

EDITOR'S NOTE

For years, an array of little ocarinas has graced our mantelpiece. While I've always admired them as artifacts, I confess I never thought much about them as musical instruments. One is a shaped like a doughnut and blown with a flute embouchure, another is a little one-hole dove, a third is a two-hole Aladdin's Lamp, and the last, stamped "Whistle Works," is a smiling, spotted dog much like our late-Great Pyrenees mix. You blow through the tail, and we won't say where the sound comes out!

Now, after reading "The Clay Pot That Sings" by Ray and Lee Dessy (page 9), I'll regard them more seriously, maybe even attempting to master the non-intuitive fingering system ocarinas employ.

This might be a good project for the summer months, but there are so many opportunities in the summer for recorder players, it would be hard to choose just one. The annual summaries of summer workshops (page 19) are designed to help you decide upon the location, cost, course offerings, creature comforts, and recreational facilities that will be ideal for you.

Another exciting opportunity may be playing a set of sonatas, newly published in modern edition, by the almost-unknown A.H. Schultzen (page 15). The sonatas seems more technically substantial than you would expect from the period of their composition, even as their composer seems almost totally insubstantial.

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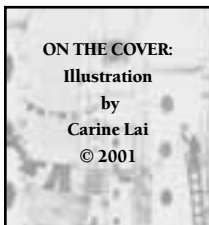
Three AR covers from the past year will appear in the prestigious pages of *American Illustration* 19 (Alison Seiffer's January 2000 "new millennium" cover) and The Society of Illustrators' 43rd *Annual of American Illustration* (Adam McCauley's March 2000 "snake charmer" and Adam Niklewicz's September 2000 "recorder player in a hammock." Illustrations appearing in these volumes are chosen on a competitive basis to represent the best work in the field. Congratulations to our wonderful artists and our design consultant Gillian Kahn!

Benjamin Dunham

AMERICAN RECORDER

Volume XLII, Number 2

March 2001



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by Ray and Lee Dessy

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

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PRESIDENT'S MESSAGE

On Bach's *St. John Passion*



I LOVE TO SING and I dearly love the sound of a good chorus. In fact, some of my most memorable musical moments have come from listening to or being in a chorus. Church, opera, Savoyard, college, symphony—I've done them all. And along the way, it has been my privilege to sing under some masters: David Foltz and Earl Jenkins (affectionately known as "Pete" by his many singers) at the University of Nebraska; Daniel Moe at the University of Iowa; and finally the late, great Robert Shaw, here in Atlanta.

Singing under Shaw was quite an experience. He was a tough taskmaster; he could be temperamental; he had a temper that flared up at a moment's notice. You could always tell when the chorus had done something he didn't like in performance. His head would go into the score and stay there, and when that happened, you knew you were in for a tongue-lashing at the next rehearsal. For all that, I count as one of the highlights of my choral career the weekend in New York when the Atlanta Symphony Orchestra and Chorus performed the Requiems of Berlioz, Brahms, and Verdi on three successive nights in Carnegie Hall. What a way to be introduced to this wonderful performance venue.

So, you might be asking at this point, what does all this have to do with the recorder? And the answer is—nothing, really. It does serve, however, as an introduction to some thoughts I'd like to share with you about a performance of Johann Sebastian Bach's *St. John Passion* I was privileged to attend last fall. The work was performed by the Concert Choir of Emory University in Atlanta, accompanied by the Atlanta Baroque Orchestra, and was billed as the opening event in "Emory's Year of Reconciliation."

Bach's *St. Matthew Passion* has never

been a favorite of mine and I had never had a chance to get to know the *St. John* before this performance. I was, to say the least, most impressed by the overall effect. The chorus was excellent, Alan Bennett (the Evangelist) was superb, and the remaining soloists were uniformly excellent. My one serious objection was that the strings in the orchestra, because of limited numbers, were often covered by the chorus, and there were some minor ensemble problems with the orchestral soloists. As a side note, after the concert, I heard one person comment negatively about the "raucous" sound of the oboe da caccia.

I noted earlier that this performance was given as part of Emory's Year of Reconciliation. Prior to the performance there was a seminar devoted to the "problems" of Luther, Bach, "the Jews," and the *St. John Passion*. I have recently read Michael Marrisen's book on these topics and have come to the conclusion that much of the controversy comes—as is far too often the case—from ignorance and an unwillingness to really study the problem. As a Lutheran myself, I am aware that the founder of my church said many really rotten things about Jews and Judaism (since officially repudiated). It is also true that the Gospel of John appears to put most of

the blame for the events of the passion on "the Jews." Yet, a study of the particular emphases that Bach makes in the non-Biblical portions of the text shows clearly that he is putting the blame right where it belongs—not on first-century Judaism but on the Christians of every generation.

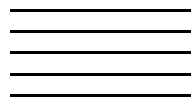
This article didn't start life as a sermon, and I hope it won't be taken as such. There are too many problems in this world and battles between different faiths and ethnic groups are not likely to go away any time soon. But when controversy, prejudice, or just plain ill will forces people to think twice before presenting a work as musically compelling as the *St. John Passion*, one wonders what has become of civility, common sense, and a willingness to be open to others, no matter how different they may be from us. We are, after all, commanded to love our neighbors; we don't necessarily have to like them. Wouldn't it be wonderful if this new millennium could truly begin with a "year of reconciliation" and if these controversies could be put to rest once and for all.

To all of you, my best wishes for a splendid new year.

John Nelson

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forces people to think twice before presenting a work
as musically compelling as the St. John Passion,
one wonders what has become of civility, common
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TIDINGS



After a performance of Rose's This and That by Janoschka, Reihn-Zeitung called it "an extremely virtuosic and interesting piece of music corresponding well to the performer's musical capabilities of expression."

Recorder Orchestra Gives Debut Concert



Richard Geisler (back row, right) and the American Recorder Orchestra of the West at their debut concert in November.

The **American Recorder Orchestra of the West** (AROW), founded by Richard Geisler of the Village & Early Music Society of Grass Valley, California, presented its first concert this past November to a large and enthusiastic audience that filled the hall at St. Alban's Church in Albany.

In a program of music spanning ten centuries and six octaves, the fledgling recorder orchestra began its program with the March from a Suite of Early English Keyboard Music by Jeremiah Clarke, arranged by Denis Bloodworth. Geisler then led the orchestra, consisting of recorders, harp, gamba, and percussion, through ancient Sephardic tunes, Broadway show tunes, a vocal work with soprano voice by Monteverdi, sacred music by Palestrina (done in low-choir featuring the big basses), and a movement from Lyndon Hilling's *Midsummer Meadow Suite*, composed in 1988 specifically for recorder orchestra. Several of the works were arrangements by Geisler himself.

In addition to the orchestral music, the audience was treated to a world premiere performance of **East Bay (CA) Chapter** president Glen Shannon's four-movement neo-Baroque Quartet No 1 in G Minor, played by Shannon and East Bay members

Carl Lyngholm and Teri Balser, with **Sacramento Recorder Society** vice-president Kathryn Canan. After the intermission, another outstanding performance was added to the mix—Francesco Barsanti's (c. 1690-1775) sonata for recorder and harpsichord in D minor, Op. 1, No. 1, played in virtuoso style by Kathryn Canan, recorder, and Marta Belén, harpsichord.

AROW's members come from all over Northern California, from Chico to Modesto. Recorder players are invited to attend and try out for membership in the new organization. Richard Geisler can be reached via e-mail at richgeis@jps.net.

Glen Shannon



Bits & Pieces

In early March, **Pete Rose** participated in the Internationales Stuttgarter Blockflöten-Symposium, presenting a concert of his published works, a lecture on jazz interpretation, and two master classes. In addition, two of Rose's compositions will be published by Carus-Verlag in March: *Nice Folks* (recorder & guitar) and *This and That*. The latter piece, a solo work, was commissioned by Gunter Janoschka, a student in the Amherst Virtuoso Recorder Program in 1998. Janoschka returned to Amherst in 2000 to give *This and That* its American premiere. After a performance of the work by Janoschka in Germany, *Reihn-Zeitung* called it "an extremely virtuosic and interesting piece of music corresponding well to the performer's musical capabilities of expression."

The **Highland Park Recorder Society and Chamber Orchestra** has been awarded nearly \$3,500 from the Middlesex County (NJ) Cultural and Heritage Commission to continue its innovative program of public concerts and outreach activities under the leadership of music director Robert W. Butts and Chapter founder Donna Messer.

ARS teacher **Gwyn Roberts** conducted a master class for students of ARS teacher Carole Rogentine at the Levine School of Music, Washington, D.C., on February 21. ARS provided financial support through the Margaret S. DeMarsh Fund. Six of Rogentine's students played movements from Handel, Parcham, and Telemann sonatas, and the Allemande from the Bach Partita, BWV 1013. Levine School harpsichordist Lois Narvey accompanied the students. In a lively, playful, and informative way, Roberts worked with the students on breathing and articulation and discussed the background of the music. Members of the Northern Virginia and Washington Recorder Society attended the master class.

Carol Rogentine, first row at left, poses with her students after master class with Gwyn Roberts, first row center.

Berkeley Panel: Recorder Professionals and Their Amazing Careers in Music

AT LAST YEAR'S BERKELEY FESTIVAL, the American Recorder Society invited five prominent recorder professionals to join a panel moderated by Martha Bixler to discuss their careers in music:

MARTHA BIXLER: Can you make a living as a recorder player? Well, in the 1960s, I really *did* make my living as a recorder player. It seems rather amazing. I belonged to several performing groups, gave concerts, did recordings (with Joan Baez and Judy Collins, among others), and made money. When "they" discovered that recorders sounded wonderful in television commercials, the doublers had not yet learned how to play recorder. They sat around and watched while we took work from them (then they took lessons from us, and we weren't hired as often!).

It was a wonderful time to be a professional recorder player in New York. There was a lot of money from the New York State Council on the Arts for things like Young Audiences concerts in the schools—and rents were lower! In the 1970s, though, I got tired of gigging as a musician. For one thing, I was no longer the only (and therefore the best!) woman recorder player in New York—not even on my block. There was so much more competition. It was much harder to make a living from playing, and I decided to devote myself more to teaching. Later, after I married a college professor, I never really knew if I was making my living as a musician, because our finances became hopelessly entangled.

DAVID BARNETT: The way I came to the recorder, pain and pleasure were going to be inevitably intertwined. In the sixth grade I was labeled as "a student with attitude," and my punishment was to learn the recorder and play for the principal once a week. It was more fun than punishment, and it led me into the study of early music and music in general.

When I graduated from university, I figured it was nice that I could also play the clarinet, because I could make a living as a clarinetist. But as it turned out, I've actually made a living playing recorder. I continue to be amazed at this.

Life as a recorder player is not much different from being a musician in general. It is a hard road. I wish there were more support. I do a lot of teaching, but I enjoy

watching school kids connect with the pleasures of playing. The opportunities for performance are not as great as one would hope, and the small financial rewards often make me ask why I am I doing this. But the answer is that it's fun just to get out and play the music. I like to play both early and contemporary music, although lately I've gone back to my first love—Renaissance consort music. When I've really become frustrated with my life as a recorder player, I've played the clarinet. I've been lucky to have a lot of options. My clarinet teacher used to say to me, "Isn't it wonderful that we get to be musicians." And I think that's still the bottom line.

FRANCES FELDON: Isn't it true that we end up doing a lot of things that we never envi-

sioned for ourselves! I first considered playing recorder seriously when I met LaNoue Davenport at an early music workshop. He bowled me over on a personal and musical level. I chucked being an undergraduate flute player at UCLA and moved to New York to study with LaNoue at Sarah Lawrence.

After graduating, I was a professional cook in the Philadelphia area for some years. I've always loved cooking and worked my way through school as a cook. But I found that I really missed music—back to Sarah Lawrence for further studies. I also apprenticed for a while in the recorder-making shop of Phil Levin. Then I went to Indiana to study with Thomas Binkley in the hope of becoming a university professor and collegium director. I al-

Introducing the Panelists

Judith Linsenberg, "...a former Board member of ARS...the quintessential Stanford graduate (DMA) who plays with Seattle Baroque, Portland Baroque, Musica Angelica orchestras...founder of Musica Pacifica...received one of the early recording grants from ARS for professionals."

Cléa Galhano, "...a native of Brazil based in Twin Cities (MN) area...a recording and performing artist with Belladonna and the Galhano/Montgomery Duo...currently special events chair on the ARS Board."

Matthias Maute, "...playing at the Festival with Rebel...grew up near Stuttgart, Germany, and studied in Utrecht...a composer published by Ascolta, Amadeus, and Moeck...working on a book on improvisation...now living in Montreal."

Frances Feldon, "...Eva Legène student with a DA in collegium directing from Indiana University...BFA and MFA from Sarah Lawrence...director of the SFEMS Collegium Evenings...member Flauti Diversi and Danza!...member ARS Board."

David Barnett, "...a clarinetist and recorder player...member Tonal Havoc and Flauti Diversi...has commissioned works from contemporary composers...studied with Lyle Nordstrom at Stanford as a high school student."



Left to right, front row: Martha Bixler, David Barnett; back row, Judith Linsenberg, Cléa Galhano, Frances Feldon, Matthias Maute.

Recorder Professionals Panel at Berkeley (cont.)

so studied there with Eva Legêne. I'm still learning from Binkley in the sense that every now and then a lightbulb will go off in my mind, and I'll say, "Ah! So that's what he meant." Subsequently, I realized that I wasn't all that happy in an academic environment.

So here I am in California, performing and teaching. Traveling around as a freelance musician is not really for me; I'm more of a homebody, and I'm lucky to have a wonderful partner, a recorder-playing lawyer, whom I live with along with the best cat in the world. I do a lot of teaching and especially enjoy teaching adult amateurs. I've also found that I have an ability for administration, which I've done for the San Francisco Early Music Society and just recently with the Hausmusik concert series. So while I'm not doing some of the things I thought I would be doing, the pot-pourri I've put together is satisfying.

MATTHIAS MAUTE: Where I grew up, it was "exotic" for a boy of 11 or 12 to play the recorder. As a girl you can do that, but not as a boy. On the way home from a boring lesson, I threw my recorder in the shrubbery. But my best friend saw it and knew it was mine because I was the only boy he knew that would play the instrument. He returned it to me,...and so I had to go on.

Later in my teens, I stopped playing for about a year. It just wasn't interesting to me then. There was nobody who could show me what I could do with the instrument. Later, I did start studying recorder seriously, because the instrument just works well with me. But even then, I wasn't certain this was what I was supposed to do in life; I was supposed to enter into the family business. Even when I won the competition in Bruges, there was no clear direction, no reaction from the outside world, not even from music organizers. But in my inner mind, at least, it was by then clear. It was recorder, and let's get on with it.

When it was time for me to start my professional life, it was not the way it had been earlier, when Brügger and those players were travelling around playing in huge halls. So, in order to enrich my professional and financial life, I had to create new opportunities for myself. I started composing, accepting commissions for new works and arranging editions. This added a lot to my musical career, although it was not what I had thought I would do when I was first studying recorder. Traverso playing,

composing, editing, teaching, whatever—the variety turns out to be very attractive to me. No one segment of this activity is very important by itself, but altogether, it's fine.

CLÉA GALHANO: I perform and teach, and I love both, dearly. One of the first things that I tell my students is, "You are the instrument, not what you are playing." You choose an instrument to be your voice. To me, recorder is a passion. I couldn't live without it. Where I grew up, about three hours from São Paulo, piano was what was available. I even went to college as a piano major. But then I played in a recorder group and got "the bug."

Because of the influence of Riccardo Kanji, who went from Brazil to study with Brügger, the recorder has an important role in Brazil. I studied with Kanji, and now I myself have sent five students from Brazil to study in Holland. There are free conservatories in each state where you can study recorder. There is a tradition, and it is easy to envision playing recorder as a profession. Also, as a woman, it is easier to make this decision.

I do make a living from the recorder. But my husband is a saxophone player with a steady job. With this support, I can plan two years ahead as a performer and not go crazy just trying to survive. As musicians, we are very lucky having this love of music that we can share with people.

JUDITH LINSBERG: I started playing the recorder when I was five. It was a choice between that and ice-skating lessons. When I got to college, I was encouraged to study music...there would be time later to do something else to make a living. And after college, I did try other jobs. I was a writer-editor for the Red Cross Blood Services (but I couldn't stand blood!). And I was an admissions counselor at a college. But when I had a chance to play a concert with a friend of mine, I came alive and I said, "This is what I have to do."

Like Frances, I went back to graduate school at one point with the idea of teaching in a university, but that was a mistake. The only jobs were teaching history and theory, and that wasn't what I was interested in doing. I also tried other instruments. I tried Baroque oboe, but couldn't handle the reed-making.

People ask, "Why did you choose music as a career?" But there was no choice. It chose me. It was just so much a part of who

I was. Now I'm supporting myself as a single, woman recorder player. I live in a little, one-bedroom apartment. (I'd like to marry a lawyer—in case you know of any!) I make a living pretty evenly divided between teaching and performing. A lot of the performing is with my group, Musica Pacifica, and I also play with different Baroque orchestras. I'd like to do more, but it is nice to be able to be a musician.

BIXLER: Like Frances, when I met LaNoue Davenport, I, too, chucked everything to study with him. At that point, I had given up a career in music of any kind, but music just drags you back. You cannot escape, if that's what you're going to be.

I'm delighted to hear that, in one way or another, everyone is making a living through the recorder, and I want to echo Cléa when she said how lucky we are to be in music. When people would ask Arnold Grayson, a wonderful recorder teacher, when his vacation was, he would say that his whole life was a vacation.

QUESTION: How did members of the panel form the ensembles they play in?

Galhano: Belladonna was formed when I met Barbara Weiss, the harpsichordist, and she suggested that we get together with two other players for an upcoming concert. We didn't have any intention of forming an ensemble, but we kept playing and people loved us and wanted to know our name. We only became Belladonna after that. A jazz teacher of mine at the New England Conservatory said, "Once you find the right people to perform with, you'll never leave them, because this is so difficult... to find the right people."

Feldon: My first group got started because we had all studied at Sarah Lawrence. But then we went off to different places. I assembled Odhecaton around the idea of playing more Franco-Flemish 16th-century repertoire, which I love.

Linsberg: I met a number of Musica Pacifica players through playing in Philharmonia Baroque. Ours is a group that argues about all things musical. We fight like crazy, but when we get on stage, I think we make really good music.

QUESTION: What is it like to work with amateur musicians who don't have the same ability and knowledge as yourselves?

Maute: As a teacher, I always prefer a situation in which there is a lot to say. So it is harder sometimes to teach a very good player. Also, I always try to learn some-

Continued on page 34

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The clay pot...

Among the oldest of musical instruments, ocarinas seem like near cousins of the recorder, until you understand the very different physics at play

by Ray and Lee Dessy



ANITA FENG

WHAT SOUNDS LIKE A RECORDER, looks like an egg, a goose or flying saucer, is made of raku-fired clay or wood, makes music like some cicadas or crickets, and is at the heart of Nintendo's most famous computer game? It's the ocarina. This article examines its history, fabrication, playing characteristics, and use in recorder consorts. We'll see how ocarinas differ from recorders and explore their different shapes.

An early hitchhiker's guide

Ocarina-type musical instruments probably date back to 10,000 BCE. If you put your thumbs together, cup your hands, and blow, it is easy to guess where the idea came from. Spherical Chinese *Xun* instruments appeared as early as 7,000 years ago, and examples of ancient Egyptian globular flutes exist. Small whistle-based terra-cotta figures of birds and other animals were known in India 6,000 years ago. The earliest pre-Columbian clay instruments are found on the coast of present-day Ecuador and date from 2,000 BCE. Aztec and Mayan zoomorphic hollow flute figures of armadillos, birds, and reptiles are known.

Typically single chambered, these latter instruments were often tuned to a non-Western scale and used in solo and ensemble playing for both ritual and pleasure. Some played only a few notes, but one archaeological marvel could play an impressive 17 notes (x-rays show that it has three chambers).

A 1988 Science Section article in *The New York Times* quoted a number of academics on the significance of ocarinas (Source 1). "People often think of these objects as playthings," said UCLA's Sue De-Vale. "That's wrong." Sometimes "they've been written off as another small artifact," said Rutgers' Norman Hammond. But discoveries at Pacbitun (Belize), Guatemala, Honduras, Columbia, and Peru included double, triple, and even quadruple instruments, which could produce more than one note at a

time. The ease with which clay could be rolled, pinched, pierced, and cut allowed these cultures to advance musically at a time when Europe was playing with simple flutes. Samuel Marti, a Mexican anthropologist, said, "There can be no doubt that pre-Columbian music reached a level of development comparable, perhaps superior, to the contemporary cultures of Europe." One early Mayan ocarina, dating from 500-600 BCE, was advanced enough to play the first five notes of a diatonic scale. Studies on Colombian instruments show that many had similar tuning systems, allowing them to play in harmony. Dale Olsen of Florida State University said, "The care that went into making these instruments suggests that they were more than diversions or toys."

