

TO BE GOOD ENOUGH OR NOT TO BE: THAT IS THE QUESTION

by Helen Spielman

Picture these scenarios:

Little Helen plays "Ave Maria" on her flute with all the passion she can muster, getting the notes and even the rhythm right, and her father says, "Can't you play with more feeling?"

Teenage Helen comes home, proudly showing her music final exam with a 98% on it, the highest grade in her class, and her father asks, "Where are the other two points?"

Grownup Helen gets a paid chair in a semi-professional regional orchestra, and after a concert, her mother comments, "The New York Philharmonic, it's not."

Playing the flute was the best, most special thing I did growing up, but the messages I received from my family made me feel inadequate. Now, I'm in my early 40s, I've done a great deal of deep inner work, and have embraced a new philosophy. I finally feel good about my flute playing most of the time.

The seeds of this transformation were planted when, about eight years ago, I began my spiritual journey and realized that playing music, for me, was both an expression of my spirit and a gift to me from a source greater than myself. When I understand and acknowledge where the music really comes from, it follows directly that it is perfect just the way it is. And not only is it perfect, it has a profound purpose. In a world where there is so much pain and suffering, I believe that music—all music—is a vehicle of light and beauty that dispels the darkness. Each sound produced with love on a musical instrument lends healing to a wounded planet.

I now play in a supportive atmosphere. My husband likes to hear the sounds of my flute floating through our house. Once, when I had been practicing some particularly repetitive and difficult exercises, he said, "Thank you for playing your flute for me." I hadn't been playing (in my own mind) for him! He receives even my boring scales and double-tonguing exercises as a gift.

I perform in my church, where everyone adores my flute playing. They compliment me whenever and whatever I play, and when I don't play, they ask me

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M. Noverre, Accompanied by Leopold Mozart, Gives a Dance Lesson to His Favorite Student, Stuttgart, 1765

from *Spurious Insights to Dance History*, vol. XLVII, by A. Feves, D.L.



Costume Design
François Boucher, c 1765

RECREATING LES PETITS RIENS: THE ART, SCHOLARSHIP AND ENLIGHTENED MADNESS OF ANGENE FEVES

by Ted Rust

Wolfgang Mozart spent much of 1778 trying to establish himself in the musical world of Paris, where Glück and Piccini were battling for dominance and most other composers—even Mozart—went virtually unnoticed. His father Leopold had firmly directed that in order to win commissions there, his first task must be to learn to appeal to French taste. He must master that witty, elegant, often humorous but ultra-conservative style cultivated by the French aristocracy during their last years of power, the style of the Rococo painters Boucher and Fragonard, the philosopher Voltaire, and quintessentially, the choreographer Jean Georges Noverre.

It was to Noverre that Wolfgang's father sent him for instruction in French taste, and from whom he received his commission to compose the overture and several contredances — in all, about half the music — for a new production at the Paris Opéra of Noverre's ballet, *Les Petits Riens*. Although both men were well-known at the time, and indeed had worked together in Italy six years earlier, Noverre was the

continued on page 8

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NEWS AND NOTES

Doing Something

Music Mobile is a free program to help Boston, Massachusetts area students eight to eighteen years old to compose, perform and record their own music. Based in an East Boston studio apartment, it was begun two years ago by musicians Madeleine Steczynski and Bob Grove, who quit their jobs as an architect and a computer systems consultant to do something more meaningful to them. Their idea, according to the *New York Times* for May 14, "is for the young people to use music as a vehicle to discuss their problems and come up with solutions." A group of 24 kids in their program composed this verse to one of their songs, called "We've Had Enough":

We've had enough of what's bad in our lives

We've had enough of drugs, guns and knives

Now we're going to turn it around,

Because music is something new that we've found.

More Workshops, Festivals and Conferences

Marve Belford of the Southern Oregon State College music faculty will lead his fourth annual *Chamber Music Workshop at Sea* along the Mexican Riviera this December 12-19 aboard the cruise ship *Song of America*, with chamber music coach Joe Axup of the University of the Pacific. The ship sails from Los Angeles with stops at Puerto Vallarta, Mazatlán and Cabo San Lucas. The musical program will include four days of coached ensemble practice, recital opportunities and unlimited freelance time with access to a well-stocked music library. Contact Holidays at Sea, 1208 Fourth St., Santa Rosa, CA 95404, 800/444-8300 for information and reservations.

