



Tui St. George Tucker (1924-2004)



Composer and recorderist Tui St. George Tucker died on April 21, 2004. She was living alone in the Blue Ridge Mountain area of North Carolina. These two photos by Moritz von Bredow, provided by Robert Jurgrau, were taken in October 2002.

favor major works like J.S. Bach's *Magnificat*, and Handel's *Messiah*—even singing at New York City's Town Hall and in other concerts. A number of her Camp Catawba boys became professional musicians.

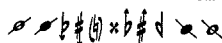
Another letter from Tui to Erich, written from Camp Catawba, describes part of the camp's schedule. She writes that Erich's son Michael "is singing in the choir one hour a day, performing once a week, and has also mastered the bugle with which he is to play Taps at night and the orchestra call at noon."

Camp Catawba closed in 1970. In 1985, Tui returned to live on Camp property in the Blue Ridge Mountains. She continued to compose, and also conducted the Springhouse Farm Choir in the quaint, rural town of Valle Crucis, NC. She was featured in the Appalachian State University concert series entitled "An Evening of Women Composers" and also on the North Carolina Composers series.

Tui's *Requiem* received its world premiere at Appalachian State University last April 30, almost exactly one year after her death. Composed for her mother, it is a large work for chorus and orchestra that took over 40 years to complete; she finished it only shortly before her death.

At the performance, the creation was also announced of the **Tui St. George Tucker Scholarship Fund**, to support the performance and study of her music, and to provide scholarships to deserving Appalachian State University composition students. For details, please contact Robert Jurgrau, weekdays 212-522-6161; <Robert_Jurgrau@timeinc.com>, or send donations, with the fund name noted, directly to ASU at: Appalachian State University, Hayes School of Music, ASU Box 32096, Boone, NC 28607.

An obituary piece by Jay Brown in the *Mountain Times* of northwestern North Carolina gives insight into what made Tui St. George Tucker special: "Her deeply spiritual nature and unique poetic way of speaking will be warmly remembered by all who burned the midnight candle with her, shared music with her, caught hell from her, and learned from her."



All of us who knew her mourn the passing of Tui St. George Tucker. She was a truly remarkable woman—talented, creative, clever, funny, generous to a fault, and marvelously kind.

She was a composer, a conductor, a recorder player, and very much a modernist. The furnishings of her apartment included two pianos, keyboards at right angles to each other, tuned a quartertone apart. Tui composed eccentric, fascinating music for her friends and for the world.

She was a bit crazy, too. When I asked her to conduct a student performance of the Machaut *Mass* at Hudson Guild Farm she said quite positively, "Of course I wrote it," and I think she more than half-meant it. The performance was rather wild, too.

Mostly I remember her kindness. She was a wonderful party-giver, and so warm and loving in her manner that she made everyone feel good who came near her.

What a dear, dear friend! I miss her very much.

Martha Bixler, New York City, NY

American composer **Tui St. George Tucker** died April 21, 2004.

Born in Los Angeles, CA, on November 25, 1924, Tui's name (perhaps a nickname) refers to a bird species from New Zealand, where her mother was born. In an undated letter in the mid-1950s from Tui to ARS honorary president Erich Katz, she spelled out her entire given name: Lorraine Percival Granville St. George Tucker.

In 1946, she moved to New York City, NY, where her talents as a teacher, conductor, composer and recorder performer were wholeheartedly embraced. Composer Johnny Reinhard recalls that they hosted many musical parties together.

Tui's compositions often used microtonal techniques—that is, they employed quartertones, the tones in between the notes of a piano keyboard. She composed works in a number of media, including organ, piano and recorder, and published a chart entitled "Alto Recorder Fingering Chart Showing Quartertones," giving a chromatic range from f' to c'''. It appeared in the *International Microtonalist* publication along with her innovative article, "Composing with Quartertones."

1946 was also the year in which Tui first visited the Blue Ridge Mountains. Her friend, poet Vera Lachmann, had founded Camp Catawba for Boys there two years earlier. Beginning in 1947, Tui spent her summers as the camp's music director. She had high expectations of the students: under her guidance, the choir tackled with

THE CATAWBA CHOIR BOYS

Conducted by

TUI ST. GEORGE TUCKER

Assisted by

LOIS WANN, Oboe

With

NINA COURANT, Viola Da Gamba

ALEXIA JOHNSON, Virginals

TUI ST. GEORGE TUCKER, Recorder

ROBERT VON GUTFELD, Cello

The Circle in the Square — 1 Sheridan Square

February 24, 1952 — 4:30 P. M. — Tickets \$1.50

I can't claim a close friendship with Tui Tucker, though she once put on me the obligation of close friendship. Stunned as I was by the request, her personality was so vivid that I obliged and acted as a go-between to effect a reconciliation between Tui and another person. 'Til then I had no idea the two even knew each other, and given the fiery temperaments of the two, I never inquired what their falling-out had been about. I was too afraid of what might result, but the reconciliation went smoothly, and, in retrospect, I am happy that I was able to help.

