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EDITOR'S NOTE

Change began a year ago in the ARS—and is still ongoing. The ARS Newsletter outlines a recent *Member's Library* editorship shift, from Martha Bixler to Glen Shannon.

A new change you'll notice in AR is that **Gene Reichenthal** has asked to step down as education editor. After years of service to the readers of this magazine, as well as to the early music community and recorder world at large, health concerns have prompted Gene to take a well-deserved rest from his many activities. His advice and input will be hard to replace.

AR has also added **John Burkhalter** as book reviews editor. Well-known in the Princeton, NJ, area, John is a musicologist and recorder performer, who studied with Daniel Pinkham at the New England Conservatory of Music and with Frans Brüggén at Harvard University. Among other credits, John has served as a musical consultant for the National Geographic Society. Look for his first contributions to AR this fall.

A belated welcome to **Tim Broege**, whose thoughts you read in the March AR and can read in this issue's *On the Cutting Edge*. Previous AR issues have also covered recorder music that he composes, but you may not know that he has played recorder professionally for nearly 30 years, with a special interest in giving performances of works by living composers. He studied with the late Bernie Krainis.

John and Tim follow two able editors—Scott Paterson for books and Pete Rose for new music—who still write reviews while “taking breaks” as editors.

In case you're curious about **Tom Cirtin**, whose clever phrases grace the ongoing CD reviews that he edits, he studied at Indiana University and at Oakland University with Lyle Nordstrom. While performing for a decade on Baroque flute and recorders around Detroit, MI, he helped found the *Music from the Age of Enlightenment* series. Later he opened *Sinfonia*, a classical CD store in Indianapolis, IN, and also edited a journal, *Sinfonia Review*, that featured articles on classical music and reviews of new CDs. His day job is as an editor for a major computer book publisher.

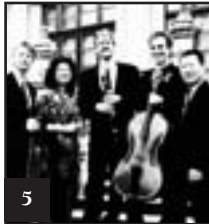
With such well-qualified experts, how can an editor—or a reader—go wrong?

Gail Nickless

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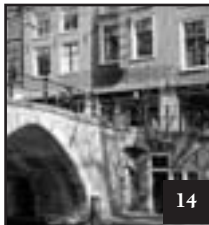
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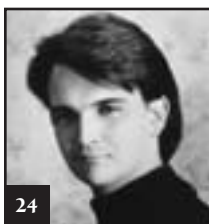
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies,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

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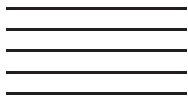
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PRESIDENT'S MESSAGE



Finding community in an ensemble



The news events over the last few months have been an important, and sometimes disturbing, part of many people's lives. During these uncertain times, we must all find ways to bring a sense of peace, meaning, and community into our lives. For many of us, this comes through music.

With the summer approaching, we start to think about workshops, festivals, concerts and vacationing (both with and without instruments). Not everyone decides to spend some of their summer playing music, but something very special does happen when a group of people comes together to do something they love.

On a very rainy Saturday in February, I had the opportunity to attend a recorder orchestra playing day in Norwalk, CT. It was organized by Amanda Pond and coached by Ken Andresen, David Hurd, and Norbert Kunst. Norbert is the conductor of the award-winning Dutch Recorder Orchestra Praetorius, an ensemble of 25 players, that was founded by his father as a double quartet in 1963.

It was a wonderful chance to play a unique repertoire (including a movement from one of Bach's *Passions* arranged by Norbert that involved four altos playing the very challenging first violin part) with

35 enthusiastic and talented recorder players who had traveled from a wide-ranging area. It was an incredible sight to see a full complement of the lower voices turn out for the occasion—all the way to a subcontra bass.

Playing trios, quartets, and quintets undoubtedly requires good ensemble skills and cooperation. However, playing in a recorder orchestra demands a special sense of teamwork.

Although there are a few recorder orchestras in the U.S., they seem to be more popular in Europe. Playing trios, quartets, and quintets undoubtedly requires good ensemble skills and cooperation. However, playing in a recorder orchestra demands a special sense of teamwork. With three or more people on a part, attention to articulation, rhythmic precision, and intonation are critical for success. A good sense of humor is also helpful, especially if you are trying to juggle six pages of music and a contra bass recorder at the same

time.

Ensemble playing in any size group requires close coordination between players. This is one of the valuable skills that students of all ages can learn from playing the recorder. A good coach encourages players to listen to and watch each other while playing their own parts musically. For most of us, this is a skill we are constantly improving.

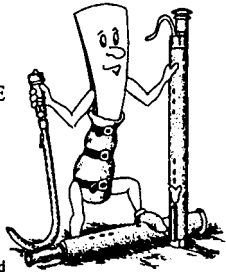
Speaking of improving skills...ARS will be embarking on a special spring fund drive for scholarships. Education and scholarships have always been priorities for ARS. Last year, 12 recorder players received scholarships to attend either a weekend or a full week-long workshop. Donations received from this fund drive will help to ensure that scholarships will be available to eligible recorder players of all ages who are attending workshops. Please consider contributing. If you do not receive information about the fund drive and would like to make a contribution, please contact the ARS office.

Wishing you a spring filled with music and peace,

Alan Karass, ARS President

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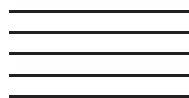
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Recorder Festival Montréal, music for Africa and children

New Amsterdam Trio offers Trio in Four Dimensions

For its March performance, the **New Amsterdam Trio** made a conscious choice to look at musical parallels across time. Thus, for their well-received program in Westport, CT, modern works were selected to complement works from earlier periods. Their goal was to link each piece in the program to those on either side of it by genre, function, period or geography, rather than to follow a strict chronology.

An inspired example was the placing of Matthias Maute's *Les Barricades*, written in 1989, into a suite of movements from works by French Baroque composers Louis-Antoine Dornel and Joseph Bodin de Boismortier. The feeling of the Maute composition, perhaps reflective of Couperin, meshed well with the Baroque works.

The program opened with sacred Medieval music, *Fulget Coelestis*, from the 14th-century Worcester fragments, and *Estampie "Petronne"* from the Robertsbridge Codex (arr. Joris van Goethem). The intonation, especially critical for music of this period, was excellent. Three 16th-century secular Spanish works followed. Spanish music of this period, fusing Moorish, Sephardic and north-of-the-Pyrenees influences, is full of passion, sometimes startling to the ear. The contrast of the quiet and introspective *Si la Noche*, sandwiched between the more lively and energetic *La verde Primavera* and *Propiñan de Melyor*, was very effective.

Sixteenth-century composer Christopher Tye's *Sit Fast* is deceptively challenging music. The piece moves from a rather straightforward opening through complex shifts of meter that occur in the different parts at different times. The trio more than met the challenges, making it sound relaxed and easy.

While a "fasten your seat belts" version of *La Follia* (1994 arrangement by La Fontegara Amsterdam) is not a programming surprise, placing it adjacent to the introspective Hindemith recorder trio from "Plöner Musiktag" perhaps is. Willem Wander van Nieuwerkerk's *Bye Bye, Blues (C-U Jesus)* for bass, tenor and alto recorders acknowledges the link between religious hymns and secular blues, and Rachel Begley's near "vocal" sound on alto recorder was especially effective. Following this work with the Allegro movement of the Vivaldi *Concerto in G minor*, with its prominent role for bass recorder, was another successful linkage. Placing *Bye, Bye Blues (C-U Jesus)* near the Maute, Dornel and Boismortier grouping drew a parallel from the near-impossibility of notating either French Baroque music or jazz to match the performance styles. A delightful trio setting of the van Eyck "Buffons" served as an encore.

To say that this was a "thinking person's" program in no way diminishes the sheer musicality of the event; the New Amsterdam Recorder Trio plays with great sensitivity and a shared sensibility.

Nancy M. Tooney



Daphna Mor, Rachel Begley and Tricia van Oers (l to r)—members of the New Amsterdam Recorder Trio—all studied in Amsterdam, and have settled in and around New York City, thus the choice of name.

Bits & Pieces



A benefit concert was held in February in Eau Claire, WI, to raise money for African

famine relief. The concert featured recorderist **Beverly Dretzke** (student of Cleá Galhano) in solo and chamber ensemble selections by Frescobaldi, Bondioli, Cima, and Telemann. Performers (pictured l to r) were Amy Van Maldegiam, bassoon; Laura Jensen, 'cello; Andrew Parks, horn; David Fehr, voice and recorder; Lois Scorgie, Paula Lentz and Beverly Dretzke, recorder; Maria Dossin, organ/harpsichord; Roberta Joern, voice; and Beverly Smith, organ/harpsichord.

Returning to Europe in April from its two-week-long "Magic" tour in the U.S., the **Flanders Recorder Quartet** continues the pace this summer: performances in Potsdam, Germany (three concerts in Frederick the Great's famous "San Souci" castle), Belgium, The Netherlands, and Italy. The quartet will also record a new CD, work on new publications in its series with Heinrichshofen Publishing, and prepare a new family program based on a popular children's book, *Malus*, by Flemish author Marc De Bel.

"The FRQ is aware of the huge influence performers of serious music can have on children's musical education," said quartet member Han Tol. The new children's project follows a previous one, "Just a Piece of Wood," based on a book by Flemish author Jan Simoen. That program was performed well over 60 times to critical acclaim in Belgium, Germany and Austria with actor/mime Johan Luyckx.

In September, FRQ will begin performing "Malus" in Belgium and The Netherlands, including at the Concertgebouw in Amsterdam, with 2004 performances elsewhere in Europe. In October, the quartet tours Taiwan for the first time.

An interview with Matthias Maute about the Boston Early Music Festival, Recorder Festival Montréal, and his life as a recorderist

Matthias Maute is the headlining recorder artist at this year's Boston Early Music Festival, set for June 9-15. He took time from his busy schedule to fill in a few details about his activities during the coming months.

First, I think that some AR readers who don't know you would be interested to know your education and background.

I grew up with recorder and violin. Regardless of my endless efforts on the violin (practicing like a maniac), the recorder turned out to be my instrument, since I was born with much more talent for playing it rather than the violin. After all, it is the instrument that chooses you.

In Germany, where I grew up, the recorder is an instrument for girls, so as a young boy you don't necessarily feel like spending a lot of time practicing the recorder. But since I couldn't help it, I went on and on, exploring all the different possibilities. After all, the recorder is a fascinating instrument! It is the chameleon among the instruments. I often play 10 or 20 different types of recorders during a concert. The challenge to master that variety, and the pleasure to present so many facets of sounds, has always been and will always be overwhelming.

