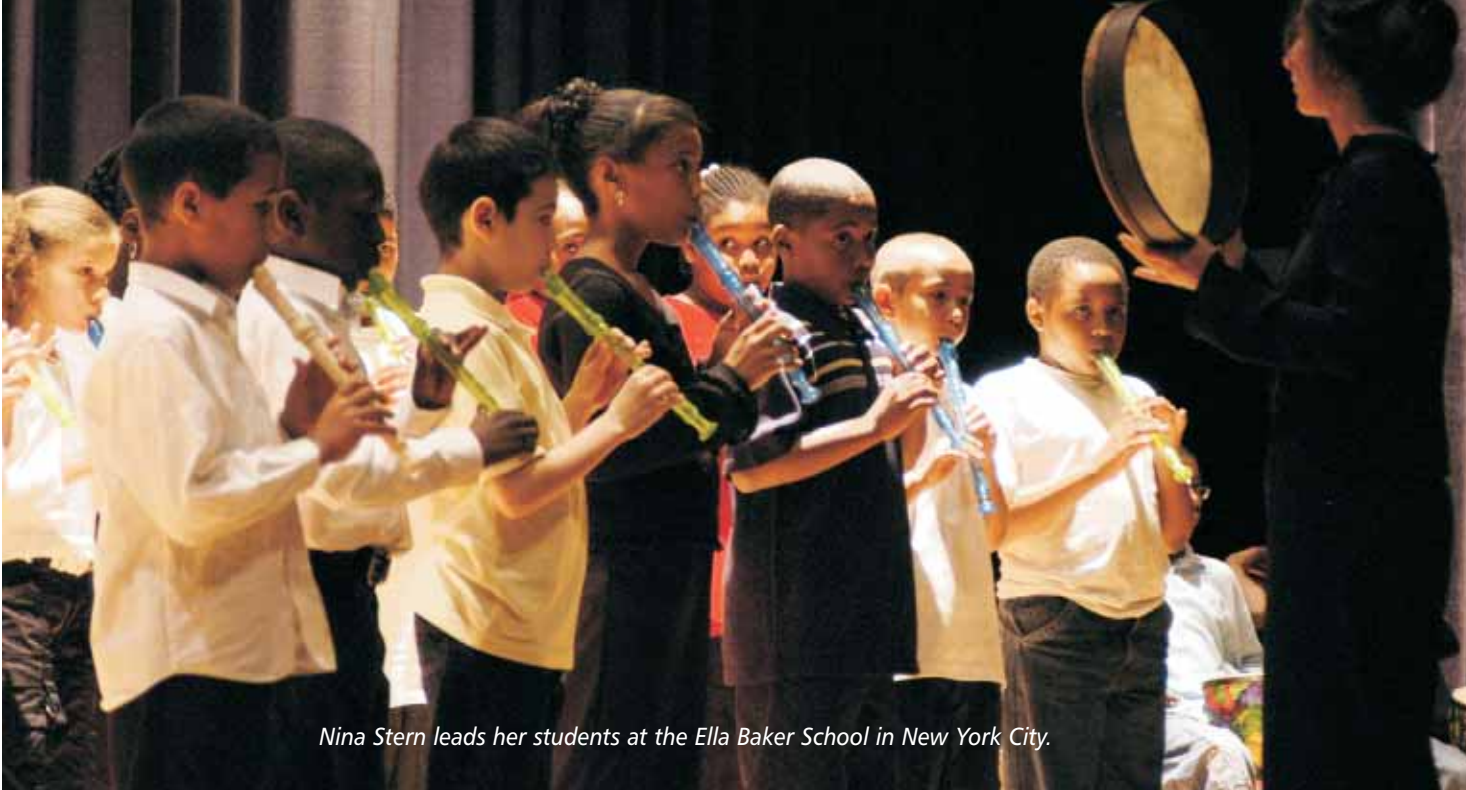


# Getting an Early Start: Children and Historical Performance



*Nina Stern leads her students at the Ella Baker School in New York City.*

Most adult practitioners of early music have a sort of coming-out story to tell about their discovery of historical practice. The standard narrative begins with mainstream training, from childhood, that gives no hint of the possibility of another approach. Usually in college – or, more rarely, during adolescence – by inklings or epiphanies, early music captures the imagination. There are wonderful exceptions to this story, but it’s probably safe to say that historical practice felt to most of us like a revelation of a world whose existence had gone unsuspected for a very long time.

Some version of standard modern technique is still the traditional grounding for most young students. But to many people on this side of the fence, that this should be so seems like less and less of a given. A father I know is troubled by the modern fingerings and bowings in the Baroque pieces his son has studied over the years in the Suzuki

**A heartening report on  
the powerful effect of  
early music education**

**By Shulamit Kleinerman**

violin books. A professional harpsichordist friend tells me how her daughter’s violin teacher keeps asking for more vibrato. “These are concertos by Vivaldi and Bach,” the mother says. “I don’t mind if Emily learns them with all the gushing, but I told her teacher, ‘You have to tell me exactly where you want it, because I don’t hear this music the way you do.’” Emily, for her own part, piped up that she’d seen her mother’s friends playing without continuous vibrato, so she *knew* there wasn’t one right way to play.