Dancers, singers and instrumentalists are invited to join a *Baroque Music and Dance Workshop* to be conducted in Venice by the San Francisco Early Music Society June 21-July 4. Angene Feves (see page 1) is the dance director. Contact Anna Carol Dudley, Workshop Director, 1745 Capistrano, Berkeley, CA 94707 immediately if you're interested in participating.

From The Ground Up, a Renaissance music workshop, will be held at Southern Oregon State College in Ashland, Oregon August 2-8. An article in this issue gives some background. Contact them at PO Box 174, Ashland, Oregon 97520, 503/488-3979 for a brochure and application form.

The *World Harp Congress* will convene July 18-25 in Copenhagen, Denmark.

The *USA International Harp Competition* will take place in Bloomington, IN July 5-16. Contact Rona Hokanson, PO Box 2718, Bloomington In 47402.

International Music Festival will be at Andrews University, Berrien Springs, MI, June 21-26. Contact Glenda Willis, 616/471-3128

Scottish Games and Arts School will be held at Oberlin, Ohio June 25-27: contact Debbie Doty, 24209 Hedgewood, Westlake, OH 44145.



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Publications

José Verstappen, Manager of the Vancouver Early Music Society, deserves some high award for consistently turning out the best-looking publications in the music field. His design and typography make the brochure for the Vancouver Early Music Program & Festival a delight to browse. *Musick*, the Society's quarterly journal, is also his work. The Spring 1992 issue, edited by Ruth Enns, includes a feature article on the first known woman composer in Western history to produce a body of instrumental works, and the first in France to write sacred cantatas, Elizabeth-Claude Jacquet de la Guerre (c.1664-1729), as well as substantial book and record reviews. Subscriptions are only US\$12.00/year; contact Early Music Vancouver at 1254 West 7th Ave., Vancouver, BC, Canada V6H 1B6.

Of interest to festival audiences will be the 1992 *Directory of Summer Chamber Music Workshops, Schools and Festivals*, just published by Chamber Music America, 545 Eighth Ave., New York, NY 10018, 212/244-2772.

Soprano Renée Fleming's experiences in training her voice and building the confidence to perform up to her potential are related in a musically intelligent article "She's Got Something to Sing About" by Richard Meryman in *The Smithsonian* for June. Meryman draws on interviews with Fleming, her colleagues Marilyn Horne and Carol Vaness, and especially her voice teacher, Beverley Johnson of the Juilliard School, to describe some of the interesting challenges of voice production and ensemble performance in opera, as well as the obligatory biographical details.

Compositions Wanted

Amadeus Choir invites composers of all ages and experience, as individuals or groups, to submit Christmas carols for its sixth annual carol competition. Winners in seven categories will receive cash awards and have their piece performed by the Choir in the Carols with Brass Concert December 19 and 20. For information and entry forms please contact the Amadeus Choir, 168 Linden Ave., Scarborough, Ontario, Canada M1K 3H8.

Seeking new music for possible inclusion in their performing repertoire, according to Maine Composers Forum *Museletter*, April 1992, are the trio *Aequalis* (cello, piano and percussion; contact Michael Parola, 114 Pleasant St., Brookline, MA 02146), the *Pierre Montoux School* (orchestral works; PO Box 157, Hancock, ME 04640), and the *Block Ensemble* (string quartet, wind quintet and piano in any combination; Patricia Shands, PO Box 542, Gorham ME 04038).

Authors Check In

Madeleine Denko ("Starting an Orchestra," April 1992 and numerous earlier contributions) has entered graduate school in counseling psychology at Lewis & Clark College, Portland, Oregon.

Nick Humez ("On National Airs," March 1990) writes that the Maine Composers Festival has encountered unexpected problems broadcasting their concert tapes: "Public' radio is getting snotty about anything that isn't on CD, so we've run into some resistance at Maine

Public Broadcasting, but community stations are much more receptive and we did a Festival recap on WMPG, the community radio station of the University of Southern Maine on April 17, and WERU (Blue Hill) promises a similar show in a month or two. Never say die!" He also reports that his argument for replacing Star-Spangled Banner has been supported by articles in *The New Republic* and *USA Today* and by an Army band conductor who says the piece is impossible to conduct.

