

A M E R I C A N
RECORDEER

MARCH 1956



This Summer, How About Amherst Early Music?

Amherst College, Amherst, Massachusetts
Sunday, August 4, to Sunday, August 11
and/or Sunday, August 11, to Sunday, August 18

Do you think that the Amherst workshop is only for advanced players? Not true at all!! The Festival began as a recorder workshop; to this day recorder classes are at the heart of Amherst Early Music.

Our faculty includes established U.S. professionals as well as some of Europe's brightest stars, all chosen for their teaching skill and enthusiasm as well as for their playing expertise. We carefully organize small recorder consort and technique classes for all levels except absolute beginner. In addition, you can learn the basics of baroque style or pursue special topics in Renaissance, baroque, or 20th-century music; play in ensembles with other instruments (viols, krummhorns, harps, flutes, voice, harpsichord); observe or play for master classes; and more. Much effort is devoted to sorting students into compatible, like-minded ensembles, appropriate to their accomplishments, needs, interests, and wishes. Amherst even offers a special all-afternoon Intensive Recorder Consort Program to provide an opportunity to work with your own consort from home (or with a consort formed at the workshop) to hone your ensemble skills.

OR you can branch out! Begin the viol, harp, or shawm. Take a class in early dance. Sing in a chorus. Survey the history of English early music in one week by actually playing it! Play or sing major English sacred works in the All-Workshop Collegium under the baton of Philip Brett.

And you set your own tempo. If you want to spend every waking minute of your entire week at Amherst playing the recorder you can do so! After the four daily class periods and the evening madrigals, lectures, and concerts, faculty and advanced students lead informal "drop-in" playing sessions. Not tired yet? Join the diehards in a classroom building reserved for all-night playing! Or you can take a much more leisurely approach. Enroll in only two classes; then spend your time practicing or enjoying the Other Attractions, among them the beautiful tree-shaded campus, the gym/pool/tennis courts, library, nearby Puffer Pond, and the historic town of Amherst itself, with its bookstores, bakeries, its town common, and Emily Dickinson's home.

And oh, the music you can hear! Those who come for the whole festival can attend at least 14 concerts and recitals, by faculty and students, all part of the price of admission. Other activities include barbecues, parties, nightly English country dancing to live music (all dances taught). At Clark's Coffee Haven, and over meals outdoors at picnic tables under stately oaks, newcomers make musical and personal friendships each year, and renew them summer after summer.

The Von Huene Workshop is in residence for the entire two weeks with a full line of recorders and music, and the chance to have an ailing instrument diagnosed by an expert. Or, you can try other makers' instruments at the fair held on the middle weekend.

MORE INFORMATION

Valerie Horst, Amherst Early Music, 65 W. 95th St., New York, NY 10025; 212-222-3351; e-mail 73140.3727@compuserve.com.

PS: Very advanced and ambitious participants are invited to apply to our self-enclosed Baroque Academy or Virtuoso Recorder programs. Inquire.

HOLIDAY WEEKEND WORKSHOPS

Every year Amherst Early Music offers three long-weekend workshops in recorder, viol, reeds, all-group playing and singing, student & faculty concerts, and parties, with wonderful faculty and great classes.

Put these in your date book!

Memorial Day Weekend in Tappan, NY
Friday, May 24, to Monday, May 27, 1996
Columbus Day Weekend
Friday, October 11, to Monday, October 14, 1996
Presidents' Day Weekend
Friday, February 14, to Monday, February 17, 1997

Announcing...

The AMHERST ASSEMBLY

A week-long residential workshop on the origins and evolution of the English Country Dance at Amherst College, Amherst, MA from August 11 through August 18, 1996.

~ classes in the technique of the English Renaissance dance and the country dances of the 17th and 18th centuries

~ colloquium on the social, cultural, and aesthetic history of the country dance

~ on-site access to a comprehensive library of historical materials in manuscript, print, and on microfilm/fiche: complete Playford editions, most earlier dance manuscripts, most 18th-century dance books, selected 19th-century sources, most of the 20th-century reconstructions from Cecil Sharp through Nicolas Broadbridge

~ nightly English country dancing with Gene Murrow and Jacqueline Schwab

~ participation in Festival activities including all-Festival chorus and orchestra, and free attendance at Festival and "fringe" concerts, lectures, and symposia

STAFF:

Gene Murrow, Program Director, Contemporary English dance. Kate Van Winkle Keller, Director of the colloquium and Assembly librarian. Dorrie Olsson, Teacher of historical dance. Jacqueline Schwab, Musical accompaniment and analysis. Dance reconstructions.

FEE: \$ 550 (tentative)

Enrollment will be limited to experienced dancers, dance leaders, and performers, with relaxed gender balance policy in effect.

MORE INFORMATION:

Amherst Early Music, 65 West 95th Street #1A
New York, NY 10025; 212-222-3351
73140.3727@compuserve.com

Country Dance and Song Society, 17 New South St.
Northampton, MA 01060; 413-584-9913
71231.2526@compuserve.com

Gene Murrow, 17 Riverview Farm Road
Ossining, NY 10562; 914-762-8619
71332.2116@compuserve.com

EDITOR'S NOTE

Preparing the March *American Recorder*, with its wealth of material describing the friendly warmth of summer early music workshops, is the perfect way to cope with a particularly rugged winter, like this one. The scene outside my window may be in complete "white-out," or the computer screen may periodically go black from power outages (backup! backup!), but the colorful scenes projected on my mind as I read what will be taking place at Pinewoods, Amherst, Longy, and points westward from my desk are enjoyable to contemplate. If March is going out like a lion as you read these words, turn to page 16 with a pencil in hand, and begin filling in your personal calendar with a few of these wonderful musical, recreational, and social opportunities.

Speaking of color, why not try adding a little to your own recorder playing? Pete Rose has brought us a very attractive work, *Longing*, by Olga Gorelli, and enriched it with his own suggestions for special color fingerings (page 12). Using them, the simplicity of the recorder, with its direct connection between fingers and breath, is turned to advantage, rather than accepted as a limitation.

And the interview with Dan Laurin (page 7) suggests something similar: that while the basic sound of the recorder is what initially attracts us to the instrument, what fascinates us in performance are the color and personality of the performer's own voice.

David Lasocki's annual review of literature related to the recorder, normally occurring in March, will appear in the May issue, along with a complete preview of recorder activities at the Berkeley Festival and an article about the use of vibrato in recorder playing by Daniel Brüggén, a member of the Amsterdam Loeki Stardust Quartet.

Benjamin Dunham

A M E R I C A N RECORDER

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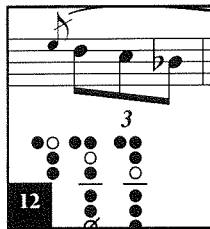


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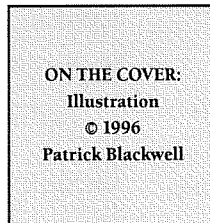
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Patrick Blackwell

U.N. School Recorder Program, Poem from Pinewoods, Highland Park Performance with Orchestra

BENJAMIN S. DUNHAM, Editor

MARK DAVENPORT, Book Reviews; CAROLYN PESKIN, Q&A

CONSTANCE M. PRIMUS, Music Reviews; EUGENE REICHTHAL, Education

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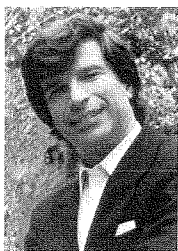
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Editorial and advertising correspondence and recordings for review: Benjamin S. Dunham, 472 Point Road, Marion, MA 02738; phone: 508-748-1750 (business hours), Fax: 508-748-1928; e-mail: dunhamb@four.net. Books for review: Mark Davenport, 2300 Arapahoe Avenue, #151, Boulder, CO 80302. Music for review: Constance M. Primus, Post Office Box 608, Georgetown, CO 80444. Chapters: please send newsletters and other reports to editorial office. Postmaster: send address changes to American Recorder Society, Post Office Box 631, Littleton, CO 80160-0631. Second-class postage paid at Littleton, CO, and at an additional mailing office.

PRESIDENT'S MESSAGE

The other day I caught a radio interview with members of a classical quartet, one of whom played the accordion.



An accordion? In a classical music ensemble? Well, the group does bill itself as "a classical ensemble with a rock band attitude." They call themselves Quartetto Gelato, and the pieces they played live in the radio studio indicated that they were indeed terrific, classically trained musicians (the others play violin, cello, and oboe).

After the inevitable reference to accordion jokes (standard greetings in the after-life: "Welcome to Heaven, here is your harp; welcome to Hell, here is your accordion"), the interviewer asked about the repertory available for such a combination of instruments. It turns out that there is a rich instrumental and song literature (the violinist also has a beautiful tenor voice) from the region of Italy around Naples. Many of us have a passing familiarity with these "Neapolitan songs," but I'm sure many of us are *not* aware of the depth and variety of this form. Donizetti is perhaps the best-known composer of such music. Quartetto Gelato supplemented this literature with the best examples of gypsy music, which also makes good use of virtuoso accordion playing.

As a recorder player, I sometimes used to feel like an accordionist among my piano and violin playing friends—a bit of an outsider. As much as I loved the recorder ensemble literature, I wished I could participate in the rich sonorities and dynamic variety offered by ensembles of "classical" instruments. Yes, there are the Handel sonatas, and a few Baroque trio sonatas, but I was interested in something more.

The answer came about three years ago when I was directing a week-long early music workshop. That year's registration produced a fairly large number of violinists, flutists, oboists, and cellists as well as the usual army of recorder players. Given the ratio of students to faculty, it was clear that we would have to offer a number of

Continued on page 39

AMERICAN RECORDER SOCIETY, INC.

Honorary President, ERICH KATZ (1900-1973)

Honorary Vice President, WINIFRED JAEGER

Statement of Purpose

The American Recorder Society is the membership organization for recorder players in the U.S. and Canada—amateurs and professionals, teachers and students. Founded in 1939, the Society has celebrated more than a half-century of service to its constituents. Membership brings many benefits. Besides this journal, the ARS publishes music, a newsletter, an education 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.

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TIDINGS



A report, a photo, and a poem from the U.N., the Berkeley Festival, and Pinewoods

At U.N. School, Recorder Is Taught To Students from Over 100 Countries

The United Nations International School (UNIS) in New York City uses the recorder as a means to develop musical literacy and interaction among students from 104 countries.

First developed in 1947 as a nursery school for children of members of the United Nations, the school has grown to college-preparatory level, currently enrolling 1,482 children from families connected with the United Nations or living in the local and international communities. Not surprisingly, there are many language barriers, and a continuing curriculum goal is developing the process of intercultural communication.

Because of its relationship to the U.N., UNIS has to satisfy curriculum requirements specified by the European Council of International Schools. An important



ECIS evaluative criterion—International Values—requires documented attempts to develop “sensitivity to others.” Emphasis is placed on interdisciplinary collaboration, with specific multicultural topics as a central focus. Asian, African, and Latin American festivals are an important part of the program.



Two evening concerts at the Berkeley Festival will mark the U.S. debut of Il Giardino Armonico, promoted as “the MTV artists of early music.” The Italian group, whose performance of Vivaldi’s “Tempesta di Mare” concerto featuring director and recorder soloist Giovanni Antonini was described in these pages as “Baroque music with a vengeance, with 20-foot swells and wind-whipped white caps” will perform two programs of concertos, sonatas, and symphonias by Alessandro and Domenico Scarlatti, Vivaldi, Sarri, Durante, and Mancini.



Students in a fourth-grade class at the U. N. International School practice “We Shall Overcome” for Martin Luther King, Jr. Day on January 15.

After a brief period of pre-recorder preparation, recorder is introduced in grade three. Recorder is continued in grades four through seven in the general music class. One period each week is devoted exclusively to playing recorder, and another explores “The Language of Music”—integrated singing, recorder playing, rhythmic and melodic dictation, analysis of form and meter, and voice development through vocalization. Led by Roberta Markel, who initiated the recorder component in 1968, the classes use her *Music Through Recorder* method (Cherry Lane Music Co., Port Chester, New York), which relies on folk songs from around the world to introduce music fundamentals.

The high level of musicianship achieved by the program has been recognized as groups from UNIS have played at the U.N. for the visit of the Pope and for the Special Olympics, as well as given many performances at Gracie Mansion for the Mayor of New York City. Performance at major functions, however, is considered by Ms. Markel as a result not a focus of the music education general music program. “Everyone has a right to make music,” she says, “and to learn the language of music for continued musical literacy throughout life.” Even though there are language barriers between her students, she has found that the commonality of playing recorder provides an opportunity for sharing a social experience while developing musical and language literacy.

Report from Fred Kersten

Five Notes for Soprano Recorder: For Helen and Tom

Begin with B, first finger and thumb,
Shown side by side on the diagram:
Blessed by two who play as one,
Bridegroom and Bride joined hand in hand.

Advance then to A, the two-finger note,
But one step further down the scale:
Amor vincit omnia, one prayer for both—
Against all life's chances may love prevail.

Go on to G: with gentle force
Ring finger, girded, seal the third hole.
Glad be the guests who grace this house,
Their glasses raise o'er the festive bowl.

Crisply now C: two fingers remove,
First and third in unison.
Clearest of streams, the breath of love,
Till all life's fingering is done.

Done: last is D. One finger retain,
Deft in left-handed exercise.
Practice makes perfect. Amen. Amen.
And years of wedded bliss the prize.

So may you practice, breath by breath,
That love be perfect unto death.

Sharon Green

Author's note:

This poem was an outgrowth of the first English Dance Leadership Training in Music program held last summer at Pinewoods Early Music Week. As part of our training, we country dance callers were learning to play recorder.

Sitting next to me in Gene Murrow's class was Helen Davenport, leader of Reel Nutmeg (a Connecticut English country dance performing group) and a regular caller in South Amherst. Like me, Helen was brand new to recorder playing, music reading, and theory. We practiced together, shared sheet music and dance instructions, and, at week's end, endured the terrors of playing in public for the first time. (Other participants in this first session were Margherita Davis, Nancy Yule, Dilip Soni, Don Bell, Barbara Finney, Norm Bernhardt, and Sue Dupre.)

In September, high on a hilltop in Massachusetts, Helen and Tom Senuta were married. I was in California at the time, but my husband David attended their wedding and presented them with *Five Notes for Soprano Recorder*, complete with fingering diagrams. I hope something of what Helen and I learned in class—listening to one another, playing together, avoiding tightening up—serves them well in their wedded life.

THE HIGHLAND PARK

By Robert W. Butts, Resident Conductor

On May 7, 1995, fourteen members of the Highland Park Recorder Society performed a full-length concert with strings at the Presbyterian Church in New Brunswick, New Jersey. For the recorder players it was an unusual opportunity to perform in an orchestral setting. For the string players (six violins, two violas, two cellos, double bass, and viola da gamba), it was a chance to play music rarely available to them. After all, how often can a violinist experience the wonderful rhythmic vitality of John Dunstable or the contrapuntal splendor of Christopher Tye?

The idea for this concert had begun almost two years before. President Donna Messer, Lou Dutter, and other board members decided that rehearsing for a concert program would give greater focus to the monthly meetings and a greater sense of accomplishment to the individual players.

When I was named resident conductor for this exciting happening in the spring of 1994, I began considering the possibilities. How about joining the worldwide celebration of Henry Purcell? I also proposed taking the repertoire back to the first great English master, Dunstable. This would put Purcell in a roughly analogous position to where we now are to him. From there, the afternoon almost programed itself, neatly falling into divisions of Medieval, Tudor, early Baroque, and Purcellian Baroque.

During the summer, Donna, Lou, and I met many times to discuss music, rehearsals, schedules, and promotion. At one meeting, Donna noted how strings were an important part of Purcell's sound. Would I be interested in including string players?

After thinking about things briefly, the orchestral idea was just too exciting to worry about the possible anachronisms in earlier repertoire, so we began searching for string players. Of course, much of Purcell's string music requires an ensemble, not just a violin or two. So the chapter decided to create a chamber orchestra of 12-16 musicians for this and future concerts, perhaps to serve as the nucleus of an orchestra devoted to the performance of Baroque music.

August and September were spent joyfully examining music and manuscripts, then transcribing and arranging for our

CHAPTER PERFORMS WITH ORCHESTRA



particular ensemble. Some pieces, such as songs from Henry VIII's manuscript were easy enough for most to read almost at sight. Others, such as Purcell's two-part fantasias were much more challenging.

Most of the music, we decided, would be performed by everybody involved. You can't invite string players and then have them sit out most of the concert. Monotonous textures were avoided by contrasting groupings. A few pieces (the Tudor songs, Dunstable's *Beata Mater*, and a Purcell fantasia) were played by the recorder society alone. A few others (a Coprario fantasia and selections from *King Arthur*) remained as originally conceived for strings. A few sections were given to soloists to provide further contrast and to give more advanced players an opportunity to do something extra.

