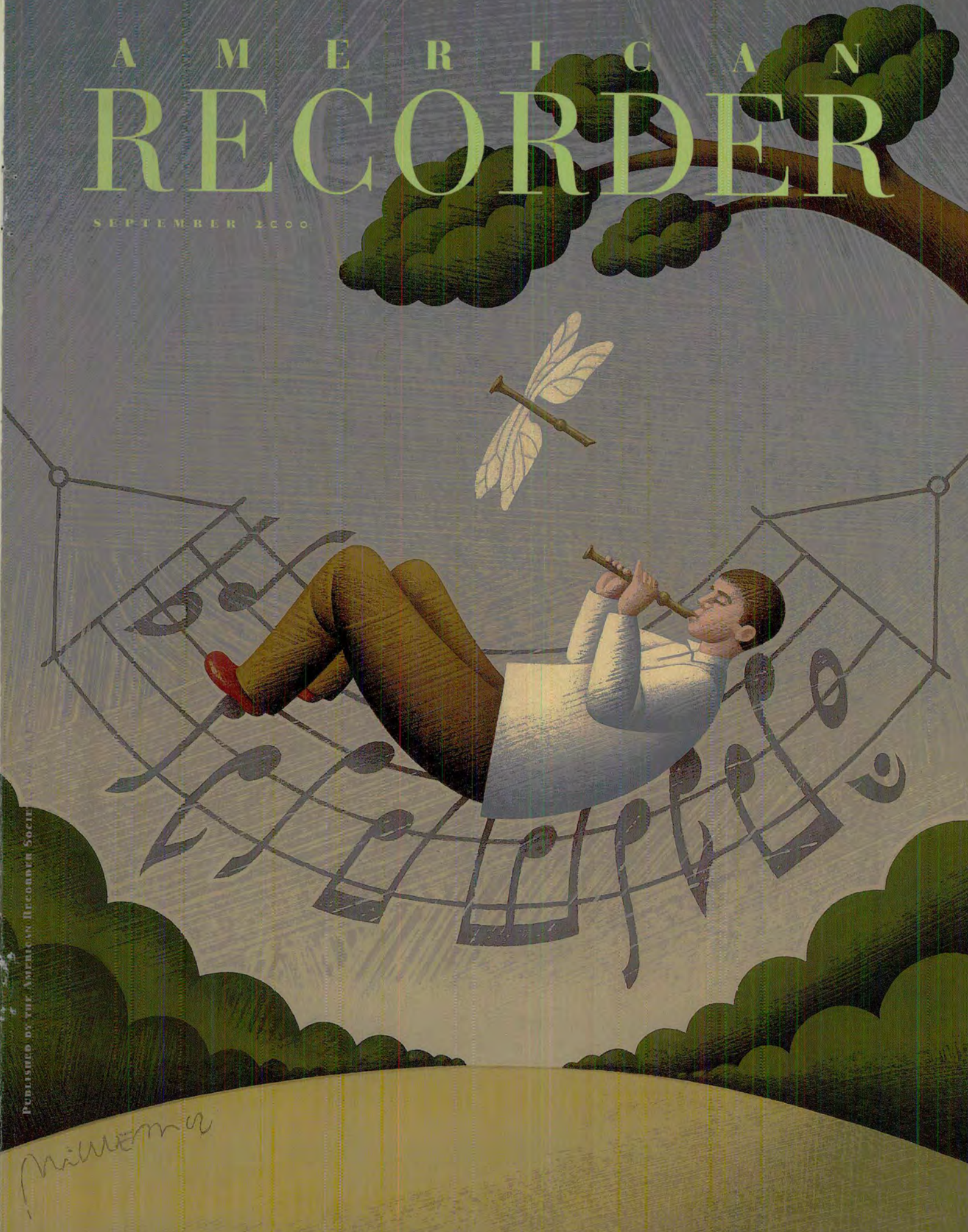


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SEPTEMBER 2000



PUBLISHED BY THE AMERICAN RECORDING SOCIETY

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# EDITOR'S NOTE

One of the goals of the ARS Long-Range Plan, adopted this past year, is to make *American Recorder* available on the Internet. With this issue we are taking the first steps toward that goal. On a trial basis, readers can access the September AR in PDF format by pointing their web browser to <www.cummingsprinting.com/recorder>. This will take you to a page welcoming you to "American Recorder On-Line," with specific instructions on how to proceed (including how to download the latest version of Adobe's Acrobat Reader, which you will need in order to open these pages).

The PDF format allows you to "thumb" through the magazine starting with the cover, almost as if you are holding the printed version. But there will be added advantages. After providing a password (shhh, it's "Stanesby" for this issue only), clicking on any article or department on this first Table of Contents page will take you directly there. Clicking on any advertiser listed in the Advertiser Index will take you to the page where the ad appears. Many advertisers have made arrangements to have their ad in *American Recorder* directly linked to their own web page or to their e-mail address. References to web addresses in the text will often be "active" in the same way.

Best of all, it is now possible to hear the musical illustrations in articles. Scott Paterson's research into the life and recorder works of author Anthony Burgess (page 11) benefits from musical examples that can be played back in MIDI format, just by clicking on the music as it appears in the PDF version. In this same way, we can also make it possible for members to hear a Members' Library Edition before they play it—Peter A. Ramsey's *Triptych* is on-line at the same address as *American Recorder* following the same instructions as above. We are also pleased to be able to reprint Mr. Ramsey's article about using recorders in church settings, adapted from its original appearance in the *GIA* (Gregorian Institute of America) *Quarterly*.

Benjamin Dunham

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Volume XLI, Number 4

September 2000



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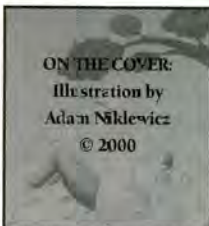
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ERIC KATZ (1900-1973)  
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### Statement of Purpose

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

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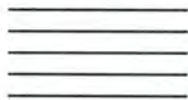
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to update chapter listings.

# PRESIDENT'S MESSAGE



This, dear reader, is my final message as President.

The most enjoyable part of the job over the last six years has been working with the exceptional people among the Society's Board, staff, and volunteers. Camaraderie, intelligence, commitment, energy, and creativity are their characteristics that I'll long remember. I'd like to take this space and some of your time to highlight just a few of their achievements and thank them for the good work they've done on behalf of all of us.

First, my predecessor, Connie Primus, who guided us through two office moves and two changes in our executive director position while keeping the Society on an even keel, bringing us to the happy situation in place when I took office and which we continue to enjoy in Littleton, CO, with Gail Nickless at the helm.

Judy Whaley, our current vice president, has done more for the Society during her two terms on the Board than anyone will ever know. Among many other jobs, she served as chair of the Education Committee as it created major enhancements to our education program (including the much-requested *Personal Study Guide*), and did important work on our by-laws and budget. Whenever business demands began to overwhelm me, Judy unhesitatingly stepped in to handle important day-to-day issues. Her predecessor, Valerie Horst, with help from fellow professional Judy Linsenberg, created the major presence we enjoy at the Berkeley and Boston Festivals. This important activity continues to grow and flourish under the enthusiastic guidance of Cléa Galhano.

Shelley Wold has been a steadfast and meticulous secretary, as well as managing our entire scholarship program. The scholarship program runs efficiently and fairly, thanks to the engineering of its prior chairperson, Nancy vanBrunt, who also worked on elections and by-laws issues. This Board was thankful that Shelley was able to meet the high standard set by her

Many thanks



predecessor, Scott Patterson, who was also our Publications chairman and keeper of the recorder discography and magazine index. Publications are now under the watchful eye of Frances Feldon. These include the popular Members' Library series, edited with the utmost care, taste and experience by Martha Bixler, former ARS president and valued friend.

We trust that our relationships, communications, and services to chapters have improved over these years, thanks to Chapter Committee chairmen Jack Anderson and his successor, Israel Stein. Israel devoted enormous time and effort to instituting the original recorder and ARS chapter Internet discussion groups, and managing the creation of our first *Chapter Handbook*. Relationships to these and other important constituencies were handled by former Board member Nik von Huene, representing the business community, and Bill Rees, for other instrument societies.

Our future lies with the next generation, and it was the enthusiasm of Peggy Monroe that led to the creation of the Junior Recorder Society. Significant progress was achieved by her successor, Gin Ebinger, who managed the production of a large amount of new materials of use to classroom recorder teachers, including a series of student newsletters and a complete resource guide.

Money is always an issue with non-profit organizations like ours. Heeding our call for financial expertise, CPA Howard Gay volunteered his time and joined our current Board as treasurer. Israel Stein took on the task of getting our long-range plan into shape, and newly appointed Board member Ruth Albert and I are working to organize a proper fund-raising campaign. Former Board member Mel Mendelssohn offered valuable advice during the early stages of the planning process. A Society as large as ours needs good legal advice, and

*Continued on page 4*

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## PRESIDENT'S MESSAGE (cont.)

we've had the best from two lawyers who volunteered their time, Lynn Goldthwaite and Priscilla Winslow.

There have been myriad others who've contributed during these years, including our hosts for Board meetings around the country (most recently organized by Atlanta Board member John Nelson), volunteer workers at the Festivals, helpers at the Littleton office, volunteers who joined in the work of Board committees, and many others. My thanks to all of you.

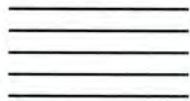
Finally, my sincerest thanks and gratitude to our paid staff: Executive Director Gail Nickless, and Membership Secretary Karen Voigt, and our editor of *American Recorder* magazine, Ben Dunham. Gail and Karen have worked miracles with limited resources. The quality of our magazine and newsletter has been at a consistently high level under Ben's care. All of them have demonstrated tremendous resourcefulness, independence, and loyalty.

As you read this, several newly elected Board members are preparing to join returning members at the September meeting, and a new slate of officers will be elected. I know you join me in wishing them the greatest success in guiding the work of this Society devoted to the transcendent joy of making music with the recorder. It has been a great privilege for me to contribute what little I have been able to do and to work with such a fine group of people, and I thank all of you for making it possible.

Gene Murrow

**As you read this, several newly elected Board members are preparing to join returning members at the September meeting, and a new slate of officers will be elected. I know you join me in wishing them the greatest success in guiding the work of this Society devoted to the transcendent joy of making music with the recorder.**

# TIDINGS



A selection from Musica Pacifica's recent recording of Scarlatti sonatas was heard by United Airlines passengers on the airline's "Baroque Era" program.

## Professional Potpourri

In March, parts of several Fred Morgan recorders **Marion Verbruggen** was planning to use in a concert were stolen in the lobby of the Newberry Library in Chicago. The case that was removed had only the bodies of the instruments, which were some time later happily reunited with their headjoints after they were identified by the person who found them.

A selection from the recent recording of Scarlatti sonatas featuring **Judith Linsenberger** and **Musica Pacifica** was heard by United Airlines passengers in June as part of the airline's "Baroque Era" program.

**Paul Nauta**, one-time teacher of Dan Laurin, has founded a new group called Les Amis du Baroque, with himself and Koen Dieltiens playing recorders, Jan De Winne transverse flute, Michyo Kondo and Makoto Akatsu violins, Christina Mahler cello, Shalev Ad-El harpsichord, and Frank Coppieters double bass. A CD of music by Bassani, Corelli, Pepusch, Frescobaldi, Purcell, Bononcini, and



**Robert Butts with Dutch composer Piet Kee after a May performance of Kee's Network with the Summit (NJ) Chorale. Butts played "bird-like utterances" on soprano recorder.**



**Marion Verbruggen lamenting the loss of parts of her Morgan recorders.**

Bach has been recorded for Nauta's new Highlight International label.

**Alco Abreu**, past winner of the Concert Artists Guild competition, has joined the roster of Albert Kay Associates for concert management. The Venezuelan-born virtuoso has performed throughout the Western Hemisphere, Europe, Australia, and New Zealand. When not touring, Abreu teaches at the New England Conservatory and the Boston Conservatory.

**Grant Llewellyn**, currently conductor-in-residence of the BBC National Orchestra of Wales, has been named to succeed **Christopher Hogwood** as artistic director of Boston's Handel & Haydn Society, the oldest continuously performing arts organization in the country. Italian violinist **Fabio Biondi** and French harpsichordist **Christophe Rousset** have been appointed co-music directors of the New York Collegium, succeeding founding music director **Gustav Leonhardt**.

Lutenist **Lyle Nordstrom**, founder of The Musicians of Swanee Alley, has left the Atlanta area to become professor and director of the Collegium Musicum at the University of North Texas College of Music in Denton.

## "ARS & Amici" Make Fourth Trip to Italy

Last February, members of the **Boston Recorder Society** and Friends (ARS & Amici) and 17 singers from the St. John's Preparatory School Chorus (Danvers, MA) traveled to Italy for 12 days of performance and study in Rome and Florence under the direction of Boston-area early music coach Sheila Beardslee. Writing in the Atlanta Early Music Alliance's *Broadside*, Birmingham Chapter member Sue Roessel reported: "During their stay, participants provided music for masses at Sant' Alfonso and Santa Susanna (the American Catholic bishop's church in Rome). Concerts were presented in the Eternal City at Sant' Alfonso and St. Paul's within-the-Walls (the American Episcopal church in Rome). In Florence, the group played for three masses and presented another concert." Members of the group were also able to study with Ludovica Scoppola at the Scuola Silvestro Ganassi in Rome and with David Bellugi at the Conservatorio Luigi Cherubini in Florence. This was the fourth annual performance and study trip to Italy organized by Ms. Beardslee.



**The Janney Recorder Consort debut took place at the winter concert of the Janney Elementary School. The group of fourth- and fifth-graders was formed by Judith Block (inset), music teacher at the Washington, D.C., school.**

# TIDINGS

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## Festival Concerts Reveal Variety of Recorder Colors

*Berkeley Festival & Exhibition in Berkeley, California, June 4-11*

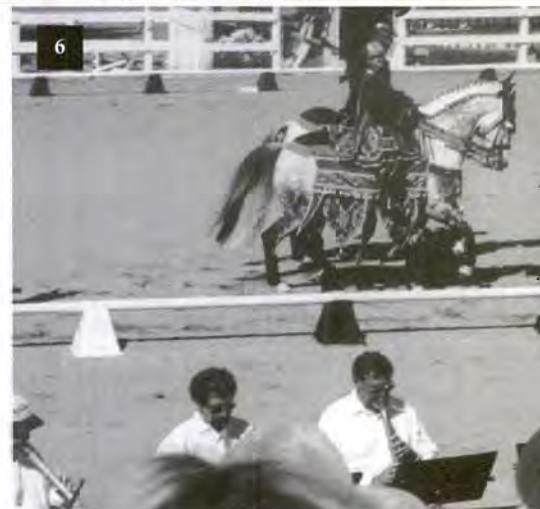
The hour was fast approaching for the Saturday night Berkeley Festival concert by the Flanders Recorder Quartet, but the limo had not yet arrived from the airport. A sound check for the taping was needed now, and a quiet but urgent appeal was made outside Hertz Hall for recorderists. The quintet that gathered in front of the microphones for the sound check were a starry group of ARS members: Cléa Galhano, Charles Coldwell, Frances Blaker, Patrick O'Malley, and Letitia Berlin. If the FRQ had not arrived moments later, it is safe to say that the audience would still have enjoyed a lovely evening of recorder playing.

As it turned out, with no warm-up or rest from a harrowing travel experience, the **Flanders Recorder Quartet** (Bart Spanhove, Paul Van Loey, Joris Van Goethem, Han Tol) wowed everyone from the opening estampie to the concluding Vivaldi concerto (arranged by Van Goethem) with "five centuries of musical passion." Showing almost no signs of fatigue, the group employed a full range of instruments, using low instruments down to contrabass, for an anonymous *Madame d'amours* in the first half and Bach's "Unser Vater" and Fugue in A minor in the second half. Special moments included a perfectly placed and tuned last chord in *Tandernack*, exciting sputato effects in Pedro de Araujo's *Batalha*, and a beautifully octaved (tenor and great bass) bass line in the Larghetto e spiritoso movement of the Vivaldi.

