the writing is as well balanced and accessible as it is in Jonathan Keates's* Purcell: A Biography.**

Anyone who has enjoyed Purcell's music will find this an engaging and informative introduction to the composer's life and times.

Scott Paterson

***ANTOINE BUSNOYS: METHOD, MEANING, AND CONTEXT IN LATE MEDIEVAL MUSIC.* Edited by Paula Higgins.** Oxford University Press, 1999. 624 pp. Hardcover, $130.00. ISBN: 0-19-816406-8.

For most of us, the most memorable fact about Busnoys has probably been the difficulty of pronouncing his name. Many will be at least passingly familiar with some of these chansons, most likely through the now classic recording of some of them made in 1970 by Joshua Rifkin and the Nonesuch Consort. Two reasons for this comparative neglect may well have been the fact that there are substantial gaps in our knowledge of Busnoys's life, and the lack of a critical edition of the 59 (or more) songs that form the most important part of his surviving work. His spirit has now obtained partial redress, however, in this lavish and extensive volume, the most elaborate book devoted to a single late-Medieval composer since the volume on Josquin des Prez edited in 1976 by Edward Lowinsky. Like the Josquin volume, the present book is a collection of essays deriving from a scholarly conference, in this case held at the University of Notre Dame in November of 1992. The twenty papers included in the volume give an extraordinarily comprehensive view of a composer who for most of us has been a shadowy figure.

Paula Higgins, the conference's organizer, wrote her Princeton dissertation on

Busnoys. She provides a very useful introduction that places Busnoys scholarship in its present context and provides a similar context for each of the papers in the volume. David Fallows, whose paper derives from the conference's keynote address, discusses Busnoys research over the previous decade, noting how much work has been done and how different the conclusions of such a conference might have been had it been held in 1982. Fallows concentrates on Busnoys's songs, noting that he was "the most prolific song composer between Dufay and Claudin de Sermisy" (p. 10). He also supplies an appendix that places Busnoys' songs, as far as possible, in their chronological order.

The remaining 18 essays in the volume are organized under five headings. Three of the papers address aspects of ceremony and ritual. The late Howard Mayer Brown, whose untimely death came only a few months after the conference, examines the ordinances concerning the use of liturgical music from the Burgundian court of Charles the Bold, in whose service Busnoys unquestionably worked. Brown sheds fascinating light on the daily life of the court's musical establishment and on the way in which the regular sequence of the liturgy was celebrated. Brown concludes by suggesting that an important next stage in research would be to examine why composers at about this time began to base their *cantus firmus* masses not on the almost inexhaustible variety of plainchant, but on secular, especially love, songs. As if taking up the challenge, Jennifer Bloxam lays the groundwork for such an investigation by discussing Busnoys' use of plainchant *cantus*, suggesting that by comparing the forms in which they appear in his masses (and those of other composers of the period) with local service books, it may be possible to localize the composition of *cantus firmus* masses more closely. In a very exciting essay, Flynn Warmington finds in a Florentine commonplace book of 1457, the *Zibaldone quaresimale* ("A Lenten Salad"), references to a ceremony in which mass is celebrated with an armed man standing at the altar. Relating this ceremony to the otherwise inexplicable wealth of masses based on the song "L'homme armé," she finds further evidence for ceremonies in which an armed man appears at the altar, including those in which a sword is used in Papal masses. Five generous appendices give the texts of the documents on which this research rests.

The second group of essays takes a variety of critical approaches to Busnoys's music in its cultural context. Michael Long carries further the question of why *cantus firmus* masses should have arisen so suddenly around the year 1460, and in particular why the "L'homme armé" tune should have been so popular, relating it in particular to the papal campaign for a new crusade following the fall of Constantinople to the Turks in 1453. Paula Higgins adds to our knowledge of Busnoys's career by discussing a document that details a somewhat acrimonious debate at the church of St. Hilaire-le-Grand in Poitiers in 1476 concerning the appointment of a new choirmaster for the boys (one of the candidates was Busnoys). Rob Wegman examines the notation of Busnoys' sacred works, identifying an anonymous motet in a Sistine Chapel manuscript as a Busnoys work mentioned by Tinctoris but presumed lost. Jaap van Benthem attempts with considerable success to reconstruct the original form of Busnoys's motet in praise of Ockeghem, *In hydraulis*, which survives only in very corrupt sources.

One of the principal reasons we have had to wait so long for a critical edition of Busnoys' works is that the attributions of many of them are not very secure. The following group of essays addresses this question of authenticity. Mary Natvig examines the single Magnificat attributed to Busnoys, comparing it with four anonymous settings and discussing in some depth the question of what kinds of comparative evidence can validly be used to demonstrate authenticity. Andrea Linmayr considers the possibility that Busnoys wrote the song-motet *Resjois toi terre de France/Rex pacificus*, which has previously been attributed to Busnoys (though in a fragmentary fashion) in one manuscript. Barbara Haggh-Huglo adds further documents from Brussels on the life of Busnoys and the even more shadowy composer Caron. Finally, Leeman Perkins, who is preparing a critical edition of Busnoys' songs for the series *Masters and Monuments of the Renaissance*, discusses at length the complex editorial problems in the manuscript sources for the songs, especially the existence of conflicting attributions and of anonymous songs that seem to be in Busnoys's style. Four appendices give a wealth of information on the manuscript sources for the songs.

Three papers consider Busnoys's work in the light of late Medieval music theory. Peter Urquhart's paper will be of particular interest to performers; he provides evidence for the intentional use of false concords, especially diminished fifths, in Bus-

noys, situations in which most editors would carefully add accidentals to excise the offending interval. Richard Wexler takes up the thorny question of when (and whether) composers began to think of the multiple parts of their music simultaneously rather than sequentially, concluding that the evidence does not support a change to simultaneous conception in the late 15th century and that theorists' comments likely imply a more simultaneous view of planning a piece, rather than of actually composing it. Alexander Blachly, a noted performer himself whose recording of Busnoys's *In hydraulis* and other works appeared in 1993, carefully reads Tinctoris, the theorist closest to Busnoys, examining his use of mensural signs for evidence of tempo, confronting the age-old problem that in most interpretations of proportions, one of the tempos generally seems either too fast or too slow

The last group of essays focuses on Busnoys's legacy, three of them concentrating on the very well-known song *Fortuna desperata*, the original version of which has been attributed to Busnoys, and which spawned at least thirty-five versions by other composers. Martin Picker discusses the six versions by Heinrich Isaac, commenting on the tune's extraordinary popularity in German-speaking countries. Honey Meconi and Joshua Rifkin both address the question of Busnoys as the possible composer of the three-part original, using virtually the same evidence to come to very different conclusions. Although I suspect that (as Picker says) the question is not resolved, these two essays are of special interest in that they can be very fruitfully read as studies in the slippery nature of evidence. Finally, Allan Atlas considers the frequent similarities in the work of Busnoys and the lesser-known Jean Japart, discussing the extent to which these similarities would allow the conclusion that Japart may have studied with Busnoys.

As a whole, the volume is extraordinarily lavish, as it had better be at the price. Much of the primary source material for each essay is included in appendices; each essay is accompanied by extensive musical examples. in many cases of whole works. Both the essays of Meconi and Rifkin include transcriptions of the original three-voice *Fortuna desperata*, and since there are minor differences between the two transcriptions, Oxford graciously prints both of them. Van Benthem's paper includes a full transcription of his reconstructed *In hydraulis*. There is no question that much in the volume will be of interest primarily to the musicologist, but there is a wealth here also for the listener and the performer. For the latter, I would particularly recommend Peter Urquhart's discussion of "over-editing" and Alexander Blachly's searching study of the evidence for tempo. For the former, the papers on the "L'homme armé" masses will be of great interest if, like me, you've always wondered, "Why?" The production values for the volume are extremely high and, although its price will probably be prohibitive for all but the specialist, many will want to consult it in the library.

David N. Klausner

TONAL STRUCTURES IN EARLY MUSIC. **EDITED BY CRISTLE COLLINS JUDD.** Garland Publishing, 2000 (originally published in 1998). 413 pp. Softcover, $29.95. ISBN: 0-8153-2388-3.