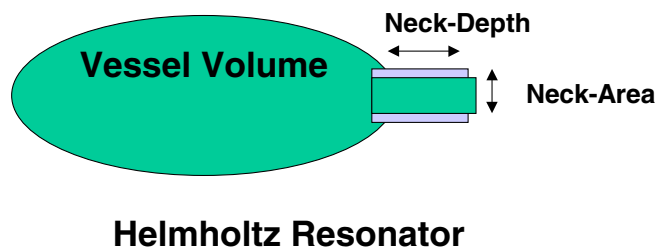
Best of times, worst of times

Ocarinas were brought to Europe in 1527 after the Spanish conquest. When Cortez sent a group of Aztec dancers and musicians to perform for the court of Emperor Charles V at Valladolid, the *alto-plano* bird dancers moved in synchronicity with fipped pottery ocarinas.

One story tells of a Roman baker who used his oven to make low-fire copies as toys and novelty items. The ovoid body

*that
sings*

Figure 1: Ocarinas may be thought of as Helmholtz Resonators.



$$f = (\text{sound_speed} / 2\pi) \sqrt{(\text{neck_area}) / (\text{neck_depth} * \text{vessel_volume})}$$

Figure 2: The plane of the fipple's window is made tangential to the body of the ocarina.

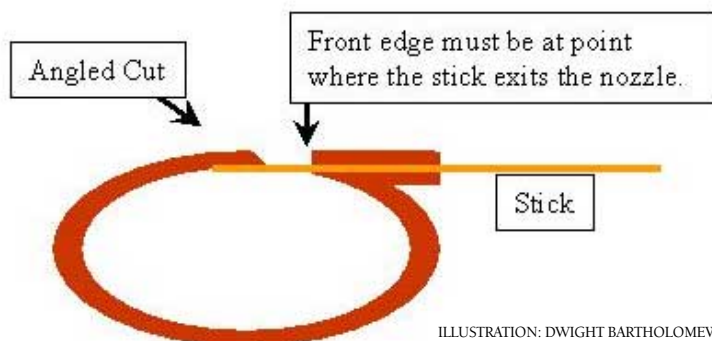
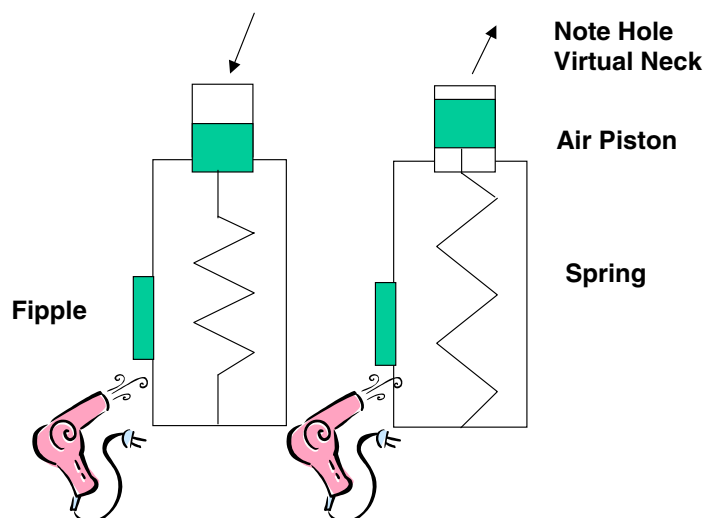


Figure 3: The air in the vessel of the ocarina acts like a spring, moving the air in the tone-holes in and out as if they were pistons in a car engine.



and short stubby fipple neck led to the word “ocarina,” meaning “little goose” in the Emilian Italian dialect.

The ocarina was slowly “modernized,” and in the mid-1800s Italian craftsmen produced instruments that played a complete scale. This was an era when the demand for inexpensive musical instruments increased dramatically. It was the time for ocarinas and harmonicas. People were happy and prosperous. In the 1860s the economic growth rate in the North “German” area was 8 to 10 percent annually, thanks to free trade, new rail systems, the industrial revolution, and Bismark’s luck. The Kingdom of Italy was formed in 1861. In the 1860s, Giuseppe Donati set up his first ocarina workshop in Budrio, then Bologna, and finally Milan. In 1870, two ex-apprentices, Ercole and Alberto Mezzetti, set up shop in Paris and London, respectively. In 1878, Cesare Vicinelli began making ocarinas near Budrio, and in 1920 he left his workshop to his assistant Guido Chiesa. Arrigo Mignani finally bought the workshop with its tools in 1964. Ocarina di Budrio is now a prominent firm complete with web site (Source 2).

Soldiers in World War I and II (remember the film *Stalag 17*?) kept up morale with molded plaster and Bakelite ocarinas, respectively, because they were compact and easy to play. All of these had the traditional goose or sweet-potato shape. The 1930s heard a new Broadway sound in *Girl Crazy* and *Anything Goes* from the “Sweet Potato Tooters.” The “Italian Connection” of the ocarina made it natural to feature ocarinas in Ennio Morricone’s film *The Good, The Bad, and the Ugly*. In Japan, Sohjiro’s ocarina concerts and recordings generated a cult status, as we’ll see when we look at the “Nintendo Connection” later.

The reshaping of the ocarina began with John Taylor of London, who made the first four-hole ocarinas in 1963. Imagine the four different-size holes as binary bits. How many combinations are there?—16. And here, we must pause to outline the difference between recorders and ocarinas.

Ocarinas from Venus, recorders from Mars

Recorders (*flûte à neuf trous*—with nine holes) play a fifteenth or more. They rely on the ability of opened holes to shorten the effective length of the bore. Four registers are passed through as the wavelength of the standing acoustic wave is shortened

and the acoustic frequency correspondingly increased (wavelength equals speed-of-sound divided by frequency) (Source 3). The complex airflow moving from the windway over the labium develops a resonance condition with the standing wave in the bore, stabilizing the struck note. (Resonance describes things like pushing a swing to greater excursions by timing the push with the swing's motion.)

Ocarinas, on the other hand, may be thought of as Helmholtz Resonators. Named after Hermann von Helmholtz (1821-1894), a German physiologist and philosopher, Helmholtz Resonators were hollow spherical containers with a small open neck at one end. They were used to analyze complex musical tones. When the partial of a tone had the correct frequency, it would couple with the air in the sphere so that only this amplified partial could be heard by the listener (through an ear canal tube). Until electronic instruments became available, it was the only way the partials of musical tones could be analyzed. The frequency that the Resonator responds to is easily calculated (Figure 1).

What does this have to do with ocarinas? An ocarina is a hollow vessel like a Helmholtz Resonator, but with a built-in fipple assembly like a recorder. The plane of the fipple's window must be tangential to the body of the ocarina (Figure 2). When you blow into the fipple assembly with all holes closed, it creates an in/out air motion. This couples with the Helmholtz Resonator by pushing the air in the window into the vessel, which then responds by pushing the air back out. An alternating air pressure is created in the vessel's volume. This oscillation radiates the "do" note through the window of the ocarina.

The labium/window square-hole is very difficult to analyze, so let's play the ocarina with just one tone-hole open. The alternating pressure change, which is uniform throughout the vessel, affects the air in the open tone-hole (and window), moving it in and out, just like the piston in a car. The plug of air in the open hole has mass, which for a round hole is calculated simply as air-density times hole-area times hole-depth. The open hole (and the window) have become the new neck of a Helmholtz Resonator. The air in the vessel of the ocarina acts like a spring that is coupled with the air-piston in the virtual neck. Hang a weight on the end of a spring and pull it down, and then let go. The spring/weight oscillates, and internal friction losses will eventually slow the motion.

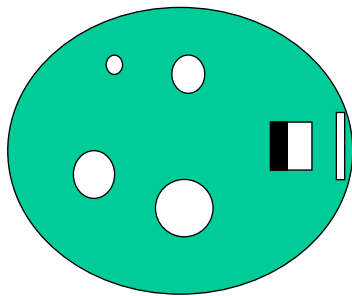
If you could add energy periodically to the system, it would oscillate forever. If you keep blowing into the ocarina, it keeps sounding its note (Figure 3).

It may be difficult to imagine a tone-hole as a piston, but an open round hole in a thin-wall vessel acts as if it had a flange, $\perp \perp$, on the inside and outside of the vessel, each with a height equal to the hole radius, making the "depth" of the tone-hole about equal to the hole diameter. As the mass of the piston air-plug pushes in, the air-spring in the vessel compresses and pushes it outward. As the air-piston pulls out, the air-spring stretches and pulls it back in. The bigger the vessel (a weaker spring), the lower the frequency of the sound. The bigger the tone-hole-area (a bigger, heavier piston), the higher the frequency. Try it with some old springs and weights. The fascinating part is that, for a given volume of air, the frequency is nearly independent of the shape of the vessel. Rather, it is nearly proportional to the square-root of the sum of the diameters of the open holes (see Figure 4 and Source 4).

The fascinating part is that, for a given volume of air, the frequency of an ocarina is nearly independent of the shape of the vessel. Rather, it is nearly proportional to the square-root of the sum of the diameters of the open holes.

Continued overleaf

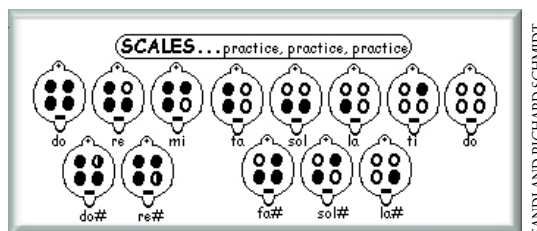
Figure 4: Pitch is a function of the summed sizes of all the open holes.



$$f = (c / 2\pi) \sqrt{((D1 + D2 + D3...) / V)}$$

$$Dn = \text{diameter_hole\#n}$$

Figure 5: Producing a chromatic octave with a four-hole ocarina.





The good and the bad

Theoretically, a clever pottery maker could pierce the walls of a hollow, fipple equipped vessel with four different-size holes and make an instrument that produces sixteen different rather pure tones that are chromatically related. The holes can be almost anywhere that makes playing easy (Source 5). Their total open area is the important factor. John Taylor did just this, laying out a road that many have followed. Unfortunately, physics is always exact but often unkind. Using a little geometry and algebra, you can show that some of the finger combinations are going to sound a bit “off”; a chromatic octave is a more reasonable goal (Figure 5). If you add another hole, the good combinations will allow a ninth. Some think that a sixth hole makes accepted fingering patterns sound better. Other makers suggest shading the window will let you add one note at the bottom. Some makers add a small hole near the fipple entrance, and your lip is used to open and close it.

The beauty of the ocarina is that the sound frequency is not determined by the length of a bore, as in a recorder. Recorder basses are big, since the scaling is linear! If you want to halve the frequency, you must double the length. In ocarinas, the frequency is determined by the ratio of di-

mensions in the square-root term, so that bass instruments don’t need to be quite as big, in comparison.

Two questions become important at the extreme limits: 1) Is the instrument too small to accommodate big fingers, and will it produce enough sound? or 2) Is it too big for convenience, and will your finger pads cover the biggest holes? Between these extremes is a vast world for creativity. I have a five-hole clay ocarina in $\sim C5$ that is 2.5 inches in diameter, about 1.5 inches thick, shaped like a flying saucer and decorated with a Kokopelli figure (see illustration). The windway entrance is on the rim (at the bottom of the illustration; the window and blade are on the backside together with the fifth hole), and it has four unequal diameter tone-holes on the top. It can be worn with a thong around the neck like a pendant.

Ten years that shook the world

When folk music was rediscovered in the ’60s, an ocarina rebirth took place. Recently, artisans have produced a phantasmagoria of shapes and kiln colors, plus single, double, and triple ocarinas. Some of these are delights, while others may represent only “The Ugly” toys. We’ll look at some of the best. Many web sites listed in the Sources offer sound bytes, so you can hear the bird sing.

Darryn Songbird (Source 6) makes a soprano alto-tenor-baritone-bass set in raku-fired unglazed clay. Clayz and Clay-Wood-Winds (Sources 5, 7) offer a glazed soprano, soprano, alto, and tenor series. Often, the naming of the instruments is inconsistent with recorder practice, so it is best to ask. Clay has a tendency to shrink in the firing process, so it is also common to find instruments that are in tune with

The beauty of the ocarina is that the sound frequency is not determined by the length of a bore, as in a recorder. Recorder basses are big, since the scaling is linear! If you want to halve the frequency, you must double the length. In ocarinas, the frequency is determined by the ratio of dimensions in the square-root term, so that bass instruments don’t need to be quite as big, in comparison.

Figure 6: Making an ocarina from clay.

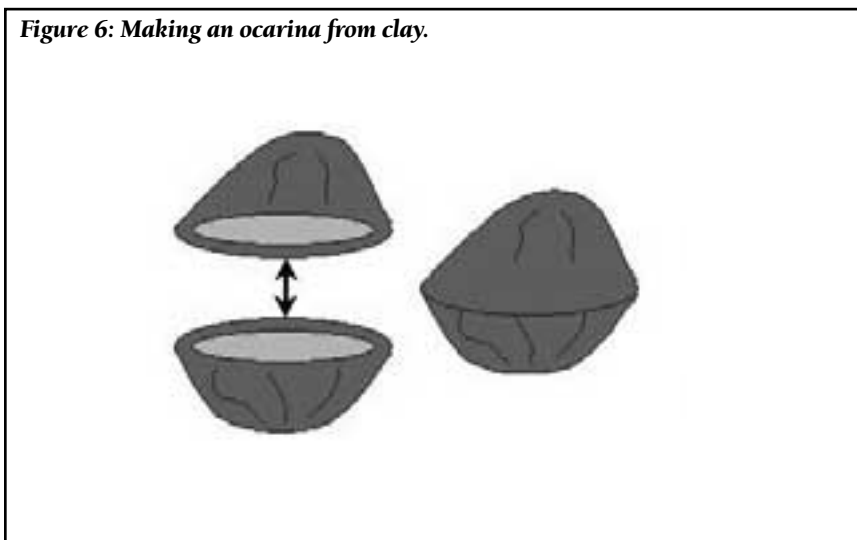


ILLUSTRATION: DWIGHT BARTHOLOMEW

themselves, and fully chromatic, but which are not tuned to a common scale. Alone, in the woods, on the street, or in your home, that doesn't matter. If you play with other instruments, it will, so it is best to request a concert pitch. Egg, arrowhead, ellipsoid and flying saucers shapes are available from a group associated with John Taylor (Source 8). The Budrio (Source 2) site displays the world of the "classical ocarina" from six-hole to ten-hole, covering four octaves in a presentation set of five instruments, or individual units.

Hind (Source 9) offers American walnut ocarinas with four, six, or eight holes, soprano, alto, tenor and bass, and double ocarinas pitched a fifth apart. Avant-garde ceramic artisans such as Susan Rawcliffe and Anita Feng craft an eclectic, exotic collection (Sources 10, 11). Ocarinas come with four to ten holes, diatonic or chromatic, covering from an octave to an eleventh+. The shapes challenge anyone's imagination.

More complicated instruments are available. Some have more than one chamber in the instrument. Play a duet with yourself. Tune the two chambers a little apart, and get a harmony similar to dual reeded harmonicas. Janie Reznar (Source 12) makes a triple ocarina whose two front chambers play a full scale, while the back chamber plays a two-note drone. The chambers come together at the top into a single divided mouthpiece, so the two front chambers can be played with or without the drone background.

DIY: Do it yourself

Making ceramic ocarinas is an art. There are two basic approaches. One uses a mold like a tennis ball to form the two halves of the shell from moist clay (see Figure 6 and Source 13). The two halves are joined by slip clay, and pinched together. The windway and vent are put in place using wooden tools, and then the holes created with plunge sticks. The slightly dried instruments are tuned, and then fired. Post-firing tuning is necessary because of shrinkage. The other technique uses a solid body of clay, in the approximate final shape (Source 14). It is cut apart by a string-cutter, and the interiors scooped out. The parts are reassembled, and then treated as described above. Some artisans use polychrome luster, white crackle glazes, seaweed, or other interesting things for decorative purposes during firing. In the best-playing instruments, the windway is tapered, the exit and the blade are positioned slightly

Some different shapes and sizes of ocarinas. Clockwise from upper right: small ceramic four-hole model by Robin Hodgkinson; an ocarina by Sandi and Richard Schmidt; classic model ocarinas by Kenji Ogawa.



PHOTO: COULIER



KENJI OGAWA



SANDI AND RICHARD SCHMIDT

Sources for Further Study

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differently from that of a recorder, and the window has an aspect ratio a little squarer than the recorder.

Cricket, cicadas, and Nintendo

With any musical instrument that has mass appeal, is easy to learn, and is not in the modern orchestral ensemble, there is always the caustic comment, "It isn't a serious instrument." For such ocarina critics there are serious works by Harrison,

(*Canticle 3* for ocarina, guitar and percussion); Budaschkin, (*Domra Concerto* for accordion, ocarina, and mandolin); Ichiyangi (*Concerto* for four recorders, two ocarinas); even moments in works by Janáček and Respighi.

But the ocarina has at least one trump card to play that recorders don't have. Nintendo's best-selling video game, *Legend of Zelda™: Ocarina of Time*, has generated money for Nintendo (more than 250

million copies), as well as recognition for artisans like Anita Feng. Perhaps ocarinas have another card. Biological studies on the sound-producing and sound-detecting organs in certain cicadas and crickets involve Helmholtz Resonators. In some Australian species, the male abdomen forms such a structure, using a large air sac as the cavity vessel, and the tympana as the neck of the resonator. In some antipodal crickets, a similar mechanism is involved. Within the same species, the maximum sensitivity of the female's ear, also a Helmholtz Resonator-tuned device, coincides with the carrier frequency of the male's call (Source 15). If it didn't, there'd be no little cicadas or crickets.

Making recorders sweeter

We urge you to experiment. The musical instruments are not expensive and well-tuned ocarinas can be purchased from around \$25 to \$75. They combine well with recorders, since the purity of their own sound complements the reediness of many recorders. For old movie buffs, watch Frank Capra's *Meet John Doe*.

The recorder player will have little trouble adapting to the pendant five-hole ocarina, and the tonguing techniques used are identical. Although the resonance condition for a given note is a bit broader than a good recorder, and overblowing or underblowing will shift the frequency more than might be expected, the instrument returns in multiple kindnesses (see Sidelights). It does not "break" with too little or too much pressure and uses almost a constant breath pressure from one end of the scale to the other. Air movement in and out of the tone holes seems a bit more sensitive to the proximity of lazy fingers. It is therefore easier to do slides, and you can use the fifth hole to do a glissando fifth! It is a wonderful instrument for the blues and jazz. And if improvisation is new to you, the ocarina provides a wonderful companion that won't compromise your fingers' muscle memory for stricter, more rigid music. Perhaps these lines from Charlotte Smith's *Beachy Head* (1807) sum up the ocarina:

Come, visitant, attach to my reed
your nest of clay,
And let my ear your music catch.

Ray Dessy (dessyre@vt.edu) is professor of chemistry at Virginia Tech in Blacksburg. With his wife Lee, he has written articles for AR on recorder acoustics, the blues, psychoacoustics, and recorder woods. The authors appreciate the experiments, comments, and collegiality of John Coltman and Jim Coulter.

Sidelights: Thinking, Sounding, Playing

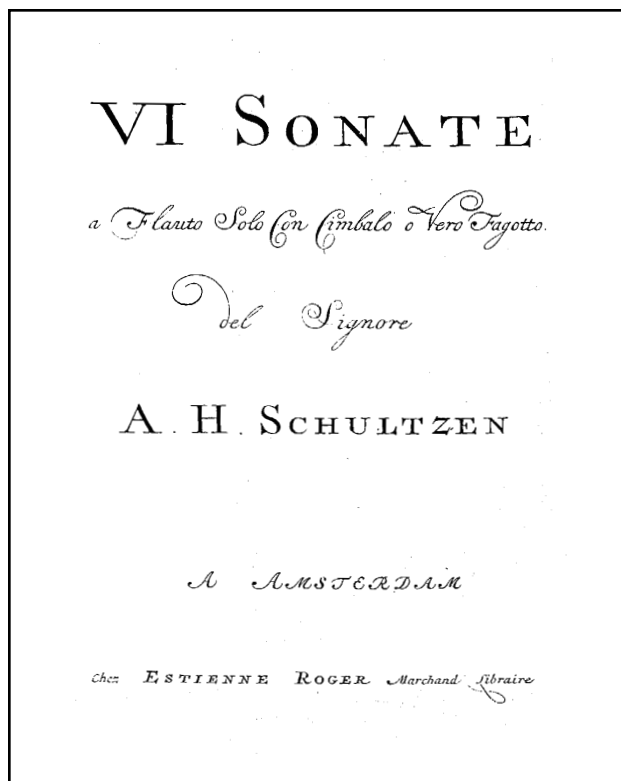
Thinking: The basic dissonance between the methods of scientist, artisan, and player is shown by an Internet exchange between David Peterson and Barry Jennings (John Taylor's associate) posted at www.ocarina.demon.co.uk/FAQacad.html.

PETERSON: I am a mathematician. I have a partially verified formula (for the four hole ocarina). The primary vagaries are the fipple impedance and equivalent depth of holes. Do you or John Taylor have any comment?