As expected in a concert of this nature, players came from many levels and backgrounds. Ages ranged from 8 to 80. Experience ranged from seasoned orchestra musicians to those making their very first public appearance. For all, the adventure was unique and unforgettable. Said Ed Fleishmann (double bass), "It was a chance to enjoy music I'd otherwise never know. And, it was much more challenging than I'd expected."

Recorders and strings blended well, creating a timbre both haunting and powerful. To young violinists accustomed to the Romantic literature, the polyphonic linear abstraction and ambiguous metrical sense proved new and, at times, more than a little bewildering. Perhaps the most

formidable piece proved to be Christopher Tye's *Amavit eum Dominus*. The constant interweaving of lines, imitative entrances on practically every beat, and fluid motion precluding a concrete sense of a downbeat required intense concentration. For many, listeners and performers, the most moving piece of the afternoon was Purcell's six-voice *Fantasia in nomine*. With recorders taking the long-note theme and one line, while strings covered the other four parts, a sound emanated from the stage so beautiful, several, including the conductor, found themselves with watery eyes.

"I've been playing recorder at workshops and sessions since 1978," Robert Cowie remarked, "and this was by far the highlight." Some, like Poldi Binder, had barely played recorder until last year. "It's made a major difference in my life," she smiled, having successfully interpreted several solo parts. "It was so exciting to know that even as a comparative beginner, I could participate and feel like a real musician. I think that, for all of us, being part of a real orchestra was absolutely overwhelming."

Interpersonal dynamics played a large role in the program's success. A sense of bonding developed on a level deeper than that felt in many chapters or part-time groups.

"Miriam Douglas and I sat next to each other in the alto section," Poldi said. "We call each other 'alto-egos'!"

Addressing the audience after intermission, President and founder Donna

Participating members of the Highland Park Recorder Society were Hilde Alsberg, Robert S. Cowie, Pat Levermore, Donna Messer, Grace Streu (sopranos), Poldi Binder, Adeline Coleman, Miriam Douglass, Lori Goldschmidt (altos), Lou Dutter, Jean Poorman, Heidi Schneider, Jeffrey Zajaz (tenors), Amy Herbitter, Louise Witonsky (bass) and Susan Pilshaw (viola da gamba). String players included Brian Chen, Joan Gartenberg, Gregory Ho, Ryan M. Rapp, Deirdre M. Ryan (violins), Mildred Gardner, Minna Katz (viola), John Lin, Janet Walker (cello) and Ed Fleishman (bass). The young performers making their first concert appearance were known as the Purcell Players and included Raphael A. Barcham, Sam Ehrenfeld, Kana Koike, Kaori Koike, and Clinton D. Wang.

Messer summed up the event. "It has been exciting to bring alive three centuries of English music," Ms. Messer said, "and to provide so many new opportunities: For recorder players who have been used to playing in ensembles of only recorders, an opportunity to play with a string orchestra. For string players who play only 19th- and 20-century music, an opportunity to work on and share our early music heritage. For children, an opportunity to play and perform with an orchestra for the first time."

"Before the concert," Donna later emphasized, "most of our members were reticent and nervous. Afterwards, there was an entirely new energy. People were transformed. It made us all realize what is possible for ourselves as musicians and made us realize it is possible to bring early music alive and present it in a stunning way to a modern audience."

On May 5, 1996, at the Presbyterian Church in New Brunswick, the Highland Park Recorder Society and Chamber Orchestra will again be conducted by Robert W. Butts. The program revolves around music of late-Renaissance and early-Baroque Italy. In addition, the Society has commissioned Mr. Butts to compose a piece to be premiered at this concert. His composition for three-part recorder choir and strings is entitled *Entr'acte*.

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Dan Laurin: From the Heart

The Swedish recorder virtuoso tells of his musical training, medical setbacks, and professional struggles and how they have affected on his current performances

Dan Laurin will give a master class on June 7 and perform a solo recital with harpsichordist Ed Parmentier on June 8, 1996, at the Berkeley Festival. He was interviewed at the Von Huene Workshop in Brookline, Massachusetts, within hours of his arrival in the U.S. for a debut tour in October with his Drottningholm Trio (and minutes after some missing luggage—including his recorders—had been located!).

AR: Can you begin by telling us about how you learned to play the recorder?

Laurin: The very first encounter with the recorder as a sound formed my life. That was, of course, a recording of Frans Brüggen. I can't express how much that meant to me. Not a feeling that I necessarily wanted to become the same type of player with the same type of technique, but rather this direct feeling of tone, expression, someone who wanted something with the instrument, someone who was talking to my heart.

AR: This was when you were a boy learning to play the recorder?

Laurin: Before, actually, when I was seven or eight years old. My mother would play these recordings for me, and I was hooked. I never really escaped these first experiences, nor the desire to get in touch with the music in this way. But I actually started playing the recorder at the age of eight, like other Swedish students, in a class of thirty. You can't imagine the sound.

AR: Unfortunately, yes.

Laurin: Horrifying! I don't know how to evaluate the fact that I went on. Could it be that I didn't hear the awful mess around me? Was I so sure then of my hopes?

I soon found my own way, though. I was a lonely child. My mother is a refugee from the Baltic states, and divorced. The whole family was left behind. We were alone.

Making music is a fantastic occupation

for a young person in this situation, full of concentration and inspiration and creative elements. I started out improvising by myself. I had a few lessons, but broke off after we moved away. I did take a few classes at a music school. I was a good sight-reader, but an awful ensemble player—always wanting to call attention to myself. When I was fourteen, one of the teachers grabbed me and said, "I know a teacher you have to see. She lives nearby."

The teacher was a Danish lady named Ulla Wijk. She had just graduated from studying with Brüggen at the conservatory in Amsterdam. She encouraged me to audition for the conservatory in Odense, Denmark, where she taught, so that I could study with her on a regular basis. But the authorities wouldn't let me out of the school I was attending, so I had to wait until I turned sixteen before I could go to Denmark.

Ulla represented music to me in a way that I can hardly describe. She was a marvellous artist. This was the most inspiring period of my music education, but it came to end 18 months later, when she was killed in a car accident. It was like losing my musical mother, and I was orphaned without a teacher, although I continued my other studies in music in Denmark.

This cruel and unnecessary accident shaped my life, because I was alone once again with my playing and had to make many decisions. After a half year, a Dutch teacher came to teach at the conservatory, Paul Nauta. He had studied with Barthold Kuijken and was an excellent traverso player and a very, very interesting artist—an extremely good teacher. Very hard. And that was what I needed, because I was going astray.

AR: You didn't need a recorder teacher?

Laurin: No, I needed a method of how to organize my life as a professional musician, and I sure got that from him. I re-

member the first piece I played for him: the Cantabile from the C major *Getreue Music-Meister* sonata of Telemann. I played and played and played, and there was just silence, and after another minute or so—I was going through the floor—he asked me, "Do you call that *cantabile*?"

I knew then that this was going to be really hard. He was obsessed with the professional aspects of his instrument and gave me so much in this direction. (He left to teach in the U.S., but I have heard that he is now breeding horses).

AR: You graduated from the conservatory with the highest honors ever?

Laurin: In three years, yes. And I remember my teacher's final words to me: "Good. This is the last time we meet. Good-bye." That is his character. Unbelievable. But it would be wonderful if he showed up at a concert in the U.S.

Then I auditioned to study for the Soloist's Diploma in Copenhagen with Eva Legêne. Those were three very hard but rewarding years. She taught me a lot, and she armed me for real life. From time to time I would have lessons with others, like Walter van Hauwe and Barthold Kuijken, and I even once showed up at Frans Brüggen's house just to play for him. He let me play the famous instruments in his collection, and that was fantastic.

AR: In this country your name is associated with the Swedish player and teacher Clas Pehrsson, because of the recordings you have done together. Were you a protégé of his?

Laurin: No. That association came later. The night after my Soloist's Diploma recital in 1982, actually even during the performance, I started to get sick from an infection in my throat. As I learned later, it was threatening to spread to my brain. I woke up in the hospital a week later, literally remembering nothing. The throat surgery they had performed caused me to

lose the sense of feeling in my tongue, and the IVs had been inserted improperly, cutting off the feeling in the fingers of my left hand. I didn't know if I would ever play again. But I could teach, so I accepted a position at the conservatory in Odense. Slowly, I regained control of my tongue. But I had to rebuild my technique, this time very clearly and purposefully. And the process formed my way of teaching.

AR: You were a beginner again?

Laurin: Yes. And to motivate me I needed goals to work toward. I decided to make a recording with a guitarist friend. It was during that period that I met Clas. He said, "We must work together." So we recorded the Telemann duets, and that was so much fun—endless joking with instruments and musical styles. I admire him as person in a way that is hard to describe. On the one hand, though younger than Brüggén, he is of that generation. The first generation of real professionals who have recording companies, give concerts all over the world, and make a living from their playing. I learned much from the time we worked together. Like any artist he has a great ego, and we fought bitterly over many things.

AR: So the photography of the two of you duelling on the cover of the Telemann duets wasn't entirely make-believe?

Laurin: Right. But we had so much fun during these recordings. I realized that playing with good people is what it is all about. As a result, I formed my trio, with Kari Otteson, who is with me on this first tour of the U.S., and began playing recitals and concerts in schools—more than 1,000 of them—under a grant program from the Swedish State Arts Council.

AR: In the United States, organizations like Young Audiences and Affiliate Artists have given similar opportunities to a number of early musicians and ensembles. It's a grueling schedule, waking up before dawn and driving off to three or four school concerts a day, and maybe an appearance at a Rotary Club luncheon, but in the process you can discover your strengths as a performer.

Laurin: Yes, exactly. But when the organization is not supporting you anymore and you are fighting with this subsidized system, it can be difficult. When concert organizers, one year later, are faced with paying the real cost of your fee, they won't buy you anymore. This was my introduction to real life as a performing artist.

AR: Is this when you began making your solo albums?

Laurin: Yes, the first two were called

Graffiti and Blockflöte/Recorders.

AR: That was the one we first wrote up in *American Recorder* in 1990. Since then, we've mentioned your Vivaldi album and the disc of contemporary Japanese music. Could you tell us about your approach to Hirose's *Meditation*, which has become such a classic of modern recorder literature?

Laurin: *Meditation* is a piece that I have been living with for many years. It reflects the state of mind you are in the very moment you play it. I've played it perhaps a thousand times, many of these for kids. And they love it.

The title is a little bit misleading. For us, meditation means quietness, peaceful introverted thinking, washing out what you have on your mind. However, a very different kind of meditation was practiced by the Fuke sect in the 13th century. They were mostly out-of-work *samuri*, who, because they were leaderless were vulnerable to attack. They meditated and played flute with baskets over their heads to remain anonymous, thereby saving their lives and contributing to art in the most splendid way!

In this kind of meditation, you have to deal with your aggressions. The way to do that in the music is to confront the long lines with the vertical rhythmic patterns, the noises, the harsh sounds, thereby creating a second theme (as in a sonata form). It becomes a drama of contrasts: high versus low, sharp versus flat. Eventually, at the end, you settle into peace of mind, ending on the same note you started.

So meditation in this piece is not contemplation; it is the struggle to get these aggressive and painful things out of your mind.

Of course, one can never ever entirely bridge these waters of different cultures, just as you cannot bridge the waters of time to the past to get a true sense of Baroque music. A member of a Japanese audience, many years ago, once asked me if I felt Japanese when I played this music. And I stood there, wondering how to interpret this question. Obviously, I couldn't feel Japanese, but the language of music made this seem possible.

AR: The sound of the recorder seems to help the audience accept the most avant-garde music. Do you find that this quality appeals to contemporary composers?

Laurin: Yes, they try to build their musical landscape using colors that reflect things from music history—the *flauto dolce*, a beautiful sound. On the other hand, they also know that the instrument

is capable of so many things that composers nowadays strive for. The intonation is flexible, the articulation is extremely audible. There are multiphonics, glissandi. You have a dynamic that is quite extraordinary, if you compare the loudest note you can play to the softest. I mean you can do anything from the softest whisper to a sledgehammer. In this sense, the dynamic is bigger than that of a symphony orchestra.

Composers very rarely try to break the natural boundaries of the instrument, knowing that going outside the instrument's capabilities would ridicule it. Some years ago it was the vogue to destroy musical instruments, to cut a Steinway to pieces just to show how bored one was with late-Romantic expression. Nowadays, composers cope with an instrument, and the pieces that I've received reflect the lyrical side of the instrument much more than the technical extremes that are possible.

I've received many pieces just mailed to me, which is a fantastic thing, like Christmas. And I've also commissioned a number of works. I'm trying to encourage composers to write more works for recorder and chamber orchestra, so that the repertoire that brings the recorder player to the "official" stage will continue to grow.

AR: That has been a goal of the ARS, too. As part of the 50th Anniversary of the ARS in 1989, the Society commissioned a work for string quartet and recorder from Ezra Laderman, and Michala Petri did the premiere at the Metropolitan Museum of Art. And our commission inspired other composers also to write works for this combination.

Laurin: Wonderful!

AR: You've made a recording of contemporary Swedish music?

Laurin: I am very proud of that album. It means a lot to be able to promote the recorder as a solo instrument with modern orchestra. This is important, because the official musical life is not recorder festivals, not early music festivals, where you meet your friends and colleagues. The stage where you have to convince people is where Seiji Ozawa is. That's the way to promote the instrument. Like Michala Petri. It's fantastic what she has done. That is the way to make the instrument well known.

When I perform with traditional orchestras, I usually bring pieces in different styles—a Telemann concerto and a modern Swedish work, for example. The players are so skillful, you can ask them to play in any style and they can do it, even if they are not using period instruments. What is es-

sential is to make the music come alive, and this is so much more important than restricting myself to playing with period instruments. All music is made here and now, whether it be old or new. The musical experience takes place now, when you and I listen to it. If we can make old music popular using, let's say, modern strings, make the audience understand the thrill of it, everybody will be happier to play old music, without worrying about how they held the bow in the 18th century, how this and that was articulated, and so on.

AR: And yet you care about those things!

Laurin: I *do*, but you have to know how to address people. If you can't bring anyone along, it's all useless.

AR: And you play on historical instruments.

Laurin: I was fortunate enough years ago to purchase one of Fred Morgan's Ganassi models. It was so different from other instruments that I had played previously. It opened up a new world of possibilities.

A player should always know that he or she can learn from the instrument. When you are playing an instrument by one of the great makers like Morgan or Friedrich von Huene, you must never blame the instrument but rather keep yourself open to learning from playing them. For instance, the old articulation patterns work best on really good instruments.

AR: Like *did'll did'll* tonguing?

Laurin: Yes, the importance of *did'll did'll* tonguing is that it lets the air go through the instrument almost uninterrupted, allowing you to play loudly and clearly, quickly and smoothly. Players today don't work with this articulation the way they should.

AR: It is hard for players who have learned modern articulations to stop and relearn what they are doing.

Laurin: Yes, the coordination between the fingers and the tongue changes and you feel like a beginner again. I didn't learn this tonguing until after I graduated from conservatory, when I was rebuilding my technique after my illness. It was Quantz who taught me this, and also how in single tonguing to keep the tongue in place by feeling the teeth.

I don't think recorder players, amateurs or professionals, fully realize all the dangers of recorder technique, like breath pressure, wind resistance, different fingering systems.

Recorders don't have a Boehm system of keywork. You have to have the Boehm

system in your fingers. You have to train your ear in a way unlike any other musician nowadays. You have to get used to different tuning temperaments applied to a number of different pitches. That changes the whole approach to intonation. It's no wonder that players have trouble coordinating this vast amount of information.

AR: We have come so far along this line, from generic recorders, which in the 1930s and '40s opened up new ways of hearing and playing early music, through a series of refinements in our knowledge, until we are looking for not just a Ganassi recorder but a Ganassi made by a certain maker with a specific sound in mind.

Laurin: It is not logical to imagine that you can have a recorder that can satisfy you in every respect. Recorder playing now is not just a matter of playing Baroque music or Renaissance music; it's playing early Baroque music and late-Baroque and the styles "in between"—French, Italian, English—and to play different instruments accordingly.

AR: As you say, this presents great dif-



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difficulties for the performer. But it also presents difficulties for the listeners, who may have no way of understanding and valuing the nuances of what is being presented. Do you worry about how much of what you do as a player actually “gets across” to the audience?

Laurin: This is a crucial question for any artist: whether one should play on one’s own terms, thereby setting a standard of personal expression, or speak a dialect that will be understandable to other people. This idea of conveying a message, whether in a painting, or in a text, or in music, is much more essential than just being an artist creating “art for its own sake.”