One of the greatest challenges in dealing with the music of the Middle Ages and the Renaissance is to find a way to discuss the music's melodic and harmonic structure. While there is a large body of contemporary theoretical literature to draw on, the theorists are frequently imprecise in their descriptions and often disagree among themselves. Partly for these reasons, modern commentators have most often relied on a general understanding of modal theory and have frequently combined it with 19th-century tonal theory as it is "prefigured" in the older music. *Tonal Structures in Early Music*, newly issued in paperback, arose out of a conference organized by Cristle Collins Judd at the University of Pennsylvania in 1996, which brought together experts in the field of early music theory in an attempt to break new ground in finding sophisticated ways of dealing with early music on its own terms.

The ten essays in the book are organized in roughly chronological order beginning with general treatments by Judd and by Margaret Bent of the questions addressed by the book. Essays by Sarah Fuller, Judd, and Timothy H. Steele address specific early repertories, notably the music of Josquin des Prez. Frans Wiering presents the problems raised specifically by contemporary treatments of modal theory, while Jessie Ann Owens and Candace Bailey each discuss the special view of modes taken by English composers around 1600. Finally, Harold Powers and Michael Dodds each examine the beginning of tonal thinking in the early German Baroque.

While sections of the book can be very technical, the more general essays lucidly discuss issues of importance in a way that can be grasped by anyone with a serious interest in the music of the Middle Ages and Renaissance. The basic message of the book is that modal theory as it is usually described is only a pale shadow of the richly subtle uses to which the theory was put as musicians in various places at various times actually made music. To take the trouble to understand these specific usages is to open doors of increased comprehension, particularly in the areas of structure, genre, and even performance practice (especially in terms of adding accidentals in modal music). In other words, the *raison d'être* of the early music movement—to learn about the music of the past (and our predecessors who made that music) by taking the music as much as possible on its own terms—can pay the same rewards in this area as it has in so many others.

Although some experience with musicological discussion is necessary to get the most out of this book, those with an appreciation of this repertoire (particularly performers) owe it to themselves to ponder the issues raised as well as to enjoy following the closely argued debates it contains.

Scott Paterson

In a Florentine commonplace book of 1457, Flynn Warmington finds references to a ceremony in which mass is celebrated with an armed man standing at the altar. Relating this to the otherwise inexplicable wealth of masses based on the song "L'homme armé," she finds further evidence for ceremonies in which an armed man appears at the altar, including those in which a sword is used in Papal masses.

RECORDERS ON DISC

Music of Renaissance Spain, Attila Bozay, Zana Clarke, Telemann, van Eyck, and lots of Mancini

In 1999, the folks at Dorian heard a lot of Mancini recorder "sonatas" (concertos, really). First, on the West Coast, they recorded *Francesco Mancini, Concerto di Camera* (DOR-93209), with **Musica Pacifica** and **Judith Linsenberg**. When that wrapped up, they returned to the famous Troy (NY) Savings Bank Music Hall in their hometown for sessions with **Rebel** and **Matthias Maute**, recording *Concerti di Napoli*, a selection of Scarlatti, Valentini, and...more Mancini (DOR-90286). Luckily for listeners, only a couple of the Mancini works overlap. Since they are rendered quite differently (Maute uses a Bob Marvin Baroque alto in G for Sonata 6 and a Jean-Luc Boudreau soprano for Sonata 17, while Linsenberg uses Baroque altos by Morgan and von Huene, respectively), we are blessed with two complementary CDs that acquaint us with this composer's excellent music. The over-the-top quality that subtracted from Rebel's Berkeley Festival appearances this past June is somewhat less evident on this disc, while their energy and finely pointed phrasing remain. But energy and finely pointed phrasing are also hallmarks of Musica Pacifica's performances, so there you are...lucky you! It would be hard to go wrong buying either, or both.

The unfailing musicality of **Vicki Boeckman** is once more on display in her recording of Telemann trio sonatas on the Classico label (ClassCD 325, distributed by Qualiton). With colleagues John Holloway, violin, Jaap ter Linden, cello and gamba, Lars Ulrik Mortensen, harpsichord, and Aloysia Assenbaum, organ, the American recorder player based in Denmark records trios in G minor, A minor, D minor, B♭ major (with harpsichord), F major (with gamba), D minor, and A minor (TWV 42: g9, a1, d7, B4, F3, d10, and a4 for those readers familiar with the Telemann numbering system). Nothing ever seems rushed, even in the furious fast movements of the doubtful d10. The luxuriant playing gives the feeling that the players allowed more than enough time for the recording sessions, so that they could enjoy all the nuances of the music as well as the pleasure of each other's company.

Much of the same repertoire, with the addition of the cantata, *Lauter Wonne, Lauter Freude*, and the subtraction of the B♭ trio with harpsichord, is on **Jirí Stivín**'s recording *Telemann, Music with recorder*, on the Supraphon label (SU 3428-2 131). All is very well handled, but without the ineffable quality of the Boeckman disc.

What makes **Ex Umbris**'s live performances so engaging is easy to identify on *Chacona, Renaissance Spain in the Age of Empire*, the group's new recording for Dorian (DOR-93207). Ex Umbris members Grant Herreid, Paul Shipper, and Tom Zajac are joined by guests Tina Chancey, Karen Hansen, Christa Patton, and Nell Snaidas, and their strong dramatic imaginations, total technical comfort on a wide range of instruments, clear, true voices, and a playful sense of rhythm make a winning combination. The program demonstrates the degree to which Spanish music was influenced by the cultures of the indigenous people they conquered—witness the chacona itself, imported from the New World and "sung on the streets at night by dissolute people. These songs not only corrupt the young and incite them to morally lax behavior, but they even disturb upright and retiring people with their obscene words in such a deluge that these people are forced to plug up their ears in their own homes." Can we imagine the rap repertoire of today being revived in 2400 with equally charming effect?

About the only quality you wouldn't expect from the Ex Umbris recording—a language-centered, idiomatic "rightness"—is exactly the quality easily achieved in *De Antequera Sale Un Moro* ("Music of the Christian, Moorish and Jewish Spain, c. 1492") recorded by the Colombia-based ensemble **Música Ficta** under the direction of Carlos Serrano. The lavishly produced CD (MF-002), including an 88-page accompanying booklet, is available through the offices of Musica Ficta, Carrera 16 No. 94-44 Bogotá, Colombia; or http://php.ucs.indiana.edu/~cserrano/ficta.html.

Dorian also has recently issued discs by

RECORDERS ON DISC *(cont.)*

two French ensembles that include recorders. *Folie Douce, Renaissance Improvisations*, is a collection of fairly familiar items from Praetorius, Attaingnant, and similar collections, well-played by **Ensemble Doulce Mémoire** (Jean-Paul Boury, cornetto and recorder; Denis Raisin-Dadre). The same group has also released *Renaissance Winds*, subtitled "Regal and popular 16th-century music for wind band" (DOR 90261). *Fortune My Foe* (DOR-93182) is a collection of music from Shakespeare's time recorded by **Les Witches**. The disc includes an interesting "Pavane Lachrimae" that places the well-known van Eyck variations, featuring Claire Michon, recorder, on top of Dowland's instrumental setting.

There are different ways to program a disc of van Eyck. You can do it straight, as with Marion Verbruggen's discs for Harmonia Mundi or Dan Laurin's ultimate, nine-disc set for Bis. Or you can put van Eyck into some sort of cultural context. One disc that did this was Sébastien Marq's recording for the Auvidis Astrée label. It included some of the original songs upon which van Eyck's variations were based, in vocalizations and lute settings. *Bravade*, **Francis Colpron**'s first solo CD (ATMA ACD 2 2160), takes somewhat the same approach to van Eyck, including music by Sybrand II van Noordt (1660-1705), like van Eyck a carilloneur in Amsterdam, and Johannes Schop (ca. 1590-1667), whose music was published by Paulus Matthyszoon, as was van Eyck's. If Laurin can be said to play van Eyck like Beethoven, Colprin plays him like Chopin: colored by a ravishing tone, filled with sophisticated rubato, more a stream of melody than a stream of thought.