Earlier that day, another Hertz Hall audience heard the second of the two Rebel concerts (featuring now-Montreal-based recorderist **Matthias Maute**) that traced a route "From Biber to Bach" by way of Domenico Gabrielli, Schmeltzer, Mancini, Handel, Telemann, Sarri, and Jean-Féry Rebel. With such latitude, the programs

offered more in variety than continuity, and in the end arrived at two pieces most likely not by Bach at all. This didn't bother audience members, who were treated to much imaginative playing by Maute (a lot of extra notes in Telemann's Overture in E-flat for *flûte pastorale* and strings, with Maute using a soprano in modern D, while the strings played in chamber pitch E-flat, and in a doubtful Händel Concerto à 4 in B-flat). In this way, Maute's skill as a composer was indirectly on exhibit at the Festival. While including recorder may have added just the extra color Rebel needed, the ferocity and hard-driving style of the ensemble's strings were not the perfect setting to show off the charm and wit that Maute has demonstrated on his own recordings.

Those who arrived late in the week missed a delightful "fringe" concert presented by **Letitia Berlin** with Shira Kammen, violin and viola, Julie Jeffrey, viola da gamba, and Jung-Hae Kim, harpsichord, in the Loper Chapel of the First Congregational Church. Entitled "Baroque with a Buzz," the program wasn't so much Baroque as eclectic, with Francesco Landini and Guillaume Dufay acting as very friendly neighbors to J.S. Bach and Hanneke van Proosdi. Performing on a variety of recorders, Berlin was by turns virtuosic, wistful, fiery, sweet, playful, and dramatic. Highlights were a beautiful performance of the Playford dance tune, "Broom, the Bonny Broom," with a dreamy improvisatory accompaniment by Shira Kammen, and a commanding performance of Pete Rose's *Bass Burner*, complete with gong. (Other fringe events scheduled early in the week included recorder performances by **Kit Higginson** and **Marion Rubenstein**.)



On Thursday, a fringe concert presented recorderist **Patrick O'Malley** playing "European Jewels": music by Telemann, Cima, Vivaldi, Bach, and Princess Anna Amalia von Preussen (sister to Frederick the Great). In the swirling acoustics of the St. Joseph of Arimatea Chapel, O'Malley's tone was warm, solid, and well-tuned, and he had the impossible breathing demands of Bach's solo partita, BWV 1013, under full control. His partners were JungHae Kim, harpsichord, and Joanna Blendulf, cello, whose unfailing

sense of line was an asset in continuo playing and a special reward in a Vivaldi cello sonata.

**Judith Linsenberg's** crisp attack and characterful recorder playing effectively cut through the acoustics in this same chapel, which was packed for a Saturday noontime concert by Musica Pacifica. In a program full of exciting music-making, including Elizabeth Blumenstock's brilliant recreation of a Capriccio by Francesco Maria Veracini, a high point was Linsenberg's dramatic delivery of Dario

Castello's *Sonata Primo*, which, in a word, she "nailed."

On Thursday afternoon, participants in the Berkeley Festival's Elderhostel program who were staying up the hill at the UC International House had a delightfully refreshing program of "Variations, Fantasias, and Other Renewable Notions" brought to them by recorderist **Cléa Galhano** and harpsichordist Vivian Montgomery. If the arrangement of Bach's *Pasacaglia in C Minor, BWV 582*, took a little getting used to (an alto recorder gets the repeating *passacaglia* line), the "Folia" movement by Paolo Benedetto Bellinzani was a nice change from Corelli, and *Twisted Little Ground* by John Howell Morrison and "balanco" and "finale" from David Evan Thomas's *rigadoons, etc.*, showed that the recorder is indeed a notion that can be successfully renewed.

Any lingering doubts about the renewability of the recorder were overwhelmed on Saturday morning by the musicality and enthusiasm exhibited by the East Bay Chapter's Junior Recorder Society group, led by **Letitia Berlin**, **Louise Carslake**, and **Hanneke van**

*Continued on page 24*



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1. A quintet of ARS stars fills in for the Flanders Recorder Quartet. 2. Festival director Robert Cole (center) thanking attendees. 3. Martha Bixler and Letitia Berlin try out the new Mollenhauer "Dream" recorders. 4. EMA VP Valerie Horst and President Jeffery Kite-Powell congratulate Mike and Kay Jaffee, recipients of EMA's Howard Mayer Brown Award for lifetime achievement. 5. Patrick O'Malley with his continuo colleagues. 6. Horses dance while the Festival Winds play. 7. Frederic Palmer leads the Mid-Peninsula Recorder Orchestra. 8. Cléa Galhano congratulates Eileen Hadidian, and 9. Leads the ARS Recorder Play-In. 10. Master class participants pose with Matthias Maute (center with beard). 11. The East Bay Chapter JRS. 12. Frances Feldon and Karolyn Stonefelt at the ARS Great Recorder Relay.



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# Discovering Traditional & Country Music on the Recorder

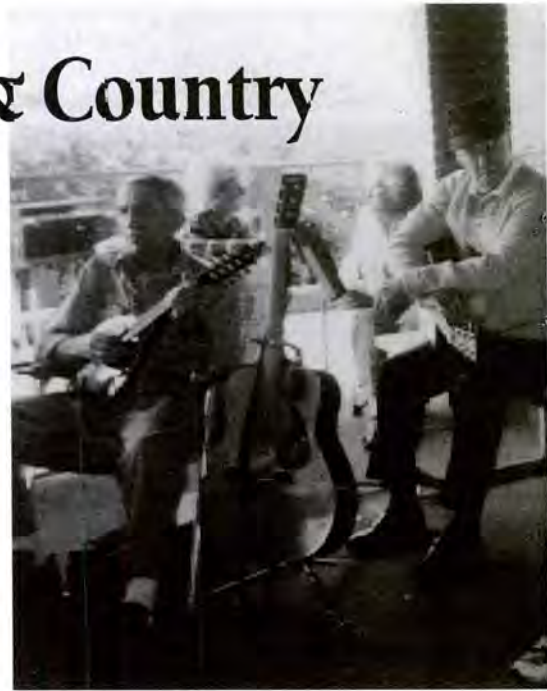
by Richard Carbone

The recorder can lead us into lots of musical adventures—in ARS chapters, at workshops, or getting together in our homes for an evening's playing. But readers may not be aware of the groups centering on traditional instruments meeting all around us. Two that I found recently proved very satisfying discoveries.

The first was a friendly group of Appalachian dulcimer players who, with guitars, banjos, and an occasional visiting fiddler, gathered at a restored village in Pinellas County (the St. Petersburg region on the Gulf of Mexico coast). Invited to sit in, I tried different recorder sizes at first, but the soprano and alto seemed to fit in the best. The group concentrated on such 19th-century tunes as "Camptown Races," "Wildwood Flower," "My Darling Clementine," and "Oh, Susanna." They played by ear, and because of the difficulty of retuning their instruments, every piece was in D major. If you have a good tune book with such material, you may bring it along, but you have to be prepared to transpose to their key. I found it easier to pick up the songs by ear, especially since they were repeated several times. Fairly quickly, I was able to play along on a melody line or harmonize with it, even if I hadn't known the piece before.

At one of these sessions, a visiting mandolin player told me about other groups that gather regularly at the many community center buildings and in the public parks of most of the small towns in the area. I suspect there are many in your area, too, and checking folk music links on the Internet will reveal a few.

The first time I went to one of the community center meetings was a revelation. The dulcimer group usually attracted between eight and eleven musicians, but at the center, there were 38 players and at least twice that number who came to listen or joined the volunteers bringing cakes and cookies and making punch and coffee. The instruments people brought were mostly acoustic and electric guitars, along with a number of mandolins, banjos, electric pi-



anos, fiddles, and harmonicas. The custom is that if you sit in the row of performers, you take your turn naming and leading off a tune for everyone to play. If you want to play along softly or just listen until you feel more ready to join in, you can sit directly behind the front row, and you will not be expected to pick and lead off a song.

Because of the nature and range of most of the instruments, you will find yourself somewhat limited as to the keys you can choose. Something like three-quarters of all the songs in the sessions I attended were played in G major, a much smaller number in D major, and one song apiece in A major, E major, and C major. (These, of course, are especially good keys for the violins and mandolins.)

The repertoire you encounter is hard to characterize simply; early to mid-20th-century traditional country and bluegrass covers most of it, but an afternoon's playing might be rounded off with a number of hymns and an occasional piece of what might be called American pop standards.

So that people going to such gatherings may have a better idea of what to expect, I jotted down a typical "play-list" during one of these sessions (see box). It is interesting to note that wherever I went, each gathering ended with the hymn "Amazing Grace."

At these larger sessions, choosing instruments to play was a little more difficult than with the dulcimer group. Dulcimers being softer and in a consistently lower sound-plane, I could play any size recorder and be heard. With the coun-

## Typical Traditional Songs

Careless Love

Your Cheating Heart

Pistol-Packing Mama

Que Sera Sera

The Prisoner's Song

Oh, Dem Golden Slippers

The Tennessee Waltz

Little Redwing

Frankie and Johnny

Lorena

One Day At A Time

Westphalia Waltz

Blue Spanish Eyes

Just A Closer Walk With Thee

Red River Valley

The Little Whitewashed Chimney

## Bits & Pieces

The formative recorder orchestra called together in late May in Grass Valley, California, by Richard Geisler now has an official name: AROW (**American Recorder Orchestra of the West**). AROW had its second meeting on August 12 at the University of California, Davis. The meeting was held as part of a second annual Consort Mixer, which attracted an array of early instruments, singers, and a variety of ensembles.

At the first meeting of the orchestra in May, approximately 25 recorder players attended, deciding to hold rehearsals every other month and to present a concert after every third rehearsal. The group is looking for rehearsal/concert venues that do not require members to travel long distances. The third meeting of the orchestra is set for September 30 in Sacramento.

Two recorder groups have issued CDs recently: The **Highland Park (NJ) Recorder Society and Chamber Orchestra** has produced a program called *The Age of Josquin & The Grand Tour*, an inclusive theme that encompasses "music from the 16th through the 20th centuries from Europe and America." The music was recorded live at two 1999 concerts for recorders and strings under the direction of Robert W. Butts. It may be ordered from the director (973-625-0459; boblute@aol.com). The second CD is called *Christmas at the Castle*, a wide-ranging selection of seasonal music arranged for recorders, strings, and percussion and recorded by the **Blue**

**Oak Consort**, directed by Richard Geisler, together with special guests. The disc is notable for the variety of instrumental colors and the use of special sound effects to set the mood of each piece. It may be ordered from the director at richgeis@jps.net.

Early musicians were saddened this summer to learn of the death on June 12 of **Robert J. Lurtsema**, whose sepulchral voice introduced recorded and live music on WGBH radio programs for nearly three decades. As host of Morning Pro Musica, "Robert J.," as he was known, relished all music, especially music by composers with difficult-to-pronounce names, but he seemed to have the greatest fondness for recorder and flute music, which was heard in the New England region out of all proportion to its customary place in the repertoire. The *Boston Globe* quoted one letter written to Lurtsema: "If the end of the world were coming, I'd want to hear it from you. I can hear you saying, 'That gives us just enough time to hear Telemann's Sonata in F for Recorder, Oboe, and Continuo.'"

**John West, a student of Cléa Galhano in Minneapolis, performed Egil Hovland's Cantus II for "From the Top," a Public Radio International program featuring talented young musicians. He was accompanied by the show's host, pianist Christopher O'Riley. The show was scheduled to air September 2.**

**Richard Carbone leads off a tune with country and bluegrass musicians at the South Pasadena (FL) Public Park.**

try/bluegrass groups, there were many more variables to consider. Some of them met in outdoor public parks, while others would be found in large cinder-block buildings with variable acoustics. Unless there were microphones available, only the soprano was really successful (especially when I was invited to take the lead or solo in a piece), although my alto worked well with the quieter hymns and ballads. Most profitable to use was my von Huene Ganassi soprano, which carried well indoors and out, and gave me the sound-wealth I needed.

Besides my enjoyment of the music, there were many other benefits from my experiences. I made some great new friends, and I felt many of the musicians and people listening in the audiences gained understanding and appreciation of what the recorder is and how it can contribute to almost any musical aggregation. I learned a lot, had fun doing it, and can recommend this type of adventuring to everyone.

Richard Carbone is a retired English teacher and the former music director of the Rhode Island Recorder Society. He has considerable experience as an instructor of recorder and other woodwinds and performs regularly in churches and with jazz and popular music groups. He divides his time between Rhode Island and Florida.



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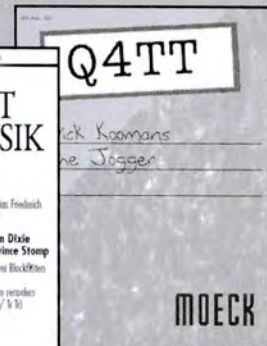
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# ANTHONY BURGESS

## The Man and His Recorder Music

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*The well-known author of A Clockwork Orange was also a serious composer. Among his many works are several interesting contributions to the recorder repertory.*

by Scott Paterson

ANTHONY BURGESS (1917-1995) is best known as the author of *A Clockwork Orange*, the 1962 novel later made into a controversial film by Stanley Kubrick. Burgess, who published over 50 novels, books of essays, and plays during the course of his career, is also fondly remembered by many as an insightful and dryly humorous television commentator on culture.

While devotees of Burgess's work will probably be aware that he was an accomplished pianist and composed throughout his life, it may come as a surprise to learn that he wrote a number of compositions for recorder. His musical legacy (which is as voluminous as his literary output) is still in the process of being organized and catalogued. Even so, among the holdings of the Harry Ransom Humanities Research Center at The University of Texas at Austin are the manuscript scores of eight substantial works for recorder as well as a handful of shorter works and unfinished works. At least four of Burgess's pieces for recorder have been published, and there is the tantalizing mention of a work for recorder en-

semble from 1948 entitled *Ludus Multitonalis* in Burgess's book, *This Man and Music*.

### Career

Burgess was born John Burgess Wilson (he was later confirmed in the name of Anthony) in Manchester in 1917 to parents who were music hall performers. Burgess's mother and older sister died in 1919 of the Spanish influenza. After his father remarried, Burgess led a rather lonely childhood in the back rooms of the various pubs and shops run by his parents. In many ways he stood apart from world around him: a Catholic among Protestants, a sickly child distant from his step-family, and a studious boy in an anti-intellectual environment (he was the only one among his schoolmates who could read out the captions when they went to the silent movies).

There were few books in the house, and Burgess's young imagination was fired instead by *The Boys' Magazine*. As a result, his first artistic creation was a magazine of his own, complete with illustrations (he was talented at drawing, but barred from a life as an artist by color-blindness). All through his youth he won prizes for his drawings and his writing, not just at school but also in newspaper competitions.

Burgess had a thoughtful boy's hobbies: a chemistry set and a crystal radio. He eventually tired of his chemistry experiments, but the classical music he heard over the radio began to hold a special fascination for him. He found that he could remember not just the melodies of the music but also the more striking harmonic patterns.

Fascinated, the 12-year-old Burgess went for help to his pianist father, who responded only by showing Burgess the position of middle C on the keyboard and on the great staff. However, this was all the information Burgess needed. With great concentration he learned to play the notes of some simple two-part pieces by Handel

*Burgess describes in his autobiography the satisfaction he derived from the musical colors he now enjoyed, which seemed to compensate for his color-blindness, as well as the pleasure he took simply in drawing the notes on the page (even in old age, Burgess's musical hand in the recorder music is almost calligraphic).*

and deciphered rhythmic notation by following a radio performance of Tchaikovsky's Fifth Symphony with a piano reduction in hand.

Burgess describes in his autobiography the satisfaction he derived from the musical colors he now enjoyed, which seemed to compensate for his color-blindness, as well as the pleasure he took simply in drawing the notes on the page (even in old age, Burgess's musical hand in the recorder music is almost calligraphic). He found that he responded especially strongly to the harmonic colors and the rhythmic freedom of contemporary music of all kinds—Debussy, Schönberg, Stravinsky, even jazz—and he began to try his hand at composition.

The rest of Burgess's school years were divided between musical and literary studies, both formal and self-directed. At age 17 he composed a full-length symphony for large orchestra modeled on the works of Elgar and Holst, the score of which was destroyed during the Second World War. He also maintained an interest in popular music, and over the next few years he was able to sell songs to performers in England, Germany, and Spain.