JENNINGS: (I am an instrument maker.) Your terms... are quite different—though we may refer to the same specifics. For instance you say "mass" whereas we think "volume." Can you [relate] the [volume] of an ocarina to pitch?

Sounding: At low sound levels, a Helmholtz Resonator can have a high resonance "quality" factor, Q . Think of Q as reflecting the range of frequencies that might easily excite resonance; HiQ = narrow range, LoQ = broad range. Q also reflects the ratio of the blowing-energy stored to the blowing-energy lost in the resonant system. This loss may be due to 1) wall-loss (think of air striking a wall and cooling off), 2) viscous-loss (think of syrup dripping, its layers shearing from the spout), 3) turbulence-loss (think of rushing white water), or 4) radiation-loss (think of what you hear). Typical modern flutes have Q s of 35-40. John Coltman, the flute acoustic expert, has made Helmholtz Resonators from plastic toilet float balls, milling various size holes in them. Wall loss is dependent on area/volume ratios, and may be ~10-15%. Small holes (~G3) at low sound levels have high viscous-losses ($Q=26$). At high sound levels, turbulence-losses become important ($Q=11$). With larger holes (~G4) at low sound levels, radiation-losses becomes appreciable ($Q=45$). At high sound levels, Q drops. Coltman has taken an irregular ocarina-like vessel flute in his collection, made by Martin Breton of Quebec, measuring ~2.5"x2.5"x2". With one open hole (~B4), the measured $Q=16$. [$Q > 5$ is good]

Playing: Lower, broader Q values correlate with the ocarina's ability to strike a note with ease and shift frequencies with a change in breath pressure without "breaking" or losing resonance lock. "Bending" a note is simple, but getting out-of-tune is also made easier. Recorders tend to "break" if the shading, sliding, or rolling hole coverage is not smooth, and some holes are very sensitive. Ocarinas are more tolerant, and their frequencies shift up or down as the number or size of holes is changed by various shading, sliding, rolling, wiping, or multi-finger warble techniques. Smooth glissandos are possible. With higher notes, especially in elongated shapes, non-uniform pressures and inharmonicities result, and excessive losses develop. You can't fight physics and the scale ends. The recorder just "keeps on ticking."



Title page of the Schultzen recorder sonatas
(with the permission of the Bibliothèque Nationale, Paris).

THE VIRTUOSO RECORDER SONATAS OF THE MYSTERIOUS 'SIGNORE' SCHULTZEN

Newly available in a modern edition, the six recorder sonatas of A.H. Schultzen may be the first sonatas from the middle Baroque written with the recorder professional in mind

by Patricio Portell

PERHAPS THE REASON why Schultzen's six sonatas have never attracted our attention before is that almost everything that can be known about them is surrounded with mystery.

They are numbered 228 in the 1737 music catalogue of the prolific editor, Estienne Roger of Amsterdam (see François Lesure, *Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles le Cène* [Amsterdam, 1696-1743], Paris: Société française de musicologie, 1969, p. 80). But the first trace of these sonatas is found much earlier, in 1704, in a French translation of Josiah Burchett's *Mémoires de tout ce qui s'est passé de plus considérable sur mer*, which was published by Roger. At the end of the book, as was the current practice of the time, there is a complete catalogue listing all the musical publications of the editorial house and also the foreign editions sold in the shops of Amsterdam and London (where, as we learn from another section of the Burchett *Mémoires*, "François & Paul Vaillant, Libraires dans le Strand," Roger had stationed representatives). The music catalogue is divided into different sections: according to instrument, according to ensemble (instruments or voices), and finally, according to country or to style (French, Italian, or English). In the section, "Pièces à la Angloise et à la Italienne pour les flûtes, les Hautbois

et les violons," Schultzen's sonatas for recorder and thorough bass are advertised for the first time, together with six sonatas for violin or oboe and thorough bass also by him. Each item cost two florins, which appears to have been the usual price for collections of six sonatas (see Illustration 1). Since they do not seem to appear in earlier catalogues, the date of Burchett's *Memories* would indicate that the sonatas in question saw the light of day in (or just before) 1704.

These two collections of sonatas are the only known published works of Schultzen. No other compositions by this mysterious composer have so far been found, even in manuscript, and nothing at all is known about his nationality or where he lived and worked. Apart from the initials "A. H.," nothing is known of his Christian names. There also seems to be some confusion regarding the spelling of his family name, which appears in Roger's music catalogues published in 1716 and 1737 as "Schultsen" or "Schultzen." The *New Grove* (1980) had no entry for Schultzen, while the early dictionaries, such as Wälther's *Musikalisches Lexicon* from 1732, give only the titles of the two mentioned sets of sonatas, presumably copied from Roger's catalogue, but no details whatsoever of the composer's life. Unfortunately, the collection of sonatas for violin or oboe does not seem to

THE MYSTERIOUS 'SIGNORE' SCHULTZEN (cont.)

Illustration 1:
The Schultzen sonatas
were first listed in 1704 in the
Roger catalogue appended to
Josiah Burchett's Mémoires de tout...
(shown with the permission of the
Royal Library, Copenhagen).

have survived, and apparently, the only copy of the collection of sonatas for recorder is preserved in the Bibliothèque Nationale de France.

The title of the edition is in Italian, which gives it a cosmopolitan character and implies the style of the sonatas. It is difficult to believe that Schultzen was addressed as "Signore"—more likely it should have been "Herr." When the recorder sonatas are studied carefully, it becomes evident that the composer was indeed inspired by the Italian style; however, it is also possible to detect a personal Transalpine influence, which—in addition to the name of the composer, obviously—lends support to the conjecture that Schultzen was of German or perhaps north European origin.

Between 1700 and 1705, when Schultzen's sonatas appeared in print, the recorder was at its height in popularity among the music connoisseurs. Works for recorder and continuo as well as for two recorders and continuo by composers such as Servaas de Konink, Daniel Purcell, Got-

tfried Keller, Gottfried Finger, Andreas Parcham, James Paisible, Nicholas Demoivre, William Croft, Henry Eccles, Johann Christoph Pepusch and Gasparo Visconti poured from the printing presses. The first recorder adaptations of Arcangelo Corelli's violin sonatas and trio sonatas also appeared around this same time. Notably, many of these composers lived and worked early in the golden period of the recorder in London. Quite a few of the composers were, in addition, the favorites of the flourishing publication industry led by Roger in Amsterdam, Walsh and Hare in London, and Boivan and Ballard in Paris.

If Schultzen's compositions are compared with other sonatas for the recorder published in this period, it is possible to observe a great difference both in the level of invention and in the required technical skills. The usual repertoire consisted mainly of duos without a bass, sonatas for one recorder or two recorders with continuo, and suites generally written as trios (that is, two recorders and continuo). Among these, it is possible to find sonatas of ex-

<i>Catalogue de Musique.</i>		<i>Catalogue de Musique.</i>	
Six Sonates à une Flute & une Basse continue de Mrs. Greber & Fede, gravé	f. 2.	Ravenschcroft alias Redieri opera prima sonate à tré, col. violoncello, gravé	f. 4.
Six Sonates à une Flute & une Basse C. composées par Mr. A. H. Schultzen	f. 2.	Anton. Caldara opera prima, sonate à tré col. violoncello, gravé	f. 5.
Six Sonates à un Hauboïs & une Basse C. composées par Mr. A. H. Schultzen.	f. 2.	Anton. Caldara opera seconda, sonate da camera à tré, gravé	f. 3. 10
Sonates pour les violons à 2 violons & une Basse Continue, la plupart avec un violoncello ou viole de Gambe.		Antonio Luigi Baldacini opera prima, sonate à tré col. violoncello, gravé	f. 4.
Corelli opera prima sonate à 3 col. violoncello, gravé	f. 4.	Maria Ruggieri opera quarta, sonate à tré col. violoncello, gravé	f. 4.
Corelli opera seconda baletti à 3, gravé	f. 2. 10	Christophoro Pez Opera prima, sonate à tré col. violoncello, gravé	f. 5.
Corelli opera tertia sonat. à 3. col. violonc. gravé	f. 4.	Six sonates de Mr. de Swaen à 2 violons, un violoncello, & bass. cont. gravé	f. 3.
Corelli opera quarta baletti à tré, gravé	f. 3.	Antonio Buonpertti Gentilhomme di Trento, Opera seconda, sonate da camera à tré, gravé	f. 3. 10
Bernardi opera seconda, sonat. à tré, gravé.	f. 3.	Torelli Opera quinta, 6 simphonie à 3, & 6 concerti à 4, 2 viol. alto & basso, gravé	f. 4.
Tonini opera seconda, son. à 3 col. violonc. gravé	f. 4.	Giuseppe Torelli Opera seconda, Baletti da camera a tré, gravé	f. 3. 10
Marini opera terza, 12 sonat. les 8 premieres à deux violons, Basse & B. cont. & les quatre dernieres à six instrumens, gravé	f. 4. 10	Finger Opera prima, 12 sonates les 3. premieres à 1 violon, une viole de gambe & 1 bass. cont. les 3 suivantes à 2 violons, 1 violoncello & 1 bass. cont. les 3 autres à deux viol. une Haute contre & bass. contin. & les trois dernieres à trois viol. & une bass. gravé	f. 5.
Marini opera quinta baletti à la Francese à 3, gravé	f. 3. 10	Gerardo Han, Opera prima, sonate à tré col. violoncello, gravé	f. 4. 10
Aurelio Paolini opera prima, sonate à tré, col. violoncello, gravé	f. 3.	Andrea Fiore Academico Filarmico Opera prima, sonate à tré col. violoncello, gravé	f. 4.
Antonio Veracini opera prima, sonate à tré col. violoncello, gravé	f. 4.	Henrici Albicastro, Opera prima, sonate à tré col. violoncello, gravé	f. 4.
Tomazo Albinoni opera prima, sonate à tré col. violoncello, gravé	f. 4.	Pietro Franchi, Opera prima, sonate à tré col. violoncello, gravé	f. 4.
Josephi Benedicti opus octavum, sonate à tré col. violoncello, gravé	f. 4.	Antonio Carelio, Opera prima, 12 sonate à tré col. violoncello & bass. cont. gravé	f. 5.
H. Anders opera seconda sonat. à 3 & 4 instr. gravé	f. 4.	Giacomo Sherard, Opera prima, douze sonate à tré col. violoncello, gravé	f. 6.
Giulio Taglietti opera secunda, sei concerti & 4 simphonie à tré, gravé	f. 4.		God-

ceptional interest and of such high quality that they certainly deserve attention. (One example is a Sonata II in D minor for recorder and basso continuo composed in a canzona-like style by William Croft, or possibly "An Italian Mr." It concludes with a beautiful adagio in the form of a ground bass or chaconne.) But most of this repertoire can be characterized as simple and sometimes naive. It was not until around five years later (that is, after the publication of Schultzen's sonatas) that music for the recorder of the same virtuosic level and complexity in composition went through the presses.

In William Topham's Op. 1 sonatas, published in 1701, one can find some elements that are similar to Schultzen. The role of the continuo part, for instance, mediates actively with the soloist as in a dialogue—though in Topham this detail occurs in a much simpler way. Schultzen's largos of the first two sonatas are built on a ground bass, suggesting a chaconne or passacaglia, as one often finds in English compositions. There can be no doubt that Schultzen was modern for his time—in many aspects even more advanced than his contemporaries. Schultzen's bass parts are not just a harmonic foundation or accompaniment. In addition, his choices of harmony, use of virtuosic elements, and modes of expression belong to the practice of a later period; they are more typical of the music of Francesco Mancini, Georg Philip Telemann, and Johann Sebastian Bach (see Illustration 2).

Schultzen's sonatas follow the classical structure of the *sonata da chiesa* with the typical movements slow-fast-slow-fast. Apart from sonata IV, the first movements are all in duple metre with many suspensions. The third movements are usually more homophonic and written in triple metre. While the fourth movements have a dance-like quality often reminiscent of a *gigue*, the standard dance forms encountered in the so-called *sonata da camera* are not found. Besides revealing an able knowledge of the Italian style of the sonata, the collection also reveals a profound understanding of the Corellian style. This is, for instance, evident in the composition of basses and some of the "typical" themes, especially in Sonata IV. Yet the basses often differ from Corelli's in having a more melodic structure and having a *cantabile* character; it is noticeable that the thorough basses are not merely accompaniment, but at times very elaborate and always rich in invention. The themes are very personal: the slow movements are po-

Illustration 2: Original recorder part of the second movement, *Un poco presto*, Sonata V (with the permission of the Bibliothèque Nationale, Paris).

etic, choleric, melancholic, dramatic, or sometimes pessimistic. At other times, we find a ground bass very much like a chaconne, as in the third movement of Sonata I, or a marvellous passacaglia of emotional simplicity, as in the second movement of Sonata II. The fast movements are lively and often call for virtuosic agility—not only from the recorder player but also from the bass player or players.

The writing of the sonatas demonstrates maturity and solidity. It is not difficult to find chromaticism or complex harmonies and dissonances. The music is not

easy to play at the first sight-reading—several readings are necessary in order to be able to interpret it (see Illustration 3).

When playing and studying the sonatas, it becomes clear that they are idiomatically written for the recorder, thus indicating that the composer had an intimate knowledge of the instrument. Schultzen's choice of tonalities and his use of tessitura emphasize this detail: D minor, G minor, G major, and B♭ major. The virtuosic passages are adapted perfectly to the potential of the instrument, even if in some cases a solid technique is required in order

Illustration 3: from the second movement, Presto, Sonata III (Editions Papillon, Genève).

E.Pa. 0300 A

Illustration 4: from the second movement, Allegro, Sonata V (Editions Papillon, Genève).

E.Pa. 0300 B

Is it possible to interpret Schultzen's compositions as being among the first sonatas for the professional recorder player of the middle Baroque period? Keeping in mind the date of publication, and comparing these sonatas with other works for this instrument printed around the same time, the answer seems to be yes.

to play them. On this basis, it is tempting to suggest that Schultzen must have played the recorder himself and maybe also the oboe—perhaps he wrote the sonatas for a virtuoso recorder player whom he knew.

A very interesting and curious detail is seen on the title page—that is, the mention of the bassoon, and not the viola da gamba or the violoncello, to play the bass part (*o Vero Fagotto*). The bassoon was considered the best instrument to accompany wind instruments in the current practice of the time. The writing of the bass is idiomatic and adapted perfectly to the tessitura of the instrument, but at the same time it also requires good technical skills.

Is it possible to interpret Schultzen's compositions as being among the first sonatas for the professional recorder player of the middle Baroque period? Keeping in mind the date of publication, and comparing these sonatas with other works for this instrument printed around the same time, the answer seems to be yes. The only compositions published before 1704 requiring advanced technical skills appear to be Corelli's Op. V. These, however, are not originally written for the recorder, but for

the violin. In Schultzen's sonatas, not only the recorder and the bassoon parts require able players; the complexity of the thorough bass also demands an experienced harpsichordist (see Illustration 4).

It is hoped that this article will provoke curiosity and interest among recorder players wishing to extend their repertoire and encourage them to work towards a wider appreciation of the music composed by the unknown genius, A. H. Schultzen.

Patricio Portell prepared the new modern edition of the Schultzen sonatas discussed in this article: A. H. Schultzen: Six Sonates pour flûte à bec... et clavicin ou basson, Editions Papillon (www.editionspapillon.ch; editionp@worldom.ch): Drize 1998. He studied recorder with Koko Taylor at the Centre de Musique Ancienne de Genève, Switzerland, and is presently editor of *Le Rat de Bibliothèque* ("The Library Rat"), the Papillon series in which the Schultzen sonatas appeared. Future editions will include recorder sonatas by Geminiani and Castrucci, and opera airs by Handel. The original text for this article was translated from Spanish by Peter Hauge.

Recorder Workshop Summer-Ease

WHITEWATER EARLY MUSIC FESTIVAL(ARS)

Whitewater University, Whitewater, WI

June 1-3

Director: Louise Austin

Enjoy an exciting weekend with a great faculty, and music for instruments, voice, and strings. Classes for all levels of recorder and gamba players. Opportunity for wind band, Baroque ensemble and much more. Faculty will include: Cl  a Galhano, Lisette Kielson, David Echelard, Patrick O'Malley, Karen Snowberg, Louise Austin, and others.

Contact: Louise Austin, 706 N. Main St., Lake Mills, WI 53551-1115; 920-648-8010; LFAustin@intaccess.com, or Carol Stanger, stangerc@msn.com.

TEXAS TOOT, SUMMER EDITION (ARS)

Concordia University, Austin, TX

June 3-9

Director: David Barton

The Texas Toot is 25 years old this year and in its third year as a summer workshop. The setting for the Summer Toot is Concordia University, a small campus in the heart of Austin, Texas. Buildings, including dorms, are air-conditioned and provide an intimate setting for a workshop. All workshop participants will have the opportunity to work with the members of the world-famous Flanders Recorder Quartet in an "up-close-and-personal" setting. Ann Marie Morgan and Susan Barton will serve as viola da gamba faculty. Other faculty will include Sara Funkhouser (shawms and krummhorns), Bruce Brogdon (lute), Becky Baxter (harp and Spanish music), Danny Johnson (vocal and Medieval music), and a special appearance by Lyle Nordstrom. Jan Jackson and Frank Shirley will be workshop assistants.

The Texas Toot is proud to host the American Recorder Teachers' Association annual meeting this year and welcomes them as participants. Special facilities will be provided for their activities.

The Texas Toot is known for its friendly participants, helpful management, and outstanding faculty. The highlight of the workshop will be a concert by the FRQ, who serve as artistic directors this year.

Contact: David Barton, PO Box 571061, Dallas TX 75357-1061; 214-536-8740 (day); 214-826-8721(eve); 214-324-4089 (fax); texastoot@hotmail.com; www.toot.org.

OBERLIN BAROQUE PERFORMANCE INSTITUTE

Oberlin College Conservatory of Music,

Oberlin, OH

June 18-July 2

Director: Kenneth Slowik

This year marks the 30th Institute at Oberlin, America's premiere summer workshop for Baroque instruments and voice. The internationally renowned faculty, headed by the members of the Oberlin Baroque Ensemble (Michael Lynn, Marilyn McDonald, and Catharina Meints; Lisa Goode Crawford on sabbatical in 2001), will again lead daily masterclasses and ensemble coachings. Faculty and student concerts promise to offer memorable listening and music-making experiences; lectures and informal open discussions stimulate the intellect; and the ever-popular Baroque dance classes provide excellent physical exercise as well as a kinetic appreciation for the rhythms that underlie so much music of the Baroque era.

Contact: Anna Hoffmann, BPI, Conservatory of Music, 77 West College St., Oberlin, OH 44074-1588; 440-775-8044; 440-775-6840 (fax); anna.hoffmann@oberlin.edu; www.oberlin.edu/con/summer.

LONG ISLAND RECORDER FESTIVAL SUMMER WORKSHOP (ARS)

NY Institute Of Technology, Central Islip, NY

June 24-30

Director: Stan Davis

Daily sessions include: recorder technique and master classes, ensembles at all levels, and recorder orchestra. Additional offerings: Bass Recorder Ensemble, Swing Band, English Country Dancing, student and faculty concerts, special interest classes and ensembles. The Von Huene Workshop, Inc. (the Early Music Shop of New England) will be in residence with a wide selection of music, instruments, and accessories.

Contact: Stan Davis, 116 Scudder Place, Northport, NY 11768-3025; 631-261-8242; ArcadianPr@aol.com.

SFEMS BAROQUE MUSIC & DANCE WORKSHOP (ARS)

Dominican University, San Rafael, CA

June 24-30

Director: Anna Carol Dudley

Designed for aspiring professionals and dedicated amateurs; offers master classes, lectures, coached



Relax! Get away from it all! Studies show that you are happiest when you are learning new skills in a productive and collegial setting. That's exactly the experience described in the following summaries of workshops where you can study recorder and other early music instruments.

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.

Summer Study Opportunities

ensembles, and student and faculty recitals with a focus this year on music of the countries of the Mediterranean.

Faculty: Angene Feves and Sandra Hammond, dance; Marion Verbruggen and Frances Blaker, recorder; Arthur Haas and Phebe Craig, harpsichord; Judith Nelson and Anna Carol Dudley, voice; Michael Sand, violin and orchestra; Mary Springfels, viol; Tanya Tomkins, cello; Kathleen Kraft, traverso and flute; Sand Dalton, oboe; Michael McCraw, bassoon.

Contact: Anna Carol Dudley, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-527-3748; 510-848-5442 (fax); acdudly@slip.net; www.sfems.org.