In the 1970s, I performed some of Tui's music for recorder. Much of it was microtonal and presented quite a challenge. I'm sorry that I haven't heard or seen any of it since those long ago days. Indeed, I saw Tui only once since her move south, but I will always think of her as she was in the '70s: a handsome woman with a full head of wild red hair.

She was sort of a "tough broad" type, but you had to be tough in those days if you were a woman who composed. Woman composers are quite common today; they receive performances, and respect, even win composition prizes.

Not so when Tui began her work. She was among the few women who dared to compose, and she deserves our respect for her pioneering work. It would be a real memorial if someone, or some organization (the ARS perhaps?) would collect and publish her music for recorder.

Anita Randolfi, New York City, NY

Six Paragraphs in Homage by Johnny Reinhard: Tui St. George Tucker

I. Tui was a champion of the virtuoso, of the extroverted, of the introverted, and of the intuitive. She spoke her mind, clearly and unequivocally, risking all for a tractor beam-like contact of personal communication.

II. When she blew the alto recorder she would command a melody as if she were riding the bulls in Spain, each hand holding on to a horn. The recorder was as big as a conch shell in its ringing tone.

III. Her body was her temple, nutrition through fresh-squeezed juice, imaginative organics, vitamins, herbs, and best intentions were a life-long credo for Tui to honor, and subsequently recommend. Her elixir of health in the form of a fruit shake was a welcome treat, if initially rebuffed.

IV. All the harmonics of Just Intonation were heard "flat" in Tui's sound universe, notated with a downward pointing arrow, signifying an alteration to allow for the existence of the quartertone flat notes. Quartertones were always to be considered part of a greater family of relationships.

V. Tui abhorred those who would profit from the great work of the pioneers while denying them their place, as well as any attempts to separate women composers from composers at large, as with all-women composer concerts.

VI. By arranging engaging parties in Manhattan and Brooklyn, Tui brought microtonalists together throughout New York City. We would soon be a community, developing the foundation for the American Festival of Microtonal Music.

EARLY MUSIC

SANCTUS <i>For Feasts of the Blessed Virgin</i>	Gregorian Chant Fifth Century
SAINTE MARIE <i>(Anglo-Saxon text)</i>	St. Godric d. 1170, English Song
DOMINATOR-ECCE-DOMINO <i>(Three simultaneous texts)</i>	Two Motets School of Notre Dame ca. 1225
DOMINO FIDELIUM <i>Solo voice with viola da gamba</i>	
ALLE, PSALLITE CUM LUYA <i>With viola da gamba</i>	Montpellier Ms. ca. 1250
QUANT THESEUS <i>(Two simultaneous texts) with oboe and viola da gamba</i>	Guillaume de Machaut 1300?-77, Ballade
ECCE QUOMODO	Jacob Handl (Gallus) 1550-91, "Familiar style"
2	
FANTASIA Number 1 <i>Recorder, oboe, and viola da gamba</i>	Henry Purcell 1658-95
SONATA FOR OBOE IN G MINOR <i>With viola da gamba and virginals</i>	Georgo Frederick Handel 1685-1759
TRIO SONATA IN C MINOR <i>Recorder, oboe, virginals, and viola da gamba</i>	Georg Philipp Telemann 1681-1767

INTERMISSION

CONTEMPORARY AMERICAN

SONATINA FOR TWO WOODWINDS* <i>Recorder and oboe</i>	Erich Katz
TRIO FOR RECORDER, OBOE, AND CELLO <i>(Commissioned for this program)</i>	Harold Holden
2	
MUMBALIN' WORD <i>With cello</i>	Spiritual
HEAR, O ISRAEL	Jackson Mac Low
MISSA BREVIS <i>Kyrie-Christe-Kyrie-Sanctus-Agnus Dei</i>	Tui St. George Tucker

The Catawba Choir Boys**

RONALD BLAU	PETER REITER
PAUL JORDAN	ILAN ROTHMULLER
FRANK MAINZER	STEPHEN SENTURIA
YAIR STRAUSS	

* Gallery Records

** These boys are trained at Camp Catawba, Blowing Rock, North Carolina

At left are the cover and inside page of a concert program from 1952, which includes works by Erich Katz and Tui St. George Tucker, the latter performed by her Catawba Choir Boys. This program is in the Erich Katz Collection of the Recorder Music Center at Regis University, Denver, CO. Many thanks to the RMC and Mark Davenport for help in finding this original source material. Our search of the Katz Collection did not locate any photos of Tui from her earlier years in New York City. The contributors to this article made suggestions of individuals to contact regarding photos, but American Recorder was not able to find any. Members who may have photos of the younger Tui St. George Tucker are invited to submit them.