Now that early music is so much more visible a part of the musical landscape, children increasingly have the

opportunity to try historical instruments and techniques for themselves. After hearing a program of Elizabethan music in which I played with the violin down on my arm, another friend’s 11-year-old son decided to take lessons – and startled his new teacher by insisting on holding his violin off the shoulder. She didn’t believe it was possible until he brought photographs, but a year and a half later, he’s still happily bridging worlds, experiencing no division between the modern instrument milieu of his teacher and the historical performance scene from which he’s taken a fundamental part of his technique.

Other young people are becoming early music specialists before high school, learning to play historical instruments directly from virtuoso professionals. In the Bay Area, I’m told, Kathy Perl has a preteen prodigy harpsichord student. Several years ago I heard of a girl who was learning natural trumpet as a beginner from performer

Barry Bauguess: “No one’s told her about valves yet,” went the story.

Some of these kids are learning skills that most mainstream students don’t get taught. Bay Area recorder player Letitia Berlin recalls teaching a promising nine-year-old beginner who would later con-

tinue to study seriously. “After he’d taken lessons for a year, I got him started very lightly with learning about ground basses and making divisions. It was just really cool to see his eyes light up when he realized what he could do. It was a great moment for both of us.”

Berlin is also serving as interim director of the San Francisco Early Music Society Music Discovery Workshop, a summer course for seven- to 15-year-olds where she’s taught for several years. Students of violin, cello, recorder, and piano come for what is often their first experience of early music – although a teenaged viol player once came to the workshop from out of town. Along with technique, ensemble, and theory classes, the students work on period theater and craft projects towards a final performance such as *commedia dell’arte* or, this year, an Elizabethan masque. Students leave wanting to come back next year. “We’ve had some kids who’ve stayed a long time and got old enough to become assistants. Three of them who started with the camp between 11 and 13 have been going to the Amherst workshop. One of them is applying to college as a recorder and Baroque oboe player.”

Mark Cudek teaches college students at the Peabody Conservatory – for which he’s received EMA’s Thomas Binkley Award – but he says that working with pre-college musicians has been even more intensely rewarding. Cudek, lute and cittern player for the Baltimore Consort and Hesperus, founded an early music program at the renowned Interlochen Arts Camp and taught there for 31 summers. “High school musicians are more comfortable showing excitement about their art – in some cases unbridled excitement. I remember accompanying the 15-year-old Joanna Blendulf as she played a lute piece by Dalza on the tenor viol. She whaled on it and played the diminutions faster than most professional lutenists. Another great memory is a jam session with Annalisa Pappano after classes were over for the day. It started with just a few people, but little by little more people joined in, and we ended up with about a dozen players doing 16th-century dance music.

“I love playing with my students,” Cudek continues, “not so much to demonstrate for them as to share my energy about the music. I strive for a nurturing, open atmosphere that encourages experimentation. I almost never criticize or correct someone who’s learning to ornament or improvise –

## She Wants “Packington’s Pound”

When she was six and wanted to be like Maria in *The Sound of Music*, Dylan Kinard started classical guitar lessons. But as time went by, her favorite pieces in the Suzuki guitar books often turned out to be English country dance tunes, and her teacher would mention that the arrangements came from lute pieces. She also found a new inspiration in a CD from the Canadian music education series Classical Kids. *Song of the Unicorn* invokes the Middle Ages with stories about Merlin and King Arthur, along with, Dylan’s mother Jennifer says, “a lot of haunting music. We had checked all the CDs in that series out of the library, but this is the one that she just totally zeroed in on.” Dylan had also been interested in the early instruments she’d seen at historical fairs, where the once-upon-a-time atmosphere captured her imagination.

Jennifer called the Early Music Guild of Seattle and asked if there was anyone Dylan, now nine, could go to for lute lessons. They were put in touch with local lute and early guitar specialist Elizabeth Brown. “We lucked out. I guess there’s not a lot of material out there for teaching lute to children, so Elizabeth does her own arrangements and skill progressions.” Dylan takes out her lute in our interview and plays an evocative minor-mode tune from the French Renaissance publisher Le Roy. “Elizabeth has given me ‘Greensleeves’ and ‘Nonesuch’ so far,” Dylan says, recalling her old guitar favorites. “I still want ‘Packington’s Pound.’”

During lessons, Jennifer keeps her younger child busy in the hallway. “Whenever I get to scootch a little bit closer to the doorway, it’s so beautiful to hear. I really like Elizabeth’s style of teaching because it seems more collaborative than an authoritarian teacher/student relationship. She sits next to Dylan, like two musicians talking about their craft together.”