SUZUKI METHOD RECORDER WORKSHOPS (ARS)

State University of New York, Plattsburgh, NY
Student Institute: July 20-23; July 25-28
Unit 1A and 2: June 17-23

Unit 1B and 3: July 25-31
Co-directors: Nancy Kennard, Katherine White

The Suzuki Method Recorder Institutes are designed for children and adult students using the materials recorded by Marion Verbruggen, Arthur Haas, and Mary Springfels. Opportunities include masterclasses, note reading, music theory, group ensembles; movement, and jazz improvisation TBA; public performances; and parent, student, and teacher meetings. Recreation opportunities include indoor pool, full gym, tennis, athletic fields, beaches, boating, mini-putt golf, and Lake Champlain ferries to Vermont. International registration is for 1-8 days, by June 9. Teacher Training Sessions include 15 hours of pedagogy and 8 hours of master class observations for each teacher training Unit. Often, Unit 1A and 1B are done in adjacent schedules. Teachers will send audition videotapes with \$30US/\$40CAN and form to SAA (Suzuki Association of the Americas), 1900 Folsom #101, Boulder, CO 80302, USA. Postmark by May 21. The teacher videotape application form is at: www.suzukiassociation.org. Scholarships are available on a limited basis.

Contact: Katherine White, PO Box 233, Fairfax, CA 94930; 415-897-6500; 415-339-8163 (voice mail); watertrees3@worldnet.att.net; or Nancy Kennard, 216-561-2505; nck@stratos.net. Housing/Food Service secure on-line Registration: www.plattsburgh.edu/cas/suzuki; or 518/564-4092 (fax).

RECORDER & VIOL WORKSHOP FOR SENIORS

College of the Holy Cross, Worcester, MA
June 22-24

Directors: Jennifer Barron Southcott, Alan Karass

Worcester Hills Recorder Society and Joy of Music Program present "Music of the Spheres," A Weekend Recorder & Viol Workshop for Seniors (50+). The faculty includes Marshall Barron, Grace Feldman, Alan Karass, Gene Murrow, Laurie Rabut, Jennifer Barron Southcott, Peggy Vermilya, and others TBA. The workshop will offer recorder and viol consorts at several different playing levels, mixed consorts, Big Band ensem-

bles, a faculty concert, a musical instrument demonstration, and English Country Dancing on both Friday and Saturday evenings, with the Von Huene Workshop "in residence." The workshop will once again be held at The College of the Holy Cross in Worcester, MA, a beautiful setting spread over 174 acres, with swimming and tennis available. Classes will be held in the air-conditioned Brooks Center for Music, and the comfortable dormitory rooms are also air conditioned. All facilities are handicapped accessible. Spouses/friends who are younger than 50 may attend the workshop at the regular registration rate, and Guest Rates are available for non-playing spouses/friends. Please register early, as space is limited to 50 registrants. Registration deadline is May 20, 2001. Scholarships are available on a limited basis.

Contact: Jennifer Barron Southcott, 963 Liberty Square Rd., Boxborough, MA 01719; 978-263-5875; southcott@earthlink.net.

MOUNTAIN COLLEGIUM

Young Harris College, Young Harris, GA
July 1-7

Directors: Robert Castellano, Lorraine Hammond, Wayne Hankin

Mountain Collegium is a week long Early Music and Folk Music Workshop. Study of early and traditional folk music as well as informal playing in various groups. Classes in Recorder, Viola da Gamba, Lute, Folk Harp, Dulcimer, Capped Reeds, Shawms, Pennywhistle, Irish Flute, Hurdy-Gurdy and Pipe & Tabor—offered at all levels. Specialty classes: Sephardic & Medieval Music, Music of the Odecaton, Music of Bach, Trio Sonata Repertory, and 20th C. Recorder Ensemble Music. Highlights: Lecture-demonstrations, faculty and student concerts, English country dancing. Facilities: Air-conditioned rooms, cafeteria, classrooms, rehearsal and performance halls. Young Harris is 100 miles north of Atlanta near the North Carolina/Georgia border. Faculty: Aldo Abreu, Martha Bishop, Bob Castellano, Jack Kitts-Turner, Lisle Kulbach, Gerald Moore, Margaret Pash, Patricia Petersen, Lorraine Hammond, Wayne Hankin, Roy Sansom, and John Trexler.

Contact: Robert Castellano, 32 Farrar Rd., Shutesbury, MA 01072; 413-376-0318, box 33; rcastell@mtholyoke.edu.

HOOSIER HOOT RECORDER WORKSHOP

New Harmony, IN
July 5-8

The program of the Eighth Annual Hoosier Hoot Recorder Workshop (a Hoosier's variation on the Texas Toot) will focus on the themes "colors" and "relationships through time." Included in the workshop will be large ensembles, small ensembles, private lessons, a lecture, a faculty concert, and a student concert. The large ensemble will explore both of this year's themes and will include the popular New Harmony Pops Orchestra. Technique Class will broaden your palette of sound colors by introducing techniques such as alternate fingerings. Please bring some music for your private lesson. Small ensemble repertoire may also include music brought by participants.

The prestigious faculty includes Eva Legêne, Clara Legêne, Patrick O'Malley, and Catherine Hawkes.

Contact: Lara Lay, 3222 Kingsley Dr. N., Bloomington, IN 47404; 812-331-8498; 509-351-0558 (fax); laralay@hotmail.com.

PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)

Port Townsend, WA

July 8 - July 14

Director: Peter Seibert

A friendly workshop for experienced recorder and viol players produced by the Seattle Recorder Society. Tidewater setting adjacent to the 7,500' Olympic Mountains. Refurbished Victorian residences. Cost saving options available: camping, cooking-in, hostel. Hospitality and transportation between Seattle and Port Townsend available for some out-of-town participants.

Faculty of internationally known performers chosen for teaching ability. Morning technique and period style classes. Two afternoon sessions with over thirty class options daily. Evenings include catered beach picnic, faculty, and student recitals, and a costume gala. Everyone participates daily as a singer or player in two settings of "Rejoice in the Lord Alway." Wednesday afternoon open for informal activities on campus, in town, on the beach, or in the mountains.

Contact: Ellen Seibert, Administrator, 1815 Federal Avenue E., Seattle, WA 98102-4236; 206-329-2774; 206-329-7656 (fax); ellenseibert@qwest.net; www.halcyon.com/emg/SRS/srs.html.

MADISON EARLY MUSIC FESTIVAL

Madison, WI

July 8-21

Artistic Directors: Cheryl and Paul Rowe
Program Directors: Chelcy Bowles and Julia Chybowski

The University of Wisconsin-Madison announces its second annual Madison Early Music Festival, featuring music of Elizabethan England and its Italian influences. MEMF consists of two one-week workshop sessions, a Festival Concert Series, and a Historical Music and Instrument Fair. Guest Artists-in-Residence The Newberry Consort (Session I) and Marion Verbruggen (Session II) join other distinguished artist-teachers. Come to learn and practice instrumental and vocal skills, learn about historical performance practice through ensemble participation and lectures, and enjoy concerts by exciting guest artists and faculty. The concert series consists of ten concerts including full performances by guest artists, mixed faculty concerts, student performances, and the culminating All-Festival Concerts featuring workshop participants and faculty performing together. The All-Festival Concerts will feature music from the *Masque of Oberon* and selections by William Byrd (July 14) and the *Triumphs of Oriana* published by Thomas Morley, *Musica Transalpina*, and *Spem in Allium* by Thomas Tallis (July 21). University credit is available.

Contact: Julia Chybowski, 718 Lowell Center, 610 Langdon St., Madison, WI 53703-1195; 608-263-2790; 608-263-1743 (fax); jjchybow@students.wisc.edu; www.dcs.wisc.edu/lsa/memf.

INDIANA RECORDER ACADEMY (ARS)

Indiana University, Bloomington, IN
July 15-29
Director: Marie-Louise Smith

The Indiana University Recorder Academy, founded in 1993, offers serious young recorder players an intensive and varied program under the direction of an outstanding faculty at one of the world's finest schools of music. The faculty includes: Bryan Burkett, Lyn Ellen Burkett, Keith Collins, Catherine Hawkes, Clara Legêne, Eva Legêne, Matthias Maute, Ken Pierce, Marie-Louise Smith, and Barbara Weiss.

Contact: Marie-Louise Smith, Office of Special Programs, Indiana University School of Music, Bloomington, IN 47405; 812-855-6025; 812-855-9847 (fax); musicp@indiana.edu; www.music.indiana.edu/som/special_programs.

**CANTO ANTIGUO ELDERHOSTEL
RECORDER WORKSHOP (ARS)**

Chapman University, Orange, CA
July 15-20
Co-directors: Thomas Axworthy, Ron Glass,
Shirley Robbins

This Elderhostel program is designed to bring the experience of music-making to those 55 years and older. This workshop features hands-on instruction in recorder playing for beginners and ensemble classes for those more experienced. Evening concert/demonstrations by the faculty will explore the history of flutes and recorders, brass, reeds, and the music of the Renaissance and Baroque. The workshop will take place at Chapman University. Located in Orange, CA, this beautiful campus is only minutes away from Disneyland, Knots Berry Farm, the Crystal Cathe-

dral, and Newport Beach. This invitingly landscaped, peaceful campus with garden paths is a mixture of historic and modern architecture. The acoustically designed studios, dining hall, and residences are fully air-conditioned.

Faculty will include Thomas Axworthy, Ronald Glass, and Shirley Robbins..

Contact: Ron Glass, 4283 Moore St., #2, Los Angeles, CA 90066; 800-358-6567; 310-574-6719 (fax); evanesa2@cs.com; www.suba.com/~drdesoto/.

**SFEMS MEDIEVAL & RENAISSANCE
WORKSHOP (ARS)**

Dominican University, San Rafael, CA
July 1-7
Directors: Frances Blaker and Phebe Craig

The Medieval and Renaissance Workshop offers an exciting week of in-depth study of repertoire, technique, and style for musicians of all levels and abilities. Class offerings include ensemble playing, improvisation, transcription, and theory. An effort is made to create an enjoyable and inspiring atmosphere for both participants and faculty. Existing ensembles may request special classes for themselves.

Faculty: Frances Blaker, recorder; Phebe Craig, keyboard; Julie Jeffrey, viol; Shira Kammen, vielle, harp and voice; Edward Martin, lute; Robert Mealy, vielle and violin; Herb Myers, Renaissance winds and strings; Dan Stillman, reeds; Suzanne Elder Wallace, voice and collegium.

Contact: Frances Blaker, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-763-7439; 510-848-5442 (fax); fblaker@mindspring.com; www.sfems.org.

**INDIANA BAROQUE WOODWIND
AND DANCE SEMINAR (ARS)**

Indiana University, Bloomington, Indiana
July 15-22
Director: Eva Legêne

The Indiana University School of Music Baroque Woodwind and Dance Seminar will include the following faculty: Sandra Hammond, dance; Janet See, traverso; Corey Jamason, harpsichord; Washington McClain, oboe; Michael McCraw, bassoon; and David Lasocki, lecturer.

Contact: Eva Legêne, IU School of Music, Bloomington, IN 47405; 812-855-6025; 812-855-9847 (fax); elegene@indiana.edu.

**EARLY MUSIC WEEK AT
PINEWOODS CAMP (ARS)**

Pinewoods Camp, Plymouth, MA
July 14-21
Director: Chris Rua

One of America's oldest and best-loved early music workshops, the Pinewoods Camp offers a faculty recognized for their high quality of teaching working with students of all levels to improve their playing and their enjoyment of music. With ten recorder teachers, classes range from consorts to Baroque ensembles, master classes to an introductory course for beginners. With this year's theme, "2001: A Musical Odyssey," students will experience early music odysseys of all kinds: to a 16th-century Italian villa, to a Spanish abbey, to the English countryside, or to more exotic locales. Recorder players from relative beginners to highly experienced will find Pinewoods to be an



Participants at the Recorder and Viol Workshop for Seniors at Holy Cross concentrate on a musical phrase.

Summer Study Opportunities

enriching and rewarding experience. 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 among the students and staff.

Contact: Steve Howe, Country Dance and Song Society, PO Box 338, Haydenville, MA 01039-0338; 413-268-7426 x 3; 413-268-7471 (fax); camp@cdss.org; www.cdss.org/programs.

MIDEAST WORKSHOP (ARS)

LaRoche College, Pittsburgh, PA
July 15-21

Director: Marilyn Carlson

The workshop week offers classes for recorder (all levels), flute, viol, harp, capped reeds. Ensembles: Renaissance Band, Medieval Collegium, Coached Consorts, All-Workshop Ensemble, Madrigal Group. Other classes include: Orchestration, Bass Recorder, 16th C. Divisions/Improvisation, Irish Whistle, Viol for the Novice, Mini-Series topics: Society in the 16th Century, Recent Releases and Publications for Early Music, Computer Notation Programs, and Early Music Forum. Other activities: Playing with Harpsichord, Master Classes (solo or your existing consort), English Country Dance, Faculty and Student Concerts. Early Music Shop in residence. Located on a small college campus with convenient access from airport/major highways. Classrooms, dormitory, dining hall are a short distance apart. All facilities air-conditioned.

Faculty: Martha Bixler, Marilyn Carlson, Stewart Carter, Judith Davidoff, Eric Haas, Mary Johnson, Chris Ramsey, Kenneth Wollitz, others TBA.

Contact: Marilyn Carlson, 1008 Afton Road, Columbus, OH 43221-1680; 614-457-1403 (ph and fax); marilyn-carlson1@email.msn.com; www.mideastearlymusic.addr.com.

CANTO ANTIGUO EARLY MUSIC AND RECORDER WORKSHOP (ARS)

Chapman University, Orange, CA
July 22-28

Co-directors: Thomas Axworthy, Ron Glass, Shirley Robbins

This one-week workshop is designed to broaden the performance skills of experienced students, and introduce Renaissance and Baroque instruments and musical experiences to beginning and intermediate players. Students at all levels will participate in instrumental, vocal, and dance instruction and performance. The workshop will take place at Chapman University. This invitingly landscaped, peaceful campus with garden paths is a mixture of historic and modern architecture. The workshop studios, dining hall, and residences are air-conditioned. The theme of this year's workshop will be "The Music of the Italian Renaissance." Italian dances, madrigals, masses, and canzoni will resonate as we explore the music of Palestrina, Monteverdi, Gabrieli, et al. Faculty will include Tom Axworthy, Janet Beazley, Ross Duffin, Ron Glass, Carol Hansuld, Jim Maynard, Shirley Robbins, and Beverly Simmons.

Contact: Ron Glass, 4283 Moore St., #2, Los Angeles, CA 90066; 800-358-6567; 310-574-6719 (fax); evanesa2@cs.com; www.suba.com/~drdesoto/.

SFEMS RECORDER WORKSHOP (ARS)

Dominican University, San Rafael, CA
July 22-28

Director: Hanneke van Proosdij

Explore the full range of recorder music from the Middle Ages to the 20th century through technique classes, master classes, ensemble work, and recorder orchestra. Ensembles are one on a part, and classes are small, with a faculty/student ratio of one to five. Highlights include a daily recorder orchestra program, student and faculty concerts, and informal faculty-led playing.

Faculty: Hanneke van Proosdij, Letitia Berlin, Louise Carslake, Saskia Coolen, Gene Murrow, Fred Palmer, Kim Pineda.

Contact: Hanneke van Proosdij; SFEMS, PO Box 10151, Berkeley, CA 94709; 510-256-9808; 510-848-5442 (fax); aem@best.com; www.sfems.org.

SFEMS MUSIC DISCOVERY WORKSHOP (ARS)

Thousand Oaks Baptist Church, Berkeley, CA
July 16-20

Director: Dick Bagwell

A Renaissance day camp offering an interdisciplinary program for ages 8-13 with a parallel program for parents, grandparents, and teachers.

Adults are offered a "mini-course in the Renaissance." Teachers can earn continuing education credits. All are immersed in the Renaissance for a week, surrounded by images of Renaissance art, while singing, dancing, and playing together the music of 16th-century England and Italy. The week culminates with a performance/drama, followed by a Renaissance feast.

Faculty: Dick Bagwell, Drina Brooke, Rachel Streeter, Katherine Heater.

Contact: Dick Bagwell, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-548-1206; 510-848-5442 (fax); piperhq@home.com; www.sfems.org.

INTERNATIONAL BAROQUE INSTITUTE AT LONGY

Longy School of Music, Cambridge, MA
July 20-29

Directors: Phoebe Carrai and Paul Leenhouts

"Das Neu-eröffnete Orchestre": The North German-Scandinavian Connection, Music from the Hanseatic cities of Hamburg, Lübeck, Copenhagen, and Stockholm (G.F. Handel, C.P.E. Bach, A. Düben, J.H. Roman, W. Brade, J. Schop, J. Mattheson, C. Graupner, D. Buxtehude, et al.).

A program for professional and pre-professional musicians including master classes, concerts, orchestra, lectures, dance, and theater. Faculty: James Weaver, voice, Phoebe Carrai, cello, Arthur Haas, harpsichord, Manfred Kraemer, violin, Jed Wentz, traverso, John Thiessen, trumpet, Gonzalo Ruiz, oboe, Paul Leenhouts, recorder, Ken Pierce, dance.

Contact: Sarah Oehmcke, Longy Summer Programs Coordinator, One Follen Street, Cambridge, MA 02138; 617-876-0956 x 523 (day); 617-492-6723 (fax); soehmcke@longy.edu; www.longy.edu.

AMHERST EARLY MUSIC WORKSHOP (ARS)

University of Connecticut, Storrs, CT
July 29-August 5 and August 5-12
Director: Marilyn Boenau

Amherst Early Music Festival looks forward to its second year at Storrs, CT. The University of Connecticut has a peaceful country setting, a beautiful 450-seat concert hall, easy access to classrooms from dorm rooms, a wide range of accommodations, and a friendly and helpful campus staff. We offer van service from the Hartford airport and train station. There is a direct bus from New York to Storrs.

Workshop Central Program, both weeks, July 29-August 5, and August 5-12: International faculty of 70 performers and teachers. Students choose from a wide range of classes in recorder, flute, viol, harp, voice, harpsichord, shawm, curtal, Baroque oboe and bassoon, cornetto, sackbut, historical dance, early notation, Medieval music.

All-workshop Collegium led by David Tayler, week 1, Andrew Kirkman, week 2. Applicants may register for either or both weeks.

Special Programs, week 1: Virtuoso Recorder, Virtuoso Viol, Renaissance and Baroque Flute, Medieval, Historic Brass, Harp, Historical Dance for Teachers

Special Programs, week 2: Amherst Baroque Academy, Baroque Reeds, Lute Society of America, French Connection, Theater Project.

Contact: Marilyn Boenau, PO Box 1322, Shirley, MA 01464; 978-425-4400; 978-425-6644 (fax); info@amherstearlymusic.org; www.amherstearlymusic.org.

HESPERUS EAR-TRADE WORKSHOP

Hilltop House, Harpers Ferry, WV
August 19-25
Director: Scott Reiss

A workshop in early and traditional music.

Have you ever wondered how folk musicians (or instrumentalists in the Middle Ages) played tunes without looking at written music? In this workshop you will learn how to play Medieval, Apalachian, Irish, and other tunes by ear with Hesperus members Scott Reiss (recorder and Irish whistle), Tina Chancey (violin and fiddle), and Bruce Hutton (guitar, banjo, and mandolin). In mixed ensemble classes, you will learn how to arrange the tunes: what sort of accompaniment to use, how to vary the melody, how to play introductions, bridges, and countermelodies. You will also learn how to combine styles in Hesperus's own unique way.

Elective classes include beginning Irish whistle and beginning lap dulcimer.

No experience in playing by ear necessary! You just need a basic playing ability on your instrument.

Workshop at Hilltop House with breathtaking views overlooking the scenic and historic town of Harpers Ferry at the confluence of the Potomac and Shenandoah Rivers. Hiking, swimming, canoeing, antiquing, and visits to historic Civil War sites are among the extracurricular activities.

Contact: Scott Reiss, 3706 N. 17th St., Arlington, VA 22207; 703-525-7550; 703-908-9207 (fax); scottreiss@cs.com; www.hesperus.org.