SOME PERSONAL REMINISCENCES

In 1950, my first and second recorder teachers, Carolyn and Alfred Mann, moved their family from New York City, NY, to New Brunswick, NJ. In the fall, I would need a new teacher; my parents' attempt to enlist Gertrud Bamberger of Juilliard had not worked out. As it happened, that summer also marked my first attendance at Camp Catawba for Boys in Blowing Rock, NC. Amazingly, the director of music there proved to be a brilliant 25-year-old recorder player, composer and conductor, resident in New York, named Tui St. George Tucker—one of a group of young California-based artists who, in search of new frontiers, had moved East in the 1940s.

My parents were then immigrant academics who had suffered cuts in their teaching schedules, and cash was sparse. For three years, with unforgettable generosity, Tui subwaged weekly from the East 70s to Washington Heights, in return for dinner and conversation—and bowled me over with double- or triple-value lessons. From her, I imbibed the most unbusinesslike precept that, when instruction is musically worthwhile, time is not an issue.

In contrast to the common practice of that period, she taught the recorder exactly as she had once been taught the violin—e.g., with arpeggios and scales, in all tempos, in all major and minor keys, as well as those constructed exclusively of half- or whole-steps. She imparted a then-largely oral tradition of Baroque performance practice (while also keeping up with Sol Babitz's newest findings in the *Musical Quarterly*)—straightforward, closely-tongued legato-disciplined rendition, with no or few agogics or ritards; but with fast tempi, continuo-driven, driving (and even) rhythms, and improvised ornamentation.

She did not, however, affect a "block"-flutishly stiff or non-vibrato sound; recorder-playing could and should be as sensuous and luscious as oboe-playing (deliberately not partaking of the special asceticism of most clarinet or French horn tone production).

What Tui preached, she also—and most persuasively—could demonstrate. Apart from when I was at camp, I initially experienced this mostly in meetings to which she took me. Held at one or the other of the NY Public Library branches, these were meetings of the ARS, which was at that time under the personal direction of Erich Katz.

Tui, together with perhaps a virginalist and gambist, would sometimes occupy the slot Erich reserved for professional soloists between bouts of mass amateur sight-readings of consort music. I can still clearly recall the deep impression that, on a particular occasion, her flawless and, most notably, impassioned rendition of Handel's A minor *Sonata* made on all who heard it (including Erich and my father).

I have already touched on some exceptional qualities of her teaching. There is more. Not only did her pedagogy, as I experienced it, embrace the recorder as a full-fledged, non-apologetically "modern" woodwind instrument, it also embraced music beyond the confines of any particular medium: in those early years I received from Tui my first insights into theory, harmony, conducting, orchestration and composition—for these "side"(!) issues were introduced based on the extent to which they were relevant to the particular instrumental matter at hand.

Such breadth did presuppose a generosity with—if not almost an obliviousness to—time. Across the board, Tui St. George Tucker's teaching was a model of the non-academic "apprenticeship" tradition of the individual teacher-student relationship and interaction (which, of course, goes back much further than, say, to J. S. Bach's at-home and at-church benevolent hectoring of his talented sons).

While my last formal lesson with Tui was in mid-1952 (by which time she had seen to it that I was conversant with both recorder parts of the fourth *Brandenburg Concerto*), our musical and personal interactions continued over a sometimes turbulent half-century up to the last telephone conversation in summer 2003.

Not only because (in most cases) teaching contributed to her livelihood, but also almost as a matter of "credo" and of pedagogical and human commitment, Tui did not devote herself exclusively to mentoring the most gifted and promising children or adults. With those who learned more slowly, or whose horizons could foreseeably not be stretched as far, she demonstrated an awesome degree of quiet patience. She was capable of inventing ingenious procedures for circumventing the student's blocks or limitations.

This striking forbearance in turn formed an intriguing contrast—for in her being, Tui encompassed many contradictions (and she probably felt, as had Walt

Whitman, that "Very well then, I contradict myself"), including the outbursts of temper that could pepper her ensemble rehearsals or sometimes damage her personal relationships. On the other hand, she was also an avowed "monarchist" who befriended anarchists, a practicing Episcopalian comfortable in the company of atheists, a proponent of (theoretical) capitalism who associated with Trotskyists. Her musical tastes ranged from Gregorian chant and Machaut to Schönberg and Charlie Parker—and it was she who introduced me, among her contemporaries, to the great pianist Grete Sultan and also first drew my attention to the German organist Helmut Walcha, both of whom in turn became my teachers.