As a homeschooler, Dylan has an easier time than many children fitting music into her day. She spends time most days practicing piano – “that’s good for jazz and other stuff” – as well as lute, and she has a lively range of academic and social pursuits. “When I was growing up and taking piano lessons,” Jennifer recalls by way of comparison, “I’d go to school all day and then I’d come home and I’d still have to practice. It was easy to resent not being able to just go outside and hang out with my friends.” Dylan is also able to explore areas of related interest, as when her fascination with classical mythology and Medieval history led her to study Latin for a while.

When she was playing guitar, she would set up to play in the busking free-for-all at Seattle’s Northwest Folklife Festival, Jennifer backing her up on a guitar of her own with the beginning skills that Suzuki parents often pick up. Dylan enjoyed it because “everyone’s not staring at you; it’s not like a concert.” Jennifer recalls that the instrument’s sound got lost in the busy outdoor setting, but that people stopped to ask the young lead player about her music. “The lute isn’t going to be any louder,” Dylan muses, “but...”

“You want to try busking with lute?” Her mother is surprised.

“Yes! But the instrument is more unusual, so hopefully more people will listen.”



'rules' come later. My teaching philosophy is pretty simple: Renaissance music is the greatest music ever and I want to turn as many people on to it as possible!"

Here are a few more of the people who are turning young people on to early music, reinventing historical performance as an all-ages enterprise. In the process, like all good teachers, they are reinventing music instruction itself.

### Grace Feldman

"The youngest person I've taught viola da gamba to was five," recalls Grace Feldman. "She's in her last year of high school – playing recorder now. You never know where it's going to lead." During her 40 years so far teaching at the Neighborhood Music School in New Haven, CT, Feldman has been introducing generations of children to early music, along with teaching adults, some of them amateurs and others pre-professional. She also teaches modern violin and viola right alongside the earlier instruments, with no sense of division between modern and historical practice. The modern string students enjoy Baroque and Renaissance repertoire as much as the students of more specialized instruments, and Feldman puts the music in context for all of them. Her students play for English country dances twice a month, and in the spring the school was expecting to draw 50-75 student and alumni musicians to a family country dance.

From children to retirees, the students enjoy playing and dancing together. "The school has always been interested in building a sense of community.



Grace Feldman



I've had students grow up and bring their own kids back later."

Mark Cudek coaches his youngest student.

Feldman helped to establish and continues to head the school's ensemble program. The first-level children's ensemble, which starts with students as young as five who may have only been taking lessons for a year, focuses on Baroque music. "It starts out in a chaotic way; it's like taking a piece of clay and starting to mold it. The first week is amazing. I invite the parents in because I think it's important for them to see how hard it is for the kids to start learning how to sight-read in ensembles. There are about 15 kids, so the room is really full of people, and after the second note everyone is playing at a different rate. I'll say, 'That's great; now let's go back and get some more notes.' The first day we might get through eight measures, just all playing the melody." By January, last year's class was able to perform an imitative three-part gavotte.

Feldman uses a series of books she created herself – five graded volumes of repertoire drawn from sources such as Handel operas, Marais chamber music, English country dances in three-part arrangements, and tunes by Telemann, Mouret, and Boismortier. By the fourth volume, the kids play movements of Corelli, Handel, and Loeillet trio sonatas, dances from the American Revolutionary period, and movements from Telemann suites. "I feel like I've been able to cull really good pieces that the kids really like. It's music that will engross them musically and intellectually at every level as they progress. I'll have parents saying their kids don't love practicing for their lessons, but they're wild about playing these pieces."

Feldman isn't necessarily trying to teach Baroque technique; some of the

## Gamba Boys

Several years ago I became acquainted with an anonymous 17th-century painting portraying a row of choirboys playing viols. They are sitting outdoors with their director, entertaining a visiting celebrity, a man dressed in red. The painting is called "The Singing School," and the royal guest is Louis XIII.



Last year, when the New York Consort of Viols began its residency at New York's "Little Church Around the Corner" (the Church of the Transfiguration), I found myself thinking about that painting. We were planning an all-Byrd program, which would include the Transfiguration Choir of Men and Boys. I showed the choir director, Claudia Dumschat, a reproduction of the painting and suggested we offer the boys a chance to emulate their 17th-century counterparts. Claudia chose three choirboys for what began as an experiment. Would they be interested in learning to play the viol? Could they be ready to perform in March if we began lessons in January? What repertoire could we realistically tackle?