For me as an artist, the essential thing is to have contact with people, though not by flattening the expression or putting it on a more basic level. You experience this when you perform for children, who have a sense of quality very early on. They immediately reject a middle-of-the-road performance. One should respect this. One should always do one’s best on stage, always trying to achieve something individual but striving to be understood.

It has been a dilemma for players who have broken away in new directions and caused massive debate on whether the instrument should sound this way or that way—like Frans Brüggen. This feeling of controversy—in an area where everything feels so natural to oneself—may have contributed to his not wanting to play any more. This was the same problem that Stravinsky encountered at the premiere of *The Rite of Spring*, where musical things that were so obvious and natural to him as a composer were so difficult for others to accept.

On the other hand I don’t think you need to be as practical as Quantz, when he says never to play with too many sharps if people can’t appreciate the difficulty. That’s the other end of the scale.

I think that one should always play as well as one possibly can, including all the tricks and shades of expression that suit one’s playing. Much of the strength of musical expression lies in the fact that each listener makes up his own interpretation, and that’s not possible with a performance of prefabricated phrases and shapes.

That’s not personal enough.

Recorder players nowadays should take more care to develop their own voice. What does it sound like? The voice of the instrument is the voice of the player. And the voice of the player should reflect the mind of the player. This is often neglected, because the better players are following a certain “school” of playing. They want to sound like their teacher. That’s quite normal, of course; I know that as a teacher, as well.

AR: Can you tell us about your teaching?

Laurin: I teach all kinds of students: those who will become teachers, soloists, and young people preparing for auditions. There is a new aspect to the curriculum in Odense; the students learn more about the performance side—stage technique, how to prepare and practice, how to sell a concert, how to work with modern strings, marketing, writing, all aspects.

I have my own little world with my own students, my own way of playing. I would like to get more in touch with people, to exchange ideas and to learn from what is going on. I’ve only been in the U.S. a few hours, and already I have been so impressed by the openness and kindness of people here. Everybody at the Von Huene Workshop has been so helpful, especially in tracking down my luggage. In other places, you can run into an almost Mafia-like attitude that makes this interchange very difficult.

AR: There isn’t a developed recorder profession here the way there is in Europe. People may not be as defensive. But American recorder players have to wonder why so many foreign players come over and receive so much attention.

Laurin: I can see that. But it is always interesting to exchange information. A good artist is a good artist wherever he is. It has nothing to do with nationality. There are the same number of talented people here. And in fact, when you hear about a new discovery in the field of early music, there is usually an American university behind it. The center is here, in the U.S. In Europe, people “know” how to play early music, a generally accepted style that is based on the developments in the 1960s.

And that’s it, period. But of course, that is ridiculous.

What is going on in Europe is very much based on “musical truth.” Because the people who specialize in early music inevitably are confronted with musicologists and with modern performers and they have had to stand up and fight. This can be a very creative moment in any artist’s life, because he has to fight for the means of expression. But the crucial question is: Am I doing this because I feel it this way, or am I guided through a secret knowledge of, say, Bach’s interpretational wishes? Within the early music movement in Europe, you find this strange, Stalinist way of using science to prove spiritual things. I don’t believe in that way of organizing art.

AR: It sounds as if you are talking about an orthodoxy. But who established the orthodoxy? If you read what the Brüggens, Harnoncourts, and Leonhardts said, they were always the most open to new ideas, and the most humble in presenting their realizations.

Laurin: Yes! I agree. It is a bureaucracy that enforces certain rules in early music, not the original artistic personalities. It has always been the personal expression in music that is compelling: “Listen to what I have to tell you!”

Authentic art is always created by authentic persons, and you cannot pretend to transform yourself into the spirit of Bach. What is possible is to work with an instrument, read the score, read the sources, and act as a good performer. It is a matter of being flexible, open-minded, creative. That’s what embellishment was and is, the re-creation of the music. Re-create, not re-produce. The goal is to give birth to every note at every concert. That’s the crucial thing for any artist.

When the final note has been played, there is nothing left over, except here [touching his heart]. It is so fragile, and to pretend that this message could be encompassed in words by writers of past centuries—that’s a lie. You have to be able to read between the lines, with the instrument under your fingertips, and try to understand, try to transpose words into sounds, if possible. As instrumentalists, we play because we don’t have words.

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Fax: (514) 398-8061
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IN LIVING

Some music can be brought alive with the use of a broad palette of color fingerings

by Pete Rose

WHAT ARE COLOR FINGERINGS? In musical terminology, color is a synonym for timbre—the characteristic or quality of a sound. If we listen to the note *c* (third space of the treble clef staff) played on two different sounding instruments, a flute and an oboe, for example, the pitch will be exactly the same, but the quality of the tones of these instruments will enable us to distinguish them from each other. The tone of each instrument is made up of a combination of frequencies, called partials, or overtones. The difference in tone quality or “color” of these instruments will be determined by the particular overtones that are emphasized. The hollow, sweet sound of the flute has few overtones emphasized, while the pungent sound of the violin has many. The particular quality of the clarinet, for instance, is produced by an emphasis on the odd-numbered partials. The color of these acoustic instruments can be approximated on electronic instruments by reproducing their overtone structure, though other aspects (such as the mode of attacking notes) may also be involved.

You may have noticed that when you use an alternate fingering on the recorder, the quality of the sound—its color, in other words—may be different from the regular fingering even though the pitch is the same. Though you may have been using this alternate fingering for some other purpose (for example, to execute a trill, or get through an otherwise impossibly difficult passage, or correct an intonation problem in an ensemble), it may also be a resource purely as a coloring device.

Why would we want to use alternate fingerings that way? Within the normal course of playing, there are two reasons. First, many alternate fingerings will either be flat or sharp if blown the same way as the normal fingering and therefore can only be played in tune with a corresponding increase or decrease in breath pressure. These changes in breath pressure not only raise and lower the pitch but make the instrument sound louder and softer. Thus, we can produce what Walter van Hauwe refers to as “the illusion of dynamics” (see Suggested Reading). Second, through a careful and judicious use of color fingerings, we can give a clearer definition to the musical phrase. When done well, this type of playing gives another expressive di-

mension to the recorder.

There are, however, limits to the recorder’s potential in this area. We should not expect to be able to match the dynamic range of a trombone or the multitude of timbres that can be produced by the human voice. Yet subtle changes of color can be very effective when good aesthetic judgment is applied. After all, color fingerings are not party tricks. They must be used in contexts where they improve the musical result.

It is interesting that the concept of using alternate fingerings, as well as related devices like leaking (very slightly opening a fingerhole while decreasing breath pressure) and shading (partially covering an open hole while blowing harder), to produce changes in timbre and dynamics was quite well understood and even practiced before an appropriate musical context was discovered. The early avant-garde works written for Frans Brüggen and Michael Vetter in the 1960s provided the first such context. Color fingerings were viewed through this repertoire as objective sound resources that could produce momentary surprises. The next step was arrived at in the mid-1970s, when recorder players began to connect with non-European open-hole wind instrument traditions. These provided clear-cut models for a well-integrated and expressive use of color fingerings, so that the view of these techniques changed from “novel resources” to “general tools of expression.” This was further developed in the 1980s, when recorderists became interested in adapting the best solo repertoire for modern wind instruments. They were often faced with finding a creative reinterpretation, because the aesthetic perfection of these works had been worked out on instruments with the very capabilities that pushed the recorder into obscurity from the middle of the 18th to the middle of the 20th century.

In recent years, a new body of compositions has emerged with specifically notated and thoroughly idiomatic requirements for color fingerings. Many of today’s players are able to utilize coloring techniques fluently in improvisatory contexts. Others have come full circle, applying these methods with state-of-the-art sophistication to add expression to their performances of historical music and conservative 20th-century works, including pieces written before 1960.

COLOR!

TO PROVIDE AN ACCESSIBLE EXAMPLE of how color fingerings can be used, I have selected a piece called *Longing* by Olga Gorelli. It was originally written for flute, but is thoroughly playable on alto recorder. The composer lives in the Princeton, New Jersey, area. She has studied composition with Gian Carlo Menotti, Quincy Porter, Paul Hindemith, and Darius Milhaud, among others. With her permission and encouragement, I have added suggested alternate fingerings purely for expressive coloration; they have nothing whatsoever to do with technical considerations. They provide a suitable example for the novice and will serve well as teaching material.

The following points should be noted:

1) The fingerings given apply only to the notes above them. All other notes are to be fingered in the normal way, including those of the same pitch, even if they are adjacent to the specially fingered ones.

2) The player must adjust his or her blowing, so that all the notes are in tune.

3) The high f[#] in measure 56 can be given a nice touch by gradually increasing the coverage of the thumb-hole, while simultaneously increasing the breath pressure. This produces a surprise (and surprisingly in tune!) crescendo that fits in very well.

In addition, players should note that the long slur marks are indications of phrases, within which the general articulation is smooth and connected.

Notice that the great majority of these color fingerings are employed at the beginning and ending sections of *Longing* where the composition has an Oriental feeling. The middle section, which is more European sounding, has a continuous emotive flow that would be disturbed by sudden changes in timbre. Again, it must be stressed that the musical context should be the most important factor in determining one's approach to color fingerings.

In recent years, a new body of compositions has emerged with specifically notated and thoroughly idiomatic requirements for color fingerings.

Suggested Reading

Among the many available sources on color fingerings, the following will be of special interest.

Johannes Fischer, *Die dynamische Blockflöte*. Edition Moeck 4048. A very comprehensive treatise on color fingerings (especially on their dynamic use) with many charts, examples for application, practical exercises, and useful suggestions. Unfortunately, it is only available in German.

Eve O'Kelly, *The Recorder Today*. Cambridge University Press. This excellent broad-based account of the recorder in our time contains an appendix with limited but useful fingering charts for color as well as other purposes. These charts were compiled by Finnish recorderist Herman Rechberger.

Scott Reiss, "Pitch Control: Shading and Leaking." *The American Recorder*, Volume XXVII, Number 4 (November 1987). Brief but well-written source material on leaking and shading techniques with photographic illustrations and practical suggestions for application.

Walter van Hauwe, *The Modern Recorder Player, Volume III*. Schott Ed 12361. A superb book on virtually all aspects of recorder technique by a real master.

Michael Vetter, *Il flauto dolce ed acervo*. Edition Moeck 4009. Extensive tables, but lacking adequate guidelines as to the usefulness of the huge number of fingerings given. Vetter played a German-fingered instrument, so many of his suggestions must be discarded. Still, this is an extraordinarily comprehensive treatise on modern recorder playing, and it is certainly worth looking at, even if it is dated.

Turn overleaf for the score to Longing with color fingerings by Pete Rose.

LONGING

ALTO RECORDER

Olga Gorelli

Andante espressivo, rubato

Musical notation for measures 1-8. The piece begins with a piano (*p*) dynamic. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is characterized by long, expressive slurs. A triplet of eighth notes is marked with a '3' above it. Fingerings are indicated by circles (open) and dots (closed) on the staff. Below the staff, vertical diagrams show the fingerings for each note, with an empty circle representing an open hole.

9

Musical notation for measures 9-15. The notation continues with slurs and a triplet of eighth notes marked with a '3'. Fingerings are indicated by circles and dots on the staff. Below the staff, vertical diagrams show the fingerings for each note.

16

Musical notation for measures 16-22. The notation includes slurs, a triplet of eighth notes marked with a '3', and a wavy line indicating a *finger vibrato*. Fingerings are indicated by circles and dots on the staff. Below the staff, vertical diagrams show the fingerings for each note.

23

Musical notation for measures 23-29. The notation includes slurs and rests. Fingerings are indicated by circles and dots on the staff. Below the staff, vertical diagrams show the fingerings for each note.

30

Musical notation for measures 30-36. The notation includes slurs, a triplet of eighth notes marked with a '3', and a mezzo-forte (*mf*) dynamic. Fingerings are indicated by circles and dots on the staff. Below the staff, vertical diagrams show the fingerings for each note.

37

3

43

cresc. 3 *f* *dim.* *p*

50

cresc. 3 *accel.*

BELL

58

rit. *Tempo I* 3 3 3 *p*

BELL

66

3

BELL

Turn recorder to the right and blow with a slightly airy sound.

WHEN THE WEATHER GETS HOT, RECORDER PLAYERS GET GOING

From May to August, the list of summer workshops for recorder players and lovers of early music is a long one, presenting opportunities for amateurs, professionals, teachers, and young students

MCGILL HISTORICAL PERFORMANCE ACADEMY (ARS)

Montreal, Quebec
May 31-June 9
Director: Hank Knox

This is an intensive course for amateur and professional musicians: group lessons with a master instrumentalist, ensemble rehearsals, and performances. Faculty members include John Baboukis, vocal ensemble, Sylvain Bergeron, lute, Claire Guimond, Baroque flute, Douglas Kirk, cornetto and sackbut, Hank Knox, harpsichord, Betsy MacMillan, viola da gamba, Natalie Michaud, recorder, and Marie-France Richard, Baroque oboe.

Contact: Hank Knox, Faculty of Music, McGill University, 555 Sherbrooke St. W., Montreal, Quebec, Canada H3A 1E3; 514-398-4548, ext. 5683, 514-398-8061 (fax)

WESTMINSTER RECORDER WEEKEND (ARS)

Westminster Choir College, Princeton, NJ
June 21-23
Director: Joan Wilson

Westminster Choir College, in association with the Princeton Recorder Society, is delighted to present this weekend workshop for recorder players. During the three days, participants will be treated to a variety of technique, ensemble, and special interest classes focusing on many aspects of recorder playing. Our faculty will consist of Sarah Mead, Eric Haas, Sheila Beardslee Bosworth, and Valerie Horst. They will teach all levels of recorder playing. Some of the topics discussed in the special interest sessions: the *Missa La Sol Fa Re Mi* by Josquin will be taught by Valerie Horst for High Intermediate to Advanced Players; "Introduction to Original Notation" will be taught by Sarah Mead for Low to High players; "Deja-Vu" will be taught by Eric Haas for Low Intermediate to Intermediate players. It is recommended that participants should have at least some previous experience on the recorder.

Contact: Bruce L. Rickert, Westminster Choir College of Rider University, 101 Walnut Lane, Princeton, NJ 08540; 609-924-7416, ext. 226; 609-252-0477 (fax).

Workshops carrying ARS designation have joined the ARS as workshop members. Readers are reminded that the ARS has not sponsored or endorsed workshops since 1992.

LONG ISLAND RECORDER FESTIVAL SUMMER WORKSHOP (ARS)

N.Y. Institute of Technology, Central Islip, NY
June 23-29
Director: Stan Davis

Daily technique classes, on six levels, will be offered: one "rudimentary" (or beginners), two intermediate, and three advanced. In the advanced classes, one will concentrate on Baroque, one on Renaissance, and one on Contemporary (incorporating either Baroque and/or Renaissance). There will be two periods of ensemble playing on four levels (faculty rotating). Daily options: Bass Recorder Ensemble; Renaissance Band; Madrigal Singing; Early Notation reading and playing; Reading/phrasing swing and jazz styles; Coaching in conducting; Country Dancing; Solo Preparation; Music Theory; Viol Coaching; "Read-through" ensembles.

Contact: Stan Davis, 116 Scudder Place, Northport, NY 11768; 516-261-8242; arcadianpr@aol.com (e-mail).

SFEMS BAROQUE WORKSHOP (ARS)

Dominican College, San Rafael, CA
June 23-July 6
Director: Anna Carol Dudley

Since 1977, the SFEMS workshops have offered the most comprehensive summer early music program in the United States, led by a faculty of artists-in-residence at beautiful Dominican College in San Rafael, California.

The 1996 Baroque Workshop is designed for aspiring professionals and dedicated amateurs. Marion Verbruggen is coming for both weeks and intends to focus on Telemann the first week and on ornamentation in Corelli's sonatas the second. First week: full chorus and orchestra, as well as recorder, flute, oboe, violin, cello, viola da gamba, voice, organ, and harpsichord. Second week: recorder, harp, viola da gamba, voice, harpsichord, and dance.

Faculty: Marion Verbruggen and Frances Blaker (recorder), Kathleen Kraft (traverso and flute), Sand Dalton (oboe), Anna Carol Dudley, Judith Nelson, and Richard Sparks (voice), Elisabeth Le Guin (cello), Michael Sand (violin), Cheryl Ann Fulton (harp), Mary Springfels (viola da gamba), Matthew Dirst, Mitzi Meyerson, and Phebe Craig (keyboard), and Angene Feves (dance).

Contact: Debbie Grossman, SFEMS Marketing Director, P.O. Box 10151, Berkeley, CA 94709; 510-528-1725; 510-527-5939 (fax); sfems@sfems.org (e-mail).