Bozay Plays Bozay is a commemorative Hungaroton CD (HCD 31936) that reissues tapings made in the 1970s of **Attila Bozay** (1939-1999) playing his own works on zither and recorder. His 10-minute *Solo for Recorder* is a loosely connected assemblage of then-current avant-garde effects. It sounds as if it could be cut apart and reassembled, and from the program notes, this seems to be the case. The *Improvisations No. 2, Op. 27*, is cast in somewhat the same mold, but the sound palette is enriched by the employment of a string trio. In the words of the composer, the musical material consists "for the greater part of very small elements arranged in a permutative manner...." While I might agree with the unintended point made in his biography translated from the Hungarian—"Bozay is one of those artists whose talent develops prematurely"—I can also sympathize with the statement: "He belonged to the first generation of artists who were no more forced to create along the lines determined by external expectations....The composers of his generation had to perform individually the by no means easy task of becoming open to new approaches and to European orientation, of evaluating and sorting out the flood of experiences."

Waiting by the Sea, **Zana Clarke**'s new recording with Peter Biffin (fretless guitar and banjo and tarhu) is a relaxing set of original, atmospheric songs that have the quality of improvisations on simple folk elements (blues, Oriental, Semitic, and flamenco among them) and touching childhood memories (Orpheus Music OM401). The Australian duo call themselves Nardoo and may be reached at nardoo@orpheusmusic.com.au.

Benjamin Dunham

MUSIC REVIEWS

Folk suites from the U.S.A., Great Britain, and Latvia, music for school ensembles, and a beautiful new work from Mexico

MUSIK FÜR JUNGE BLOCKFLÖTENSPIELER, arr. Viktor Fortin. Universal Editions UE 31 222 E, 1998. S or A solos, SA duos, some with kbd or classical guitar, rec pt 59 pp, accomp. 52 pp. $14.95.

FOUR FAVOURITES FOR DESCANT RECORDER & PIANO, arr. Keith Stent. Kevin Mayhew Ltd. 98481 (Mel Bay Publications), 1998. S pf, sc 16 pp, pt 4 pp. $6.95.

Universal Editions has published some fine recorder music that includes modern compositions and reliable editions of historical repertoire, and *Musik für junge Blockflötenspieler* could be considered a collection of UE's "greatest hits." This is actually a terrific resource for teachers, who will find this music appropriate for near-beginners and can use many of the exercises for their most advanced students. The wide array of tunes is almost overwhelming at first, but the vast majority should appeal to teenagers and advanced younger students. One might expect the bulk of the pages to contain folktunes and simple Renaissance dances, but this is only partly true. I was pleasantly surprised to see pieces by Michael Vetter and Pete Rose included (not easy for many young players), as well as sonatas by Finger Handel, and Bach. Largely solo repertoire (sometimes accompanied by keyboard or guitar), this edition is filled with opportunities for the student to play jazz, modest contemporary techniques, and mixed meter, along with the more traditional types of music Renaissance and Baroque composers left with us. I admit I enjoyed playing most of the book myself before I allowed students to try it. I am a fan of compilations for sake of economy and variety. This one can be put to use often for recitals and for exposure to some types of music that are not always readily available to students. The print quality is very high and the choice of tunes is exceptionally nice.

Stent's *Four Favourites* is a good introduction to some literature not originally written for the recorder. Gounod's adaptation of Bach's "Ave Maria" provides an excellent opportunity for the student to play against an accompaniment that strongly contrasts the solo line. (The only error that I located was in the piano part in measure 9 of this work; the repetition of the accompaniment will make this error easy to find and correct.) Pachelbel's famous "Canon in D" follows and is not technically challenging for the recorder player or the pianist except for some dotted rhythms and some slow syncopation. Some variety is achieved by departing from the ground bass for one of the sections, but the musicality doesn't suffer. "Autumn" from Vivaldi's Four Seasons is the spry inclusion in this collection. In 3/8 time, it is repetitive enough so that novice players can feel some success with this time signature fairly quickly. Beethoven's "Für Elise" is thoughtfully woven together and is, by far, the most difficult of the four tunes because of the challenging dialogue between the recorder and piano. It is this type of piece that will require a sensitive and alert pianist and a recorder player who is able to lead with confidence. A big advantage is that many students are familiar with this work and will be able to find and correct ensemble problems without excessive teacher intervention.

The interplay between the recorder and piano is quite good in these arrangements, and the piano part is simple enough that an intermediate level piano player can adequately provide accompaniment. This collection will allow students to pair up with accompanists who are working on a similar level of music, which can seldom be done at the intermediate playing level.

Musik für junge Blockflötenspieler *is a terrific resource for teachers, who will find this music appropriate for near-beginners and can use many of the exercises for their most advanced students.*

Although I am often leery of adaptations of non-recorder music, Stent made excellent choices for this collection. There is plenty of potential for teaching material, both of what is good and what is often less than good. Crescendos and decrescendos abound in a Romantic period style, while the slur seems to be the articulation of choice. The last section of the *Canon* begins at a piano dynamic level, followed by a diminuendo. At first glance I was concerned, but quickly turned this into a handy teaching tool by introducing special fingerings for soft dynamics; recorder players know that these are inevitable necessities (I hope we all do, anyway!). The moral, therefore, is that in this, as in any pedagogical work, turn slight negatives into huge positives and challenge the students to make wise decisions.

Jody Miller

Jody Miller is founder and director of the McCleskey Middle School Recorder Ensemble and teaches recorder to adults and children in the Atlanta area. He has served as president of the Atlanta Chapter of the ARS and is currently its music director.

THE ISLE OF GENTLE AIRS: Traditional Tunes of Scotland, England, and Wales, arr. William E. Hettrick. Sweet Pipes SP2375, 2000. SATB, sc 15 pp. $5.95.

THREE SONGS FROM LATVIA, arr. Ronald J. Autenrieth. Moeck 725, 1999. SATB, sc 6 pp. $5.00.

FRONTIER AMERICA SUITE, BY LAVERN WAGNER. Loux LMP-163, 1997. Recorder quartet w/opt. crumhorn or cornemuse, sc 20 pp, pts 4 pp each. $10.00.

Folk music sounds beautiful on the recorder, whether played solo or with simple accompaniment or in well-crafted ensemble settings, such as in these three

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____**I LOVE LUCETTE** Scott Reiss, Tina Chancey, and Jane Hershey, recorders and other early instruments; Rosa Lamoreaux, soprano; Howard Bass, lute. Charming, bawdy, and sentimental music from the French Renaissance theatrical tradition. Koch International. $17 ARS/$20 others.

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collections. Intended for different levels of players, each uses a different style of arranging simple melodies for four recorders.

Many Sweet Pipes publications are intended for educational use, but Hettrick's arrangements of ter familiar tunes in *The Isle of Gentle Airs* are not for the usual school ensemble. They require players who know most of the fingerings and basic rhythmic patterns, so adults new to ensemble playing will enjoy them as much as young people. The settings are largely homophonic with the melody in the soprano, but relief is provided with echo effects in "Annie Laurie," and "Auld Lang Syne" and with the soprano dropping out entirely in the B section of "The Ash Grove." In "Ye Banks and Braes," the melody of the middle section is tossed between the bass and alto, and in "The Blue Bells of Scotland" passagework in the lower three parts contrasts with the familiar melody. Hettrick's most interesting arrangement, however, is that of "Greensleeves," where the tenor takes the melody with the other parts playing chords based on a descending ground bass pattern.

The Latvian songs are not much more difficult to play but provide more interest in the individual parts. The first piece, "Lustige Kahnfahrt" (Merry Boat Ride), gives all players an opportunity to play running eighth notes. The second song, "Schwesterlein im Rosengarten" (Little Sister in the Rose Garden), is a quiet piece with the melody in the top part supported by interesting chromatic harmonies. The last one, "Wilde Jagd" (Game Hunt), has strong march-like rhythms, usually played by three of the parts with the third one moving in eighth notes. With their contrasting moods and styles, the three pieces would be effective if performed as a suite. The titles and expression markings are in German and the original Latvian titles are given in the brief Preface, but regretfully there is no English translation. Like the Sweet Pipes edition, this is clearly printed in score form, but at least two copies are necessary for playing.