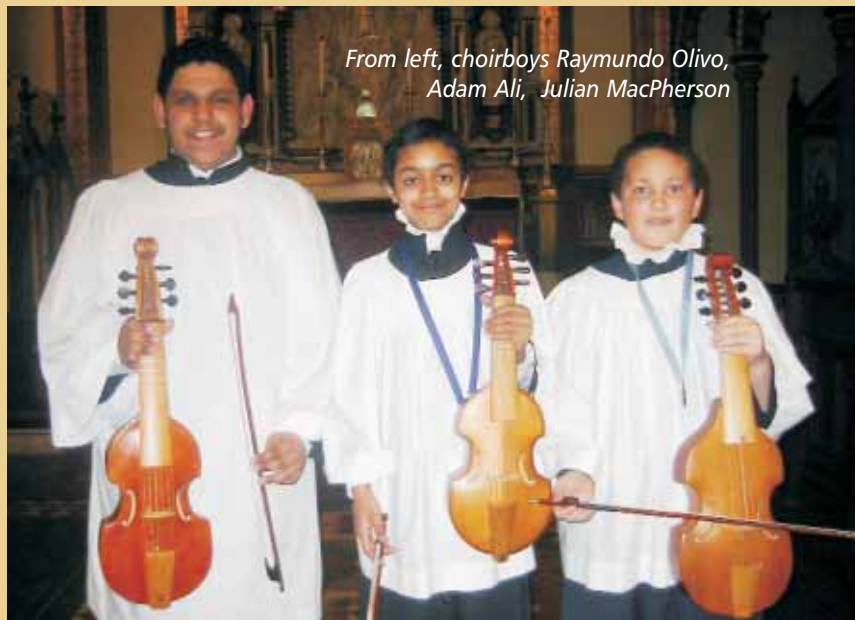
William Monical prepared three of our viols (two trebles and a pardessus strung as a treble) and joined me on January 18 for our first meeting with the boys. He explained the workings of the viol and bow, their proper care, and where to find that "sweet spot" for the best sound. Our first lesson was devoted to tuning and to holding the viol and the bow comfortably. Since two of the boys have perfect pitch—one studies the violin, another the guitar—they learned fast.

Like many boys their age (12 to 14), the choirboys enjoyed playing video games in their free moments. But once our lessons began, the games stopped and the boys were attentive and patient. We had chosen a Byrd "in nomine" cantus part for their debut piece. When they were confronted with a page full of breves, they discovered, as Thelonious Monk famously said, that "simple ain't easy." They were accustomed to memorizing their music and had to keep careful track of those notes to avoid losing their place. At the same time, they had to keep their bows straight and away from their knees. They were beginning to produce a clear, well-blended sound, not unlike their own vocal sound.

The March 12 concert was approaching. We had two full rehearsals and the boys' playing was flawless except for one broken top string. The performance went without a hitch. Several of us were moved to tears. The three boys glowed as they acknowledged the applause of an audience dotted with viol players.

It had been arranged that the borrowed viols would be collected at the end of the concert. Much to our surprise, the boys wanted to continue studying. We are now planning for next season. We hope to expand the trio to a quartet, which will be comprised of two trebles, a tenor, and a bass. Tentative repertoire: Bach and Buxtehude. What did we learn from this experiment? Once you find that sweet spot, don't let it go!

—Judith Davidoff



From left, choirboys Raymundo Olivo, Adam Ali, Julian MacPherson

students in the ensemble classes have teachers who are using the Suzuki books, which are also heavy on Baroque repertoire but use it to teach mid-20th-century technique. "I'm not worried if they learn it with 'wrong' fingerings or bowings," Feldman declares. "I'm most interested in their getting a good solid basic string technique. More sophisticated techniques can be introduced later. On the other hand, the Suzuki books give the trills coming from the note, rather than the note above. If I'm going to teach somebody a Baroque trill, I'm going to do it the right way from the beginning. Some things bother me and some things don't. In all my teaching, what I go after is quality of sound. I want it to sound good no matter what. At the Viola da Gamba Conclave, people tell me they can pick out my students by their sound."

Rather than dictating historical practices from without, Feldman sets out to spark children's curiosity. She brings Medieval music on parchment and lets them touch it. When she accompanies soprano recorder students on the treble viol and they ask about the instrument, she invites them to have a go. "For the string students, I'll bring in a bunch of Baroque bows and say, 'I want you to try these and see how different they are.' The kids get excited about it – and that's enough for me." Feldman recalls her own first encounter with early instruments when the New York Pro Musica, then in its first days, visited the High School for Music and Art when she was a student. "These little things that you remember add up."

## David Morris

As kids get older and more musically sophisticated, how should teachers handle the variety of performance styles available to their students? "As soon as they have *any* kind of style firmly embedded, musically speaking, I think they're ready to learn a new approach," says Bay Area cellist David Morris. Now a full-time freelancer, Morris knows about the invigorating effect of crossing between styles. Along with period instrument groups such as Musica Pacifica and The King's Noyse, he plays in a tango band ("tons of fun").

For 12 years he was a chamber and orchestral coach at The Crowden School in Berkeley, a full academic and performance program for string players in fourth through eighth grades. Most of his teaching work has involved coaching students who have private teachers and are not studying historical technique per se.

“I sometimes talk about ‘keeping things in separate boxes,’ since I don’t want to antagonize any teachers – but that’s never really been an issue,” he writes. “I figure we’re all working towards the same goals: to foster musical and technical growth and fluency. At The Crowden School I learned how to get the musical results I wanted without asking the kids to change their modern technique. After a few years, the younger ones heard how the older ones did all those ‘tricks,’ and I no longer had to work so hard with each new batch of students. It was lovely.