At Manchester University, Burgess's literary specialties were phonetics (which is, of course, the study of the sound of language), and the Elizabethan theater. As with music, his literary taste ran to the modern, especially the works of James Joyce. Fate, however, began to work

against his chosen career as a composer. He had failed physics in high school because of a disagreement with his teacher, and this subject turned out to be a prerequisite for musical study at Manchester University. As a result, he enrolled instead in the English Department. He also met his future wife, Lynne Jones, while at university, and she had little interest in music generally and little sympathy in particular for Burgess's impractical passion for composing concert music.

The Second World War broke out just as Burgess obtained his degree with a thesis on Christopher Marlowe's *Doctor Faustus*. Burgess spent the war in Gibraltar as a member of the Army Educational Corps; after the war, he began a career as a teacher, commencing at Banbury Grammar School in Oxfordshire. He had maintained his musical activities through the war years, but at this point his wife gave him an ultimatum: find success with one big work or put aside the hope of a musical career. Burgess attempted an opera, but when he found he had written a libretto that was impractically long, he gave in to the inevitable and reconciled himself to a life of amateur music-making.

In 1954, Burgess accepted a teaching position in Malaya, now Malaysia. Before leaving England and after his failed attempt at operatic composition, he had written two unpublished novels based on his experiences in Gibraltar and in Banbury. The exotic Eastern locale in which he now found himself in combination with the isolation of the expatriate life inspired him to write a trio of novels, *Time for a Tiger*, *The Enemy in the Blanket*, and *Beds in the East*, which were immediately accepted for publication. It was at this time that the former Jack Wilson took "Anthony Burgess" as a pseudonym, since, as a colonial official, it was considered improper for him to publish under his own name.

After Malaya, Burgess took a post in Brunei, and it was here that the central event of his life occurred. He took ill and was sent back to England, where he was diagnosed as having an inoperable brain tumor and given a year to live. In an effort to provide for his wife, he took advantage of his natural creative fluency and set out to write as many novels as possible in the time he had left. In the event, he finished five novels by the end of the year only to be given a clean bill of health! In the meantime, he had well and truly become an author, and from then on he made his living as a writer, reviewer, and broadcaster.

After Burgess's first wife died in 1968,

he married an Italian writer, Liana Macellari, and decided to leave England, where he had never felt accepted. He lived first in Malta, then Italy, then finally Monaco. He ended his literary career where it had begun with *A Dead Man in Deptford*, a novel exploring the life and times of Christopher Marlowe.

Throughout his career, and particularly in his later years, he continued to compose prolifically and received many performances. Among the most notable of these was his *Third Symphony*, which was performed in 1974 by the Iowa City Symphony. Burgess's son, Andrew, became a professional oboist, and it was for Andrew that Burgess, during his final years, wrote most of his music for recorder.

### The Music

Burgess writes at length about his musical style and experiences in both his autobiography and *This Man and Music*. Although as a young teenager he was first attracted to the music of avant-garde composers such as Stravinsky and Schönberg, he found their formal procedures too difficult to replicate, so, as he writes, he settled for "diluted Debussy." Burgess also fervently admired the music of Elgar. Debussy and Elgar meet in Burgess to form a style that is harmonically and instrumentally colorful but possesses a solidity and a breadth of expression that is anything but impressionistic.

Burgess's compositions always came easily to him; his practice was to compose a piece entirely in his mind before committing it to paper. He did not use a piano, except after the fact to check what he had already written. This method of working was analogous to his method of writing novels, which was quick and involved very little redrafting. To the horror of his friends, he was confident enough to mail manuscripts to his publisher without making a copy. He was happiest writing for large orchestra or for unusual instruments or instrumental combinations.

Burgess's recorder music in the Ransom collection consists of 14 works for great bass, tenor, and alto recorders (see box). In addition, Saga Music has published *Due Pezzetti* for flute or recorder and piano and *Three Little Pieces for Wind Quintet or Recorder Quintet*.

Although the keyboard instrument is not specifically designated as a piano in some of these works, the style of the music would suggest the piano over the harpsichord everywhere but possibly in the *Siciliano* and the common-time movement

(and perhaps the *Sonate pour flûte à bec* if an accompanying part exists).

Only the published works and the sonatas involving great bass and the *Sonate pour flûte à bec* are assigned to a specific size of recorder. The other works have been designated in the list above according to the range of the music. One of the most remarkable aspects of Burgess's recorder music, however, is the fact that all the pieces designated as sonatas (excepting the *Sonate pour flûte à bec* and the fragmentary Sonata No. 3 for tenor) exceed the normal upper range of the recorder significantly, using a total range of almost three octaves in the "St. John's" Sonata and almost two and a half octaves in the Sonata No. 2 for great bass (see example 1).

The obvious assumption is that Burgess made a mistake and simply wrote too high. In support of this hypothesis is the fact that the music would work well on the flute or bassoon, these instruments being common models for composers unfamiliar with the recorder. As well, it could be hypothesized that his brisk method of working might have led him to overlook his error or not to have thought it worth correcting. On the other hand, Burgess's obvious acuity and intelligence and his propensity for writing for unusual instruments argues for a clearer intention on his part. Perhaps he expected the player to employ extended techniques and/or a specially designed instrument in order to play the music as written. It is worth noting that in the Sonatas as they are published, the highest passages are marked as optionally playable down an octave.

The question of range is allied to the question of balance in this music, especially the music involving the great bass, which is a very soft instrument. The accompanying parts make no allowance for the difference of volume and are written more fully than is usual in music involving the recorder (see example 2). Once again, there is a temptation to assume that Burgess simply miscalculated. However, he is sparing and careful in his use of dynamics (while at the same time very free with his articulation markings), and it is worth noting that both the tenor and great bass take on a more incisive tonal quality and gain in carrying power when played in their highest register, as Burgess often asks them to do. As a result, sensitive playing on the part of all concerned can overcome the inherent problems of balance. In this regard it is worth noting that the preface to the published *Third Sonata* for great bass points out the difficulty but states clearly

that "this piece has been played quite successfully on the Great Bass recorder, even while accompanied by a full-sized grand piano."

While each work has its own special characteristics, there are several general observations that can be made about the style and form of these pieces.

True to Burgess's avowed musical focus, the center of attraction in this music generally lies in its harmonic and textural colors. While the music is essentially tonal, there are very few pure triads to be found. Burgess's basic harmonic building block is the four-note chord, usually a seventh of some kind or a triad with added

Example 1: "St. John's" Sonata, I Allegro Moderato, bar 34, through Andantino, bar 5

Example 2: Sonata No. 3 for Great Bass Recorder and Pianoforte, II Elegy: A.B., bars 1-3

Example 3: Sonata in C for Great Bass Recorder and Piano, I Allegro Moderato, bars 117 to 120

While the music's idiosyncrasies will certainly give pause, the work of surmounting them will add greatly to a player's technique and will ultimately produce a unique and very special effect. In many ways, this quality seems analogous to Burgess's use of arcane vocabulary in his literary works in order to involve the reader more deeply through intellectual effort.

second or sixth. He also employs chromatic alteration very freely, and the general effect is not as much atonal as it is a constantly shifting tonal implication. He also tends to avoid clear cadences in the course of a movement, but almost inevitably makes up for it with a push to the final cadence. The final cadences typically have an especially solid tonal character, but they often feature some alteration in the final chord that sidesteps a simple triadic ending (perhaps a missing third or a discreet added tone; see example 3).

The recorder and piano (and violin in the trio piece) are fully equal members in the musical conversation. As a chordal instrument, the piano carries most of the harmonic coloration, of course, and it is in the complexity of Burgess's harmonic language that the origin of the very full piano writing lies. Although the piano part changes its character constantly from simple chordal accompaniment to melodic punctuation to more soloistic writing (even some fugal passages), it most frequently takes the form of rhythmically active, harmonically dense accompanimental figuration. There are rarely fewer than four notes being played at a time, and there can be as many as 12 notes required at once (see example 4). Burgess also uses a wide range for tonal effect, sometimes using just a very high or very low tessitura, sometimes spreading a chord wide with the use of the sustaining pedal. While all of this is challenging to play, it is always idiomatic and fits the hands well (though it helps to have hands as large as Burgess's own!).

It is in the melodies and rhythms of Burgess's music that the Elgarian influence is primarily felt. Burgess's fast melodies are rhythmically clear-cut and motivic in nature (see example 5). His slow melodies tend to be rhapsodic, even improvisational, creating expansive, arching phrases that are effectively supported by the strongly characteristic accompanying harmonies to create an effect that is grand but never sentimental (see example 6). Sweeping fast-note melodic gestures often appear as connecting material and then reappear motivically later in the movement, while repeated-note figures are also frequently employed as a contrast to the more typical wide-ranging melodic activity.

Burgess uses rhythm with an almost orchestral variety, especially in the piano part. Changing rhythmic textures are used with great flexibility, sometimes in unison between the hands but sometimes in two or three layers at once (usually with yet an-



Example 4: Sonata No. 2 for Tenor (?) Recorder and Piano, I Allegro, bar 11



Example 5: Sonata in C for Great Bass Recorder and Piano, I Allegro Moderato, bars 1-11 (recorder part)



Example 6: Sonata No. 2 for Great Bass Recorder and Piano, II Andante Lugubre, bars 5-18

# Siciliano

Anthony Burgess

Slow

The musical score is written in 6/8 time and consists of four systems of staves. The first system includes a vocal line starting with a *mp* dynamic and a piano accompaniment starting with a *p* dynamic. The second system features a vocal line with a *f* dynamic and a piano accompaniment with a *mf* dynamic, including a triplet of eighth notes. The third system shows a vocal line with a *f* dynamic and a piano accompaniment with a *ff* dynamic, including a *tr.* (trill) marking. The fourth system concludes with a vocal line marked *ten.* (tenuto) and a piano accompaniment. The score is marked with various dynamics (*mp*, *p*, *f*, *mf*, *ff*) and includes performance instructions such as *tr.* and *ten.*

*There is a sadness in the reflection that the sonatas for tenor are probably the last music Burgess ever wrote. The "St. John's" Sonata (named, according to Burgess's wife, in honor of the composer's patron saint) is dated just ten days before he died of lung cancer and is marked "post operationem glottalem," referring to a throat operation to restore his voice.*

other layer in the recorder part). Accompanying figures are often rhythmically propulsive, with a frequent use of accented off-beats (reminiscent of the "backbeat" of popular music). Mild syncopations and the use of two-against-three figures (especially in compound time) frequently enliven the texture.

Formally, the sonatas are generally in three movements. The first movements are usually in a moderate tempo and in a foreshortened sonata form with two clearly contrasting themes (sometimes even with a repeat of the exposition) and an extensive development section based primarily on the first theme, but with a recapitulation of the first theme only, which leads directly to a coda-like push to the final cadence.

The second movements are slow and are either long cantilenas in a loose rondo structure, or fantasia-like with sudden, wide-ranging, and unexpected gestures.

Third movements are usually more rhythmically complex—sometimes broad and majestic in 3/2 or 5/4 time or quick and scherzo-like in compound time. They are usually built around a rondo scheme that uses a clearly identifiable motivic melody as a structural anchor.

Interestingly, Burgess seems to have been brought to a close study of Baroque style by his interest in the recorder. While none of the larger works shows evidence of

this research, several of the miscellaneous movements are in a very different style from the sonatas, a style strongly influenced by Baroque music.

The *Sonate pour flûte à bec* is for alto recorder rather than the C recorders of the sonatas. It is in four movements rather than three—Adagio (common time), Allegro (2/4), Largo (3/2), and Allegro (3/8)—with the fast movements in clear binary form. The melodic writing is more periodic while the harmonic scheme is clearly tonal and employs a traditional pattern of modulations. Trills are used for harmonic emphasis rather than for melodic color, and there are even penciled indications of a "tu-ru" articulation in passages of paired sixteenths!

Both the common-time movement for alto and the *Siciliano* for tenor are in a traditional binary form with repeated sections. The rather restrained keyboard parts show a strong influence of continuo texture with melodic motion in the left hand against a regular chordal motion in the right. These two movements are almost unique in Burgess's recorder music in ending with unalloyed major triads.

The fourteen-bar *Andante* for three flutes or recorders is closest in character to one of Burgess's sonata slow movements. It seems better adapted to the flute—particularly because of its extensive dynamic markings—but is also effective in its recorder version (best realized on three tenors). The *Three Little Pieces* for wind quintet or recorder quintet share the harmonic complexity of the sonatas and are more rhythmically complex than the *Andante*. The three short pieces are formally uncomplicated, though the second movement is a contrapuntal Fugato. The *Due Pezzetti* for flute or alto recorder and piano similarly share the language of the sonatas in a simpler formal setting.

While space does not permit a detailed analysis of each work individually, there are a several touches of wit and imagination that are worth noting in the individual pieces.

Formally, the Sonata for violin, great bass, and piano, the "St. John's" Sonata, and the Sonata No. 2 for tenor all share peculiarities in relation to their slow movements. The second movement of the trio is marked "Pastorale" and features long, improvisatory solos for recorder, then violin, each interrupted by an Allegro outburst by the other instrument with piano, consisting of two bars of motoric 9/8 rhythms to be repeated "at least six times." The "St. John's" Sonata has a surprising *attacca*

## References

Burgess writes entertainingly and in detail about his musical interests in many of his books, but three are especially informative:

*This Man and Music*. London, Melbourne, Sydney, Auckland, Johannesburg: Hutchinson, 1982.

*Little Wilson and Big God, Being the First Part of The Confessions of Anthony Burgess*. London, New York, Victoria, Toronto, Auckland: Penguin Books, 1987.

*You've Had Your Time, Being the Second Part of The Confessions of Anthony Burgess*. London, New York, Victoria, Toronto, Auckland: Penguin Books, 1990.

Little of Burgess's music has been recorded, but the following 1995 disc of Burgess's three guitar quartets gives a good impression of his style:

*Music of an English Writer on the Riviera*. Aïghetta Guitar Quartet. Numen ED 13049.

## Anthony Burgess: Works for Recorder

Held at Harry Ransom Humanities Research Center, The University of Texas at Austin

### Works for great bass recorder in C

- 1) Sonata in C with piano [dated April 13, 1990; published by Da Capo Music, Ltd., authorizing performance on other C recorders or bassoon]
- 2) Sonata No. 2 with piano [dated September 18, 1992]
- 3) Sonata No. 3 with piano [N.B., a Sonata No. 3 for Great Bass Recorder or Bassoon and Piano published by Saga Music Publishing, Ltd., is a different work]
- 4) Sonata with violin and piano [first movement dated January 18, 1993]
- 5) *Andantino* with piano [first page only]

### Works for tenor recorder

- 1) Sonata (St. John's) No. 1 with piano [inscribed November 12, 1993  
"post operationem glottalem"]
- 2) Sonata No. 2 with piano
- 3) Sonata No. 3 with piano [six bars only]
- 4) *Siciliano* with piano
- 5) *Andante for Three Flutes or Recorders* [TTT, ATT, or ATA]

### Works for alto recorder

- 1) *Sonatina* [first movement only]

While it is possible that the *Sonatina* originally had more movements, this Allegro is the only one currently identifiable. With the permission of the Ransom Center, a facsimile of the composer's original manuscript is now available as part of the ARS Erich Katz Contemporary Music Series. Ordering information is printed in the ARS Publications listing on page 38.

- 2) *Allegro Vivo* [third movement of an unidentified work]
- 3) Common time movement with piano
- 4) *Sonate Pour Flute à Bec Alto* (Treble Recorder) [solo part only]

Da Capo Music may be contacted at 26 Stanway Road, Whitefield, Manchester M45 8EG, UK, while Saga Music may be contacted at 84, Brendon Close, Harlington, Middlesex UB3 5NH, UK.

from an accelerating rising-scale figure at the end of the first movement directly into a rhapsodic *Andantino* (see example 1). In the Second Sonata for tenor there is an extra movement between the Adagio and closing Allegro non troppo marked "Andante languoso" that consists of an improvisatory dialogue between the two instruments featuring sudden changes of texture, trills, and darting arpeggio figures.

The published Sonata No. 3 for great bass and piano is different from the manuscript Third Sonata. It is similar in style to the other sonatas save that its second movement is a short "Blues" while the last movement is a 79-bar "Passacaglia."

