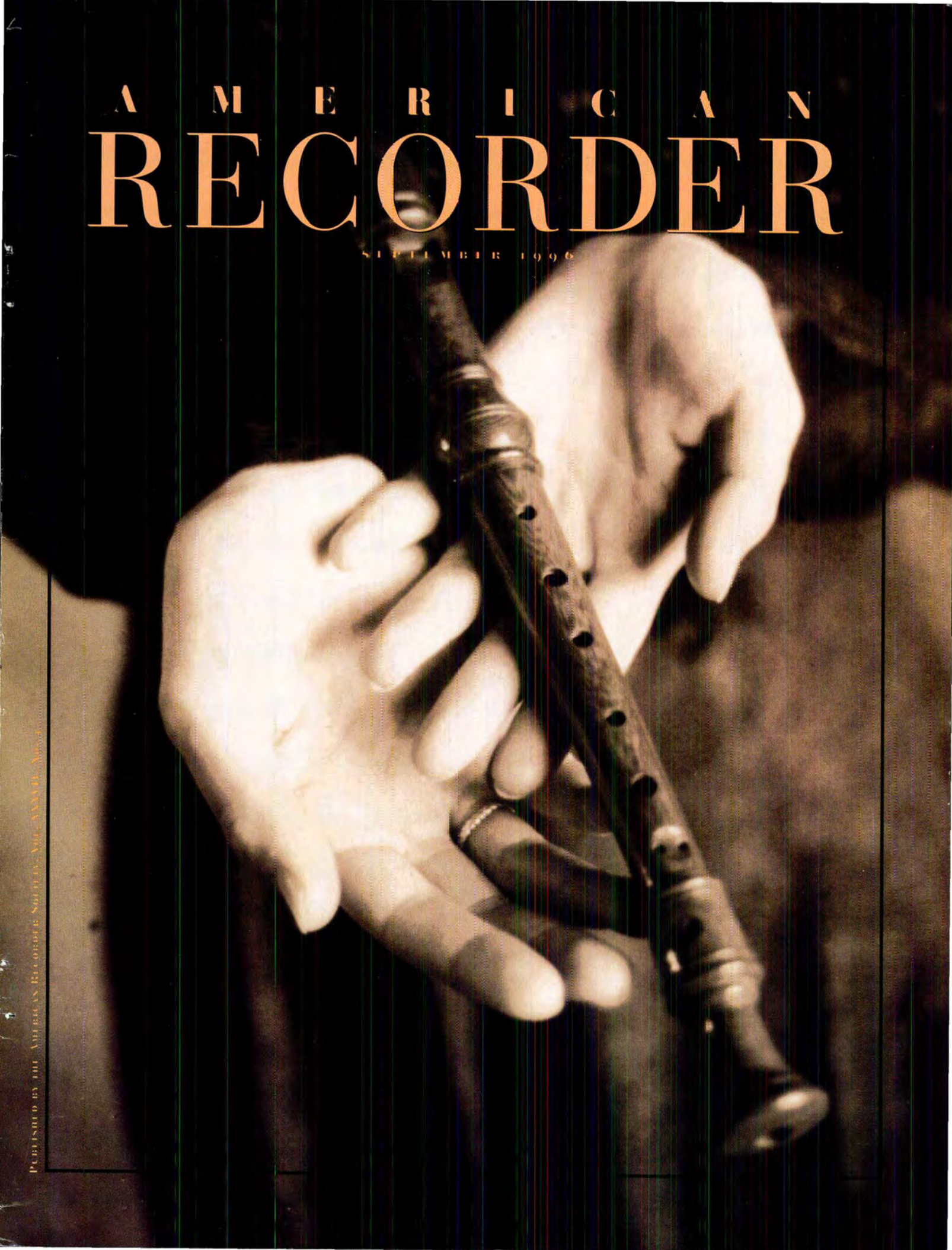
AMERICAN RECORDER

SEPTEMBER 1996



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EDITOR'S NOTE

Ray Dessy and his wife Lee, whose earlier contributions to *AR* have been in the fields of physics ("Principles of Recorder Design Explained," June 1992) and chemistry ("Wood, Water, and Oil," November 1995) offer here an introduction to their own special pleasure: playing the blues on recorder (page 9). To their mind, the recorder's immediate, vocal qualities adapt well to the smoky, evocative sound of the blues, which have always been—even back to their roots in Africa—a sung medium of expression.

Sandwiched into this article is an interview with American recorderist Scott Reiss, conducted by David Lasocki. Reiss may be the most forceful answer to anyone asking if it is possible to have a "career" as a recorderist in America. He has been pursuing every path open to a performer on our instrument for almost two decades—no university appointment, no "day" jobs, no adopting alternate, more commercial instruments...just walking out there on stage or in front of a microphone as often as possible, with a recorder in his hand and the music in his head, putting on a show. That show has become more and more inclusive as Reiss has explored all aspects of the instrument and its repertoire—including the blues (page 15).

As a scientist of the recorder, Ray Dessy last year served as moderator of a panel of recorder makers discussing the design principles of a "modern" recorder (*AR*, November 1995, p. 4). Those in the audience heard, for the first time, Friedrich von Huene's new multi-keyed tenor recorder and heard panelists opine on the qualities gained and lost in such an instrument. In this issue, Pete Rose picks up the thread, inspired by an opportunity to play Mollenhauer's new recorder based on the designs of Maarten Helder. He reflects on what a performer and composer of new recorder music might hope for in a "modern" instrument and whether that hope is on the way to being fulfilled.

Benjamin Dunham

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AMERICAN RECORDER

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The American Recorder Society is the membership organization for recorder players in the U.S. and Canada—amateurs and professionals, teachers and students. Founded in 1939, the Society has celebrated more than a half-century of service to its constituents. Membership brings many benefits. Besides this journal, the ARS publishes music, a newsletter, an education program, and a directory. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year.

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PRESIDENT'S MESSAGE

What is culture?

I hadn't given questions like that much detailed thought since college dorm bull-sessions years ago, but then an experience last March set me on a quest for an answer, or at least a deeper understanding of the question. I've found both answers and understanding in a remarkable book, ostensibly about economics, that speaks directly to us as individual musicians, members of a voluntary organization, and citizens of a country at the end of a millennium facing significant changes in society.

The motivating experience was my participation in the first workshop organized by the newly formed Worcester Hills Chapter. I've taught at and/or organized scores of recorder workshops over the years, but this one had a unique feel. It was a sense of making a precious contribution to the well-being of a community larger than just us recorderists, chapter members, audience, or students: in this case, to the City of Worcester, Massachusetts. Some of the organizational aspects that contributed to this sense of connection with "civic culture" (definition pending) are described in the article "A Chapter Is Formed" in this issue of *AR*. Others were more subtle, such as waiving the concert ticket charge for any child who brought a parent, or the workshop's location in a large, old, substantial church building with common rooms clearly intended for the benefit of the city, not just the congregation. When it was built, there was a prevalence of commonly felt civic pride that seems in more recent times to have been diminished, or corrupted by commercial gain. I felt vaguely that the workshop was restoring something that had been lost.

The sense of contribution to the greater good inspires our school music teachers, and I wondered if the similar inspiration I felt that day wasn't available to all of us as members of the ARS. Are we just a club meeting the needs of individuals with an esoteric interest, or does the act of association contribute something more profound to our society?

The startling answer is in a recent book by Francis Fukuyama. Mr. Fukuyama gained notoriety some years ago with the publication in *Foreign Affairs Quarterly* of his article "The End of History." Echoing Hegel, he declared that traditional history had indeed "ended" with the fall of communism, and that the conclusion of the Cold War would mark the beginning of wholly new struggles among peoples. The thesis of his latest book, *Trust: the Social Virtues and the Creation of Prosperity*, is equally provoking: the basis of a nation's prosperity in this new era lies in social principles, not economic organization or physical capital. Among the most important of these principles is the value to society of voluntary association at levels that exist between family and state.

Economic failure, Fukuyama convincingly shows, is caused by a deficit of what sociologist James Coleman calls *social capital*: the ability of people to work together for common purposes in groups and organizations. Social capital is a critical addition to the "human capital" of skills and knowledge recognized by economists. The ability of people to associate for mutual benefit, which requires mutual trust, is in turn dependent on *culture*, which Fukuyama defines as (recorder fanfare, please): *inherited ethical habit*. It's "what we do without thinking." At some time in the past, such actions may have resulted from rational analysis, but when it becomes a community habit, it becomes part of our culture. American democracy was born of much deliberate thinking over 200 years ago, but most Americans today do not recreate the analysis for themselves; the "democratic way" is part of our culture.

Citizens of the United States are commonly characterized as "individualistic" (as compared to, say, Japanese citizens). Fukuyama notes, however, that most serious social observers, starting with de Tocqueville, point out that the United States

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TIDINGS

The patron of Washington's composition competition reports on this remarkable event

WRS Recorder Quire Competion Identifies Four Winning Large Ensemble Works

The seed for the Recorder Quire Competition was sown at the Annual Spring Concert of the Washington Recorder Society back in May 1983. That year marked the 25th anniversary of the Society. As a charter member and its current president, I spoke of the remarkable progress in the acceptance of the recorder but expressed regret that large recorder groups, having no historic precedent, had so little music to draw on. As a step towards remedying this situation and as a gesture of appreciation for all the good times we had had as WRS members, I announced that my wife, Norah, and I would sponsor a contest for a composition designed for a large recorder group.

To implement that promise, we deposited $3,000 in a CD. But I had no clear idea how to proceed, and my talent for procrastination took over. A wake-up call did not come until January 1995, when the bank informed the WRS treasurer that the CD was now worth a little over $7,000!

Fortunately, my ideas had also matured in those twelve years. When Shelley Gruskin came for his annual WRS Spring Workshop, I was ready to discuss with him my idea for a "Recorder Quire Competition" (quire, as in the archaic spelling of choir and the modern term for 24 sheets of paper). He was a source of much practical advice, offered to recruit two of the three judges, to serve as coordinator of judging, and to conduct the finalist compositions at the March 1996 Workshop to give WRS members an opportunity to express their preferences. Hilde Staniulis, of the Chicago chapter, also gave me the benefit of her experience running a contest. Guidelines for other competitions were kindly supplied by Gail Littleton at the ARS office and by several competition-sponsors gleaned from a sheaf of their monthly "Opportunities Update" listings sent me by the American Music Center. The Recorder Quire Competition was announced, exactly twelve years after its inception, at the WRS Annual Spring Concert in May and in the May 1995 issue of *American Recorder.*

A total of 68 sets of the guidelines and entry form were sent, including one to Canada, five to the UK, and three to Australia. By the deadline, 16 entries were on hand and copies of the scores were sent to the three judges: Pete Rose, Andrew Charlton, and Roger Morris (a knowledgeable former WRS group leader now retired to California).

The judges were asked to select and rank four finalists whose entries would be auditioned at the March Workshop. The remaining entries were grouped into "also-rans" (i.e., possible but not chosen) and "eliminated" (too difficult for an amateur group). This exercise produced a clear winner of the $3,000 first prize: Patsy Rogers' *Reweavings*. However, there was no clear claimant for the second prize of $2,000. Instead, there were three entries—in very different styles—that seemed statistically coequal. The workshop audition confirmed *Reweavings* as the winner but did not resolve the second-place dilemma. But with ample funds available, why not award three second-place prizes of $1,000 each? This enhanced the thank-you gift for the Washington Recorder Society and also pleased the three composers: Erik P. Pearson, Suan Guess-Hanson, and Keith Davis. The biographical notes on the four composers (see sidebar) show the great diversity in their backgrounds that is also reflected in their prize-winning compositions.

***Above, l-r, Norah and George Payne and Patsy Rogers. Opposite page, members of WRS pose at the premiere of Ms. Roger's* Reweavings.**

Hats off to Laura Gilliam, the WRS music director, who cajoled 24 somewhat reluctant members into becoming enthusiastic participants in the premiere of *Reweavings* at the May 11 Spring Concert. The performance went well and the piece, based on eight ancient tunes with interesting recurring echoes of *Sumer is icumen in* and *Greensleeves*, was well received. Patsy Rogers was obviously pleased but confessed to some disappointment that the two "free time" passages, during which players could choose one of a number of well-known tunes, sounded more like Cage-cacophony than Ivesian concurrent-melodies. (This problem was partly resolved by wider spacing of the entrances and exits of the various free time parts at a performance at the Long Island Recorder Festival, conducted by Rachel Bagley.)

During the auditions and the subsequent rehearsals, it became clear that all these pieces present a challenge for a run-of-the-mill recorder group. Members with no experience of orchestral playing have difficulty counting many measures of rests and mustering the self-reliance required for one-to-a-part playing from parts. The initial dismay, however,was gradually dispelled during five two-hour rehearsals of *Reweavings*. In the end, the players not only liked the piece but said they had enjoyed the rehearsals, and were justly proud of their performance.

WRS has not yet scheduled performances of the three second-prize compositions, but Suan Guess-Hanson was given permission to have *Leibowitz's Canticle for Recorder Quire* performed at the Early Music Festival of the University of Wisconsin at Whitewater, where it was warmly received. On this occasion, with 24 experienced players available, there was only one rehearsal, just before the performance.

It is our intent that the WRS will make these compositions available to other amateur recorder groups and to the American Recorder Society, perhaps for use at summer workshops. Inquiries should be sent to Mr. Jayme Sokolow, President, Washington Recorder Society, 4312 Garrett Park Road, Wheaton, MD 20906; 301-933-1456.

George L. Payne

Patsy Rogers
Reweavings

was born (1938) in New York City and now resides in New Suffolk, New York. Describing herself as an artist inspired by text and literary gestures, she has set the words of such American poets as Adrianna Rich, Eve Merriam, and Audre Lorde. She holds two degrees in composition from Bennington College, studied at Columbia University and Smith College, and is the recipient of several grants, prizes, and awards. She has taught composition, theory, piano, guitar, and recorder privately and in various schools and colleges in New York and New England. In 1979, she was composer-in-residence at the Chamber Music Conference and Composers' Forum of the East. In addition to her long catalog of choral and vocal music, she has also written ballet music, a trio for flute, viola, and bassoon, a string quintet, and a viola concerto. *Reweavings*, however, is her first work for recorder.

Erik P. Pearson
Creeping Dawn: Mountain & Shadow

was born (1967) in Washington, D.C., but grew up in Easton, Pennsylvania (north of Philly), until going to the Oberlin Conservatory in 1985 to study composition. "My earliest memories of recorder music," he writes, "are from Cape Cod, at the Castle Hill art center in Truro, where I took art classes. Every Saturday, a group of recorder players would play quartets and quintets up-stairs from my class, and I loved the sound that wafted down through the rafters." Erik now lives in San Francis-co, where he plays guitar and bass in several original rock bands. He has composed music for local choreographers, ranging from tape compositions and collages to live chamber music, and has recently put out his own CD of songs. This composition, in the "New Age" style, is his first for recorders.

Suan Guess-Hanson
Leibowitz's Canticle for Recorder Quire

was born (1942) in Poplar Bluff, Missouri, but grew up in Bloomington, Illinois. She was educated in art, holding an Ed. D. in art education, and currently teaches adaptive art at the Metcalf Laboratory School, Illinois State University. She learned to play piano from her mother, violin and flute in public school, and recorder in college, when she got an Adler soprano to take on vacation so as not to damage her flute.

She has composed many pieces for recorders, vocal chorus, piano solo, woodwind quartet, and solo voice. Her *Sympathetic Introspection* (ATB), first performed at a workshop in Indianapolis conducted by Eva Legêne, was published in January 1993. *Four for Three* (ATB) followed in October and was favorably reviewed in *AR*. *Moderato & Allegro* for SATB received an honorable mention from the East Bay Recorder Society in 1993. *On This Evil Edge*, for chorus and piano, in memory of those who died in the Oklahoma City bombing, was sung by a group from the Unitarian Church of Bloomington on April 21, 1996. *Leibowitz's Canticle* (based on her reading of the 1959 novel by Walter M. Miller, Jr.) is her largest and longest composition to date.

Keith Davis
A Christmas Antiphon

was born (1962) and grew up in Kansas City, Missouri, where he studied composition and horn performance at the University of Missouri. Since graduating, he has lived in Omaha, Nebraska with his wife Deanna, a music therapist, pursuing a career as a composer. His successful works include *A Race Against Time* for full orchestra (winner of the UMKC Conservatory's Concerto-Aria Competition, Composition Division), and pieces for solo cello and orchestra, for clarinet and piano, for high school string orchestra, and for chamber orchestra.

His recent work has been focused on wind writing: a 26-minute, three-movement work for symphonic band, a piece for clarinet ensemble, and, his current project, a ten-minute work that has been commissioned for concert band.

A Christmas Antiphon was started as an antiphonal piece for a joint concert of a clarinet ensemble and a brass ensemble. As that concert never happened, Keith finished it as a piece for clarinet ensemble and church organ. When he heard of the Recorder Quire Competition, he made a recorder arrangement of the antiphon by transposing it and using doubling of parts to effect dynamic changes.

"Having no experience with the recorder," he writes, "I didn't hold much hope for its chances, but sent it in with the encouragement of my friend Debby Greenblatt, an American Recorder Society member. Since then, I have learned, somewhat, how to play soprano and alto recorder and have even performed on one!"

Berkeley Festival a Treat For Recorder Enthusiasts

Swedish virtuoso Dan Laurin, center, poses with his Friday master class participants, from left, Olivia Hall, Gerry Greer, Jared White, and Bruce Teter.

Above left, from the left, violinist Enrico Onofri and recorderist/leader Giovanni Antonini of Il Giardino Armonico pose with Robert Cole of the Berkeley Festival. Above right, members of the recorder ensemble Sirena: from left, Frances Blaker, Roxanne Layton, Letitia Berlin, and Louise Carslake.

Above, on Sunday morning, Gene Murrow leads the "Pan-Pacific Recorder Play-In." At left, he and Valerie Horst try out square bass and contrabass recorders by Paetzold.

The recorder was front and center at the Berkeley Festival & Exhibition, held the first week of June at the University of California in Berkeley. A combination of festival events, ARS activities, and concurrent concerts sponsored by the San Francisco Early Music Society offered an opportunity to hear the recorder in many guises.

Holding center stage was the recital by Swedish virtuoso **Dan Laurin** on Saturday afternoon, June 8. Partnered by harpsichordist Edward Parmentier, Laurin dazzled amateurs and professionals alike with his command of the instrument and his interpretive commitment, prompting one seasoned recorderist to whisper: "I've never heard such technique in service of such imaginative musical ideas!" His all-Baroque program probably peaked early, with a rendition of Marin Marais' *Folies d'Espagne* that was pure wizardry.