“At one particular performance, I was conducting a Crowden orchestra who were playing a Handel concerto grosso. They were a particularly talented bunch, one of the sharpest I’d ever worked with, and I had fed them lots of ideas that they’d taken to heart and made their own. When I conducted them, all I had to do was dance and wink and smile, and they’d remember every twist and turn and inside joke we’d made during our rehearsals. It was just a big party.

“Right after we’d finished taking our bows, an energetic fellow with a British accent and a big head of curly hair cornered me, pumping my hand and smiling. He told me how impressed he was with our work, and said, ‘If you can get kids to play that way, there’s no reason modern professionals shouldn’t be able to do it.’ It was Simon Rattle – he had been brought by [composer] John Adams, whose two children had both been Crowden students. Such vindication!”

## Elisabeth Reed

Fellow Bay Area freelancer Elisabeth Reed teaches modern and Baroque cello and, more remarkably, coaches a gamba consort of teenaged girls. When she lived in Seattle, she had been asked



PHOTO: GRACE FELDMAN

*Left, Jaron Raspe, a student of Grace Feldman’s at the Neighborhood Music School in New Haven, Connecticut, at age 7. Right, Jaron Raspe in his senior year of high school, having been accepted to both Oberlin College’s early music department and McGill University.*

to start a consort from scratch with a group of young Shakespeare students, between the ages of eight and 17, who were going to go visit the reconstructed Globe theater in London. The kids were supported by the Pacific Northwest Viol Society and the Early Music Guild and went on to perform at the National Viola da Gamba Society Conclave in Portland. When Reed moved to Oakland, CA, several years ago, the local Gamba Society chapter offered to recruit some new beginners and subsidize their lessons and instrument rentals if she would start a similar program. Today she has a four-part consort of girls who began playing a couple of years ago, when they were in their early teens. “They’re really sweet because they’re open to everything,” Reed reports. “They really like improvising on the Passamezzo ground.”

Along with playing in numerous Baroque orchestras, the Novello Quartet, and the consort Wildcat Viols, Reed is a certified Feldenkrais practitioner. She went for training in the Feldenkrais “Awareness Through Movement” mode of body work – in which people use their breath and awareness of sensation to discover freer ways of moving –

after an experience with tendonitis brought her a heightened awareness of the physical processes of playing. “I was drawn to Feldenkrais for some of the same reasons that I was drawn to early music: because the rhetoric is so physical and based in dance, and the breathing is so clearly emphasized.” This combination of interests has been particularly relevant in the class she co-teaches with Professor Kate van Orden at UC Berkeley called “Amateur Music Making in the Renaissance: Music, Society and the Body.” The students in the class, all undergraduate music majors, learn Baroque dance, gesture, and rhetoric while learning to play the gamba from historical sources.

Such a holistic perspective on music and the body makes it impossible to compartmentalize historical and modern technique. “I’m not going to leave any of this out when I teach modern cello.” For her beginning modern cello students, Reed uses the Suzuki books, appreciating their ordering of technical material. “I generally don’t have the students listen to the recordings, though, because I don’t always love the interpretations. In the lessons, I’ll often play the bass line, and I’ll talk about, or demon-

strate, the dance form.”

Reed's focus on the physical experience of playing shapes her teaching method. “I'm really interested in people being connected to their bodies and being able to, as we say in Feldenkrais, translate their intention into action: to imagine the kind of sound they want to make and figure out how to make it. It all feels like an awareness practice to me. When I'm with my students I hope that we're creating a quality of attention together. I'm interested in helping them pay attention to themselves.”

## Nina Stern

Most teachers of early music – as with the teaching and performing of classical music in general – are working within a socially and financially privileged demographic. Nina Stern, education director for the New York Collegium, set out to create a music outreach program for inner city kids, but not one in which they'd merely be, as in more surface-level outreach projects, “exposed” to music. She takes her recorder into classrooms at the Ella Baker School every week to teach entire classrooms of children to become musicians themselves. Mauricio Molino teaches percussion. The program began in a few classrooms and now involves almost the entire 285-student K-8 school, which draws many of its children from east Harlem and the Bronx.



Elisabeth Reed

Since part of the program's goal is to introduce music of the world, Stern and Molino use traditional music from the Middle East, eastern Europe, Asia, Africa, and the Caribbean, plus American spirituals. “Traditional tunes work perfectly for these kids, especially since we're trying to incorporate percussion. The beautiful melodies really speak to the children, as do the lively and interesting rhythms. When I bring in a new tune, I'll talk about where it's from – the continent, the people. Very often a kid will say, “That's where my family's from.””