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

Rather than short, straightforward arrangements of folk melodies, as in the last two publications, *Frontier America Suite* is a longer composition with four movements, each a medley of familiar 19th-century tunes. The movements can be performed separately or together totaling 10-12 minutes. In his prefatory notes the composer (who has a Ph.D in musicology and is retired chairman of the music department at Quincy University) writes, "A tour by the Quincy [Illinois] Early Music Consort in Germany inspired me to compose a suite based on tunes which, while they may be recognized by Americans, may not be familiar to other people." In the first movement, "House Party," he uses old fiddle tunes, and in the second movement, "Revival Reflections," early American hymns. The third movement, "Westward, Ho!" features songs of the gold rush, and the last movement, "Goin' A-Courtin'" returns to the party theme of the first movement with familiar play-party songs. The melodies are usually in the top part embellished with lots of sixteenth-notes, requiring agile fingering throughout the entire range. The other parts are somewhat easier but fun to play because of the variety of textures and rhythms. The arranger provides welcome changes of sonority in the third movement, where the top part player switches between tenor, sopranino, and soprano and the second part player switches between bass and alto. Similarly, in the second movement, the composer suggests replacing the soprano recorder, which has the melody, with a cornemuse, crumhorn, or other eight-foot instrument with a contrasting tone color, but we felt it worked fine with all recorders. This suite "brought down the house" when I presented it to the Boulder Chapter, and several copies were ordered by members afterwards. What better endorsement can there be?

***TUTTO IL DÌ*, BY CIPRIANO DE RORE.** London Pro Musica EML 342 (Magnamusic), 1999. 3 voices or instruments, 3 sc, 4 pp each. $4.25.

***QUAM PULCHRA ES*, BY COSTANZO FESTA.** London Pro Musica LPM 509 (Magnamusic), 1996. 4 voices or instruments, sc 4 pp, 5 pts (incl. extra bassus pt in treble clef), 1 pg each. $5.00.

***CHI CHI LI CHI*, BY ROLAND DE LASSUS.** London Pro Musica LPM 508 (Magnamusic), 1995. 6 voices or instruments, sc 8 pp, 6 pts, 2 pp each. $7.00.

***O LA, O CHE BON ECCHO*, BY ORLANDO DI LASSO.** London Pro Musica LPM EML 340 (Magnamusic), 1998. 8 voices (2 choirs), Full sc 6 pp, 4 sc each choir, 2 pp each. $8.50.

***EXAUDI DEUS* , BY GIOVANNI GABRIELI.** London Pro Musica LPM 506 (Magnamusic), 1995. 7 voices or instruments, sc 7 pp, 12 pts (incl. some extra in C and F clefs), 1 pg each. $7.50.

***CANZONE SECUNDA A 6*, BY GIOVANNI PRIULI.** London Pro Musica LPM ADC68 (Magnamusic), 1998. SSSATTB, sc 12 pp, 9 pts (incl. some extra in C and F clefs), 1 pg each. $8.00.

***CANZONE A 7*, BY GIOVANNI PRIULI.** London Pro Musica LPM ADC71 (Magnamusic), 1998. SSATTB, sc 8 pp, 10 pts (incl. some extra in C clefs), 1 pg each. $8.00.

These compositions were played with pleasure in my classes and in the faculty concert at the Tucson Workshop 2000. The number of parts in these pieces ranges from three to eight, and some of the editions furnish alternative parts in C or F clefs. All of the pieces work well on recorders, but two of the easier ones, *Tutto il di* by de Rore and *Quam Pulchra Es* by Festa, require the two top parts to be played on altos up an octave. Therefore, they are not appropriate for an ensemble that includes beginners. The de Rore piece is a madrigal (unusual because it is in three parts rather than four or five) from a 1549 collection of instrumental music and was one of the class favorites.

Rather than short, straightforward arrangements of folk melodies,* Frontier America Suite *is a longer composition with four movements, each a medley of familiar 19th-century tunes. This suite "brought down the house" when I presented it to the Boulder Chapter, and several copies were ordered by members afterwards.

The more serious *Quam Pulchra Es*, a motet with text from the Song of Solomon, may have been conceived in three voices with the more elaborate *altus* part added later, so it can be played as either a trio or quartet.

The two works by Lassus (Lasso) were big hits at the workshop. *Chi Chi Li Chi* is a six-part expansion of a three-part *moresca* (a lively vocal piece with text parodying the dialect of Africans living in 16th-century Italy) by Giovan Domenico da Nola. Lasso groups the six parts in various combinations with echos and overlapping melodies, making it fun to play at a fast tempo even without the naughty nonsense words! Echos are also a feature of *O la, o che bon eccho*, a humorous double-choir piece in which the second choir echoes the first throughout. Since each choir has exactly the same music, it is easy to rehearse and put together.

Giovanni Gabrieli's seven-part *Exaudi Deus*, with text taken from the Psalms, is transposed up a fifth in this edition from its original very low range so that it can be played on A A T T B B B recorders, resulting in a beautiful deep sonority. Gabrieli's student, Giovanni Priuli (c.1575-1629), composed the canzonas reviewed here. Modeled after those of his teacher, they were intended for church use. Besides his six- and seven-part pieces used at Tucson, a more elaborate eight-part canzona by Priuli is published in this series (LPM ADC75). All have an additional optional "bassus ad organum" part that follows the lowest sounding part throughout (*basso seguente*). In these pieces Priuli made early use of the tempo markings "presto" or "tardo." In the six-part canzona, for instance, the "presto" sections are imitative in texture while the "tardo" sections are largely homophonic. Priuli's seven-part canzona was chosen by the Tucson Workshop faculty, using a combination of viols and recorders, for a grand finale to their concert.

Constance M. Primus

***ARC EN CIEL*, BY MYRIAM LUCIA MARBE** (1931–1997). Edition Moeck 1589 (Magnamusic), 1999. See below for instrumentation. 2 sc, 10 pp each. $22.00.

This long and fascinating work is not so much a duet for flute and recorder as it is one for the flute and recorder families. The flautist doubles on piccolo, flute, alto flute, bass flute, and two Chinese "dizi" flutes—one in D, the other in A-flat—with vibrating membranes (these last instruments may be homemade). The recorder player employs sopranino, soprano, bass, and great bass recorders as well as a set of four temple blocks and three small cymbals.

The extensive and extremely well written preface indicates that Marbe's main influences were, on the one hand, the Byzantine church music and rural folk music of her native Romania, and, on the other, modern music techniques. A descriptive phrase in the preface used to characterize Marbe's music in general is quite applicable to this particular piece. It states that her music "moves in generously measured waves, apparently free in time, as if it were floating." Some sections of the work are unmetered and free but other sections are in strict time and require a high degree of synchronization. There is an aura of ritualization, especially in the quieter moments and when the musicians change instruments. It is virtually impossible to discuss the musical language of this piece except to say that it is eclectic. Much of the writing consists of layered events (somewhat like Hirose's writing in *Lamentations*), simultaneities, and simple homophony.

The edition is in file form and is beautifully printed. This music is suitable for professionals or conservatory students.

***BREAKING THROUGH*, BY GLORIA COATES**. Moeck EM 1590 (Magnamusic), 2000. A, sc 3 pp. $13.00.

***ICARO*, BY ANA LARA**. Moeck EM 1591 (Magnamusic), 2000. A, sc 1 p. $12.00.

These new solo works from Edition Moeck offer a study in opposites.

In* Icaro, *the Mexican composer Ana Lara has written a beautiful work of great sensitivity and lyricism mixed with what she refers to as "ironical passages." Icaro (Icarus) unfolds before the listener like an ancient scroll, telling a story of mysticism and wonder.