2001 SUMMER RECORDER WORKSHOPS

	AMHERST	CANTO ANTIGUO	CANTO ANTIGUO ELDERHOSTEL	HESPERUS	HOOSIER HOOT	INDIANA BAROQUE WINDS SEMINAR	INDIANA RECORDER ACADEMY	LONG ISLAND	LONGY BAROQUE	MADISON	MID-EAST	MOUNTAIN COLLEGIUM	OBERLIN BPI	PINEWOODS	PORT TOWNSEND	SFEMS BAROQUE	SFEMS MEDIEVAL & RENAISSANCE	SFEMS MUSIC DISCOVERY	SFEMS RECORDER	SENIORS RECORDER & VIOL	SUZUKI METHOD STUDENTS	SUZUKI METHOD TEACHERS	TEXAS 100T/ SUMMER	WHITEWATER EMF
COST	\$695D /w	\$710	\$495ED	\$700D	\$300D	\$600E	\$1430 \$775T	\$700	\$500T	\$498/w	\$625D	\$585	\$540/w	\$638D	\$750E	\$725D	\$710D	\$220T	\$710D	\$295	\$140E	\$305ET /w	\$630E	\$150ED
NO. OF DAYS	7/14	7	6	7	4	8	15	7	10	7/14	7	7	7/14	8	7	7	7	5	7	3	8*	8/15	7	3
ARS DISCOUNT	YES	YES	YES	YES	NO	NO	NO	NO	NO	NO	NO	NO	NO	NO	YES	\$10	\$10	NO	\$10	YES	\$10	\$10	YES	NO
NO. OF FAC./ RECORDER FAC.	70/24	8/5	3/3	3/1	4/4	7/4	10/6	10/8	9/1	21/2	9/6	12/7	22/2	21/9	18/11	11/1	10/1	5/2	7/7	7/6	4/2	12/8	14/12	
# STUDENTS	175/wk	50	20	25	20	NA	17	50	60	50	65	65	125	100	115	60	55	30	40	50	24	30	60	150
RECORDER CLASS LEVELS	LI,HI, A,V	BLI,HI A,V	BLI,HI/A	LI,HI,A,V	BLI,HI/A	HI,A,V	HI,A,V	LI,HI A,V	A,V	BLI,HI A,V	BLI,HI A,V	BLI,HI A	LI,HI A,V	BLI,HI A,V	LI,HI A,V	LI,HI,A,V	LI,HI,A,V	B,LI,HI,A	LI,HI,A,V	LI,HI A,V	HI,A,V	BLI,HI A,V	BLI,HI A,V	
SPECIAL CLASSES	CMR MB,20 ENM RO,P,T O	MR,MB EN,RO,P T	RO	O	C,RO P,T	CMR MB,20 ENM RO,P,T	CMR MB,20 M,RO P,T	MR,MB 20M, RO,P,T	CMB ENM,P T	CMR EN M,RO,P T,O	MR,MB M,P,T,O	MR, MB,20 T	MB,M P	CMR MB,20 RO,T	CMR MB,20 M,RO T,O	MB,M P,T	CMR,M P,T	CMR,RO P,T	CMR MB,20 ENM RO,P,T O	MR,MB RO,T	CMB MR,M,P T,RP,O	CMR MB,20 M,RO P,T	CMR MB,20 M,RO P,T	
NON-RECORDER CLASSES	C,W,K,V PSD,O	C,W,V,D	C	V,PS		D,O	W,T,O	V,D,T	W,K,V	CW,P KV,PS D,T,O	CWK V,PS,D O	CW V,PS,D	CWK V,D	CWK V,PS,D	CP,V,T	CW,K,V D,T,O	CW,K V,PS,D T,O	CK,D	W,V,T O	D,V	T,O	O	W,P,V PSI	C,W,K V,PS D
MUSICAL ACTIVITIES	F,S,L,SP P	FS	F,S,L	F,S	F,S,L	F,S,L,SP P	F,S,L,SP P	F,S,P	F,S,L,SP P	F,S,L,SP P,O	F,S,L,P,O	F,S,L	F,S,L	F,S,L P	F,S,SP P	F,S,L,P	F,S,L,P	S,SP,P	F,S,L,P	F,O	S,P,O	S,P,O	F,S,L, SP,P	S,P
RECREATION	D,G,S,T	D,S	FS	S,F,O	F		F,S,O	D,T		D,W,G O	D	D,B,S,T	D,G,S,T	D,S,W	S,T,W	D,F,S,W	D,F,S,W	D	D,F,S,W	D,S,T	FG,S,T W,O	FG,S,T W,O		T
OTHERS WELCOME	S,C	S	S	S	S,C		S			S,C	S	S,C	S	S	S	S,C	S,C	S,C	S,C	S	S,C	S	S,C	
DIRECT TRANSPORTATION	S,B,L,PU	S,C,L,P	S,C,L	C,P,U,P	S,P	S,B	S,B,C,L	C,L,P	B,C,O	A,B,C	S,B,C,P P	L,P,U	S	S,C	S,B,P,U,P	C,O	C,O	S,B,C,O	C,O	S,B,C,P	S,B,C L,O	SCL PU,P		
TERMINALS	A35 B1 T30	A10 B10 T10	A10 B10 T10	A30 B15 T1	A40	A55,B2 T55	A55,B2 T55	A10,B5 T1	A10,B1 T1	A5,B1	A25 B10 T10	A100 B50 T50	A30 B8 T8	A60 B12 T12	A60 B50 T50	A26 B15 T15	A26 B15 T15	A30,B5 T5	A26 B15 T15	A5 B3,T3 T5	A50 B5 T5	A15 B3 T5	A60	
ROOMS	S,D	S,D	S,D	D,S	D,S	*	D	S,D	S	S,D	S,D	S,D	S,D	C	S,D	S,D	S,D		S,D	S,D	SD	S,D	S,D	
BATHS	S,SP,P	SP	SP	SP,P	S		S	SP,P	S	S	P	SP	S	S	S,SP	S	S		S	SP,P	S,SP,P	S,SP	S	
FOOD	C,V	C	C	F	C		C,V	G	NA	C,V	C	C	C	F,V	F	C,V	C,V		C,V	C,V	C,V	C,V	C,V	C
HANDICAP ACCESS	H,C,D			H,C,D	H,C,D	H,C,D	H,C,D	H,D	H,C	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D	H,C,D			C		H,C,D	H,C,D	H,C,D	H,C,D	H,C,D

LEGEND

COST: Includes tuition, room (single occupancy unless otherwise noted), meals, plus other fees.

E=estimated, I=tuition only, D=double occupancy, W=one week

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 **fewer days possible

CLASS LEVELS: B=beginner, LI=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, 20-20th century music,

EN=early notation, M=master class, RO=recorder orchestra, P=private lessons available, T=technique, RP=recorder pedagogy, O=other

NON-RECORDER CLASSES: C=choir, W=other winds, P=percussion, K=keyboard, V=vials, PS=plucked strings, D=dance, T=theory, I=instrument building, O=other

MUSICAL ACTIVITIES: F=faculty concert, S=student concert, L=lecture, SP=special production, P=organized informal playing, O=other

RECREATION: D=dancing, F=field trip, G=gym, S=swimming, T=tennis, W=waterfront/beach, O=other

OTHERS WELCOME: S=non-playing spouses/friends, C=children

DIRECT TRANSPORTATION: S=shuttle from airport, B=bus, C=car, L=limo, PU=pick up, P=free parking, O=other

TERMINALS: A=air, B=bus, I=train (number indicates miles from workshop to terminal)

ROOMS: S=singles, D=double, C=cabins *Graduate dorms or local hotels/motels

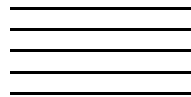
BATHS: S=shared, SP=semi-private, P=private

FOOD: C=college style, F=family style, G=gourmet, V=vegetarian

HANDICAP ACCESS: H=housing, C=classrooms, D=dining

INFORMATION SUPPLIED
BY WORKSHOP DIRECTORS

MUSIC REVIEWS



*Works by masters of the Renaissance and Baroque
and modern works written for children to play and to hear*

DEZILDE AL CAVALLERO (1556), BY NICOLAS GOMBERT, ED. MARK DAVENPORT. Landmark Press (415 E. Fir Ct., Louisville, CO 80027; 303-543-8695; mark.davenport@colorado.edu), Arts of the Netherlands Series LP ANS-3, 1999. Voices (S/aATTB), recorders (AATT/bB), viols (TrTrTTB), or other early instruments, sc 5 pp, pts 1 p each. \$12.00.

MISSA PASCHALIS, BY LUDWIG SENFL, ED. L'ANOUÉ DAVENPORT. Art of the Netherlands Series LP ANS-2, 1999. Recorders (SSATB), viols (TrTrTTB), or mixed ensemble, sc 21 pp, pts 8 pp each. \$26.00.

Landmark Press continues to produce excellent editions of early music. The two offerings reviewed here have been intelligently edited by a father-and-son team (the father now sadly deceased) with many decades of experience in performing and editing early music.

Gombert's villancico *Dezilde al Cavallero* is the only work with Spanish text by this Flemish master. A beautiful, finely crafted piece with plenty of imitation, it will require musicians who can count, though the parts are not technically demanding. Since Mark Davenport has underlaid the text, the piece can be sung as well as played. The uppermost part is playable on a soprano recorder, except for one B^b near the end. The editor provides thematic incipits, range finders, a translation of the text, performance suggestions, and notes on the edition. This publication is a model of sensible editing for recorder ensemble.

Senfl's *Missa Paschalis* will prove somewhat more challenging. Again the parts are not particularly difficult, but the piece is thoroughly contrapuntal and there is quite a bit of syncopation—a typical feature of early 16th-century music in the “Flemish” style. Each of the four movements is based on a different Gregorian *cantus firmus* (Kyrie and Gloria from Gregorian Mass I, Sanctus and Agnus Dei from Mass XVIII), a fact not mentioned by the editor. The *cantus firmus* is

particularly prominent in the Kyrie, where the lower three parts intone it in imitation while the remaining two voices weave beautiful counterpoint above it. The music is vintage Senfl—absolutely gorgeous and well worth the effort of learning it. (A tiny quibble here: the series is called “Art of the Netherlands,” but Senfl, while he followed the “Flemish” style of his mentor Heinrich Isaac, apparently never set foot in the Netherlands. He was born in Switzerland, most likely, and worked in Germany.)

LaNoue Davenport provides no barlines in this edition, though he has supplied staff numbers that will be quite useful in rehearsal. From my point of view, it would have been better to supply barlines *between* the staves—as did the editors of the only other edition of this piece known to me, in Senfl's complete works (see below). I think some ensembles will find the lack of barlines intimidating.

It is disappointing that no text is supplied here. When performing Renaissance vocal music instrumentally, I find it most useful to have the text before me, even if it will not be sung, as it assists with phrasing and accentuation—and most early musicians have at least a passing familiarity with the structure of the Latin mass. Also disappointing is the absence of titles for the movements. Since there are only four movements, their identification cannot be a matter of simple intuition. As it turns out, this mass

Senfl's Missa Paschalis is thoroughly contrapuntal and there is quite a bit of syncopation. The music is vintage Senfl—absolutely gorgeous and well worth the effort of learning it.

appears in the first volume of Senfl's complete works (*Sieben Messen*, ed. Löhner and Ursprung, Wolfenbüttel, 1962). It lacks a Credo, and so the four movements are Kyrie, Gloria, Sanctus/Benedictus, and Agnus Dei, respectively.

My reservations concerning the Senfl edition have done nothing to dampen my enthusiasm for Landmark's work as a whole. Once again they have chosen wonderful music and prepared it admirably for recorders and other early instruments.

Stewart Carter

BAROQUE TRIOS ARRANGED FOR RECORDERS: HANDEL FUGUE AND CORELLI LARGO & ALLEGRO (1734 AND 1714), ARR. CHARLES NAGEL. Cheap Trills (Magnamusic), 2000. ATB, sc 6 pp, pts 2 pp each. \$4.50.

This edition contains recorder arrangements of movements from two concerti grossi: a fugue (movement 2) from Handel's Op. 3, No. 5, and a Largo and Allegro (movements 3 and 5) from Corelli's Op 6, No. 6 (called Op. Post. No. 3 by the arranger, Charles Nagel). Although no discussion of sources or editorial procedures is included, a look at the orchestral scores shows what Nagel has done.

The Handel fugue was originally written in three-part texture, the two melody parts being scored for violins, with oboe doubling, and the bass part for low strings (viola, cello, and violone) and harpsichord. The harpsichordist was expected to fill in the harmonies indicated by the figured bass line. Corelli's Op. 6 concerti grossi were originally scored for a solo group (concertino) consisting of two violins and a cello, with harpsichord realization of the figured bass expected, and a full orchestra (ripieno), including first and second violin, viola, and cello parts. Since the violin and cello parts of the ripieno double those of the concertino, Corelli mentioned on the title page that these concerti could be performed alternatively as trio sonatas by omitting



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. . . is the perfect way to advance your playing and singing skills. In a relaxed yet stimulating atmosphere, you'll study repertoire and performance practice with a faculty of leading musicians and scholars.

Now in their 25th year, these highly regarded workshops provide instruction in technique and ensemble performance, plus student and faculty concerts and a host of extracurricular activities in beautiful northern California.

Baroque Music & Dance June 24–30

"A Mediterranean Cruise"—music from Spain, Portugal, Provence, and Italy, for singers, dancers, and players of both period and modern instruments. Featured faculty: Marion Verbruggen, recorder; Arthur Haas, harpsichord; Mary Springfels, viol; Angene Feves and Sandra Hammond, dance.

Medieval & Renaissance Music July 1–7

Classes include consorts, technique, ensembles for mixed instruments and voices, loud band, and much more. Featured faculty: Robert Mealy and Shira Kammen, strings; Dan Stillman, reeds; Frances Blaker, recorder; Edward Martin, lute.

Recorder Music July 22–28

Explore the full range of recorder repertoire, from the Middle Ages to the 20th century. Featured faculty: Saskia Coolen, Gene Murrow, Kim Pineda, Hanneke van Proosdij, Louise Carslake.

SAN FRANCISCO EARLY MUSIC SOCIETY SUMMER WORKSHOPS

P.O. Box 10151, Berkeley, CA 94709
510-528-1725

info@sfems.org
www.sfems.org

Jack Ashworth, *viol, violin*
Letitia Berlin, *recorder*
Frances Blaker, *recorder*
Eva Legene, *recorder*
Charles Coldwell, *recorder*
August Denhard, *lute, ornamentation*
Frances Feldon, *recorder, traverso*
Clea Galhano, *recorder*
Sally Mitchell, *recorder*

Peggy Monroe, *recorder, percussion*
Rosamund Morley, *viol*
Ann Marie Morgan, *viol*
Gene Murrow, *recorder*
Kim Pineda, *recorder, traverso*
Ellen Seibert, *beginning viol*
Peter Seibert, *recorder, choir*
Margriet Tindemans, *viol, medieval music*
Brent Wissick, *viol*

Play early music in the spectacular Pacific Northwest. Study recorder or viol. Sing in the workshop choir. Take up a new instrument. Enjoy the faculty concert. Take part in a student recital. Hike in the mountains. Picnic on the beach. Dress for the costume gala. Swim in Puget Sound.

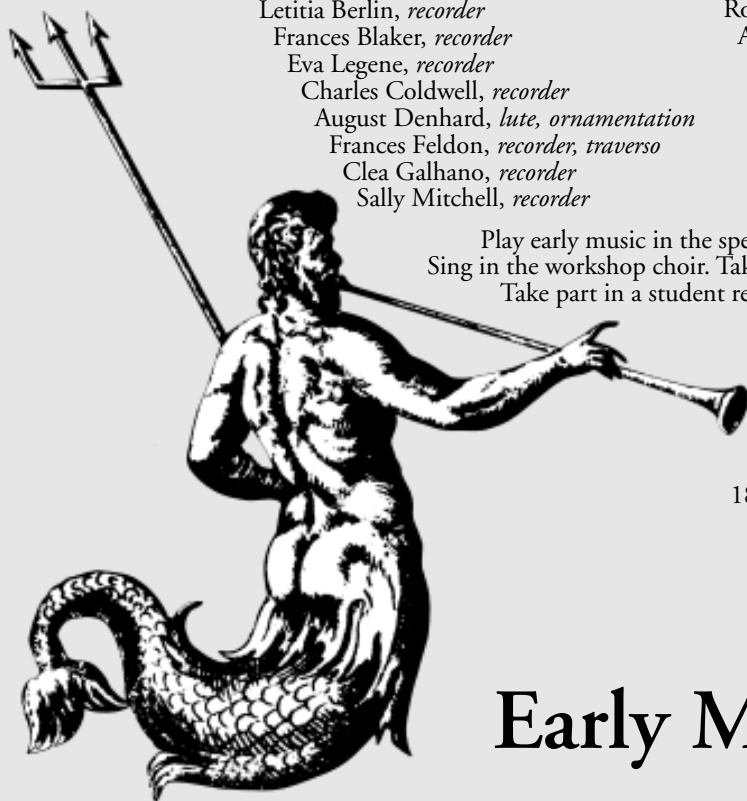
Tuition: \$340 *ARS member tuition:* \$325
Housing: Several options available from elegant rooms to campsites.
Meal plan: Optional.

Brochure: Ellen Seibert, Administrator
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July 8 - 14, 2001

Port Townsend Early Music Workshop

Peter Seibert, *Director*
Presented by the Seattle Recorder Society



MUSIC REVIEWS (*cont.*)

the ripieno. That suggestion is followed in Nagel's recorder arrangement.

In these arrangements, Nagel substitutes alto and tenor recorders for the original melody instruments and bass recorder for the original bass instruments, and he also eliminates the harpsichord, thereby reducing the sonority and timbral variety and somewhat impoverishing the harmonies.

Most problematic is his use of the bass recorder, which sounds an octave higher than the originally intended instruments and can cause unwanted chord inversions if the bass recorder notes cross a melody line. For the most part, however, Nagel avoids that problem through octave transpositions, and in the few places where such inversions do occur, they are not readily noticeable.

While these arrangements depart considerably from Baroque sound ideals, they are actually quite charming, and our ensemble found all parts musically interesting and comfortable to play. These pieces should prove enjoyable to intermediate players as well as to more experienced players. For variety, we suggest obtaining the orchestral score of the Corelli Allegro (Op. 6, No. 6, movement 5) and copying the tutti and soli markings onto the recorder score and parts. The orchestral score can be found in Vol. 4 of *Les oeuvres de Arcangelo Corelli*, ed. J. Joachim and F. Chrysander (London: Augener, ca. 1890). The movement can then be performed in concerto-like fashion by a recorder grand consort: one-on-a-part in the soli sections, everyone playing in the tutti sections.

This edition has large, easily readable print and no bad page turns. There are a few mistakes in the Corelli arrangement, though (wrong notes in the bass line in measure 11, missing accidentals in the

bass line in measures 24 and 44, and misplaced accidentals in the chromatically descending tenor line in measure 52). See the orchestral score for corrections.

15TH CENTURY ANONYMOUS CHANSONS, VOL. II, ED. MARY A. BEN-TON. Dovehouse (Division of Loux Music Publishing Co.) Italian Renaissance Consort Series No. 20 (Magnamusic), 1999. Various instruments, sc 22 pp, 3 pts (superius 8 pp, tenor 12 pp, contratenor 9 pp). \$11.50.

This attractively printed edition contains 17 of the 131 compositions found in *Codex Q16*, a late 15th-century manuscript in the Civico Museo Bibliografico Musicale, Bologna, Italy. The selected pieces are all three-part chansons, most of them in rondeau (ABAAABAB) form. All are anonymous, and their surviving texts are limited to a few opening words, used in this edition as titles.

The editor includes a page of helpful notes describing the pieces she has chosen. Many of them are in the Franco-Burgundian "duet" style, characterized by a free-flowing melodic line in the top voice, an independent tenor line, and a less-melodic contratenor, which acts as a supporting voice filling out the sonority. Chansons in that style typically begin with imitation of a simple motive in relatively long notes that gradually give way to more complex, irregular rhythms. Other selected pieces, showing Italian and Spanish influence, are more homophonic in texture.

Like most 15th-century sources, *Q16* gives no information about instrumentation, but historical, artistic, and literary evidence indicates that chansons were played as well as sung and were probably performed with whatever appropriate in-

struments were available. The editor suggests using soft instruments such as recorders, viols, lute, and harp. For pieces in duet style, she recommends using like instruments on the superius and tenor lines and a contrasting timbre on the contratenor line. Some of the parts are notated in both treble and alto clef, and ranges are included to help in choosing suitable instruments. Our ensemble found most of these chansons well suited to recorders, the best combination of recorders varying from piece to piece.

Included on the score are incipits showing the original clefs, key signature, and time signature of each piece, as well as the opening notes of each part in original notation. As is commonly done in modern transcriptions of early Renaissance polyphony, the semibreve (whole note) in duple meter is transcribed as a quarter note. This eliminates the "white look" of the original manuscript but introduces many eighth and sixteenth notes, which are beamed together in groups. The main challenge in performing such transcriptions musically lies in avoiding unwanted syncopations and other false accents produced by the added bar lines and modern note groupings. Figuring out where to breathe is also difficult, since texts were not provided in the original manuscript and phrases frequently overlap. While these chansons would make good exercises for familiarizing intermediate-level players with complex Renaissance rhythms, we recommend at least a high-intermediate level for performance.

There are no bad page turns in this edition, and the print is large and easy to read.

DER HUND, BY HEINRICH ISAAC, ED. MARTIN NITZ. Moeck Zfs 713/714 (Magnamusic), 1998. ATB, sc 7 pp. \$8.00.

Heinrich Isaac (c1450-1517) was one of the greatest composers of the Josquin era. Flemish by birth, he transported the compositional techniques of the Netherlands School to Italy, where he worked in the Florentine court of Lorenzo di Medici, and later to Germany, where he was employed by Emperor Maximilian I. Although best known for his Mass settings, motets, and secular vocal polyphony, Isaac also wrote some instrumental pieces, one of which, *Der Hund*, is a bipartite fantasia based upon an anonymous popular song of the same name.

The manuscript source for the present edition is included in a 16th-century

The monophonic song that inspired Isaac's fantasia describes a noisy dog that gets on its owner's nerves. Although Isaac does not quote the tune literally, suggestions of it appear throughout his fantasia. A humorous attempt at word painting is seen in several short repeated motives that sound like a dog barking.