Her reading was equally catholic, as evidenced by the fact that over the years, to me alone, Tui introduced Whitman and Blake and numerous other literary masters, along with some classical Chinese and Indian philosophy—as well as psychoanalysis and post-Huxleyan psychedelia. She herself wrote poetry and painted.

It is clear that, with her passing, the world, including the musical world, has lost more than a great player and teacher of the recorder, however significant. Her deepest and most unrelenting lifelong engagement was as a composer, and it may well be that Tui St. George Tucker will be remembered for her compositions (which span almost all musical media—of course including the recorder, but excepting opera) long after all of us are gone.

Though many of her works have been performed, and some recorded, she did not particularly excel in the 20th-century crafts of self-promotion, nor encumber creative time in negotiations with publishers. Her music is highly idiosyncratic, varied, both un-"trendy" and un-academic; warm and at times playful; and also uncompromising without being *avant-garde*.

Tui's disappointment, as a dedicated, original and prolific composer who did not garner more recognition during her lifetime, is understandable. Like Mozart's, her *Requiem* became her final testament. It received its world premiere on April 30, 2005, at Appalachian State University in Boone, NC—fittingly located in the Blue Ridge mountain region that Tui especially loved and where she spent her last years.

Paul Jordan, New Haven, CT

Lincoln's Birthday

Dear Erich,

I see from your forthcoming broadcast, to which I am looking forward, that you also stoop to the vile piano occasionally. Therefore I make bold to send you this record of my second piano sonata.

Erich, there is something that would be wonderful for me if it's possible. I have written a sonata for recorder and piano, now in rehearsal with Grete Sulton and my pupil Paul Jordan as the soloist. Paul, if you remember him, played for the Society as a little boy. He is now eighteen and going in for

Recorder Music of Tui St. George Tucker: A Performer's Perspective

Though she wrote a great deal of music for recorders, Tui St. George Tucker is best known for her *Sonata* and *Romanza* for solo recorder, both published in the same edition (Anfor RCE No. 14). Actually, Tui was a prolific composer, and her recorder compositions make up only a small portion of her oeuvre. She was also a pioneer in the use and development of extended techniques on recorder. Recognition of the primacy of her many sonic discoveries has been obscured, in part, by the fact that the edition of *Sonata* and *Romanza* bears only a 1970 date of publication—without any hint as to how much earlier the music was composed.

Sonata, the full title of which is *The Bullfinch Sonata*, was actually written in 1960, and *Romanza* in 1962. *The Bullfinch Sonata*, with its many special effects, not only predates by a year the first *avant-garde* recorder composition from Europe (*Muziek voor Altobloksluit* by Rob DuBois), but is not even one of Tui's first efforts in this direction. Her experiments actually began as early as 1952.

Another reason that her innovative work has not been noticed as much as it should in the recorder world is that it does not seem to be as *avant-garde* as the first super-modern European works. *The Bullfinch Sonata*, in particular, contains long passages at the beginning and end that are extremely conventional and may even strike the unsophisticated listener as being music from a much earlier century. But a negative evaluation based on this criterion would be a misunderstanding.

Tui had very different goals from those of the European composers of the early 1960s.

Tui had very different goals from those of the European composers of the early 1960s. They felt a need to speed up the progress of musical language, which had been slowed by both the conservative, neo-classical movement of the 1920s and 1930s and by

the events of World War II. They saw the memory of the past as the primary culprit in holding up the evolution of music, and turned to highly structured serial methods to exclude the influence of memory and to generate completely novel shapes.

Tui, on the other hand, developed an all-inclusive approach, with a broad palette that encompassed tonality as well as atonality, equal temperament as well as micro-tonality, and notes as well as sounds.

Ironically, her recorder pieces are—at least philosophically—more like the extremely eclectic works being written for recorder today than are the early '60s warhorses by Rob DuBois, Jurg Baur and Louis Andriessen. This statement is not intended to overlook or dismiss the thoroughly established historical importance of the pioneering recorder music of these European composers.

The bulk of Tui St George Tucker's recorder music remains little known. Perhaps it will be musically and historically assessed at some future date.