Later I studied in Freiburg, Germany, and in Utrecht, Holland (1986-1989), with Baldrick Deerenberg and Marion Verbruggen. Baldrick Deerenberg's teaching was a turning point in my playing, since he used to talk about the parallels between the sound production on the recorder and ... the bow of the violin! And there we are. So I had only to put together this sound concept with my experience as a fiddler. The desire to work on flexible and dynamic sound took me on another track.

In 1990, I started teaching myself the traverso. It is tough to be an autodidact, but the experience turned out to be extremely refreshing, since you have to reconsider the slightest details. This rocky way inspired my recorder playing—naturally a lot....

As a composer, what do you feel is the place of the recorder in contemporary music?

The recorder is an outsider in this musical world. That means we can do what

we want, and we don't have to do what people ask for. This freedom is a privilege, which can be widely used for all different kinds of making music. Now we can play electronic music, jazz, dodecaphonic [12-tone] music or whatever we want to. We can invent—that is, compose—our own music, and by this approach come closer to the ideal of creating an individual world by both composing the music and then playing it.

We should keep this place at the edge of musical society. Very often true progress is made far from the center rather than within.

I've read that you feel a strong connection between musical figures such as the blind carillonner of Utrecht Jacob van Eyck and American jazz saxophonist Charlie Parker. Can you describe how you see that connection?

Since I started improvising in concerts and for teaching purposes, my perspective changed dramatically. I do respect a lot the art of interpreting composed music. I try to master this art as well as I can.

Nevertheless the integration of improvisation opened a completely new world for me. In the beginning, it felt like walking on the dark side of the moon without light, without knowing where to go. It took me quite a while to develop an interesting musical vocabulary, which helped me to improvise in different styles. And here Jacob van Eyck and Charlie Parker became my heroes. Notwithstanding its seemingly average compositions, the *Fluyten Lust-hof* turns out to be the most amazing collection, if we consider the pieces as transcriptions of spontaneous improvisations. Jacob van Eyck could pick up any tune and develop his own variations right on the spot. Whoever has tried this, knows how difficult this is and how high van Eyck's level was. Charlie Parker, of course, could have done the same.

Tell us about plans for Recorder Festival Montréal in September. Who will perform, and what kinds of music will be offered?

The Recorder Festival Montréal (at McGill University, September 19-21) offers a widespread range of activities and performances. Three principal concerts feature Marion Verbruggen with a solo program ranging from early to contemporary music (on Sunday, September 21); the Ensemble Caprice, under my direction, performing cantatas and sonatas by Telemann with soprano Monika Mauch, Marion Verbruggen and Sophie Larivière (on Saturday, September 20); and the Montréal-based recorder quartet Buxus (Femke Bergsma, Francis Colpron, Sophie Larivière and myself) playing contemporary music, including two world premieres by Gerhard Braun and myself; and, as a recorder sextet (adding Matthew Jennejohn and Natalie Michaud), Renaissance music from Italy and England (on Friday, September 19).

A workshop for amateurs with Frances Feldon (of California) will end with a final concert of the participants. Manfredo Zimmermann (recorder teacher at the Musikhochschule in Cologne and Wuppertal, Germany) will report about pedagogical activities in Europe. He has a number of publications, mostly recorder methods that illustrate new ways to render the recorder as an interesting instrument for young students. There will be a presentation of the amplified recorder by Jean-Luc



To purchase tickets for Ensemble REBEL or other concerts during the Boston Early Music Festival, June 9-15, call 617-247-1408 or visit <www.bemf.org>. For more information about Recorder Festival Montréal, September 19-21, contact Matthias Maute, 4841 Garnier, Montréal, Quebec H2J 3S8, 514-523-3611, <mautlari@total.net>.

Boudreau, and also an exhibition.

I'm especially interested to know more about the arrangement for recorders of Béla Bartok's Microcosmos.

It will be performed by a group of young players, called *Flûte alors*. I made this arrangement two years ago, and it sounded as if Bartok had composed the pieces for the recorder rather than for the piano. (Or maybe I listen to too much recorder music....) I had the feeling that those short pieces would have a great effect if put in a theatrical context, since they seem to reflect action rather than meditation. Andrew Levy [a young composer in California, and recipient of the 2001 ARS President's Scholarship to attend the Indiana Academy where Maute teaches] wrote a play, which describes *An Episode from the Annals of Scientific Inquiry, or, Professor Yebusgralov and his trusty assistant Nescio, Lost in the Amazon*. It is a funny and very imaginative story, which was premiered in its German version in Wuppertal, Germany, last year. Five actors and an orchestra of 30 musicians—including instruments such as recorder, harp, flute, piano, guitar and one singer—created a musical play that pleased both the audience and the participants.

Will Recorder Festival Montréal be an annual event, or perhaps one that will recur at some frequency other than annual?

Last year I organized, together with Sophie Larivière, a recorder festival here. The *Dutch Weekend* presented the recorder orchestra *Praetorius* from Holland and Paul Leenhouts, who joined the Ensemble Caprice for a concert. His composition for

three voice flutes with amplification, which was premiered on that occasion, left a very strong impression on the audience.

The *Recorder Festival Montréal* will be a much bigger edition of the same idea—promoting the amazing possibilities of the recorder and its music. There will be more festivals; the next one is planned for 2005.

Your concert schedule for the near future seems to be very active. Tell us about your upcoming plans, especially your tour to Germany and also the performance by REBEL during the Boston Early Music Festival.

In May, I tour first with Ensemble Caprice in Germany with a program called "A Soirée of Chaconnes." We will present that program six times, including at the Early Music and Recorder Festival in

REBEL will perform the program "Telemann alla polacca," including the D major flute concerto—a fantastic piece, one of my favorites....

Stockstadt (the most important European festival for recorder players; Amsterdam Loeki Stardust Quartet and Dan Laurin will perform there this year as well). We added percussion—Ziya Tabassian of Montréal—to that program, which provides a good "drive" to the 17th- and 18th-century pieces of Rossi, Uccellini, Schwartzkopf, Purcell. In Ensemble Caprice, my wife, Sophie Larivière, plays

with me—both recorder and traverso.

After that tour, I stay in Germany for a tour with **REBEL**, where we will perform among other places at the Handel Festival in Halle an der Salle, Germany. The day after the Halle concert, I have to get to Boston as fast as possible for rehearsals with the Ariadne Festival Orchestra at the *Boston Early Music Festival*, for the Telemann E minor double concerto.

On Sunday, June 15, **REBEL** will perform the program "Telemann alla polacca," including the D major flute concerto—a fantastic piece, one of my favorites—and the E^b major suite for flûte pastorelle and strings. This piece (along with the famous A minor suite) is Telemann's longest piece for recorder and strings. Funny enough, it was conceived for a folk instrument—a tiny sixth flute with a Renaissance bore that comes in a=440, whereas the strings play in a=415! Telemann did a great job of exploring the possibilities of these two different worlds—the classy string band at the court versus an instrument played by itinerant musicians.

In the autumn, my ensemble will be on a big tour in Canada, organized by "Jeunesses musicales du Canada." Thirty concerts will keep us on the road for quite a while! This program will include a Baroque dancer and actress, so as to add theatre elements to early music. This additional "spice," in fact, gets us very close to the way music was presented in former times.

Do you have any new recordings about to be released?

continued on page 32

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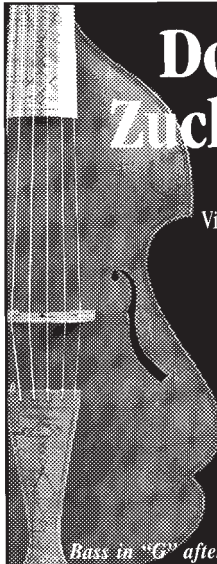
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RECORDER EVENTS AT THE 2003 BOSTON EARLY MUSIC FESTIVAL

MONDAY, JUNE 9

7 p.m. **Johann Georg Conradi's opera Ariadne**
(see description on Tuesday), Open Dress Rehearsal. EMT

TUESDAY, JUNE 10

7 p.m. **Johann Georg Conradi's opera Ariadne**, First performed in 1691, Ariadne is the earliest surviving opera from Hamburg's acclaimed Theater-am-Gänsemarkt. The score for this completely unknown operatic masterpiece was rediscovered in 1972, and Conradi's memorable arias, duets and trios, his masterfully expressive recitative, and virtuoso orchestral writing create a stylish, expressive experience that is fresh to our ears, and instantly engaging. EMT

WEDNESDAY, JUNE 11

11 a.m. **Renaissomics** with John Tyson, recorder, presents *Le Gratie d'Amore: The Graces of Love* in celebration of dancing master Cesare Negri's masterpiece of Renaissance dance & theater, including works of Negri, Vecchi, Merula, Grillo, Praetorius & improvisations. ECL \$10 adult, \$5 student, senior, EMA, BEMF; children FREE. 617-661-3353.

7 p.m. **Johann Georg Conradi's opera Ariadne**, (see description on Tuesday). EMT

THURSDAY, JUNE 12

5 p.m. **The Newberry Consort and Piffaro, the Renaissance Band**, This concert of German works will include folk-ballads, *Meistergesang*, and gloriously inventive part-music—for voice, viols, harp, lute, recorders, shawms, sackbuts and bagpipes. JH

8 p.m. **Ariadne Baroque Orchestra (with Matthias Maute, recorder)**, *Lustiger Mischmasch: Choice Orchestral Jewels of the Baroque*. JH

FRIDAY, JUNE 13

9 a.m. **ARS Roundtable discussion: "Composing and Arranging for the Recorder,"** with distinguished panelists and moderated by Timothy Broege. SPC (Free)

11 a.m. **ARS Reception honoring David Goldstein**, recipient of the ARS President's Special Honor Award. SPC (Free)

12 p.m. **Trio Saltarello**, Sarah Cantor, recorders; Angus Lansing, viola da gamba; Henry Lebedinsky, harpsichord; with guest violinist Kinloch Earle. *The Art and the Fugue: Music of the Bach family*. Goethe Institute, 170 Beacon Street. \$15 adult; \$10 student, senior. 617-669-4292 or <cantornote@aol.com>.