Evidently that conductor hadn't read "Conducting Irregular Meters" by John Knight in *The Instrumentalist* for June, 1992: in metrically difficult passages, "conductors should give up absolute control of the ensemble and act as a monitor to allow the performers more interpretive freedom." In other words, relax and let the players muddle through it the best they can.

Teacher Training

The Center for Music and Young Children offers a series of workshops on preschool music education in Northern California and the New York-New Jersey area this summer. Contact Kenneth K. Guilmartin, Director, 217 Nassau St., Princeton, NJ 08542, 609/924-7801.

Reeds Demystified

Instructional videos on the selection, making and adjustment of single reeds, oboe reeds and bassoon reeds are available at \$39.95 each from Mark Shelton Productions, PO Box 51056, Denton, TX 76206.

Summer Workshop Equipment Checklist

Things to Bring

- Music you've never played
- Pencils
- Post-its
- Spare glasses
- Music stand
- Clothespins
- Alarm clock
- Something soft to sit on
- Something ridiculous to wear in the group photo
- One party game with lots of silly prizes
- No-Doz

Things to Leave Behind

- Music you already know
- Fancy clothes
- Business cards
- Anything containing batteries or microchips

NEW COMPOSITION BY LEON WILSON

On the next three pages we present the score of a sprightly new march for woodwind quartet by flutist-composer Leon Wilson of Santa Cruz, California. It was performed June 1 at a home concert in Burke Schuchmann's Berkeley Music Workshop by Mappie Seabury, Ted Rust, and Marge and Arnold Chapman. We hope you will enjoy it as much as we did.

MARCH

Leon Wilson

snappy, $\text{♩} = 160$

FLUTE

mf

OBOE

B♭ Clarinet

mf

BASSOON

This system contains the first four staves of the score. The Flute staff begins with a tempo marking of 'snappy, ♩ = 160' and a dynamic of 'mf'. The Oboe, B♭ Clarinet, and Bassoon staves also have a dynamic of 'mf'. The music is in 4/4 time and features a melodic line in the woodwinds.

f

f

pp

pp

pp

This system contains the next four staves of the score. The first two staves (Flute and Oboe) are marked with a dynamic of 'f'. The third and fourth staves (B♭ Clarinet and Bassoon) are marked with a dynamic of 'pp'. The music continues with various dynamics and articulation marks.

The image displays three systems of handwritten musical notation, each consisting of three staves (treble, alto, and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system features a *f* dynamic marking and *cresc.* markings in the upper staves. The second system includes *p* and *pp* dynamic markings with hairpins indicating volume changes. The third system features *f* and *mf* dynamic markings with hairpins. The handwriting is fluid and characteristic of a composer's sketch.

Handwritten musical score for a chamber ensemble, consisting of three systems of staves. The notation includes various notes, rests, and dynamic markings such as *mp*, *p*, *pp*, and *p, dim.* The score is written in a style that suggests improvisation or a workshop exercise.

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GOOD ENOUGH

from page 1

where my flute is! My self-esteem has improved through this experience because I have something special to offer. I play with a pianist who is supportive, who never criticizes me when I make a mistake, and who always points out how good I sound on a particular passage or piece.

I have forgiven my parents for the unintentional damage they inflicted on me. In their own way, they were proud of me and did the best they could do at the time to support my musical growth. They instilled in me an appreciation of music and found a way to finance many years of flute lessons. Today I am grateful to them, while no longer buying into the old messages that don't nurture joy and self-confidence.

I started taking lessons again about two years ago and study with a true master, someone who is internationally recognized as a flute soloist. I believe I am his least advanced student by far, but I remind myself that I am good enough just the way I am. I am not striving to sound like Jean-Pierre Rampal; my goal is to sound like Helen.