Breaking Through was written by the American composer Gloria Coates, a good composer who has unfortunately given us a not-so-good recorder piece. This is partly (but not entirely) due to Coates' lack of information about and awareness of modern recorder music.

According to the composer's preface, Coates "experimented with various playing techniques" and the resultant sounds "became a part of (her) means of expression, an expression that seemed to suggest the feeling of breaking through obstacles and barriers." In fact, the devices she uses most plentifully throughout the piece—the multiphonic, the glissando, and the flutter tongue—are among the most well worn clichés of modern recorder music and have been since they were first used in the 1960s. Far from being the means to an expression, as the composer claims, they are presented pretty much as ends unto themselves. Other than that, the work presents a series of episodes, each with its own identifiable components. The language is atonal (not strictly 12-tone) and the rhythms are pretty straightforward, except for a few free unmetered sections. The last page of the score offers a kind of synopsis of what went on before.

By contrast, the Mexican composer Ana Lara has written a beautiful work of great sensitivity and lyricism mixed with what she refers to as "ironical passages." *Icaro* (Icarus) unfolds before the listener like an ancient scroll, telling a story of mysticism and wonder. Lara uses the same above-mentioned extended techniques but sparingly and with good musical effect. Melodically, *Icaro* presents an eclectic range of motifs, all of which are developed (or at least modified) independently of each other as the piece goes along. Strange exotic modes abound, and the rhythmic content obviously suggests a very free performance.

Both editions are beautifully printed and have no page turn problems. Both have extensive and well-written prefaces.

Pete Rose

***TWO SONATAS*, OP 1, NOS. 7 & 10 (1716), BY FRANCESCO GEMINIANI**. Broekmans & Van Poppel 1649, 1996. A, bc, sc 14 pp, pts 8 pp. Abt. $10, plus P/H.

Francesco Geminiani was one of Corelli's most accomplished pupils who made a career across Europe as a violinist and composer. Although he wrote well for winds in some of his orchestral music, his chamber music was intended only for

strings. The Baroque was the great age of transcription, however, and the Amsterdam firm of Le Cène published a collection of six sonatas for recorder and continuo in 1726 or 1727 featuring arrangements of four violin sonatas of Pietro Castrucci and of Nos. 7 and 10 from Geminiani's Opus 1 violin sonatas.

While Geminiani's sonatas are, of course, idiomatic violin pieces, their effect depends as much on his melodic and, especially, his harmonic imagination as on the instrumental color, and the sonatas work quite well in transcription for recorder. Thiemo Wind reports that the anonymous 18th-century arranger stayed quite close to Geminiani's original, simply changing the key of the sonatas and transposing some passages by an octave. Wind has restored Geminiani's original reading in one or two places where there seemed to be no good reason for the original arranger to have made a change.

The Sonatas are really quite original in effect, but they have more in common with Telemann's humorous and innovative style than they do with Handel's singing lines. There are passages of fast sixteenths but nothing more difficult than the most challenging passages of Handel or Telemann.

Care is taken to avoid page turns in the parts, and Wind's few additions of slurs and trills are stylish and clearly marked. The continuo realization is similarly musical and idiomatic. Those looking for some variety after becoming familiar with the standard Baroque sonata fare will find these works of great interest, whether for amateur or professional use.

***TWO SONATAS* (1610), BY GIOVANNI PAOLA CIMA, ED. THIEMO WIND.** Broekmans en Van Poppel 1621, 1993. S or T or violin or cornetto, bass instrument *ad lib.*, bc. Sc 15 pp, pts 4 pp ea. Abt. $8.00, plus P/H.

Cima was a Milanese composer of the early Baroque who, along with Castello, Fontana and others, was among the first to explore the new genre of the sonata. These two works come from Cima's collection of 1610, *Concerti Ecclesiastici*, which features a mixture of vocal and instrumental pieces. The first of these sonatas was marked originally for cornetto and trombone or violin and violone, while the second was marked for violin and violone. However, the writing does not preclude other instruments, including recorder. Thiemo Wind marks the ob-

MUSIC REVIEWS *(cont.)*

bligato bass part as optional since, in the style of the time, it is frequently doubled by the continuo. While the music is playable in this fashion, there are many places where the upper voice has several bars of rest, and it would be ideal for the bass to have a more soloistic character in these spots. Cima's writing is dramatic and colorful although he rather unusually stays in duple time throughout both sonatas. The level of difficulty is about that of Frescobaldi's *Canzonas*, without the virtuosic flourishes of Castello or Fontana. However, there are certainly enough extended sixteenth-note passages to sink one's teeth into, as well as some passages in quick alternation between the parts.

Wind's historical background notes (including a detailed critical report) are helpful, but there is little advice concerning performance practice. The continuo realizations are a little more melodic than usual, but this will be a benefit in the absence of a separate bass instrument. There is no separate continuo bass part, but presumably any available melodic instrument would play from the obbligato bass part. The parts are helpfully set up to avoid page turns. Those who have enjoyed Frescobaldi's writing in this genre will certainly want to explore these sonatas of Cima.

***'T KONSTIGH SPEELTOONEEL* (1657-1660), BY PIETER MEYER, ED. THIEMO WIND.** Broekmans en Van Poppel 1622 (www.broekmans.com), 1993. S and SS, sc 19 pp. Abt. $7.50, plus P/H.

Jacob van Eyck's famous collection, *Der Fluyten Lust-hof*, is only the best known of several similar collections of variations on popular tunes for melody instrument published in Holland in the mid-1600's. The center of this compositional activity was Amsterdam publisher Paulus Matthysz, who published van Eyck's collection as well as the three volumes of Pieter Meyer's *'T Konstigh Speeltooneel* (or "The Skillful Player's Stage"). Meyer was a violinist, originally from Hamburg, who worked for several years in Amsterdam.

Unfortunately, all that remains of *'T Konstigh Speeltooneel* are three uncut sheets from the middle of the printing process containing 19 solos and three duets, of which the duets and all but six of the solos are presented in this edition. As a violinist, Meyer wrote his variations primarily for his own instrument and bass. However, in the manner of the time, the original edition leaves open the possibility of performance by other instruments, and editor Wind has presented those pieces here that best fit the recorder (sometimes making octave transpositions), though he has not supplied a bass part. This somewhat artificially makes the music fit the familiar mold of van Eyck's collection, but to be fair the bass parts were likely not much more than simple harmonic underpinnings, and the music stands up very well without them.

Meyer's variations are much less ambitious than van Eyck's, though they are tuneful and avoid the excessive motivic repetition that is always the potential weakness of the style. Most of the quick-note motion is in eighth notes, but in a reversal of van Eyck's practice, the duets are generally more active than the solos with a smattering of sixteenths and real independence of the two parts.

B.&v.P.'s presentation is good with large, clear noteheads and no difficult page turns. A helpful preface and critical notes are provided but unfortunately no help with the origins of the various tunes. Those who have enjoyed van Eyck's music will want to investigate this collection for curiosity's sake or as a tuneful and playable introduction to the style.

Scott Paterson

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Q & A

Indigenous American music and recorder orchestras

QUESTION: *I am interested in indigenous American music, especially music of native tribes in the United States and Canada and Quechua flute music. Please recommend some editions of melodies in those categories that are playable on recorders. Also, where can I find bibliographies listing collections of indigenous North and South American music?—Paula Roga, Elmhurst, New York*

ANSWER FROM CAROLYN PESKIN: During the past decade, Susato Press (Rt.1, Brasstown, NC 28902) published a series of editions containing hundreds of indigenous melodies from the United States and Canada, transcribed by Daniel Chazanoff for soprano recorder or flute. These editions are available from some of the dealers that advertise in *American Recorder*. Another recent edition, for soprano recorder or Native American flute with drum and/or rattle accompaniment, is Bryan Burton with Maria Pondish Kreiter, *Voices of the Wind: Native American Flute Songs*, published in 1998 by World Music Press (Box 2565, Danbury, CT 06813).