7 p.m. **Johann Georg Conradi's opera Ariadne**, (see description on Tuesday). EMT

SATURDAY, JUNE 14

9 a.m. **Eleventh Annual ARS Great Recorder Relay**. Free vignette recitals by professional recorder soloists and groups, showing the many possible type of music featuring recorder. Performances by Eric Haas, Steve Tapper, Sarah Cantor, Frances Blaker, Kara Ciezki and others. SPC (Free)

4 p.m. **Performance Masterclass: Matthias Maute, recorder**. ECPH (Free)

7 p.m. **Johann Georg Conradi's opera Ariadne**, (see description on Tuesday). EMT

SUNDAY, JUNE 15

8:30 a.m. **Breakfast Discussion of Issues Facing ARS Chapters Today**. Informal roundtable with chapter leaders, ARS Board members and staff. NEC, JH Room 124 (ARS Chapter Leaders \$5/person for meal. RSVP and pay to ARS—303-347-1120)

10 a.m. **Recorder Play-in led by ARS President Alan Karass**. Bring recorders and stands. NEC, JH Room 124, 303-347-1120 (Free)

12:30 p.m. **REBEL with Matthias Maute, recorder, Telemann alla Polacca**. The internationally-acclaimed Baroque ensemble **REBEL** celebrates Telemann's foray into the "mixed style" that combined the "barbaric beauty" of the "Polish manner" with German Baroque music. JH

3:30 p.m. **Johann Georg Conradi's opera Ariadne**, (see description on Tuesday). EMT

Visit the ARS Table (Table 39, sixth floor of the Radisson Hotel) for a map with updated recorder events list and information.

The Festival Exhibition (instruments, music, etc.) is open Wednesday-Friday, June 11-13, 11 a.m.-6 p.m., and Saturday, June 14, 10 a.m.-5 p.m., at the Radisson Hotel Convention Center, 200 Stuart Street, 6th floor; large instruments on display on the 4th floor of the nearby Boston Park Plaza Hotel.

Venues:

EMT=Emerson Majestic Theatre, 219 Tremont Street
SPC=St. Paul's Episcopal Cathedral, 138 Tremont Street

ECPH=Emmanuel Church Parish Hall, 15 Newbury Street

NEC/JH=Jordan Hall at New England Conservatory, 30 Gainsborough Street, Boston, near Huntington Avenue

ECL=Emmanuel Church Library, 15 Newbury Street

For more information about ARS-sponsored activities, call or e-mail the ARS office. An updated schedule of recorder events will be available at the ARS booth during the Festival. Contact the ARS office if you can volunteer to help at an ARS event. For information about or tickets to BEMF events, call 617-247-1408 or 617-247-1409 between 12-6 p.m. EST M-F, or visit <www.bemf.org>.

The Pipes are Calling

For some, bamboo pipe making and playing is a calling

The president of the American Pipers' Guild outlines how (and, more important, why) bamboo pipes are made, who makes and plays them, what music they play, and how interested individuals can become part of the pipe dream

by Charlotte Poletti

Charlotte Elliott Poletti, founder and president of the American Pipers' Guild, received her B.A. degree from Smith and an M.S. in Music Education from the University of Illinois. She has studied extensively in Europe, where she learned to make bamboo pipes, and is the only American to have attained Master's status in the making and playing of pipes. She has helped students aged seven to 70 make over 1500 pipes and has been a guest teacher for the Austrian, British, Dutch, French and Swiss Pipers' Guilds.

Musical instruments made from bamboo have been in existence most likely for millennia. Although bamboo pipes made by those affiliated with a worldwide network of pipers' guilds originated only 77 years ago, they have already generated a modern tradition rich in musical, artistic and social interest.

These bamboo pipes were first made by Margaret James in London, England, in 1926. Miss James, an instructor in a school whose students could not afford any musical instruments other than cheaply-made, poorly-tuned pennywhistles, wished to provide the children with a serious instrumental ensemble experience. Inspired by a Sicilian goatherd's pipe brought to her by a friend, she experimented using bamboo curtain rods from her attic. She soon developed a whole "family" of bamboo pipes, and in one year's time had a band of 80 pipers.

As with the Pied Piper, the beautiful mellow tone of the bamboo pipe soon attracted many people, including professional musicians. In Great Britain, composer Ralph Vaughan Williams grew very interested in Margaret James's work and became president of the British Pipers Guild, a position that he held for a number of years.

Pipes soon spread to France and Switzerland, where guilds were founded. In 1932, an International Federation of Pipers' Guilds was established to coordinate meetings and the flow of information among the pipers. Subsequently pipers' guilds were formed in Austria, Belgium, Denmark, France, Germany, Greece, Japan, The Netherlands, Switzerland—and, in 1991, the United States.

The Special Spirit


A pipers' history would be seriously lacking without some explanation of the philosophy and spirit behind the movement, as well that as of its founder. Margaret James started with one basic idea: to provide a quality musical experience for her students. Her approach was based on a great appreciation for simplicity that she, a very modest person, exemplified. She once wrote: "We are so dependent on machinery that we forget the use of our own hands, so accustomed to pay a heavy price for

what we value that we may ignore the use of simple materials. In pipe-making our hands are used to fashion a perfectly common piece of wood. The result is a treasure. The pipe is a gift from nature; had it been purchased at the music shop for twenty pounds, its value would have been less, not more."

From this simple idea, however, grew something sophisticated and complex. Miss James quickly recognized not only the value of using what nature offered, but also the importance of the process itself. She felt that the pipe experience should "unite handicraft and design with music, so that we [could] understand and enjoy all three." Thus, she sought to involve her students not only musically, but also scientifically in the craft of instrument-making and aesthetically in pipe decoration, as integral parts of a whole. She soon discovered that the experience was synergistic, far transcending its educational components; sharing it created bonds that greatly enhanced the process. The spirit thus engendered had a profound impact with far-reaching consequences.

Miss James and her followers realized that, to preserve this special experience, they needed to focus on maintaining the quality of the instruments and the conditions under which they were made. They set up a system to pass down the pipe-making craft through master teachers, who must complete a long course of study based on Medieval guild practices. A potential teacher works as an apprentice or "journeyman," helping and observing a master teacher. This person then takes a journeyman's exam that allows a successful examinee to teach pipe-making. To attain the highest teaching rank, the candidate then studies further with a master teacher, who reviews skills in musicianship and music theory as well as in pipe-making. This process culminates in a master's exam that, when completed successfully, allows the new teacher to train other teachers, give exams, and found a national guild in any country not having one.

In addition to the careful preparation of teachers, a decision was made not to sell pipes. They would be made by the players themselves, a custom still practiced by all the guilds.



Pipe decoration is an entirely individual and personal art.

Comparing Pipes & Recorders

How do pipes differ from recorders? Some areas for comparison are materials, sound, sizes, range and fingerings.

The obvious difference between the two is the material from which they are made. Bamboo is in the grass family and has many irregularities of thickness, density and diameter. It naturally tends to be lighter than the woods used for recorders, though some bamboo is more dense and heavy than others. This lighter weight makes the larger instruments easier to maneuver than their recorder relatives.

A cork is used for the fipple. It is readily available and easy to work with, and also helps absorb some of the humidity from one's breath.

The sound of pipes is extraordinarily sweet. It is a well-focused sound (unlike the more airy sound often heard on many bamboo flutes), but has less of a cutting edge than the recorder, especially with the higher-pitched instruments. (This can have its advantages. Experience has taught me that 80 children playing pipes together is a lot easier on the ears than the same number playing recorders!)

The quality of the sound is due in part to the nature of bamboo. Also having a considerable influence are the inside diameter, which is larger than that of a recorder for the same-sized instrument, and the cork in the mouthpiece. It is interesting, however, that the lower-pitched pipes sound quite similar to their recorder equivalents. A few instrument builders make bamboo clarinets and saxophones, with traditional mouthpieces but an inside diameter like pipes—and, amazingly, these sound like clarinets and saxophones! This came as a surprise to those who, for years, assumed that the soft pipe sound was almost entirely determined by the bamboo and its inside diameter; obviously, the mouthpiece is important.

Pipes may need less breath than recorders, but not much less when well-played. As with recorders, controlled diaphragmatic breathing enhances tone quality and provides more flexibility for phrase shaping.

Pipe sizes and the keys in which the basic ones are made from smallest to largest are: sopranino (G), soprano (D), alto (G), tenor (D), bass (G), quart bass (D-fourth below the bass) and great bass (G-octave below the bass). For each size there are three types—simple, semi-extended and extended. Semi-extendeds are very similar to simple pipes, but made with more stringent measure-

ments for better fingerings and one or two extra notes at the top of their range.

Simple and semi-extended pipes have six finger-holes down the front and a left thumb hole on the back. Starting at the bottom, the first hole is covered by the right ring finger. Each hole represents a tone of the diatonic scale, and one plays up the scale by lifting each successive finger. When all the fingers are removed from the holes on the front, the thumb is removed from its hole in the back to sound the octave. One gets used to holding the instrument in place with the right thumb, little fingers, and lower lip!

Simple and semi-extended pipes generally have the range of an octave plus a third to a fifth, while extended pipes play up to two octaves. They have a special cork adjustment placed inside to temporarily narrow the airway and allow a longer instrument for the same fundamental pitch. A narrower inside diameter in relation to length favors getting more high notes. Also these higher notes' harmonics can be changed by altering the size or placement of the adjustment, making better cross fingerings possible.

The range of these instruments is "extended" on the bottom as well as on the top. Like recorders, they are tuned to C or F with a hole at the bottom for the right little finger for D or G. To facilitate switching from simple to extended instruments, however, it has been the tradition to keep the extended pipes' holes tuned to the diatonic tones of the keys of D or G. Thus when uncovered one by one from the bottom, the eight holes of an extended soprano pipe would sound D - E - F# - G - A - B - C# - D, even though the fundamental (with all holes covered) would be a C \flat . With extra notes at each end of their range, extended pipes can play more repertory written for other instruments.

One might reasonably ask: why not make only extendeds? They are more difficult to make and to play, and the tone quality of their lower octave is often less pleasing than that of simple pipes.