*Students of Elisabeth Reed who call themselves the Oakland Youth Viols.*



Early repertoire also has a place in the mix. “I find that the early tunes that the children respond to the most are Medieval – cantigas or bits of estampies.” She also uses Renaissance music in an after-school elective enrichment program at the school. “I wouldn't say that I set out consciously to teach them historical practice, but it's so much a part of my training that I must do it naturally. A lot of the teaching I do is by rote, and the phrasings I play in the classroom will come out of what I learned in my own studies.” Stern has a soloist's degree from the Schola Cantorum in Basel and has performed extensively on both sides of the Atlantic.

Where most elementary school recorder programs offer little more than a rudimentary exposure to musical mechanics, the Ella Baker students are put in contact with living, breathing, life-size artistic traditions – and the children respond in kind. “Once they've learned a tune, they never tire of it. They play their recorders while waiting for the bus. We'll see big kids teaching little kids a tune. We've even heard of them pulling out their recorders on public buses and serenading the unwitting public. The kids are really developing the program themselves. It has become part of the school's identity.”

It also gives the students a basis of connection to a professional, adult musical culture that would otherwise seem foreign. The children visit Collegium rehearsals; next year some of them will perform with Collegium musicians in a program of early and world music. Stern tells of a third grade class listening to a dress rehearsal of Bach's Cantata 106, “which is one of the most gorgeous pieces, but not exactly an easy tune – and yet the kids were mesmerized. One of the children came up to me saying, ‘Nina, can you teach us that tune?’ People talk about classical music in general as not being very accessible, and I think that's not true. The kids play these instruments themselves, and they work with us in person, and so the music all of a sudden has a context for them.

“The results are so tangibly rewarding if they put in the effort with their instruments. If it's fun, they don't real-

ize the difficulty. For kids who don't excel in academics, this ability to focus can carry over into other subjects, or it can give them the self-confidence of knowing that they're good at this other thing, that if they work on something, they can succeed at it.

"I used to tell them to stand still – like we were told when we were children, right? But I've changed, partly from traveling to Brazil and partly from listening to world music traditions where you're supposed to move – where you can't help but move. Now I encourage the kids to move when they're playing. We really want music to become another way for them to express themselves." She describes inclusive jam sessions in which she uses a fragment of a tune – sometimes an estampie or a cantiga – as a refrain that the whole class plays, with each child getting a turn to improvise in between. "The kids are unbelievably good at it."

Her favorite story is one she told when she accepted EMA's Early Music Brings History Alive Award last year. She was making her last visit to a class

before summer vacation and wanted to offer the students something fun to celebrate the end of the year. All they really wanted to do was play their new favorite tune, a cantiga that Stern accompanied with a drum while some of the students took the tune and others participated with rhythmic drones. "Suddenly some of the kids started break dancing to the music, calling to each other to come into the circle. It was such an extraordinary moment. They're fantastic dancers. This is music I've specialized in for years, and they made it more alive than it had ever felt before. They brought it into the 21st century for me."

### In concert

These days, when there is so much concern floating around about the cultural and financial viability of early music, these teachers have an invigorating optimism about their daily work. They seem not merely hopeful about the future of the musical tradition they pass on, but certain of its meaning to their students, young and old. "People

are afraid early music is going to die out," says Grace Feldman. "I don't see that. There are always going to be people who find that this is what they love doing. I've gone to the Viol Conclave and looked around the room and realized that three quarters of the faculty have been my students. And a lot of them have felt that what I taught them is something they'll carry forward into the next generation."

"The students are coming to us as they always have," David Morris reflects, "in limited numbers, but with a real love for this music and our approach to playing it. The early music scene was already available enough for me to find what I needed back in the 70s, when I was an adolescent. Since now every early music group I know of is doing outreach, the problem for the kids becomes one of limited time, rather than limited interest or access." The only worry he voices is about the students' tightly scheduled lives.

Nina Stern's program is growing. In the planning stages are ideas about tak-

*Continued on page 40*

## GLORIOUS BAROQUE TREASURES FOR DOUBLE CHOIR BY THE NEW WORLD'S FIRST GREAT COMPOSER – JUAN GUTIÉRREZ PADILLA

- Savor his spine-tingling sonorities.
- Revel in his colorful counterpoint.
- Thrill to his boundless imagination.

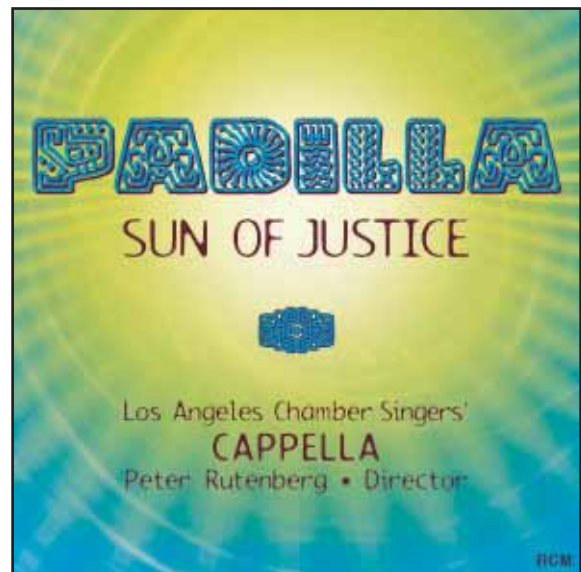
Relive the pageantry of Mexico's Puebla Cathedral in the 17<sup>th</sup> century with nine exquisitely realized masterworks.