If you are interested in primary sources (collections of melodies recorded in the field and notated by ethnomusicologists), I would recommend the many monographs written by Frances Densmore between 1910 and 1957 for the Smithsonian Institution's Bureau of American Ethnology. These monographs, published by the Government Printing Office in Washington, D.C., and reprinted by Da Capo Press in 1972, can be found in college and university libraries. Collections by other ethnomusicologists, dating from the 1880s to the 1980s, are listed in the *New Grove Dictionary of American Music* (New York, 1986). Look in the bibliography following the entry on "Indians, American, Music" in Vol. 2, and the bibliographies following the entries on the individual tribes. Collections of Native American melodies are also listed in Marsha McGuire's *American Indian and Eskimo Music: A Selected Bibliography through 1981* (Washington, D.C.: Archive of Folk Culture, Library of Congress, 1983).

Quechua Indians, inhabiting the Andean highlands of Peru and Ecuador, are descendants of the pre-Columbian Incas. Their native flutes are the quena (notched flute) and antara (panpipes). An extensive collection of Quechua melodies is included in Raoul and Marguerite d'Harcourt, *La Musique des Incas et ses Survivances* (Paris: Librairie Orientaliste Paul Geuther, 1925). Although the text is in French, the musical examples are easy to read, and many of them are playable on soprano or alto recorder without transposition. For a list of other references on Quechua music, most of them in Spanish, see the bibliography following the entry on "Peru" in Vol. 14 of the *New Grove Dictionary of Music and Musicians* (London, 1980). References on the music of other South American tribes as well as Central American tribes can be found in the entry on "Latin America" in Vol. 10.

QUESTION: *I am planning to form a recorder orchestra in my community and would like a few pointers from somebody familiar with recorder orchestras. Ideally, how large should the group be? What sizes of recorders and how many of each size would you recommend? We are also considering adding strings, either viols or members of the violin family. Is that a good idea? If so, what would be an acceptable ratio of strings to recorders?—D. E. N., Cleveland, Ohio*

ANSWER FROM KEN ANDRESEN: There are a number of particulars that transform a large group of recorders into a recorder orchestra. First is the use of the extreme sizes—sopranino, great bass, and contrabass. These additional instruments supply the increased tonal range necessary to perform actual orchestral music and are the main ingredients in creating the recorder orchestra sound. Second, the music must be arranged so as to take advantage of these added instruments. Typical recorder orchestra arrangements call for ten, eleven, and twelve discrete parts, organized using various numbers of each instrument.

Recorder orchestras vary in size. A min-

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Q & A *(cont.)*

imum of about 16 players is probably necessary to begin an orchestra. On the other hand, I have conducted orchestras of 80 or so players at workshops and have found the sound to be very gratifying indeed. The balance of the instruments is determined to some degree by the arrangement and additionally by the number of players assigned to each part. In my experience, fewer of the highest and lowest instruments (particularly the highest) are needed to maintain good overall balance. (Of course, finding sufficient numbers of great bass and contrabass recorders can be a challenge.) In an orchestra of 20 members, a good division might be 1 sopranino, 2 sopranos, 4 altos, 4 tenors, 4 basses, 3 great basses, and 2 contrabasses.

When mixing recorders with strings, one would have to predetermine whether equal balance was desired or whether one or the other was intended to predominate. However, if the group is to remain a recorder orchestra, the strings should assume a supporting role, allowing the recorders to predominate. Therefore, using our previously mentioned number of 20 recorders, I would recommend no more than 4 or 5 strings. When great basses and contrabasses are in short supply, viols can be successfully substituted for those instruments, and viols can also be nicely incorporated into a playing session even when low recorders are present. Modern bowed strings, though, present a problem because they tend to be overbearing. Playing them softly enough is a struggle. One cello, for example, can balance out quite a few recorders.

A word about organization might be in order. The recorder orchestra tradition comes to us from England, where players tend to specialize in one recorder only. In the Recorder Orchestra of New York, we have decided not to specialize in that way. While this decision gives rise to logistic and intonation problems, with which we must continually cope, we find it more gratifying musically to play different instruments in the course of rehearsals and concerts. This has been our decision. Whether or not to specialize is a decision each group must make for itself.

Before every concert season, a great deal of time goes into determining who will play what part on each piece. All players are expected to be able to play every size of recorder except where physical limitations make that impossible. (Our orchestra has decided not to use strings. We have enough recorders to cover all the parts and maintain proper balance.)

Assignment of parts is based upon piece needs, player capabilities, balance demands, and the idea of giving everyone a chance to play all the instruments he/she is capable of playing at some point in time. Finally, as with any group, careful thought must be given to how well the members can work together. This element can play a crucial role in the success of the recorder orchestra.

I send my best wishes to you in your recorder orchestra adventure and would be most happy to be of any possible further assistance to help insure your success.

Ken Andresen is the founding director of the Recorder Orchestra of New York, which has been performing since 1994, and has taught recorder orchestra in workshops throughout the United States. He also publishes music for recorder orchestra under the banner of Polyphonic Publications and is an "unabashed evangelist for the cause of the recorder orchestra."

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ON THE CUTTING EDGE

CD picks for the 1990s

As On the Cutting Edge approaches its 10th birthday, it seems an appropriate time to do a bit of reflecting. In writing this column, I have tried to keep up with things in the world of modern recorder music, and that has sometimes led to changes in the column's focus. For example, within the past five years Cutting Edge has turned to the profiling of CD recordings more often than was the case in its first half decade. This was a logical development, since CDs of modern recorder music are, if not prolific, certainly much more available than they were five years ago. Since they are "hard evidence," so to speak, they should certainly be one of the topics of most interest to readers.

In this edition of the column, I will attempt to provide a brief but useful "listeners guide" to modern recorder music of the 1990s. While some of the recordings mentioned below have been extensively profiled in On the Cutting Edge, others have not been mentioned at all. But even if they had all been thoroughly examined, anyone seeking to develop a similar selected list of recordings based on information gained from previous editions of On the Cutting Edge would have to do quite a bit of research. For that reason, I am now offering this more user-friendly format.

In listing and commenting on these CDs, I've found it necessary to place them in seven musical categories. I believe these will be helpful to the readers in sorting things out, though, I must admit, the rationales for these categories are not entirely consistent.

SOLO MUSIC (with and without keyboard accompaniment): Julia Whybrow's CD *Weeds in Ophelia's Hair* (Cadenza CAD 800 911) will, perhaps better than any other recording, give you an idea of what the current scene in modern solo music is about, both in terms of repertoire and standard of performance.

Volume I and Volume II of *Kasseler Avantgarde-Reihe* (Mieroprint EM 6002 and 6003) also contain exemplary material, but they are restricted (at least in the solo music) to compositions published by Mieroprint. Horacio Franco's solo CD, simply titled *Horacio Franco* (Serie Siglo XX), may arguably be the finest available recording of new solo music, but the pieces on it are all by Mexican composers, mostly unpublished, and relatively esoteric. Franco's interpretation of these works is absolutely incredible! There is interesting music, too, on Geert Van Gele's CD *Flemish Contemporary Recorder Music*, Volume II (René Gailly CD 92 031). John Turner's double CD, *John & Peter's Whistling Book* (Forsyth FS 001/C02), will serve well as an introduction to new music in the more conservative British tradition.

Benjamin Thorn's *Songs of Love & Marriage* (Move MD 3219) contains five of this exciting Australian recorderist's pieces including the electrifying *Voice of the Crocodile*. Anyone wanting to hear the most extreme solo music possible on the recorder should get a copy of *Blockflöte Modern I* (Flautando FR D 001) featuring the playing of Johannes Fischer. Fischer performs Mathias Spahlinger's *Nah, Getrennt*, a gargantuan and monstrously difficult microtonal work in 16th tones.

RECORDER ENSEMBLE: If this is your passion, go directly to *Pictured Air* (Channel Classics CCS 8996) by the Amsterdam Loeki Stardust Quartet. This CD is a monumental and definitive statement on the subject. If you already have that recording, you might want to get *Novacento* (DDD CD 92 004) by the Flanders Recorder Quartet, which has some nice pieces (all by Belgian composers) that are expertly played.