Even more buzz at the Festival was created by the American debut of **Il Giardino Armonico**, the exciting Italian ensemble led by recorderist **Giovanni Antonini.** They had to scramble their two programs when a violist failed to make the trip, but their improvisatory, flamboyant style of string playing (which is somewhat reined in when Antonini's recorder is soloing) arrived intact. Those that believe reports of 18th-century string playing as being all-consuming, ecstatic events (J.E. Galliard on Corelli: "His countenance will be distorted, his eyeballs roll as in an agony, and he gives in so much to what he is doing that he doth not look like the same man") felt they had finally heard what all the fuss had been about. Others could not recognize their notion of Baroque style in the swirling, throbbing phrasing, and sat on their hands. A ciaccona for two violins and continuo by Tarquinio Merula totally transported most of the audience, and Antonini's polishing off of the Vivaldi C Major sopranino concerto, RV 444, had them standing and cheering at the end.

Musica Pacifica's Thursday concert promoted their newly released recording of Bach trio sonatas in a bracing performance of BWV 530, visited Italy (by way of a Salomone Rossi sonata for recorder, violin, and continuo) and France (in a characterful interpretation of a suite from Rameau's *Les Indes Galantes*), and concluded with Telemann's Quartet in G Major for recorder, oboe, violin, and continuo.

A new recorder quartet, **Sirena**, announced itself with a concert of Renaissance, Baroque, and contemporary music on Sunday, June 9. Members Frances Blaker, Letitia Berlin, Louise Carslake, and

Roxanne Layton sounded confident and secure as a Baroque ensemble, especially in a Vivaldi concerto and a Boyce symphony that featured Layton. Modern works included Hirose's *Idyll 1*, van Nieuwkerk's *Kadanza*, Arvo Pärt's *Summa* (arranged by Frances Blaker), and Paul Leenhouts' *Tango für Elise*.

Frances Feldon offered a concert of music from the French Baroque on Friday afternoon, assisted by David Barnett, Roy Whelden, Richard Savino, and John Schneiderman. Playing instruments by Morgan and Beha in works by Dornel, Philidor (both Anne Danican and Pierre), Couperin, Montéclair, and Michel de la Barre, Feldon produced a clear, focused tone, incorporating in an entirely natural way the techniques she has studied while writing her doctoral document on "aesthetics and vibrato in the French Baroque."

Perhaps the greatest concentration of recorder talent occurred on Saturday's fourth annual "Great Recorder Relay," organized by the American Recorder Society with financial support from its Andrew Acs Memorial Fund and with the help of Israel Stein, Britt Ascher, Ken Rubardt and members of the East Bay Chapter of the ARS. The series of forty-minute recitals began with works for unaccompanied recorder performed by Seattle's **Charles Coldwell**. Playing instruments by von Huene and Jean-Luc Boudreau, and introducing each number with well-considered commentary, Coldwell presented works that imitated bird songs: selections from *The Bird Fancyer's Delight*, Boismortier's Sixième Suite, Op. 35, and "Engels Nachtegael" from van Eyck's *Fluyten Lust-Hof*, pieces that showed off his secure fingers, good intonation, and clear, round sound.

Second on the program was Second Wind, the Boston-based duo of **Roxanne Layton** and **Roy Sansom**, who never fail to make a connection with their audience, whether in works of deep emotion or high humor. They gave the West Coast premiere of Layton's *Canyons*, a work employing digital delay that was written in memory of her father after a hiking trip; introduced Sansom's *Twin Suction Vortex*, which pictures the moment that a tornado splits into two; and gave the world premiere of the work they commissioned from Pete Rose—*Pendulum* for alto and bass recorders. Taking its cue from the pendula in a clock museum, the work swings back and forth between the blues and a quotation from Bach's *The Well-Tempered Clavier* and plays with ostinatos, clapping percussion, and ethnomusical transformations.

ARS Honors Martha Bixler

Left to right: ARS Executive Director Gail Nickless, Martha Bixler, and ARS President Gene Murrow.

At the presentation of the ARS Distinguished Achievement Award to Martha Bixler at the Berkeley Festival on June 8, Constance M. Primus spoke these words of tribute:

This is a very special occasion—because, for the first time, the ARS is presenting its prestigious Distinguished Achievement Award to a woman—our own Martha Bixler! While honoring Martha, however, we should also honor all of the women who have contributed their time and talents to the American recorder movement. The first to come to mind is Suzanne Bloch, who, in 1939, organized the ARS. Later, in the 1950s and '60s, Winifred Jaeger assisted Erich Katz in expanding the ARS from New York to California, all across the U.S. and Canada. Wini is still active with her chapter in the Seattle area. Also we should acknowledge Gloria Ramsey as a pioneer recorder performer and teacher on the West Coast, as Martha was on the East Coast. Gloria is still active professionally in Southern California....

But probably no one person has given more to the ARS than Martha Bixler.... She had a music degree from Yale, where she had sung in Hindemith's Collegium Musicum, and this had sparked an interest in early music.... In New York, she joined the Musician's Workshop, a small chorus that sang early music, conducted by LaNoue Davenport. When she heard LaNoue play the recorder, she thought (in her own words!), "My God, can the recorder really sound like that?" and decided to take lessons. Soon thereafter she played as part of LaNoue's consort, the Manhattan Recorder Consort, in a concert sponsored by the American Recorder Society.

Because of her strong musical background, she soon became an "Assistant Musical Director" at the ARS—which meant taking turns conducting meetings of the Society. "And," as she says, "then getting sucked into various other jobs—the first of which was to help LaNoue edit the *Newsletter*." So when the *Newsletter* was turned into a magazine she became the *American Recorder*'s first editor.

Martha was one of the first ARS Board members and served on the Board when the Society was incorporated in 1959. "After that," she says, "I was on the Board many times, but I was always heavily involved with the ARS whether on the Board or off...." Martha was ARS president from 1976 to 1980 and again from 1988 to 1990. She continues to volunteer for the Society as editor of the Members' Library Editions and ... by writing the ARS History. She says that she owes her entire career in early music (as a performer, teacher, writer, and editor) to LaNoue Davenport and the American Recorder Society. But, in turn, the American Recorder Society, and the whole American recorder movement, owe much of their vitality to Martha Bixler! Thank you, Martha, for your many achievements!

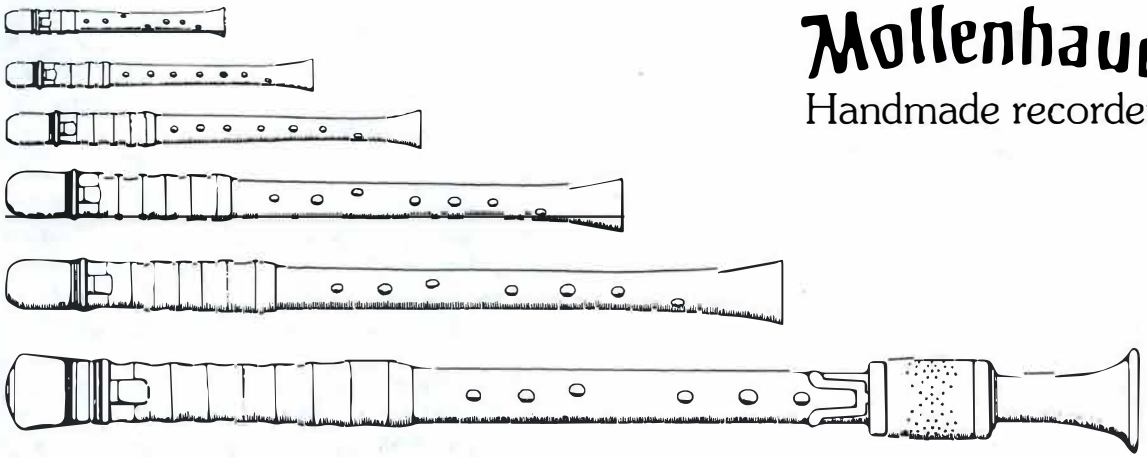
The playing of Dutch-trained **Hanneke van Proosdij** exhibited first-class technique and rock-solid breath support in music by van Eyck and Schopp and in arrangements from the Susanne van Soldt manuscript (1599). Most intriguing were her own two pieces: *Reflections II*, a setting of a lyric by Pierre Mathieu (1562-1621) in which long, straight sung tones, clearly intoned by Amy Green, were commented on by the bass recorder, and *Mael*, ("conversation" in Old English) in which a bass recorder, spoken recitation, and ghetto blaster competed for attention, without understanding one another.

Next came the West Coast debut of the **American Recorder Quartet** (Corinne Hillebrand, Roxanne Layton, Judith Linsenberg, and Roy Sansom). They revived the For Four Recorder Quartet's inventive arrangement of Sweelinck's keyboard variations on "Unter der Linden grüne" (see AR, September 1990) and a new arrangement by Roy Sansom of Domenico Scarlatti's Sonata in D, K. 492, a wonderfully successful romp. Contemporary offerings included Stan Davis's champagne version of Paul Desmond's *Take Five*, and a gripping performance of Hirose's *Lamentation*.

Continued on page 36

Kynseker-Renaissance

zwei Oktaven Tonumfang, nach Hieronymus F. Kynseker, 1636 - 1686 in Nürnberg, Drechsler, Fagott- und Flötenmacher in der Periode unmittelbar vor der Schaffenszeit von Johann Christoph Denner



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THE RECORDER BLUES

For many recorder players, happiness is found in playing the blues. Here's how to get started.

by Ray and Lee Dessy

Bessie Smith, "Empress of the Blues." Try playing her "Jailhouse Blues" with the inflections she used in a 1923 recording, as described by Gunther Schuller (page 13).

> Oh Mama, It's just a little stick of wood.
> Mama, Just a lot of bitty holes and wood.
> But, Mama, it'll let my soul leak out if I could.

The Delta blues and their derivatives are highly personal, vocal forms that lend themselves naturally to the recorder. Ganassi likened the recorder to the human voice, and Eve O'Kelly's *The Recorder Today* has an entire section on vocal effects. Bluesmen drew the blade of a knife or brass ring over guitar strings to produce tones reminiscent of the human voice. This article is provided to help you "vocalize" the blues on your recorder. It will take you through history, some theory on melody, rhythm, and harmony, the lyric style, and the people, then and now.

> Easy Rider, what's your music done?
> See See Rider, where's your music from?
> If I don't catch you, I'll have lost my fun.

THE HISTORY: The Senegambia slave coast in Africa was dry and had no great forests. Instead of the great wooden drums found further south, there was a wealth of stringed instruments, ranging from one-string gourd fiddles to guitar-like lutes with two to four strings. Because of close contact with the Berber and Arab cultures to the North, there was a tradition of solo singing in long melodic lines unusual in other African music. Group singing was polyphonic and polyrhythmic. The harmony was not the resolving harmony of European music. Two ethnomusical streams existed- singing parallel melodies a 3rd or a 4th/5th/8th apart. The "3rds" tribes and the "8-5-4" tribes did not mix.

Further south, in the Congo-Angola region, where Bantu and pygmy influence was felt, the choral music was among the most highly developed in Africa. Even in call/response singing, the leader and chorus often overlapped. Solos, duets, and trios emerged from a dense choral background. Some vocal music included whooping (jumping an octave) and the use of falsetto. In general, the music was participative, with everyone joining in response, or involved hocketing, where a number of one- or two-note parts blended in a complex polyphony. And the rhythmic quality of "swing," perhaps not in the jazz-sense but of "forward-propelling directionality," was prominent.

But paramount was the vocality of the music. Flutes, drums, xylophones, and partially vocalized dialogue all mixed together in figurative or literal speech patterns. Instrumentalists, especially flutists, sang or hummed while blowing to give voice-like character to their music. Voice masking, originating in ceremonial face masks, led to the incorporation of bizarre chest growls, and false bass notes.

As the Africans were forcefully migrated to the American South, their music was rehybridized with Southern White religious songs, British folk music, and plantation orchestral themes. This musical material, in turn, was shaped into spirituals to encourage the soul, work-songs to relieve drudgery, field shouts to communicate or relieve loneliness in the vast acreage, ring shouts for emotional Christian worship, jump-ups (short, unrelated lines over chorded accompaniment), narrative ballads, and a pervasive rhythmic percussion of hand, feet, and body. Not being hampered by keyboard instruments, the vocal tradition used intonations determined by natural vocal harmonic resonances. By the end of the 19th century, an oral and aural tradition of sung narrative phrases accompanied by inexpensive, simple string instruments provided a basis upon which talented performers could improvise.

> Woke up this mornin', with a sound in my head. /Woke up to new sounds, rattlin' round in my head. /Singing of things, things that were long, long dead.

THE DELTA BLUES: In the flat, black earth bounded by Memphis, the Yazoo River, and the Mississippi—usually called The Delta—blacks and whites began to discover a music that penetrated the soul and called it the blues. Why blue? Even in the 16th century, blue was the color of the dev-

"The blues aren't just for guitars anymore" (from* The Land Where the Blues Began, *see page 17).

il, perhaps because candle flames burn darker blue in the presence of sulfur. Thus the term "blue-devils"—a mood of despondency and depression.

The original country blues usually have as common features a twelve-bar AAB structure, bent (flattened) blue notes, a shuffling triplet rhythm, a half-speaking vocal quality, a pervasive syncopation, and a special modality. The blues mode will not work without syncopation, and the twelve-bar scheme will not work without the blues mode.(Don't be surprised at blues songs that don't quite fit the twelve-bar AAB pattern. Sometimes the words force the addition or subtraction of bars. What is important is the three-part structure.)

In the blues, blue notes—downward deflections of a microtone (or semitone, as they must be on keyboard instruments)—can be found mixed up with ordinary major intervals, providing a kind of melodic instability, analogous to harmonic dissonance. Performance of them may involve a glide either upward or downward, a slur between notes a semitone apart, so that there are two blue notes, or even a microtonal shake. The flattened pitch of the blue notes may reflect the tendency in African pitch-tone languages to convey emotion by a drop in frequency. These pitch variations, together with the inherent vocality of the melody line, make the genre a natural for the recorder, which can both play music and speak.

Blue notes occur with decreasing frequency on the third, seventh, and fifth degrees of the scale. Why the minor third comes so naturally to the human voice and therefore to the blues is an interesting question. The origin may lie in the filtering of musical notes by the basic formant frequencies of the vocal tract. The voice-ranges of men, women, and children lie a minor third apart, and the interval is characteristic of sung music, from Gregorian chant to school yard songs.

Some musicologists divide the blues mode into two identical tetrachords (A, C, D, E♭ and E♮ G, A, B♭, in the key of C). The flatted seventh mirrors the flatted third in this analysis. Some have observed that fusion of tribal quartal and quintal harmony produces a scale that contains all the blues notes. Others theorize that the origin of blue notes was in pentatonic African scales that didn't "fit" diatonic Western scales. This speculation suggests that slaves, attempting to resolve the mis-fit, bent some notes out of shape to fuse the two. Whatever happened, worked.

There are some blues tunes that are entirely in the major, others where every third is minor, and an infinite number of combinations in between. This is not unlike traditional folk music, where the contrast between relative major and minor is so slight that the modes almost fuse into one. Both Cecil Sharp, the song-catcher of the Appalachians and England, and his contemporary, Percy Grainger, commented on the "single loosely knit modal folk-song scale" of folk music from the U.K., and related music in the southeastern U.S.

With a little practice, by using shading (flattening), slide-fingering (sharpening), and breath-pressure controls, the recorder can vocalize almost as well as a bottle-neck guitar.

What my seat can't stand, Mama, my mind won't bear./What my mind don't stand, Mama, my ear won't hear./I like the blues, Mama, it's the theory I fear.

THE RHYTHM: The influence of African cross-rhythm on blues rhythm is often obvious, sometimes subtle. The blues has a heritage born in the "two against three" pattern of drum beats. A six pulse unit can be heard as 3+3 or 2+2+2. Think about the characteristic hemiola of courant and galliard dances, which simplified into the minuet and waltz. Afro-American rhythms retain a complexity, where common time seems to shade from 4/4 into 12/8. In reality the latter is mixed with duplet patterns and is its own unique combination of 12/8 and 4/4. It is uncommon for a common-time beat in the blues to go on without being disrupted by some irregular rhythm. Particularly at the end of phrases, four-in-a-bar patterns will be broken by two- or three-beat bars.

The syncopation methods may involve 1) a Scotch snap , creating an accent where it would not normally be found, 2) a note replaced with a rest, or 3) a premature accented note. These techniques are not exclusive to the blues and may be found in British folk-dance music, American banjo tunes, and Celtic music. The mixing and hybridization that took place between the music of African slaves and of immigrant indentured servants from the British Isles can't be ignored. Just don't be afraid to lean (delay) your notes to get the rhythm you want, when you want it.

That theory stuff's OK, a'hangin' on your wall. /Oh Yeh, theory's OK, a'hanging' on your bare wall, /But theory's no good at all, when you get that blues call.

THE MELODY AND HARMONY: The interaction between voice and instrument is characteristic of the blues. The bluesman is not accompanied by the instrument; he sings with it. Therefore, the metrical precision, the accuracy of the notes, and the melody as a whole are less important than the synergy that takes place, and the emotion it expresses.

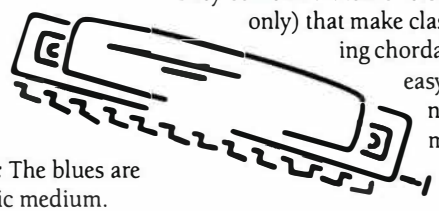
To many theorists, the "traditional" twelve-bar blues instrumental bass accompaniment pattern of I IV I V I resurrects memories of the "Gregory Walker" three-chord tune pattern very popular from 1500 to 1700: I IV I V; I IV I-V I. A reference to the form is found in Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke*—"it should seem you came latelie from a Barbars shop where you had a Gre-

Continued overleaf

"GOOD MORNING BLUES; BLUES, HOW DO YOU DO?"

Some suggestions for introducing yourself to recorder blues.

1. PLAY THE MELODY: Massage the melody lines of the pieces in the accompanying blues Sampler. (pp. 12-13) They are Delta (country) and simple city (urban) blues. Experiment with bending and leaning. Practice slipping into the Blue Notes. Keep your fingers close to the instrument to facilitate smooth glides. If you'd prefer something more "sophisticated" pursue the evolution of city blues. If you like it really hot pursue the music that developed during the rebirth of the blues in the 1950-60s. The simple but expressive framework that originated in the Delta at the turn of the century was stretched by the city blues singers during the 1920-30's. The themes and laments of these structures were augmented by a frenetic aggressiveness in the music and lyrics 30 years later.