- "Warm, fresh...and unaffected." – *American Record Guide*
- "A radiant, electrifying sound." – *Beverly Hills Outlook*
- "A tour de force of artistry at the highest level." – *Morten Lauridsen*

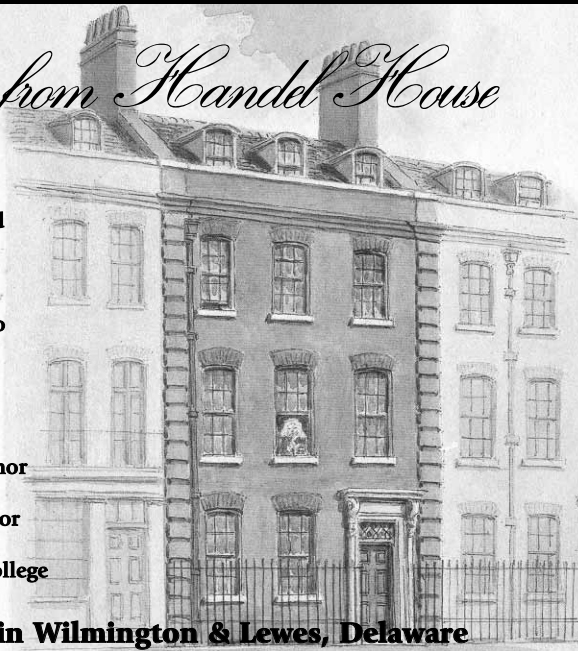
Los Angeles Chamber Singers' CAPPELLA returns with a second disc devoted to the music of Mexico's own Monteverdi. Recorded in the sonic splendor of Mary Chapel at Mount St. Mary's College, Los Angeles, **Padilla • Sun of Justice** unleashes the full power of these brilliant works, all for double choir, including Padilla's own motet *Ave Regina caelorum* and parody mass, *Missa Ave Regina*; large-scale settings of *Psalms 8, 33, and 109*, the *Salve Regina*, a dramatic telling of the story of the Prodigal Son, *Pater peccavi*, and two stunning *Responsories*.

### PADILLA • SUN OF JUSTICE (RCM 12006)

Available now in fine stores and major online suppliers from RCM records. Performed in period style by Los Angeles Chamber Singers' early music ensemble CAPPELLA, Peter Rutenberg, Conductor. Made possible with a generous grant from the NATIONAL ENDOWMENT FOR THE ARTS.



*Music from Handel House*



John Buckler, Handel's House, watercolor © 1839 © The Handel House Collections Trust

**Karen Flint, harpsichord**  
**Laura Heimes, soprano**  
**Eileen Grycky, flute**  
**Elizabeth Field, violin**  
**Douglas McNames, cello**

**Guests include:**  
**John Holloway, violin**  
**Julianne Baird, soprano**  
**Tony Boutté, tenor**  
**Drew Minter, countertenor**  
**Fuma Sacra**

**Andrew McGill, Director**  
**Choir in Residence at**  
**Westminster Choir College**

**Concerts in Wilmington & Lewes, Delaware**  
**For Tickets and Information: 302 / 594-1100**  
**www.brandywinebaroque.org**

Delaware's premiere chamber ensemble

AMERICA'S PERIOD-INSTRUMENT ORCHESTRA

**PhilharmoniaBaroqueOrchestra**

Nicholas McGegan, Music Director



MCGEGAN

*2006-07 Season Highlights*



HEGGIE

> PBO's first-ever commission of a new work for Baroque instruments by American composer **Jake Heggie** featuring **Patti LuPone** and **Isabel Bayrakdarian**



LUPONE

> Beethoven's Violin Concerto with **Viktoria Mullova** and Piano Concerto No. 2 with **Mari Kodama**



MULLOVA

> Handel's *Belshazzar* featuring **James Gilchrist** and *Apollo e Dafne* with **Meredith Hall** and **William Berger**

> Bach's *Christmas Oratorio*, and Concerto for Two Violins featuring **Elizabeth Blumenstock** and **John Holloway**

> And much more...



*Lastest Download*

**Handel's Atalanta**

Now available for streaming, downloading or licensing on-line. This is the only recording of this work currently in print worldwide.

32 concerts in 4 cities. Full details online.

[www.philharmonia.org](http://www.philharmonia.org)



**Getting an Early Start**

*Continued from page 27*

ing it to other schools and possibly other settings, such as correctional facilities. In the meantime, she and Mauricio Molino are offering a seminar at the Amherst Early Music Workshop this summer called "Flutes and Drums Around the World." Their hope is to train more teachers to do the sort of work they do.