CHAMBER MUSIC WITH MIXED INSTRUMENTS: The two volumes of *Kasseler Avantgarde-Reihe* would be the first place to go. Volume I contains a superb performance of Ryohei Hirose's *Potalaka* for alto recorder, harp, and cello.

Volume II has an equally fine performance of *Sappho's Tears* for female voice, tenor recorder, and violin by Calliope Tsoupaki. Another excellent source is *Blockflöte Modern II* (Flautando FR D 002) featuring the compositions of Gerhard Braun. Braun's *Vier Interluden* for recorder and percussion is beautifully performed by Martin Heidecker and Helge Daferner.

Another fine work, the 15-minute long *Omnia tempus habent*, features the duo of Johannes and Renate Fischer, utilizing Renate's uniquely diverse talents as dancer, singer, and percussionist.

RECORDER WITH ORCHESTRA (or just strings): Dan Laurin's CD *The Swedish Recorder* is the uncontested choice. It is possibly the finest recording of any modern recorder music made in the past decade. The four large-scale works featured here are conservative in style, but they are beautiful, finely crafted, and brilliantly performed.

If you own this recording and would like to hear a bit more of the same, check out the *Concerto for Recorder, Strings, Celesta and Vibraphone* as performed by Laurin on a CD of concertos by Vagn Holmboe (BIS CD-911).

Another good example in a similar vein is David Bellugi's recording of A. Riccardo Luciani's *Concerto di Anacro* for recorder, piano, percussion, and orchestra. It can be

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CUTTING EDGE *(cont.)*

heard on the CD *Orchestra del Chianti* (Frame CD FR 01C93).

ELECTRO-ACCOUSTIC: No contest here either. Ulrich Pollmann's CD *Different Density* (Mieroprint 6001) is absolutely definitive. Also brilliant but idiomatically less adventurous than Pollmann's music is a single composition called *No Mercy* for amplified tenor recorder, tape, and live electronics by Staffan Mossenmark. It can be heard in a wonderful performance by Dan Laurin on *The Swedish Recorder* CD. For the most extreme example of this kind of music, have a listen to *Diamant* by Frank Schweizer (on *Blockflöte Modern I*). This piece features Johannes Fischer performing on tenor and great bass recorders with an interactive computer. Fischer also plays his "Recorder Installation" on this track—a Rube-Goldberg-like invention that allows him to play a large number of recorders at once.

POPULAR AND JAZZ REPERTOIRE: In good conscience, I can only make a single recommendation in this category. The performance of Daniel Masuch's tune "Brissago" by Iris Riedesel on bass recorder accompanied by the composer on piano (on the Mieroprint CD *Kasseler Avantgarde-Reihe I*) is a good jazz performance. Masuch's tune is beautiful and extremely sophisticated.

MODERN CLASSICS: This category is essential, because the important works of previous decades were rarely recorded in their own time. Best recordings include Julia Whybrow's performances of *Gesti* by Luciano Berio and *Alrune* by Roland Moser, both on her CD *Weeds in Ophelia's Hair.* This recording also includes a rendition of John Casken's *Thymehaze*, but that performance is surpassed in spirit and expression, if not in perfection, by the version on *Kasseler Avantgarde-Reihe* performed by the little-known Nadine Heydemann.

Dan Laurin's CD *The Japanese Recorder* contains both new and classic works, but Laurin's best playing occurs on two chestnuts: *Fragmente* by Makoto Shinohara and *Meditation* by Ryohei Hirose. And don't miss the superb performance by Andrea Buchert of Gerhard Braun's *Monologe I* on *Blockflöte Modern II*.

That's it! Those are my picks. If I've neglected your favorite, please remember that these choices only reflect my opinion.

Pete Rose

OPENING MEASURES

Nerves

Musicians of all levels perform. For those who do so infrequently it can be a very fearful experience. Some find it terrifying yet strangely addictive. But regardless of level or frequency of performance, almost all performers must figure out how to deal with performance anxiety, or nerves.

People react to performance nerves in different ways: some tremble, some lose control of breathing, some feel queasy, or even vomit, some get sweaty or cold hands or cold *and* sweaty hands. Shaking fingers, dry mouth, overly wet mouth, racing heart, rapid shallow breathing, feelings of faintness, memory blackout (when performing by heart), emotional horrors ("what am I doing here? How can I get out of this? I'll *never* do this again!"—only to sign up for another performance soon afterward). Some or all of these symptoms will be familiar to most players.

The nerves themselves are not the problem. It is the myriad of physical symptoms and mental reactions that create playing problems and anguish.

I cannot tell you the one true answer to this problem of nerves, but I can tell you my own answer, found through years of performing and much thought and experimentation.

Let me begin by saying that although many have found relief through drugs called beta blockers, I will not address that here. I always had a wish to come to terms with myself and felt that there must be a way to call a truce with these terrible nerves, and find a way to perform enjoyably. Others may have greater problems and need extra help. That is for them to decide.

I think the most effective way to prevent nerves is to make sure that you feel prepared. There are three areas of preparation to consider.

1) The more *comfortable you are with your recorder technique*—knowing you have worked on the various aspects of technique and are making continual (even if gradual) progress—the more prepared you will feel. (It is valuable to practice on the particular recorders you will be using in performance, so that you will become familiar with their quirks.)

2) The better you *know the pieces* you will be performing, the more prepared you will feel.

3) The better you *know the actual playing situation* you will encounter, the more prepared you will feel.

Comfort with your technique

Practice recorder technique every day. Even if you do only a little bit, your technique will gradually improve and you will feel ever more comfortable and confident on your instrument.

Recorder technique consists of breathing and blowing, fingering, and tonguing. I suggest dividing your daily practice time into three segments: use the first segment for technique work, the second for etudes (or working on technical problems in your pieces), and the third for playing music.

Work with a good recorder teacher to develop good recorder technique. Your teacher will be able to guide you, helping choose which techniques to focus on at any given time and what types of exercises to do to improve techniques and learn new ones. If you don't have access to a good recorder teacher (and vast portions of our country are devoid of recorder teachers, good or bad) use a good technique book. My favorites are my own, *The Recorder Player's Companion*, which can be used by players of any level (I use it with beginners and for levels all the way up to my own technique maintenance), and Walter van Hauwe's *The Modern Recorder Player* (three volumes), which is good for players who know the notes and are ready to really focus on technique.

The technique of handling performance anxiety that has helped me the most is visualization. I imagine myself performing in the hall, playing each piece in my mind.

Besides practicing specific techniques, also practice skills such as playing by heart, playing by ear, and improvising.

Knowing the pieces

Know the pieces of music that you will perform inside and out. You should be able to hum them (anything you can sing you can play). Learn the bass line of your sonatas, play the other voices of ensemble music. Play your own part a lot, even learning it by heart (whether or not you plan to perform it by heart). If you listen to your sound, articulation, phrasing, and all the other aspects of music while practicing, you will not over-practice and burn out.

Knowing the playing situation

If you can, go to the place where you will perform a few days before the concert. Learn where you will stand, what the hall sounds like—even better if you can play a little in the room. Check out the lighting. Surprises like poor light or an acoustic that whisks the sound upward so you hardly hear yourself or your fellow musicians can really throw you off.

The technique of handling performance anxiety that has helped me the most is visualization. I imagine myself performing in the hall, playing each piece in my mind. I try to imagine very clearly how I would *like* to feel (not how I fear I will feel). I imagine how I want my audience to feel and react to my playing. I imagine the feeling of playing in perfect ensemble with my other musicians.

Even if things turn out a little differently than I have imagined, the visualization really helps me. It allows me to feel in control of my reactions and no longer at the mercy of the Nerve Monster. Just remember to do visualization in a quiet place, and to do the whole process calmly. We are not trying to obsess!

And now I must stop writing: I have a performance tomorrow and am beginning to feel anxious....