There are some unusual markings in several of these pieces. For example, there is a long low F at the end of the "St. John's" Sonata with the marking "pure breath." It is also marked *crescendo* to a triple-forte and probably means "senza vibrato," but the imaginative player may find another implication to match the marking "sehr scharf und lebhaft" in the piano part (the only use of German in all these pieces). As well, about halfway through the isolated Allegro Vivo movement, Burgess employs

the notes of Scriabin's famous "mystical chord" and waggishly identifies the moment with an arrow and the notation "Hommage a Scriabin."

There is a sadness in the reflection that the sonatas for tenor are probably the last music Burgess ever wrote. The "St. John's" Sonata (named, according to Burgess's wife, in honor of the composer's patron saint) is dated just ten days before he died of lung cancer and is marked "post operationem glottalem," referring to a throat operation to restore his voice. It is amazing to think that in this extremity Burgess had the concentration to compose two full sonatas and begin work on a third.

As is so often the case, the features that initially seem most problematic about this music are the key to its success. While the music's idiosyncrasies will certainly give pause, the work of surmounting them will add greatly to a player's technique and will ultimately produce a unique and very special effect. In many ways, this quality seems analogous to Burgess's use of arcane vocabulary in his literary works in order to involve the reader more deeply through intellectual effort.

Scott Paterson is a recorder and Baroque flute teacher, ensemble coach, and former chair of the Wind Department at The Royal Conservatory of Music in Toronto. He is a freelance performer in the Toronto area and writes regularly for music magazines in Canada and the United States. He is a past secretary of the ARS and book review editor of *American Recorder*.

He would like to thank his student Harry Howie for first suggesting trying to track down some of Anthony Burgess's recorder music. Mrs. Liana Burgess graciously gave permission to examine the music and patiently answered all inquiries; Maureen Turquet of Rochefort sur Loire, France, was able to provide insight about the music in performance; while Artellus Limited gave permission to publish selections and Dell Hollingsworth of the Ransom Center rendered invaluable assistance by arranging for photocopies of the music to be provided and by answering many questions.

By generous permission of Mrs. Burgess, Artellus Limited (agents for the Burgess estate), and the Ransom Center, we are able to print the *Siciliano* for tenor and piano to accompany this article.

# The Worshipful Recorder

*While the sound of the recorder is certainly not unknown in church settings, its ability to enrich and enliven a religious service is often overlooked*

ENLIVENING THE PRAYER LIFE of any worship community has almost always been the special ministry of the instrumentalists. It is also true that the simplest instruments to bring to any musical celebration of faith are those that readily read the music at hand. Thus, players of non-transposing instruments in C have always had the advantage in the area of liturgical music. Flutes, violins, oboes, cellos, bassoons—these are the instruments generally heard in our worship.

Perhaps one of the most overlooked instruments in this genre of instrumental enhancement is the simple recorder. Its light tone and peculiarly pleasant sound lend a grace and delicacy to public prayer that immediately lift almost every heart to an attitude of meditation, praise, and thanks. The recorder's use in uplifting prayer can be as simple as playing an inner harmony part above the ensemble by way of descant, or as a solo instrument sailing gracefully on the waves of its own delightful repertoire.

The recorder is everywhere in our schools, and yet oddly absent in our houses of worship. Many public schools teach recorder as a pre-band instrument. But young adults who have learned the basics of the recorder in school often do not know that it can be a rich and viable instrument in their daily lives, particularly in the prayer life of their church families.

The accessibility of the recorder ought to make it a first choice for use with liturgical music. Its refinement and immediacy in prayer is beyond almost any other instrument, save the organ. Indeed, when one considers the names of many organ stops—Gedackt, Stopped Flute, Blockflute, all imitative of the recorder—it is surprising just how often the sound of the recorder is used in worship, if not the instrument itself.

How can the recorder be used in worship? What will it play? Where is it best suited? What occasions respond well to its particular sentiments?

Most modern editions of vocal music for worship include a part for C instrument, generally assigned to the flute, oboe, or violin. If the instrumental part lies from middle C up to the C above the staff, the part can easily be played by a soprano recorder. Soprano recorders, reading vocal music, sound an octave higher than notated and will carry well. For example, in Marty Haugen's *Mass of Creation*, a soprano recorder can play almost any of the parts for flute or oboe very effectively. The tenor instrument will play the same parts at their normal pitch, in the same octave as the flute or oboe.

If the instrumental part goes no lower than F on the first space, the part can be played by an alto recorder. Frequently, in children's two-part vocal anthems, when the second part cannot be sung, a recorder can be used to play this line, making a very pleasant descant instrumental part.

Recorder players, particularly alto players, are (or should be) adept at changing the octaves in a line of music to fit the range of the instrument. This "leaping" is not obtrusive if done well and makes the recorder quite adaptable to music that might wander a note or two out of its range.

In small communities celebrating Liturgy of the Hours, an unaccompanied recorder can gather the breath of the assembly into one gentle song of prayer. Merely playing the melody of the first hymn in a free, unmeasured pattern can be a most effective call to worship.

Instrumental music before liturgy, at the Preparation of the Gifts during Eucharist, and as meditation music after Communion can be an effective tool in the ministry of music in worship. A bright soprano recorder solo can also be used with light organ as postlude music. One good collection is *Twenty-five Masque Dances for Soprano and Continuo*, London Pro Musica Editions. Yes, they are dances—rhythmic, joyful, short pieces that can be strung together nicely for weddings, Christmas,

Easter, and even Sundays of Ordinary Time. Another good collection in this same style is *Die Tänze* (1683) by A Bartolomeo de Selma, published by Pelikan Editions, Zurich.

A movement or two of any Baroque sonata can set the right mood for almost any celebration. Sonatas of Corelli, Handel, Telemann, Vivaldi, and others too many to name would have been a natural choice for the recorder player of the 18th century. Accompaniments for these kinds of pieces are usually not at all difficult for the organist and can be supported with a light instrumental bass played on cello or bassoon.

The sound of the recorder can be easily obliterated by over-registration. It should be noted that J.S. Bach had one gedackt (stopped) flute at chamber pitch that he used to accompany instrumental music. This speaks volumes about the simplicity that should be exercised in registration with instruments: less is best. Simplicity also makes the accompanist's job less difficult and less intrusive, allowing the pure sound of the recorder to show through in a transparent way that will take the congregation by pleasant surprise.

There is, of course, also music for ensembles of recorders in 2, 3, 4, 5 parts, and more. I have found that London Pro Musica is an excellent source for all kinds of suitable ensemble music from the 15th through the 20th centuries, and these editions are priced for the budget-conscious group. Among their publications is the *Danserye* (1551) of Tielman Susato. The *Danserye* pieces are simple enough for elementary students and elegant enough for any celebration. If it is difficult to find a bass recorder, the organ gedackt stop can play the bass line. To get large numbers of players involved, these pieces can be doubled with four or more instruments on a part, or equally effectively, they can be presented by a simple quartet of instruments.

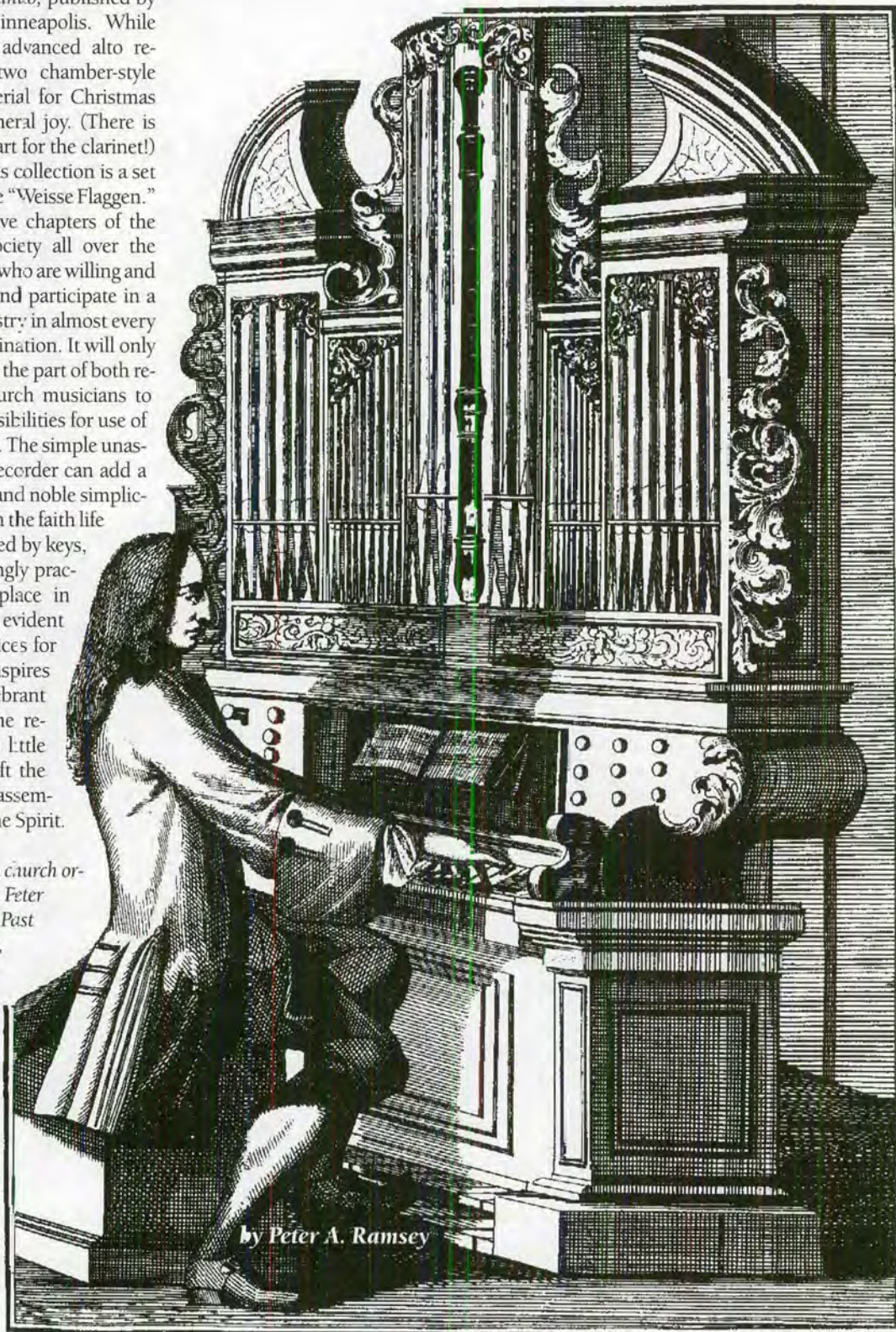
Every publisher has collections of mu-

sic for special times of the year, particularly Christmas, Easter, and other celebrations such as weddings. Most Baroque sonatas are excellent music for all of these times and occasions. I would be remiss in not mentioning my own compositions for alto recorder with accompaniment, *Joy to the World! Two Carols for Solo Instrument, Keyboard and Bass Continuo*, published by Augsburg Fortress, Minneapolis. While written for the more advanced alto recorder player, these two chamber-style sonatas are good material for Christmas and other times of general joy. (There is even a transposed B $\flat$  part for the clarinet!) The second piece in this collection is a set of variations on the tune "Weisse Flaggen."

We are lucky to have chapters of the American Recorder Society all over the country with members who are willing and able to help organize and participate in a developing music ministry in almost every church of every denomination. It will only take a little initiative on the part of both recorder players and church musicians to open up a world of possibilities for use of the recorder in worship. The simple unassuming sound of the recorder can add a dimension of humility and noble simplicity to any prayer event in the faith life of the church. Unfettered by keys, easily learned and lovingly practiced, the recorder's place in worship is immediately evident as among the best choices for an instrument that inspires prayer. When the celebrant says, "Let us pray," the recorder player need do little more than exhale to lift the mind and heart of the assembly into the breath of the Spirit.

In addition to being a church organist and choir director, Peter Ramsey is director of the Past Time Consort in Latrobe, Pennsylvania. His three-movement, three-part Triptych is being issued this month as an ARS Members' Library Edition. This article is adapted from its publication in the Spring 1999 GIA Quarterly, A Liturgical Music Journal. Reprinted with permission of GIA Publications, Chicago, Illinois.

*When one considers the names of many organ stops—Gedackt, Stopped Flute, Blockflute, all imitative of the recorder—it is surprising just how often the sound of the recorder is used in worship, if not the instrument itself.*



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# BOOK REVIEWS

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## *Two books that explore music-making in the Baroque era*

**BAROQUE WOODWIND INSTRUMENTS.** By PAUL CARROLL. Ashgate Publishing, 1999. 208 pp. Hardcover, \$65.95. ISBN: 1-35928-326-8.

In his introduction, Paul Carroll writes that most 18th-century instrument tutors which contain instructions and fingering charts for more than one instrument can be misleading or incomplete and that we are fortunate to have treatises by Quantz, Corrette, Leopold Mozart, *et al.* which do focus in clearer detail on one particular instrument. While making no claim to be comprehensive, Carroll's volume contains a wealth of information on the Baroque bassoon, flute, oboe and recorder and can be highly recommended as a repertoire survey. Readers expecting practical technical guidance, however, may end up as frustrated with Carroll's book as he is with some of the historical sources.

Carroll is professor of Baroque and classical bassoon at the Royal College of Music, London, and his stated aim is to "provide enough information to enable a person who has achieved a reasonable facility on a modern instrument to play a baroque woodwind instrument to a basic level." He stresses the desirability of a good teacher, but "for the player or student who does not have access to a teacher this book will also make it possible to attain a reasonable standard without one."

After considering the choice of which instrument to learn based on repertoire preferences, relative difficulty, and the practicalities of a reliable reed supply, he gives good advice on the purchase of instruments from early music specialty shops or from individual makers, and on choosing performing editions of music which are faithful to the composer's intentions, listing publishers of urtext editions and facsimile reprints. In regard to style and ornamentation, he suggests that we consult the original treatises to form a perspective on these subjects.

The four following chapters cover in turn the bassoon, flute, oboe and recorder. (We are referred to the books by Colin Lawson and Albert Rice for information on

the chalumeau and baroque clarinet.) Carroll begins each with an overview of the instrument's history and development up to the Baroque period, including details of surviving instruments, their makers, iconography and uses in various locales. This is followed by a discussion of the repertoire for each woodwind that can best be described as encyclopedic, with informed commentary on many works, Carroll's personal evaluations, and suggestions for effective performance.

The chapter on the recorder gives a summary of the instrument's development from a Medieval/Renaissance cylindrical bore construction to that of a conical bore, which increases the range and changes the tone quality. The confusing subject of the "Ganassi-type" recorder, however, is further muddled by Carroll's statement on the matter: "The renaissance recorder was made from one piece of wood with an almost cylindrical bore and a range of about an octave and a half. Ganassi's treatise adds another six notes to the range, a result of the quite different bore shape of the renaissance instrument, with a set of fingerings which even the author admitted to be difficult." An editor might have clarified the point about bore shape here, and other ambiguities elsewhere.

The discussion of the repertoire of the Baroque recorder begins with J.B. Lully, and many interesting details of perfor-

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***Performers may experience some initial disappointment that Anthony excluded performance practice issues from his study, but the discussion often touches upon issues of form, genre, and scoring, which are certainly important considerations for performers.***

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mances, music publishing, contemporary commentaries, and composers' careers enliven the fairly comprehensive discussion. There is a great deal of useful information collected here, and the chapter on repertoire for each of the other instruments is similarly extensive and entertaining.

The section on buying a recorder is again typical in containing common sense tips about pitch, material and price considerations, as well as instructions on oiling, adjusting cork- and thread-wrapped joints, and combating condensation.