Pete Rose

2/ music professionally. He played the Brandenburg with me in Cuba last year and the Telemann Concerto for Flute and recorder with the Bonn Philharmonic last summer and is quite an accomplished player with whom I'd like you to be re-acquainted. To get to the point, it's my hope that you might include the sonata on the Society's concert this year. I have not timed the piece exactly yet (Grete has the score) but it is a short one-movement sonata which I will time if you're interested. With two such secure performers as Grete and Paul, it should go well, and it's at least

3/ unusual for the recorder, being neo-classical. I'd like you very much to hear it anyway. I must say a word about your boy Michael. I enjoyed him a lot this summer — a fine kid. You probably heard of the goings-ons. I wish you could have heard Michael's solo. And thanks for the pounds you sent us. Hoping to hear from you after your broadcast,
love,
Tui



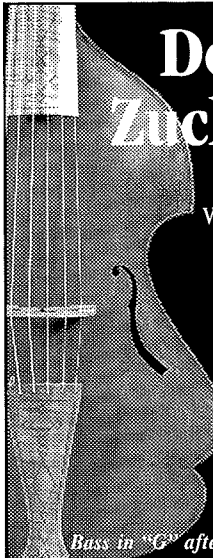
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Bass in "G" after Busch

Happy 500th Birthday, Thomas Tallis

by Stan McDaniel

Thomas Tallis (c.1505-1585) is considered one of the greatest composers of English sacred music. *Candidi Facti Sunt* (represented here in part, up to the first cadence) is a polyphonic composition that celebrates spiritual transformation. The Latin text seems to suggest the physical transformation of substances invoked by the alchemists: the first line, "Candidi facti sunt Nazaraei eius" means "Brightly radiant became His Nazarites," and is followed by a reference to the transformation of milk into yogurt—whereas the corresponding alchemical allegory is the transformation of base matter into brightly shining silver or gold. The text is appropriate in particular for liturgical use at Easter.

Arranging this motet for recorders presents a challenge (as does playing it), since the text and the melodic lines are closely integrated and thereby dictate the appropriate phrasing and emphasis. Because of the lack of text in this version, breath marks have been introduced at some points where a line of text ends and a new one begins; however, these should not be overdone. The breath marks are there just to suggest phrasing. The main consideration is to keep the melodic lines moving smoothly and with consideration for their contrapuntal interplay.

The first step in creating this arrangement was to transpose the piece down a minor third to the key of B minor in order to accommodate the recorder range. Even with the transposition, however, a few melodic changes were required. For example, in the first note of measure seven, the soprano recorder moves up to a D, rather than down as in the original. Because the alto is playing the same note, the soprano line would "disappear" momentarily if duplicating the note—particularly because the soprano low D is weaker than the alto note. (In the vocal part, a new syllable is begun in the sopranos on that note, while the altos are holding it on a different syllable, so that the melodic movement can still be heard when sung.)

The main line is played throughout by the tenor voice. It runs almost exclusively in half-notes, against which the other voices enter in an imitative three-note pattern singing "Facti sunt" (roughly,

"they became"). Subsequently, the other voices play about in imitative counterpoint over the more slowly moving tenor line.

Again, however, it is not entirely possible to keep the tenor line absolutely intact because of range. In the transition from measure 9 to 10, the tenor melody is shifted momentarily to the second alto while the alto part is taken by the tenor—the reason being that, if the alto were to continue normally, its often-weak low F# would sound below the tenor, which would be on strongly sounding notes. The tenor picks up the melodic line again in measure 12.

A similar exchange of parts takes place in measures 25 and 26. With the instruments this exchange does little harm, whereas it would be an inadmissible break in the vocal line for the singers. This is effective, however, because of the close similarity in timbre between recorders; it would not work well if shifting, for example, between clarinet and oboe.

When we reach measure 18, the movement begins to pick up as the soprano and then the first alto play 16th notes. This is in anticipation of the quicker motion that begins in measure 25, with descending eighth notes in soprano, first alto and bass. The musical purpose is to arrive at a resting point in the final measure, where the typical addition of a raised third (D#) to the concluding B minor chord yields a harmonious major triad as the music temporarily "comes to rest"—temporarily, since this is only the first part of the motet.

Stan McDaniel is a former president of the Sonoma County (CA) Recorder Society. He was first place winner in the 1999 Chicago (IL) Chapter recorder composition competition, and is a composer of music for recorders and for orchestra. More information may be found on his web site at <www.stanmcdaniel.com>.

This is the twelfth in a series of articles featuring the works of composers and arrangers who write for the recorder. Each installment is accompanied by a discussion of the the composer's own working methods, including the performance considerations that went into creating the selected piece of music. It is hoped that the considerations that composers and arrangers have to keep in mind will be of general interest to all AR readers, who will also be able to add to their music collection a series of performable short pieces or excerpts.

Stan McDaniel, Series Editor

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