MOUNTAIN COLLEGIUM 25

Young Harris College
June 30 - July 6
Director: George Kelischek

Mountain Collegium will celebrate its 25th annual workshop in 1996. In addition to recorders, classes are held for gemshorns, capped reeds, shawms, cornettos, tabor-pipes, pennywhistles, viols, lutes, and hurdy-gurdies. A variety of ensemble and consort classes will explore music of the past and of our contemporary composers. Concerts, demos, lectures, and evenings of large orchestra playing round off the Mountain Collegium offerings. This year's special 25th Anniversary Edition will again feature a very competent and enthusiastic faculty, including Martha Bishop, Robert Castellano, Wayne Hankin, George Kelischek, John S. Kitts-Turner, Lisle Kulbach, Atossa Kramer, Gerald Moore, Patricia Nordstrom, Margaret Pash, Patricia Petersen, Roy Sansom, and John Trexler. Write for our special Mt. Collegium '96 brochure.

Contact: George or Michael Kelischek, Rt. 1, Box 26, Brasstown, NC 28902; 704-837-5833; 704-837-8755 (fax); susato@grove.net (e-mail).

SFEMS MEDIEVAL WORKSHOP (ARS)

Dominican College, San Rafael, CA
July 7-13
Director: Cheryl Ann Fulton

This newly-designed week, combined with the annual Historical Harp Society workshop, is aimed at seriously-motivated amateur musicians as well as professionals seeking a grounding in early performance practice. Daily classes, which culminate in a final student recital, will include intensive sessions on Hildegard von Bingen, historical harp technique, and Indian music. Technique classes are offered for recorder, flute, shawm, vielle, harp, percussion, and voice.

Faculty: David Hogan Smith (winds), Blake Wilson (performance practice & history), Roy Whelden (theory), Karen Clark and Harlan Hopkin (voice), Margriet Tindemans (bowed strings), Peter Maund (percussion), Mara Galassi, Ann Heymann, Cheryl Ann Fulton, Judy Kadar, and Egberto Bermudez (harp).

Contact: Debbie Grossman, SFEMS Marketing Director, P.O. Box 10151, Berkeley, CA 94709; 510-528-1725; 510-527-5939 (fax); sfems@sfems.org (e-mail).

Other summer opportunities, like the Early Music Festival in Whitewater, Wisconsin, June 7-9, shown here, are listed in the ARS Newsletter Calendar.

HOLY NAMES COLLEGE SUZUKI PIANO AND RECORDER SUMMER WORKSHOP (ARS)

Holy Names College, Oakland, CA
July 8-19
Director: Caroline Fraser

The Piano and Recorder Workshops are for current and prospective teachers interested in Suzuki Method pedagogy

This is the only workshop in the world offering Suzuki pedagogy for recorder. The internationally renowned Suzuki Method is based on how children learn their language, training the ear before the eye, and carefully fostering ability in a loving, nurturing environment. This approach has been widely developed on other instruments, such as piano and strings, and has recently received International Suzuki Association approval as a Recorder Method. The repertoire will soon be available with Marion Verbruggen as recording artist. Pedagogy classes include an in-depth study of the Suzuki philosophy and its practical application. This a unique opportunity for recorder players to study the repertoire with the author of the Suzuki Method for recorder, Katherine White. The course also includes demonstration lessons with young recorder students. Recorder faculty: Katherine White and Caroline Fraser.

Recorder units 1A and 2 are offered July 8-12; units 1B and 3 are offered July 15-19. Cost: \$210-260/unit. Classes will be in session 9 am -5:30 pm, Monday through Friday. Admission is by audition tape, which must be submitted for approval by June 17. Holy Names College is situated in the Oakland hills overlooking San Francisco Bay, and is 20 minutes by car from downtown San Francisco. On-campus room and board is available.

Contact: Caroline Fraser, 510-436-1244, or Katherine White, 415-721-4233, Holy Names College, 3500 Mountain Boulevard, Oakland, CA 94619.

SFEMS RENAISSANCE WORKSHOP (ARS)

Dominican College, San Rafael, CA
July 14-20
Director: Phebe Craig

The joyous, varied Renaissance week offers fulfilling activities for musicians of all levels and abilities. This summer the focus will be on the exciting transition at the end of the 16th century, when Italy led Europe into a new world of styles, techniques, and attitudes. Included will be classes on madrigals, expressive choral singing, and Renaissance instrumental technique.

Faculty: Frances Blaker (recorder), Herbert Myers (reeds, winds, & strings), Ellen Hargis (voice), Jon Bailey (choral music), David Douglass (violin), Margriet Tindemans (viols), and Phebe Craig (keyboards).

Contact: Debbie Grossman, SFEMS Marketing Director, P.O. Box 10151, Berkeley, CA 94709; 510-528-1725; 510-527-5939 (fax); sfems@sfems.org (e-mail).



INDIANA UNIVERSITY RECORDER ACADEMY (ARS)

Indiana University, Bloomington, IN
July 14-20
Director: Marie-Louise A. Smith

The Recorder Academy offers serious young recorder players in grades 7 through 12 an intensive and varied program under the direction of an outstanding faculty. The curriculum includes private lessons, ensemble coaching, master classes, and a multimedia project. Faculty includes Gerardo Dirie, Catherine Hawkes, Monika Herzig, Clara Legéne, Eva Legéne, Marie-Louise A. Smith. The \$735 fee includes room, board, activities.

Contact: Leonard Phillips, Office of Special Programs, IU School of Music, Bloomington, IN 47405; 812-855-1814 (day), 812-336-2429 (eve), 812-855-4936 (fax); phillipl@indiana.edu (e-mail).

NORTH AMERICAN RECORDER PERFORMERS SEMINAR/TEACHERS CONFERENCE (ARS)

Indiana University, Bloomington, IN
July 18-27
Director: Eva Legéne

This ten-day seminar is for the serious recorder player, amateur or professional, who wishes to improve performance skill through intensive work with top-level performers and teachers. A four-day Conference, designed for teachers, is held at the beginning of the Seminar.

Students are expected to have practiced pieces before the seminar begins and arrive prepared for advanced work. Students will receive several private lessons with Michael Lynn and Eva Legéne. In addition, Linda Kent will teach private lessons in working with continuo accompaniment. The daily schedule will include classes with Han Tol in the sonata repertoire of Handel, Telemann, and J.S. Bach, the preludes of Hotteterre, and recorder technique, with special focus on the "Modern Recorder Player" by Walter van Hauwe. The schedule also includes classes in improvisation and ornamentation, 1700-1750, improvisation in contemporary music, conducting, recorder consorts, chamber music and sessions in which the participant will join the Baroque String Ensemble.

Those who wish to participate and have not studied previously with Eva Legéne, Michael Lynn, or Han Tol must submit an audition tape with two contrasting selections. Space is limited, and early application is recommended to insure a place. Established Baroque ensembles, including recorder and continuo instruments, may write for information about seminar participation as an ensemble. The seminar will provide special programming for those who wish to participate in both the Conference and the Seminar.

Contact: Leonard Phillips, Office of Special Programs, IU School of Music, Bloomington, IN 47405; 812-855-1814 or 6025; 812-855-4936 (fax); phillipl@indiana.edu (e-mail).

LONGY INTERNATIONAL BAROQUE INSTITUTE (ARS)

Longy School of Music, Cambridge, MA
July 19-28
Directors: Paul Leenhouts, Phoebe Carrai

A comprehensive program for professional and pre-professional singers and players of Baroque violin, cello, recorder, traverso, and harpsichord. The seminar features master classes, ensembles, orchestra sessions, continuo coaching, lectures, and opportunity for public performance. This year the focus is on "Vocal and Instrumental Baroque Music from Bohemia and Saxony." Faculty: Laurie Monahan, voice, Phoebe Carrai, cello, Arthur Haas, harpsichord, Manfred Kraemer, violin, Jed Wentz, traverso, and Paul Leenhouts, recorder.

Contact: Vanessa Mulvey, Longy School of Music, One Follen St., Cambridge, MA 02138; 617-876-0956, ext. 121. 617-876-9326 (fax).

EARLY MUSIC WEEK AT PINEWOODS (ARS)

Pinewoods Camp, Plymouth, MA
July 20-27
Director: Sarah Mead

One of America's oldest and best-loved early-music workshops, Pinewoods provides high-powered teaching in a low-key atmosphere. The faculty are recognized for their high quality of teaching, working with students of all levels to improve their playing and their enjoyment of music both as individuals and as ensemble-members. With nine recorder teachers on staff, classes for re-

WHEN THE WEATHER GETS HOT

Recorder players range from consorts to Baroque ensembles, master classes to an introductory course for beginners.

English country and court dancing, in daily classes and nightly dances, provides a musical and social core to the week, while the rustic setting in a pine forest nestled between two ponds promotes a feeling of community amongst the students and staff. Even the excellent family-style meals overlooking the water are a distinction - how many workshops are renowned for their food?!

This summer's theme will be "Seven Ages," drawn from Shakespeare's *As You Like It* ("All the world's a stage..."), encompassing many repertoires and eras, from lullabies and laments to theatrical music, ballads, and programmatic suites. Special course offerings include Writing Rounds and Sephardic Music.

Contact: Stephen Howe, Administrator, 17 New South Street, Northampton, MA 01060; 413-584-9913; 413-585-8728 (fax); camp@cdss.org (e-mail).

CANTO ANTIGUO (ARS)

Thacher School, Ojai, CA

July 21-27

Directors: Shirley Robbins, Ronald Glass, Tom Axworthy

Canto Antigo has been a teaching and performing group in Southern California for 27 years. This one-week workshop, focusing on "Music of Heinrich Isaac and His Sphere of Influence," is designed to broaden the performance skills of experienced students and to introduce Renaissance instruments to beginners and newcomers. Students at all levels will participate in the challenges of instrumental and vocal music, as well as dance. The Thacher campus in the Sespe Mountains overlooking the Ojai Valley has a friendly blend of spectacular views and historic architecture in a ranch-like setting. Workshop studios are air-conditioned, and recreational facilities include pool, tennis courts, and gym. Faculty include La Noue Davenport, Mark Davenport, Scott Reiss, Sheila Schonbrun, and others.

Contact: Canto Antigo, 11057 Valley View Ave., Whittier, CA 90604; 800-358-6567.

SFEMS RECORDER WORKSHOP (ARS)

Dominican College, San Rafael, California

July 21-27

Director: Frances Feldon

A perennial favorite with musicians of all ages, the Recorder Workshop offers musical literature from the Middle Ages to the present in a friendly, supportive, and intimate atmosphere. Popular features include the daily recorder orchestra, bass recorder instruction, introduction to F recorders, and the opportunity to experience other instruments, such as pipe and tabor. Morning technique classes will focus on basics such as breathing, articulation, and musicianship. Morning and afternoon ensemble will focus on special topics: music from the New World, Machaut and

medieval dances, Italian canzoni, Elizabethan part-songs, Renaissance ornamentation, reading from original notation, Baroque chamber music, and 20th-century repertoire.

Faculty: Frances Feldon (recorder & flute), David Barnett (recorder & early clarinet), Stewart Carter (recorder, sackbut, & viol), Eileen Hadidian (recorder & flute), Judith Linsenberg (recorder), Constance Primus (recorder), and Hanneke van Proosdij (recorder & harpsichord).

Contact: Debbie Grossman, SFEMS Marketing Director, P.O. Box 10151, Berkeley, CA 94709; 510-528-1725; 510-527-5939 (fax); sfems@sfems.org (e-mail).

MIDEAST WORKSHOP (ARS)

LaRoche College, Pittsburgh, PA

July 21-27

Director: Marilyn Carlson

Enroll for recorder (beginning through advanced classes offered), viol, or voice; with flute, harp, lute, capped reeds, viol, voice, recorder as secondary instrument. The workshop will highlight "Music of England - Middle Ages & Renaissance"; the voice class will focus on lute songs. The schedule includes special topic classes, lectures, Renaissance and English country dance, viol for novice (no instrument necessary); voice for instrumentalists; faculty and student concerts; large and small ensembles, Early Music Shop of New England music/instrument display. Dormitory rooms arranged in suites of one or two rooms, one bath and sitting room per suite. Easy access from interstate highways and public transportation. Join us for a week of study and playing in the congenial setting of a small college campus with air-conditioned facilities. Faculty: Martha Bixler, Marilyn Carlson, Judith Davidoff, Eric Haas, Mary Johnson, Meg Pash, Chris Ramsey, Kenneth Wollitz, and Tom Zajac.

Contact: Marilyn Carlson, Mideast Workshop, 1008 Afton Road, Columbus, OH 43221-1602; 614-457-1403 (phone & fax); 75302.1642@compuserve.com (e-mail).

VANCOUVER EARLY MUSIC & DANCE WORKSHOP (ARS)

University of British Columbia, Vancouver

August 4-10

Director: Alison Melville

The Early Music and Dance Workshop is an entertaining and challenging one-week course for instrumentalists and singers of all levels. In 1996 we will focus on Italian music of the Renaissance and Baroque, from madrigals, balletti, and cantatas to ricercare, dance music, and sonatas. Music from a wide variety of composers will be featured. Coaches will do their best to accommodate any special requests from consort class participants.

Ensemble work is a major element of the course, including sessions on technique, general consort playing, vocal ensemble, "big band drop-ins," and warm-up classes for all participants. Additional courses focusing on specific musical top-

ics, such as the Baroque master class, improvisation, musicianship, and specific repertoires are offered.

New items for this year's workshop include a class on "Music for the Florentine Intermedi," featuring ceremonial madrigals and festive instrumental music performed in 16th-century Florence for weddings and other celebratory occasions of the Medici family. Back by popular demand are Baroque dance classes, 20th-century recorder consort class, and sessions in improvisation and musicianship. An informal student concert featuring vocal and instrumental music and dance, at close of workshop, will offer a relaxed opportunity to perform for registrants who wish it.

Contact: Early Music & Dance Workshop, 1254 West 7th Ave., Vancouver, B.C., Canada V6H 1B6; 604-732-1610; 604-732-1602 (fax); earlymusic@mindlink.bc.ca.

AMHERST EARLY MUSIC WORKSHOP (ARS)

Amherst College, Amherst, MA

August 4-11, August 11-18

Director: Valerie Horst

Players from more than 30 states and 10 foreign countries gather on the beautiful campus of Amherst College to play together, hear faculty and student performances and lectures, and study with wonderful teachers. Recorder faculty include Marion Verbruggen, Saskia Coolen, and Aldo Abreu (first week); Dan Laurin, Pete Rose, Tom Zajac, and Martha Bixler (second week); Geert Van Gele, Sabine Evers, Pat Petersen, Wendy Powers, and Sheila Beardslee (both weeks). For recorderists there are consort classes, technique classes, repertoire classes, and intensive full-time programs for soloists and for the serious consort player. There are also full programs in viol, voice, loud winds, and harp. Special Programs: "The Compleat Violin," August 4-11, with Simon Standage; "The Amherst Assembly," August 11-18, English Country Dance with Gene Murrow and others. The food is really good. Rooms are single unless you request a double.

Contact: Valerie Horst, Amherst Early Music Festival, 65 W. 95th St., #1A, New York, NY 10025; 212-222-3351, 212-222-1898 (fax).

SFEMS MUSIC DISCOVERY WORKSHOP

San Domenico School, San Anselmo, CA

August 19-23

Co-Directors: Lee McRae, Dick Bagwell

The Music Discovery Workshop, a summer day-camp for children ages 7-12, involves adults (such as parents or grandparents) in a parallel learning program, and teenagers as junior assistants with scholarships. Participants will explore the music of Elizabethan England through music, dance, and drama. The workshop is open to teachers (two semester Continuing Education credits), and harpsichord instruction is also available.

Faculty: Lee McRae, Dick Bagwell, Steve Bergman, Joanna Bramel Young, Yonit Kosovsky.

Contact: Lee McRae, SFEMS, Box 10151, Berkeley, CA 94709; 510-848-5591; dcgrossman@aol.com (e-mail).