I teach my own adult flute students as well. I see them struggle with perfectionism. I hear them criticize themselves harshly, and understand so clearly how unnecessary that is. As I try to help them sense the beauty and the "good-enoughness" of their own playing, I learn to accept and even to love my own imperfect sounds. Stephanie Judy, in her wonderful book *Making Music for the Joy Of It*, says it is not our job, as amateurs, to play music perfectly, but to love it deeply. I have taken that philosophy to heart. I have come so far on this journey that I now actually enjoy my occasional solo performances, even if one or two notes are out-of-tune or I miss a beat. My music is good enough. I am good enough.

Helen Spielman lives in Chapel Hill, North Carolina where she teaches flute to children and adults and has a private practice in grief counseling.

"The greatest strokes make not the best music."

John Ray, *English Proverbs* (1670)

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BRAHMS, TRIO, OPUS 40

by Patrick Audinet

I was totally unaware of Brahms' *Trio for Piano, Violin and Horn* for the first 18 years I played horn. At first hearing I was enthralled, but for the wrong reasons.

In 1957 the Dennis Brain performance of the Brahms Trio at the Edinburgh Festival was broadcast over the BBC network. These performances were typically recorded for later broadcast. It wasn't until 1979 that the recording was released to vinyl and found its way into my record collection.

I purchased the record for the Mozart Horn Concerto (K447) on the other side. It was my hero Dennis Brain I was purchasing, not Brahms. I listened over and over again to the beauty of his playing and felt that I knew the full depth of Brahms. But hero worship can blind reason. The poorly recorded violin had been lost to me in my desire to hear the horn, and the essence of Brahms' intricate writing was lost on me for the want of the violin.

One of the delights of music workshops is to play works you have only heard and it was in that environment that Brahms came to life for me. That experience showed me the true depth of Brahms' music and caused me to open my life to his Piano Trios and Quartets. There is no substitute for playing the music to reveal its true value.



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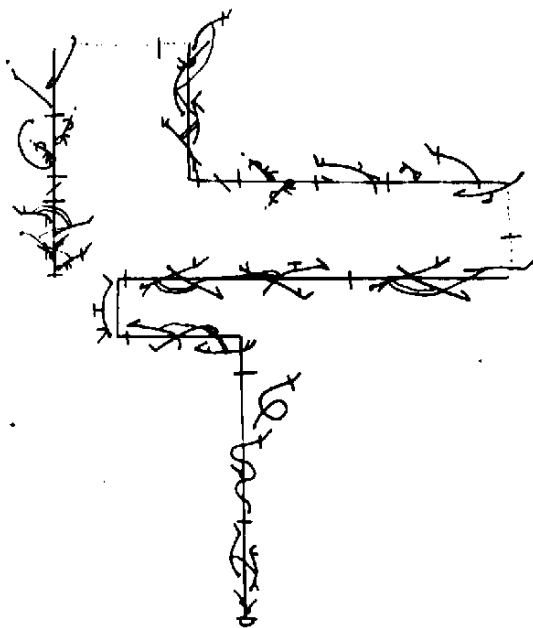
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ANGENE FEVES' STORY LINE FOR LES PETITS RIENS

"The ballet was in three disconnected scenes in the style of the painters Watteau and Lancret: 1. Amour (Cupid) captured; 2. A game of blind man's buff; 3. Mischievous Cupid causing jealousy between two shepherdesses in love with a shepherd — in reality, a shepherdess disguised by Cupid." ... "For this performance, ... the original three story sections are interwoven, so that Amour and the shepherds and shepherdesses have reason to collide and reconcile. For the disguise scene, Amour dresses a poor shepherd in courtly garb, prompting a shepherdess to try to arrange a wealthier marriage for her daughter." (Angene Feves, program note.)

Other bits of "enlightened madness" propelled by Amour's chronically bad aim include several fights, a love affair between a shepherd and a lamb, and Amour's temporary captivity in a net. The plot is untangled and the lovers are duly sorted into appropriate couples for the final *Gigue*.



ANGENE FEVES' CHOREOGRAPHY FOR ROGER'S ENTRANCE, NO. 7, LARGO

This dance is written in 18th-century Feuillet notation, a beautiful, highly specific precursor of today's labanotation. The ticks along the line of motion represent beats.

acknowledged senior partner of the enterprise; indeed, the *Journal De Paris* omitted Mozart's name from its favorable review of this "ballet-pantomime by Noverre".