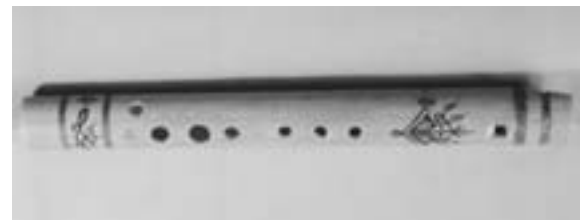
Though pipe fingerings for the diatonic scale are standardized, the big difference among individual pipes comes with the cross fingerings for the accidentals of the chromatic scale (notes between the diatonic scale tones). With variations in the bamboo, the same cross fingerings cannot always be obtained, even for the same note of the same-sized instruments. One must learn the fingerings for one's own pipes.



Author Charlotte Poletti plays an extended alto pipe.

“We are so dependent on machinery that we forget the use of our own hands, so accustomed to pay a heavy price for what we value that we may ignore the use of simple materials.”

An extended sopranino pipe



How Pipes Are Made

A master teacher cuts pieces of bamboo from poles, carefully chosen for inner and outer diameters, curvature, density and regularity, as well as joint placement. Using simple hand tools for all construction, the maker takes one of these pieces and starts by removing the solid membrane inside each joint. Then the mouth-piece is formed: the end of the bamboo is shaped, window and sill made, channel carefully filed, and a cork fitted in so that it comes down right to the top of the window. The side of the cork that meets the channel is filed so that the air is focused towards the window in a specific manner.

The end of the bamboo and cork closest to the player's mouth may be fashioned in a number of different ways, depending in part on whether the window will face backwards or forwards. For the larger instruments, it is usual for the maker to put the window in the back with the holes down the front, allowing the player to hold the instrument closer to the body.

When a pleasing sound is obtained, and the harmonics created by overblowing the fundamental meet certain standards, the bottom of the bamboo is sawed off—often several times to be cautious—until the first note is in tune. Makers use an electronic tuner as well as other pipes (which would already be accustomed to those specific climatic conditions).

Previous to the last tuning, two or three pinhead-sized holes are made just below the window and off to the side, which allow the player to alter the pipe's pitch. Opening a tuning hole raises the pitch of the instrument and closing one lowers the pitch, which allows the players to tune to



other instruments, as well as to accommodate a change in environmental conditions. When making the pipe, the builder covers one of these tuning holes, using tape or else the end of a round toothpick, and leaves the other(s) open.

Next, starting from the bottom of the pipe, the holes for the notes above the fundamental are made. A hole is drilled and then filed with a small round file until it is in tune. Hole placement and size can vary depending on a number of factors, which the teacher is trained to take into account in advising the maker how to proceed. Keeping these factors in mind is crucial to the correct tuning of the lower octave, the cross-fingerings for accidentals, and the notes above the octave. For some holes, these must be considered simultaneously, requiring a real balancing act.

Lastly, pipers are encouraged to decorate their pipes as they wish. Polyurethane coatings are usually applied to help protect the bamboo from our climate. Pipes sometimes crack but can be repaired, without compromising the sound, with linen-thread bindings embedded into them.

Alteration and Experimentation

Pipes present possibilities for alteration that would be difficult or impossible with commercially-made instruments. By making one's own instrument, personal needs can be taken into account, making possibilities for altering a pipe enormous. Although there are certain "formulas" that favor a better sound and more accurate pitches, a number of variations are possible for obtaining these without compromising quality. For instance, those with small fingertips can indent the outside surface or undercut their holes inside, both of which raise the pitch without increasing the size of the opening, as a way of making the holes somewhat smaller. Holes can be displaced laterally for those with fingers of very different lengths. Handicapped people can make fewer holes, and play a simpler repertory. Various materials can be placed on a pipe body so that the player can more comfortably hold his or her instrument or more easily

find a certain note.

Experimentation is an important and enjoyable part of pipe-making. Some makers have developed different types of instruments, sometimes rather unusual. In Germany, one builder started making a small hole, smaller than a finger hole in size, near the bottom of some of his instruments. That enabled him to have a longer pipe body for the same pitch, thus favoring upper notes; others have followed suit, but some players feel that this changes the quality of the sound.

Some love to make unusual instruments. A Danish piper made a great bass that came apart for easier traveling. Another made one shaped like a large saxophone, so it would not be so long. A Dutch piper has made his own pipe "organ," using a very quiet motor to push air through bamboo pipes measuring from a few inches to 15 feet in length (or in height, since it is placed standing up when not kept safely on his bedroom floor). Some early pipers made pipes in almost every key so they would have more playing flexibility! During World War II, British pipers made basses from metal with wooden heads, since large bamboo was not available.

Experimentation is an important and enjoyable part of pipe-making.

Quart and great basses have only been made since the 1970s. Their larger size meant that pipers needed to learn to make keys, while trying to keep pipe construction relatively simple. Many builders initially made keys out of bamboo, but turned increasingly to metal for durability. The process is still ongoing, as pipe teachers search for the best way to make sturdy keys in a basic home workshop setting.

Repertory

Pipers have enjoyed using a large, ever-increasing repertory: music written for other instruments and for voices, and pieces composed specifically for pipes. Pipes lend themselves particularly well to early music, as well as to contemporary harmonies.

Music written for other instruments and for voices is often used, as well as works composed specifically for pipes. A number of 20th-century composers wrote music for pipes, ranging from one to 10 parts, sometimes in the context of national contests for new compositions or as commissions for international gatherings.



Dutch pipers make a tenor pipe during the youth course in Mechelin, Belgium.

In Great Britain, Vaughan Williams wrote a *Suite for Pipes*, as well as other shorter works. Pieces were also composed by Imogen Holst, William Lloyd Webber (Andrew's father), Elizabeth Poston, Millicent Shepperd, Richard Hall, Edwin Roxburgh, Alexander Brent-Smith, and, more recently, Betty Fernley and Betty Roe.

In France, pieces were written in the 1930s specifically for pipes by Jacques Ibert, Darius Milhaud, Francis Poulenc, Albert Roussel, and others. Later French composers include Pierre Maillard-Verger, Pierick Houdy, Claude Arrieu, Claude Pascal and currently Jacques Vivant.

In Austria, a large piece, *Im Weingarten*, was recently written by Franz Xaver Frenzel for the last international teachers' meeting in 1999. In Switzerland, Bernard Reichel composed many pieces; and more recently conductor and composer Curdin Janett wrote several pieces, one of which is a suite called *Lomdalåva* for nine parts (the bottom part reinforced with bassoon for its 1996 premiere).

In The Netherlands, the list of composers for pipes is long—Jurriaan Andriessen, Henk Badings, A. Bonsel, Wim Burghouwt, Albert de Klerk, Tera de Marez Oyens, Bram Hijmans, Wilfred Reneman, Gerard Sars, Herman Strategier, Jan van Dijk, and many others.

New music is constantly being composed or arranged for pipes. The Dutch Pipers Guild regularly publishes pipe music for subscribers. For the international meeting in Belgium in 2001, which had a theme of wind, water and clouds, the American guild published a booklet of music arranged for pipes called *Reflections on Water*.

Players and Performances

Who are the pipers? Young children to 90-year-olds have enjoyed piping. With careful supervision from a teacher, children as young as eight or nine years old can make their own pipes, depending on their digital coordination, concentration, and ability to use tools. Older children relish the independence of working on their own. All ages love creating their own instruments.

Adult pipers tend to come from a number of traditions—classical and folk, vocal and instrumental. Some folk musicians play such instruments as dulcimer, psaltery, harp, limberjack, concertina, bodhran, various types of flutes, and even a banjimer (the latter being a cross between a dulcimer and a banjo, shaped like a dulcimer but with a banjo head imbed-

At a July 2002 performance in Lexington, MA (left to right) silver flutist Mary Neumann, pipers Sarah Matthews, Katherine Rose, Ruth Rose, Charlotte Poletti and Nancy Kasper.



ded into its body). These are combined with pipes for folk concerts.

At other times, pipes have been successfully mixed with more classical instruments: piano, harpsichord, organ, 'cello, bass, guitar, flute, and a large variety of percussion instruments. Pipes playing the *cantus firmus* line of a Bach cantata movement with organ is quite lovely!

Recorder players and pipers sometimes play together, with the best combination being that of high-pitched pipes with low-pitched recorders. A few of us have even had the pleasure of special coaching by recorder teacher John Tyson.

Pipe music lends itself particularly well to certain venues. Though not outstanding for "background" music when other sound gives serious competition, pipes are especially pleasing either in smaller halls or in a quiet church setting where their mellow tone can give an appropriate "other-worldly" feeling.

Pipers have played for over 15 years in a holiday concert series in Lexington, MA, where the music can be heard throughout the rooms of the town's historic taverns. Pipes can be beautiful with small groups of singers or with larger groups that hum supporting harmonies and counter-melodies.

At international gatherings as many as 300 pipers play at the same time—quite a unique, pleasant sound.

The International Connection

One of the most far-reaching consequences of the pipers' movement has been connecting people from all over the world in very profound, positive ways. Starting in the kitchen of a home in London (or maybe a field next to some goats in Sicily), pipes now provide purpose and inspiration for gatherings with hundreds of people from at least three continents. National workshops (or what Europeans call "courses") are offered at least yearly in countries with large guilds. Some also have separate youth guild courses, starting with children in their early teens. Every few years, there are international youth

courses for those ages 16-25. One will be held this summer in Delft, The Netherlands, from July 26-August 2.

Once every five years, there is a large general international gathering, where anyone can come to make and play pipes, as well as engage in a number of other related activities. Countries take turns hosting these gatherings, providing inexpensive accommodations in interesting and accessible places. The "seat" of the International Federation changes, depending on what country will host the next general international meeting. The last such meeting was organized by the Dutch Pipers Guild in 2001 and took place in Mechele, Belgium, in a school just across the street from the beautiful little palace of Queen Margaret, where Charles V was crowned Holy Roman Emperor in 1520. The next general international meeting will be in England in 2006.

At these international meetings, the host country often brings in its experts in different aspects of music, as well as dance and theater. Young people who may not be strong enough yet in any of the three official languages of the International Federation—English, French and German—often enjoy mime, puppetry or shadow theatre, which use little or no spoken language but can weave in a lot of body language, music, and imagination.

A composer is often commissioned to write music specially for the course, which is then presented at a final concert. Pipe and "non-pipe" performances are given by course participants whenever they can fit into the schedule.

Sponsoring countries also provide interesting excursions and educational opportunities for visitors. The guilds provide evening music, entertainment and food for the others so that all can learn about their work and traditions.

Every four to five years, there is also an international meeting for teachers of pipe-making, to provide further training and a forum for sharing new ideas. This July, such a gathering will be sponsored by the French Pipers Guild in Rennes, France.