2. PLAY THE LYRICS: The blues are a primarily a vocal, melodic medium. This is what separates it from jazz, which is predominately an instrumental, harmonic medium. The recorder's ability to convey words is unique, so the player can sing through his notes. First, think, and then mentally mouth the words as you play. Actually humming and singing as you play can create interesting effects. If your lips vibrate as you hum or sing, you are doing it just right. It is as close as one can get to the guttural growling voices in the blues. As you sing and play, glide from one word/note to the next. Eliding is common in vocal blues forms. It's the reason many texts gathered from recordings are incomplete. The words aren't very clear. Falsetto, yodelling effects found in contemporary blues will take more effort. Some of the avant-garde vocal and mouth techniques might work. Alternative fingerings permit cleaner glissandi by reducing the number of finger movements needed. For notes reached with left-hand fingering, inserting a thin-walled hollow plastic tube in the bore and moving it to-and-fro and/or opening-closing the end with your index finger gives interesting effects. Placing a loose plug of cotton in the bore-end tip will alter the result. Try a round-ended dowel. (see *AR*, June 1992, pp. 7-14 for an explanation). Flutter-tonguing is also effective. Your goal is to to emulate, not imitate. Most of the available scores will be notated within an octave and a sixth, from C to A. A tenor+soprano, therefore, offers an easy way to obtain expanded range. An alto played with C fingerings provides a nice middle ground and permits quick instrument switching.

3. FILL IN THE BASS: When you are comfortable with your material, start working with another instrument and accompaniment. A guitar or harmonica are ideal. Blues harps (harmonicas) are inexpensive, and simple tunes can be played with a few hours introduction. They come in diatonic versions (one key only) that make classic supporting chordal structures easy in low notes. You may wish to consider chromatic versions. It's possible to bend the blues notes as you play either. Such instruments don't require a perfect synchronization to be satisfying. Some of the original blues were single chord. Then, the 4 bar tonic/2 bar sub-dominant/2 tonic/2 dominant 7th/2 tonic form became common. Incidentally, the blues harp also makes it easy for just a single player to "fill-in" the improvisation sections that occur between lines in a stanza, and between stanzas. You can also employ electronic keyboards, using any of the many compatible voices available. For altos, the easiest way to get started with most available guitar/vocal sheet music is to use "tenor/soprano" fingering and transpose the figured bass that accompanies the melody.

4. SHARE YOUR NEW INTEREST: If you have access to other recorder players, build up a consort to exchange ideas and techniques. Be a salesperson for a new sound.

5. LISTEN! In the tradition of bluesmen, listening to available recordings helps to build of your own style. The reference books have extensive discographies.

6. LOOK! The ultimate performance is aural and visual. There are a number of videotapes available that cover various types of blues, and the performers who created their living image. *Good Morning Blues* (PBS) covers the origin and evolution of the Delta blues. *Country Blues Guitar* (Vestapol) has rare vintage film and music. *History of the Blues* (PBS, and its companion book *History of the Blues*) covers the origin and migration to Chicago blues. *Chicago Blues* (Rhapsody) is self explanatory. *America's Music, Vols. 3-4 (Blues I & II)* (Genesis) has material that reveals the beginning of the segue to rhythm-and-blues, and rock-and-roll.

7. PRACTICE: An excellent introduction to jazz recorder playing by Joel Levine and Pete Rose appears in *AR* (May 1995, pp. 6-12). It contains many suggestions suitable for advanced blues playing, improvising, and jamming. The ten suggestions given in that article are equally applicable to the blues. A delightful video excursion for rhythm and practice is *Marsalis on Music*; browse http://www.pbs.org (keyword=Marsalis) for this and other PBS sources.

8. COMPOSE: Using the blues lyrics that form the subject dividers in the text, compose your own melody lines. It's then a simple step to writing your own complete blues. Borrow freely, that's what all bluesmen do. Being a composer is fun. And, since the blues express your moods, they are good for working out problems. That's why they became so popular in the first place.

9. AMPLIFY: Electronic amplification makes many unusual sound effects easier to reach. You can use amplification to bring out low level sounds and effects that would otherwise be lost. In using microphones, recognize that clamping one above the windway of the recorder will alter the perceived timbre because of the geometry of sound radiation and interference patterns from the various holes as a function of frequency. If a stand microphone is used, the player is "fixed" in one area, but movement can control loudness. Experiment!

gory Walker plaide in the newe proportions, that name in derision they have given this quadrant pavan because it walketh amongst the Barbars and Fidlers." The Walker pattern was kept alive by musicians who found their audiences liked the catchy to-and-fro harmonic pattern. By the mid-1800s it was undergoing a revival, and can be heard in the modern "Lullaby of Broadway."

Don't be too tied to current melody/harmony relationships. Blues scores may suggest one, two, three, or more supporting chords. The double pendulum swing of a Gregory Walker type is an example. But are chords and harmony always the best words to use? Van der Merwe prefers to think of "shifting levels" because the term is more vague and non-committal. In African-American-derived music, the "chords" are often not quite the same as classical chords, and the movement from one to another is not the same as a classical progression. Level-shifting is more basic and primitive than chord-changing. Renaissance dance music used the technique, but it faded in the Baroque to the pressures of chordal harmony. It is still found in Celtic, African, and Asian folk music. Twentieth-century blues adopted it for its very own purposes. Early blues seem to have a compact, conventional chordal progression, but the medium quickly developed a free spirit of level-shifting. The blues shifts are between primary triads, and the melody line does not always strictly follow the bass.

THE WORDS: A blues stanza is a rhymed couplet, each line divided by a caesura (strong pause) and end-stopped. In his book *The Poetry of the Blues*, Samuel Charters asks, Is poetry necessarily the work of a single mind? If the answer is yes, the blues fails the criterion. But, if in your definition you accept folk-artists who blended traditional phrases in new ways, then listen to the poetry in the moods, symbolism, and messages of the following lyrics:

"When a woman gets the blues, she wrings her hands and cries. I say, when a women is blue, she pulls her hair and cries. But when a man gets the blues, he grabs a train and rides." (unidentified)

"You can lead a horse to water, can't make 'em drink. Send your kids to school, but can't make 'em think. Dig a pit for someone else, two to one you'll trip in it yourself." (sung by Brownie McGhee)

"The water keeps risin', families sinkin'

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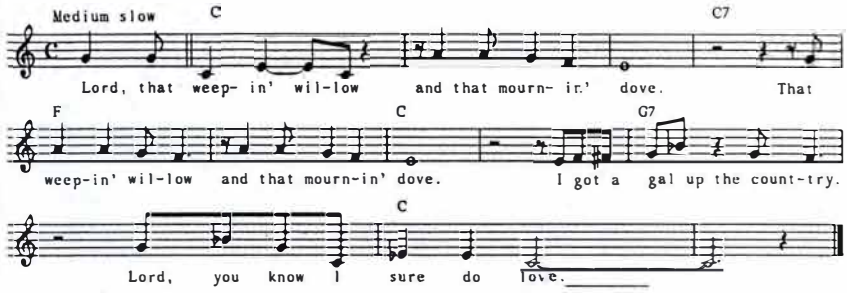
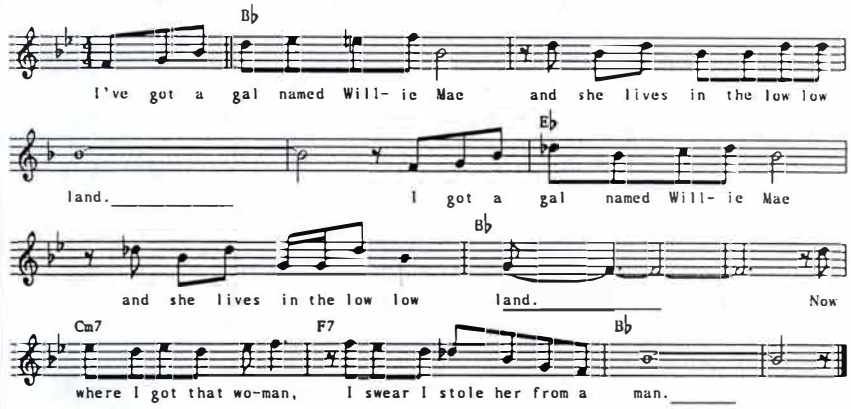
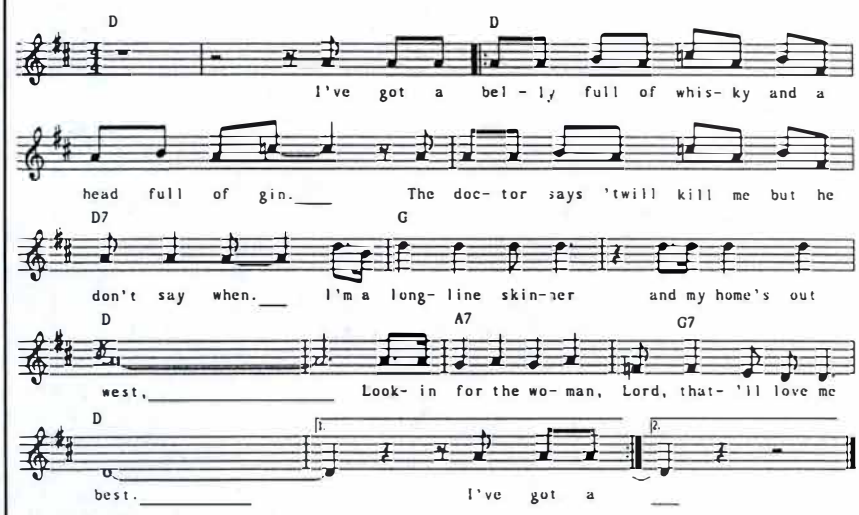
Weeping Willow Blues



Willie Mae



The Long-Line Skinner Blues



A BEGINNING BLUES SAMPLER

Are the blues to your taste? Try making these blues numbers your own and then explore the vast literature waiting for your enjoyment.

THE REFERENCES ON PAGE 17 will lead you to hundreds of blues scores, but to get you started, a sampling of simple country blues in different keys is provided. The scores have the blue notes already scored a half-tone flat. Experiment playing them as written, and then try bending into them. The blues are personal; how, and how far, you bend into the note is "Nobody's Business But Your Own." Shade or slide, slur, scoop and syncopate to satisfy yourself.

"Weeping Willow Blues" - Blind Boy Fuller (1908-1941?) is associated with the early East Coast blues style. Blinded by a jealous women with a mixture of perfume and vitriol (?), or by an ulcerative condition, Fuller played his music in the cities of the tobacco belt. He recorded prolifically (150 sides) before his early death.

"Willie Mae" - Big Bill Broonzy (1893?-1958) made more than 300 recordings in the Chicago area. After 1945, Broonzy adapted poorly to the Chicago style as it hardened and electrified. The success of old-style country blues during his 1951 European trip led him back to his roots, and Europe caught fire with the (then) nearly extinct ancestor of jazz. Europe mourned him at the time of his death, while the U.S. hardly noticed. Both Broonzy and Fuller have assumed their correct positions in the blues pantheon now that country blues has been reborn.

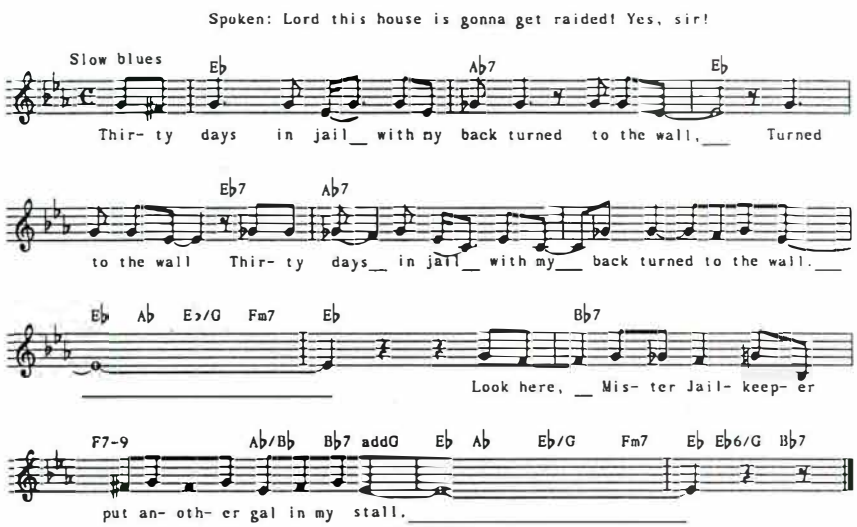
"The Long-Line Skinner Blues" - Jerry Silverman has collected, arranged, and published many traditional country blues. The sources are recordings with extinct labels or manuscripts captured by colleagues. Few blues songs have inflexible words or music, and the actual origins are often obscure.

"Jailhouse Blues" - If these three tunes appear at first too simple for your taste, try this example from one of the most famous female blues singers, Bessie Smith. Play it the way Gunther Schuller heard it on a September 1923 recording– "Thirty" starts with a fast upward slur E♭-G♭; "days" slides from blues flat G to G; "in," slightly flat G; "jail," an upward scoop E♭-G; then a flat G for "with"; E♭ for "my"; a minor third upward slide on "back"; and a longer G♭-G slur on "turned." The three successive "walls" are each handled differently: D-C♯-E♭; E♭-C-E♭; and an E♭-C drop-off. The fill-in at the break, beginning with "turned," has this word played (sung) as a long blues moan, a more articulated slide of F-flat G-F-E-C. Ornaments anyone? The blues are a new medium for your slide-fingering (sharpening by a slight opening of the lowest covered hole) and shading (flattening by slight covering of lower open holes).

The lesson? The blues are seldom played exactly as written. Playing the blues involves as much "listening" as "playing" in order to develop your own style. Discographies are found in the references. Psychological, mental, and physical barriers need to be crossed as you play what you feel, rather than rote written notes.

Gotta bend those notes both up and down,
Need to move their time around and round,
Cause that's where the blues are found.

Jailhouse Blues



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"Jailhouse Blues," by Bessie Smith and Clarence Williams © 1923 Frank Music Corp., © Renewed 1951 Frank Music Corp.

THE RECORDER BLUES *(Cont.)*

Big Bill Broonzy

down. Fifty men and children, come to sink and drown. I couldn't see nobody home, and was no one to be foun'." (Charley Patton)

"Early one mornin', just about half past three, You done something, that's really worryin' me. Come on Baby, take a little walk with me, Back to the same old place, where we long to be." (Robert Lockwood,)

"Just listen to this song I'm singin, brother, you know its true. If you're black and got to work for a living, here's what people will say, 'Now if you're white, you're all right, And if you re brown, stick around; But if you're black oh brother Get back, get back, get back.'' (Big Bill Broonzy)

Sleepy John Estes says "The blues is a feeling. You got something happen to you, and then you can sing it off. It s a feeling that comes to you when there's anything you want to do and can't. And when you can sing it off in a song, that gives you a thrill."

THE PEOPLE: Understanding blues music requires understanding the musicians, just as classical music appreciation demands some knowledge of the composers' lives. Several sources should be explored. The men and women who built the blues have had legends grown around them. What is true? Consider the story of Son House (1902-1938), a Baptist preacher converted to the blues. Big Boy Crudup (1905-1974) wrote "That's Alright, Mama" and "My Baby Left Me," received $1.06 royalty for "Mean Old Frisco," and died in near poverty. Blind Lemon Jefferson (1897-1930) froze to death in a Chicago street when he lost his way. Bessie Smith (1898-1937), who wrote and sang "Empty Bed Blues," died in a car accident that is still misrepresented.

Robert Johnson (1914-1938), scheduled to perform at "From Spirituals to Swing" at Carnegie Hall, was (poisoned, knifed, shot??) a few weeks before by a jealous man, woman ??). Not all were tragic. Huddie Leadbetter, "Leadbelly" (1885-1949), in prison for intent to murder, was discovered by ethnomusicologists John and Alan Lomax. They helped arrange his release, and he carried the blues to Europe. His legend has grown bigger than the reality, but so has that of the blues.

> It takes a long handled shovel, to dig a six foot hole. /It takes a long handled hammer, to break a great big stone. /It takes a long, long recorder. to satisfy my soul.

THE RECORDER: With a little practice, by using shading (flattening), slide-fingering (sharpening), and breath-pressure controls, the recorder can vocalize almost as well as a bottle-neck guitar. (A broken-off bottle neck, or tube, fitted to a finger was slid across the strings in the fret area.) Shading with the finger-tip lets the recorder player bend (flatten) the blues notes with ease. Some scores explicitly flatten the blue notes; in others you are on your own. Starting with the fingering for the unflattened note, slowly lower unused fingers over one or more open tone holes until the note sounds just right. You can use any of the lower open holes, but the first opening is the most sensitive. Try various holes lower down until you find the best combination for your temperament and the instrument. You can also bring the fingers in from the side if that suits you better. Some find it easier to control a roll-in from a finger in contact with the instrument at the hole's side. Slides to notes are common. Remember that shading can also be accompanied by an increase in breath pressure and instrument loudness. Breath pressure increases pitch and shading lowers pitch, so you can bend and control intensity as you wish. The difficult part will be to break away from the printed score and play what your soul wants.

Huddie Leadbetter, "Leadbelly" (1885-1949), in prison for intent to murder, was discovered by ethnomusicologists John and Alan Lomax. They helped arrange his release, and he carried the blues to Europe. His legend has grown bigger than the reality, but so has that of the blues.

Recorder players should try to play the words, to talk to the audience with musical sound. They can sing along mentally (and even physically) with their playing, often vocalizing the sound to some extent. Bend (flatten) the notes where you wish, lean (delay) them where you want, and let the harmony follow.

The vocal part of the blues phrase (the call) generally ends before the phrase itself is completed. Inspirations for an improvised section (the response) may be drawn from the preceding melody, or involve entirely new material. Use the recorder to express yourself. More traditional recorder trills, shakes, and slurs can be used to good advantage in improvisation interludes between stanzas.

Those lucky enough to have had a session with Pete Rose (e.g., at the Jazz Workshop held by ARS at the Boston Early Music Festival in 1995) will appreciate how easy, and yet how hard, it is to talk and do call/response with the recorder. The music is easy to make, but it is hard to break the tradition of playing only from a score. Rose gave his students a few notes they use to ask a question; then a partner replied with an answer, using the same notes in a different sequence and intonation. Try it! It works. Wynton Marsalis shows the method in his recent PBS/CD video series.