1996 SUMMER RECORDER WORKSHOPS

| | AMHERST | CANTO ANTIGUO | HOLY NAMES | INDIANA/ACADEMY | INDIANA/CONFERENCE | INDIANA/PERFORMERS SEMINAR | LONG ISLAND | LONGY BAROQUE INSTITUTE | M'GILL | MIDWEST | MOUNTAIN COLLEGIUM | PINEWOODS | SFEMS BAROQUE | SFEMS MEDIEVAL | SFEMS MUSIC DISCOVERY | SFEMS RECORDER | SFEMS RENAISSANCE | VANCOUVER EARLY MUSIC | WESTMINSTER REORDERWEKEND |
|-------------------------|--|------------------------------------|---------------|-----------------|--------------------|----------------------------|-----------------------------|-------------------------|---------------|-----------------|--------------------|------------------------------|------------------------------|------------------------------|-----------------------|------------------------------|------------------------------|--------------------------------|---------------------------|
| COST | \$650E | \$555 | \$210-260T | \$735 | \$125 | \$525 | \$545 | \$430T | \$345 * | \$535D | \$478 | \$526 | \$675D | \$675D | \$190T | \$675D | \$675D | \$275E | \$215 |
| NO. OF DAYS | 7/14 | 7 | 5 | 6 | 4 | 10 | 7 | 10 | 10 | 6 | 7 | 8 | 7/14 | 7 | 5 | 7 | 7 | 7 | 3 |
| ARS DISCOUNT | NO | YES | NO | NO | NO | NO | YES | NO | NO | NO | NO | NO | \$10 | \$10 | \$10 | \$10 | \$10 | NO | NO |
| # FAC./RECORDER FAC. | 50/20 | 10/6 | 10/2 | 6/5 | 6/5 | 6/5 | 10/7 | 6/1 | 9/2 | 9/6 | 10/6 | 18/9 | 15/2 | 12/1 | 5/2 | 7/1 | 7/1 | 10/5 | 4/4 |
| # STUDENTS | 180/wk | 50 | 10 | 12 | 30 | 20 | 60 | 45 | 45 | 53 | 60 | 100 | 120 | 45 | 25 | 30 | 40 | 40 | NA |
| RECORDER CLASS LEVELS | U,I,H,A,V | B,I,I,H | A,V | U,I,H,A | A,V | A,V | B,I,I,H | H,I,A,V | H,I,A | B,I,I,H | B,I,I,H | B,I,I,H | U,I,H,A,V | H,I,A,V | B,I,I,H | B,I,I,H | U,I,H,A,V | B,I,I,H | B,I,I,H,A |
| SPECIAL CLASSES | CMR, MB, III, EN, M, 20, EN, RO, P, T, O | MR, MB, EN, M, 20, EN, RO, P, T, O | M, T, O | CM, RO, P, T, O | M | CM, MB, 20, M, P, T, O | MR, MB, 20, EN, RO, P, T, O | CM, MB, P, T, O | MR, MB, P | CM, MB, M, T, O | CM, MB, RO, P, T | CM, MB, T | CM, MB, T | EN, C, P, T, O | C, P | CM, MB, EN, RO, P, T, O | MR, C, P, T | CM, MB, 20, EN, M, RO, P, T, O | CM, MB, EN, T, O |
| NON-RECORDER CLASSES | CD, V, W, O | C, W, V, D, O | K, O | | | | C, V, D, T | | C, W, V, T | C, W, V, T | W, V, P, S, D, T | C, W, P, K, V, P, S, D, T, O | C, W, P, K, V, P, S, D, T, O | C, W, P, K, V, P, S, D, T, O | K, O, D, R | C, W, P, K, V, P, S, D, T, O | C, W, P, K, V, P, S, D, T, O | C, W, K, V, D, T | |
| MUSICAL ACTIVITIES | F, S, L, P, SP | F, S, L | S, L, P | F, S, L, P | F, L | F, S, L, SP | F, S, P | F, S, L, P | F, S, L, P, O | F, S, L, P, O | F, S, L | F, S, L, SP, P | F, S, L, P | F, S, L, P | S, L, P | F, S, L, P | F, S, L, P | F, S, L, P | S, L, P, O |
| RECREATIONAL ACTIVITIES | D, G, S, T, W, O | D, S, T | S | S | | G, S, T | D, S, T, O | F, O | O | O | D, G, S, T | D, S, W | D, F, S, W | D, F, S, W | | D, F, S, W | D, F, S, W | G, S, T, W | |
| OTHERS WELCOME | S, C | S, C | | | | | | S | S | S | S, C | S | S, C | S, C | FAM | S, C | S, C | S, C | S, C |
| DIRECT TRANSPORTATION | B, C | A, C | A, C | A, B, C, O | A, B, C, O | A, B, C, O | C | C, O | A | A | O | A, B, C | B, C | B, C | O | B, C | B, C | A, B, C | A, B, C, O |
| TERMINALS | A55 | A30, B30, T30 | A10, B10, T10 | A50, B1, T50 | A50, B1, T50 | A50, B1, T50 | A8, B5, T2 | A15, B5, T7 | A20, B5, T1 | A15, B10, T10 | A120 | A50, B12, T30 | A26, B15, T15 | A26, B15, T15 | A26, B15, T15 | A26, B15, T15 | A26, B15, T15 | A8, B10, T8 | A40, B2, T5 |
| ROOMS | S, D | S, D | S, D | S | S | S | S, D | S, D | S, D | S, D | S, D | S, D | S, D | S, D | S, D | S, D | S, D | S, D | S, D |
| BATHS | S, S, P | S | S | S, P | S | S, P | S | S | S, P | S, P | S, S, P | S | S | S | S | S | S | S, S, P, P | S |
| FOOD | C, V | G, V | C | C | C | C | C, V | C | C | C | C | F, V | C, V | C, V | C, V | C, V | C, V | C | C |
| HANDICAP ACCESS | H, C, D | H, C, D | H, C, D | H, C, D | H, C, D | H, C, D | C, D | C | H, C, D | H, C, D | H, C, D | H, C, D | H, C, D | H, C, D | C | C | C, V | C, V | C, D |

LEGEND

COST: Includes tuition, room (single occupancy unless otherwise noted), meals, plus other fees. E=estimated, I=tuition only, D=double occupancy, *Canadian, tuition only
 # FACULTY/RECORDER FACULTY: Number of faculty and recorder faculty within that number
 # STUDENTS: Average over last two years
 NO. OF DAYS: includes arrival and departure days
 CLASS LEVELS: B=beginner, U=low intermediate, HI=high intermediate, A=advanced, V=very advanced
 SPECIAL CLASSES: C=one-on-one consorts, MR=mixed Renaissance ensembles, MB=mixed Baroque ensemble, III=preparation for ARS exam, 20=20th century music, EN=early notation, M=master class, RO=recorder orchestra, P=private lessons available, T=technique, O=other
 NON-RECORDER CLASSES: C=choral, W=other winds, P=percussion, K=keyboard, V=viols, P=S=plucked strings, D=dance, DR=drama, T=theory, I=instrument building, O=other

MUSICAL ACTIVITIES: F=faculty concert, S=student concert, L=lecture, SP=special production, P=organized informal playing
 RECREATIONAL ACTIVITIES: D=dancing, F=field trip, G=gym, S=swimming, I=tennis, W=waterfront/beach, O=other
 OTHERS WELCOME: S=non-playing spouses/friends, C=children, FAM=family program
 DIRECT TRANSPORTATION: A=airport shuttle, B=bus, C=cab, O=other
 TERMINALS: A=air, B=bus, T=train (miles from workshop to terminal)
 ROOMS: S=singles, D=doubles, C=cabins
 BATHS: S=shared, SP=semi-private, P=private
 FOOD: C=college style, F=family style, G=gourmet, V=vegetarian
 HANDICAP ACCESS: H=hoisting, C=classrooms, D=dining
 NA=not answered, not applicable, or information not available at press time

INFORMATION SUPPLIED
 BY WORKSHOP DIRECTORS

CHAPTERS & CONSORTS



Anniversaries, financial success, outreach, and education characterize ARS chapter activity

TRACK RECORDS For the fifteenth year, members of the **Aeolus Recorder Consort** provided background music for the madrigal dinners (seven of them!) at the University of Central Arkansas in Conway. It was a busy holiday season. Small groups from the chapter played for holiday events at Wordsworth Bookstore, the Arkansas Territorial Restoration, the Decorative Arts Museum, several churches, and the Twelfth Night party of the Country Dance Society. In November, a group of chapter members attended a concert given by Dan Laurin and the Drottningholm Baroque Ensemble. Laurin's performance of 17th- and 18th-century music, reports Shelley Wold, was "truly impressive."

The **Washington (DC) Recorder Society's** "Shelley Gruskin Workshop" on March 2-3 celebrated its 25th anniversary. Music for the workshop was drawn from "Shelley's Favorites—music from the Medieval period through the mid-19th century," as well as a Concerto Marathon featuring the works of Johann Christian Schickhardt.



Musick's Merrie Companions, an ensemble drawn from the membership of the **Chicago Chapter**, has participated every year in the **Bristol Renaissance Faire** (formerly **Chicago Renaissance Faire**), held weekends in July and August. The musicians, who vary their costumes and repertoire each week, are often joined by ARS members from **Madison and Milwaukee, Wisconsin, St. Louis, and New York**, and sometimes by players from as far away as **England and Sweden**.



*The first march and procession to the dance from Jean Hotteterre's **The Rustic Wedding** was played by **Dot Swayze** (alto) and **Phoebe Sheres** (bass) at a wedding ceremony held last August inside the **Cilley Bridge**, one of five covered bridges in **Tunbridge, Vermont**. The two players are members of the **Upper Valley Chapter**.*

The **Princeton (NJ) Recorder Society** observed its 30th anniversary as an ARS chapter in March 1995. Starting with just 10 members, the chapter has grown to seventy and is one of the larger chapters in the ARS.

MONEY MATTERS In addition to being "an enjoyable and very educational musical event," the John Tyson Workshop sponsored by the **Orange County (CA) Recorder Society** in February was a financial success. Between the tuition for the event and further sheet music sales from the vast inventory belonging to OCRS, they netted over \$500. Treasurer Matthew Ross pointed out that surpluses like this help the chapter "take more action to further recorder playing and recognition."

A \$5,000 grant from the **Walter & Elise Haas Fund** has enabled the **San Francisco Early Music Society** to expand its after-school recorder program to the **Alvarado School** and allowed SFEMS to offer schol-

arships to students from lower-income families. The program was started by John Thow and Eileen Hadidian at the **Cornell and Marin Elementary Schools** in **Albany, California**. Currently the **Albany program**, taught by **Louise Carslake**, enrolls thirty students, and the **Alvarado program**, taught by **Steve Bergman**, has twenty-four. A further grant, from the **California Tamarack Foundation**, will provide funding to support the **Alvarado program** through the end of the school year.

The **Sacramento (CA) Recorder Society** has established a trust fund to help with the medical expenses of **Richard Geisler**, who was very helpful in the early days of the **SRS** and is regarded as a "Music Man," tirelessly promoting early music and folk dancing. **Geisler**, who directs the annual **Grass Valley workshop**, had open heart surgery in January and is facing a lengthy recovery. Contributions may be sent to the **Geisler Trust Fund**, c/o **Magdalene Jaeckel**, 10718 **Piper Lane**, **Nevada City, CA 95959**.



The Camellia Consort, named after the Alabama state flower, played a concert on December 10 in Tusculumbia, Helen Keller's birthplace, in honor of the town's 175th anniversary. Left to right, Mary Jean Brost Travis, Sue Roessel, Evelyn denBoer, Ann Hendren, and Kathy Baldwin.

EARLY MUSIC COOPERATION The Seattle Recorder Society cooperated with the Early Music Guild and the Music Center of the Northwest to present a master class by Marion Verbruggen on March 2. Verbruggen was in town to perform on the Early Music Guild's International Series. At the March meeting, SRS members had a chance to work on Mozart wind music—*Divertimento No. 8, K. 213*—in Peter Seibert's arrangement for large recorder band. Seibert took the six parts of the original and distributed them among eight recorder parts in order to accommodate extended instrumental ranges; basses and great basses in C were needed, as well as a dulcian.

FROM THE TOP The new beginners class sponsored by the New York Recorder Guild has now met three times and has five enthusiastic members. The group practices under the direction of Martha Bixler. The beginners group of the Sacramento Recorder Society is called "Daffodils" and rehearses under the direction of an experienced SRS member before joining the rest of the members for larger group playing. Martha Bleshman, a member of the Daffodils, reports, "It's been an experience that has made me stretch to play harder rhythms and learn more music, and probably took me over the first hurdle of willingness to sight read."

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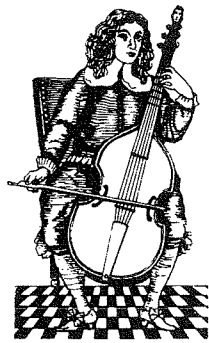
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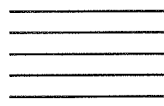
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*What am I supposed
to do with my left thumb?*

Do you ever have trouble finding the thumb hole? Or hitting a high note—it just won't come out consistently? The left thumb has a lot of responsibility, but can only live up to it if YOU do some work.

First off, how is the thumb supposed to work?

The left thumb must make two kinds of movement: it must leave and return to its hole; it must partially uncover and re-cover its hole.

For the first movement, there is really no right or wrong. Just pull your thumb away from the instrument (but not too far), then return it. Keep your movement as simple as possible. Wasted movements (such as waving your thumb around in the air) mean wasted energy, which you need for expressing yourself. They also make it hard to find the thumb hole again.

Exercise 1: Uncovering and re-covering the thumb hole. Practice alternating between f' - g' (alto), or c" - d" (soprano). Slur everything; begin slowly and gradually increase your speed. Go no faster than you can maintain an *even* and *smooth* movement. Your speed will increase as you work with this over time.

The second type of movement is another story. The thumb hole must be partially opened in order to produce notes in the upper registers. There are two ways to do this, it's up to you to choose your method and do the practicing.

Rolling: roll or pull the thumb downward so that the thumb hole is partially opened. Roll or push the thumb up again to re-cover the hole.

Bending: bend the top thumb-joint so that the tip of the thumb slides downward, partially opening the hole. (This is also known as Pinching - a bad term because it implies pressure.) Straighten the thumb again to re-cover the hole. Keep your thumb nail short.

I prefer the bending method because I find it a more efficient movement involving less of the hand, and because I find that it gives me more accurate control of the size of the hole opening. In order to be open minded and fair, I decided to talk with other players about left hand thumb tech-

nique, specifically with three professional recorder players who were rehearsing with me for a set of recorder quartet concerts as Questa Bella Sirena. I thought that, among four players with different training, we'd have a variety of views. Well, it turns out that we are all quite strongly in favor of the bending method.

Roxanne Layton of Boston, who plays in Second Wind, American Recorder Quartet, Mannheim Steamroller, and many other unusual groups, says "bending is quicker than rolling and has a much smaller movement. People rolling use their whole hand! The bending motion is just like trying to rub something off your thumb—as if you have glue on your thumb and have to rub it against something to get the glue off." (I imagine she frequently gets glue on her thumb while working on recorders in the Von Huene Workshop).

Letitia Berlin, Atlanta recorder player and member of Diverse Musicke and Blue Castello, thinks "it's a more natural motion to bend forward than to roll backwards, and it's more precise." Letitia has her students use the corner of the thumb rather than the middle. "Relax your left arm. Shake it out, then bring your hand up to the recorder in position for a high note and look at the angle that your thumb naturally falls into. The upper left corner of the thumb goes slightly into the hole. I usually have to tell students to trim their thumb nail."

Louise Carlslake, recorder player and Baroque flutist living in Oakland, California, a member of Music's Recreation, says of rolling: "it's less efficient than bending; you've got less control over how much of the hole you open. The clean edge provided by the nail (but without pressing) makes the high notes speak more easily. I find that the relaxed thumb is the key to a relaxed hand—when done properly, bending is a more natural motion and produces less tension."

The bending technique, when done correctly, involves a very small movement of the thumb. For low notes, cover the hole with the upper left corner of your thumb. Then just bend the top joint of the thumb

to make a high note: a small movement in this joint will cause the tip of the thumb to move quite enough to make any size opening that might be necessary. Never move any more than you have to!

The only problems I have encountered with users of the bending technique are 1) overly large movements that cause inaccuracy and wasted energy, usually combined with 2) tension, which leads to pressing the thumb nail into the hole, causing gauged notches in the sides of the hole (not to mention strain in the hand and slow movements). These notches force your thumb into one place when half-holing. Since each high note requires a slightly different opening, notches will only make your high notes less reliable. And 3) difficulty in controlling thumb-joint movement for some double jointed players. If you are double jointed, you may find the rolling technique easier to manage. Once again, use small movements with a relaxed thumb and hand. Practice this.

The following two exercises will prove very helpful if practiced regularly.

Exercise 2: Octaves. Play sets of octaves that require only the left thumb to move: a' - a", c" - c"', d" - d"' on alto, e" - e"', g" - g"', a" - a"' on soprano. Practice them slurred, beginning slowly and gradually increasing in speed. You can make up your own variations on this to keep up your interest. Some possibilities are to practice octaves requiring the thumb plus one or more other fingers to move; chains of different octaves; chains of other large intervals, such as 6ths or 7ths; and so on.

Exercise 3: Finding the thumb hole. Practice octaves as above, but add a g" (alto) or d"' (soprano) in between (alto: c" - g" - c" - g" - c" - g" - c" - g", etc.; soprano: g" - d"' - g" - d"' - g" - d"' - g" - d"', etc.). Keep your hands relaxed and calm. Do not push your thumb into the hole on high notes—no pressure necessary. Keep your thumb nail short, and let your hand look beautiful.

