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 praiseworthy figure in American recorder playing. Among my many warm memories of Bernie (including an exciting, exciting workshop with him at New England Conservatory and many, many sessions in the mid-1970s discussing his concern for ARS) is an evening 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 voice 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
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 edition. 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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Please contact the ARS office to update chapter listings.
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 Murray, 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 A.R.S. 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.
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.

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 wonder the Italians call the recorder flauta-dolce!

Cléa Galhano

Students in Indiana and Brazil Benefit from Strong Programs

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.
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 Vlijt. The painting shows a musical family thought to be the van Dussen 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 13, 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 Vivaidi 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.
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 viol 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@aiics.net, or call 978-263-5875.
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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.

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 broach 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 key-work, 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-
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 soprano concerto, RV 444 (example VII).

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.”
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."
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
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 flattening. 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 Krainsis, 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.
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

INTEEN-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
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 insistence 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 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

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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 1999) 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, was this really a pickup? 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 or 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 Hotteterre and Dieupart, who had given very specific instructions on the ornamentation 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’il la ta
  Da ta did’il 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’il la ta
  Da ta did’il la ta

John Martin Byrne

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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 La Noue 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 Clay-
BOOK REVIEWS


Henry Purcell's position in regard to the recorder is much like that of J. S. Bach.

Both composers wrote copiously and rewarding 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 to 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 reads a 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.

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

—Scott Paterson


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's 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 Warrington 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'honneur 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'honneur 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 Tintoretis but presumed lost. Jaap van Benthem attempts with considerable success to reconstruct the original form of Busnoys's motet in praise of Ockeghem, in hydraulics, 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 Rejois toi terre de France/Rex pacificus, which has previously been attributed to Busnoys (though in a fragmentary fashion) in one manuscript. Barbara Hagh-Huglo adds further documents from Bruges 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 these 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-
BOOK REVIEWS (cont.)

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 Tintor’s, 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 a part 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


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 modal 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 by 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.

Scott Paterson

American Recorder
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 attracted 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, 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 *recorders*, on the Supraphon label (SU 3428-2 131). All is very well handled, but without the inef
table 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 Chancy, 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 Música Ficta, Carrera 16 No. 94-44 Bogotá, Colombia; or http://php.ucs.indiana.edu/~cserrano/ficta.html.

Dorian also has recently issued discs by...
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 Douce 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 Colprin’s first solo CD (AIMA ACD 2 2160), takes somewhat the same approach to van Eyck, including music by Sybrand II van Noordt (1660-1705), like van Eyck a carillonneur in Amsterdam, and Johannes Schop (ca. 1590-1667), whose music was published by Paulus Matthyssoon, 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, 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


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 folk tunes 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 sale 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.

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 McCluskey 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.


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

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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 ten 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 “Green-sleeves,” 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 harmonic chromatics. 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 regrettably 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.

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. 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, soprano, 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?

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; G=great bass; cb=contra bass; Tc=treble; Qt=quarter; Pf=plano; Fw=foreword; opt=optional; P=Percussion; Pp=pages; Sc=score; Pts=parts; Kd=keyboard; Bc=basso continuo; Hcs=harpsichord; PfH=passage and handling. Multiple reviews by one reviewer are followed by that reviewer’s name.
MUSIC REVIEWS (cont.)

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 moszka (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 echo, 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. Modelled 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 mimetic 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 viol and recorders, for a grand finale to their concert.

Constance Primus

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. 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
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.

Unfortunately, all that remains of Pieter Meyer’s ‘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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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 Kreter, 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 “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—soprano, 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-

Send questions for Q & A to Carolyn Peskin, Q & A Editor
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carolynpeskin@stratos.net
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.

Q & A (cont.)

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ON THE
CUTTING EDGE

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 (Forsthyn FS 001/002), 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 gargantuian 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.

Dan Laurin’s CD The Swedish Recorder 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.

CD picks for the 1990s

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 Ryoeji Hirose’s Pota-laka 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.

RECORERD 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 Anacreo for recorder, piano, percussion, and orchestra. It can be
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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 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 Riedel on bass recorder accompanied by the composer on piano (on the Mieroprint CD Kasseler Avantgarde-Reihe) 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 Alrun 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 Ryoei Hirose. And don’t miss the superb performance by Andrea Buchert of Gerhard Braun’s Monologue 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
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, most 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.

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 own music, 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....

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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 demonstrates 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.

D. LASOCKI

Roger Weaver
Bloomington, Indiana

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.”

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Roger Weaver
Elkhart, Indiana

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 a 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.

Personal input: good work 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).

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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 company’s 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 M.s. 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. Certain, 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 large 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 teaching new students. 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 reputation of the recorder is still not considered a serious instrument, no matter how strictly we use the word “serious.”
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.

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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 Musica 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.