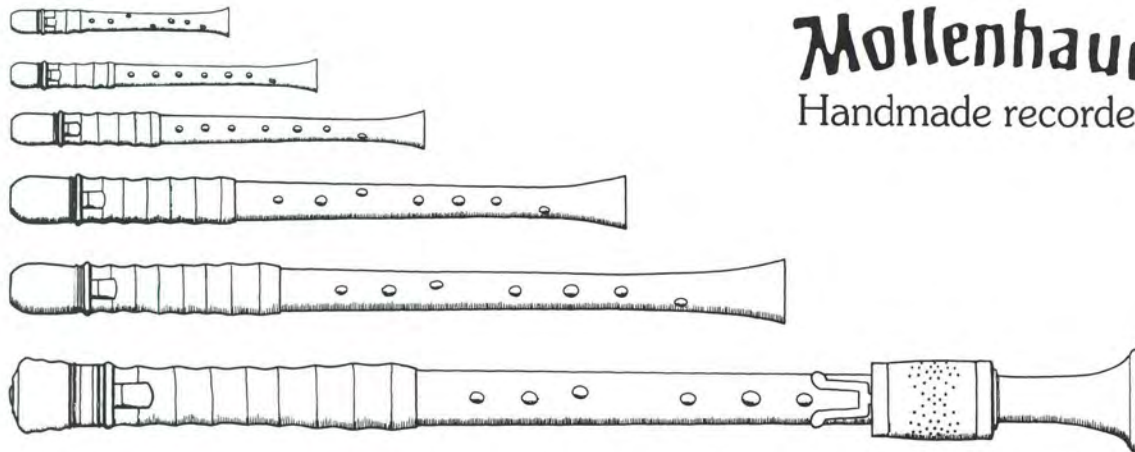
The main weakness of the book lies in the sections on playing the various instruments. Carroll gives careful instructions on holding and producing a sound on the flute, for instance, then gives step by step directions to place the fingers one at a time on the tone holes, and blow. After three or four fingers the "and blow" becomes annoyingly redundant. He then directs the aspiring flutist to learn the fingerings for the other notes, practice long tones daily and consult Quantz for alternate fingerings to correct intonation deficiencies.

While he says that La Barre and Hotteterre give advice on articulation and ornamentation, he gives no hint what that might be. Hotteterre's *Principes* has previously been described as "really only applicable to the French, Hotteterre-type flute which was in use from about 1670 until about 1720 and as such it is not recommended for use with other types of flute." Strictly speaking this may be correct, but surely any player of a Baroque woodwind can learn a great deal from Hotteterre about how articulation shapes melodic lines, and not just in French music from the early 18th century. Carroll is similarly brief in his comments on articulation for the other instruments. If this book is intended to help someone with a reasonable proficiency on a modern instrument to achieve the same on a Baroque one, then aside from tone quality, the greatest difference in playing technique must be tonguing concepts.

An appendix on the preparation of performance material from original sources

## Kynseker-Renaissance

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## BOOK REVIEWS (cont.)

offers an introduction to this topic: what questions to ask oneself when appraising a manuscript, and what conventions to apply to make it useful to modern performers. The fingering charts from Hotteterre, Quantz, Diderot, Corrette, etc. in the appendix do not include trill fingerings "as these are deemed to require a more advanced standard," although two trill charts do appear in the body of the book. A selected list of instrument makers with addresses is included.

Carroll has achieved part of his goal in providing us with a valuable guide to the repertoire of Baroque woodwinds, his histories of those instruments are accurate within the context of a brief overview, and all is presented in an engaging manner. However, his actual playing advice leaves significant topics unexplained. As he himself suggests, a good teacher would seem to be a necessity, not just in the 18th century.

Colin Savage

**FRENCH BAROQUE MUSIC: FROM BEAUJOYEUX TO RAMEAU (REVISED EDITION).** By JAMES R. ANTHONY. Amadeus Press, 1997. 586 pp. Hardcover, \$39.95. ISBN: 1-57467-021-2.

It is a pleasure to welcome the third English edition of James Anthony's comprehensive and important study of French Baroque music. Originally published in 1974 and revised 4 years later, Anthony's work was also translated into French in 1981 and revised again in 1992. Of these four editions, only the latter French one remains in print. The two decades that separate the second and third English editions are characterized by what the author calls a "veritable explosion of interest in French Baroque music" (p. 9), which has given rise to new archival research, new scholarly editions, and hundreds of new recordings. Anthony adds his own observations and insights to this new research, and the result is an invaluable reference tool and historical survey for both scholars and performers. At least a third of the 586-page volume represents new material, including a substantial (70-page) bibliography. The book offers visual appeal too, with a jacket adorned by a full-colour reproduction of Nicolas Tournier's painting "Le concert" and high quality production from Amadeus Press.

The organization of the book is by genre: stage music, religious music, instru-

mental music, and vocal music. There is some overlap between these four categories, since nearly all religious music of the era is also vocal music, but the divisions are useful for understanding the ways that French composers thought about categories of musical compositions. By far, the largest section of the book deals with stage music, which includes tragedies, opera-ballet, and other works that include dancing, scenery, and costumes. This is appropriate in view of the emphasis in the 17th and 18th centuries on ballet and opera as the principal musical entertainment, and Anthony's impressive knowledge of Campra's and Montéclair's music contributes significantly to a penetrating discussion of the period between Lully and Rameau. Within each section, composers are treated in chronological order, with enough biographical information to situate composers within their milieu, references to significant scholarly work, locations of important manuscripts, and brief but vivid descriptions of the music and the specific instruments employed.

Performers may experience some initial disappointment that Anthony excluded performance practice issues from his study, but the discussion often touches upon issues of form, genre, and scoring, which are certainly important considerations for performers. There is also a six-page epilogue, "Thoughts on the Performance of French Baroque Music," in which the author raises some of the most controversial issues, such as ornamentation and rhythmic alteration. Performers will then need to turn to the bibliography for more detailed studies and references.

The recorder may not have figured prominently in French chamber music of the Baroque period, but as Anthony demonstrates, it did achieve a certain prominence in stage works, either on its own or in combination with the flute. In Lully's music, the word *flûte* generally refers to the recorder, whereas *flûte d'Allemagne* is the term for transverse flute. The two instruments co-existed in the late 17th century in France, and Anthony discusses some unusual examples where the two instruments can be heard together, as in the "prélude pour l'Amour" from *Le triomphe de l'Amour*, in which flutes are used along with tenor, bass, and great bass recorders. Anthony also discusses Lully's frequent use of recorders with either violin or viola in trio episodes within his 5-part dance music. As a variant to this procedure, a minuet from the prologue to *Armide* departs from the norm by beginning with a

trio of recorder and viola and is then followed by a full string ensemble. Anthony also describes an unusual scoring with six recorders used in a performance of *Atys* (act III, scene iv) in 1676 in which, according to the libretto, the recorders were used in a 3 + 3 combination in the *sommeil* (sleep scene). The scoring of voice with recorder and strings can also be found in sacred music too, as in Couperin's *Quatre versets d'un motet* (1703) for 2 high sopranos, violins as the basso continuo, and recorders. In another of Couperin's works, verse 13 of psalm 118 (*Mirabilia testimonia tua*), Anthony points to an unusual scoring for soprano solo with a *ritournelle* for recorders accompanied by "all the violins."

Few French Baroque composers can compare with Marc Antoine Charpentier when it comes to choice of instruments for colour and contrast. Anthony's discussion of Charpentier's music offers a significant contribution to the literature on this exceptional composer. Charpentier's *Messe pour plusieurs instrument au lieu des orgues* is scored for four recorders, three transverse flutes, four bass flutes, two oboes, one crumhorn, and a four-part string ensemble (without basso continuo). One *Kyrie* (#7) in this work also is scored for recorders. Charpentier uses recorder in some of his secular music too, as for example, the cantata composed for Mlle de Huise entitled *Orphée descendant aux enfers*, which is scored for three voices, two violins, recorder, flute, and b.c.

Early in the 18th century, the recorder was often indicated as an alternate to the flute or oboe in solo music, but later on it came to be considered more of an amateur instrument and generally fell out of use as a solo instrument. As Anthony points out, certain well-known performers such as Michel Blavet also helped to popularize the flute, which even began to rival the violin as a solo instrument.

Anthony demonstrates the indebtedness of French composers to Italian music with considerable insight, especially in discussing Leclair's hybrid style. He also includes mention of some little-known composers, such as Jean-Baptiste Dupuis (fl. 1741-1753) who wrote music for the *vielle* (hurdy gurdy). Perhaps these few examples of the breadth of Anthony's work demonstrate that his book can be not only used as a reference tool but also read for pleasure. It is an outstanding achievement for one musicologist and should find a place in the library of players who wish to include French Baroque music in their repertoire.

Mary Cyr

## BERKELEY FESTIVAL (cont.)

**Proosdij.** Intonation and phrasing were superb throughout, and the program went beyond the standard repertoire for young players to include van Proosdij's arrangement of Bartók's *Poor Goose Thief*, Matthias Maute's arrangement of Satie's *Chez le Docteur, Táborúznél* by Bárdos Lajos, and a premiere of Andrew's *Trios* by Andrew Levy, a member of the group.

Friday morning, recorder enthusiasts headed over early to Loper Chapel at the First Congregational Church to catch the eighth annual ARS Great Recorder Relay, a series of showcasing mini-recitals. It was notable that all performances had roots in the teaching of Eva Legêne and the early music program established by Thomas Binkley at Indiana University.

**Kim Pineda**, a force for early music and the recorder in the Seattle area where he was until recently president of the Seattle Recorder Society, offered four movements of Bach's Violin Partita III, BWV 1006, on a colorful Beha & Gibbons alto, starting out with a welcoming, improvised, warm-up toccata. While his presentation of Gerardo Dirie's *Tarde*,

*uma nuvem rosea, lenta* couldn't erase the memory of Legêne's own transfixing performance at Berkeley in 1992, when its dramatic special effects seemed new, the strength of its underlying message was perhaps easier to appreciate now that the novelty had worn off.

**Letitia Berlin** and **Frances Blaker** started their mini-recital with three Couperin airs "in the theatrical style," proceeded to an estampie from the Robertsbridge Codex with dramatically extreme dynamics, and concluded with Blaker's own *Vejen til Island skrives på vandet* ("The way to Iceland is written on the water"), an evocative piece that included in- and out-of-sync sputato chords, liquid calliope sounds, and swirling sopranos vs. a moving ostinato at the end.

Standing alone, **Patrick O'Malley** created a *Berkeley Improvisation* on the spot, working with the intervals suggested by the word "Berkeley" in a slow, ruminative first section and evolving into more rhythmic, repeating material that seemed to take its cue from the local Telegraph Avenue. He ended with a totally in-

cluded performance of *Frog in the Milk* by Eric Davis (b. 1970), an episodic work recounting an improbable occurrence from a child's point of view.

The radiant smile of **Eileen Hadidian** suffused the playing of Celtic Spirit, a group that included Natalie Cox, harp, and David Morris and Julie Jeffrey, violas da gamba. While the traditional tunes from Ireland and Scotland and the pieces from Playford's *Dancing Master* were beautifully realized, a special moment came in Hadidian's performance of Turlough O'Carolan's *Sí bheag sí mhór* on an old Moeck Rottenburgh tenor.

A real sense of snappy dialog was achieved when **Frances Feldon** teamed up with percussionist Karolyn Stonefelt in the concluding mini-recital. A Medieval "parlamento" for recorder and dumbek set the stage for two modern works: Hans-Martin Linde's *Divertimento* for alto recorder and miscellaneous percussion, and Werner Heider's *Gassenhauer* for soprano recorder and snare drum. In keeping with the title, the performers requested that the doors be opened to let in the street noises.

Recorders showed up elsewhere at the

*Continued on page 38*

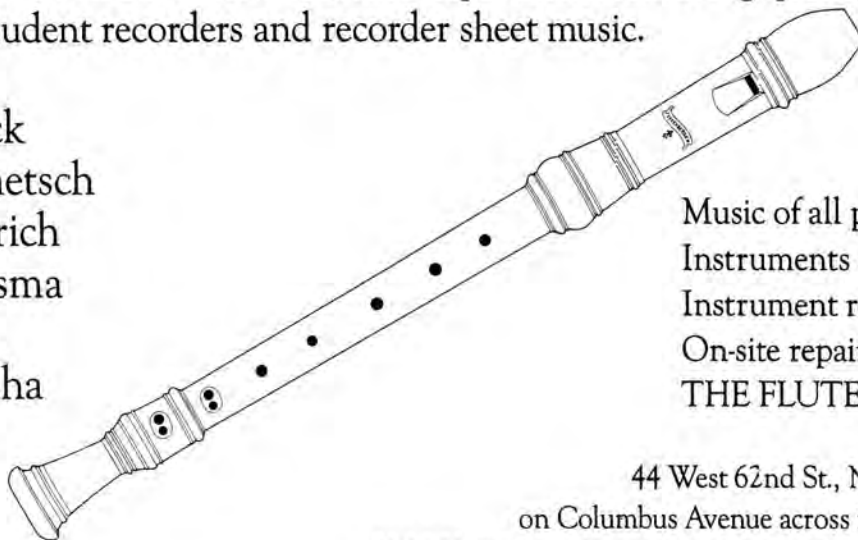


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# MUSIC REVIEWS

**COUNTRY SWING**, BY **KEN HARRIS**. Sweet Pipes SP2374, 2000. SS, full sc 8 pp, rec sc 4 pp. Complete package (teacher sc, 1 set of rec pts, 1 CD), \$17.95; CD, \$12.95; 1 set of rec pts, \$2.50; 10-pack rec pts, \$19.95.

I have a ten-year-old beginning student, very bright, keen, in love with the recorder, but—until recently—too impatient to spend much time learning to read music. She much preferred making her own songs, or at best picking up by ear things she liked. And there's certainly nothing wrong with this, as far as it goes, because, after all, music is an aural activity. We, teachers and players sometimes forget that, putting too much emphasis on the little black squiggles on the page. But there is no getting around the fact that reading is important and simply must be addressed.

Julie had asked at a lesson, "Can the recorder play anything jazzy?" I don't think she meant real jazz, but rather modern, catchy, rhythmic, tuneful music. I looked through catalogues, searched my own files, checked sources but could find nothing just right for her—until *Country Swing*: "Four great arrangements with a country sound and swing style which will be enjoyed by students and teachers." I almost overlooked this suite of pieces for a couple of reasons. First, we are in a place where there simply are not two recorder players of Julie's age. Second, there was my own prejudice against a "canned" accompaniment. But we gave it a try.

The four pieces are: "Country Swing," "Country Ballad," "Boogie Swing," and "Jazz Swing," all of them "easy/intermediate arrangements for two soprano recorders...sure to be a hit." Julie didn't like the titles of the first two, not even enough to hear them; she pricked up her ears at the third title, and she simply jumped to attention when she saw the name of the fourth piece. "That's it," she said. "I'll learn that one."

She knew the pitches—C pentatonic: E, G, A, C, and D—but even these she recognized on the page haltingly, and the syncopated rhythm was a mystery to her. As

she listened to the piece, however, her shining eyes told me she would have no trouble with it. A week later she came back with an almost perfect presentation. "This is what I *love*," she said, pointing to a recurring syncopated figure.

Though these pieces are written to be played by two recorders, they can stand quite adequately with one recorder and accompanying synthesizer—really a bonus for us. Now as to the accompaniment and my prejudice: I do believe that such accompaniments, no matter how tastefully done, are unforgiving; they allow no room for anything but absolutely strict obedience to rhythm and tempo. For a student like Julie this was fine discipline. For others I've known, it would mean frustration and failure or at best only part success.

Julie went on to learn the third piece, "Boogie Swing," built on six tones—F, G, A, B, C, and D—and with a different syncopated figure. This one was a little more difficult, probably because of the F fingering, but it was also appealing enough to Julie that she mastered it in a very short time. She was reluctant to try the other two pieces—possibly because the titles did not appeal to her—and I chose not to push our luck by forcing her to tackle them. "Country Swing" is also somewhat syncopated and is spelled on E, F, G, A, B, C, and D. "Country Ballad" covers the full D octave and is rhythmically straightforward and "square." The accompaniments are similar to the other two. Each piece has two CD

## *Teaching texts and music, along with new music from Britain and Italy, and a piece for csakan*

tracks, the first played by the recorders and synthesizer and the second played only by the synthesizer, leaving the solo part open for the "live" recorders.

I heartily recommend these pieces for young beginners.

Virginia Ebinger

**RECORDER EDVENTURES: TEACHING RECORDER IN THE CLASSROOM**, BY **MARILYN WINTER**. Published by the author (1100 Legion Lane, Butte, MT 59701; recorderedventures.com; 406-494-4415), 1999. S, 244 pp. Softcover, \$35.00.