Don't be afraid to try unusual instrument combinations. The simple fiddle in early blues bands was replaced by the gui-

Continued overleaf

Crossover and Blues on the Recorder:

SCOTT REISS

INTERVIEWED BY DAVID LASOCKI

For over ten years, the American recorder player Scott Reiss has been leading a double life. Wearing one hat, he plays with the The Folger Consort, giving regular concerts of Medieval, Renaissance, and Baroque music at the Folger Shakespeare Library in Washington, D.C. Wearing his other hat, he has been playing "crossover" music with the group Hesperus, which also features his wife, Tina Chancey, on a variety of bowed string instruments (fiddle, vielle, rebec, viola da gamba, kamenj) and Bruce Hutton on a variety of plucked string instruments (guitar, banjo, mandolin, ukelele, lap dulcimer). Their first recording, Crossing Over (Greenhays GR718; 1987), combined Medieval music with American folk music from the Appalachian hills. Hesperus then released two distinctly different recordings: Baroque Recorder Concerti, *with Scott playing concertos by Babell, Graupner, Naudot, Telemann, and Vivaldi (Golden Apple GACD7550; 1988); and* Spain in the New World *(GACD 7551; 1990), in which Hesperus explored Spanish and native American music of the 16th and 17th centuries from the New World, including a quena solo originally played by a Quechua-speaking descendant of the Incas, transcribed by Scott for the recorder. Their fourth recording,* For No Good Reason at All *(GACD 7553; 1990), continued to explore the crossover repertory, expanding it to include Renaissance music and other kinds of folk music, both American and foreign, including the blues. Tapes of Hesperus's recent performances show that he and Tina have been exploring the blues further, as well as early and modern jazz. I had a chance to discuss these interests with Scott in an interview for the German magazine,* Tibia, *adapted here with that magazine's kind permission.*

David Lasocki: "Crossover music" is a relatively new term that describes the fusing of more than one type or style of music. With Hesperus you've been exploring the fusing of early music with the folk and popular music of several cultures. How did you get started on this approach?

Scott Reiss: I started playing folk music partly to find another tradition to help me create a style for Medieval music. My assumption has always been that the original style of Medieval music is lost forever. So in order to perform Medieval music for a modern audience, to make something of what has come down to us in the manuscripts, we have to use our imagination and creativity. I've also been interested in playing as many different kinds of music on the recorder as possible, including many kinds of world music. I don't want to use the recorder as an instrument in a vacuum, with only its own history that doesn't reflect other instruments or other styles and traditions. I see the recorder, on the contrary, as part of the family of opened-hole flutes throughout the world. And I've always listened to the music of Asia, Africa, Eastern Europe, and Latin America with great interest, believing that recorder players could do the kinds of things that the flutists in those traditions do with their instruments. I believe that anything someone can do with an instrument has already been done, and it is up to us to discover this vocabulary of sounds and techniques, and to use that in our efforts, whether we create new music or recreate old music.

DL: From your version of a Zairean herdsman's tune, it's clear that you found something in that music that appealed to you, and judging by the applause on your live recording, it also appeals to the public. What I like about this performance, beyond the unusual rhythms, is that the techniques seem completely natural, not gimmicks. Above all, in this and other

similar performances, I liked that you've modified the basic recorder sound by flutter tonguing or singing into the instrument.

SR: I started to discover ten years ago that the recorder has a great possibility for timbral nuance that I hadn't explored. Not only my crossover performances have been affected: in my performances of Renaissance music with the Folger Consort over the last two years, I've played very differently from the way I played five years ago. I think that much of my recent growth has been in searching for a sound that is hard enough, full enough, and substantial enough for playing the blues.

DL: Before we talk about the blues, let me ask you about your other ethnic influences. Hesperus has a marvelous arrangement of the Medieval "Istampita Isabella" on which the recorder sounds like a Japanese shakuhachi, as it also does on a version of Guillaume de Machaut's "Ay mi." I think it's partly the sharp articulations you're using and partly the flutter tonguing. In other pieces I hear the influence of the panpipes.

SR: On our Inca flute tune, probably. When you hear the South American panpipes and quena by themselves, away from the European-influenced music of guitars and harps, they do not sound breathy, but very clean. And their technique is remarkably jerky: articulating before and after the note, rather than where the pitch changes. I'd never heard that technique before and it gave me an immediate desire to transcribe that piece.

DL: What made you want to play the blues on the recorder?

SR: I'd used certain pitch-altering techniques in Medieval music for many years, and it made pieces like "Ay mi" sound bluesy. We played a few folk-blues with the Hesperus crossover trio: for example, I played the recorder on the panpipe (or "quills") part played by Texas bluesman Henry Thomas on his "Bulldoze Blues." Then we did a program called "Birth of the Blues" with John Jackson, a black bluesman from Washington, D.C. The blues were becoming more important to me, so I created a program called "Classical Blues" using Mark Kuss on piano and Tina on strings. In this program I played mostly the vocal lines on some early blues from the 1920s and 30s, trying as much as possible to imitate the word stresses. We also created Medieval blues by using the blues chord progressions on the troubadour song "Belle doette" and further tunes by Machaut.

DL: On "Pratt City Blues" don't you play Louis Armstrong's cornet solo?

SR: Yes, it's a note-for-note transcription—my first foray into the jazz language.

DL: The jazz-influenced pieces that I felt worked best were the three movements of "Seven Out of Ten," composed by Mark Kuss, because he conceived them with you in mind, and because they're genuine compositions that just happen to use some funk or jazz effects as well as improvisation.

SR: I worked on that piece every day for many months in the same way that I'd work on a difficult contemporary piece. I practiced octatonic scales, blues scales, pentatonic scales, and all the different scales that work with each chord. I sought to understand the harmony, figuring out what I could do with it, writing things out, and practicing with a tape recorder day in and day out. Finally, after several months, I let go and just improvised again.

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DL: I liked what you were doing on the recorder in the movement called "Just Checking." I think you were overblowing and singing into the instrument.

SR: In the past I'd used that effect occasionally, when I wanted the improvisation to hit a peak. On that piece I started using it for the entire movement, and I think it works well.

DL: I also liked Mark's piano playing: he sets down a really fine groove on "Bloody Murder." I loved Bruce's raunchy, funky guitar sound on Muddy Waters' "Rollin' and Tumblin'" even more. One really sits up and takes notice of it. It appeals on many levels including the visceral one—not something you expect to hear in a recorder concert....

SR: (*Laughs*) No, I should hope not.

DL: Part of the appeal of your new approach is the interplay between you and these other musicians, who are attempting to do similar things on their own instruments. I feel that you and Tina especially have a wonderful rapport. On so many pieces, when the bowed string instrument came in, the piece went up several levels in interest.

SR. I agree. The crossover trio is a true collaboration. Bruce has had to invent a Medieval banjo style, and Tina can make the rebec sound like a homemade fiddle from the 1920s. In "Classical Blues" Mark is a collaborator, as both performer and composer. The strength of all our crossovers is that each of us is a creator, and we all play solo, accompaniment, and ensemble roles.

DL: Do you have plans for any more commercial recordings?

SR: Absolutely. Hesperus is developing a marketing plan that includes thinking about how to place recordings with different record labels.

DL: I'm excited about what Hesperus is doing and I hope you find a bigger audience.

SR: You cannot hope as much as I do!

THE RECORDER BLUES *(Cont.)*

tar and blues harp. Various harmonica constructions encourage the use of certain chordal patterns. Anything that sounds good is good! An interesting combination for a duo is a recorder with a chromatic harmonica as the bass. The recorder and harmonica both have a remarkable voice quality, and that is the spirit of the blues. They sound good together, and travel well.

> Warm up my recorder, treat my harp with care/Loosen up that recorder, bend the notes with care/I'm gonna find me a partner, baby, in the world somewhere.

THE BLUES PLAYGROUND: The Delta blues migrated and was modernized, revised, and disguised. Chicago blues, East Coast blues, Texas blues, California blues—the list goes on. The blues became electric (guitar), more sophisticated, and took on longer formats. Try them all. One of the nice things about the blues is its worldwide popularity. Carry your recorder with you, and a stack of sheet music. You'll always find an audience. The author has been found busking outside Kings Cross Station in London or playing on the streets of Brussels during the Jazz Festival weekend. Those who attended BEMF '95 had the opportunity to hear several superb buskers, who are also professional players. They commented on the thrill and reward of street playing. Staid scientists and busy business folk always welcome impromptu sessions in the evening after a long day at meetings. And, since the blues are quintessentially a personal expression, they can also be your sole companion while camping or in a lonely hotel room.

Ray Dessy is emeritus professor of chemistry at Virginia Tech, Blacksburg, Virginia. He has written extensively on the chemistry and physics of woodwinds, and enjoys playing the blues with Lee Dessy. They have a collection of over 3,000 scores. Together, they also raise and train dressage horses. *They wish to thank Professor Michael Saffle of the Virginia Tech music department for exciting their interest in writing such an article during their participation in his honor's class on "American Music and Popular Culture." The authors are also deeply indebted to the writers of the books and videotapes suggested in the reference list. Their thoughts, words, and commitment have been transported and blended in this presentation. The continuing support of the Gomer von Awsterwyke Institute is deeply appreciated.*

USEFUL READING AND COLLECTIONS

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Encyclopedia of the Blues, Gerard Herzhaft, Univ. Arkansas Press, Fayetteville, 1992 (short biographies of all the Blues-persons)

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Blues People, LeRoi Jones,William Morrow and Company, New York, 1963

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Blues Lyric Poetry, Michael Taft, Garland, New York, 1983 (represents some 2000 recorded songs, 350 singers)

The Blues Line: A Collection of Blues Lyrics, Eric Sackheim, Grossman, New York, 1969 (some 300 lyrics)

Score Sources

William Ransom Hogan Jazz Archive, Tulane University, New Orleans (the finest collection of printed and manuscript music, recorded sound and oral history; some 50,000 pieces of popular sheet music)

Archives of American Folk Songs, Library of Congress (some 100,000 recordings, vast loosely catalogued sheet music)

110 American Folk Blues, Compiled, Edited and Arranged for Voice, Piano, and Guitar, Jerry Silverman, MacMillan, New York, 1958 (excellent starting point, available on interlibrary loan)

**All-American Blues Complete*, Creative Concepts, Ventura, CA, (superb catholic collections of country blues; 144 scores)

**Vital Blues Series*, individual volumes for B.B. King, Elmore James, Buddy Guy, T-Bone Walker, and others. Creative Concepts, Ventura, CA

**The Book of the Blues*, ed. by Kay Shirley, MCA Music, New York, 1963 (over 100 classic country and city blues), or the follow on

**The Definitive Blues Collection*, Hal Leonard, Milwaukee, WI, 1996

**The Blues*, Hal Leonard, Milwaukee, WI, 1996 (100 scores in pocketbook format)

Bessie Smith Empress of the Blues, Schirmer, New York, 1975 (a collection of sophisticated city blues)

* inexpensive paperbacks

A NEW RECORDER FOR NEW MUSIC

Will recent designs for a modern recorder produce an instrument that can succeed in the brave new world of the 21st century?

by Pete Rose

Nikolai Tarasov, the Stuttgart recorderist whose ideas had an influence on the Mollenhauer instrument designed by Maarten Helder as well as Friedrich von Huene's new tenor recorder, has been only briefly mentioned in both the Bowman and von Huene articles in* The Recorder Magazine. *He deserves a closer look. Besides being an imaginative dreamer and a collector of recorders made in the 1930s, Tarasov is a superb player who also composes. His music is steeped in the central European tradition, vacillating between a brooding, lyrical expressionism in the manner of Alban Berg and the jagged pointillism of the post-Webern school. Tarasov's works are both long and intense, highlighted by bits of theatrical gesture and colored by electronic reverberation.

INTRODUCTION

Last May, in New York City, I attended a presentation of a new type of tenor recorder created specifically for the performance of modern music. This instrument is now being produced by the Mollenhauer company in close cooperation with its designer, recorder player and instrument maker Maarten Helder, who voices and tunes each of the new instruments. Long and slim, about the length of a flute, this new-fangled tenor has saxophone-like right-hand pinky keys with little rollers for the low c', c♯', and d♯', and a key for low b (half a step below the normal tenor range) operated by the left hand pinky. It also has an adjustable block to change the timbre and a "piano key" for soft dynamics that works essentially the same way as the old Dolmetsch chin-operated contraption but is instead manipulated by the lowest knuckle of the index finger of the left hand (like the high d' spoon key on the saxophone).

The New York presentation of this instrument was enthusiastically delivered by Mollenhauer export consultant Jean Sébastien Catalan, a genuinely warm and pleasant fellow. Catalan told me the initial impetus for the creation of this instrument occurred when Maarten Helder came in contact with the Stuttgart recorderist-composer Nikolai Tarasov, who showed the instrument maker some pre-War German-made recorders. Though they were poorly tuned and voiced, these unusually long-bored instruments could produce a very in-tune set of harmonics by overblowing the lowest note, something not at all possible on other types of recorders. Tarasov also seems to have been the one who envisioned a new type of recorder for modern music that could play strongly in both the lowest and highest registers and would also have an easily accessible extended range through overblowing. He expressed these ideas to Maarten Helder and also to Friedrich von Huene, both of whom independently proceeded to develop instruments based somewhat on Tarasov's ideas.

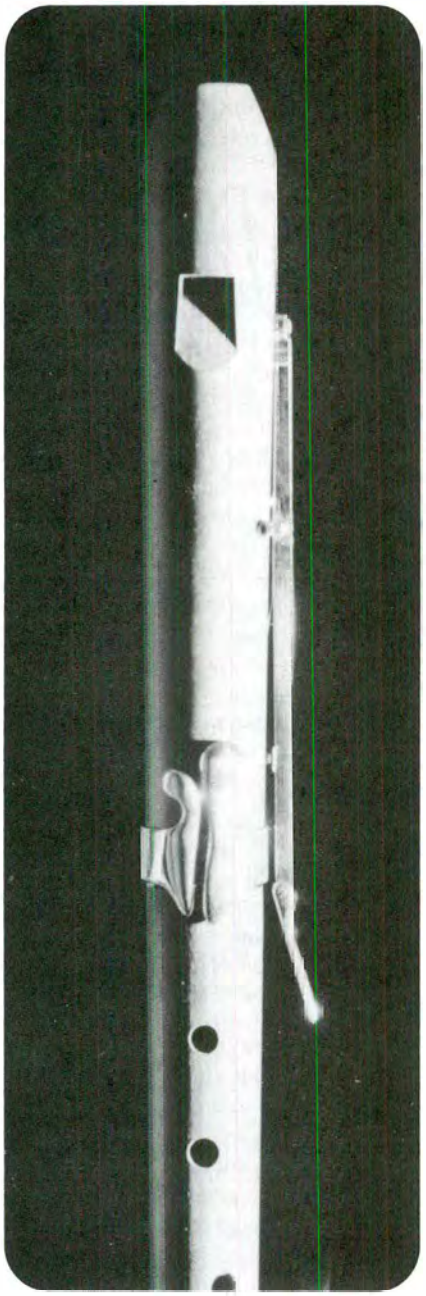
Last December, prior to the Mollenhauer firm's involvement, *The Recorder Magazine* published a generally uncritical article on the Helder instrument by English recorderist Peter Bowman, as well as an interesting article by Friedrich von Huene that focused on the history of attempts—his own and others—to modernize the recorder. In the present article I will be taking yet another tack, attempting first to set some kind of general criteria for developing and evaluating a recorder designed for the performance of modern music and then trying to determine the degree to which the existing Mollenhauer instrument measures up.

THEME

Without reference to what is or isn't possible or economically feasible, the image of a recorder designed for the performance of 20th-century music can be defined in three ways: first, and most obvious, by listing the things that are either impossible or most difficult to do on a conventional instrument that we would like to be able to do with ease; second, by stating the qualities of the recorder as we know it that we would least like to dispense with; third, by imagining some interesting and useful performance options that we don't have with a standard recorder.

For the most part, the following list will cite the difficulties and technical limitations of the standard instrument:

1) Compared to modern symphonic woodwind instruments, the recorder is dynamically limited. You cannot produce dynamic changes simply by blowing more strongly or easily, because this will cause dramatic alterations in pitch. The compensating techniques of leaking and shading and of using alternate fingerings for dynamic purposes (Walter van Hauwe goes so far as to call these procedures "the illusion of dynamics") provide a partial solution. These methods, most of them developed in the 1950s, may be easy to under-



stand and to execute in a simple, demonstrative way, but their full integration into musical contexts with artistic results has a long and involved history. It is only very recently that the majority of European conservatory graduates have the response-readiness to deal with this aspect of playing the recorder in a relaxed and natural way. But it would be much better to have an instrument that can respond dynamically to a wide range of breath pressures without having to do anything else to keep it in tune.

2) Renaissance recorders have a strong low register but don't go very high; Baroque instruments play up high but are soft and puny on the lowest notes. It would be nice to have an instrument that is strong and balanced in all registers and with an easy speech throughout its entire compass.

3) Chromatic passages, easy to play on modern woodwinds with their complex key mechanisms, are very difficult on the recorder. It would be great to have a recorder on which it wouldn't be necessary to use all those clumsy cross-fingerings.

4) Thumbing is an insecure way to produce the upper octave. The register key is far superior.

5) Recorders have a tendency to "click" when moving from one register to another. It would be nice to have an instrument that doesn't do that.

In turning attention now to the most valued qualities of the standard recorder, we should not be surprised to encounter some out-and-out conflicts with the above ideas. Here are the standard instrument's best aspects:

1) The recorder's sensitivity to breath and the necessity of making a strong and direct connection between the instrument and the desired artistic result, largely through the way we blow the instrument.

2) A certain general quality —or at least a general area of qualities— that most recorderists cherish as being "recorderistic" (though many makes and models of recorders may produce significantly different sounds). This is not to say that a sound that is obviously out of those parameters is bad. A clay whistle flute from Mexico may produce a beautiful, haunting sound, but it wouldn't be suitable for a recorder, at least not as the only sound option.

3) The ability to alter the intonation easily.

4) The ability to color notes expressively in the manner of non-European open-holed wind instrument traditions; an aspect of many modern works.

A recorder designed specifically for the performance of modern music should probably have some para-normal options in at least two areas: range and sound. Specifically:

1) An easily accessible third octave with substantial dynamic control. This would no doubt mean that all the notes in this range could be played without stopping the bell and without having to blow your brains out.

2) The means, quickly, easily, and uniformly, to alter the instrument's timbre without changing its pitch, having to pause, or utilizing a plethora of alternate fingerings.

3) Readiness for live electronic extension, including information listing and describing compatible devices. The recom-

At the left, a detail showing the "piano key" of Mollenhauer's modern recorder. The prototype by Maarten Helder shown in the photographs in Peter Bowman's article "The Birth of a Truly Contemporary Recorder" in* The Recorder Magazine *is not exactly the instrument that is now being produced: the piano key has been substantially redesigned. In Helder's original model, this key was operated by the left-hand pinky, a method that was uncomfortable and could impede the left hand. It also required a complex key mechanism going from the body to the headjoint that could easily be damaged when assembling the instrument. The new design, in which the piano key is operated by the lowest knuckle of the left-hand index finger, is mechanically simpler and far more comfortable to operate.