Frances Blaker

RESPONSE

Small correction and large concerns

Burgess correction

My congratulations to Scott Paterson for his interesting article on "Anthony Burgess: The Man and his Recorder Music" (*AR*, September 2000), which demonstrated well the extent of the novelist's involvement with music (and the recorder). One small correction from my own experience: Burgess's Third Symphony was performed in 1974 by the The University of Iowa Symphony Orchestra in Iowa City, Iowa, under the direction of James Dixon, not by "the Iowa City Symphony." I know, because as an impecunious graduate student at Iowa I was one of the two copyists for the parts of this symphony (the main copyist being Dr. Robert Paul Block, who should be known to readers through his many editions and continuo realizations for Musica Rara). The piece was in the English pastoral strain, at times reminding me of the work of Arnold Bax, as the composer agreed at the time.

David Lasocki, Indiana University
Bloomington, Indiana

Recorders in church

I would like to see more articles on recorder playing in a church setting and more sources listed for good arrangements of music suitable for prelude or offertory. I did enjoy last month's article on the subject ("The Worshipful Recorder," September *AR*, page 18). I also would like to see information on music notation programs — the pros and cons. Thanks for continuing to work hard at making a good magazine.

Roger Weaver
Elkhart, Indiana

ED. NOTE: *While waiting for the next article on using recorders in church (which probably won't be long to wait), newer readers might like to refer back to "Recorders in Church," a triptych of articles in the November 1997* AR, *"Recorder Group, Will Play for Donuts" by Sheila Beardslee and Laura Conrad (May 1996), and Darren Holbrook's "Blow, Gabriel, Blow!" (January 1996). Articles in back issues of* AR *may be searched on the Web at <http://uncweb.carl.org/>, the fax-back service of The UnCover Company. A complete index for* American Recorder, *including departments, news reports, and reviews, has been compiled by Scott Paterson and is available from the ARS (see listing on page 38).*

AR on the Internet

Congratulations. Making *American Recorder* available to members on the Internet is a good step forward [Editor's Note, September *AR*, page 1]. Using sound files will surely enhance the articles. And if its availability begins to show up on search engines, it may perhaps bring in new members.

Personal input: more articles with depth and scholarship. While *American Recorder* is not a scholarly journal, the fact is that many members are accomplished professionals in other fields and enjoy this kind of material.

Negative: I think the magazine deserves better front cover. The style/type so-to-speak-art used for quite a few years is, in my opinion, unattractive, dull, and does not suggest the artistic endeavor of early music.

Marilyn Carlson
Columbus, Ohio

What remains to be investigated is why the recorder is not considered a serious instrument. Many writers have advanced the opinion that part of the problem comes from the fact that children are obliged to play recorder at school, even against their desire. In South America, this also happens with the guitar and the mandolin; these instruments, however, are still considered to be "serious."

ED. NOTE: Members of ARS who have a fast Internet connection (preferably cable, DSL, or T1) can indeed now enjoy reading the magazine on the Web. All members who keep their e-mail address on file at ARS headquarters receive an updated password for each issue that allows them to log on to American Recorder On-line, *a PDF version of the magazine in which many ads link directly to the companies' web pages and in which musical examples can be played back (try the examples in "Putting Recorders and Their Players to the Test," page 9, and also the corrected and revised version of Peter Ramsey's* Triptych, *a Members' Library Edition).*

In accordance with Ms. Carlson's plea for more scholarly articles on the subject of early music, we can promise in the January issue Patricia M. Ranum's study of French wind articulation inspired by a 1998 Les Arts Florissants performance of Lully's Thésée *(also the featured opera at this year's Boston Early Music Festival).*

On the other hand, ARS feels strongly that the organization and its publications serve the entire world of recorder playing, including modern composition, folk and popular idioms, childhood and adult education, and amateur and professional performance—not just early music. AR articles and its covers by outstanding American graphic artists necessarily reflect this broad and inclusive approach (see below).

I do enjoy *American Recorder*. I have for many years, but it seems to me that you've refreshed it greatly. There are always several things I want to read, and I enjoy having done so when I'm through. Certainly, the very attractive cover art creates a positive aura for every issue.

John Van Pelt
Chicago, Illinois

I am a member and I love your magazine. It's full of interesting articles and concert dates. I found out about a Michala Petri concert from you. I'm probably your youngest member. I go to the Creative and Performing Arts High School in Philadelphia and am the only recorderist there. Keep up the good work.

A student

Serious concern

From the very moment I received my first issue of *American Recorder*, I have been shocked to see in almost every issue a reference to the fact that most concertgoers don't consider the recorder to be a serious instrument. Why this is so, what "serious" means, and what we can do to correct this

RESPONSE *(cont.)*

have been questions I have struggled to answer.

When a musical instrument has a tradition, a developed technique, an established pedagogy, a musical literature for solos, chamber music, and orchestra, it is reasonable to say that it is a serious instrument, no matter how strictly we use the word "serious." And this is certainly the case with the recorder.

What remains to be investigated is why the recorder is still not considered a serious instrument. In *AR*, many writers have advanced the opinion that part of the problem comes from the fact that children are obliged to play recorder at school, even against their desire. In South America, this also happens with the guitar and the mandolin; these instruments, however, are still considered to be "serious." In fact, the study of these instruments helped to build a larger attendance at concerts. Furthermore, because the volume of these instruments, as with the harpsichord, cannot be compared to more modern instruments, it must not be the limited volume of the recorder that works against its being regarded as serious.

As a former guitar player, I know how this situation was corrected in the case of the guitar. When Andres Segovia revived the guitar, there was hardly a living tradition for technique and very few tutors. For centuries, almost no music had been written for this instrument. The fact that the guitar was considered just good enough for accompanying songs at parties, for lovers' serenades, or for the Spanish "gitano" did not stop him from creating a new school, teaching new players, who in turn continued the teaching. Now, nobody ever asks whether this instrument is or is not serious (nor did Segovia ever raise the question). In addition, the people who play guitar for pleasure are the very same who fill the concert halls.

In many ways, there is historically a great similarity between the guitar and the recorder, though the recorder is in a better position than the guitar, since more music, technique, tradition, and tutors exist. However, especially in the States, the recorder has developed more as an ensemble instrument with other recorders, while the guitar, in classical music at least, has usually been featured as a solo instrument.

What can we do to remedy the situation? In the first place, I would suggest that

we eliminate the word serious when referring to the recorder. If those who play and love the recorder speculate, even slightly, about the seriousness of this instrument, those who are not recorder connoisseurs will reasonably suppose that doubt exists.

In the second place, though it is beautiful to see so many people enjoying ensemble music, it is time to honor the recorder as a solo and chamber music instrument. It is necessary, therefore, to have special workshops for solo players and more competitions and other types of promotional events where soloists can be heard and can improve their playing. Concerts must be designed to support this performance. In fact, in any and all activities from tennis to music, it is important to build two things: the soloist and the public. The public is usually drawn from among the amateurs who perform this activity for pleasure. If there are no "stars" to follow, and if new "stars" are not constantly being discovered, the public gets discouraged and has the feeling this is not a serious musical activity.

This is exactly what happens with all other instruments; why should it not work for the recorder? Lots of players, lots of concerts, are needed to raise the audience awareness of this instrument, and this is what we all want.

In the last but not least place, it is necessary that this attitude be assumed by ARS, since it is the greatest homogeneous recorder association in the world.

Doris Grall
Caracas, Venezuela

ED. NOTE: Since the beginning of the ARS (witness the memories of Bernard Krainis beginning on page 14), the ARS has been actively involved in finding more and better ways for professional recorder players and amateurs to support each other in a healthy symbiosis. Especially in the last decade, with the advent of the bi-coastal Great Recorder Relays, the special recording grants, and the concert promotion of recorder soloists (see the ad on page 36 which runs in the Musical America International Directory of the Performing Arts), *this has been the case. The A.R.S. Nova 2000 Long-Range Plan calls for more in this direction, including increased promotion of the recorder as a professional solo instrument.*

Responses from our readers are welcome and may be sent to American Recorder, 472 Point Road, Marion, MA 02738, or e-mailed to dunhamb@mediaone.net. Letters may be edited for length and consistency.

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