Marilyn Winter, teacher, music specialist and recipient of a Masters of Education degree in School Administration from Montana State University, has compiled a comprehensive recorder method that incorporates contemporary strategies for instructing today's youth. *Recorder EdVentures* is primarily a teacher's manual developed for use in an elementary classroom setting. Contained in the manual are many reproducible materials including songs and attractive worksheets for students. Through active participation, this sequential approach introduces young students to the joys of recorder playing. Students develop musicality and musical proficiency through exploration, manipulation, and reconstruction of musical components. The book, comprised of eleven chapters plus appendices, is presented in dialogue form with teacher prompts in italics. Rationale for teaching strategies are displayed in a column to the left of the main text.

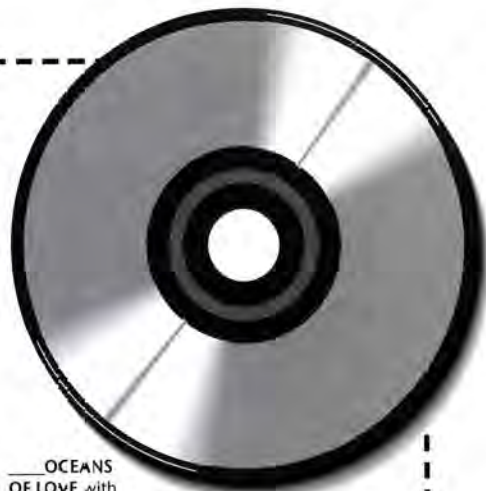
This book would be invaluable for new teachers, since it addresses every aspect of recorder instruction. Experienced teachers, seeking to utilize innovative teaching techniques and creative methods of assessment, would also find *Recorder EdVentures* to be a useful resource. The study of recorder is valued on its own merit and not as a pre-band experience or only as a means to teach note reading. The author acknowledges that recorder may be the only instrument some children will play during their lifetime and realizes its impor-

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**Julie had asked at a lesson, "Can the recorder play anything jazzy?" I looked through catalogues, searched my own files, checked sources but could find nothing just right for her—until Ken Harris's Country Swing.**

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## MUSIC REVIEWS (cont.)

tance for establishing positive attitudes toward music.

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grated with recorder study. Students sing words, pitch letter names, and *solfa* syllables combined with Curwen hand signs. Students are also challenged to transfer syllables to pitch letter names and vice-versa. Chapter ten includes supplemental activities, some of which include practical solutions for teaching students with varying abilities, Native American studies, and a charming story entitled, "A Gift for Guillaume." Chapter eleven presents 35 song scores featuring traditional songs and classical excerpts that students know and enjoy. The author observes that students are more successful when they begin with familiar songs and allow repetition to facilitate learning. A concluding section of appendices provides additional reference material including information on where to buy recorders. *Recorder EdVentures* presents an approach to teaching the recorder that ensures success for learners of diverse ability and unique learning styles.

Gwen Skeens

**SONATA IN C MINOR (1762), BY CHRISTOPHE NAUDOT, ED. HUGO RUE.** Schott OEB 185 (European American), 1998. A and bc, sc 10 pp, pts 4 pp each. \$14.95.

Naudot lived in Paris for many years and died there on November 25, 1762. J.J. Quantz included him on his list of "renowned Parisian virtuoso flautists." This sonata is from a manuscript entitled *SONATES / Dessus et Basse / Qui conviennent aux Flûtes-à-bec, Flûtes-traversières, Hautbois* that "originated in France around the middle of the 18th century and contains compositions for the recorder by Belgian, French, and Italian composers."

The four movements of this sonata are marked Adagio, Allegro, Aria, and Allegro. My first reaction was that it appears to rely very heavily on melodic sequences and that it would require an imaginative player to add some interesting ornamentation to the many sequences to avoid excessive repetition. I still hold with this opinion. However, a closer examination of the score revealed some interesting aspects of the many sequences. Many are harmonic goals through a series of descending fifths, a very common technique. One of the sequential passages in the second movement goes through the entire series of descending fifths, beginning on and returning to tonic harmony—it's fun to play! Many of

the sequential passages are imitative between the solo and bass lines; the solo part begins the sequence, and the bass part imitates the passage at the interval of a fifth (sometimes a fourth) below.

A quite lovely passage ending the first movement in the dominant comes about through homophonic parallel sixths leading to a lovely phrygian cadence. Most of the sixteenth-note passages are scalar, or they use patterns that are quite common in Baroque music. Therefore, I feel that this sonata is accessible to high-intermediate players who have a little time for practice, and would be quickly mastered by advanced players.

The editor has corrected obvious errors without comment and realized the continuo. It is accurate to the figures, rhythmically interesting, not overly busy, and only rarely crosses the solo recorder line. Most harpsichordists will find the realization to be readable at sight. One measure I would have realized differently (measure 23 of the Aria), because it creates parallel octaves with the recorder part.

Although my initial reaction to this sonata was lukewarm, I find myself returning to it again and again. Each new hearing brings a musical element to my attention that I did not fully appreciate during the previous hearing.

**RONDO 1812, BY ABBÉ JOSEPH GELINEK, ARR. PETER THALHEIMER.** Carus-Verlag Carus 11.234 (49-711-797-330-0; sales@carus-verlag.com), 1998 S and kbd, sc 6 pp, pt 3 pp. \$8.50 plus P/H.

The editor includes the following information about Abbé Joseph Gelinek (1758-1825): He was born in Bohemia and died in Vienna. A priest as well as a musician, he received his musical training from Joseph Seeger and Johann Georg Albrechtsberger. With the encouragement of Mozart, he went to Vienna to become a domestic chaplain as well as a piano teacher to Count Philipp Kinsky. There he met Beethoven and Haydn and published numerous works for piano and chamber groups. He later became the domestic pianist and chaplain to Prince Nikolaus II von Esterházy.

The editor, Peter Thalheimer, was born in Stuttgart in 1946. Since 1978, he has been a lecturer in recorder and transverse flute methodology and performance practice at the University for Music Nürnberg Augsburg. He has performed as a soloist with many different ensembles in Europe and the U.S.A.

*Rondo* was originally published in Vien-

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

## MUSIC REVIEWS (cont.)

na in 1812 and was scored for csakan and pianoforte. The original publication placed the piano part in A-flat major and the csakan part in C major, as the csakan was normally pitched in A-flat. This edition has transposed the piano part to C major so the piece can be played on a soprano recorder. A good portion of the literature for csakan is very virtuosic, and this is no exception.

The form of this piece is really quite simple. It opens up with an A section in C major on a very classical sounding (almost Mozartian) rondo theme. This is followed by a transitional section that modulates to the key of G major. The end of the B section modulates back to C for a repeat of the A section, again in C major, followed by a coda that rounds out the piece in C Major. The harmonies of the piece are also simple.

The recorder part is not for the faint-

hearted performer. There are no metronomic or tempo indications, but rondo themes are typically performed at a lively pace. I would recommend that this theme be played no slower than  $\text{♩} = 72$  in order to preserve its rondo character. The theme is predominantly eighth notes with a few groups of sixteenth notes, but the transitional section contains sixteenth-note and thirty-second-note runs, as well as sixteenth-note triplets that wind around an F# diminished-seventh chord. However, I believe that recorder players who can run up and down C, G, and D major scales and arpeggios can master this piece with some serious sessions in the practice room. You will need a good, cooperative high C on your soprano (several times). The keyboard part is easily read by a pianist/harpsichordist who has good scale-playing fin-

gers. I am very attracted to this piece, and recommend it to very advanced performers. It is light-hearted, fun to hear, and fun to play, and would be great as an encore.

Susan Groszkreutz

**KONZERTSTÜCK (1998)**, BY PAUL LOEB VAN ZUILENBURG. A-Z Publishers (14 Oranje Ave., Stellenbosch 7600, Rep. of South Africa; loeb@yebo.co.za), 1998. A with string orchestra (piano reduction by the composer), sc 17 pp, pt 4 pp. \$14 (full orchestra score and parts \$31).

**36 LOGOS: SOLO PIECES FOR TREBLE RECORDER (1983)**, BY PAUL LOEB VAN ZUILENBURG. A-Z Publishers, 1983. A or flute, sc 36 pp. \$11.00.

**12 MEMOS (1991)**, BY PAUL LOEB VAN ZUILENBURG. A-Z Publishers, 1991. S and pf, sc 16 pp., pt 8 pp. \$9.00.

**12 MOTTOS (1995)**, BY PAUL LOEB VAN ZUILENBURG. A-Z Publishers, 1995. Trumpet (A) and pf, sc 23 pp, pts 8 pp. \$9.00.

## Teaching Recorder in South Africa

SINCE 1966, I have been involved in guiding students on a path I had not traveled myself and of which I did not know the outcome. The popularity of the recorder in South Africa had soared in the sixties due to recordings of Carl Dolmetsch and later Frans Brüggen. There was suddenly a shortage of qualified teachers (and may I add, there still is!). Promising pupils showed up at universities and conservatories prepared to study recorder, but they could not proceed any further, because no course was available at any university or conservatory in the country.

Having just started as a lecturer in piano at a newly established conservatory in Pretoria, I proposed to my director to start a full-time diploma course in recorder. One student applied—Marié McLachlan, a former schoolteacher who had decided that she wanted to become a music teacher. When another full-time student entered the next year, we were well on our way to acquire permanency as a course of study.

The Conservatorium for Music in Pretoria provided the ideal environment for our ideals. It was based on Continental principles concerning music teaching, stressing the building of a large repertoire and long teaching periods.

From the beginning it was clear that

the teaching of the recorder would have to be more than only a technical training course, as is often the case with woodwind instruments like the oboe or flute. It would need to include study of the Renaissance and Baroque periods, performance practice, especially basso continuo and ornamentation. It would also have to include ensemble playing, a knowledge of all the recorders and their particular technical problems, and of course, the usual conservatory subjects like harmony, counterpoint, solfège or aural training, accompaniment on a keyboard instrument, and the history of music in general. Teaching methods were a large part of the curriculum.

We planned a three-year Diploma course followed by a Higher Diploma curriculum lasting two years. Soon after, other educational institutions in South Africa started up similar courses of study. At the University of Port Elizabeth, Theo Boekkooi introduced a similar syllabus, and the same happened at the University of Durban Westville. The University of South Africa began granting Licentiate in Recorder Performance and Teaching fairly soon afterwards, also following our new syllabus. In this way, students who were not registered at a university or conservatory could obtain a teaching qualification.

Since my appointment at the Conservatory of the University of Stellenbosch in 1970, a few students each year have taken the recorder as a main subject, sometimes combining it with piano or harpsichord. These students have never had any problems obtaining teaching posts. In primary schools especially, there always seems to be a demand for recorder instructors.

I see a bright future for the recorder in South Africa. A large part of our population is relatively poor but anxious to learn "serious" music and also theory. The recorder is an ideal introduction to the vast amount of good music written in the Baroque era and in the 20th century. Most plastic instruments are good enough as far as intonation and tone quality are concerned. They are reliable and stand up to our dry climate. And fortunately they are still affordable.

The training of teachers is well on its way, and annually new music educators strengthen the body of qualified educators. I am happy to say that my 36 Logos are used from grades 1 through 7 in the Practical Certificate Examinations of the University of South Africa, the largest examination body of the country. *Musica Variata*, 20 lessons in variation form, were especially written for beginning full-time music students at the University of Stellenbosch. They, too, figure in the University examination programs.

Paul Loeb van Zuilenburg

**MUSICA VARIATA (1972)**, BY PAUL LOEB VAN ZUILENBURG. A-Z Publishers, 1972. S, sc 30 pp. \$9.00.

**12 NOTAS (1992)**, BY PAUL LOEB VAN ZUILENBURG. A-Z Publishers, 1992. A and pf, sc 20 pp, pt 8 pp. \$9.00.

Paul Loeb van Zuilenburg wrote these collections for his students at the Conservatoire in Stellenbosch, South Africa. The first two, *Musica Variata* of 1972 and *36 Logos* of 1983, are the most clearly pedagogical in intent. *Musica Variata* is in the form of 18 lessons, most consisting of a theme and variations plus one other short piece, which is sometimes by another composer, while *36 Logos* includes at least one piece for every letter of the alphabet, ranging from theoretical terms such as "Anacrusis" and "Inversion" through dance forms such as "Courante" and "Waltz" to non-Western references such as "Yo" (an Indian flute). The pieces in both sets are tuneful and imaginative (sometimes employing extended techniques or unusual time signatures) and often quite witty. For instance, van Zuilenburg poses himself the problem of portraying the concept "L.H.," or left hand (really a pianistic usage), in the *Logos*, and he solves the puzzle by making a piece out of notes playable on the recorder by left hand alone. The pieces in both books range from just a few lines to a page or two in length. *Musica Variata* starts at a beginning level, while the *Logos* begins at a lower-intermediate level, though both work their way up to an upper-intermediate or advanced level by the final page. Both books fulfill very well van Zuilenburg's intention to provide captivating and challenging supplementary material to be used with any recorder method.

The *Notas*, *Memos*, and *Mottos* are all similarly inventive and melodious character pieces, though with supportive and sometimes rather independent piano accompaniments. There is not the same pedagogic intent, although the *Memos* are for beginning players (fitting for a soprano book), while the other two sets could be enjoyed by intermediate performers. In each case, van Zuilenburg is able to take familiar forms such as "Blues" (*Nota* No. 3) or "Marcia" (*Memo* No. 4) and make something special out of them, whether by posing a technical challenge, combining recorder and piano to especially good effect, or simply by presenting a memorable tune. Once again, unusual time signatures and key signatures (five sharps, two sharps, and one flat simultaneously in one piece) appear occasionally, though to carefully judged and rewarding effect. The *Mottos*

(which are based on Latin phrases such as *tempus fugit*) show their origin as trumpet pieces with a preponderance of fanfare-like figures and especially sonorous piano parts, but are all the more intriguing as recorder pieces because of that.

The *Konzertstück* is by contrast a professional-level piece of approximately 200 bars which poses several challenges—from changing time signatures to fast-note passagework and quick leaping figures. While full of novel textures (especially with the use of strings rather than piano) and several effective changes of mood, the work lacks the charm of the student pieces and is less distinctive in its overall effect.

All books are computer set and quite legible with only a couple of small errors. It is good to get a small peek at the recorder scene in South Africa (see accompanying box on page 28). If van Zuilenburg's writing is any indication, there is a firm basis there in various European musical styles but also a bit of an outsider's original perspective. The pedagogical pieces would provide distinctive and rewarding material for students of all ages, while the *Konzertstück* might well be of interest to a professional performer looking for fresh repertoire, particularly if strings are available.

Scott Paterson

**SONATINA**, BY JOHN R. WILLIAMSON. Curriad 7016 ([www.curriad.co.uk](http://www.curriad.co.uk)), 1998. S and pf, sc 12 pp., solo pt 4 pp. Abt. \$10.00.

**REFLECTIONS**, BY JOHN R. WILLIAMSON. Curriad 7017. S and pf, sc 11 pp, solo pt 3 pp. Abt. \$10.00.

Both of these pieces by British composer John Williamson are delightful multi-movement affairs. Cast in a slightly dissonant, although rather tonal language, they explore interaction between the recorder and the piano. Both pieces are based on palindromic ideas. The light-hearted and joyous three-movement *Sonatina* is cast in a fast-slow-fast structure. The four-movement *Reflections* is a more hushed and introspective piece—the four movements all explore a quiet mood. Both are moderate in difficulty, although the *Sonatina* has some passagework that is more difficult than any found in *Reflections*. The score and parts are well laid out for the most part, although the solo part in the *Sonatina* has two bad page turns.

**SERENADE**, BY JOHN TURNER. Moeck ZfS 723/724 (Magnamusik), 1999. S and pf, sc 11 pp, \$8.00.

Well-known British composer and recorder player John Turner had a long and



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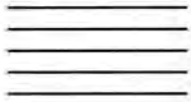
distinguished career as a musicians' lawyer but has since moved into extensive composition and performance activities on the recorder. His *Serenade* is an absolutely delightful three-movement work written in an expressive tonal language. The opening "Intrada" is quiet and lyrical (somewhat of a departure from a typical intrada). The second movement, "Danza Dolce," is a lilting waltz with an ostinato figuration in the piano. The final "Toccatina" is vigorous and rhythmic, exploring extensive polyrhythmic ostinato figurations and a motive of off-beat stabbing octaves that recurs throughout the movement. The work builds to a dramatic climax after an upwards scale in the recorder, punctuated by just a single very quiet octave chord on the lower register of the piano. The piece is a true "divertimento" that is moderate in difficulty and would prove appealing and accessible to a variety of performers and audiences. In the edition that this reviewer received, there was no solo part, but the full score is easy to read and play from.