You must practice in order to achieve a good thumb technique, but it is well worth the time and effort. You will be able to play faster and more reliably. High notes will cease to be such a problem. Just do a couple of thumb exercises each day, and pay close attention to your thumb at the beginning of each piece. Soon, you will find that you no longer need to be constantly vigilant in order to move your thumb in the way you intend.

P.S. If you are a "hole-ly roller," tell us your technique and why it is the better method for you.

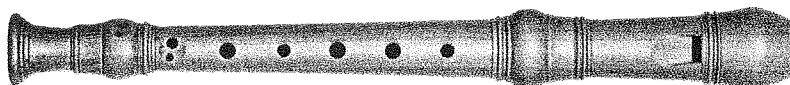
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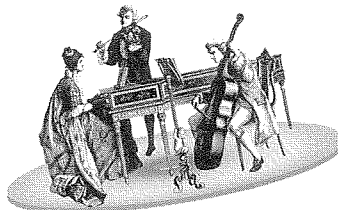
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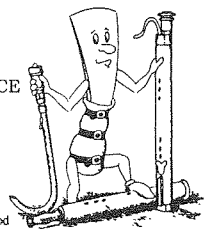
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ON THE CUTTING EDGE

Wherein you read about the latest
fashions in recorder playing

WHAT'S NEU?

Blockflote Modern I & II, a pair of CDs on the Flautando label (unavailable in the US) offer a good sampling of the latest experimental works from Central Europe. *Blockflote Modern I* features **Johannes Fischer** in performances of two compositions, each over twenty minutes in length. The first, Mathias Spahlinger's *Nah, Getrennt* for solo alto recorder, has been thoroughly examined in my article "New Directions" (AR, September 1994, p 12). The second, *Diamant*, for a recorder player, interactive synthesizer, and dancer by Frank Schweizer, has also been covered, but only in a prototype version called *Dialog II* (AR, December 1990, p 35).

These pieces both arise from an expressionist aesthetic but otherwise represent extreme applications of equally extreme yet antithetical ideas. *Nah, Getrennt* ("close - detached") pushes the possibilities of microtonal fingerings and their pitch notation to the *n*th degree of human functional capacity and maybe even beyond. Few instrumentalists would possess the desire and dedication to tackle such a huge maze of highly specific unusual digital responses, yet Fischer seems to glide through the work with aplomb. He also manages to make musical sense out of it, clearly delineating its grandiose "this-slowly-evolving-into-that" structure.

There is no such feeling of structure in *Diamant*, an episodic string of improvised plateaus that Fischer plays in reaction to the movements of the dancer (his wife, Re-

nate) and the sounds of a synthesizer. But there is a catch: both the dancer and the synthesizer are spontaneously reacting to Fischer as well. More specifically, the electronic machine is programmed to sample what it hears from the recorderist and respond shortly after by varying the pitch, range, and/or timbre of the motives it picks up, as well as repeating them over and over, sequencing them, and creating polyphonic collages. It's about as close as you can get to having a jam session with a creature from another planet, and the sounds are indeed otherworldly. (In 1990, when I saw this computer in action in Karlsruhe, it was also at times reading Fischer's fingerings from a recorder wired with electrodes on its fingerholes. The computer processed this information into a non-specific graphic score displayed on a video monitor, so that Fischer could react to it.)

As a unique recorder/dance duo, Johannes and Renate Fischer have adapted a wide repertoire of both new and old music including two modern American works: *Fanfare* by Bob Margolis and my improvised composition, *Right Hand Pentachord Variations* for prepared soprano recorder. One of the best pieces in their repertoire is entitled *Omnia tempus habent*, and it can be heard on *Blockflote Modern II*—a compilation of compositions by Gerhard Braun. This fifteen-and-a-half minute work thoroughly integrates and at times blurs the roles of musician and dancer; both performers recite spoken text, and Renate al-

In Diamant, the electronic machine samples what it hears from the recorderist and responds shortly after by varying the pitch, range, and/or timbre of the motives it picks up, as well as repeating them over and over, sequencing them, and creating polyphonic collages. It's about as close as you can get to having a jam session with a creature from another planet.

so performs on percussion instruments and sings. Other selections on this disk include the trio pieces *Holzwege* and *Sulamith V* and a remarkable rendition of Braun's classic *Monologe I* by Andrea Buchert.

WHAT'S NEW?

Violinist Diane Monroe recently employed recorderist **Joel Levine** on a few occasions. Monroe is best known for being the first violinist in the Uptown String Quartet; a group that came from and is still a part of the Max Roach Double Quartet. Uptown is primarily dedicated to the performance of various types of music in the African-American tradition.

A few months ago, I had the opportunity to hear a tape recording of a live performance of Monroe's composition *Vibes* on which Levine was also present, along with a rhythm section of keyboards, guitar, bass, and drums. *Vibes* seemed to me a surprisingly successful and beautifully integrated mixture of Indian classical music with Afro-Cuban and modern-day rhythm-and-blues idioms. It is inspired by Monroe's dedication to creating an acceptance of black music and the music of other cultures in the classical music world, including concert halls and educational institutions as well as by individual performers and composers. She sees "unlimited possibilities" in this musical direction while feeling that what is happening now is "too little and too late."

Monroe views the recorder and recorder players as interesting resources for this multicultural type of music. "Recorder players have an approach that is richer in respect to what is happening in a musical situation because their primary repertoire requires them to embellish and improvise." She is generally attracted to the sound of recorder and would like to hear it more in a variety of musical and instrumental contexts. As to her particular choice of Joel Levine, Monroe speaks with a passion. "He has a superior approach to the instrument and music," she said. "Every note he plays is a pearl." More specifically, she feels that Levine is a "highly expressive and uplifting improviser in a very advanced idiom. His facility is extraordinary, and to make the recorder 'speak' the way he does is remarkable."

AND WHAT DOES IT MEAN?

It is indeed a fascinating though perhaps also a confusing time for music and musicians, and it will be interesting to see where things lead and how events unfold.

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**ON THE CUTTING
EDGE (cont.)**

There are major issues to be addressed:

1) Concerning the matter of goals for seriously artistic music, the picture is unclear. Is further experimentation necessary, or should artists be trying to connect more with their listeners? Is it possible to strike a balanced position between the two?

2) The role of the machine is now a big question mark, particularly in live performance. Will musicians working with the new technology ultimately be able to produce something artistically sound regardless of the source? Or will their music remain on the novelty fringe?

3) The ultimate status of music fused from diverse cultural idioms and/or involving multiple artistic disciplines is in question. Will the groups that perform such music be able to produce true artistic achievements consistently? Is it valid for musicians whose knowledge and experience is in one particular idiom and/or cultural domain to present themselves as performers of another music that they may like but know little about? Will individual artists and organized performing groups with a diverse cultural and/or artistic orientation have the integrity to be judicious in developing their understanding and practice of whatever they present? What will be the standards enabling us to sort this music out?

Stay tuned!

Pete Rose

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More testimonials about the healing power of the recorder and about its potential to contribute to a church music program

Healing Recorder

Dr. Paul Godby's article about relearning recorder after a stroke (January, p. 11) prompts me to contribute my own healing story. I fell in love with the recorder in 1984 during an Orff-Schulwerk class led by Judy Bond. I was a busy violinist, but playing the recorder seemed so tension-free compared with the aches and pains of playing violin in "inhuman" positions, and its pure sound delighted me.

Over the years, the aches and pains got worse, and when I got back home from the 1993 Amherst Early Music Festival, where I began to experience numbness and lack of control in my hands, I sought out Dr. Alice Brandfonbrener, a Chicago physician who runs a referral service for people in the arts. The diagnosis: Advanced Degenerative Disc Disease—C3 through C7. Further tests revealed that several inches of my spinal cord were compressed to nothing more than a narrow ribbon. After my operation, which left me in a brace from the bottom of my ribs to the back of my head, I immediately tried to play recorder. I had read that the larger severely damaged nerves would not rejuvenate, but that some of the smaller nerves had the capacity to grow new connections. I do not know whether this is correct information; what is important is that this is what I chose to believe. I began to work with a soprano recorder every day—one finger, up and down over its hole. I imagined that the tingling came from live nerves reaching out to each other and connecting. After a month, I began playing one-octave scales, then arpeggios, then trills. I decided that life as I knew it was going to go on and signed up for the Performers Seminar at Indiana University, where Eva Legêne did everything possible to make me comfortable. That same summer I went back to Amherst!

Since then, I've resumed playing piano and even violin, using a special brace designed for me by Gene Bernardoni. At the 1995 Boston Early Music Festival, I was

able to play for my old teacher Aldo Abreu, who thought my technique was better than before the operation! (I think that this disease had begun to destroy my hands long before I realized.)

The doctors kept me out of a wheelchair, but the recorder gave me back my life as a musician. My thanks to the ARS and all the wonderful teachers and friends that I have met at ARS workshops.

*Susan P. Groskreutz
Bourbonnais, Illinois*

Next year I will have a one-handed student (right hand fine—no left hand at all) in third grade, where we start recorders. I was pleased to read that one-handed recorders are available. Unfortunately, according to Magnamusic Distributors, Zen-On has stopped producing the plastic one-handed soprano recorders mentioned. Can you give me any information about where to obtain an instrument? I believe I can get funding if I can locate an instrument (a used one would also be fine).

*Alan D. Purdum
Cortland, Ohio*

ED NOTE: The wooden instruments by Mollenhauer, Yamaha, and other makers are individually crafted with keywork and are therefore comparatively expensive, but an alternative may be the plastic tabor pipes sold for under \$20 by the Kelischek Workshop (Rt. 1, Box 26, Brasstown, NC 28902; 704-837-5833). Tabor pipes are played with the thumb and two fingers of one hand (while the other normally strikes the tabor). They are not chromatic, but half-holing works for an occasional accidental. Kelischek, whose son Thomas now plays tabor pipe after losing the use of one hand, makes the instruments in G, A, B \flat , C, D, and E \flat , and recommends the instruments in C or B \flat for your third-grader.

I have some further information regarding a comment in Dr. Godby's article. He speaks of the David Hart memorial fund as being closed. I don't know if there was more than one fund in David's name, but the David Hart Memorial Fund that is part of the National Flute Association Endowment is still very much open, and do-

nations are welcomed. Contact the National Flute Association at Box 800597, Santa Clarita CA 91380-0597, and specify that the donation is to be made to the David Hart Memorial Fund, which is used to help finance the NFA's Baroque Flute Artist Competition.

*Catherine Folkers, Chairman
NFA Baroque Flute Competition*

Recorder Evangelist

As a trained church musician and self-taught recorder player, I was interested in Darren Holbrook's efforts to start a recorder program in his church (January, p. 16). When I began my current position, I decided I would try to achieve this same goal. At a preliminary meeting, I demonstrated the sound of the recorder and talked about the basics of recorder technique and history, emphasizing its potential in a church music program. The group was very positive about the idea and elated upon hearing the start-up costs. Several people ordered an instrument that day.

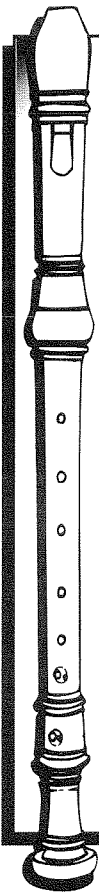
Initially, ten people were interested. Today, we are seven very enthusiastic players, some of whom had no previous musical knowledge (including our pastor). After working through the Trapp Family *Enjoy Your Recorder* in about five months, we began playing four-part hymn arrangements, folk tunes, and easier Bach chorales. This year, we are tackling more challenging music, such as transcriptions of a Bach organ fugue and several Renaissance motets.

The congregation has been pleased to watch the group improve from its unstable beginning into a versatile entity of the music program. What's in the future for recorders in our church? Certainly, a new class for beginners and perhaps a children's group (the recorder is not taught in the local school system).

It is unfortunate that more church music professionals have not discovered this exemplary avenue of musical participation. I intend to do my part by submitting articles to church music publications and by promoting recorder workshops at church music festivals.

*Terry A. Smith, Director of Church Music
Palo Cristi Presbyterian Church
Paradise Valley, Arizona*

AR welcomes letters to the editor on any subject relating to the recorder or articles printed in the magazine. For reasons of space and consistency, letters may be subject to editing.



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MUSIC REVIEWS

Editions of music from the Renaissance to the Baroque, two Paul Clark items, and eight little pieces to introduce the avant-garde

WILLIAM BOYCE. *Ye Sweet Retreat*, arr. John R. Phelps (SAATB). Loux Music Publishing Co. Edition LMP-146 (Magnamusic), 1994. Sc 7 pp, pts 1 p each. \$6.50.

William Boyce (1711-1779) was an English organist and composer known for his vocal and stage works as well as his popular "Symphonys" for orchestra. The lovely melody "Ye Sweet Retreat" is from Boyce's serenata, *A New Song for Solomon*. It was discovered in Holland by Joseph Loux and given by him to a 20th-century American organist and composer, John R. Phelps, to arrange for recorders.

The arrangement is a charmer. The *New Grove* tells us that Boyce was the leading English representative of the late Baroque style. Certainly the polarity between melody and bass is there, and the harmonies are simple, but the arranger contrives to make all five parts interesting to play and to listen to. The tune is certainly English in flavor, but has a decidedly Scottish-Irish lilt. It appears first doubled by the two altos, and if the two players can present the first statement acceptably in tune (it's an easy key—F major), the doubling seems quite reasonable. The soprano, who takes it up next, gets to play it the most, but the alto and tenor get a crack at it as well. Nice counter-melodies are distributed among the players. Only the bass has a rather static part, but the bass player in my reading group claimed that it was a pleasure to play it and listen to the other parts. The word "piquant" came to my mind to describe both melody and harmony as I listened to this arrangement; it is fairly easy, but the harmonization has a freshness that does not lose its appeal after several readings.

In 18th-century England, "Ye Sweet Retreat" was known by itself as a popular tune. It is easy to imagine that it was also known in Colonial America. John Phelps's setting was first played at a candlelight Christmas open house at the Schuyler Mansion, an historic site in Albany, New York. Loux Publishing Co. has given the edition a whimsically 18th-century look,

complete with late-Baroque typography and decoration on the cover. The arrangement is dedicated to the Adirondack Baroque Consort.

Martha Bixler

GIROLAMO FRESCOBALDI. *Capriccio sopra La Spagnoletta*, arr. Bernard Thomas (SATB). Dolce DOL 323 (Magnamusic), 1995. Sc 7 pp, pts 2 pp each. \$7.50.

GIROLAMO FRESCOBALDI. *Ricercare Secondo*, arr. Norman Luff (SATB). Polyphonic Publications 121 (Magnamusic), 1995. Sc 3 pp, pts 2 pp each. \$3.75.

Thomas and Luff have mined a rarely explored vein for these new editions: the keyboard music of Girolamo Frescobaldi. Frescobaldi is well-loved by recorder players for his imaginative and challenging canzonas for one to four recorders and continuo. He is perhaps known best for his keyboard music, particularly his toccatas, which are free-flowing works that make complete use of the capabilities of the keyboard. The toccatas are much too idiomatic to be played by a consort, but there is a whole body of canzonas, capriccios, fantasias, and ricercars published in score by Frescobaldi that are suitable for either keyboard or consort performance. These pieces are available in various collected editions, but the two new editions reviewed here are among the few that make them available singly (both Dolce and Polyphonic have issued a handful of similar works by Frescobaldi).

Both works are good examples of Frescobaldi's musical inventiveness and his contrapuntal skill, though the *Capriccio*, as befits its title, is the more exotic of the two. It features more obvious changes of char-

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp= pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpisichord

acter from section to section, partly through the use of meter changes in the manner of the continuo canzonas. The *Ricercar* is more tightly controlled and homogeneous, but its syncopated rhythms and occasional chromatic outbursts place it in the same artistic camp as the *Capriccio*. Both editions do the music justice, presenting clean readings (though the Dolce tenor part differs slightly from the score in bars 184-185) that do not overly interpret the music but do present the most necessary clues to performance through indications such as beaming patterns, suggestions for metrical proportions, and cautionary accidentals. Both include a well-designed set of score and parts (Luff's edition is in Polyphonic's idiosyncratic loose-leaf format). Both works have their challenges, particularly the *Capriccio*, and would not be beneath the notice of professional ensembles, though both should also be quite approachable by practiced intermediate groups. The scanty background notes (non-existent in Luff's case—he doesn't even name the source of the music) could easily have been expanded by giving a few more performance suggestions (tempo, approach to articulation, etc.) and musical analysis.