~

There has been recent interest in the recorders of pre-War Germany—a trend toward viewing these instruments not as crude, erroneous attempts at recreating historical instruments, but as a sound ideal of their own time. At the 1995 International Recorder Symposium in Karlsruhe, Prof. Peter Thalheimer, in a lecture entitled "Hindemith Today," demonstrated points about sound and articulation on recorders from that era (as indicated in the original 1932 edition of Hindemith's Trio from* Plöner Musiktag, *and as researched by Thalheimer from period sources on woodwind articulation). No doubt this organological and performance practice investigation was strongly influenced by the "historical performance" movement.

mended pickups should be able to amplify and alter (if desired) not only the normal sound of the instrument, but vocal and percussive sounds, or virtually any sound made near the pickup.

VARIATION

The new Mollenhauer tenor recorder exists in the real world of possibility and feasibility, so it will understandably fall short of the mark set by this dreamscape of ideas. Still it will be at least interesting and possibly even instructive and useful to instrument makers to draw such a comparison. However, before doing that I must point out that my exposure to the Mollenhauer recorder was minimal in both time (a few hours) and expertise. Neither I nor anyone else at the presentation knew the instrument well enough to demonstrate its capabilities. Nevertheless, I will try my best to be fair and to give the benefit of the doubt when I am not quite sure about something.

From the small amount of time I spent playing the Mollenhauer instrument, I am able to say for sure that depressing the "piano key" along with reducing the breath pressure will produce a much softer dynamic without changing the pitch, although it is still necessary to use special fingerings for extremely soft notes. Nevertheless, I was able to make quick dynamic changes with minimal effort. Both upper and lower registers within the normal compass spoke easily and, more than any other recorder I've played, were strong and well balanced. For the most part, the fingerings for all the notes are normal, so the instrument offers no advantage in speed or playing chromatically. The upper octave is produced by thumbing in the usual way so there's nothing special there either. I didn't test the instrument for "clicks" across the registers.

This recorder is responsive to breath pressure, and I believe it can produce what most professionals would consider a good recorder sound. Since it has keys only on the lowest notes, it is as capable of open-hole colorations as any Baroque or Renaissance model.

Perhaps the area I'm least qualified to comment on is the instrument's extended range capacity. In this respect I felt almost as if I were encountering a completely new genre of musical instrument. At the presentation, Mr. Catalon provided me with a fingering chart for the third octave. While I was able to play the high notes, I was really no more than a beginner with them. I did notice that I still had to blow pretty hard to get those notes and that some of them were tricky to catch, requiring exactly the right breath pressure and articulation. But these difficulties may have been due more to my lack of experience with the instrument than anything else. The designated fingerings for many third-octave notes involve leaking the first and second fingerholes; that too was a little tricky, at least with no experience.

The idea, and even the production, of a recorder with an adjustable block to change timbre is not new. Hopf produced a soprano and alto model with that option back in the 1960s. The block on these instruments and others that followed suit was held in place by a ligature, similar to the device that secures the reed on a clarinet or saxophone. By loosening the ligature, the player can move the block horizontally in or out, thereby adjusting the way the airstream hits the fipple and thus radically changing the instrument's timbre. The adjustable block on the new Mollenhauer instrument works a different way. By turning a knob on the back of the headjoint, the vertical position of the block can be changed. This method alters the timbre by increasing or decreasing the vertical dimension of the windway, thereby changing the degree to which the airstream is focused on the fipple. While I did not fully test the possibilities on the instrument, my feeling is that this method offers a quicker way of adjusting the block (just a slight turn will significantly alter the sound) but the clumsier horizontal ligature method may offer more timbral possibilities.

To my knowledge, Mollenhauer has not addressed the whole area of live electronic extension. They should, and perhaps will in the future, for many of today's recorder players are experimenting with amplification, reverberation, stereo sound, digital delay, ring modulation, and interactive computers in a wide variety of musical contexts. Conventional, contact, clip-on, and radio microphones have been used to pick up the recorder's sound with varying success. For the most part, these experiments have been done independently and with more than a bit of trial and error. It would be a real breakthrough for a recorder manufacturer to provide a list and description of the most compatible live electronic equipment for a particular recorder; especially for this one. Such a catalogue would have to be periodically up-dated, of course.

In his article "Efforts to Modernize the Recorder" in* The Recorder Magazine, *Friedrich von Huene discusses and also displays photographs of many interesting examples. I've had the opportunity to examine one of them; a soprano by Arnfred Strathmann. Its elaborate key system operates exactly in the manner of a saxophone, and it has a horizontal, ligature-type adjustable block. The key work is very admirable, though its action could be a bit smoother. The weakest aspect of the instrument is its sound, which, even at the most focused block setting, resembles a Flutophone or Tonette.

CODA

At the present moment, there seems to be considerable interest in this new type of recorder, some of it heavyweight. According to Bowman's article, Walter van Hauwe was slated to premiere a major new concerto on it last November, and Mr. van Hauwe is quoted describing the instrument as "very professionally manufactured and superbly working." Gerhard Braun has advised me that he is composing for it, and Johannes Fischer gave a concert last June at the international conference of the European Recorder Teachers Association (in Kassel) in which he premiered a number of new works that were specifically written for this type of recorder. Clearly, this instrument is now a ship afloat. However, if it is to remain truly contemporary, it must continue to be "a work in progress."

The author is a performer and composer of new music for the recorder, whose works have been commissioned by leading ensembles and soloists in this country and abroad. *The instrument described by the author is available through Kelischek Workshop, Brasstown, North Carolina, Von Huene Workshop, Brookline, Massachusetts, and the Antique Sound Workshop, Plymouth, Massachusetts.*

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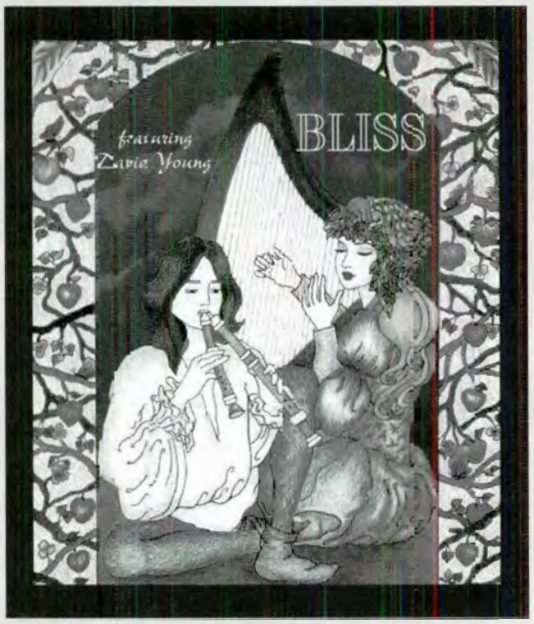

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A Chapter Is

A new ARS chapter in Worcester, Massachusetts, affiliates with a community music school and piggy-backs its way to a smashingly successful first year of existence.

LAST AUTUMN, several Worcester recorder teachers, including Jerry Bellows, Madeline Browning, Silvia Irving, and myself, decided to start a chapter of the American Recorder Society. We formed a board of directors, held our first monthly meeting in January, and were recognized as the Worcester Hills Recorder Society by the ARS later that month. We held a successful recorder workshop in March, with Gene Murrow, ARS president, as our guest teacher and ended our first year in the black with a healthy membership of 32.

For those of you who have started an ARS chapter, this probably sounds familiar and not particularly newsworthy. The difference is that our chapter is affiliated with a thriving community music school in Worcester, the Joy of Music Program.

Joy of Music Program

The Joy of Music Program—a member of the National Guild of Community Schools of the Arts, a network of over 200 such schools across the country— was started by teacher-director Wendy Ardizzone in 1986. For the first two years, only Music and Movement classes were offered at the music school. In 1989, Wendy wanted to add to what her students were already learning. She chose the recorder, having been strongly influenced by an experience at Kinhaven Music Camp in Weston, Vermont, when she was younger. The founding director of Kinhaven was David Dushkin, a professional recorder maker who had a wood-working workshop at the music camp.

"My love for the recorder goes back to when I saw David Dushkin make my first recorder," Wendy says. "The devotion he put into making each instrument had such a lasting impression that it was the root of introducing recorder to the Joy of Music Program, much later on."

Since 1986, the faculty has expanded to 28 faculty members, 400 students, a generous scholarship fund, and a long-term commitment to the recorder. The music school had 70 recorder students in 1996, seven recorder faculty members, and 50 young students participating in an ARS Junior Recorder Society club, the largest in the country.

The Joy of Music Program is unusual in that it combines its music classes with those in recorder. The original Music and Movement classes were followed immediately with a beginning recorder class. The offerings for recorder students have expanded to include Recorder and Drumming, Recorder and Creative Dance, and Recorder and Chorus. Ideally, the Joy of Music Program wants students to experience all of the combined classes, as each enhances the other.

The depth of commitment to the recorder at the Joy of Music Program is visible in a number of activities, including semi-annual Recorder Festivals, an opportunity for all recorder students to play together and end the evening with a potluck supper. In March, the school held its first Junior Recorder Society meeting, with 25 young students (and an honorary grandpa) in attendance. Students played pieces they had prepared in advance and sightread duets and trios. At the end of the meeting the students were taught a bransle, which they danced with great enthusiasm. The Joy of Music Program is also supporting a workshop this November presented by Grace Feldman for music educators wanting to learn more about how to form and teach ensembles of early music to children.

Jennifer Barron Southcott with two Junior Recorder Society members, showing differences between Renaissance and Baroque sopranos.

A Collaboration Evolves

At the time we formed the Worcester Hills Recorder Society, three of the four board members, myself included, were teaching independently at the Joy of Music Program. The music school is housed in a beautiful downtown Worcester church perfectly suited for our chapter's monthly meetings and annual workshops.

When Rich Ardizzone, associate director of the music school, suggested that the WHRS be formally affiliated with the Joy of Music Program, we spent several board meetings discussing the idea; it was important that we not lose our identity as a chapter of the American Recorder Society. I had a number of meetings with Rich to draw up a formal affiliation statement that clearly defined the roles of each participant, specifying that "Worcester Hills Recorder Society is an independent organization and therefore will set its own policies and procedures through its own board."

Through its affiliation with the music school, the Society has the benefit of its facilities for our monthly meetings and annual workshops, as well as the use of its non-profit bulk mailing permit. Our recorder events are publicized in the music school's newsletters and brochures, providing us with greater publicity than we could afford on our own. We, in turn, promote the music school in our publicity, al-

Formed

by Jennifer Barron Southcott

ways identifying the Joy of Music Program as a member of the National Guild of Community Schools of the Arts. Our original board of directors of four has expanded to include Rich Ardizzone and Alan Karass, music librarian at College of the Holy Cross in Worcester.

The Benefits of an Affiliation

The affiliation of an ARS chapter with a well-respected local arts organization benefits both organizations. Our connection with the Joy of Music Program lends us credibility as a new organization. We benefit the music school by strengthening their already deep and very visible commitment to the recorder and to the local community. Making music accessible to members of the community, regardless of their ability to pay, is part of the mission of the Joy of Music Program as a National Guild School. We share in that mission, and are able to offer financial assistance in no small part because our operating and mailing costs are comparatively low as a result of the support of the music school.

Our affiliation is paying off in a number of other ways: WHRS members have started studying privately or joined weekly recorder ensembles at the Joy of Music Program, Junior Recorder Society parents have started attending WHRS meetings, finding their own creative outlet in music, and Joy of Music Program students enrolled as private or ensemble students have joined our Society. Adults from the music school participate in three different ensemble levels coached at our monthly meetings.

The musical community has been brought into this relationship in one additional way—by attending the concert given by the faculty at the end of our March workshop. The concert was free to workshop participants and Junior Recorder Society members, and was also open to the public. A number of people in the audience became new Joy of Music Program students and members of the WHRS.

Recorder Festival students with Joy of Music Program and Worcester Hills Recorder Society faculty Madeline Browning.

A Collaboration that Strengthens the Musical Community

The affiliation we share with Joy of Music Program doesn't need to be unique. By working with an already established arts organization, the isolation felt by many beginning chapters is easily overcome. Perhaps our wonderful relationship with the Joy of Music Program may serve as a model. Such a collaboration needs to be carefully thought out—to insure that the two groups remain, to some extent, separate entities that complement each other and do not compete—but it can be very exciting and worthwhile.

I encourage ARS chapters to consider collaborating with other local members of the National Guild of Community Schools of the Arts. Their headquarters is in Englewood, New Jersey, and the phone number is 201-871-3337. A collaboration can strengthen both your chapter and the affiliated arts organization and strengthen ties to the musical community.

Jennifer Barron Southcott is president of the Worcester Hills Recorder Society and coordinator of the Junior Recorder Society at the Joy of Music Program.

Our affiliation is paying off in a number of ways: WHRS members have started studying privately or joined weekly recorder ensembles at the Joy of Music Program, Junior Recorder Society parents have started attending WHRS meetings, finding their own creative outlet in music, and Joy of Music Program students enrolled as private or ensemble students have joined our Society.

CHAPTERS & CONSORTS

"Home on the Range" with a French accent, the founding of Early Music Minnesota, library displays in Sacramento, and a Schickhardt Fest

Twelve members of the **Hawaii Chapter** joined elementary music teachers at the Hawaii Music Educators Association meeting in January for a special recorder workshop using soprano Aulos recorders donated by Rhythm Band. Ann Hansen reports: "When we played each piece, the ARS members took the more difficult parts (usually the tenor and bass). Occasionally, the teachers asked to hear the piece with the ARS members playing alone. Then the whole group would give the piece another try. While most of the teachers had taken university classes that featured the soprano recorder, few had progressed to other sizes. They were really amazed at the difference in mellowness when the lower instruments were playing along. Hopefully, the music teachers of Hawaii are looking at the recorder in a new light."

As part of an effort to increase enrollment, the **Hudson Mohawk Chapter** in New York offered a summer session for beginning recorderists. As many as ten people met twice monthly during June, July, and August under the direction of Ole Christensen. Three-part settings of familiar folk music tunes were used, since sightreading of four- and five-part Medieval and Renaissance pieces had proved too difficult at an earlier session for beginners. Christensen was especially pleased that the summer sessions included both parents and children. A short recital of the prepared music was planned for a fall Chapter meeting.

The **Sacramento Recorder Society** promotes its activities with a display that is set up on a rotating schedule in the 24 public libraries in Sacramento County, California. As described by Chapter Representative Richard Janes, "It includes a panel of Chapter activities, one of Chapter history, a listing of historical periods, colorful depictions of recorders from early music CDs, tapes, and LPs, and information about the ARS. We display actual plastic instruments (sopranino through tenor), along with a display board illustrating the full range of recorders, and we use as many photographs of our performing groups as we can, emphasizing their availability 'to enliven your event.'"

For members of the **East Bay (CA) Chapter** summer was enlivened by a "Schickhardt Fest" on July 28, an event organized by Mary Ellen Reed at the home of Kathy Cochran. Attendees brought alto instruments to read through the German composer's set of six sonatas for four recorders and continuo.

Along with lutenist Phil Rukavina and countertenor Brian Link, Cléa Galhano, music director of the **Twin Cities Chapter,** has helped to start a new organization, Early Music Minnesota, to address a number of problems: the need to increase the size of the audience for early music, the difficulty in finding good concert venues, conflicts in performing schedules, and a perception of musical cronyism. EMM has already brought together more than 100 people interested in working together and compiled a joint calendar of events.

Some 60 members of the **New York Recorder Guild** took part in the chapter's Spring Festival Workshop on April 21, held at Teachers College. Focussing on music of "La Belle France," the program sampled music from Machaut to Ravel (*Pavane for a Dead Princess*) and included a session led by Nina Stern called "Let's Make That Piece French," in which a num-

Chicago Composition Contest Goes National

The fifth biennial composition competition sponsored by the **Chicago Chapter** will be open to entrants from the entire ARS community, not just composers from the Midwest. A first prize of $150 and a second prize of $75 are offered for an unpublished "original composition suitable for ensemble playing in recorder society chapter meetings that are likely to have players of varying levels of ability." The deadline is May 15, 1997, and contest rules are available from Hilde Staniulis, 1700 East 56th Street, #1009, Chicago, IL 60637 (312-363-7476), or by e-mail from: aghiron@wppost.depaul.edu (Arlene Ghiron).

Sweet Pipes of Scottsdale, a group of home-educated students, age 8-16, entertained in costume at a May 5 concert that raised $900 for the Phoenix (AZ) Early Music Society. Funds will be used for the chapter's Fall Workshop with Steve Rosenberg, November 1-2, and for a newly established young talent scholarship, awarded this year to a member of the Sweet Pipes, Jody Wieler.

Left to right: Susan Iadone, Amanda Pond, and Victor Olson warm up at the annual concert and picnic of the Recorder Society of Connecticut, held June 1 at the country home of Helen Hermes. The get-together featured a viefle-lute duet prepared by Mr. Olson and Frank Barch, and Mr. Barch's demonstration of a symfonia. During the picnic, Jean Potter was announced as the recipient of an RSC scholarship, allowing her to attend the Long Island Summer Workshop.

ber of familiar melodies were garnished with double-dotting, notes inégales, trills, mordents, battements, and filled-in intervals. Judith Anne Wink reports that a visitor, hearing the group begin to ornament "Home on the Range," asked, "Is that a French piece?" Nina smiled and replied, "It will be." Other faculty members were two French nationals—Claire Rottembourg and Adeline Sire—and Martha Bixler.

Ensemble Virelai, the performing group representing the **Monterey Bay (CA) Recorder Society**, joined with Our Lady of Perpetual Help chant choir at Holy Cross Mission Chapel to give a concert of Marian music composed in honor of the Virgin Mary. In April, the ensemble had played for 90 children at the Branciforte Elementary School. Among the members of Ensemble Virelai are Curt Bowman, Ron Emery, Lorrie Emery, Jane Hancock, Kat Macfarlane, and Carolyn Woolston.

CHAPTER NEWSLETTER EDITORS

PLEASE TAKE NOTE: If you do not have the ARS office on your chapter's newsletter mailing list please add the following: American Recorder Society, Box 631, Littleton, CO 80160-0631. Also continue sending Chapter newsletters to the editorial office: 472 Point Rd., Marion, MA 02738.

JUNIORS PLAY IN SAN DIEGO

The second annual San Diego Junior Recorder Festival, held June 7 in the Chapman Center for the Performing Arts, added a mini-workshop for adults and featured the performance of an original fanfare composed for the occasion. A total of 130 children from nine schools participated. They were joined in the concluding "Ode to Joy" by 15 adults from the workshop and another ten members of the **San Diego County Recorder Society**, which sponsors the event under the chairmanship of Phillys B. Burns.