Choreographer and historical dance scholar Angene Feves recreated *Les Petits Riens* with dancers and musicians at the University of Nevada-Las Vegas last fall, and presented it December 1, 1991 as "an evening of 18th-Century enlightened madness". Feves' reconstruction included a very funny story line (see upper box, left) unifying the surviving fragments of a scenario, her own costume designs in Rococo style, dances adapted from 18th-century choreographies in Feuillet notation (lower box), and careful instructions to the musicians. Her reconstruction employed all but two of the twenty original movements of the musical score, including the first six dances and the delightful final *Gigue* which are omitted from most recordings and from some published scores.

Angene Feves talked through her notes with me and showed me a videotape of the Las Vegas performance. I came away much better informed but wishing I could have been one the lucky student musicians — or better yet the rehearsal violinist — who must have learned the *feel* of those spirited dances, what tempos allow the movements to flow most naturally and where the points of tension and repose should occur in the musical line, by rehearsing with real dancers under a gifted choreographer.

And what would Mozart have learned about French style from Noverre? I bet his first lesson was how profoundly conservative the French dance establishment was. They were still using some dances almost two centuries old. "Les Tricotets" (No. 14 of *Les Petits Riens*), one of the most popular dances in Paris at the time, includes a "Variation for Henri IV" (d. 1610). Another, Lully's *Allemande*, was first published with choreography by Louis-Guillaume Pécour in 1702. The old dance movements that Noverre retained in the suite are written in various 18th-Century styles of orchestration, from very spare three-part writing to a full Classical orchestra with doubled winds. Mozart generally used most of the available forces for his movements. (One of the loveliest, though, is for solo flute with muted strings, to which Angene devilishly set a love scene between a shepherd and a lamb.) He nevertheless stayed strictly within the simple metrical schemes and short phrase-lengths dictated by the dance forms he was assigned. The dances themselves were also short, in keeping with the French taste for lightness, and offer little opportunity for musical development. Angene wrote in her program note, "Intricate and fast footwork combine with delicate tracery of arm and wrist circles in a dance style that is the antecedent of today's ballet technique." Equal smoothness and delicacy of execution must have been demanded of players.

The quickness of the traditional tempos for many of the dances may not have been news to Mozart but it was to me and apparently to some of the student players, for whom "intricate tracery" was still a few rehearsals away. The tempi that Angene requested are shown in the last box.

Angene Feves holds that a physical intuition for each of the traditional dance forms would have been second nature to musicians of the time. But working with a master like Noverre — or Feves — to realize these elegant dances, even so great a musician as Mozart must have learned new refinements of his style.

Choreographer Angene Feves and her ducks live in Pleasant Hill, CA.

**ANGENE FEVES' TEMPI
FOR LES PETITS RIENS**

- 1. Forlane (6/8) ♩. = 110-112
- 2. Passepiéd (3/4) ♩. = 70
- 4. Bourée (4/4) ♩ = 108
- 5. Allemande ♩ = 138
- 6. Menuet ♩ = 72
- 7. Gavotte (*Largo*) ♩ = 54-58
- 8. Gavotte (*Presto*) ♩ = 120
- 9. Pantomime (2/4) ♩ = 112
- 10. (*attaca subito*) Allegro ♩ = 112
- 11. Larghetto ♩ = 116
- 12. Gavotte (Le Cotillon) ♩ = 116
- 13. Adagio ♩ = 96
- 14. "Les Tricotets" ♩ = 100-112
- 15. Gavotte ♩ = 80
- 16. Pantomime (2/2) ♩ = 60
- 17. Passepiéd (3/8) ♩ = 88
- 19. Quadrille (2/2) ♩ = 66-69
- 20. Gigue (6/8) ♩ = 100

(numbers 3 and 18 were omitted)

*First, rehearse your song by rote,
To each word a warbling note.*

Hand in hand, with fairy grace

Will we sing and bless this place. (Titania)

Shakespeare, *A Midsummer Night's Dream*, V.i

The Green Show ensemble is unique because they are historical scholars as well as excellent performers. "Early music lovers are the Sherlock Holmes of music," said O'Scannell. "They like to discover the mystery and figure out which instruments played what and what the nuances were. They have to have a great curiosity. The ensemble members delve into history so they can approach it from a musician's perspective to give a performance that will mimic the Renaissance era's music."