Swiss pipers Heidi Widmer (left) and Ursula Rothen experiment with a great bass at the 1998 pipe construction symposium in Wrotham, England.

Those interested in teaching generally apply through their own national guilds.

Every three to four years, there is also a symposium attended by two representatives of each guild who are especially interested in pipe construction. This is a time for experimentation and in-depth exchange of thoughts and experiences. Last October a symposium was held in Germany to focus on making great basses.

Newsletters from the larger guilds are published regularly to keep people informed of their activities. Occasionally the pipers “network” will go into extraordinary service. In 1993, when the earthquake struck Kobe, Japan, the center of the Japanese Guild, word was sent quickly around the world by pipe leaders about the well-being of various Japanese pipers. Naturally, the opportunity was not missed

to send personal greetings from one guild to another! Likewise, in September 2001, inquiries and sympathies were directed rapidly to American pipers who had just been at the international meeting in Belgium in August.

Those of us who have had the privilege of being part of pipe-making not only have our “treasures”—our own self-made musical instruments and our piping friends with whom we play at home—but have been given a gift by the international community. When pipers from different countries get together, the experience becomes just that much richer and more exciting. Here is part of a poem entitled *An American Pipe Dream* by Jeannie Parker, an American piper who attended the last international course:

*We tooted our pipes and built more to play
There weren't enough hours in each busy day.
We studied our parts in our orchestra class
Sop, tenore, alt and bass.*

*We heard many tongues from all 'round the globe
'Twas amazing we knew whate'er we were told!
Our spirits ran high as each concert we heard
And we laughed and we joked and shared many a word.*

*With pipers from here and pipers from there
Events of this type are exception'ly rare
We all owe a lot to the organized Dutch
The Mechelen Course offered each of us much.*

*We played and we sang and we danced in the night
We studied and toured to our heart's delight.
New friendships were formed that will last through the years
No wonder at parting some shed a few tears!*

Opportunities abound within the world of bamboo pipe-making. For some, making a pipe is their favorite part; others prefer playing. Some revel in its decoration and others in experimentation. Some live for music they create with soulmates on a weekly basis; others yearn for the less frequent national or international meetings. Some like to mix other types of instru-

ments with pipes; others like solo playing. Some like to study the whole process and be teachers; others have very limited time or wish only to be involved in playing and performing. Whatever one's interest, there are many avenues to pursue in this extraordinary network or “pipe family”—our own worldwide web.

The **American Pipers' Guild** sponsors workshops either in Boston, MA, or, more frequently, near Hartford, CT. If you are interested in learning more, please visit <americanpipersguild.org> or e-mail <bamboopipe@aol.com>; or see the British pipers' web site: <www.pipersguild.org/gallery.html>

Upcoming Events:

Saturday, June 7: Pipers will participate in a Dulcimer Folk Association coffee-house, 7 p.m., Sounding Board, Universalist Church, 433 Fern Rd., West Hartford, CT. Donation at the door.

Friday, July 11: For those in the Boston area, an hour of pipe music at 12 noon at the First Parish Church, 7 Harrington Rd., Lexington, MA (facing the main Battle green). Donation at the door.

Those interested in pipe repertory may contact the individual guilds:

American: Charlotte Poletti, 136 Woodford Hills Drive, Avon, CT 06001, <bamboopipe@aol.com>

Austrian: Ingeborg Hink, Fillenbaumgasse 47/3/3 A 1210 Wien-Strebesdorf, Austria; Frenzel music: Friedemann Katt, 2002 Füllersdorf 6, Austria

British: Ted A. Drake, Mardle Cottage, Thorington Road, Great Bentley, Essex, CO7 8QD, UK <EdwardDrk@aol.com>

Danish: Val Nielbo, Lindevangsvej 5, Birkerød, DK-3460, Denmark

***Dutch:** Gonny Smit, Kerkstraat 24, 9801 CN Zuidhorn, The Netherlands, <g_smit@dds.nl>. *Publishers in The Netherlands:* Ascolta Music Publishing, P.O. Box 162, 3990 DD Houten, <info@ascolta.nl>; Broekmans & Van Poppel, Van Baerlestraat 92-94, 1071 BB Amsterdam, <music@broekmans.com>; Harmonia Uitgeverij, Postbus 126, 1200 AC Hilversum, <sales@harmonia.nl>

***French:** Annie Ducloux, 117 rue du Pont Blanc, 93300 Aubervilliers, France, <Annie.Ducloux@wanadoo.fr>

German: Ulrich Köhn, Marienburger Str. 5, 40599 Düsseldorf, Germany, <ulrich.koehn@planet-interkim.de>

Japanese: Hikari Shiraki, Kuraishidori 5-1-10-601, Kobe-City 657-0826, Japan

***Swiss:** Elisabeth Jenk, Flurweg 6, Köniz, CH-3098 Switzerland

**Compact discs of pipe music can be obtained from these guilds.*

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The Mission of the
American Recorder Society is to
promote the recorder and its
music by:

- Developing resources and standards to help people of all ages and ability levels to play and study the recorder
- Presenting the instrument to new constituencies
- Encouraging increased career opportunities for professional recorder performers and teachers
- Enabling and supporting recorder playing as a shared social experience

THE RECORDER IN PRINT, 2001

WHAT'S BEEN WRITTEN ABOUT THE RECORDER IN OTHER PUBLICATIONS AROUND THE WORLD



Utrecht: The Oudegracht (Old Canal) with the Weesbrug (Orphan's Bridge). The second house from the right, with the vertical neon sign on the façade, is the house where Jacob van Eyck lived. (Photo: Thiemo Wind)

This report, the fourteenth in a series, covers books and articles published in 2001 that advance our knowledge of the recorder, its makers and players, its performance practice and technique, its repertory, and its depiction in works of art in the past or present. To save space, articles that appeared in American Recorder are omitted. A few previously unreported items from 2000 are also included.

by David Lasocki

A New Periodical

Thiemo Wind, an expert on van Eyck, has started a Web magazine, the *Jacob van Eyck Quarterly* <<http://www.jacobvaneick.nl>>. Each issue contains one article, written by Wind, that covers some aspect of the life and work of van Eyck, including his involvement with the carillon as well as the recorder and composing. The contents of the first year's issues were: "Jacob van Eyck in Nimegue, 1651" (January); "On the Origin of 'Beginnende door reden ons gegeven' (NVE 142)" (April); "The House Where Jacob van Eyck Lived" (July); and "'Stil, stil een reys': A New Reconstruction" (October). Presumably all this material will eventually appear in Wind's long-anticipated doctoral dissertation, which he is finishing at the moment.

History and General

A useful and up-to-date overview of the flute family in the Middle Ages and early Renaissance is presented by Herbert W. Myers. He suggests that the advantage of the recorder over the six-holed pipe was its ability to overblow without a change in air pressure. Briefly he discusses the Dordrecht, Wurzburg, and Göttingen recorders, then cites evidence of recorder

consorts as early as 1385 (the marriage of Philip the Bold of Burgundy). "Flutes," in *A Performer's Guide to Medieval Music*, ed. Ross W. Duffin, Early Music America Performer's Guides to Early Music (Bloomington: Indiana University Press, 2001), 376–83.

I was honored to be asked to write the entry on the recorder for the second edition of *The New Grove*, the world's most important music reference work in the English language (and perhaps in any language). For the occasion, I attempted to look at recorder history from first principles and take into account the fruits of the latest researches. The article is divided into six sections. The first covers the nomenclature of the recorder and its sizes in the major languages of the world. The second section seeks to classify the various types of recorder over the ages by their physical characteristics: Medieval, "Ganassi," standard Renaissance, "Rafi," early Baroque, Baroque, csakan, standard modern, and ultramodern. The next two sections deal with technique and performance practice, then repertory, in each case by period. Then I cover the recorder's symbolism and associations (the supernatural and death, love and sex, birdsong, the pastoral and sleep, war, water, textual references), and its social history (among professionals, among amateurs, and in music education). The entry ends with a selected (but extensive) bibliography. "Recorder," in *The New Grove Dictionary of Music and Musicians*, 2d ed., ed. by Stanley Sadie; executive editor, John Tyrrell (London: Macmillan, 2001), 21: 37–53; also online at <<http://www.grovemusic.com>> (by subscription).

Isabel Monteiro's article on the recorder in Portugal is not billed as such, but is actually only a first part. She begins by noting the neglect of early Portuguese

music history, then sets out a “methodology” for tackling the recorder part of it: instruments, scores, texts, and iconography. After a curious section on “treatises and methods,” which mentions many early methods without linking them to Portugal, a section on “instruments” discusses a number of early ones in Portuguese collections and a reference to “frautas” in a Court letter of 1544. The section on “scores” laments the lack of them. To be continued. . . . “La flauta dulce en Portugal,” *Revista de flauta de picao*, no. 17 (2001): 17–21.

Can the recorder be an “intercultural” instrument in the 21st century? Philipp Tenta asks this question as part of an article about the recorder in music education in Taiwan, wittily entitled “Frère Jacques in Chinese?” He asks further good questions about the presence of Western music in the East and the decline of Chinese folk music. Clearly, there can be no definitive answers to such questions, as the process of mixing Eastern and Western culture continues apace in both spheres, with unpredictable results. In a second article Tenta goes back to the original meaning of the terms *amateur* and *dilettante*—someone who does something for the love of it—to argue in favor of retaining that approach to music, not just a professional one. He concludes that, rather than having a bad name because it is a good instrument for amateurs, the recorder should be honored for that reason. “‘Bruder Jacob’ auf Chinesisch? Philipp Tenta über Blockflötenspieler in Taiwan,” *Windkanal* 1/2000: 20–21; “Plädoyer für das musikalische Dilettantentum,” *Windkanal* 1/2001: 18–21.

Alec V. Loretto captures the spirit of the early days of the early-music movement through his reminiscences of the 1972 Flanders Festival, triggered by memories of Fred Morgan (1940–1999), whose instruments were heard for the first time by a wide international audience at the festival. Loretto’s memoir covers the initial rounds of the recorder competition, the controversy over handmade versus machine-made instruments, Michala Petri’s performance, the progress through the late rounds, and the announcement of the winners. “And Oft When on My Couch I Lie...,” *Recorder Magazine* 20, no. 1 (spring 2000): 8–9; in German as: “Oft, wenn auf meiner Couch ich lieg’...,” *Tibia* 25, no. 3 (2000): 211–13.