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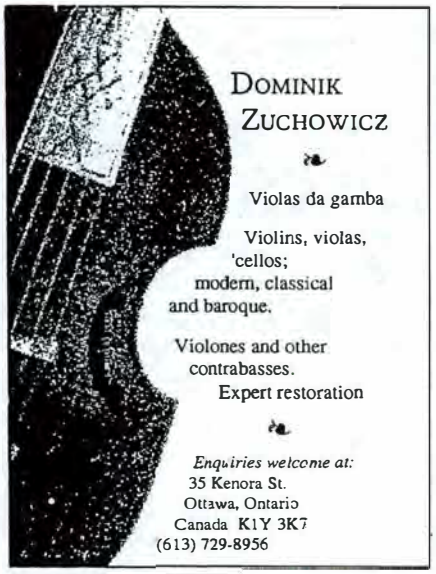

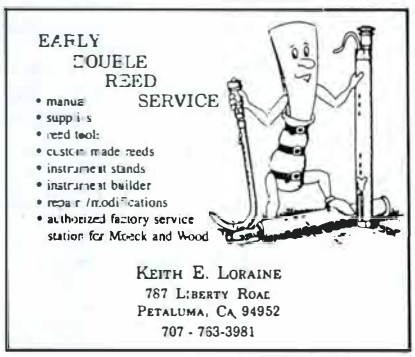

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RECORDERS ON DISC

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So often recorder transcriptions of established works are make-do affairs, or gimmicky (if entertaining) novelty items. (**The Flanders Quartet**'s sparkling and amusing recording of Vivaldi's *Four Seasons* with **Marion Verbruggen**—HMU 907153—is a case in point.) But **Judith Linsenberg**'s transcriptions of Bach organ trio sonatas (Virgin Veritas 45192 2) may actually improve on the original! By assigning the three parts to instruments whose timbre and mode of articulation are so different—recorder (Linsenberg), violin (Elizabeth Blumenstock), and harpsichord/cello (Edward Parmentier and Elisabeth Le Guin)—these arrangements of BWV 525-530 assist the listener in tracking the intricate interplay. Making these pieces into quasi-solo vehicles, as in Verbruggen's similar recording (HMU 907119) and Cavasanti's (Nuova Era 7234), is not as helpful. Throughout, Linsenberg's playing is vibrant and enlivened.

Minchung Wu, said to be the first Taiwanese musician to study recorder in the U.S. (at New England Conservatory with John Tyson), has produced a disc called *Perceiving the Wind* (Elite Crossover EI-5100). Floating on luxurious synthesized strings and percussion, Wu sails through a selection of movie themes (*Out of Africa, The Graduate*), original Taiwanese tunes, and chestnuts (i.e., the Pachelbel Canon and Susato). It's all easy listening, and as the notes in the extravagant, four-color booklet say: "Every note played by the recorder seems to [be] carried with the scent of white sweet osmanthus gently brought by the warm west winds and fall all over around." (Write to Wu at 5, 160 Lane, Section 1, Cheng-kang Rd., Tainan, Taiwan.)

David Young's new album with Celestial Winds is called *Bliss* (Universe Music UMC-5555; 800-566-2862), but it's not as mindless as the title suggests. His use of multitracking, digital delay, and other techniques creates a feeling that is at once genuine and imaginative, whether in a bluesy Bach bourée or in stylized ethnomusical fantasias. If you like hearing the recorder playing New Age music, try this one.

Multitracking allows **David Bellugi**, an American recorderist living in Italy, to clone himself into an idealized recorder ensemble. (If it existed outside the studio, it would give the best recorder quartets a run for their money.) His *Landscapes* (Frame FR9506-2) is a collection of "ethnic-inspired music from different cultures of the 15th-, 16th-, and 20th centuries." With the assistance of Ali Tajbakhsh playing *zarb, daf,* and *djembé*, and Chris Hayward playing *palmas* and finger cymbals, Bellugi mixes music of Encina, Bartók, Gervaise, Ortiz, and Leo Brouwer (b. 1939) together with Hungarian tunes from the Renaissance and Klezmer dances. Using instruments "built and maintained by Thomas A. Prescott, USA," he digs deep into a bag of aural tricks and exhibits technique so good it seems beside the point. Another Frame recording (FR01C93) pairs Bellugi with his father Piero conducting the Orchestra del Chianti in a selection of works for chamber orchestra, including recorder concertos by A. Riccardo Luciani (b. 1931) and Antonio Vivaldi. In Vivaldi's C major sopranino concerto, RV 443, Bellugi turns in a stylish modern-pitch performance that happens to feature the fastest allegros of any in my collection. Luciani's *Concerto di Anacrò* is in a modern, pleasantly dissonant idiom, and wanders between moody meditations and Pied-Piper-esque dances.

Von Paris nach Wien, "a musical journey featuring an unusual ensemble and original luggage" (Antes BM-CD 31.9063, distributed by Bayside Distribution; 916-373-2548), is **Matthias Maute**'s contribution to the growing list of recordings that use a "theme" to draw the instrument beyond its usual boundaries. Here, in beautifully gauged performances with gambist Michael Spengler, Maute adapts a selection of mostly keyboard works by Rameau, Couperin, Muffat, Abel, Haydn, Chopin (*Grand Waltz Brillante*), Schubert, and Satie (including the classic *Gymnopédie I*), splicing in two of his own easy-going works: *Rondeau* (1991) and *...some more words...* (1988). Instruments in all styles and at pitches from A-392 to A-465 repre-

sent a wide range of European makers: Deerenberg, van der Poel, Kolberg, Brown, Meyer, and de Vijlder. In Maute's accomplished hands, what would otherwise be a grab-bag feels like an elegant portmanteau.

Ensemble Fitzwilliam's new collection of Telemann chamber works for recorder and other instruments (Astrée E 8561, distributed by Harmonia Mundi) has so many beautiful moments and will be so wonderfully instructive for recorder players who enjoy playing in "mixed company" that it seems churlish to complain that the oboist (Paul Dombrecht) and violinist (Enrico Gatti), who join recorderist **Jean-Pierre Nicolas** as featured players, are not always able to match his pin-point lightness of approach (on a Fred Morgan Denner model). But they come pretty close, and the general playfulness, the lilting "light-and-shadow" stepwise eighth-notes, and the sympathetic continuo realizations of Bruno Cocset, cello, and Michèle Dévérité, harpsichord (heard together by themselves in a D major sonata), are a pleasure. I was also pleased to hear for the first time a four-movement trio in D minor from a manuscript (V7117) in the Royal Conservatory in Brussels. It begins with a furious allegro and concludes with a stomping-good Polish dance.

Canzoni e Danze, the first Deutsche Grammophon Archiv recording (445 883-2) by **Piffaro** (formerly The Philadelphia Renaissance Wind Band) introduces the listener to typical families of instruments: shawms and sackbuts, recorders, flutes and lutes, etc. Unlike their previous discs for Newport Classic, the documentation doesn't help the listener trace the instruments and players through the various recombinations. But the repertoire, drawn from Renaissance Italy, is smoothly produced. It is easy to believe that Piffaro's recorder ensemble achieves the level of the professional wind bands of that time.

The Minneapolis-based ensemble **Minstrelsy** has issued two CDs for Lyrichord, *Songs and Dances of the Renaissance & Baroque* (LEMS 8018) and *Vieni o Cara* (LEMS 8023). They both are engaging and pleasant programs primarily of English and Italian music from the late Renaissance and early Baroque set for violin, recorder, lute, and voice. Soprano Carole Hofstad-Lee delivers her lyrics clearly and sweetly, and recorderist **David Livingston** embellishes with warmth and, where appropriate, a sprightly manner.

Two debut discs are very much worth mentioning. First is **Christina Hollmann**'s *Il Cimento* ("daring deed," or "trial run"), a collection of 17th-century Italian solo sonatas by some less familiar names: Antonii, Rognoni, Leoni, Guerrieri, and Lonati, in addition to Carlo Farina and Marco Uccellini (MDG Scene 605 0553-2, distributed by Koch). Her tone is full-throated, and her technique is brilliant without being gimmicky. You know her intonation is good, because it's truly locked in with the organ continuo. Playing recorder with organ continuo is, indeed, a daring deed! Similarly daring and equally successful is **Maurice Steger**'s *An Italian Ground* (Claves CD 50-9407, distributed by Qualiton). This young prize-winner, a student of Matthias Weilenmann, Jeanette van Wingerden, Pedro Memelsdorff, and Kees Boeke, uses instruments by Schwob, Nieuwland, and Prescott in music by Fontana, Cima, Locke, and Scarlatti among others (one of whom is *not* Vivaldi, though he is credited with a sonata from N. Chédeville's *Il pastor fido*).

Finally, it is important to cite an interesting CD from Musical Heritage Society (513988A) called *New Music for Early Instruments*. Three of the items on the disc involve recorder. One is a 1985 recording of **Frans Brüggen** performing *Alleluia to the Heart of Stone*, the short work that Richard Felciano wrote for him to play in the reverberant acoustic of San Francisco's Grace Cathedral (playing into an open piano with the pedal down or using electronic reverberation, as is done here, is also authorized). Another item on the disc is a group of three of Robert Strizich's *Aphorisms*. These pieces concisely explore the essentials of avant-garde recorder technique and are played with aplomb by **Eva Legêne**. And last is Strizich's *Fantasia* for recorder quartet (a starry assemblage of **Frances Blaker**, **Vicki Boeckman**, **Judith Linsenberg**, and Legêne). It starts slowly and plaintively with bent notes and glissandi and ends in glittering episodes of multiphonics, harmonics, whistle tones, and overblown distortion.

Benjamin Dunham

Multitracking allows David Bellugi to clone himself into an idealized recorder ensemble. (If it existed outside the studio, it would give the best recorder quartets a run for their money.)

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MUSIC REVIEWS

Jelly Roll Morton, Marais, Handel, Finck, collections for the holiday season, and for the political season: "Happy Days Are Here Again"

MILTON AGER. *Happy Days are Here Again.* VINCENT YOUMANS. *Tea for Two.* Arr. Heidi Brunner (SATB). Universal Edition 30489 (European American), 1994. Sc 8 pp., pts 2-3 pp each. $14.95.

HEINZ GIETZ AND HANS BRADTKE. *Pigalle.* F.W. MEACHAM. *American Patrol.* Arr. Heidi Brunner (SATB). Universal Edition 30224 (European American), 1995. Sc 11 pp., pts 4 pp each. $11.95.

At times, one has the impression that music publishers have their backs to the wall and are casting about anxiously for something to keep the presses rolling. Presumably, the archives have already been ransacked for all appropriate works written before 1800. And so, more and more often, we see new editions of folk, 19th-century, and even 20th-century popular pieces written by persons who probably never heard of the recorder. This brings up the question: Is this music suitable? If there is one all-embracing answer, it isn't obvious. It appears that one has to try setting one of these non-recorderistic pieces to see if it is amenable to translation.

It can be done! For example Philip Evry's setting of "Singin' in the Rain" (International Music Publishers, 1984) is a delight to hear and play. The four pieces reviewed here, alas, do not succeed as well. One reason may be the strange selection of material. American audiences, who only associate "Happy Days" with political conventions, will surely ask why this piece was chosen. And "American Patrol," which is most often played by high school bands, seems so out of place as to be an unintentional parody. Further and greater problems with these four pieces are the unimaginative arrangements. They have simply been reset in comfortable keys with the harmonic and melodic material divided up between the four voices. There is no development, no creative invention, and thus little interest. No evident attempt has been made to give them that distinctive sparkle that a recorder consort can create. The most disappointing of the four has to be "Tea for Two." It could have been made into something as lilting and light as the original song. Unfortunately, it just "ploops" along like the insipid salon music we used to hear in the background of 1930s romantic comedies.

Universal Edition has given us many fine publications, such as Staeps's *Chorisches Quintett* and Arvo Part's *Arbos*. I hope they maintain their high standards and apply that discrimination to any further publications of popular music.

JELLY ROLL MORTON. *Milenberg Joys,* arr. Marty Stromsten and Ken Andresen (SATTB). Polyphonic Publications 122 (Magnamusic), 1995. Sc 4 pp, pts 1 p each, 1 p performance notes. $4.75.

There has been a great deal (some will say far too much) written about the appropriateness of setting 20th-century popular music such as ragtime and jazz for recorder ensembles. For example, if you can find a copy of vol. 4, no. 4 (November 1963) of this journal, you may read Anne Tremearne's critical but amusing review of Robert Dorough's *Eons Ago Blue*. There is little to add to what has already been said, except to concur with those who consider it all a matter of individual taste.

The arrangers of *Milenberg Joys* have made a good choice for "recorderizing." The title refers to a place (location not given) where Morton spent some early years and began to develop his unique musical style. This piece does lend itself well to the recorder sonority, and the performance notes are most helpful in achieving a jazz-like style. The edition, like most produced by Polyphonic Publications, is neat and clear. Try it! You might just like it!

JOHN FARMER. *Fair Phyllis I Saw*, arr. Andresen (SATB). Polyphonic Publications 127 (Magnamusic), 1995. Sc 2 pp, pts 1 p each, 1 p text. $3.50.

GEORGE KIRBYE. *See what a maze of error*, arr. Andresen (SSATB). Polyphonic Publications 129 (Magnamusic), 1995. Sc 2 pp, pts 1 p each, 1 p text. $3.75.

Here are two well-known late Elizabethan madrigals in clean, playable recorder editions. We could not find the original vocal setting of the second, but the first appeared to be very little changed from that which appears in several available vocal collections. In both cases the arranger has presented the words separately on text sheets. Might it not have been better to leave them in place on the score so that this edition could have done double duty? Tempos or metronome markings are not suggested by the editor. In *Fair Phyllis* there are several alternations of 3/4 and 2/2 meter, but no proportional relationship is given.

In spite of these minor lacunae, these pieces are delightful to play just for fun and would make pleasing encores in a performance. In the latter instance, they would be enhanced by having one or two of the lines sung as well as played.

Richard Conn

In his third book of pieces for viols of 1711, Marais remarks that many of the pieces in the book can also be played on recorder, flute, and oboe. The editor of this edition of* La Sonnerie *has followed Marais' lead by indicating that the violin part can be played on flute or alto recorder and providing some alternate notes for recorder.

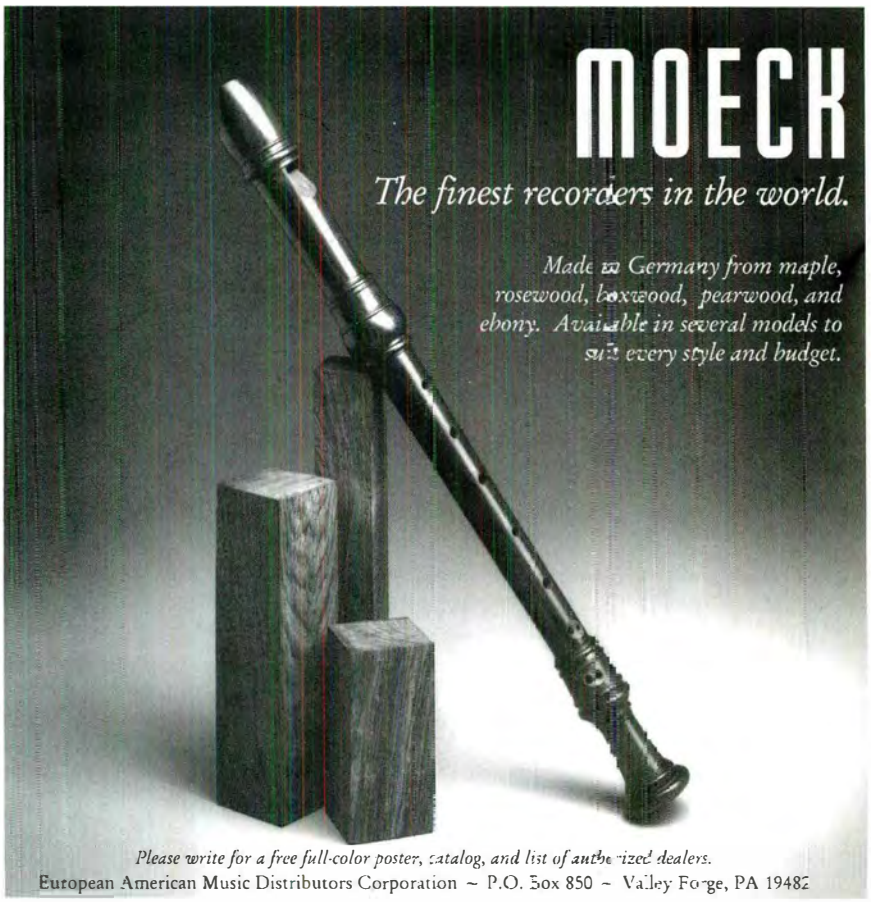
MARIN MARAIS. ***La Sonnerie de Sainte-Genevieve du Mont de Paris (1723)***, ed. Donald Beecher (violin, flute, or alto recorder, with bass viol or cello and continuo). Loux Music Publishing Co., Dove House Editions, Baroque Chamber Music Series, no. 21 (Magnamusic), 1994. Sc 24 pp, top pt 8 pp. 2 alternative lower pts (same music, different clefs) 7 pp each. $18.00.

Lovers of early music have been fortunate in having the recent French movie *Tous les matins du monde* bring into public light some of the marvelous music of the French Baroque through compositions of Marin Marais and his supposed teacher, Le sieur de Sainte-Colombe. The 1994 Dovehouse Editions publication of *La Sonnerie de Sainte-Genevieve du Mont de Paris* makes available one of the programmatic gems of Marais' large body of work. The composition is quite long: 302 measures of variations over an ostinato bass resembling pealing church bells. In this three-part work, the violin part is somewhat more melodic than the part for the viola da gamba, but both weave together to create a spellbinding effect over the ongoing bass line of the keyboard.

La Sonnerie appeared in 1723 as the third work in a collection of compositions for violin, viola da gamba, and keyboard. In the introduction to that collection, Marais suggests the violin part could also be played by the transverse flute, and he makes other suggestions for substitutions of instruments in the ensemble, such as violin for the viol, cello for the viol, and theorbo for the harpsichord. Earlier, in 1692, Marais had published a volume of trios for "*les Flutes, Violon, & Dessus de Viole*" in which the decorative panel of the title page depicts many flutes and recorders together. Similarly, in the introduction to his third book of pieces for viols of 1711, Marais remarks that many of the pieces in the book can also be played on recorder, flute, and oboe.

The editor of this edition of *La Sonnerie* has followed Marais' lead by indicating that the violin part can be played on flute or alto recorder and providing some alternate notes for recorder. In addition, passages that sit too low in the alto's tessitura

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



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MUSIC REVIEWS *(cont.)*

to be in balance with the stronger tone of the viol should be raised an octave, particularly passages with very fast notes on the bottom three or four notes of the instrument. Octave changes, however, must be made in places that allow for a pleasing melodic line.