Among the kids lucky enough to have rewarding musical experiences in childhood and adolescence, many of them are enjoying a much more pluralistic field than their parents' generation. Early music "is wide open," says Feldman, "and people are floating in and out of it. Some of the kids are doing early music one week and jazz the next, and that's wonderful."

When I spoke with Elisabeth Reed, she had just played a set of concerts in which the modern instrument Camerata Pacifica had shared a program with its original instrument partner, Camerata Pacifica Baroque, based in Santa Barbara. "It was so nice to be on the same program, to be backstage together, to hear each other play, and just hang out. I realized how rare that is; we really move in our different worlds. But the professional early musicians in that set all had modern conservatory degrees and similar educational experiences to the modern players, and there's no reason we should be segregated." She speculates that this sort of division will be less likely to occur when students have experienced both approaches as students. She notes that two of her teenaged viol players also study modern violin and cello. "I think it's really good that they show the viols to their friends. As an undergraduate I went to Oberlin, where there were a lot of people taking both modern and Baroque lessons, so it wasn't ghettoized. I feel like the younger this happens, the better. It can happen before there are any preconceived ideas to unlearn."

Kids who don't have the old preconceived ideas – especially the aesthetic ideals of the more-vibrato school –

probably won't grow up to find in early music the invigorating newness that made it a kind of musical coming-of-age catalyst for many of today's performers. And they aren't coming to it with the full-fledged critical sensibilities of adults to weigh the historical information behind the practices. But we shouldn't take original instrument practice to be so complex that only adults should reckon with it. That makes sense only as long as historical performance is an academic matter, studied in the university and exercised in the relative containment of the concert hall. What if the historical performance tradition is more like a language?

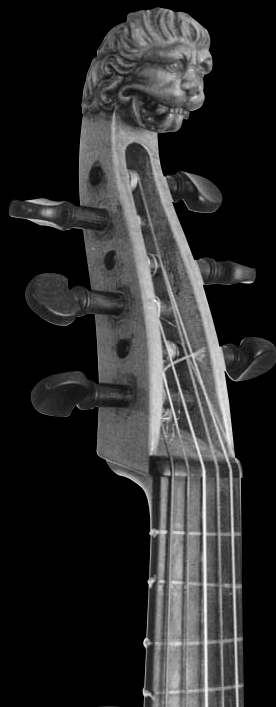
We might think of those of us who learn historical techniques in adulthood, from treatises and workshops, as being akin to people learning lost languages from textbooks and classes, or cobbling a pidgin from a Babel of tongues. The collection of words and grammars doesn't coalesce into living language until a generation of children grow up speaking it as their own, letting its patterns take new shape within their daily lives. It won't precisely re-create any of the languages from which it springs, but it will be coherent and meaningful within its own cultural context. In 10 years I want to listen to the children who today are learning to improvise divisions as part of their basic training. In the meantime, where will the kids on the bus in the Bronx take those estampies?

And will a few of the adolescents and pre-adolescents who study early instruments now perhaps go on to reverse the old story, discovering as young adults the unexpected thrill of valves, metal strings, and gushing romanticism? If they do, with the open-eyed curiosity of new initiates, there's no telling what they might find there, or how their responses might reinvigorate the entire classical music scene. After listening to the stories their teachers have to tell, I'm hopeful that whatever happens will be even more interesting than any of us grownups can suspect.

---

Shulamit Kleinerman performs as a Renaissance violinist and dancer, writes about music history, and teaches preschool. This season she has been the pre-concert lecturer in residence for the Seattle Baroque Orchestra.

---



# Early Music at Oberlin

- Bachelor of Music
- Master of Music in performance on historical instruments
- Artist Diploma
- Double-degree program leading to both the Bachelor of Arts and Bachelor of Music

# OBERLIN

The Oberlin Conservatory of Music  
*A tradition of excellence*

**David Boe**

*organ, organ literature, history and design, ensembles*

**David Breitman**

*program department chair, fortepiano, courses in historical performance*

**James David Christie**

*organ, organ literature, history and design*

**Michael Lynn**

*recorder, baroque flute, ensembles*

**Marilyn McDonald**

*baroque violin, ensembles*

**Catharina Meints**

*viola da gamba, baroque cello, ensembles*

**Alison Melville**

*recorder, ensembles*

**Steven Plank**

*musicology, Collegium Musicum*

**Kathie Lynne Stewart**

*baroque flute*

**Webb Wiggins**

*harpsichord, continuo, harpsichord literature, ensembles*

**The Oberlin  
Conservatory of Music  
at Oberlin College**

Office of Admissions  
39 West College Street  
Oberlin, Ohio 44074  
440-775-8413

[www.oberlin.edu](http://www.oberlin.edu)

Michael Manderer  
*Director of Admissions*

David H. Stull  
*Dean of the Conservatory*