Scott Paterson

CHRISTA ROELCKE. *Interpretation Creative I, Vol. 1, Breath Control* (SS). Universal Edition UE 30 196 (European American), 1994. 24 pp. \$12.95.

I am deeply ambivalent about this book. Roelcke has undertaken an ambitious project in creating her three-volume series *Interpretation Creative*. Responding to her pupils' questions of how one shapes a piece of music and gives it life, she has attempted to break down the principles of performance into three parts: breathing (Volume 1), articulation (Volume 2), and embellishments (Volume 3).

In Volume 1, Roelcke begins with "Basic Pointers to Breath Control for the Recorder" (given, incidentally, as are all the comments in this book, in German, English, and French). Here I wished that she had been more specific and detailed in her instructions, since breathing is such a fundamental skill for a recorder player. Instead, she gives only one-sentence comments about inhaling a slow breath and inhaling a quick breath. Most students would need either a fuller explanation or a good teacher (or both) to illustrate and expand on this skeleton. Her comments about breathing out are equally general. At this point, she begins to introduce musical

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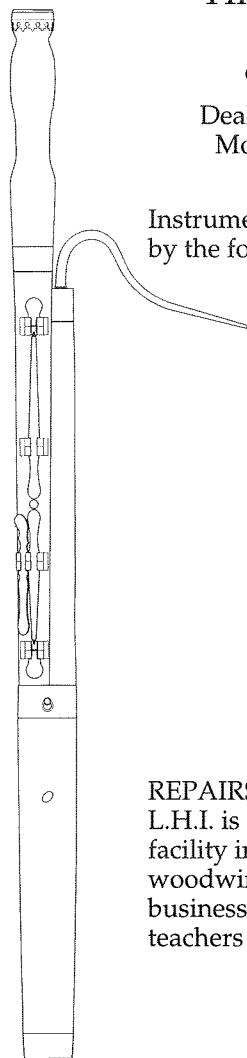
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MUSIC REVIEWS (cont.)

HANS ULRICH STAEPS. *East-West* (SATTB, guitar). PRB Productions, Contemporary Consort Series No. 18, 1992. Sc 10 pp, pts 15 pp each. \$12.00.

The name Staeps is well known to most ARS members from the frequent appearance of his compositions at workshops and on our Education Program music lists. In 1988, he presented *East-West* as a gift "to Constance Primus and the musicians round her." In a letter to Connie the composer expressed his appreciation to American recorder players for their welcoming acceptance of his music. *East-West* was one of Staeps' last compositions.

His purpose for writing *East-West* was to show with sound the difference between Eastern and Western musical elements and to encourage communication between the two cultures. Intended as "a dialogue for soprano recorder and accompanying ensemble," the composition should be approached accordingly by a one-on-a-part well-seasoned group. Reading this music at a local chapter meeting of mixed-level expertise is not the way to enjoy *East-West*. The soprano part, a lyrical free-flowing response to the measured ensemble below, integrates the whole and imbues the composition with a pleasantly controlled energy. The guitar is not necessary for satisfactory reading, but is essential for expressing the composer's original meaning.

Peter Ballinger's (PRB Publications) score and parts have been printed with performers in mind, generally with page turns on rests. He used an entire page for background notes and explanations of tempos and expression.

For those who like their contemporary music with a little old-fashioned lyrical, measured salt, this piece is for you—a good way to sample the conservative contemporary idiom.

Betty Parker

examples to show how different kinds of music require different techniques to produce the appropriate affects. And this is where I think the suggestions are not terribly helpful and sometimes misleading.

The kinds of effects Ms. Roelcke imagines for the musical examples are just right, but I think the way to achieve these effects is through the use of varied tonguing and not through varied ways of blowing out. For example, she states that "non legato is the most frequently used type of blowing" and is executed with a "quietly flowing breath, which however is briefly interrupted after each note." Legato, non legato, staccato, portato, and marcato are terms that refer to articulation, which is achieved with the action of the tongue, not through blowing. Further, Ms. Roelcke recommends the following in order to give emphasis to a note: "After the attack the breath is quickly withdrawn." And, to produce portato: "After the attack the note is continued — the breath being relaxed but still held." These instructions, I am afraid, would lead to playing in which the intonation and quality of sound could suffer dramatically. The breath should be blown out at the same level appropriate for the note's range, and that level of blowing is the same no matter how sustained or short the note is played. The operating factor here in producing a varied effect is the tongue and not the breath. One should blow as though the phrase is one long, slurred passage. The action of the tongue, not the starting and stopping of the breath, is what creates spaces of differing lengths between the notes. As Quantz says, "The tongue is the means by which we give animation to the execution of the notes upon the flute.... Its

use so distinguishes one flute player from another that if a single piece is played in turn by several persons, the differences in their execution frequently make the work almost unrecognizable... It is the latter [tongue] which must animate the expression of the passions in pieces of every sort, whatever they may be: sublime or melancholy, gay or pleasing" (trans. Reilly, Chapter VI, *On Playing the Flute*).

These disagreements about techniques aside, this book has a delightful collection of songs and music of the 13th through the 20th centuries, including some lovely pieces by Ms. Roelcke. They are appropriate for intermediate to advanced players to practice sight-reading and for fairly advanced young players to study with their teacher. (Most of the songs cover the complete range of the soprano or tenor instruments and include fairly complicated rhythms.) I would recommend it as a source for good SS (TT) duets, but I would take the suggestions about breathing with caution.

EUROPEAN FOLK-MUSIC, arr. Hans Joachim Teschner (SATB). Moeck 663/664 (European American), 1994. Sc 9 pp. \$9.95.

This collection includes arrangements of the English "Foggy Dew," the Greek "Pera Stous, Pera Kambous," and the French "Anne de Bretagne." Two of my adult groups read through these challenging arrangements. They look pretty easy—the format is clear and large, but the rhythm is a bit tricky for instant success. It takes a time or two through to feel the pieces settle in. In the "Foggy Dew," our players felt that the section where the parts come together rhythmically was the most pleasing. In "Anne de Bretagne," the parts are equally interesting, becoming very active in the middle and coming at the end to a lovely calm and very haunting section. The winner for my groups was the Greek

The way to achieve the effects Roelcke imagines is through tonguing and not through varied ways of blowing out. For example, she states that "non legato is the most frequently used type of blowing" and is executed with a "quietly flowing breath, which however is briefly interrupted after each note." Legato, non legato, staccato, portato, and marcato are terms that refer to articulation, which is achieved with the action of the tongue, not through blowing.

song. We could almost smell the *ouzo* and see the dancers in a circle kicking up their feet à la *Never on Sunday*.

This would be a good choice for a group that is rhythmically sound and looking for a good change of pace from Renaissance or Baroque literature.

RITURINU, arr. Paul Clark (SSA). Polyphonic Publications 109 (Magnamusic), 1994. 3 sc, 2 pp each. \$3.75.

Paul Clark, composer of *Big Ben* (Sweet Pipes, 1979), which I have used very happily with my young beginning recorder players, has come up with another treasure. He has rescued from oblivion a setting of America's first native folk ballad that he made years ago for his students. The song tells of one Timothy Myrick of Springfield, Massachusetts, who died of a rattlesnake bite on August 7, 1761. Not a happy topic, but the song and this arrangement will have you tapping your toes and smiling as you play (if that's possible). My adult groups sight-read it easily and wanted to play it several more times, just for fun.

Children, however, will be challenged, since the soprano 1 part goes from written *c*" to *c*"', and the alto range is from *f* to *d*"'. But the rhythms are pretty straightforward, and the result is such fun that the challenge will be well rewarded. It's the kind of song arrangement that makes you happy when you're sad, happy when you're mad.

Marie-Louise A. Smith

Marie-Louise A. Smith directs the Young Recorder Players Program at the Indiana University School of Music's Early Music Institute. In 1993, she created and continues to direct the IU Recorder Academy for young players.

CLARK, PAUL. *Many Happy Returns* (SATB). Polyphonic Publications 108 (Magnamusic), 1994. 4 sc, 2 pp each. \$4.25.

Looking for a special new piece to celebrate a special birthday of a special person or your chapter? Or for a whimsical piece to enliven your consort's playing sessions or performances? If so, this is it!

Paul Clark, composer of a popular set of variations for four recorders on the familiar "Happy Birthday" tune (Sweet Pipes SP2341), wrote this additional birthday piece to honor Marion Doherty, his "fellow tutor" at the Irish Recorder and Viol Course. Since her birthday falls during this workshop on August 17 (17/8 as ab-

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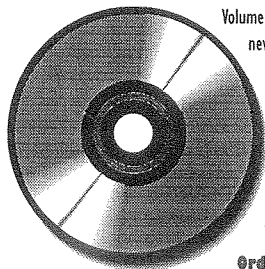
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MUSIC REVIEWS (cont.)

breivated by the Irish and English), the meter of this piece is 17/8! Furthermore, to express "many happy returns" musically, each even-numbered measure "returns" to the previous odd-numbered measure by reversing it rhythmically and melodically. An informal analysis of this piece reveals other interesting tricks of composition.

Of course, most listeners are oblivious to these compositional devices, as are listeners to isorhythms in Medieval motets. So *Many Happy Returns* comes off as a lively, capricious, mildly modern piece, particularly if the performers express to their audience how much fun it is to play! And it is indeed fun to play because of the tricky rhythms resulting from the irregular meters. The tempo, which is not indicated by the composer, should be very lively. The full ranges of modern recorders are used to advantage for dynamic effects, but accidentals, which make many amateur players wary of modern music, are few. Rehearse this piece until your quartet can "toss it off," and it will be a big hit!

JOSQUIN DES PRÉS. *Sixteen Secular Pieces*, ed. Bernard Thomas (3 voices or instruments). London Pro Music LPM AN7 (Magnamusic), 1994. Sc 36 pp. \$9.75.

How great to find, all in one fine modern edition, a collection of three-part pieces by "the Beethoven of the Renaissance" (see "Keller on Music" in the Fall 1995 issue of *Early Music America*)! Included are settings of some of the favorite songs of the High Renaissance: "Fortuna desperata," "Fortuna d'un gran tempo," "De tous biens playne," "Mon mary m'a diffamée," "La belle se siet," and others. One less-familiar piece, "Ile fantazies de Joskin," was apparently conceived for instrumental performance by the wind players at Ferrara. A similar, presumably instrumental trio by Josquin, "La Bernadina," is in another volume of this series, *The Art of the Netherlanders* (LPM AN3).

Texts to the vocal pieces, where known, are set to appropriate parts, and complete translations are included. But most of these pieces, which are generally imitative

in texture, sound fine when performed instrumentally. They fit various combinations of recorders (some without bass and many without soprano!), although they exploit the full range of Renaissance instruments.

London Pro Musica has spoiled us by providing a separate score for each part with their Early Music Library editions, but at least two copies of this collection must be purchased for a trio to play comfortably. Consider, though, that there are sixteen pieces in this volume, compared with only a few in each of the EML editions. Performers must, however, resort to the copying machine for portions of three of the pieces in this collection, if they wish to correct some impossible page turns (making sure that what is copied is not a performable unit!).

Constance M. Primus

FRANZ MÜLLER-BUSCH, *Eight One-page Pieces* (SS). Moeck ZFS 656/657 (European American), 1994. 8 pp. \$9.95.

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players. The characteristics of all eight of these little pieces are similar, at least in a general way. Each is essentially a chain of little episodes. These episodes vertically overlay material that is usually of a similar kind. The various sound materials in these episodes range all the way from pitch to dense noise configurations and also include spoken words. Some of the pieces contain quotations and/or parodies of tunes like "Greensleeves" and "My Bonnie Lies Over the Ocean."

The edition is beautifully printed and there are no bad page turns. Clearly stated instructions regarding the notations are given in German, French, and English on the inside page of the back cover.

Teachers, amateurs who study with a teacher, and even serious students (if they are inexperienced in playing modern music) will find this edition of value. This music is also great fun.

Pete Rose

ROLAND DE LASSUS. *S'una fede amorosa*, ed. Bernard Thomas (SSAAATB). London Pro Musica EML 274 (Magnamusic), 1995. Sc 8 pp, 4 half sc of *coro primo* 4 pp, 4 half sc of *coro secondo* 3 pp. \$8.50.

G. D. ROGNONI TAEGGIO. *Quemadmodum desiderat*, ed. Bernard Thomas (AATTTTBB). London Pro Musica EML 262 (Magnamusic), 1994. Sc 12 pp, 4 half sc of *primo choro* 4 pp, 4 half sc of *secondo choro* 4 pp. \$ 9.00.

HENRY CREAMER/TURNER LAYTON. *After You've Gone*, arr. Denis Bloodworth (SSAATTTBBgB). Polyphonic Publications 117 (Magnamusic), 1993. Sc 6 pp, pts 1 p each. \$ 6.50.

Bernard Thomas, who has provided us with so much early music in practical performing editions for more than two decades, has brought out two more works for eight-part ensemble. The first of these, *S'una fede amorosa*, is a two-choir setting of a Petrarch text by Lassus. Although Petrarch was one of the favored poets for madrigal texts, this work is called a "dialogue" in separate publications of 1573 and 1590. The work is indeed a dialogue between two choirs, but in the hands of the master Lassus, it goes beyond mere four-part blocks answering each other. The interior texture of each choir makes intricate use of linear material without obviously using points of imitation for the most part.

This work is most successful as a vocal work, where particular attention to the Ital-

ian text can bring out the expressive possibilities. However, it also goes quite well on recorders. *Coro primo* sounds best in the voicing SA⁸TT. The third part also fits the alto recorder at pitch (although the tessitura is somewhat low) and can be used for players who do not "read up." *Coro secondo* is for SA⁸TB. In preparing this work, players will benefit from reading aloud the Italian text, becoming aware of vowel color and of stressed and unstressed syllables. Each line of poetry ends on an unstressed syllable, even though many of these appear on the first or third beat of a measure in this edition. Therefore, one must think away the bar lines to understand fully the musical implications, even for instrumental performance. The edition includes an English translation of the text by Peggy Forsyth.

Rognoni Taeggio's *Quemadmodum desiderat* is an interesting work for two choirs with contrasting musical material. Only the *secondo choro* is provided with text, and the music written for that choir is much "whiter" on the page than is that of the *primo choro*, whose material is purely instrumental and looks more canzona-like. One can therefore play up the contrasts in style to bring out more distinction between


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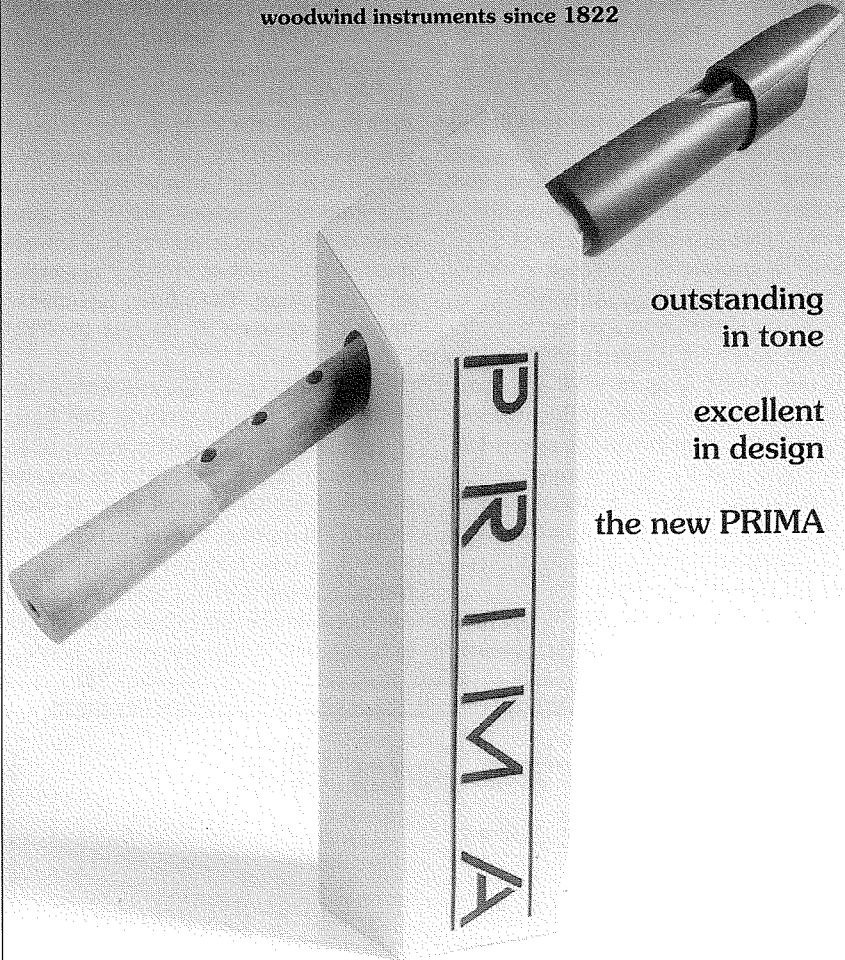
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MUSIC REVIEWS (cont.)

choirs than is normally possible in Venetian-style polychoral music. Although the work will sound best if each choir consists of recorders in the voicing A⁸TTB, it is quite possible to have one or both of the choirs voiced SATB, if there is a need to include sopranos. Another rendition could be the one originally intended: instruments on choir one, singers on choir two. The text of the work is from the familiar psalm, "Like as the hart desireth the water-brooks, so longeth my soul after thee, O God."