To perform this music successfully, the player should be acquainted with the French Baroque style, which is an elegant blend of ornaments and nuance. This edition generally leaves stylistic interpretation to the players. (Recorder players unfamiliar with French style can find basic symbols and descriptions in Hotteterre's *Principles of the Flute, Recorder, and Oboe.*) Some of the original ornaments are written out in the parts, and one basic ornament symbol is used in each part. However, the edition lacks guidelines for execution of ornaments or other aspects of the French style, such as *inégalité*. The word *pointé*, part of bowing instructions in the original, does appear in the violin part but is omitted from the viol and cello parts. Loud and soft signs interpreted from the original are included. *La Sonnerie* can be heard on the Jordi Savall recording, *Tous les Matins du Monde* (Auvidis), which gives examples of articulations and ornamentations needed to provide variety in this extended work.

Intermediate and advanced recorder players will find this music a challenge because of the ornamentation and tempo (recorded tempos range from 108 to 120). The keyboard realization for this edition has been kept quite simple, enabling the bell-like ostinato to come through clearly. For those recorder players who have an ambitious viol-playing friend and know a patient harpsichordist, this Dovehouse edition provides an opportunity to play one of the masterworks of the French Baroque.

Mary Johnson

VIKTOR FORTIN AND MARTIN HEIDECKER. *Time and Rhythm, Vol. I and II* (SA w/opt accompaniment). Universal Edition UE 30216 and 30217 (European American), 1995. 20 pp and 24 pp. $10.95 and $11.95.

These volumes are wonderful collections of pieces from different historical periods (Medieval, Renaissance, Baroque, and Contemporary) intended to be used together with a beginning method. They offer materials that give students experience playing with other recorders (S,A,T)

in duets or trios, and with keyboard and percussion or "body-cussion" accompaniment.

In Volume I the selections range from d" to e"' (on soprano) and employ rhythms that are "do-able" for a beginner (♩, 𝅗𝅥, 𝅝, and ♪). The accompanying parts are mostly parallel rhythms, but on some of the pieces they are more challenging, with the second and third parts moving while the top part is holding. On No.10, a piece by Mr. Fortin, the parts "talk to each other" which is fun to play and hear. Music shouldn't be all serious, and children should be encouraged to enjoy musical jokes.

One very unique feature of this volume is a piece called "The Unending Song." The piece is divided into four-measure sections surrounded by an introduction and a coda. The student is encouraged to put the sections together in whatever order pleases him or her, framed by the introduction and the coda. This opportunity to be free with the music allows the student to think about what she or he hears and to make judgments about structure and composition. This is a very important, empowering element for young musicians. A next step is improvisation, within boundaries but with fewer cues. I like this method very much. It goes along well with my own attempts to expose children to improvisation from the very beginning of their study of the recorder.

These volumes include words to songs and helpful comments about dance forms and other information about the origins and functions of the pieces in society. Breaths are marked in places appropriate for the correct phrasing– something that is, surprisingly, not always as well done.

In Volume II, the range of pieces is expanded to include c" to a". Some basic ornamentation is suggested, with notated instructions on correct execution given at the end of the book. Wisely, the authors suggest that the ornaments be added only after the piece is learned well without them.

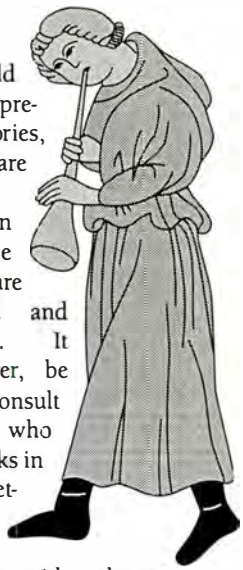
The "Unending Song" in this volume is taken a step further by giving only the accompaniment based on the harmonic progression of four chords– G, in measure 1; C in measure 2; D7 in measure 3; and G, D7 in measure 4. As an introduction, the chords are given and an example is shown to illustrate that main tones are on the first and third beats and passing tones are allowed on the second and fourth beats. This is more complicated, but given a background of controlled improvisation, I think a student would find this new challenge fun and stimulating.

I strongly recommend these two volumes to anyone who teaches children as well as adults, because they contain delightful pieces that will enhance materials in a method, and they offer unique and creative ways to encourage thoughtful improvisation.

I look forward to future volumes by Viktor Fortin and Martin Heidecker!

Marie-Louise Smith

For Christmas Concert Planning



THE CHRISTMAS COLLECTION. edited and arranged by Eric Haas. (SATB). von Huene Press, 1994. 2 sc 29 pp. . $15.00

THE CHRISTMAS COLLECTION 2. edited and arranged by Eric Haas.(SATB) von Huene Press, 1995. 2 sc 33 pp. $15.00.

These two volumes contain 34 pieces of music associated with the Advent and Christmas seasons. There are a few popular carols, but most are chorales, hymns, selections from oratorios, etc. With some of the latter, the editor has brought together several settings of the same melody by several composers or by one sequentially. Although most of these were meant to be sung as well as played, there are neither separate voice lines nor word underlay included. Thus, these collections were not meant principally for playing at your Christmas caroling party.

What they will do and do very well is to provide enjoyable and rewarding holiday music-making for more serious occasions. They would be ideal contributions to an Advent church service. In fact, as one reads them through, suggestions will readily begin to emerge as to which would serve well as preludes, offertories, etc. The pieces are well-arranged with interest in all parts. The edistions are cleanly-printed and easily-readable. It might, however, be helpful to consult someone who knows the works in their original settings, since the editor has been sparing with phrase markings Also, some of the pieces will sound better played by an ensemble of more than one-on-a-part. This is particularly true when the soprano line is low or when the melody appears in the tenor.

These collections are higly recommended. They are filled with beautiful music and will make a fine addition to the well-thumbed Christmas literature now available.

Richard Conn

HEINRICH FINCK. Greiner Zanner, ed. Thomas (5 instruments). London Pro Musica Edition LPM 202 (Magnamusic), 1995. Sc 4 pp, pts 1 p each (3 pts also in alto clef printed on reverse). $5.25.

HEINRICH FINCK. Wer ich eyn Falck, ed. Thomas (4 instruments). London Pro Musica Edition LPM 201 (Magnamusic), 1995. Sc 4 pp, pts 1 p each (3 pts also in alto clef printed on reverse). $4.00.

HEINRICH FINCK. Christ ist erstanden, 2 settings (5 voices or instruments). London Pro Musica Edition EML 273 (Magnamusic), 1995. 5 sc 5 pp each & 1 sc (in orig. key) 2 pp. $5.25.

As a young man, Finck (c. 1445-1527) served the king of Poland; then he worked in various locations in Hungary, Germany, and Austria. His lengthy creative life spanned three generations of composers, from Dufay through Josquin. Finck's style of composition kept up with that of his contemporaries, as can be seen in the variety of contrapuntal techniques in these pieces, all of which are based on *canti firmi*.

Greiner Zanner ("Whiner, grumbler...") was an earthy folksong which was used as a *cantus firmus* by several Renaissance composers as well as by Finck. For instance, a trio by Hofhaimer is available in modern edition (LPM TM55) as is a quartet by Isaac (LPM AN11.) In Finck's piece, the complete tune appears in succession in each of the parts except the middle one, which is labeled "vagant." That part is absent from one of the extant manuscripts of this piece, but the editor feels that it is important and should not be omitted in performance. He has set the text where the melody occurs in each of the parts but feels that Finck intended the piece to be performed instrumentally. (It is published

as a part of the LPM series "Early Experiments in Instrumental Music"). The parts are generally rhythmically and melodically independent, but not difficult, and fit the ranges of Renaissance recorders. The pages of this edition are enclosed in a sturdy folder, and the printing is very large and clear. But the editorial notes are minimal for what we have come to expect in LPM editions. There is no translation of the text, but a brief one can be found in the Isaac edition above.

Wer ich eyn Falck, also from London Pro Musica's "Early Experiments in Instrumental Music" series, is a similar publication to *Greiner Zanner* and also similar in compositional style. The original manuscript, dated 1504, gives only the first line of text, translated: "If I were a falcon, I would want to take off." Since no other settings of *Wer ich eyn Falck* are known, it is possible that Finck himself composed the cantus firmus melody.

As in *Greiner Zanner*, the entire four-phrase melody appears successively in each of three voices in the first section, which is in duple meter; then it is presented in triple meter by the tenor and bass in canon. The accompanying parts move in a variety of contrapuntal textures. The top part, which extends from a' to f''' (notated pitch), exceeds the range of Renaissance recorders but fits modern altos.

The editor suggests treating *Wer ich eyn Falck* as a "virtuosic tour de force," with a suggested tempo of 60-70 for a whole note. It requires thoughtful attention to articulation and ensemble precision to bring out the cross-rhythms and to achieve a smooth meter change. Not for casual sight-reading!

Finck's two settings of the Easter hymn, *Christ ist erstanden*, provide an interesting contrast in style. The first setting in this edition seems to be from Finck's earlier years because, like a traditional *Tenorlied*, the cantus firmus is presented in the tenor part as long notes against "elaborate, somewhat archaic" counterpoint in the other parts. He probably composed the second version later in life, because it is less intricate rhythmically but more complex structurally.

In both versions, Finck makes use of a familiar melody, dating from the 12th century, that is still found in some hymnals with a translation of the 16th-century text, "Christ the Lord is Risen Again." In his second setting, Finck also uses an additional tune traditionally associated with the words. In this edition all parts are texted in the second setting, whereas the words are set to only the tenor part in the first setting.

A score is provided for each performer, as in all of the popular Early Music Library series, and pages fold out so that no turns are necessary. An additional score giving the first setting in its original key, a fourth lower, is printed on the inside covers (available separately as EML 273a). This lower overall consort range is preferable to the ear, but the top part must be played on a modern alto recorder or a Renaissance treble in G, whereas the transposed version can be played entirely on Renaissance recorders.

These three fine performing editions of compositions by Heinrich Finck provide a wonderful source for the study of German polyphonic music of the late 15th- and early 16th-centuries.

Constance M. Primus

HANDEL. Fugue in A minor (G 194), arr. Friedrich von Huene (ATBcB). Polyphonic Publications 95 (Magnamusic), 1994. Sc 2 pp, pts 1 pp ea. $3.75.
HANDEL. Fugue in D minor (G 17), arr. Friedrich von Huene (ATBgB). Polyphonic Publications 96 (Magnamusic), 1994. Sc 3 pp, pts 1 pp ea. $4.00.
HANDEL. Fugue in D minor (G 27), arr. Friedrich von Huene (ATBcB). Polyphonic Publications 97 (Magnamusic), 1994. Sc 4 pp, pts 1 pp ea. $4.25.
HANDEL. Fugue in D minor (G 264), arr. Friedrich von Huene (ATBgB). Polyphonic Publications 98 (Magnamusic), 1994. Sc 2 pp, pts 1 pp ea. $3.75.
HANDEL. Six Fugues after Piano Fugues, Vol. 3 (Fugues 5 and 6), arr. Grete Zahn (SATB). Moeck Zeitschrift für Spielmusik 666/667, 1994. Sc 9 pp. $9.95.

Bach's fugues, because of their strict character, have frequently been transcribed for recorder consort. Transcriptions of Handel's fugues are rarer, and these editions are a welcome addition to that small list.

One of the most fascinating differences between the music of Bach and Handel is the composers' varying treatment of the keyboard fugue. While the form was of great importance for Bach, Handel wrote relatively few examples. Bach's are famously rigorous and exhibit constant delight in the display of contrapuntal ingenuity, while Handel's, though artfully constructed, are generally much more free and rhapsodic in their overall effect. Bach's fugues, because of their strict character, have frequently been transcribed for recorder consort. Transcriptions of Handel's fugues are rarer, and these editions are a welcome addition to that small list.

Both von Huene (the eminent recorder maker) and Zahn have transcribed from a variety of keyboard originals (movements from the famous Suites as well as miscellaneous pieces) and in doing so have frequently changed the key of the original and made changes in voice leading in order to accommodate the recorders. As well, by reducing the scoring to four voices (where Handel not infrequently adds octave doublings and extra voices to strengthen chords), the arrangers have emphasized the structural, "Bachian" aspects of Handel's fugal writing. The music stands up well, however, to this treatment, and recorder players familiar with Handel's sonata style will enjoy exploring another side of the composer's art.

Zahn has transcribed for the typical SATB combination, while von Huene has used a low consort involving great bass and even C contrabass. This will put his transcriptions out of the reach of many recorder groups, but for those with the requisite instruments, the added richness and organ-like sonority will fully justify von Huene's choice. While von Huene's introductions explain the pitch relationships of the low consort, it would perhaps have provided added clarification to have used the "octave 8" indication with the appropriate clefs. There is one fugue in common between the editions submitted for review, and it is interesting to compare the transcriptions. The arrangers have made different choices in regard to voice-leading and even the assignment of parts when the texture thins to three voices, but both arrangements lie well for recorders and present the music effectively. The Moeck edition requires at least two scores for performance, while the Polyphonic Publications include separate parts along with a score in loose-leaf format (sometimes, however, in quite small print).

Scott Paterson

PRESIDENT'S MESSAGE *(cont.)*

has historically possessed a dense and complex network of voluntary associations and important communal structures, to a greater degree than many other Western societies. He documents how societies without these structures flourishing between the family and the state, societies with a "missing middle," ultimately fail their people. The sense of loss of something important in our own culture, and an ominous warning, is captured in this passage: "The United States today presents a contradictory picture of a society living off a great fund of previously accumulated social capital..., while at the same time manifesting extremes of distrust and asocial individualism."

Our success as a society, our happiness, even our economic prosperity, is dependent on our fund of social capital. Maintaining the health of associations like the American Recorder Society and coordination with other community organizations like the National Guild of Community Schools of the Arts strengthen the network of voluntary associations and increase our fund. Now I know what produced the special feeling at the Worcester Hills workshop: it was seeing the high rate of return on the investment of their capital in the larger community.

If social capital is indeed dependent on "inherited ethical habits," then even the recorder itself gives us a special advantage and opportunity. Following the Worcester workshop, Jerry Bellows, one of the teachers and organizers, sent me the following note: "I have to relate a comment by friend Petrika Melo (local pianist, accompanist, audience member and friend). After the concert, he asked, enviously, 'How do you get five recorder players to work together so wonderfully? If five pianists get together, all we can do is fight.' We ended up having a wonderful discussion on the art of teamwork and working together. As recorder players (or players of any single-voice instrument), we absolutely need each other's help to produce a chord. By ourselves, the sound is alone and empty, but when we learn to listen to each other and support each other, we discover the beauty of creating harmony, musically and socially."

That is our culture.

Gene Murrow

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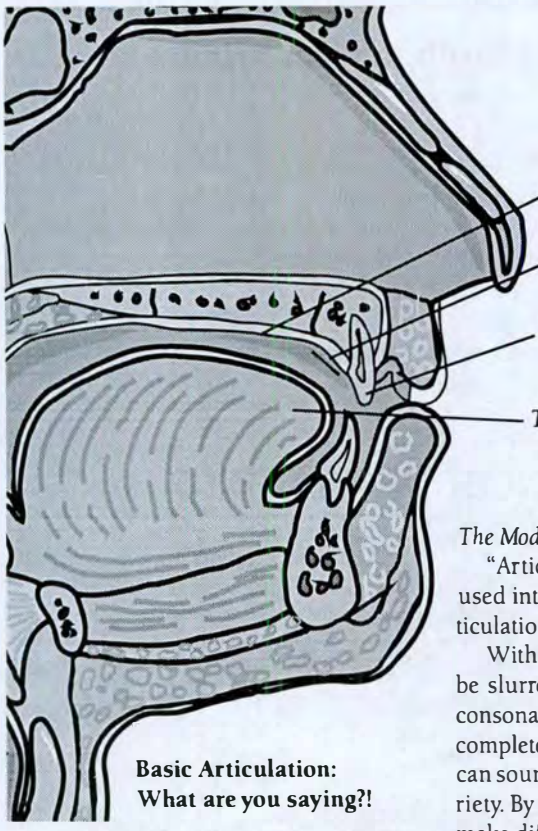
Speaking clearly about recorder articulation



Basic Articulation: What are you saying?!

A sure-fire way to get the attention of recorder players is to mention articulation. There are all those articulation syllables – what are we supposed to do with them all? How do we perform them?

Well, here are some basics to set you on your way, or get you back on the right track. Start with these tonguings and these exercises; then add more tonguings to your repertoire later. Please don't be overzealous, using all the tonguings you have ever heard of right away! Until you have good basic tongue movements, no other articulations you do will sound right. At first it is difficult to make a noticeable difference in playing sound when using different syllables. The variation of tongue movement between one syllable and another is quite small and not easy to make with an untrained tongue. Practice; it will get easier.

Recorder players tend to want exact terms and measurements for tongue position. In my experience, this is a waste of time. Tongue-tip position will vary slightly from person to person because every mouth has different proportions. I have provided a drawing with the proper range of tongue-tip positions indicated. If you follow my directions and use the *Pitfalls* list in this article to check yourself, you will end up tonguing correctly unless you have a special problem. Then you *must* have a good teacher to work with. You can also refer to pages 54 - 59 in W. v. Hauwe's *The Modern Recorder Player*, vol. 1.

"Articulation" and "tonguing" are often used interchangeably, but technically, "articulations" are made by "tonguings."

Without articulation, all notes would be slurred together– as if you didn't use consonants in speech: what a mess, and completely un-understandable! Slurring can sound wonderful, but we also need variety. By using different tonguings, you can make different note-beginnings or attacks (although I don't like the misleading brutality of this word). Wind players describe these tonguings with syllables. A syllable is a consonant-vowel combination. In principle, you can use any vowel you like with a given consonant: *ta* or *te* or *ti*, etc. But in practice we choose a vowel for its tonal value. To keep things simple now, I will use only "u" (pronounced as in "tube," or "you"). It gives a good basic tone color.

Recorder tonguings include *du, tu, turu, duru, did'll, dugu*, among others. Each syllable is chosen for its hardness or softness, and in syllable combinations such as *turu*, for its strength or weakness and the way one syllable leads into another. All these things have an effect on our "musical speech."

The two most basic tonguings are *du* and *tu*. I start with two tonguings because I want some variety (the spice of music!). *Tu* makes a crisper articulation; *du* makes a rounder, smoother articulation.