Liederbuch now housed in the church library of St. Gall, Switzerland. The editor, a professor in the Hamburg Musik-hochschule, transposed the piece up a fifth, shortened the note values, and added ficta and phrasing marks. To minimize the interference of barlines between rather than through the staves.

The monophonic song that inspired Isaac's fantasia is also included in this edition. Its humorous text describes a noisy dog that gets on its owner's nerves. Although Isaac does not quote the tune literally, suggestions of it appear throughout his fantasia. His opening three notes, for example, which form an ascending major triad, are taken from the first three pitches of the song, but Isaac lengthens the notes and presents them as part of a two-voice canon, with an ornamented version in the third voice. His compulsive use of scales and melodic sequences seems to be a spoof on the final phrase of the song, which is based upon a descending major scale. Imitative counterpoint and cantus-firmus-like textures—typical of the Netherlands School—abound, and a humorous attempt at word painting is seen in several short repeated motives that sound like a dog barking.

My ensemble found this lively piece fun to play. The three voices are equally interesting, and the melodic lines, featuring mainly stepwise motion, a quite narrow range, and few accidentals, present no technical problems. Because of its rhythmic complexity, this work might prove difficult for many intermediate players but is well suited to higher intermediates.

My only negative comment concerns the format in which this edition is published. One seven-page score is provided and no separate parts. Since the score has three very bad page turns, the only way an ensemble can perform the piece without using illegal photocopies is for each player to purchase a copy and recruit a page turner. By not publishing separate parts, Moeck Verlag is, I believe, limiting the market for its sheet music.

Carolyn Peskin

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

DER KLEINE VOGEL FREDDY (FREDDY, THE LITTLE BIRD), BY HANS-EBERHARD MEYER. Moeck Nr. 2207 (Magnamusic), 1996. S'oSATB, pf, perc, narrator. Sc 32 pp, narrator pt 8 pp, 2 rec/perc pts 19 pp ea. \$22.00.

DAS VERRÜCKTE SCHAF MATHILDE (MATHILDE, THE CRAZY SHEEP), BY CHRISTIANE MARTINI. Moeck Nr. 2208 (Magnamusic), 1996. A or S, narrator, sc 14 pp. \$18.50.

ACHT EINZIGE STÜCKE (EIGHT ONE-PAGE PIECES), BY FRANZ MÜLLER-BUSCH. Moeck ZFS 656/657 (Magnamusic), 1993. SS, sc 10 pp. \$8.00.

Three delightful publications have come our way from Moeck. *Der kleine Vogel Freddy* was composed for presentation at a children's concert. The story of Freddy the little bird is told by a narrator accompanied by piano, percussion, and a quintet of recorders. Clearly for very young children, the narrative concerns the adventures of an old tree (bass recorder), a pair of nesting birds (tenor and alto recorders) who choose the tree for their home, their baby bird Freddy (soprano recorder), a grown-up Freddy departing at the end of the summer (soprano recorder), and the little boy who watches them through a skylight in the attic. Although the story is for children the music is not for young players. The twitterings of the baby bird, the exuberance of Freddy's first flight, and his re-joining (in the form of a modified blues!)—after an escape (not very narrow) from the talons of a buzzard—are for adults to play. There are a few special effects, notably the use of woodblocks to indicate the tapping and cracking of the egg shells as the baby birds emerge. Much of the music is syncopated, with jazzy North and South American rhythms. The piece is well written for recorders, except that I question the first entrance of the tenor recorder on a high C. Piano accompaniments are appropriate, the percussion parts imaginative. This charming musical story would be unavailable to American players and audiences if the publishers had not thoughtfully provided an English translation of the narrator's part. They probably would not object, however, to a tiny bit of re-writing to suit the American idiom in a performance of this piece!

Das verrückte Schaf Mathilde is another musical story with a narrator and a (somewhat more skillful) English translation, but here the recorders (soprano or

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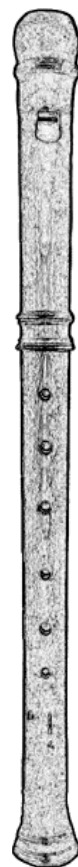
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MUSIC REVIEWS (cont.)

alto) are intended to be played by children looking at the score. The score is in some ways a child's picture book, with wonderful watercolor illustrations depicting the adventures of Mathilde, the crazy sheep, and even more wonderful notations of the purely avant-garde antics of the recorders imitating animal sounds *à la Peter and the Wolf*. Mathilde is a red-pigtailed sheep who is vain and a little silly. Her adventures consist mainly of taking a wobbly walk bobbing her head to left and right (players bob their heads while letting their fingers roam freely over the recorder, flutter-tonguing all at the same time), greeting other animals with a certain air of pride-going-before-a-fall, then slipping on a banana skin and having that fall, then learning to laugh at herself after the other animals laugh at her. The movements of a slow-worm are suggested by languorous movements of the fingers inside the windway of the recorder, indicated on the page by wavy lines on a staff. Mathilde's loud "Good morning!" to the slow-worm is indicated by jagged lines with the direction to open and close the windway sharply with a flattened palm. The slow-worm's shocked hiccups are shown with a series of chaotic loops; written instructions tell the player to make very small circles with a hand over the windway. And so on. The spitting of a llama is indicated by crosses on the staff to show approximate pitches and the letter "t" over each to indicate a *sputato* tonguing. The flapping wings of the goose family are a series of vertical lines of varying length on the staff, again to indicate approximate pitches, along with the verbal direction to "play briskly along the whole recorder" with extreme dynamics created by the breath.

After Mathilde slips and falls (and ruins her beautiful hairdo) the animals all appear and start to laugh, their characteristic sounds intensified. The slow-worm hurries to the scene; the llama's spitting speeds up; a bird family trills excitedly on random pitches. When Mathilde recovers enough to be able to laugh at herself, she resumes her wobbly walk, bobbing her head and flutter-tonguing. Although an English translation of the story is provided, there is, unfortunately, none for the German instructions. Users of this book will have to

try to figure them out on their own or get a German-speaking friend to translate.

But I love this book. Although the story is really silly, I can't help being utterly charmed by both it and the illustrations. The author has invented many imaginative ways to notate special effects on the recorder and has used them in this book. Moeck has been extraordinarily generous to the American Recorder Society in allowing us to use two pages from the book in Volume III, No. 3, the avant-garde issue, of the Activity Sheets for members of Junior Recorder Society clubs, as examples of avant-garde writing for the recorder.

Franz Müller-Busch's *Acht einseitige Stücke* is just what it says it is—eight original one-page pieces for two soprano recorders. They were composed for Müller-Busch's students, "as an attempt to acquaint beginners who have completed a recorder course with the notation of contemporary music." Again, the verbal instructions (and bits of dialogue on the page) are in German, but they are very easy to figure out, and the avant-garde notational symbols, less pictorial but more specific than those in "Mathilde," are translated into both English and French. The pieces are mostly very easy and could be played by first-year students, either children or adults. Once again, the ARS has received Moeck's kind permission to reproduce a page from this book in Volume III, No. 3, of the Activities Sheets for members of the Junior Recorder Society. We are very grateful.

Müller-Busch's special effects are amusing and not too difficult: wave-like movements of the hand over the windway followed by very slow trills to imitate

Although the story of Mathilde, the Crazy Sheep, is really silly, I can't help being utterly charmed by both it and the illustrations. The author has invented many imaginative ways to notate special effects on the recorder.

waves; foot-stamping; glissandi; flutter-tonguing; humming while playing (in "The Bee"); fast fingerwork with a lazy tongue; fast fingerwork with a fast tongue for chirping; acceleration, "like a ball that has fallen to the floor, playing as fast as possible, but not faster." There are amusing allusions as well to songs that both children and adults will know, like "Greensleeves," "My Bonnie Lies Over the Ocean," and "Sur le pont d'Avignon." Sophisticated children and imaginative adults will enjoy these pieces!

Martha Bixler

TEMPI PASSATI, BY GERHARD BRAUN. Heinrichshofen N2473 (C. F. Peters), 2000. One player, or more (S'o, S/A, T, B), sc 7 pp. \$8.95.

LA LUNA, BY CHRISTIANE MARTINI. Microprint EM 1056 (49-25-123-2986; microprint@aol.com), 1996. Sc 5 pp. DM 21 (ca. \$10.00), plus P/H.

Here are two fine solo works by composers who are at opposite points in their careers. Gerhard Braun's *Tempi Passati* is subtitled *8 letzte Stücke* ("8 last pieces"). I suppose every individual has the right to say "enough is enough" and stop doing something, but Braun, who retired from teaching at the Musik Hochschule in Karlsruhe a few years ago, is an especially important person who has contributed a lot in many directions. As a composer, he has stuck to his post-Webern guns while at the same time absorbing many contrary ideas. There is always something new (or at least some kind of surprise) in his music. In this piece, one of the performance options is to have the composition rendered by four players placing themselves in four corners of a concert hall. With the exception of one player who must double on sopranino/soprano, each player would be designated one instrument only (A, T, or B). When the pieces are performed in order, each of the four players will then perform two of the pieces. This adds an interesting extra dimension to this collection of beautifully crafted little gems.

Though she is a conservatory-trained recorderist, Cristiane Martini is just starting out as a composer. In *La Luna* (The Moon) she has created one of the finest works in the Microprint catalogue. The composer's Foreword states that this composition evolved from improvisation. It does indeed have a freely improvised quality even though it is completely written out. The rhythmic notation, however, merely suggests what is to be played.



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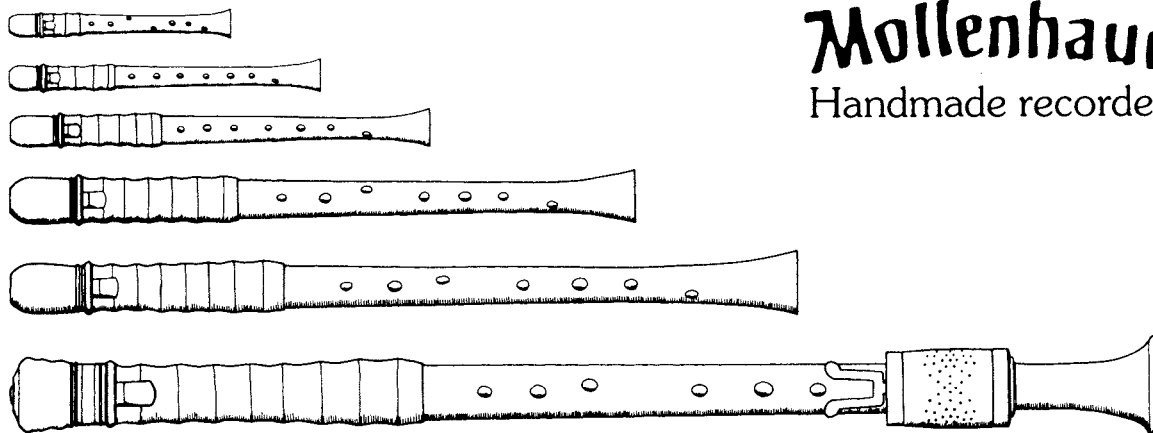
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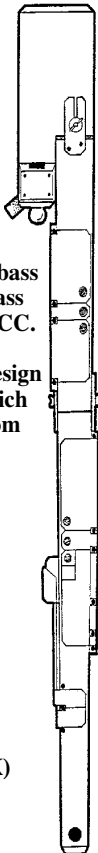
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MUSIC REVIEWS (cont.)

When performed by a good and sensitive musician, *La Luna* is a beautiful and directly emotional piece influenced by the aesthetic of impressionism and the general idiom of the Middle Eastern nay tradition. It is intended for a high pitch Ganassi alto in g' but the composer states that it can also be played on a standard alto recorder. It sounds fine on either instrument.

Both editions are excellent and have well-written performance instructions in English and German and, in the case of *Tempi Passati*, French as well. There are no bad page turns in *Tempi Passati*; *La Luna* is in file form.

NIETS/IETS, BY WINFRIED MICHEL. Microprint EM 1070 (49-25-123-2986; microprint@aol.com), 1998. AAAA, 2 sc 11 pp each. DM 21 (ca. \$10.00), plus P/H. **FARBEN, BY MATTHIAS MAUTE.** Moeck 1587 (Magnamusic), 2000. SATB, 4 sc 18 pp each. \$25.00.

These solid recorder quartets make for an interesting comparison because their details express some of the same concepts. Both compositions have been influenced by minimal music, utilizing—at least at times—a small degree of content and large degree of repetition. Both also employ episodes of microtonality. In his own way, each composer eschews melody in favor of sonority and texture. In addition to these details, the two pieces have a conceptual commonality in that they both have arch forms.

What is different is the way the composers have utilized these concepts. For one thing, Michel's piece is a true minimalist composition. That cannot be said of Maute's piece, though certainly the third movement, which begins with a collage of ostinato figures (each of which is gradually reduced to a bare-bones suggestion of itself, as if being progressively erased) would certainly qualify. So would the *perpetuum mobile* seventh movement and perhaps even the ninth, with its one-chord ostinato.

Michel uses quarter-tones and even eighth-tones in repeated figures that range within a narrow compass. These are produced by special fingerings given in the instructions. Maute produces microtonality in both the fourth and sixth movements of his piece by having the

players remove the foot-joints of their recorders (the written score in these movements is actually an indication of fingerings, not of pitch). In Movement Five, the players use only the head-joints of their instruments along with their voices. Pitch in this movement is indeterminate except for relative highness or lowness.

Melody is virtually nonexistent in *Niets/Iets* ("Nothing/Something"), unless one insists that a note here followed by a note there constitutes a melody. Maute has written melodies in some of the movements of *Farben* ("Colors"), but they are rather oblique. Even in the ninth movement, which clearly has a melody given to the alto recorder almost throughout, the tune (if one can call it that) is not particularly tuneful and it acquires most of its musical meaning from its context.

Niets/Iets is more thorough in its application of the arch-form principle. Michel starts with nothing, or what he calls "conscious breathing," which is almost nothing. From there, we go to a single unison note, micro intervals, whole steps, thirds, and then suddenly an eruption of the highest possible altissimo notes followed by the lowest closed-bell subtones. The piece works its way back to almost nothing via the same principles but with totally different material.

Maute's arch form in *Farben* is more on the surface. The first three and last three of its nine movements use the recorder in an essentially traditional manner. The key to his arch form is in the three middle movements: the fourth and sixth being played without foot-joints and the fifth being played on the head-joints only. This version of the arch form is based solely on degree of pitch determinacy.

Both editions are beautifully printed and have excellent instructions in English, German, and in the case of *Farben*, French. There are two bad page turns in *Niets/Iets*.

These pieces join a long list of avant-garde recorder quartets published in Europe. Though they were written with professional performers and/or conservatory students in mind, both works would be challenging but not overwhelming material for good advanced amateur groups.

Pete Rose

2 SONATAS (1624), BY TARQUINIO MERULA, ED. MARTIN NITZ. Schott OFB 187 (European American Music), 1998. S bc and obbligato B, sc 15 pp, pts 4 pp. \$17.95.

Martin Nitz provides the following information about Tarquinio Merula (ca. 1594-1665): He was maestro di cappella at churches in Bergamo and Cremona and also held the post of organist at the Polish Court in Warsaw. Merula wrote what he called *canzonas*, pieces that a later composer might have called sonatas. These canzonas were put together like patchwork; they were through-composed with several sections of varying length, each with a new series of musical ideas.

The two sonatas in this new edition also fall under this "patchwork" description. According to Mr. Nitz's preface, both were written for the violin or the cornett, but they also work very well on soprano recorder. The original manuscript, which can be found in the library of the Liceo Musicale in Bologna (shelf-mark: AA 297/1-5), is incomplete. The basso part, an extra obbligato bass part, was lost and has been reconstructed by Martin Lubenow. The sonatas may be performed without the obbligato bass part, but I much prefer them with the added bass line because in many instances, this added line provides extra melodic and rhythmic interest. The original figured bass line, labeled "*basso per l'organo*," was found intact and not altered in this edition. In both sonatas, irregular bar lines found in the original have been changed to regular bar lines.

The sonatas run from one set of musical ideas to the next "patchwork." Yet these many musical ideas hold together and form a satisfying whole as well. The two bass parts run parallel throughout much of both sonatas, but occasionally, the obbligato bass part drops out. Sometimes, the obbligato bass part is in eighth

notes, filling in the thirds provided by the *basso per l'organo*. During other sections, the two bass parts are quite different—quarter notes in the *basso per l'organo* are enriched by various patterns of eighth notes, sometimes in contrary motion.

Definitely the most curious musical element found in these sonatas is that they both end on half cadences. As the performer walks off the stage, they might leave the modern listener wondering what was supposed to come next. These are early Baroque sonatas, however, and because they are still under the influence of the modes, they don't play entirely by the rules of tonal thinking. Although it is possible to do a Roman numeral analysis of these sonatas, this will not shed much light on the musical essence of their horizontally conceived melodic material. In fact, these sonatas wander from key to key so often and so freely that inexperienced listeners might not even notice the final half cadences. Listeners during Merula's time would be more likely to hear these cadences as final because of the continuing influence of the church modes on composition. Clearly, the conventional rules of tonality do not apply. Readers who want more information about the evolution of modal thinking into tonal thinking might be interested in reading Joel Lester's *Between Modes and Keys* (Pendragon Press, 1989). I would also refer readers to an article by Gregory Barnett, "Modal Theory, Church Keys, and the Sonata at the End of the Seventeenth Century," published in the *Journal of the American Musicological Society*, 51:2, Summer 1998. [And see the review of *Analyzing Bach Cantatas* in this month's Book Reviews department.—ED.]

It is also significant that composers much later than Merula occasionally do not end sonatas on authentic cadences. Barnett shows the phenomenon being used by Corelli's contemporaries as well as by Corelli himself. Corelli's *Sonata à tre*, Op. 1 (1681), follows a perfect authentic cadence with a half cadence, much in the manner of these two Merula sonatas.

All of this being said, the sonatas themselves are quite nice, present no insurmountable technical problems, and could be learned by an upper intermediate player. I really enjoy some of the musical effects created by the reconstructed bass line. I especially recommend these sonatas to those who are interested in studying early Baroque style.

Susan Groskreutz

Definitely the most curious musical element found in these sonatas is that they both end on half cadences. As the performer walks off the stage, they might leave the modern listener wondering what was supposed to come next.

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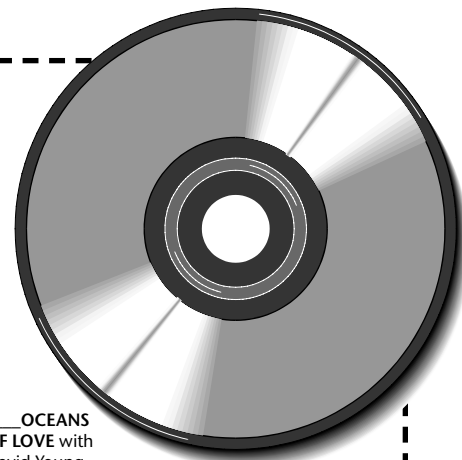
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The debut recording of **Les Amis du Baroque** (Highlight International 71951*) reacquaints U.S.-based recorderist Paul Nauta (Dan Laurin's teacher)—after some years away from the early music scene—with a number of his international colleagues, outstanding performers all: Jan De Winne (playing a traverso of his own manufacture), flute, Koen Dieltiens, recorder, Christina Mahler, cello, Frank Coppiteters, double bass, and Shalev Ad-El, organ and harpsichord, along with Michiyo Kondo and Makoto Akatsu, violins. In order to fit the personnel, there's a certain amount of part-reassignment. In three works that call for paired instruments—the Pepusch C Major Concerto, Op. 8, No. 5, for two recorders and two traversi; the D minor sonata from Schickhardt's Op. VI for two German flutes; and two of the Schickhardt arrangements of Corelli's Op. 6 for two recorders and continuo (as performed on the Nina Stern/Michael Lynn recording [Wildboar 9203])—the pairings are replaced by the combination of recorder and flute. Smaller and partial items by Frescobaldi, Bassani, Purcell, and Bach are worked in, along with an arrangement of arias from the Bononcini opera *Il Trionfo di Camilla*. The analogous instrumentation and anomalous programming give the recording a convivial feeling, as if friends were handing around the parts after dinner—with playing of such high quality, who would turn down an invitation to come over and listen?

Just hearing Viggo Mangor's archlute as it ripples through the arpeggios that open G.B. Braun's Sonata in G Major, Op. 11, No. 1, is enough to provide assurance that you are in good hands with **Opus 4**. The other members of Opus 4, including Vicki Boeckman and Dorte Lester Nauta, recorders, and Mogens Rasmussen, gamba, combine with Mangor to offer a satisfying listening experience on *Aires and Duets* (Primavera Music PVCD 9812; phone 45-4352-1373), a recording that also includes music of Telemann (Trio Sonata in C Major, Duetto No. VI in G Major, from the 1752 duets, and Trio in F Major [transposed

from D Major] from *Musique de table*, part III), Salomone Rossi, Tarquinio Merula (a beautiful, flowing Ciaccona), and Handel (including an instrumental version of "Laschia, ch'io pianga" from *Rinaldo* that borrows Handel's own ornaments).