Denis Bloodworth, conductor of the London Recorder Orchestra, has done numerous arrangements for multi-part recorder ensembles, and he has again drawn upon early 20th-century material with *After You've Gone*. Unlike the above two works, this is not a polychoral work, but instead moves foreground and background material among the many available parts in such a way that no player must be stuck with background ("oom-pah") material for very long. Only the optional great bass part must always accompany the others. Bloodworth likes to get his player to "swing" the eighth-notes, as is done by jazz players. That type of *inégal* does not come naturally to all players, and this arrangement can be done quite well with "straight eighths" throughout. (I must admit to having in my ear a superb version of the latter approach, one by Benny Goodman in his 1938 Carnegie Hall concert.) That point aside, however, this arrangement is pleasing to play and can be done well by players of average ability. It is perhaps a little too brief, and the dynamic markings, which range from *f* to *pp*, represent, it would seem, wishful thinking.

Peter Seibert

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The lovely melody "Ye Sweet Retreat" is from Boyce's serenata, A New Song for Solomon. It was discovered in Holland by Joseph Loux and given by him to a 20th-century American organist and composer, John R. Phelps, to arrange for recorders.

Q&A

Responding to song flute advocates, and reviewing the virtues of the upper-note trill

As a long-time amateur recorder player, I was dismayed to learn that my daughter's grade-school music teacher recently abandoned classroom use of the recorder in favor of the cheaper song flute. I would like to see some comments on the relative merits of the recorder and song flute from an experienced teacher familiar with both instruments.—S.R.B., Syracuse, New York

ISABEL MCNEILL CARLEY REPLIES: Perhaps your child's music teacher is unaware of the surprisingly inexpensive soprano recorders currently available from Rhythm Band (Aulos three-piece Baroque and case, \$3.95), Music is Elementary (Tudor, three-piece Baroque and case, \$1.95), and Peripole (Angel two-piece Renaissance, \$3.00). The song flute may be somewhat cheaper, but it is only a pre-instrument with a very limited range, whereas a soprano recorder is a serious musical instrument with a full chromatic range of two octaves and has a whole consort of siblings.

The song flute, as its name implies, can secure basic reading skills with simple song repertoire, but the children can't be expected to take a pre-instrument seriously. Recorder playing, on the other hand, 1) introduces young children to a much wider repertoire of songs and dances and historical examples from the 13th to the 20th century; 2) requires the development of breath support and tonguing technique, which can be readily transferred to other wind instruments; 3) develops skills beyond the range of the child's singing voice; and 4) introduces children to the life-long joy of ensemble music-making on a real instrument. The recorder has a future as a pre-band instrument never does.

With knowledgeable publicity and demonstrations of good recorder playing by both student and adult groups sandwiched into a big school performance, (perhaps in the intermission), surely enough parental pressure could be engendered to support the recorder program in your school. Perhaps you and other concerned parents could persuade the music teacher to cut other expenditures for sheet music or additional equipment in favor of the recorder program. Or as a last resort, you and other interested parents could offer to buy instruments for your own chil-

dren, so that the budget allocated to song flutes could be applied to buying recorders for the rest of the class. In any case, talk to the music teacher, who may not know how much you care and may have some other suggestions.

Isabel Carley is a co-founder of the American Orff-Schulwerk Association and was editor of its Orff Echo for 15 years.

In music of the Baroque, especially the late Baroque, must a trill begin on the upper note? Are there not musical circumstances that might dictate otherwise? Just when, or with which composer(s), did the practice begin and end?—Jack Anderson, Pittsburgh, Pennsylvania

BEN DUNHAM REPLIES: So much conflicting evidence has been presented in recent years on this subject that insisting on the upper-note trill, once a touchstone of Baroque performance practice, is almost frowned upon as early music pedantry. Frederick Neumann has written volumes (literally) on the subject, identifying every possible instance of main note trill and before-the-beat appoggiatura, and recent translations of late-18th century texts, like Tromlitz's *Detailed and Thorough Tutor for Playing the Flute* (1791, transl. Ardal Powell), indicate a healthy debate on the subject, at least by this time (Tromlitz, never too popular with his colleagues, recommended the main-note trill).

Most of the examples in the old treatises, however, show trills, often tied to long appoggiatura, that alternate upper to lower, with the upper auxiliary falling on a strong division of the beat. In case there is any question about the notation, there are physical descriptions for recorder players, like that in the *Modern Musick-Master*, an almost ubiquitous musical primer of the period: "If you would shake [trill] on [f'], first sound [g'] then shake your Thumb in the same breath on its proper hole, concluding with it on." Most typically, trills are applied to the dominant in a cadential situation as an elaboration of a 6/4 chord. If

the fifth note above the bass is trilled, you start the trill with the sixth; if the third, you start with the fourth.

These days, you often hear early music performers play a long appoggiatura (either a written-out note or interpolated) and then begin alternating with the main note on a strong division of the beat; one might say that the trill still starts on the upper note, but the harmonic message of the trill itself has changed. For the standard cadential trill, one marked over a five or three in a chord that functions as a dominant or secondary dominant (a pattern that accounts for a great percentage of the trills recorder players encounter in music of the Baroque), you are still on firm ground if you play a long appoggiatura and introduce the main, written note on a weak division of the beat, alternating on from there and adding your termination or note of anticipation, as you think appropriate.

Harder to realize are all the trills that are not part of the cadential formula. What about the performance of trills marked over written-out appoggiatura, that is, non-harmonic notes on their way to a resolution? If you don't play the written note on the strong division of the beat, that is, if you insist on a traditional upper-note trill, you will be obscuring the non-harmonic, leaning effect of the written-out appoggiatura. And what about all the instances of trills where beginning on the upper note would create bad voice-leading? In trying to understand the exceptions to the rule, the rule itself has become overshadowed.

Music history is too murky to assign exact dates and composers to the introduction and rejection of the upper-note trill. Many Renaissance composers wrote out ornaments of alternating notes, starting on the upper one, and singing tutors written well into the 19th-century (Marchesi, Garcia) show trill exercises beginning on the upper note. The general shift to the main-note trill, as the 18th century ended and the 19th began, took place when the standard Baroque cadential formula was being superseded. New musical situations suggested different ornamentation.

For a recent overview, see David Fuller's "Ornamentation" in Schirmer Books' *Companion to Baroque Music*.

Send your questions to Carolyn Peskin, Q&A Editor, 3559 Strathavon Road, Shaker Heights, OH 44120.

BOOK REVIEW

A valuable new compendium of recorder information is published by Cambridge University Press

THE CAMBRIDGE COMPANION TO THE RECORDER. Edited by John Mansfield Thomson. Cambridge University Press, Cambridge, Great Britain, 1995. xxiii + 238 pp, 50 b/w illustrations. \$54.95 (hard cover): ISBN 0 521 35269 X. \$18.95 (paperback): ISBN 0 521 35816 7.

Reviewed by Mark Davenport, Boulder, Colorado.

If you are starting a recorder library, *The Cambridge Companion to the Recorder* is a good place to begin. It is probably the best, and certainly the most current, book-length, general survey of the instrument, immediately taking a place next to Edgar Hunt's *The Recorder and Its Music* (whose most recent revision was made almost twenty years ago). The book includes essays on the history and repertoire of the recorder from the Middle Ages through the 18th century, all by noted recorder scholars, including the late Howard Mayer Brown, Anthony Rowland-Jones, Adrienne Simpson, and David Lasocki. Lasocki presents a chapter on instruction books and methods for the recorder—going back 500 years. The revival of the recorder is written about by John Mansfield Thomson and Eve O'Kelly. O'Kelly also presents a chapter on the recorder in education. Professional recorder players are given two chapters: pre-20th century by Lasocki and 20th cen-

tury by O'Kelly. The book concludes with a chapter on facsimiles and editing by Clifford Bartlett and a guide to further reading by Rowland-Jones.

If the names of the authors sound familiar to you, they should. Most have presented numerous articles (many appearing in *American Recorder*) and publications about the recorder, including O'Kelly's *The Recorder Today* (1990), Rowland-Jones' *Playing Recorder Sonatas* (1992), and the most recently published *The Recorder: A Guide to Writings about the Instrument for Players and Researchers* (1994), by Richard Griscom and David Lasocki. Lasocki is probably the most prolific writer on the recorder today.

Most of the chapters provide up-to-date synopses of previously published material, and for many, it can be helpful to have all this information contained in one book. Howard Mayer Brown's chapter, "The Recorder in the Middle Ages and the Renaissance," sadly one of his last published writings, covers familiar ground but is typically thought-provoking. It asks crucial questions:

Was the recorder ever included in performances of the kinds of music collected in the thirteenth-, fourteenth- and fifteenth-century manuscripts? If so, when did it begin to be used regularly? Was it seen to be appropriate

for all kinds of music or only for a certain portion? Who normally played the recorder? Was it used alone or with other instruments (and if so, which)? (p.1)

Brown attempts to answer these questions (and often succeeds) by examining source writings, paintings, and illuminations. The numerous beautiful illustrations (some of which are published here for the first time) are an added selling point; Thomson and Rowland-Jones have put extra effort into making them a special feature of the book.

Anthony Rowland-Jones's commentary on the recorder's Medieval and Renaissance repertoire is equally challenging, continuing along the lines of Mayer Brown's question: what is, or is not, recorder repertoire?

One would not readily accept Stravinsky's *Rite of Spring* as recorder repertoire, even though the Cambridge Buskers used to perform a spectacular abbreviated version on a recorder and concertina... Some people enjoy playing Mozart and Weber flute music on tenor recorder or voice flute. And can there be a recorder repertoire from a period when the recorder did not exist? "Interest" is a very subjective criterion. Many consort players are not interested in music later than Bach, or even Gibbons, ignoring a substantial repertoire of 20th-century recorder music.

One therefore has to see "repertoire" as a continuum ranging from the most specific, where the composer intends the recorder rather than any other instrument, to the most far-fetched arrangement. Within this continuum it is possible to identify "categories" of repertoire, which inevitably overlap. (p.26)

Rowland-Jones identifies four categories of repertoire: 1) Designated repertoire; 2) Probable repertoire; 3) Extended repertoire; and 4) "Arranged" repertoire. These categories are then examined in historical and chronological context.

Adrienne Simpson's chapter, "The Orchestral Recorder," provides a survey of the way the recorder was used by major

Three "clerical gentlemen," one playing a recorder, as pictured in Valerius Maximus's Histoires (French, c. 1475). The numerous beautiful illustrations are a special feature of the Cambridge Companion to the Recorder.



composers, usually as an added color in larger groups of strings, lutes, harpsichord, and harp. Included are works by Purcell, Marc-Antoine Charpentier, John Blow, Telemann, Bach, and Handel, as well as works by contemporary composers. Simpson also outlines the recorder's status in the 17th and 18th centuries, as well as causes for the instrument's demise:

Like the flute, it hovered on the periphery of orchestral developments. Unlike the flute, it remained there. Nevertheless, for over half a century, the enhanced intonation and compass of the baroque recorder made it a valuable addition to the palette of orchestral colors. Cross-fingerings enabled it to be fully chromatic, and initially it was the only member of the woodwind family that could be played in tune in all keys. (p. 92)

David Lasocki is his consistently thorough self in his chapter on instruction books and methods, providing both an overview of the material and a detailed discourse—amplified by extensive endnotes.

One of the most useful, if brief, chapters, is Clifford Bartlett's "Facsimiles and Editing." Recorder players will find many helpful words here about facsimile vs. modern editions, discrepancies between sources, editorial additions, continuo realizations, and learning to read the different clefs.

Much of the material in *The Cambridge Companion to the Recorder* is drawn from previously published articles and books. The chapters make for excellent reading, but if there is a down-side to the book, it is that it often leaves you wanting more information. As with all general survey publications, it is just that—a general survey. Most of the chapters do not add anything original enough or in-depth enough to supplant any of the older publications. Therefore, you would probably not want to be without Rowland-Jones's *Playing Recorder Sonatas* or O'Kelly's *The Recorder Today*, which is a must for the more advanced player interested in contemporary techniques and the avant-garde. For beginner to intermediate recorder instruction you must then add Kenneth Wollitz's *The Recorder Book* and Hans-Martin Linde's *The Recorder Player's Handbook*. Griscom and Lasocki's *The Recorder: A Guide...* is really the only resource book you will ever need. And, you will still want to hold on to, or acquire, Edgar Hunt's *The Recorder and Its Music*. On the other hand, *The Cambridge Companion to the Recorder* does not pretend to be a comprehensive and exhaustive book, simply a "companion."

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BOOK REVIEW(cont.)

from *The Cambridge Companion to the Recorder* is the role America and the professional American recorder performer played in the recorder revival. Many aspects of recorder playing in America were certainly different from those found in Europe. Professional American recorder players were late to embrace (if they ever really have) contemporary techniques and compositions for the instrument. Perhaps that is why we in this country are still fighting to gain first-class citizenship for the recorder, while the instrument achieved this status in many parts of Europe several decades ago. And perhaps this explains why "Netherlands-based" experimental recorder player Michael Barker and avant-garde recorder player Pete Rose are the only American recorder players mentioned by O'Kelly in her chapters on the recorder revival and on professional recorder players in the 20th century. In fact, as professional performers, they are the only two American recorder players mentioned in the entire book. The background and importance of the American recorder revival in the 1940s, 50s and 60s (i.e., Dushkin, Koch, Bloch, Miller, Katz, Davenport, and Krainis, and the involvement of the latter two with the New York Pro Musica) was at least summarized in Edgar Hunt's book. Let's hope the old saying "out of sight, out of mind" does not prevent future publications from preparing more thorough research in this area.

That pet peeve aside, I highly recommend *The Cambridge Companion to the Recorder*. As Daniel Brügggen notes in the Foreword:

In reviewing the history of the recorder, there is little doubt but that one of the most spectacular chapters has been written during the past century. Since its rediscovery the instrument has shown a remarkable number of faces. (p. xvii)

Most of those 20th-century faces are exposed in *The Cambridge Companion to the Recorder*. So are the more traditional aspects of the instrument. The writing is concise and scholarly, providing thoughtful summaries by seven contributors who have spent much of their lives working in recorder research. This, combined with many wonderful illustrations, makes *The Cambridge Companion to the Recorder* an enjoyable and worthy addition (or beginning) to your music library.

PRESIDENT'S MESSAGE (cont.)

"mixed" ensembles. In somewhat of a panic, I made inquiries to some of our ARS Business Members, who, I have found, know more about the literature than almost anyone else. They revealed to me a large repertory of music for just such groups.

One doesn't need to wander even as far as Donizetti out of the circle of first-class composers. There is wonderful music by Bach, Telemann, A. Scarlatti, and Vivaldi for mixed ensembles of two, three, or four "treble" instruments (recorder, violin, flute) and basso continuo (gamba or cello and keyboard). Right up there are works by Boismortier, Pepusch, Loeillet, and Gottfried Keller. And if those Neapolitan songs had your mouth watering, try the lush Italian "sonatas" of Marini, Turini, Castello, Rossi, or Uccellini. Nearly all of these works are manageable by the typical amateur recorderist (just take some of the *Vivaces* at a moderate tempo, or leave 'em out, or, Heaven forbid, practice). At the musicales I've hosted at my home these past few years, I've been inviting my violin, flute, and oboe playing friends, and I've felt as if I've discovered a whole new instrument as I sit in playing the recorder parts to these beautiful pieces.

Recorderists can indeed join in the fun of making music in larger mixed ensembles. A good place to start is at one of the summer workshops listed in this issue of *American Recorder*. Buy or borrow some of this literature, scare up some of the fiddlers, flute players, and harpsichordists at the workshop of your choice, and have a grand time with some great music.

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Gene Murrow

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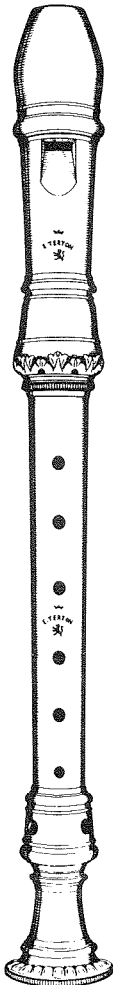
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