Repertoire

A recent guide to the 100 most significant Dutch composers who have been resident in The Netherlands (as opposed to taking their talents to Italy) mentions the recorder in connection with three of them. Rudolf Rasch’s entry on Unico Wilhelm van Wassenaer mentions his “very creditable” recorder sonatas (written at the age of 20), and the entry on Servaas de Konink (also by Rasch) speculates that his early chamber music, all involving the recorder, was written as theater music. Thiemo Wind summarizes the life and work of Jacob van Eyck—nice to see him make the “top 100.” *The Essential Guide to Dutch Music: 100 Composers and Their Work*, ed. Jolande van der Klis (Amsterdam: Amsterdam University Press; Muziekgroep Nederland, 2000); this book is a translation of *Het Honderd Componistenboek* (Haarlem: Gottmer, 1997).

How many divisions on a ground were written for the recorder during the Baroque period? I briefly discuss and analyze all the extant English divisions as well as a few European examples of chaconnes, passacaglias, and *folias* (anonymous, Bellinzani, Corelli, Freillon-Poncein, Benedetto Marcello, and Schickhardt). I conclude with a comprehensive bibliography of sources with modern editions and facsimiles. “Divisions on a Ground for the Recorder: A Bibliographic Essay,” *Recorder Education Journal*, no. 7 (2001): 10–19.

Alec V. Loretto describes the revival of one of the most important works in the recorder’s repertoire. While conducting

A recent guide to the 100 most significant Dutch composers who have been resident in The Netherlands... mentions the recorder in connection with three of them.



That’s amore! Members of the American Recorder Orchestra of the West (AROW) demonstrate with enthusiasm that they are amateurs—those who play the recorder for the love of it. Philipp Tenta wishes to honor the recorder for its role in amateur music-making.

research on Purcell's *Behold Now, Praise the Lord* in the British Museum in 1909, Godfrey Arkwright came across a piece of paper that Purcell had glued to the manuscript to make a correction. The paper had fallen off the manuscript, and when Arkwright turned it over, he found several measures of "flute" music in Purcell's hand. In 1910, he published a query in the *Musical Antiquary* with the hope that a reader might identify the music. In 1957, Layton Ring came across the query and immediately identified the excerpt as the beginning of the first recorder part to *Three Parts upon a Ground*. The excerpt seemed to confirm Layton's hunch that Purcell originally composed the work in F major for three recorders and that the complete manuscript (not in Purcell's hand) in the British Library is a transposition of the original into D major. "Purcell Finale," *Recorder Magazine* 21 [marked 21a], no. 3 (autumn 2001): 97–98.

In a second article, Loretto describes how the two missing measures from Purcell's *Three Parts upon a Ground* can be reconstructed by taking heed of Purcell's observation that the recorder parts at that point are "recte et retro" (forward and backward) and "arsin per thesin" (rising and falling). The bottom part is created by playing the top part backwards, and the middle part is an inversion of the top part, displaced by three beats. Thurston Dart (in the 1950s) and Layton Ring (in 1996) arrived at two different solutions based on these instructions; Loretto prefers Ring's version. At the end of the article, Loretto asks the reader to identify the compositional errors in the solutions. "Those Two Purcell Missing Bars," *Recorder Magazine* 21 [marked 21a], no. 2 (summer 2001): 49–52; the errors are identified in 21, no. 3 (autumn 2001): 122.

Peter Holman brings us up to date on *Three Parts upon a Ground*, showing that it was written around 1678, rather than in the late 1680s as previously thought. In his opinion, it was probably conceived for the alternative instrumentation of violins or recorder from the beginning. Its style relates more to the contrapuntal consort tradition developed in the Private Music at Court, rather than the French-influenced orchestral idiom of the Twenty-Four Violins, and its

ground bass is actually taken from Christopher Simpson's *Compendium of Practical Music* (London, 1667), where it illustrates canonic writing over a ground. Actually, the work, which has a neutral title, alternates three different styles—French chaconne-writing, canons, and florid divisions—and thus "sums up" the various traditions of Court music. Holman also wonders "whether Purcell was trying to develop a new style of Court consort music, attuned to Charles II's musical tastes," since it sounds superficially like dance music. Finally, the work may also have been intended as a tribute to Simpson. A stimulating article by an expert on Purcell. "Compositional Choices in Henry Purcell's *Three Parts upon a Ground*," *Early Music* 29, no. 2 (May 2001): 251–61.

Federico Maria Sardelli's *La musica per flauto di Antonio Vivaldi* is a considerable achievement in woodwind scholarship—the first book-length study of Vivaldi's music for flute and recorder (in Italian, both are kinds of *flauto*). The author is quite well-informed about previous research on this music as well as on Vivaldi's music in general, and he brings that knowledge to bear on the main preoccupation of the book, which is with matters of instrumentation, dating, and the players and occasions for which pieces were written. For recorder players, the greatest interest lies in the sections on the recorder and *flautino* concertos (pp. 108–48). Sardelli's discussion is remarkable for its insights into: the thorny identity of the *flautino* (Sardelli comes down conclusively on the side of the sopranino recorder); Vivaldi's directions to transpose two of the *flautino* concertos down a fourth (he agrees with Winfried Michel that this was to make them playable on the soprano recorder); and the way in which the composer reworked the great C minor concerto, RV 441, from a violin concerto, RV 202. A further stimulating section (pp. 177–214) is on Vivaldi's use of the flute and recorder in vocal music (previously almost uncharted territory). The Italian is clear and easy for foreigners to read. Highly recommended. *La musica per flauto di Antonio Vivaldi*, Studi di musica veneta; Quaderni vivaldiani, 11 (Florence: L. S. Olschki, 2001); Anthony Rowland-Jones's review in *Early Music Review*, no. 73 (September 2001): 4–5 (which serious students should read) does bring up a few inconsistencies in instrumentation and particularly in the use of the term *flauto*.



Alec Loretto—perched, not firmly grounded.

Donald Bousted, a composer who has written extensively for the recorder, has commenced a series of six articles about composing for the instrument. In the first article, he suggests questions that composers should be asking recorder players before beginning to write for them and emphasizes the importance of fresh, exciting ideas. In the second, he begins with a “mission statement” for the recorder that intends to “provide a convincing testimony to the idea that the recorder is a relevant, powerful and vital instrument in the 21st century.” The remainder of the article describes alternative methods for pitch organization that he has found to be of value in his own work. “The Recorder: A Vehicle for Thoughts about Life, the Universe, etc.,” *Recorder Magazine* 21 [marked 21a], no. 3 (autumn 2001): 100–102; “An Instrument for the 21st Century?” *Recorder Magazine* 21 [marked 21a], no. 4 (winter 2001): 141–45.

The recorder works that Carl Dolmetsch commissioned for his annual concerts at the Wigmore Hall, London, are the subject of two articles by Andrew Mayes—presumably a foretaste of the book that he is writing on the subject. The first is an introduction to this repertory, and Dolmetsch’s performances of it, enlivened by quotations from correspondence in the Dolmetsch archives. The second covers similar territory but gives more details about Mayes’ visits to the Dolmetsch Library and the discoveries he made there of the repertory dedicated to Carl—which, Mayes estimates, consists of more than 90 works in a wide variety of instrumentation and forms. “Carl Dolmetsch and the Recorder Repertoire of the Twentieth Century,” *Cinnamon Sticks* 2, no. 2 (November 2001): 10–15; “Carl Dolmetsch and the Recorder Repertory in the 20th Century,” *Consort* 56 (summer 2000): 52–55.

Gerhard Braun describes the technical and musical qualities of his own composition *Das Männlein im Walde* (The little man in the woods), 12 variations on children’s songs for solo soprano recorder. Although based on children’s songs, it is hardly intended for children, but rather features playful rhythmic games and such “modern” techniques as singing and playing simultaneously (yes, Braun notes that it was first mentioned by Mersenne in 1636). “Das Männlein im Walde: 12 Variationen über Kinderlieder für Sopranblockflöte solo,” *Tibia* 26, no. 2 (2001): xxv–xxviii (Die gelbe Seite).

In a further commentary by a compos-



Donald Bousted, a composer who has written extensively for the recorder, has commenced a series of six articles about composing for the instrument.

er on his own music, Matthias Maute describes how he wrote a set of six pieces in late-Baroque style, *Sei soli per flauto senza basso*, modeled after J. S. Bach’s solo works for violin and ’cello (Winterthur: Amadeus, 1997). The modeling extended to the number of pieces, the mixture of suites and sonatas, the key scheme, the ability to add an imaginary bass line, the attitude toward sequences, the use of a chaconne to end the set, the order of movements in the suites, the even number of measures, the principle of one-voiced fugato, and the latent two-voiced writing. He ends with some remarks on the individual works. “Sei soli per flauto senza basso: Ein Zeitgenosse im Barock,” *Windkanal* 1/2001: 12–17.

The Korean composer Unsik Chin’s *Miroirs des temps* was first performed on BBC radio by the London Philharmonic Orchestra in 1999; a revised version was to be performed in Berlin in 2001 by the Deutsche Symphonie-Orchester Berlin with the Hilliard Ensemble and a consort of four recorders. An article by two of the recorder players involved, Irmhild Beutler and Sylvia C. Rosin, describes the work, which has texts on the themes of love and death, and draws on a number of ideas from Medieval music. The recorders play in the second and third movements, which are based on a ballade by Ciconia and a rondeau by Machaut, respectively. The article concludes that it is an attractive addition to the recorder repertory—as well as providing a challenge to makers to produce instruments at the orchestra pitch of 443–444 Hz. “Mit vier Blockflöten im Symphonie-Orchester: Uraufführung von Unsik Chins *Miroirs des temps* mit dem Deutschen Symphonie-Orchester Berlin,” *Tibia* 26, no. 4 (2001): 648–49.

Peter Thalheimer names Johann Nepomuk David (1895–1977) as one of the

three finest German recorder composers of the 1930s and '40s (alongside Helmut Bornefeld and Paul Hindemith), who wrote art music for professionals when others were largely writing easy pieces for the *Jugendbewegung*. He discusses at length the instrumentation and the surviving sources of David's *Variationen über ein eigenes Thema für Blockflöte und Laute* (Variations on an original theme for recorder and lute, DK 373; 1943), which was written for the German D-recorder typical of the period. An interesting photograph depicts no fewer than seven different D-recorders made between 1930 and 1945. Thalheimer concludes with similar but briefer comments on David's *Concertino* for viola, two recorders (alto and bass), and lute (DK 376; 1944). "Kammermusik mit Blockflöte von Johann Nepomuk David (1895–1977)," *Tibia* 26, no. 2 (2001): 460–67.