Cléa Galhano has released *Songs in the Ground* (Ten Thousand Lakes SC-114*), a documentation of the live concert she gave at the Berkeley Festival with Vivian Montgomery, her smoothly assured harpsichord partner. While no recording can perfectly reproduce the sparkling, intense performances that Galhano typically gives on-stage, the disc succeeds both musically and programmatically because of the way it ties together recorder-appropriate historical literature with somewhat far-fetched but intriguing adaptations (Bach's C minor organ passacaglia, BWV 582, with an alto recorder playing the pedal part and the final note of each iteration going up) and inventive contemporary compositions. The connection is a use of, or reference to, grounds—even as loose as the ground traversed by the **Galhano/Montgomery Duo** as they traveled to rehearsals of John Morrison's *Twisted Little Ground*. [News alert: *Folias Festivas*, a CD privately released by Galhano's mixed quartet, **Beladonna** (see AR, March 2000, page 35), has been licensed by the Dorian label and will be re-released in May 2001].

While *Dolce Musica, a Contemplative Journey*—a "healing" recording by **Eileen Hadidian**, flutes and recorders, and **Na-**

The debut CD by Les Amis du Baroque has a convivial feeling, as if friends were handing around the parts after dinner—with playing of such high quality, who would turn down an invitation to come over and listen?

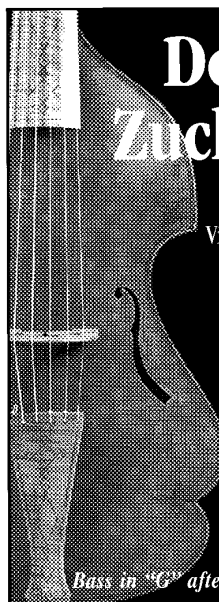
talie Cox, harps—is intended to be restful, anxiety-reducing, and pain-diffusing, it is not at all vacuous or without musical interest. The Celtic, Renaissance, and Medieval melodies on the disc are treated with respect and musical grace. If you buy copies for friends or family in the hospital or facing an ordeal at home, you may trust that you will be giving real comfort to the recipients. It is available from Hausmusik, 510-524-5661; healingmuses@aol.com.

Readers of their original if arcane newsletter might easily confess to a certain bafflement about the activities of Anne and Rob Burns, a.k.a. **A Reasonable Facsimile**, but if you aren't acquainted with their danceable rhythms, pleasant singing, gentle strumming, and roundly enthusiastic piping, you're in for a treat. *Popular Music of the Renaissance* (Second from the Bottom Records SBR002*) is a "double album," presumably a compilation of two cassettes recorded in the late 1980s (*About as Close as You Can Get* and *The Merry Pranks of Robin Goodfellow*), and it demonstrates the engaging stage personalities they employ in concerts in schools and other venues.

Up until recently, readers of *American Recorder* have known **Sirena** as a talented group of four women in California; now they'll have to identify that name with a different recorder ensemble, four women from Denmark (Karina Helene Jensen, Helle Nielsen, Marit Ernst, and Pia Loman) who created a quartet under the guidance of Dan Laurin at the Carl Nielsen Academy of Music in Odense, Denmark, in the early 1990s. Their *Sitting Ducks* CD (BIS 112) is an impressive debut, from the opening eponymous work by Chiel Meijering to his concluding *Een paard met 5 poten*. Along the way, the disc investigates modern quartets by Tore Bjørn Larsen, Bart de Kemp, Ryokei Hirose, and Daan Manneke. The American Sirena has graciously changed its name to the Farallon Recorder Quartet.

Benjamin Dunham

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BERKELEY PANEL (cont.)

thing through my teaching. For instance, the whole world of improvisation opened up to me through thousands of hours playing together with students. For me, teaching has been a very enriching experience.

Barnett: I do enjoy 90 percent of my teaching, but there's one thing I don't like. It's when students just want to read a ton of music and don't want to work on it. I see less of this than I used to, especially at chapter meetings. When I encouraged one student to listen more closely to places where the music could be improved, she said, "But you're asking me to be critical of my own playing!" Well, yes, that was the idea. If you're not going to try to learn what is really deep in the music, put the instrument down and do something else. But when I see commitment and passion, no matter what the level of ability, then teaching is fruitful.

QUESTION: What is the difference between performing live and recording?

Bixler: A tremendous difference. Yes, you can do multiple takes in a studio recording, but after a few takes, you can get very stiff. From my point of view, it's much easier to perform live.

Linsenberg: You do have to play differently. You can take more risks in a live performance. If you make a little mistake, it goes by and is forgotten. It's true you can do things over in a recording, but after the fifth take, you've got to get down to business. Even the actual placement of the musicians for miking purposes can mean that there is less interaction and communication. And it makes a difference whether or not you make the record before you give the live performances. Often we say after a concert, "Why didn't we think of that during the recording?"

Galhano: I love recording in a studio, but a recording done from a live performance is so much more truthful.

Barnett: Sometimes I feel that groups that do a lot of performing seem flattened out in a live concert, as if playing in a studio has affected their style of performance.

Maute: To record is indeed pretty boring. You have to do it over and over, and you start to hear yourself with the ear of the microphone. That leads to a constricted conception of the music. But the nice part is that afterwards, you have something you can hold in your hand. With a performance, it's just air.

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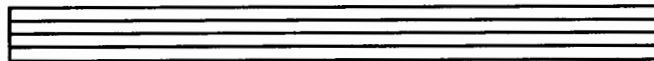


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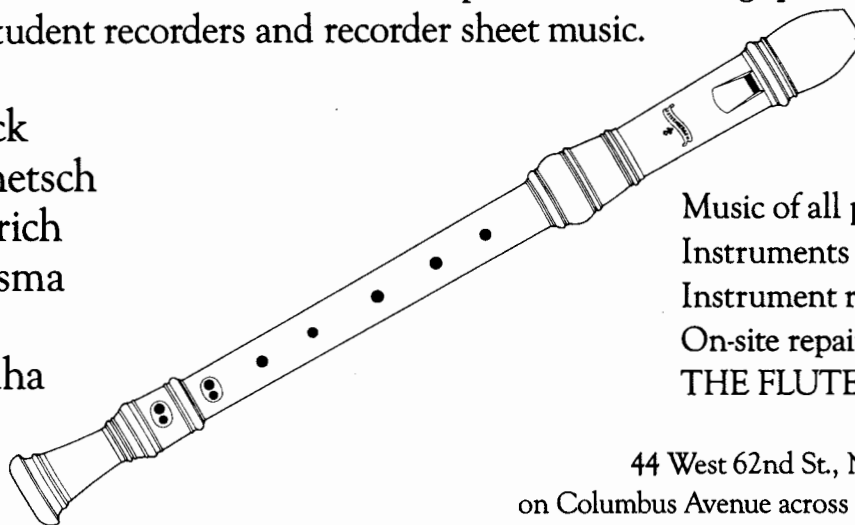
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BOOK REVIEWS

Books about Bach, Schütz, and Lennox Berkeley, and a new edition of sonatas by Fontana

ANALYZING BACH CANTATAS. By **ERIC CHAFE.** Oxford University Press, 2000. 304 pp. Hardcover, \$55.00. ISBN: 0-19-512099-X.

The title of this book reveals little about the depth and wide-ranging implications of Eric Chafe's work on Bach. Readers who are familiar with his 1991 study for the University of California Press, *Tonal Allegory in the Vocal Music of J. S. Bach*, will recall that his observations about tonal organization had broad implications for understanding Bach's music in new ways. The present work overlaps slightly with that work but, for the most part, Chafe maps out a different approach, one in which he demonstrates the relationship between words and music within the context of the scriptural (hermeneutic) interpretation that Bach understood. He demonstrates that the musical forms and tonal settings that Bach chose contributed to the listener's faith experience, altering it in a dynamic way as the musical forms and affections unfolded. To illustrate how this works, Chafe examines several cantatas from Bach's Weimar period until the 1730s from a variety of points of view.

The first two chapters begin on the outer edge of what seem like concentric circles that gradually move the reader inward to the texts and, finally, to Bach's music. Chafe defines the boundaries of the hermeneutic tradition as a context for understanding Bach's settings and demonstrates that his scriptural interpretation was also influenced by the framework of the church year. He then draws the music into an important relationship with scriptural interpretation through reference to Luther's view that music was "next to theology" and illustrates how cantata texts can be interpreted according to the same principles by which Luther interpreted the scriptures. Chapter 3 is devoted to a specific study of Cantata 21 ("Ich hatte viel Bekümmernis"), a relatively early work whose remarkably varied musical treatment appears to be strongly shaped by the text. Chafe also brings into the discussion

some of his previous work on tonal allegory, illustrating the relationship between tonal centers and how they are shaped by the text.

In Chapter 4, Chafe moves to a different theme: Bach's interaction with modal melodies and the influence these melodies had on the formal design of the cantata as a whole. (A modal chorale melody is one whose harmonization typically ends on what sounds like a dominant rather than a tonic chord.) Here the background to understanding Bach's interpretation of modal chorale melodies comes from two generations of theorists: Johann Andreas Werckmeister representing the generation prior to Bach, and Johann Philipp Kirnberger representing the generation after Bach. Werckmeister and other theorists described a disparity between *sensus* and *ratio*, which can be said to correspond in musical terms to one's *hearing* vs. the way one *understands* through the rational sense of the mind. When we hear such chorale settings as modal, we are relying on the ear rather than on theoretical suggestion or received opinion. Each generation of theorists, from Werckmeister to Mattheson to Kirnberger, took a different view of the influence of the modes on tonal harmonic language. Since Bach stood between Werckmeister and Kirnberger, Chafe concludes that he "understood like no one else that we know of, the potential of the modes not only to enrich the harmonic content of choral settings but also to deepen the power of music to raise questions that have

close analogues in the realm of text setting."

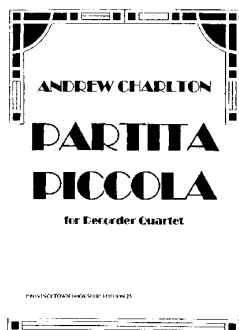
In order to illustrate Bach's consideration of modality in his chorale settings and their effect on the musical and interpretive shape of entire cantatas, Chafe moves to a specific musical discussion of two chorale cantatas. He devotes two chapters to Cantata 77 (*Du sollst Gott, deinen Herrn, lieben*). Building on previous musicological work on the numerological qualities of the opening movement of Cantata 77, Chafe relates these elements to the Old Testament perspective on the Law, demonstrating that the movement's tonal qualities engage aspects of the New Testament and the Gospel. Then he examines one of Bach's best-known cantatas, BWV 60 (*O Ewigkeit, du Donnerwort*) which ends with the famous chorale setting, "Es ist genug." This cantata was written shortly after Cantata 77 within the same Leipzig cycle of 1723-24.

Most of the cantatas discussed thus far have obbligato instruments in addition to solo voices, but none has parts specifically for recorders. Instrumentalists will nevertheless be interested to find that Chafe relates his theory of tonal allegory to works outside of vocal tradition, drawing examples from keyboard works such as Bach's *Capriccio on the Departure of His Beloved Brother* and "Das alte Jahr vergangen ist" from the *Orgelbüchlein*. Passing mention is also made of Cantata 119 (*Preise, Jerusalem, den Herrn*) which has two recorders in the instrumental complement. Although

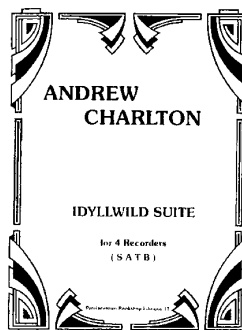
Chafe demonstrates that the musical forms and tonal settings that Bach chose contributed to the listener's faith experience, altering it in a dynamic way as the musical forms and affections unfolded. To illustrate how this works, Chafe examines several cantatas from Bach's Weimar period until the 1730s.

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BOOK REVIEWS (cont.)

Chafe does not suggest how any of the passages he discusses might be played or sung, it seems conceivable that players could find their interpretation of certain passages changed by his analysis. In brief references to Cantata 106 (*Actus Tragicus*) for voices, two recorders, two gambas, and continuo, Chafe observes that the cantata contains "a complex and highly purposeful design that encompasses the core ideas of Lutheran hermeneutics," with a symmetrical tonal plan that is representative of ascent and descent (destruction/restoration) and historical movement in time from Old and New Testament eras to the present, ending with the hope of the believer today for salvation. His discussion of the soprano solo ending of "Ja, komm, Herr Jesu, komm" gives a particularly welcome interpretation that certainly has implications for performance.

Also of interest to recorder players is Chafe's elucidation of the final chorale of Cantata 46 (*Schauet doch und sehet ob irgendein Scherz sei*), in which two recorder parts can be heard with strings. The recorders have a cadential figure in sixteenth notes while the continuo holds a D major chord after an authentic cadence (A to D). Over the final chord, the recorders play a beguiling descent from E^b using the notes of a G minor scale, coming to E^b only on the final beat. This juxtaposition of authentic and plagal elements in the cadence tends to alter our interpretation of the final chord either as dominant or tonic and, as Chafe demonstrates, understanding this cadential figure within the context of the tonal shape of the movement and the scriptural meaning may lead us to hear it differently. Recorder players who are convinced about Chafe's conclusion that this passage represents, according to hermeneutic interpretation, the "hope of the believer for God's mercy" may very well perform it differently. Although Chafe does not prescribe an interpretation based upon his ideas, he provides an opportunity throughout for players to explore new interpretations by bringing about a better understanding of Bach's intentions. His book is a remarkable achievement, one that will reward the admirer of Bach's music with many new insights and paths for further exploration.

Mary Cyr

SONATAS FOR ONE, TWO, AND THREE PARTS WITH BASSO CONTINUO. BY GIOVANNI BATTISTA FONTANA (EDITED BY THOMAS D. DUNN). A-R Editions (Recent Researches in the Music of the Baroque Era No. 99), 2000. 152 pp (parts 2-48 pp). Softcover, \$55.00 score (\$50.00 set of part books). ISBN: 0-89579-449-7.

Although this is an edition of music—18 Sonatas by G.B. Fontana, published in 1641—rather than a book, we present it in the Book Reviews department. This is in recognition of the fact that A-R Editions has an enviable record of having published dozens of editions that are scholarly in presentation as well as practical in layout. These editions make available music of high quality that is difficult to find elsewhere, often with extensive notes that set the music in context.

Recorder players will probably have come across Fontana's First Sonata in Hans-Martin Linde's revelatory 1972 Schott publication, *Venetian Music About 1600*. Other editions of various sonatas have appeared, including those by Doblinger, Moeck, and Musica Rara. Dunn's edition, however, presents all 18 sonatas, including those for unusual combinations such as two trebles and bass with continuo.

Dunn's Introduction and Critical Report together make up a detailed article about the historical record concerning Fontana and his music (Dunn also wrote the article on Fontana for *The New Grove*). Almost everything that is known about Fontana comes from the original editor's preface to the posthumous publication of his sonatas in 1641. He was a renowned violin virtuoso who died from plague in 1630, leaving these works to a church in Brescia with which he was connected. Even though there may have been some editorial intervention by the church's organist, who saw the manuscript collection into print, the music shows Fontana to have been on the cutting edge of instrumental composition in the early 1600s. Not only does his writing feature bursts of virtuosity, but he occasionally reaches beyond the patchwork style familiar from Frescobaldi's Canzonas to repeat sections, and even to hint at larger, more integrated structures. Dunn also gives some suggestions for instrumentation and performance practice, and even includes recommendations of recorded performances of the pieces.

While the music was originally written for violin or cornetto (with bassoon or cello on the solo bass part), most of it is directly playable on recorders. There are six

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BOOK REVIEWS (cont.)

sonatas for treble and continuo, four for two trebles and continuo, one for three trebles and continuo, two for treble, bass, and continuo, and five for two trebles, bass, and continuo. Small adjustments will take care of the few places where the music goes out of range, although the solo bass part would take a little more arranging if it were to be played on bass recorder. The main challenge to the recorder player is the virtuosic writing to be found in many of these sonatas, which frequently surpasses the level of difficulty found in the sonata printed by Linde.

Dunn's edition, as is usual with A-R, is presented in large, clear type with careful attention given to page turns. He adds only the most necessary markings and explains the changes he has made to the original. He makes suggestions regarding matters such as proportional tempo changes and ornamentation, but he gives enough information for performers to make their own decisions.

The original print is sometimes contradictory and incorrect, and it is especially helpful to have a knowledgeable guide like Dunn. The only area where even more detailed commentary would have been useful is in the matter of slurs, which are to be found in the original and which are sometimes unclear in their placement there. Perhaps a set of facsimile reproductions of the original (to supplement the single page accompanying the Introduction) would have been the best way to address this thorny issue. Somewhat unusually, the continuo is unrealized (though figures are given), making the volume less immediately useful as a playing edition. Anyone with even a rudimentary knowledge of continuo practice, however, should be able to deal with the music, which is relatively uncomplicated harmonically.

Like many other A-R editions, this volume re-introduces the reader to some familiar repertoire by surrounding it with other works in the same vein and by presenting it in a fashion that will satisfy both the scholar and the performer. Recorder players who have enjoyed Fontana's style in other editions may want to invest in this complete volume (which is, in fact, quite cost effective given the number of works included).

Scott Paterson

SCHÜTZ. BY BASIL SMALLMAN. Oxford University Press, 2000. 236 pp. Hardcover, \$35.00. ISBN: 0-19-816674-5.

Considering that he is arguably the greatest composer between Monteverdi and Bach, it is surprising how little most of us know about Heinrich Schütz, and how little of his music we hear on a regular basis. Even his greatest masterpieces, the German-language Requiem (*Musikalische Exequien*, 1636) and the delightful *Christmas Story* (*Historia der Geburt Jesu Christi*, 1664) aren't done all that often—I've played the *Christmas Story* a couple of times, and heard the Requiem in performance once, but that's pretty slim for works of this importance. In the well known series *The Master Musicians*, which has been publishing reliable biographies of composer for about half a century now, Basil Smallman brings us a timely new biography of Schütz. Smallman's credentials are impeccable; Professor of Music at Liverpool University until his retirement in 1985, he has throughout his life been in the forefront of Schütz studies.

Taking his cue from the aims of the series, Smallman emphasizes that his book is more a biographical study of Schütz than an analysis of his works, and he therefore proceeds chronologically, discussing examples of Schütz's music as keys to the development of his style, but making no claim to surveying his works in a comprehensive manner. This will serve the purposes very well of those who would like a thorough overview of the man and his work, though each reader who has more than a passing acquaintance with Schütz's music will find a few favorites that are not discussed. This is, however, a small price to pay for such a clear survey of Schütz's career and his place in the extraordinarily complex society of 17th-century Germany. Much of Schütz's career coincided with the Thirty Years' War (1618-1648), the basis of which was religious but which became increasingly politicized during the course of time. Smallman is particularly good on the ways in which the composer succeeded in avoiding direct involvement in the conflict or the religious debates that fueled it, remaining throughout the period a staunch Lutheran but composing settings of Latin texts suitable for use in Catholic services (especially the *Cantiones Sacrae* of 1625).

Smallman's principal competition is the extensive chapter on Schütz by Joshua Rifkin and Colin Timms in the 1985 Norton volume, *North European Baroque Masters*, which is an expansion of their article in *The New Grove Dictionary of Music and*

Smallman is particularly good on the ways in which Schütz succeeded in avoiding direct involvement in the Thirty Years' War (1618-1648) or the religious debates that fueled it.

Musicians of 1980. Although both of these are excellent introductions to the composer, Smallman's larger format allows a considerably greater range of detail and a more leisurely pace. Both volumes close with a complete list of works, and it is here that *The New Grove* volume is generally superior. Both are forced to deal with a bibliographical nightmare: there are three complete editions of Schütz's work, the third of which (begun in 1971) is not yet complete. Smallman tackles this problem by giving a minimal amount of information—a short-list of Schütz's publications and the SWV (*Schütz Werke Verzeichnis*) numbers contained in them keyed to all three editions, followed by an alphabetical list of individual works with their SWV numbers. Thus, by cross-referencing the two lists, the modern edition for any individual work can be found. The *Grove* list gives all the works in SWV order. Although it is harder to use, it also gives much fuller information, with details of voicing and instrumentation for each work. For the most recent complete edition, of course, it only includes the volumes published before 1980.

There are a few problems with Smallman's work. He is very inconsistent in the way titles and texts of individual works are cited; sometimes the original text is given (German, Italian, or Latin) with an English equivalent in parentheses, sometimes the reverse. On occasion, the original title is given with no translation, and in some cases, works are cited by an English translation of the title only. Quotations from documentary sources (mostly in German) are regularly given in translation in the text and the original provided in a footnote, but the exact text quoted there is often not the same as the passage translated, and either the beginning or the end of the passage is sometimes omitted. Smallman has not made a consistent decision whether to call

the brass instrument with a slide a sackbut or a trombone, and although he usually calls the bass double-reed a bassoon, occasionally it is a dulcian or curtal. Discussing the two "fiffaro" parts in the paired motets *Anima mea liquefacta es* and *Adjuro vos, filiae Hierusalem* (SWV 263-4), with their odd range of a to e^b , Smallman suggests that Schütz may have meant a bass transverse flute. This is highly unlikely: for one thing the bass flute would be virtually inaudible in the context; also, this would ignore Praetorius's comment that the flute often sounds an octave higher than it is written, which I would take to mean that it is often played at 4' pitch in the context of other instruments playing at 8' pitch. The "fiffaro" parts in these motets must be intended to sound an octave higher, played most likely on a pair of tenor flutes in the upper part of their range, where they would be quite audible.