Both directors are proficient at a wide variety of instruments, voice and improvisation. "I have a congenital defect that won't allow me to play the same piece the same way twice," said Carney.

The directors' desire to educate was the impetus for this summer's workshop, "From the Ground Up". The learning atmosphere of the Oregon Shakespeare Festival Green Show will be incorporated into the workshop. "Students are attracted to a center of creativity where there's a certain interpretation and vision where learning, composing, experimenting, improvising and sharing can take place," said Carney.

"From the Ground Up" is so named because that's how the show develops, from research, to choosing the ensemble players, creating the arrangements, writing the dialogue and blocking the movements until it's a living, breathing show. Each performance also starts from the ground up, as the performers warm up their voices and instruments, using relaxation and breathing exercises and playing long tones.

Traveling on tours can hinder an ensemble's performance but the Green show musicians have learned how to overcome the stress. "We, as an ensemble, know techniques that can enable traveling musicians to perform quality programs and we'll offer those techniques to people at the workshop," said Carney.

So what can early music enthusiasts expect at the workshop? Lectures about the history of Renaissance music and instruments used in that era; technique classes on various instruments; vocal classes and International Phonetic Alphabet classes; preparing pieces of music for an actual performance; private lessons and time to practice.

One of the basic thrusts of the workshop is to provide the practical side of ensemble playing. "People want to know if they can put super glue on their krumhorn reed or what to look for in buying a recorder," said Carney. O'Scannell and Carney will focus on the participants as musicians rooted in the world of ensembles, not as students. The directors will help the participants be historically informed and create accurate performances.

The workshop will begin August 2nd with a concert by O'Scannell, Carney and Zeller and end August 8th with a concert by the participants. Tickets to one Shakespeare play and three Green Shows will also be included in the workshop package. For more information contact Barbara Vrana at 503/488-3979.

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FROM THE GROUND UP: A Renaissance Music Workshop

by Joyce Oaks

Have you ever wondered what to do if your krumhorn squeaks? Or how to sing in 16th-century Italian? Or how the different instruments you play fit in a Renaissance ensemble? These and other practical questions will be answered by Oregon Shakespeare Festival musicians, Pat O'Scannell, Sue Carney and Kurt Zeller at a week-long workshop, entitled "From the Ground Up," this August in Ashland, Oregon.

The Oregon Shakespeare Festival began in 1935 and is among the oldest and largest regional theaters in the United States. For ten months out of the year, eleven plays are performed in three theaters by professional actors.

The Green Show, which features Renaissance music, precedes the Festival's outdoor plays. It began in 1952 with amateur musicians who played an unpaid gig for local people. Today the show consists of music, dancing, singing and dialogue by a resident professional ensemble. Dressed in period clothing and playing krumhorns, gitterns, dumbecs, shawms and other Renaissance instruments, the Green Show musicians take the audience back to a time when music was incorporated into everyday life. Ensembles then, much like today's jazz bands, played from a skeleton chart and improvised.

The Green Show changed from a simple concert to a full musical theatrical show in 1989 when O'Scannell and Carney became its director and associate director. The



photo by Chris Briscoe

two directors want the Green Show to achieve the same acclaim as the festival's acting company. O'Scannell said they wanted to teach people about Renaissance music.

"We look at the plays we precede and then compliment them," said O'Scannell. For "Henry VI" last summer, they wove a common thread through their performance and the play. By the time the audience sat down to see the play, its main theme and characters were already familiar to them.

The ensemble plays six shows a week for six straight months. The 1 1/2-hour show is performed outside to thousands of people from all around the world. The musicians have to cope with traffic noise, the elements of nature and the lack of good acoustics. The group also goes on educational and performing tours, has produced two tapes and has an educational program at Southern Oregon State College where they teach Renaissance music and its history.

"Ensemble players are team players," said Carney. During just one performance the eight musicians can play up to 25 different instruments that get exchanged between the players. Even tuning up is an ensemble effort. "If you're in tune and the other seven players are out of tune, you just tune your instrument to sound like theirs. You have to be flexible," said O'Scannell.

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