It is not widely known that one of the great Polish composers of the 20th century, Witold Lutoslawski (1913–1994), arranged some music for recorders. Hans Maria Kneihls presents a humorous meditation on Christmas music, then discusses the joys and difficulties of Lutoslawski's imaginative settings of six Polish Christmas songs in three parts for recorders or other instruments. "Nicht nur zur Weihnachtszeit: *Sechs polnische Weihnachtslieder* dreistimmig für Blockflöten oder andere Instrumente gesetzt von Witold Lutoslawski," *Tibia* 26, no. 4 (2001): xxxvii–xl (Die gelbe Seite).

Conrad Steinmann briefly discusses his involvement in the first performance of the concerto for bass recorder and large ensemble by Fabian Neuhaus, written for him to play on the newly-developed knick bass by Küng. "Erfahrungen beim Erarbeiten des *Konzertes für Bassblockflöte und großes Ensemble* von Fabian Neuhaus," *Tibia* 26, no. 2 (2001): 479–80; see also Nikolaj Tarasov, "Erstes Konzert für Bassblockflöte—oder: Wie macht man eine tiefe Flöte hörbar," *Windkanal* 1/2001: 35.

Writing about the German composer Werner Heider's "phenomenon of timelessness," Silke Jacobsen spends most of her time on Heider's *La leggenda di Sant'Orsola* (1981) for three tenor recorders. She briefly mentions at the end that, after not writing for the recorder since 1984, in the period 1996–98 Heider came back to the instrument and wrote "a few little pieces." "Das Phänomen der Zeitlosigkeit: Werner Heider zum 70. Geburtstag," *Tibia* 25, no. 1 (2000): 37.

Finally, the Australian recorder player and composer Benjamin Thorn gives us a short account of his work with Orpheus Music, a small publisher of recorder music in Armidale, New South Wales, owned by Zana Clarke and himself. They have already issued more than 50 titles, mostly by Australian composers. "Selling Recorder Music to the World," *Sounds Australian: The Journal of the Australian Music Centre*, no. 57 (2000): 35, 44.

Performance Practice and Technique

The French publisher J. M. Fuzeau has issued three volumes that apparently attempt to collect together facsimiles of all the recorder methods and relevant sections of treatises from the Renaissance, Baroque, and Classical periods. The contents are as follows: Volume 1: anonymous, c.1510; Virdung; Ganassi; Agricola; Jambe de Fer; Virgiliano; Praetorius; Mersenne; Trichet; Volume 2: Blankenburg; Jacob van Eyck, *Der fluyten lust-hof*; Bismantova; Hudgebut; Salter; Carr; Loulié; *The Compleat Flute-Master*; Volume 3: Freillon-Poncein (flageolet section only); Sébastien de Brossard, *Dictionnaire de musique* (Paris, 1703); *The Fifth Book of the New Flute Master*; Hotteterre, *Principes*; Hotteterre, *L'art de preluder*; Schickhardt; *The Compleat Musick-Master*; Weigel, *Musicum theatrum* (c.1722); *Directions for Playing on the Flute*; Majer; Eisel; Tans'ur; *The Compleat Tutor for the Flute*; Garsault, *Notionnaire ou Mémorial raisonné* (Paris, 1761); Francoeur, *Diapason général de tous les instruments à vent* (Paris, 1772); *Compleat Instructions for the Common Flute*; Laborde, *Essai sur la musique ancienne et moderne* (Paris, 1780); *Encyclopédie methodique* (Paris, 1788). The project is extremely helpful as far as it goes, but unfortunately the following items are missing: Matthyszoon; Banister; Huygens; Talbot; Speer; Douwes; the recorder section of Freillon-Poncein (a curious omission); Stanesby; Berlin; Minguet é Irol; Reynvaan; and Swaine. Apart from the word "quatre" on the title page, the three volumes make no mention of a fourth, existing or projected, and even the Fuzeau Web site offers the three volumes as a unit. But it is rumored on the French e-mail recorder list that a fourth volume is in fact in preparation. If so, let us hope that it repairs the omissions. *Flûte à bec: Quatre volumes réalisés par Susi Möhlmeier et Frédérique Thouvenot, 3 vols., Méthodes & Traités, 8* (Courlay, France: J. M. Fuzeau, 2001).



Kung
knickbass

“New” recorder teaching material from the 18th century continues to turn up. Ewald Henseler reports his discovery in Japan of *New and Complete Instructions for the Common Flute, Containing the Easiest & Most Approved Methods for Learners to Play* (London: G. Goulding, c.1794), published about 14 years later than the previously known “last” English method of the century, and *Al de toonen van de fluyt abec volgens den nieuwen trant* (Amsterdam: Arnoldus Olofsen, c.1734–67), a Dutch fingering chart included with a set of recorder duets. “Zwei unbekante Griff-tabellen?” *Tibia* 26, no. 1 (2001): 384–85.

Good instructive material doesn’t only come from centuries ago. Philipp Tenta suggests that we can use the official *Beatles Songbook* and its “100% authentic” realization on CD as a model for performance of Baroque sonatas. John Lennon and Paul McCartney depart from the written text—of course, the recording came before its transcription for publication, but never mind—singing various kinds of ornaments, perform not quite in unison, and sometimes add a second, unnotated line. “From Me To You With Love”: Philipp Tenta nimmt eine Blockflötenlektion mit John & Paul,” *Windkanal* 3/2001: 10–11.

Through his work as a conductor of recorder ensembles, Theo Wyatt has noticed that the sopranos (in Great Britain, “descants”) are consistently too loud. This happens because “playing the descant is a thoroughly unnatural activity,” which requires exhalation at a very low pressure and at a rate substantially lower than natural breathing. The precise, prolonged tension between the abdominal muscles and the diaphragm in combination with the reduced exhalation of air naturally results in physical discomfort. “Those who do manage to subdue the demands of the flesh in favour of the demands of the mu-

sic are indeed musical martyrs, guaranteed a special place in Paradise.” “The Unnatural Descant,” *Recorder Magazine* 21 [marked 21a], no. 4 (winter 2001): 146–47.

Peter G. R. Wells emphasizes that fingerings must be tailored to conform to the peculiarities of individual instruments and that there is no “correct” fingering for a particular note. Fingerings may be varied for the purpose of changing tone color, affect, or tuning. Although players most often use alternative trill fingerings to facilitate execution, they are also an important tool to enhance the “key color” and mood of a work. He offers examples of how alternative fingerings can be used to change the color of a note, improve the tuning of unisons, and make adjustments for enharmonic equivalents. Finally, he shows how alternatives can be constructed by substituting forked fingerings, by adding fingers below the lowest fingered hole, and by using the harmonics of other notes. “Giving the Fingers II: Fingering for Expressive Purposes in the Music of the Baroque,” *Recorder Magazine* 21 [marked 21a], no. 1 (spring 2001): 8–11.

A former student of Michala Petri, Julie Pi Hedeboe, gives away one of the secrets of her remarkable technique: opening the thumbhole on the underside. “Über den Daumen gepeilt. . . Beobachtungen zu Michala Petris Daumentchnik,” *Windkanal* 2/2001: 20–21.

The vital question of playing in tune in a recorder consort is dealt with by Gisela Rothe. She first presents the necessary acoustical background. Then she puts forward four “ground rules” of intonation, including the concept of “chameleon tones” (which change in pitch according to which chord they are in), and outlines some intonation exercises. “Intonation im Blockflöten-Ensemble,” *Windkanal* 2/2001: 24–29; 3/2001, 22–28; a fuller version of the text is published by Mollenhauer (Fulda, Germany) as number 3 in the series *Arbeitsblätter für den Blockflötenunterricht*.

Instruments: Historical

The collection of miniature instruments in Dean Castle, Kilmarnock, Scotland, includes an instrument that is described as “Sopranino recorder 18th c.” but is probably neither a sopranino nor from the 18th century. Rather, it seems to be a rare 17th-century soprano recorder at very high Cammertone with a narrow bore. Swiss recorder player Marianne Mezger de-

Through his work as a conductor of recorder ensembles, Theo Wyatt has noticed that the sopranos (in Great Britain, “descants”) are consistently too loud. This happens because “playing the descant is a thoroughly unnatural activity...”

scribes her discovery of the instrument. Danish recorder maker Ture Bergstrøm gives his impressions of the design, fingerings, and intonation, and notes the desirability of making modern copies. “Die Kilmarnocker Flöte,” *Tibia* 26, no. 1 (2001): 386–87.

Arnold Myers writes about an ivory tenor recorder acquired in 2000 by the Edinburgh University Collection of Historic Musical Instruments, of which he is Director and Curator. The recorder, which bears the “!!” maker’s mark below the window, dates from the 16th or early 17th century and was recorded in the inventory of the Margravate of Baden-Baden in 1772. (I have presented evidence that the maker’s mark in question belonged to the Bassano family, active in London and Venice.) Myers summarizes the measurements of the instrument made by Lerch and Löbner, who also created a replica from polymethyl methacrylate enriched with aluminum hydroxide. “A Renaissance Recorder in Edinburgh,” *Recorder Magazine* 21 [marked 21a], no. 3 (autumn 2001): 94–95; David Lasocki with Roger Prior, *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531–1665* (Aldershot, Hampshire: Scolar Press, 1995).