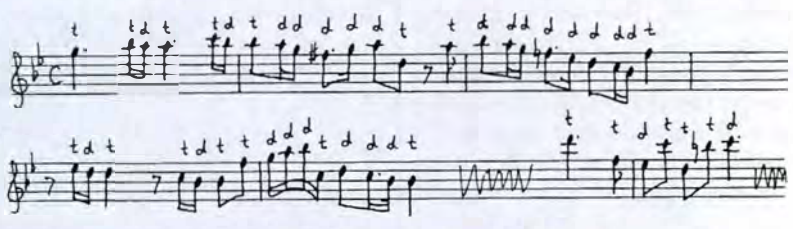
1) To say *du*, put the sides of your tongue against your upper molars (in order to avoid the extra tongue-flapping and its irritating noise caused by a loose tongue) –say "s s s s s s" to find this position. Pay attention to how this feels so you can learn to reproduce it. With the sides of your tongue gently touching your molars, and its tip resting on your palate just behind your front teeth, say "du du du du . . . ." Only the tip of your tongue moves. Begin slowly, gradually increasing speed. Notice the feeling and the sound.

2) With the sides of your tongue resting gently against your upper molars and your tongue-tip resting on your palate just behind your front teeth, say "tu tu tu tu . . . ." Your tongue-tip should hit your palate a tiny bit closer to (but *not* touching) your teeth than for "du". Listen carefully and aim for a clean, dry "t" –we don't want a wet "tsu" because it makes an unclear, noisy articulation. The tongue-movement at the beginning of each note must be very rapid– a sluggish tongue-movement can make extra noise ("tsu" or, on *du*, "dthu").

After a tongue-movement, let your tongue-tip remain free in your mouth until you need it for the next syllable.

Practice these exercises a lot. You can do them in the car (mind the other traffic!), riding the bus or train, waiting on hold on the phone, etc. Once you feel comfortable with them, go on to 3 and 4.

ARTICULATION - BASIC RULE
from G.F. Handel, Sonata, Op. 1, No. 2, Larghetto
t=tu d=du



3) Play on one note (whispering the syllables into your recorder): "du du du du du du du tu tu tu tu tu tu tu" (repeat many times) "du du du du tu tu tu tu" (repeat) "du du tu tu" (repeat) "tu tu tu tu tu tu tu tu du du du du du du du" (repeat) "tu tu tu tu du du du du" (repeat) "tu tu du du" (repeat) "tu du tu du" (repeat) (This pattern is the beginning of more sophisticated articulations – practice this, then see my next articulation column.)

Pay close attention to how this feels, and listen for the difference between your "tu"s and "du"s.

4) Play the above patterns on scales. Choose different scales on different days – make this fun and keep your interest going.

Pitfalls: Tongue-tip hits too far back on the palate – makes a sort of popping noise. Tongue-tip hits too far forward, against the front teeth – makes a messy wet sound. Tongue-tip moves sluggishly – makes a noisy articulation, "tsu" or "dthu". Tongue is loose in the mouth – makes extra flapping, and sometimes clicking, noises. Your fingers are not coordinated with your tongue movements – your playing will sound messy; you will get "blps" between notes.

Applying *tu* and *du* in your music

Once you can play exercises 3 and 4 well, you will be ready to test your new skills in music. Below is a Basic Rule for deciding when to use *tu* and when to use *du*. It will give you a good articulation pattern for most music. However it is very rigid and, after much use, rather boring. It is only meant to be adhered to until you can use *tu* and *du* freely, without straining your brain, or tripping over all your notes. It is a very simplified form of 16th-18th century tonguing rules. As soon as you are good at using this Basic Rule, you should read articles, instruction books, treatises, and take lessons with a good teacher in order to learn more about historical articulation patterns, and other syllables, so that your music will speak freely!

Basic Rule (meant to be broken for musical reasons once you no longer need these training wheels):

Use *tu* after a rest; for repeated notes of the same pitch; for leaping notes. Use *du* for stepwise notes. (See examples on the facing page.)

Practicing tonguings and using them in music is very rewarding. Your playing will become more expressive and more interesting both for yourself and your fellow players/listeners. Enjoy it!

Frances Blaker

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BERKELEY FESTIVAL (*cont.*)

Concluding the Recorder Relay was an unaccompanied solo recorder recital by **Frances Blaker**, which offered her own *Moonlight on Dark Water* in addition to beautifully proportioned performances of music by Peter Philips, Biber, van Eyck, and Bach. Like Felciano's *Alleluia to the Heart of Stone, Moonlight*– a panoply of bent tones, flutter-tonguing, and *sputato* (pebbles in the water)–is intended to take advantage of the echoes in a cathedral. Here, the sounds were directed into an open piano, but the sympathetic reflections failed to reach the back rows.

Recorder enthusiasts at the Festival could also revel in the playing of **Barthold Kuijken** (on a Quantz flute made by Philippe Allain-Dupré) in concerts by the **Kuijken Quartet** and Trio. On Wednesday, in a C.P.E. Bach solo, and on Thursday, in a finely nuanced realization of François Couperin's *Le Rossignol en Amour*, he made time stand still, calling up faint, ethereal sounds, as it seemed, from nowhere.

Capping the Berkeley program was a beautifully shaped performance of Bach's *St. Matthew Passion* by the **American Bach Soloists** under the direction of founder Jeffrey Thomas. Although the somewhat distracting stunt of having Thomas conduct *and* sing the part of the Evangelist could be justified by the results, it was strange, in a performance that spared nothing to assemble the finest singers and musicians in every role, to hear the top recorder part in the tenor recitative, "O Schmertz," treated as a mere doubling assignment.

Benjamin Dunham

Renaissonics Heard on Ken Burns's *The West*

John Tyson and members of Renaissonics are heard on Ken Burns's *The West*, the PBS special beginning September 15. The first episode, "The People," focuses on the native peoples of North America and the era of European and American exploration. Renaissonics provided music associated with Spanish conquistadors and missionaries: "Ayo visto lo mapa mundi," "La Alta," and "Pase el agua." Tyson played recorders and crumhorns, Olav Chris Henriksen, lute, Carol Lewis, viola da gamba, and Bob Moses, percussion. The show was underwritten by General Motors.

BOOK REVIEW

Instrument makers and researchers welcome the sequel to the Langwill Index, *but don't throw out the original!*

THE NEW LANGWILL INDEX: A DICTIONARY OF MUSICAL WIND-INSTRUMENT MAKERS AND INVENTORS. By William Waterhouse. Published by Tony Bingham, 11 Pond St. London NW3 2PN; GB; 44-171-794-1596 (phone), 44-171-433-3662 (fax). £66, US $105, postage paid, VISA/MC accepted.

Reviewed by Friedrich von Huene

William Waterhouse spent ten years on the *New Langwill Index* and has done a stupendous job. With all due respect to Lindsay Langwill, I shall think of the new index as my "Waterhouse." The new volume is encyclopedic in scope and size – almost twice as thick as the last *Langwill Index* (519 pages versus 308.) The format remains the same (7 by 10 inches with two columns per page), but contains much more information about important makers and many new listings. Previously, *Langwill* had about 4,800 entries; Waterhouse now has over 6,400. Always a gentleman, Waterhouse gives extensive credit to Langwill, who started collecting maker's names and brought out his first edition – a modest 136 pages – in 1950.

In the section "Methods and Principles," Waterhouse explains his system and limitations. In addition to Langwill, the book is modeled on Lütgendorff's *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* (a catalog of bowed and plucked string makers from the Middle Ages to the present). Herbert Heide contributed an excellent article on maker's marks, a subject in which I am also greatly interested. Waterhouse was able to include most of the maker's marks that I collected over the years. These have now been incorporated in the text, next to each entry, which is quite useful. Unfortunately, some of the graphics are distorted, and the marks are rarely shown actual size as they were in the previous edition. The marks found on many Renaissance instruments are not included, as they can rarely be associated with a particular maker's name, and are not even listed in an appendix, so keep your old *Langwill Index* (which also includes many modern makers such as this reviewer, not listed in the new edition).

The scope of the book is necessarily limited. Waterhouse could not possibly list every instrument by every maker, so he decided to include only makers working up to 1950. Creating a complete list of 20th- century makers will be a task for the future. Also, by the mid-19th century, many workshops were mass-producing instruments in a factory-like environment, so only one example for each genre is given. Indices of maker's workplaces, collections, and libraries (both public and private), a glossary, and a bibliography are included. However, the bibliography omits Susan Caust-Farrell's index of American instrument makers; her book should be considered a valuable source of material for future revisions. I regret the omission of some 20th-century makers, most notably Otto Steinkopf, an outstanding pioneer, craftsman, and musician, who was among the first to reproduce Renaissance woodwinds in this century (according to Lindsay Langwill, Steinkopf gained a reputation for his reproductions of early woodwinds in the 1930's!).

It is interesting to read the family histories of the Grensers, Denners, Godfroys, and the very prolific Lot family! The story of the Haynes family in Boston hints at considerable family disagreements. Waterhouse gives family trees so that we may know, for instance, how Heinrich Grenser is related to Carl August Grenser. Each family member is listed, and the makers are numbered as well. A map of Central Europe on either end of the book shows the number of workshops, especially in the Vogtland (east of Hof and south of Leipzig), an area with very many instrument makers that Waterhouse must have visited frequently.

Before the preface, Waterhouse quotes Goethe: "So eine Arbeit wird eigentlich nie fertig, man muss sie für fertig erklären, wenn man nach Zeit und Umständen das Mögliche daran getan hat." (Such a work is never finished; it must however, pass for such as soon as the author has done his utmost, considering time and circumstances.) Mr. Waterhouse has certainly done his utmost. I expect that future editions will include more information and supplementary material, such as marks, makers' addresses, and serial numbers. New and worthwhile information on makers not yet listed, and data on makers active after 1950, can be sent to: William Waterhouse, 86 Cromwell Avenue, London N6 5HQ, England.

I imagine Mr. Waterhouse hard at work at his desk until late at night. If he chanced to fall asleep over his work, perhaps Thomas Stanesby or Jacob Denner or some other ancient dignitary would visit him in a dream, bringing a contrabassoon for his collection as a reward for his efforts – and there might be just enough space in the cabinet! It would be a fitting gesture of respect for a job well done.

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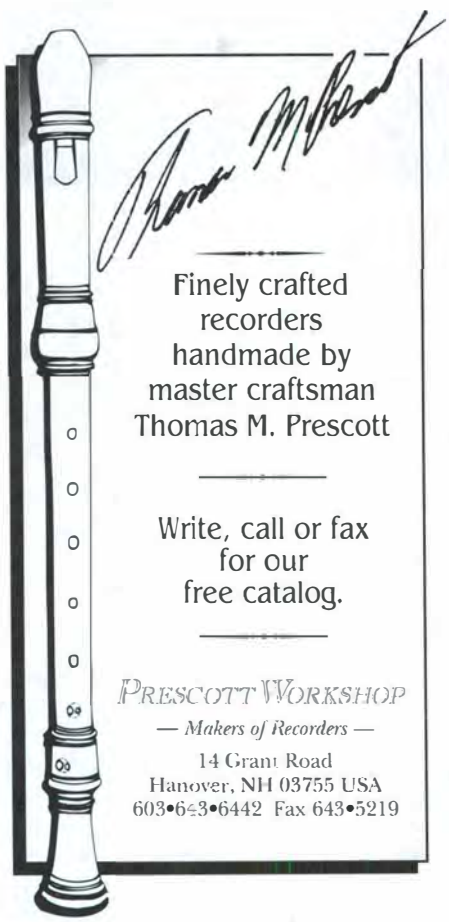
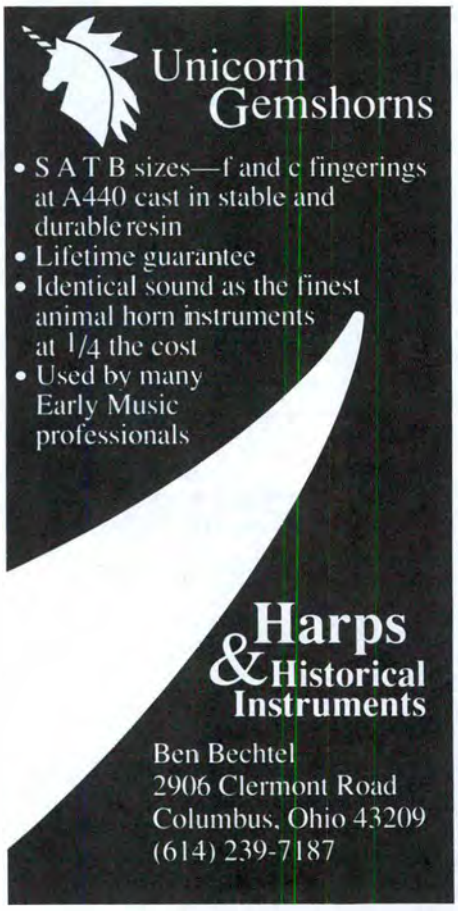




Q & A

Questions from readers about Medieval recorders and overdotting in Purcell

QUESTION: My recorder ensemble is interested in historically informed performances of early music. Are there any recorders made today that are specially designed for playing Medieval music? If so, which members of the recorder family are they, and how do they differ from Renaissance instruments? – R.D., Carbondale, Illinois

ANSWER FROM BOB MARVIN: Modern makers have made recorders based on a very late Medieval instrument found in Dordrecht, Holland, which can be used as melody instruments in mixed ensembles or just to tootle on. I make double recorders based on another example from the very end of the Middle Ages found at Oxford University. I use them mostly for two-part laude (popular religious songs from Medieval Italy).

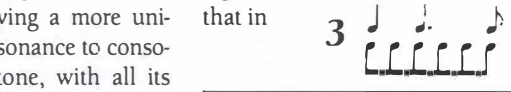
It was dissatisfaction with the uninspiring way Renaissance recorders react with earlier harmonies that led me to imitate the cylindrical exteriors in 14th- and 15th-century pictures with a cylindrical bore. The octave-rich tone of cylindrical recorders rings out more intensely, especially in 14th- and 15th-century Italian music (and even into the 16th century, with laude and villancicos). However, early English music, such as carols, sounds good on "16th-century-type" recorders.

Tuning problems and evidence from Medieval paintings restrict my cylindrical instruments to small sizes, sopranos and altos. There's little historical evidence for ensembles of such instruments, but perhaps players amused themselves (and occasionally others) with *all'ottava* versions of vocal pieces. Pythagorean tuning (with its small diatonic semitones and heightened contrast between the perfect and imperfect consonances, giving a more uniform transition from dissonance to consonance than does meantone, with all its consonances pure, or nearly so) was the Medieval standard, but there is no evidence recorders were so tuned. Nevertheless, I tentatively make some Pythagorean cylindrical instruments. Pythagorean recorders render 14th-century Italian music with more vigor than do their meantone mates, but much other Medieval music sounds better in meantone, which is close to what we know of 16th-century practice.

Bob Marvin grew up tending cows, studied mathematical physics, worked with Friedrich von Huene, was inspired by Nikolaus Harnoncourt's sense of sound, and now comforts beavers with apples while trying to figure out how 15th- and 16th-century music might have sounded.

QUESTION: We are currently working on Henry Purcell's chaconne, Three Parts upon a Ground *for three alto recorders and basso continuo. It contains many ♩.♪ groups, and we are wondering whether to double-dot the quarter-note and play the eighth-note like a sixteenth as is done on a recording by members of David Munrow's early music ensemble. The double-dotting sounds good to us, but is it proper performance practice for an English work composed in 1680? – North Coast Baroque Ensemble, Cuyahoga County, Ohio*

ANSWER FROM STEPHEN HEFLING: Since we haven't got evidence direct from Purcell's England on this issue, the best we can do is attempt to reconstruct, through historical imagination, what probably went on. The brief commentary offered here is based on my *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes Inégales and Overdotting* (New York: Schirmer Books, 1993).

The type of chaconne Purcell would have known was French in origin, and the French customarily played such dances with long-short inequality applied to the eighth notes. Common sense indicates that in 

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

the eighth note after the dot would be late in proportion to the inequality of the eighths, which could range anywhere from an imperceptible lilt to a vigorous 3:1 ratio. In other words, *notes inégales* give rise to overdotting. French Baroque treatise writers do, indeed, confirm that overdotting arose from *notes inégales* and was widely practiced in France, which is very likely how overdotting became a common mannerism described in Quantz's famous flute tutor. "Double dotting" is thus only one option. The extent of the overdotting depends upon the "swing" of the inequality.

We do not know how widely *notes inégales* may have been practiced in England, but particularly following the Restoration, interest in French style as well as the number of French musicians active across the Channel suggest that the custom must have been known to some extent. Moreover, it may well be that passages of conjunct dotted-eighths in English music influenced by French style—such as this Purcell chaconne—are an effort to indicate inequality through dotted notation, as the musicologist David Fuller has frequently suggested. The major difficulty with this line of reasoning is inconsistent notation, such as the "straight" eighth-notes we encounter in the third bar. Faced with such situations, each performer has to make decisions based on knowledge of the composer's style and habits of notation. Here, the difference between "straight" and dotted-eighths is not a major concern; almost all the conjunct eighths are dotted, and any French player would take the "straight" eighths unequally anyway. Nor does the dotted notation imply a rigid, pedantic 3:1 rendition of the ♫ figures.

The first order of business in performing Purcell's chaconne is, I think, to establish a vigorous tempo. French sources suggest anywhere from 120 to 160 for this dance, but such fast tempos for this florid, fantasia-like chaconne may not be possible. Take it as fast as clean articulation of the 16th-note passages will allow. Then experiment with the long-short ratios of the ♫ and ♫ diminutions, and let the eighths after dotted quarters coincide smoothly with these. I suspect matters will sort themselves out fairly quickly, yielding a brisk, stylish reading of the chaconne.

Stephen E. Hefling is an associate professor of music at Case Western Reserve University in Cleveland, Ohio. A specialist in Baroque performance practice and 19th-century music, Dr. Hefling has also taught at Yale and Stanford and has performed in a wide variety of early music ensembles.

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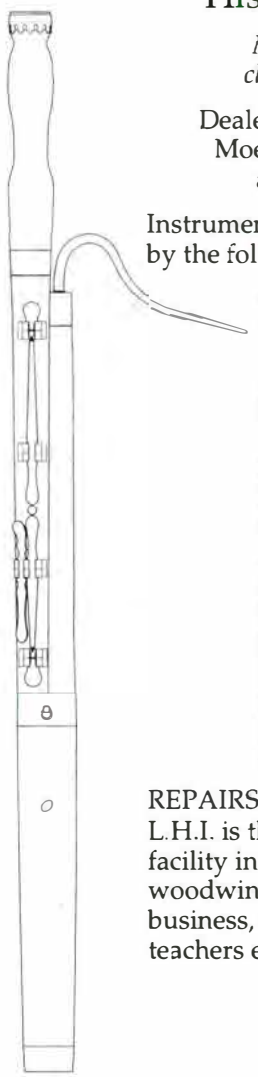

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