**MEMORIA**, BY BARBARA POLACCHI. Moeck 1578 (Magnamusic), 1999. A, sc 7 pp. \$14.00.

Italian composer Barbara Polacchi is best known for her compositions in areas other than recorder music, having written radio and television music as well as transcriptions of Rossini symphonies. *Memoria* is a seven-and-a-half minute work that explores a contrast of two textures: slow and long-breathed notes (in the high range) and very fast chromatic filigree and trills (in the low range). These two concepts interact, leading to the work's vigorous conclusion. Polacchi comments that by the end the fast music has migrated to the "high register" previously occupied by the slow music—from this she gets the title, referring to the "memory" of the first idea recalled through the second. The work is metered but written without barlines, and the demands involved would present a good challenge to a player beginning to learn such notation. The work is difficult in the leaps and chromatic runs throughout. To this reviewer, the music itself loses interest after a few minutes, although the continual contrast of sounds, trills, and leaps make it more interesting than some similar pieces. The score is easy to read and clearly notated.

Carson P. Cooman

# OPENING MEASURES



I have talked before about how to breathe, but I find that students I work with still don't know how to get the air they need while actually playing a piece of music.

There are two causes of this problem: first, insufficient exhalation, and then, insufficient inhalation.

## **Insufficient Exhalation**

In normal breathing, people do not exhale fully, nor take in large breaths. Those functions are reserved for times when more oxygen is needed, such as during physical effort. In normal situations, just sitting still and writing at a computer, for example, one has a certain amount of air in the lungs, a small volume of which is exhaled and an equally small volume inhaled. The rest of the air just sits around in your lungs getting stale. (Have you ever been sitting in your office, overcome by yawning? It is not, in fact, the extreme boredom produced by your job, but rather that your lungs have too much oxygen-depleted air in them and your brain is instructing your body to get a bunch of fresh air. Now!) If you take a nice breath of air and hold it, the oxygen in that air will be absorbed into your blood stream, exchanged for carbon dioxide — I call this stale air: you have air in your lungs, but very little oxygen. You will notice that even while holding this full breath of air you will begin to feel out of breath. Your brain is telling your body, "Alert! No oxygen! No oxygen! Must inhale now!" You can try this — see how it feels. (*Warning!* Always pay close attention to how you feel when you do breathing and blowing exercises. If you feel uncomfortable, stop the exercise and begin again using less effort.)

The same thing can happen in recorder playing: if you do not exhale fully while playing a phrase, you will still have air in your lungs but virtually no oxygen when you get to your next breath mark. If your lungs are partially filled with stale oxygen-depleted air, there will be little room for fresh oxygen rich air. Makes perfect sense,

doesn't it? You will take a breath, but have little room for fresh air, so you will go even further into oxygen debt during your next phrase, even while you have more air in your lungs! This can be a very confusing feeling but here is a way to solve the problem:

Before launching into a piece of music, exhale to get rid of stale air, then inhale in a free and relaxed manner and begin playing. Base the size of your first breath on the length of the phrase you are about to play. If you avoid taking too much air you will not have to devise ways of getting rid of stale air in the middle of your piece. Unless you have a long rest, you should not exhale-then-inhale in the middle of the music.

Now a quick review of breathing is needed.

Blow out in a long steady stream, using the abdominal muscles to expel the air. When you have used up your air you will find that your abdominal muscles are taut — as if your stomach is against your spine. Now in order to breathe, you simply relax your stomach muscles; a vacuum will be created in your lungs and fresh air will rush in. If you need a larger breath than this you just help the process by further expanding the abdominal muscles after the initial relaxation.

You will notice that I say, "Use your abdominal muscles to expel the air." If you don't squeeze those abdominal muscles, you will only get part of the air out of your lungs, leaving a reserve that will soon become stale—and there you are right back where we started! As you begin your piece,

## *How to breathe in music*

having got rid of stale air and taken a relaxed breath of appropriate size, blow in a steady stream using your abdominal muscles. If your first breath has been of an appropriate size for the length of your phrase, and if you have used your abdominal muscles to exhale (think of your abdominal muscles as being the source of all sound on the recorder), your body will be perfectly ready for a good relaxed breath at your next breath mark.

Now we come to the second part of our problem.

## **Insufficient Inhalation.**

I meet up again and again with recorder players who are conscientiously using their abdominal muscles to exhale but can't get a proper breath during music.

This is because the brain has not ceased sending the abdominal muscles the impulse to contract, so of course it is impossible to expand the lungs much at all, and only a tiny, very tense and desperate breath is taken. Do you recognize this feeling?

Once you have begun your phrase, making sure to blow in an even manner using your abdominal muscles, you must prepare yourself for your next breath. First, you must know when that will be—Write in Your Breath Marks!!! If you cannot see a breath mark coming up (out of the corner of your eye), you will not be able to prepare for it.

As you approach the breath mark, prepare your abdominal muscles for the instant relaxation that will be required in order for you to pull a breath low into your body. Your mind and muscles have been fo-

---

***In recorder playing, if you do not exhale fully while playing a phrase, you will still have air in your lungs but virtually no oxygen when you get to your next breath mark. If your lungs are partially filled with stale oxygen-depleted air, there will be little room for fresh oxygen rich air.***

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## OPENING MEASURES (cont.)

cusing on moving in one direction in order to get air out; suddenly, you must relax those muscles, creating a vacuum in your lungs thus pulling air down into the pit of your body. Then you will be truly ready for the next phrase.

The flaw I see continually in wind players (and singers as well) is that although they may blow well enough, that crucial relaxation at the breath does not happen, so the air is pulled only a short way into the lungs, and naturally the breath taken is quite small—how can you go far on that?

### The Key to Breathing in Music:

Get rid of stale air first.

Take a low and relaxed breath.

Exhale using your abdominal muscles.

Focus your mind on relaxing your abdominal muscles as you arrive at the breath mark (of course, I know that you *always* mark your breathing spots and don't just count on remembering where you will breathe). At the breath mark, take a low and relaxed breath, using your whole breathing time to actually breathe.

I suggest that you try all this out on the

beginning part of Corelli's *La Follia* (measures 1 - 12). This is a sarabande in which you should take a very small breath at the end of measure 2, a larger breath at the end of measure 4, a small breath at the end of measure 8, a larger breath at the end of measure 10. Practice this until you can breathe calmly and take breaths of just the right size for each phrase.

Another thing. If you have a rest in your music, especially a longer rest, don't just sit there, then suddenly breathe with tension at the last second! Use a larger portion of your rest to take a slow, calm, and relaxed breath.

### Phrases

You must judge the size of your breath to match the length of your phrase. If you are playing a nice Sarabande with the typical phrase pattern of two measures, two measures, then four measures in the first half of the piece, naturally you will take a smallish breaths at the beginning and after measure two and a somewhat larger breath at the end of measure four to get through the next four measures at one go. In short,

don't breathe just because you need air, and will take it wherever you like. Take breaths at places appropriate to the phrasing of the piece of music you are playing. Some of these breaths will naturally be smaller and some larger, depending on the length of phrase.

This means, of course, that when you begin studying a piece of music, one of your first jobs is to figure out where the phrases begin and end. If you can't figure it out yourself, ask your teacher; if you have no teacher, find a recording of the piece and listen for the breaths. That will at least give you a starting place. In some pieces, there may be spots where phrasing is not clear, and therefore open to varying interpretation. Try different things, and judge for yourself what you think sounds best.

If you breathe simply to get air, regardless of musical phrase, you will sound like a gulping fish and your music will not move your listeners (other than moving them to gasp for air with you). If you breathe with the phrases, you will find that you can actually take a tiny bit more time for your breaths, and your playing will sound altogether more natural and pleasing to yourself and your listeners.

Frances Blaker

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# ON THE CUTTING EDGE

I wonder how many readers of AR have ever heard of Ulrich Pollmann? My guess is that it's a very small percentage. Pollmann studied recorder with Wolfgang Dey and Winfried Michel in Munster, Germany, and now resides in Munster. Self-taught as a composer, he is the creator of *Different Density* (Microprint 6001), an outstanding CD of his own electro-acoustical music. In it, Pollmann makes highly effective use of both the recorder and live-electronics, but the truly remarkable thing about this recording is neither the technology nor the sounds. It is the way Pollmann has somehow transcended such superficial fascinations and single-handedly produced an entire CD full of highly expressive and artistic music.

Pollmann's compositions are extremely eclectic. Most of his in-tempo music displays the influence of both Stravinsky's "Dynamism" period and minimal music. His freer out-of-tempo material is generally influenced by Eastern European and Middle Eastern traditions—the core melodies being slow and simple but heavily adorned with rapid ornamentation. Harmonically—except for a few instances—he is never far from a clearly identifiable tonal or modal center. Some of his pieces utilize jazz elements, though always combined and integrated with other musical styles and material. But no matter what he writes, there is a boldness and inevitability to Pollmann's music that is due partly to the clarity of his ideas and partly to his instrumental command.

Before going on, I want to make clear

that there are a few aspects of this music about which I am not knowledgeable enough to discuss. First, I'm not at all acquainted with the particulars of Pollmann's live electronic set up (the CD lists a Yamaha SY99 synthesizer). All I can tell you is that his sound is always amplified and subject to varying degrees of echo, and that he uses prerecorded material including recorder, acoustic piano, electric piano, electric bass, and drum set sounds.

Second, I'm not able to assess accurately how much of this music, if any, is improvised. As a listener, I would venture a guess that Pollmann does improvise at times but only within the context of thoroughly preconceived compositional structures. To put it another way, I believe he uses improvisation to extend and/or develop his basic premises and also to fill in the small details of larger, immutable events.

Third, I have no way of knowing whether or not Pollmann is able to perform these works in a live concert and, if so, just how they come across in person. The liner notes state that Pollmann gives concerts of live-electronic works, so he probably does perform this music live. However, sounds on a CD can be manipulated after the music has been recorded. But whatever electronic equipment Pollmann uses, whether or not he improvises, and however close or distant his live performances may be to what we hear on this recording, the CD is the particular product it is and should be considered from that point of view.

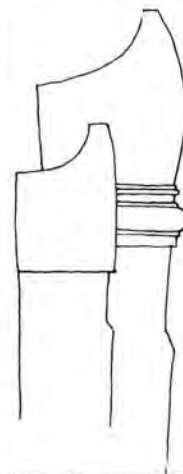
The opening number, appropriately ti-

***Pollmann makes highly effective use of both the recorder and live-electronics, but the truly remarkable thing about this recording is neither the technology nor the sounds. It is the way Pollmann has somehow transcended such superficial fascinations and single-handedly produced an entire CD full of highly expressive and artistic music.***

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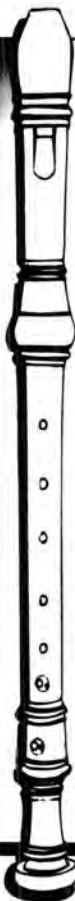
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## CUTTING EDGE (cont.)

tled *Entrée*, serves as an excellent introduction to Pollmann's world of sound. It starts with electronic flutter-tongued noises over which a long, slow pentatonic recorder melody gradually unfolds. After a period of time, the flutter-tongue noises drop out, leaving the solo recorder on its own, but only briefly. Soon, a collage of long tones (recorder timbre) appears, and the soloist reacts with a dissonant free music that sounds as if it were improvised. The long

tones—at first only two or three pitches—evolve into a dense, dissonant chord.

Suddenly they stop and the recorderist plays solo for a brief time. The piece ends with a big dissonant chord that is sustained for a long time and slowly fades out.

The second selection, entitled *Glockenspiegel*, is to my ears the most effective. It features a static dynamism of clockwork bell-clangors that, after a few minutes, erupt into a string of lovely sounding

chords. Over this electronic material Pollmann seems to be improvising in a heavily frilled manner.

Not all of the pieces are completely successful. Least so is a work called *Piano Resonances*, which, as the title suggests, couples the recorder with various piano-like sounds. The longest of the pieces (almost 15 minutes), it is rather rambling, never quite settling into an identifiable groove.

The most revealing works in terms of getting a handle on what Pollmann might sound like in person are his *Solo 1/Vocalise Sublime* and *Solo 2/Vocalise Legere*, both of which feature predominantly, though not entirely, solo playing. The compositions differ in that *Sublime* has a wider degree of intensity and freer playing, while *Legere* is more motivic. Both works are long and complex, yet manage to hold interest very well.

One of the most exciting tracks on the disk is *Pièce Euphorique*, which features a rapid seven-beat ostinato in electric piano sound against which Pollmann sometimes connects, and other times plays freely. The CD's title work, *Different Density*, utilizes a synthesized jazz rhythm section—electric piano, bass, and drum set. Not quite jazz, it resembles a Brazilian bossa nova, but the genre of music is interrupted here and there by harmonically and rhythmically freer interludes. Several times in this piece, a little riff figure à la "In The Mood" appears as a musical non-sequitur. It is played in a very old-fashioned, ricky-ticky manner. Was this done on purpose as parody? Or is Pollmann simply unaware of how a jazz musician would interpret such a figure? My guess is that it is the former, because Pollmann has a good understanding of the voicings of modern jazz harmony. I can't imagine that he could be that uninformed rhythmically.

The CD ends with *Solo 3/Vocalise des Enfants*, which has little in common with the other *Solo/Vocalise* pieces. This brief outing on a simple child-like tune over a steady drone offers a delightful ending touch.

Avid readers of *On The Cutting Edge* should hear this CD. Even if the whole notion of electro-acoustical music doesn't appeal to you, you should nevertheless be aware of it. Live electronics has taken the European recorder scene by storm and is an important part of the recorder's current life.

This recording represents electro-acoustical recorder music with its best foot forward.

Pete Rose

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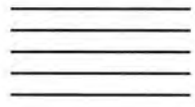
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The Hawaii Chapter's May workshop at the Academy Art Center was attended by 15 members, including five who flew over from the "Big Island." Geoffrey Naylor directed Renaissance music.



# CHAPTERS & CONSORTS



Contest winners, school performances, workshops, and swing band

## Chicago Chapter Presents Contest Winners

The **Chicago Chapter** celebrated its 1999 prize-winning composers at the chapter meeting on April 9, 2000. Two of the honored composers were present: Susan Guess-Hanson, second prize, from Bloomington, Illinois, and Dick Eastman, honorable mention, from Naperville, Illinois. Stanley McDaniel, first prize, was listening hard from Santa Rosa, California. Each of the prize-winning works was first performed by a small consort, one-on-a-part, and then everyone present was invited to choose a part and play in the group performance. The composers were invited to comment on the ideas behind their pieces, the tempos intended, and the nuances they felt should be brought out musically. Dick Eastman especially appreciated hearing his piece played by the quartet of recorders—quite a different tonal quality from the keyboard where he has had to compose since he lost his left arm in 1997 to a flesh-eating bacteria.

This year, the pieces offered three musical pictures: a cycle of daily activities—*One Day* by Dick Eastman; characteristic sounds of Chicago in the four seasons—*Second City Cycles* by Susan Guess-Hanson; and a visit to Gwelon Lake in Wales—*Quick Rain* by Stanley McDaniel. His use of the interval of the perfect fourth suffused the composition with a modal character. The titles of his three movements, "On a Grey Morning," "Quick Rain," and "Wind on the Tarn," accurately described the impressions the music made.

Among the musicians who invested their time and talent to make the day a success: Mike Becker, Mary Anne Wolff-Gardner, Kim Katulka, Patrick O'Malley,



**Composer Dick Eastman (center) with recorderists, left to right, Kim Katulka, Mary Ann Wolff-Gardner, Patrick O'Malley, and Mike Becker. (Inset: Stanley McDaniel)**

Richard Adams, Ben Eisenberg, John Thompson, Elizabeth Sharp, and Roberta Sweet. Judges for the contest were Mike Becker, Kim Katulka and Roberta Sweet.