Finally, the index is woefully inadequate. Although it is very complete in its references to individual works of Schütz, the bulk of its other references are to proper names, with few citations of ideas, instruments, forms, or styles, and where these do occur, they are often unhelpful. As an example, there is an index entry for "oxymoron" with a single citation of a brief discussion of the use of oxymora in Italian madrigals; there is no entry for "cornetto," "sackbut," "bassoon," or even "organ." These few problems aside, Smallman's book provides a fascinating introduction to a composer very few of us know as well as we should.

David Klausner

LENNOX BERKELEY: A SOURCE BOOK. BY STEWART R. CRAGGS. Ashgate Publishing, 2000. 395 pp. Hardcover, \$99.95. ISBN: 0-85967-933-0.

Stewart Craggs is professor of music bibliography and former development services librarian at the University of Sunderland. Compiled over a period of 15 years, this tome on the music of Lennox Berkeley (1903-1989) joins Craggs's previous works on William Walton, Edward Elgar, and Arthur Bliss, and is a feat of bibliographic wizardry. It is a reference book of extraordinary and exhaustive detail, which no self-respecting music library or specialist on 20th-century English music should be without.

What, one might ask, would a book about Berkeley have to do with recorder players? One of the more significant composers of 20th-century England, he wrote numerous works for early instruments,

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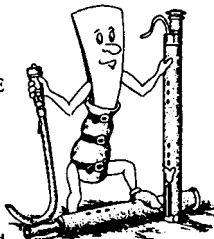
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BOOK REVIEWS (cont.)

and his output includes several works for recorder: besides the *Sonatina* for alto recorder and piano (Op. 13), there is a *Concerto* for alto recorder, violin, cello, and harpsichord (Op. 49), and a "cantata concertante" for soprano voice, soprano recorder, viola da gamba, and harpsichord (Op. 98). Many composers of his century wrote recorder music, but Berkeley's is some of the best and well worth enjoying.

The book is well-planned and easy to use. It begins with an alphabetical list of compositions, meticulously cross-referenced to the various other parts of the book. Following this is a chronology of Berkeley's life, beginning with the genealogy of his grandparents and parents, and continues on through a list of events both personal and professional. It is striking how much traveling this composer did, how many colleagues with whom he shared, and how much time was required for various works to materialize. More entertaining, perhaps, are the several mentions of lunching with the Queen at Buckingham Palace and other such data.

The third section is a "Catalogue Raisonné," in which pieces are listed chronologically and then by opus number, and a huge amount of information is to be found here. To use the *Sonatina* as an example: apart from the basic data on title, opus number, date, number and name of movements, duration, etc., I learned here that the first performance was a private one held at the Contemporary Music Centre in London, with Carl Dolmetsch playing the recorder part. Sadly, the other details of this performance are lacking, and I am sure that, were they traceable, Craggs would have found them. The first public performance, by Dolmetsch and harpsichordist Christopher Wood, took place at Wigmore Hall on November 18, 1939. Also mentioned is another version of this wonderful piece arranged for flute and strings. Every other available piece of Berkeley's output is given equally detailed treatment.

The next section on "Manuscripts and First Editions," prepared by Joan Redding, is also meticulously detailed—right down to descriptions of the coffee and tea stains on the paper. The "Discography" is divided into two sections: a list of 78s, LPs, CDs and cassettes of Berkeley's music, and a list of recordings of the composer as speaker in radio programs, interviews, tribute

speeches and the like. At this point I must say I was sorry to see that my own recording of the *Sonatina*, commercially released in early 1999, is not included among the listings for this piece, and found myself wondering what else has been missed, due to inefficient promotion and distribution...but I digress, and this is not any fault of Stewart Craggs.

The book concludes with a select bibliography, three appendices, and a general index. The bibliography includes writings by Berkeley, general writings about him, and references to specific works. Appendix 1 is a classified index of main works; Appendix 2 is a list of lost or missing manuscripts; and Appendix 3 is a list of "personalalia," a sort of "who's who" of Berkeley's professional colleagues.

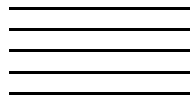
It has surely taken the patience of Job to compile all the information included in this book, and many might wonder how or why Mr. Craggs could stick with so painstaking a task. But he has provided an enormously useful service for anyone doing research on Lennox Berkeley, his music, or the musical epoch in which he worked. Stewart Craggs is to be congratulated for his dedication to his task and the excellent quality of the book that is its result.

Alison Melville

NOTE: Alison Melville's CD "Fruit of a Different Vine," available through the ARS CD Club, is a collection of 20th-century recorder classics, including Lennox Berkeley's Sonatina.

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OPENING MEASURES



A lot of the music I choose when leading workshops or ARS chapter meetings is from the Renaissance period and needs to be counted in half-notes rather than in quarter-notes. This gives many players quite a lot of trouble. Some can't get the hang of it at all, having little or no experience with counting half-notes. Others have tried to do it often, and can do it, but the concentration required means they tend to make other mistakes, lose their place, miss entrances.

Why must we count those stupid half-notes when we can just as well count the quarter-notes? After all, it is a public secret that a lot of players are sneakily tapping quarter-notes inside their shoes while the director beats half-notes. It all comes out right, so why not do it?

Because the pulse of the music is very important in giving notes greater or lesser importance. The pulse of the music creates the Swing. This is true of music from all periods. The pulse helps bring out the larger musical lines.

You must be able to play using a half-note pulse (without tapping that hidden toe in quarter-notes). But learning this skill is really not so difficult. Take heart and give it an honest try! Think how accomplished you can then feel at the next workshop or ARS meeting when the director says, "We'll be counting this in half-notes." You might even be able to give the player next to you a helping hand.

Before we begin, review your note values as shown in Ex. 1. Counting half-notes is simply a matter of learning to subdivide them accurately. If you can keep a pulse for quarter-notes you can keep a pulse for half-notes. The difficulty lies in subdividing the half-notes without becoming confused.

Practice Ex. 2 as often as you can during the next week, and continue to do it once in awhile. It is very simple and can be done while waiting to get off hold on the phone, while walking (and there you have a built in pulse in your steps!), on the exercise machine, while waiting at that long and irritating stop light, while in line at the

bank. It need not take long, so you have no reason not to do it. If done regularly, the exercise will give you a strong sense of how the smaller note values should feel when counting half-notes. When you become more accomplished and confident you can add sixteenth notes to the exercise.

Ex. 3a - 3c are to be played on a recorder. They will help you continue to strengthen your ability to play different rhythms while counting half-notes. Use a metronome clicking at 60 to the half-note, and beat this pulse with alternate feet (see sidebar about alternating feet).

Continued overleaf

ALTERNATE FEET

You can increase the strength of your inner pulse by beating half-notes with *alternate feet*—not just beating one foot, which is a nasty habit that will bring you dirty looks from the conductor and annoy your fellow players. Beating alternate feet helps you develop an inner sense of pulse, while tending not to become a habit. You have to think about it to do it, so it is harder to do automatically. Furthermore, it is my personal theory that beating alternate feet uses both sides of your brain and therefore gives you a more wholistic and complete sense of pulse, more likely to stick with you. It is like walking, and will give you the natural inner beat you need.

Once you become good at a given exercise, cease to beat time, keeping just your inner half-note pulse feeling.

Ex. 1 Note Values: each measure is equal in total value.

Ex. 2 Clap a continuous half-note pulse while saying the text

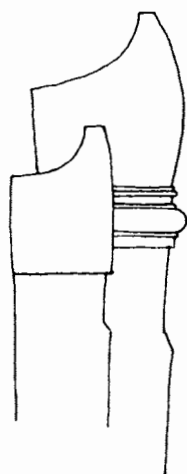
Ex. 3a Glogauer Liederbuch: J'ay pris amours I, Tenor, b. 1

Ex. 3b Josquin: Mille Regretz, superius, b. 17

Ex. 3c FB - composite from Josquin



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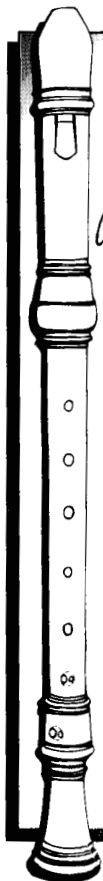
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OPENING MEASURES (cont.)

Dotted Quarter Notes

Another stumbling block in your path is figuring out how long dotted quarter-notes should be. You know that when counting quarter-notes, the dotted quarter gets one and a half beats. Well, when counting half-notes, the dotted quarter note plus its following eighth-note get one full beat together.

First play an octave scale, using the note values ♩ with a metronome beating half-notes at 60, one beat for each ♩ unit. Then practice Ex. 4a and 4b.

Other Rhythms

The same type of problem is caused by syncopations of various speeds, and by ties over the barline.

A syncopation is a note that lies across the end of one beat and the beginning of the next. In Ex. 5a, the syncopation appears in bar 2, beginning on the second half of the first beat. If you have a strong

pulse feeling, you will easily be able to divide the beat to begin the syncopation at the right moment. Then hold that note until the second half of the second beat, when the final quarter-note is played.

Play this exercise with a metronome beating half-notes at 60. (Once again, beating the pulse with alternate feet will make this exercise even more effective.)

Ties over the bar line are very like syncopations and sometimes are, indeed, syncopations. Practice Ex. 5b - 5d until you can play them with confidence. Do you notice that in 5b we have a quicker syncopation in bar 1 and a slow one in bar 2?

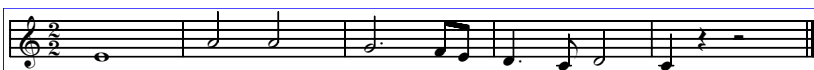
In Ex. 5d the dotted quarter-note and eighths group is just the same rhythm as the one that crosses the bar line in Ex 5c. This is a very common pattern in 16th-century music, so learn it well.

Finally, try Ex. 6: it tosses everything at you!

Once you have mastered all these examples you can begin to trust your ability to count half-notes. Congratulations, and good for you! You've made it!

Frances Blaker

Ex. 4a Josquin: Mille Regretz, Superius, b. 1



Ex. 4b FB - composite from Susato



Ex. 5a Glogauer Liederbuch: J'y pris amours V, Bassus, b. 6

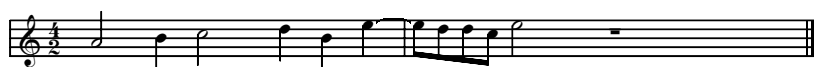


Ex. 5b J'ay pris amours I, Tenor, b. 27

this note equals four half-notes



Ex. 5c J'ay pris amours III, Altus, b. 24



Ex. 5d J'ay pris amours II, Tenor, b. 12



Ex. 6 J'ay pris amours II, Altus, b. 7



ON THE CUTTING EDGE

View from the edge

Looking Back to See Ahead

Is it possible to predict where modern recorder music is going from looking at the music of a past decade? The correct answer is “sometimes.”

Certainly the eclecticism and lack of a central mainstream that characterized the recorder music of the 1990s were largely in place by the end of the 1980s. One could even make a case that this eclecticism began in the 1970s, when minimal music began to challenge the primacy of the post-Webern school. Stretching the point further, a weak but plausible case could be made that the origin of this eclecticism was found in the late 1960s when chance elements began finding their way into post-Webern-style compositions.

By contrast, no real precedent for the avant-garde works of the 1960s can be found any time before that. One could point to Benjamin Britten's use of flutter tonguing perhaps, but that's a bit narrow and in and of itself does not represent a trend. One could also point to some of Tui St. George Tucker's works, but they were unknown to the composers of the European avant-garde literature that defined the era. Besides, Tucker's experimental works of the 1950s evolved from a premise that was entirely different from and opposed to the language of the post-Webern school—a premise more in tune, oddly enough, with the eclecticism of today's modern recorder music.

For the purpose of identifying important contemporary trends in the recorder music of the 1990s, I have established ten categories based on a variety of shared aspects including language, style, esthetics, instrumentation, and general orientation. Individual pieces often overlap, representing several different trends and therefore fitting into more than one of these categories. But that is beside the point. This essay will merely provide a cursory look from a distance; an in-depth analysis of representative works would be an enormous undertaking, clearly beyond the scope of this column.

The recorder music trends of the 1990s

(or at least my perception of them after careful thought) are as follows:

1) *Globalization* - Though not a compositional trend *per se*, the dissemination and therefore greater awareness of non-European works has had a significant impact and following. It has been due to the efforts of publishers, distributors, record companies, and performing artists as much as composers. In 1989, only a handful of Japanese works, most published by Zen-on, represented to most recorder players the essential body of important recorder music outside Europe. By the early 1990s, interesting new works from Latin America, Australia, and the U.S.A. began to be published and/or recorded. Some of these compositions were highly acclaimed and well received by both performers and audiences. By the end of the decade, a number of new Japanese works appeared in print, thereby making it impossible to point to the familiar works published by Zen-on as representative of non-European recorder music or even of the Japanese literature.

2) *Compositions with a Jazz, Pop, or Rock Orientation* - Such pieces have had a considerable following in the 1990s. Works in this genre have varied from original compositions to arrangements and/or adaptations, from difficult to fairly easy, and from unique to hackneyed.

3) *Works for Recorder and Mixed Instruments* - Combining the recorder with other instruments evolved into an important trend during the 1990s. It has been applied to three distinct types of music: compositions for chamber groups that employ the recorder with classical music instruments; written and/or improvised works for groups with more of a jazz, pop, or rock orientation and instrumentation; and written and/or improvised works of an eclectic nature and instrumentation.

4) *What Might Be Called Post-Post-Webern Music* - that is, compositions which are clearly rooted in the post-Webern style whose composers have absorbed other ideas into an eclectic mix.

5) *The “New Romanticism”* - This label can be applied to a very diverse lot of com-

positions that have little in common in regard to language and style. What they share is the direct expression of heartfelt emotion.

6) *The New Dynamism* - Somewhat more homogeneous than the above group, these works express rhythmic energy and movement rather than emotion. Most have a direct aesthetic connection with the music of Stravinsky (early period) and Bartók. Many are informed by minimalism.

7) *Electro-Acoustic Music* - Except for the use of live electronics, this category is completely diverse. Electro-acoustic music has become very popular in Europe.

8) *Conservative Modern* - This kind of music is still being composed and published. Some of the more recent compositions in this genre have borrowed an effect or two from the avant-garde.

9) *New Age Music* - Soft, simple, designed for unfocused listening, this genre has some notable practitioners and has acquired an audience.

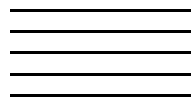
10) *Microtonal Music* - Quarter-tones, eighth-tones, sixteenth-tones, and structurally modified (i.e. “prepared”) instruments have all been put into practice more than at any time in the modern history of the recorder.

Looking Back to Look Back

With this edition, *On The Cutting Edge* is now a decade old. Its mission has been to call attention to what is happening in the world of modern recorder music by profiling important performing artists, musical compositions, recordings, and concert events. In many cases, especially in the first couple of years, the subjects of *Cutting Edge* received little notice elsewhere. My only regret in writing this column is that I was not able to cover some major events—most notably the Second 20th Century Blockflute Festival in Holland and the Calw Competitions in Germany. At any rate, I hope to continue to present interesting news about modern recorder music and the devoted people who create and perform it.

Pete Rose

CHAPTERS & CONSORTS



Chapters learn dances, perform a 17th-century masque, present music from Shakespeare, and introduce a new JRS ensemble

The first public appearance of the new **North Coast (CA) Chapter** took place December 17 during The Ink People's Holiday Gift Fair at the Eureka Municipal Auditorium. Members performing were, in order of range, Karla Talbert, Kathleen Kinkela-Love, Carolyn Moskowitz, Harry Haecker, and Kathy LaForge. The program for the concert presented a melodic theme in settings by different composers or by the same composer in different contexts. For example, they played five versions of the "Allein Gott in der Hoh sei Ehr" theme: one arranged by Praetorius, one by Sweelinck, and three by J.S. Bach.

On Sunday, November 12, members of the **East Bay (CA) Chapter** presented their first Autumn Salon, an informal and private home version of their larger Members Recital held in March. Six small consorts took turns playing audience and performer, including the trio Those Three Alto Guys, who performed a sonata by

Beethoven originally written for three flutes. The Autumn Salon is expected to become an annual event.

The **Hawaii Chapter's** Skylarks performed at a Hawaii Music Education Association luncheon on January 21 at the Pearl City Recreation Center, and also at Central Union Church on January 21.

On Saturday, March 3, members of the Atlanta Early Music Association took a field-trip to the Kelischek Workshop in Brass-town, N.C. The group was hosted by Michael Kelischek, who answered questions as the participants observed many musical instruments in various stages of construction.

Several members of the **New Orleans (LA) Early Music Society** participated in "An Evening of Shakespeare and Song" on December 1 at St. George's Episcopal Church in New Orleans. The entertain-

ment interspersed drama performed by the St. George Players in Renaissance garb with songs found in Shakespeare's plays, including "Fortune My Foe," "Heigh Ho! for a Husband," "When That I Was a Little Tiny Boy," and "Greensleeves." The consort of recorders, harp, and viola da gamba included Victoria Blanchard, David Kemp, Marilyn Peak, Gary Porter, Shauna Roberts, and Betty Wauchope.

The February meeting of the **Greater Denver (CO) Chapter** was transformed into a 17th-century masque, complete with appropriate music, dance, poetry, costumes, scenery, and refreshments. Everyone attending wore "jewel colors, lots of jewelry, and masks" (with the help of a mask-making workshop hosted by Bobbie Blanc). Connie Primus was leader of the event, dubbed "The Masque of the Queen of the Jewels," and Victoria Taylor played the role of the Queen. The entertainments were recorded for the chapter's continuing videotape project.

Cedar Lane Unitarian Universalist Church, the site for the **Washington (DC) Recorder Society** meetings, has agreed to make space available for filing cabinets to house the WRS Music Collections. The Collections, consisting mostly of a large donation of music formerly belonging to Dr. Wesley Oler, have not been easily available to members since meetings were moved to the new site.

Flatwater Recorder Society Sponsors Its First Recorder Workshop

Thirty recorder players from Nebraska, Iowa, and Kansas attended the **Flatwater Recorder Society's** first annual Omaha Recorder Workshop on November 25 at St. Vincent De Paul Catholic Church in Omaha, Nebraska. The works rehearsed included *A Christmas Antiphon* by Keith Davis, the Hallelujah Chorus from Handel's *Messiah*, and Concerto Grosso in D Minor by William Boyce. Richie Henzler of Courtly Music Unlimited came from New York to conduct the ensemble. It was a rare opportunity for players in the area to participate in a recorder orchestra, whose rich sonorities were perfectly supported by the church's live acoustics.



An informal moment at the Omaha workshop.

For the past three years members of the Flatwater Recorder Society have played at elementary schools in the Omaha area during Play-the-Recorder Month. Last March, they played at five elementary schools. Activities varied at each school. At one school, students sang a rehearsed piece ("Amazing Grace") with recorder accompaniment, and at another school, Flatwater members participated in a session with the school's recorder group.

CHICAGO COMPETITION

Entries for the **Chicago Chapter's** Seventh Biennial Recorder Composition Contest are due May 15. These entries should be original compositions suitable for ensemble playing in recorder society meetings that are likely to have players of varying ability. It is open to the entire ARS membership. For more information and the rules, contact either Arlene Ghiron, AFGhiron@aol.com, or Hilde Staniulis 773-363-7476.



From left: Sally Dawson, director, Hunter Block, Julia Kesselem, Katie Kesselem, Erin Bolyard, Gabby Cappello, all members of the Greater Cleveland Chapter's new Junior Recorder Society group.

In November, the members of the **Twin Cities (MN) Recorder Guild** and the North Star Viols teamed up to offer an introduction to Renaissance social dancing at the Lynnhurst Congregational Church in Minneapolis. Jane Peck, founder and director of Dance Revels and an instructor of dance history at the University of Minnesota, presented the pavane, galliard, and other dances from the 16th and early 17th centuries.

At their January 9 meeting, members of the **Princeton (NJ) Recorder Society** studied the historical dances that go with the music they play. Kjirsten Hendriksen demonstrated Renaissance dances to a drumbeat established by Russell Almond. Sue DuPre led the English country dances, while Judy Klotz and Susie Lorand conducted music published by John Playford.

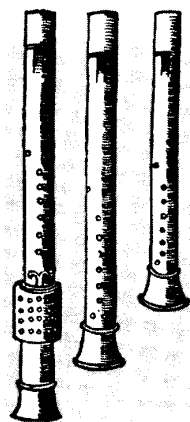
Princeton members dance the pavane.



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