### Announcing Next Year's Contest

The Chicago Chapter has announced its seventh biennial recorder composition contest for 2001. The entries should be original compositions suitable for ensemble playing in recorder society chapter meetings that are likely to have players of varying levels of ability. It is open to the entire ARS membership. The deadline is May 15, 2001. The first-place composition will be awarded \$150 and the second place, \$75. There will also be one honorable mention. The winners will be announced in the fall of 2001. Detailed rules of the contest should be obtained by contacting Hilde Staniulis, 1700 E. 56th Street #1009, Chicago, IL 60637; 773-363-7476; or by a message to Arlene Ghiron at [AFGhiron@aol.com](mailto:AFGhiron@aol.com).

In June, members of the **Greater Denver (CO) Chapter** met for what was termed the "Recorder Swing Band," a reading session of Big Band and swing music from the chapter's library. Another summer meeting featured the capped-reed "Megabuzzies." The final meeting of the past season was led by three current or past presidents of the chapter: Ed Taylor, Keith Emerson, and Bruce Nelson.

The members of the **Bella Vista (AR) Chapter** enjoyed a welcome change from their usual summer activity of entertaining adults when they presented a Show-and-Tell program for a group of elementary school children in Bentonville. Bill Rees reports, "We were pleased to discover that some of these children had played recorders in school or in a class offered by a local church, and were able to ask sensible and thoughtful questions. They were intrigued by the larger instruments, especially the contrabass. We are hopeful that programs such as this will further the mission of the ARS to encourage a younger generation of recorder enthusiasts."

*Continued over leaf*

**Bella Vista (AR) Chapter members with students from nearby Bentonville.**



Jean-Luc  
Boudreau

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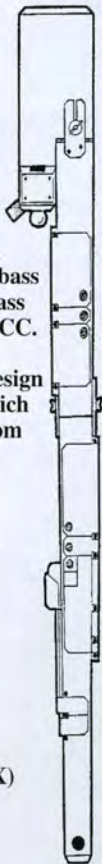
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## Kalamazoo Recorder Players Invite School Students to Join Them

The **Kalamazoo Recorder Players** music selection committee meets each summer to plan the next year's recorder activities and concerts. Last year, in an effort to publicize our favored instrument, the committee decided to present a spring outdoor concert in a public park and invite area recorder playing students to join us for a portion of the presentation. By good luck, we learned that a local independent school, The Kazoo School, was looking for musical entertainment at their "Mayfest," a popular children's fair they sponsor each year in Kalamazoo's historic Bronson Park. They offered the KRP the opportunity to play there on May 20 and suggested that some of their students (who did not have many musical opportunities) might want to participate. Music director Judy Whaley wrote up an information packet explaining the basics, and this was sent to many other elementary school music teachers. Although there was little response, personal contacts were made with several area schools in the Kalamazoo area. KRP member Rick Johnson (a retired teacher with time on his hands!), volunteered to teach weekly "mini-lessons" to students in those schools who were interested in playing with us at the "Mayfair." The schools cooperated, kids volunteered, creative schedules were made, and everyone was in pretty good musical shape by May 20. In addition, one music teacher and an interested parent joined in with the kids for the two recorder orchestral rehearsals

and the actual performance at the park. The Concert was a great success (thanks to Judy's good planning and musical direction)—a hit with the Kazoo School and with the participating students, many of whom asked that their lessons continue next year!



In September schools will be contacted with a new proposal to have KRP volunteers go into schools to teach a series of "mini-lessons" in a flexible way that will not interfere with established music programs. It is hoped that the promise of performing in a public concert with the Kalamazoo Recorder Players will motivate a good number of students to participate.

But more important, we hope that this is the beginning of a more effective outreach program in the years ahead. With the help of our volunteers we can better encourage recorder playing in the schools, and by inviting students to join us in public performance, we can demonstrate to our community the pleasures and the beauty of making music with recorders.

Rick Johnson

*Letitia Berlin leads a group in English Renaissance music at the East Bay (CA) Chapter's annual Marin Headlands Workshop in May.*



On May 11, the **Quinto Consort** performed on recorders, krumphorns, and percussion for students at the Willard Elementary School in Ridgewood, New Jersey. Members of the Consort are Barbara Cahn, Gayle Black, Mary Comins, Len Gersten, and Adila Goldman. Since the school had designated that day as Renaissance Day, the Consort played pavanes, galliards, rondes, courantes, and bourees by such composers as Gervaise, Susato, Praetorius, Phalèse, and Byrd. When the Consort played a pavane, students were shown how to do dance. After some reluctance to hold hands while dancing, many students volunteered!

Together with the Pavane Dance Ensemble and guest artists, the members of the **Boston Recorder Society's Concordia Consort** (Sheila Beardslee, director) were presented by the Massachusetts-based Society for Historically Informed Performance (SoHIP) in performances June 20-22 called "Golden Dreams Shakespeare's World in Music and Verse." Members of Concordia are Audrey Benevento, Mark Maiden, George Mastellone, and Susan Pundt, recorders. Boston-area recorder players John Tyson, Sarah Cantor, and Anthony Allen also participated in the well-known summer series.

Members of the **Sacramento (CA) Recorder Society** were busy in the community this spring. Dorothy Orolin, Kathy Canan, Jeff Cleveland, and Martha Nanez provided recorder music for a production at the local Waldorf School of Christopher Fry's *The Lady's Not for Burning* (SRS president Ronald Koetsch starred as Thomas Mendip). Kathryn Canan, Alex Ives, and Gerry Greer demonstrated recorders at the Green Oaks Elementary School. Kathryn and E.J. Koford also performed as part of the tenth annual Apollo Music Festival.

The **Sonoma County (CA) Recorder Society Recorder Ensemble** played *The Glass Elevator* by Frederic Païmer and SCRS vice-president Dale Jewell played *The Lotos-Eaters* by Stanley McDaniel on June 3 at the Spring Concert of the Sonoma Valley Chorale at the Sonoma Community Center.

#### CHAPTER NEWSLETTER EDITORS

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

## ARS Membership Enrollment and Renewal

Please enroll/renew me as a member of the Society. I'm looking forward to:

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CHAPTER/CONSORT AFFILIATION, IF ANY: \_\_\_\_\_

OPTIONAL INFORMATION:

Chapter officer or committee member?  Yes (officer/committee: \_\_\_\_\_)

No  Have served chapter in the past

Age: \_\_\_\_\_ For how many years have you played the recorder? \_\_\_\_\_

Level of recorder playing:  Amateur  Semi-professional  Professional

Annual income:  Under \$10,000  \$10,000-30,000  \$30,000-50,000

\$50,000-75,000  \$75,000-100,000  Over \$100,000

Portion of your income derived from music:  All  Some  None

Portion of music income derived from the recorder?  All  Some  None

If all or some, what kind of recorder activities are involved? (Check all that apply.)

Teach: privately  Teach/lead workshops  Teach elementary school music

Performance  Recorder maker  Musical director/coach

Other \_\_\_\_\_

What type of recorder music do you play? (Check all that apply.)

Medieval/Renaissance  Baroque  Modern/pop  Folk  Solo

Recorder Orchestra  Chamber music with other instruments (such as  
trio sonatas)  Broken consort with other instruments (such as a collegium)

Consort involving three or more recorders playing one-on-a-part  Grand consort  
(format used in many chapter meetings, with several recorders playing on each part)

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<b>Bruckner's Ave Maria</b> (arr. Jennifer W. Lehmann)	<b>Dancers</b> (Richard Eastman)
<b>Different Quips</b> (Stephan Chandler)	<b>*Elegy for Recorder Quartet</b> (Carolyn Peskin)
<b>Elizabethan Delights</b>	<b>Los Pastores</b> (arr. Virginia N. Ebinger)
<b>New Rounds on Old Rhymes</b> (Erich Katz)	<b>Other Quips</b> (Stephan Chandler)
<b>Poinciana Rag</b> (Laurie G. Alberts)	<b>*Santa Barbara Suite</b> (Erich Katz)
<b>Sentimental Songs</b> (arr. David Goldstein)	<b>*Serie for Two Alto Recorders</b> (Frederic Palmer)
<b>Slow Dance with Doubles</b> (Colin Sterne)	<b>Three Bantam Ballads</b> (Ann McKinley)
<b>Three Cleveland Scenes</b> (Carolyn Peskin)	<b>Tracings in the Snow</b>
<b>Trios for Recorders</b> (George T. Bachmann)	<b>in Central Park</b> (Robert W. Butts)
<b>Two Bach Trios</b> (arr. William Long)	<b>Two Brahms Lieder</b> (arr. Thomas E. Van Dahm)
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**Chapter Handbook.** A resource on chapter operations for current chapter leaders or those considering forming

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One free copy sent to each ARS chapter with 10 members or more.

**Discography of the Recorder, Vol. I (1989).** Compiled by Scott Paterson and David Lasocki.

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## BERKELEY FESTIVAL (cont.)

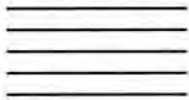
Berkeley Festival, notably on Tuesday in the finals of the American Bach Soloists International Young Artist Violin Competition (won by Simos Papanas), in which **Judith Linsenberg** and **Frances Blaker** played the recorder parts in the Fourth Brandenburg Concerto, and in the wind band accompaniment to the 17th-century equestrian ballet, *Le Carrousel du Roi*, led by Herb Myers. In addition to performing the original ballet score by Robert Ballard as it was reconstructed by UC Berkeley professor Kate van Orden, the players interpolated music by Praetorius and other contemporaneous composers.

On Saturday afternoon, the superbly prepared music-making of the **Mid-Peninsula Recorder Orchestra**, led by Frederic Palmer, graced the open reception hosted by the American Recorder Society at the UC Berkeley Faculty Club. On Thursday, at the Matthias Maute Master Class, seven area recorder players were able to benefit from the helpful advice of the German virtuoso. A quartet of **Mary Ellen Reed**, **Karen Nebelkopf**, **Kathy Cochran**, and **Britt Ascher** played Frescobaldi on a set of David Ohannessian recorders, **Israel Stein**, accompanied by Ruth Unger, played a prelude from Hotteterre's Suite III, Op. 5, and **Glen Shannon**, accompanied by Katherine Heater, played the opening "Adagio ma non tanto" from the Bach sonata, BWV 1034. Most interesting for the auditors, perhaps, was the interchange between Maute and a fearless and talented young student named **Howard Na**, who brought Maute's own *Once There Was a Child* for the composer's appraisal. One could say that Maute's advice to Na was to bring the same audacity to the performance of the music as to the choice of it, encouraging foot-stamping, pitch-bending, and the production of jazzy, "explosive" sounds on the instrument.

Benjamin Dunham  
with additional material by Martha Bixler

ED. NOTE: A report on the Friday morning ARS panel session involving professional recorder players David Barnett, Frances Feldon, Cléa Galhano, Judith Linsenberg, and Matthias Maute, moderated by Martha Bixler, will appear in the November *American Recorder*.

# RESPONSE



*Both readers and authors provide additional information*

## **Handel Edition Addition**

When I was in Tucson at a workshop, I happened to see at Ruth Harvey's Boulder Early Music Shop a copy of a 1994 Amadeus publication of Handel recorder sonatas edited by Winfred Michel.

Like the Edgar Hunt edition, it is based on the "more correct" Walsh print but with some corrections from what the editor calls the composer's autograph. While not as thorough as the Lasocki edition, it looked pretty "authentic."

What's interesting about it is that he has some different ideas for realizations. In one movement of one sonata he writes simply a counter-melody for the right hand *à la* the Bach organ trio sonatas. Since that is something I used to do myself when I had the time to write out continuo realizations, I think it is a terrific idea. There are also places where he writes octaves for the left hand, with the idea that Handel wrote the four "originals" for harps chord alone.

These are rather interesting continuo realizations, and I think I readers should consider this along with the other editions covered in my "Handel Sonata Roundup" (AR, November 1998).

*Martha Bixler  
New York, NY*

## **Q&A Amplification**

In the May 2000 AR (Q&A, page 34), an individual posed a question about practicing along with recordings and being unable to adjust the tempo to work on more difficult sections. Coda Music Technology has a product called the Smart Music Studio (formerly Vivace). This is an interactive system featuring Intelligent Accompaniment, which follows the tempo of the performer. It also allows for transposition to fit a variety of instruments and ranges. A performer can even set up practice loops to help master difficult sections.

Smart Music does not offer specific recorder accompaniments, but a recorder artist could use any accompaniments for instruments in the key of C, like flute and piccolo. With more than 5,000 accompaniments available, the performer has a very good chance of finding the piece he or she

wants. For further information, contact a local Yamaha dealer or visit our web site at <[www.yamaha.com/band](http://www.yamaha.com/band)>.

*Adam Halverson, Accessories Intern  
Yamaha Corporation of America*

In the May AR, there was a Q&A question about the advisability of using a thumbrest. Recently I eagerly sat down to practice a Bach sonata that had just arrived in the mail, but I could not hold my instrument up—a strong pain weakened my right hand from the thumb down to the wrist. Frustrated and afraid that arthritis (up to now just a distant warning) would be the end of this cherished activity, I gave up—at least for that evening.

Next day I made a decision: my thumbrests would have to be raised from their long-held position to where they should have been all along. (I have very small

---

***It dawned on me that the thumbrest had little to do with the low notes; its function is not, as I had superficially believed, to fix the right hand position downwards but to steady the instrument when the right hand is not engaged in playing and only the left hand is busy.***

---

hands and was convinced that my thumbrest needed to be low to force the hand downward. Other players always complained when trying out my instruments and kept their thumb above instead of under my thumbrest.) My hand clearly had finally rebelled about being cramped.

So, off came the thumbrests and back on again—almost an inch higher. My right hand felt great relief, and I prepared to relearn the new hand position. As expected, I had some difficulty sounding the low F and B<sup>b</sup>—not a pleasant feeling after ages of

teaching and performing. I experimented with exercises and followed Walter van Hauwe's suggestion to place the fingers from finger 7 on upwards. Still the notes were not full and not in tune. Finally, I noticed that the right index finger was leaking. With the low thumbrest, the fingers had been at 90 degrees to the instrument, now they were more diagonally stretched (and because of some lingering pain, not quite straight and not flexible any more). As soon as my attention shifted to the real culprit, not letting the finger bend away from hole 4, the low notes came back. At this point it dawned on me that the thumbrest had little to do with the low notes; its function is not, as I had superficially believed, to fix the right hand position downward but to steady the instrument when the right hand is not engaged in playing and only the left hand is busy. This "earth-shattering" discovery is probably old hat to many, but it might be of some interest to other "ageless" recorderists.

Soon after writing this, I watched a video in which Eva Legêne appears as a guest artist at a church in Copenhagen. She played beautifully, but I was astonished to see a strange contraption on her recorder. It looked like some plumbing part made of metal, a ring and a screw. Yes, you guessed it, it was a thumbrest!

*Lia Starer Levin  
Los Angeles, California*

## **Vivaldi Corrections**

We regret that two errors crept into Nikolaj Tarasov's article "A New Flautino Concerto by Vivaldi?" in the March AR. The name of the French musicologist mentioned on p. 12 should be Roger-Claude Travers (not Richard-Claude Travers), and the original key of the soprano version of the concerto (p. 14) is G major (not D major).

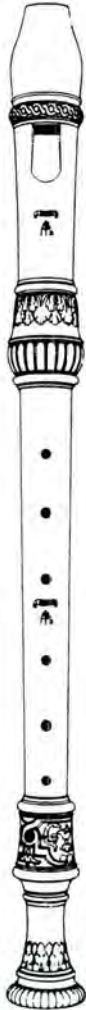
*David Lasocki  
Bloomington, Indiana*

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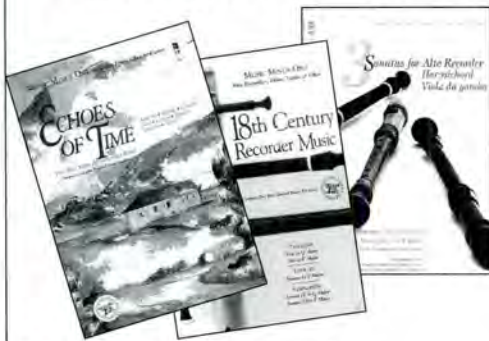
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