For his doctoral dissertation, Jan Bouterse has written an impressive comprehensive survey of the Dutch woodwind makers and their surviving instruments, made even more useful by the ability of the CD-ROM format to hold copious colored illustrations (over 2,500!). The disserta-

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tion is in Dutch with an English summary and table of contents. The main chapters cover: (1) sources and methodology; (2) biographies; (3) the origin, importance, and relations of the makers; (4) lists of surviving and lost instruments; (5) the production and distribution of the instruments; (6) maker's marks and inscriptions; (7) recorders; (8–11) traversos, oboes and Duitse schalmeien, bassoons and rackets, and clarinets. The appendices cover: (A) historical Dutch nomenclature; (B) earlier Dutch woodwind instruments; (C) a discussion of iconographic research; and (D) full descriptions and measurements of the surviving instruments. The recorder chapter is first divided by size and type of instrument (sopraninos, third and sixth flutes, altos, tenors and voice flutes, basses, walking-stick recorders, double recorders, French flageolets), then by maker (van Aardenberg, Beukers, Boekhout, Borkens, Eerens, Haka, van Heerde, de Jager, Parent, Roosen, Rijkel, Steenbergen, Terton, Wijne), with a concluding overview. We look forward to the English translation that is now being prepared. *Nederlandse houtblasinstrumenten en hun bouwers, 1660–1760 = Dutch Woodwind Instruments and Their Makers, 1660–1760* (doctoral diss., Universiteit Utrecht, 2001); CD-ROM available from Huismuziek, Moeder Magdalenastraat 4, NL-6109 RC Ohé en Laak, The Netherlands.

Nikolaj Tarasov takes a "tour" of the musical instrument museum in Basel, Switzerland—now housed in a new home in the old city—with its curator, Martin Kirnbauer. The collection contains no fewer than 650 historical recorders. The article covers: a double recorder by Christian Schlegel "on which one can play little pieces in thirds"; bass recorders by Schlegel and Johann Christoph Denner; Harlan and Dolmetsch instruments from the early 20th century; an ivory soprano by Johann Carl Denner; two small ivory flageolets from Nuremberg; the value of boxwood in the Baroque; pitch in the Baroque; carved recorders in the Baroque; differences between historical recorders and modern copies; recorders and similar instruments from after the mid-18th century; and whether museum instruments should be played and copied. "Die Blockflötensammlung im Musikmuseum, Basel," *Windkanal* 1/2001: 24–29.

Instruments: Construction, Restoration, and Maintenance

The French recorder maker Philippe

Bolton describes the steps taken when making a recorder, starting with a piece of boxwood about four inches in diameter. His article has the witty title "From tree to recorder." "De l'arbre à la flûte" = "Van boom tot fluit," in *Matière et musique: The Cluny Encounter: Proceedings of the European Encounter on Instrument Making and Restoration*, Cluny 1999, ed. Claire Chevalier and Jos van Immerseel (Antwerp: Labo 19, 2000), 113–20; brief summaries on Bolton's Web site: <http://our.world.compuserve.com/homepages/philippe_bolton/Fabrication.html>.

Swiss recorder maker Heinz Ammann has been involved with historical instruments for more than 30 years. He says that he was most influenced by an alto recorder by Thomas Stanesby Jr. that survived in almost mint condition—the richest tone spectrum he has ever heard. In his opinion the modern maker must always ask: What does an original instrument want? What is its character? Old instruments have a particular fascination because the cell structure of their wood has changed over the centuries, producing a soft resonance, unlike the "aggressive" quality of new instruments. In general, recorders improve with age. He varnishes the bore of his instruments, which does not affect the tone and helps to resist condensation. The article ends by comparing the sound produced by different kinds of wood. Ammann, as told to Nikolaj Tarasov, "Auf der Suche nach der Seele: Historische Blockflöten als Vorbilder im Blockflötenbau," *Windkanal* 4/2001: 16–19.

Motivated by the deficiencies of cross-fingerings and double holes on his plastic bass recorder, Denis Thomas set about developing a ring-key system to put the finger holes in their acoustically correct positions. The system incorporated a touch-piece that was "invented by a French flute player, Jean Brossa, as an optional extra on the metal Boehm flute." The result was that the right-hand technique is "easy to learn and similar to that on a modern flute," the sonority and intonation in the low register were improved, the range of the instrument was extended, and the ability to play in sharp keys was facilitated. He appeals to makers to create new basses, and even tenors, using such new keywork. In a follow-up article he documents the lengthening of the footjoint and the addition of a right-hand thumb key to produce a low E (e⁰), which in turn made possible a strong high C (c^{'''}). "Modernising a Plastic Bass," *Recorder Magazine*



The French recorder maker Philippe Bolton describes the steps taken when making a recorder, starting with a piece of boxwood about four inches in diameter. His article has the witty title "From tree to recorder."

18, no. 4 (December 1998): 133–34; “Further Modifications to a Plastic Bass,” *Recorder Magazine* 21 [marked 21a], no. 4 (winter 2001): 135–37.

Stephan Blezinger encourages recorder players, like harpsichordists, to take charge of retuning their instruments. Then he sets out the “six factors that influence the tuning of a recorder”: the length of the instrument; the diameter and course of the bore; the size of the window; and the positioning, size, and shape of the fingerholes. Finally, he describes the practical steps to be taken in correcting the tuning of a recorder. “Stimmungskorrekturen an der Blockflöte,” *Windkanal* 4/2001: 12–15; 1/2002, 13–17; excerpted from *Stimmungskorrekturen an der Blockflöte*, *Arbeitsblätter für den Blockflötenunterricht*, Nr. 4 (Fulda: Mollenhauer).

Bärbel Budgenhagen reports on a circular letter she sent to recorder makers and dealers on the problem of condensation and how they suggest it be overcome. She reproduces seven replies—which, of course, suggest various solutions. “Von Husten, Schnupfen, Heiserkeit. . . ,” *Windkanal* 2/2000: 22–23; three of the replies are in 4/2000, 36–38.

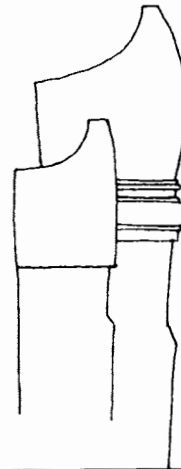
The author, a music librarian at Indiana University, writes about woodwind instruments, their history, repertory, and performance practices. The second edition of his annotated bibliography of writings about the recorder, now entitled *The Recorder: A Research and Information Guide* (co-author, Richard Griscom), was published by Routledge, New York, in March. For his complete list of publications, see <<http://php.indiana.edu/~lasocki>>.

Acknowledgments: For sending him sources and providing other support during the preparation of this review, the author would like to thank Richard Griscom, Sabine Haase-Moeck and Moeck Music, Hans Maria Kneihns and ERTA Österreich, Nicholas Lander, Bárbara Sela and Guillermo Peñalver, Nikolaj Tarasov and Conrad Mollenhauer GmbH, and his colleagues in the William and Gayle Cook Music Library, Indiana University, especially Mary Wallace Davidson and Michael Fling.

The author asks if readers could let him know (c/o American Recorder) of significant items he may have overlooked in this article. Readers can obtain most items through libraries (either in person at a large music library or from their local library via interlibrary loan).



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Wolfgang Hilbert

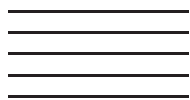
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RESPONSE



Making the most of red lights

I started playing the recorder in my late 50s and, like many of us, was having trouble finding enough time to practice. I was thinking about this on the way home from my lesson while stuck at a very long red traffic light. Suddenly, an inspiration: my soprano was sitting on the passenger seat so I picked it up and started playing some scales while keeping my eyes on the light. When it turned green, I put down the soprano and resumed driving.

Ever since, I keep a cheap plastic recorder next to me in the car. Now the red lights just aren't long enough. I practice

scales, parts that are giving me difficulty, work at memorizing pieces and try to play favorite tunes by ear. It is a great way to amuse yourself in a traffic jam.

A few weeks later my teacher, Suzana Cooper, related the following. One of her students arrived excitedly and said, "You'll never believe what I just saw: someone

NEVER play while the car is in motion.

playing the recorder in his car while waiting at a stop light." "Oh, that's nothing new," Suzana said. "That must be Lee."

So if you hate being stuck in traffic and can't find enough time to practice, this may be just what you need. But I strongly urge you to adhere strictly to two rules.

The signal to practice

- 1) NEVER play while the car is in motion.
- 2) Be ready to put down the recorder and start driving as soon as the light turns green—you don't want a lot of angry people behind you.

*Yours truly, Lee Rosner, Arlington, VA
(Judah L. Rosner, Ph.D.)*

Correction

The tuition reported in the March *American Recorder* for the **Hesperus/Sound-catcher** workshop (chart, page 17) is the single-occupancy rate. The correct amount for double occupancy is \$775.

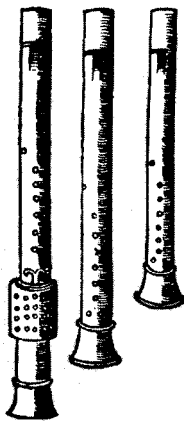
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ON THE CUTTING EDGE

How can a solo recorder be heard over an orchestra?

In the last issue I wrote about balancing the recorder against modern orchestral instruments through the simple solution of using multiple recorders (three or four players) as part of an ensemble of strings, guitars, harps, and piano—all recorder-friendly timbres. In this issue I want to deal with the situation of the recorder soloist appearing with a modern symphony orchestra.

How can a solo recorder be heard over an orchestra? Common sense and experience tell us there is no way unless amplification is involved. Except in the most extreme cases of ultra-refined textures—I'm thinking of some of the music of Anton Webern or Morton Feldman, or the contemporary Italian composer Salvatore Sciarrino—an orchestral ensemble generates a sound energy level with which the recorder cannot compete. As much as it may cause pain to recorder "purists," amplification is usually the best, and often the only, solution to the balance problem.

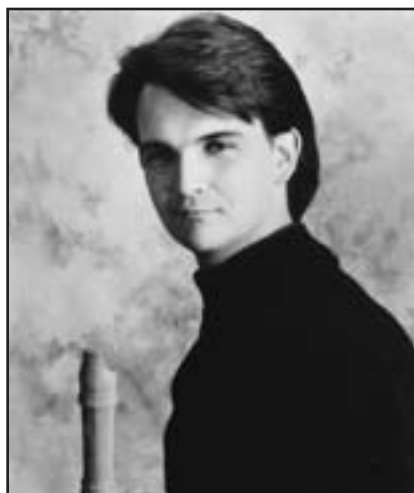
Classical guitarists have long resorted to amplification when playing concertos on orchestral programs. A small contact microphone attached to the soundboard, or a "pickup" built into the bridge of the guitar, is plugged into a amplifier/speaker unit usually sitting next to the player. Adjustments of volume and tone controls are made as needed. A similar system is commonly used by jazz bassists. Current amplifier/speaker design has advanced to the

point where many of these units are quite small, and yet produce high quality sound.

For a performance on April 30, 2002, at the Harold Washington Library Auditorium in Chicago, IL, the wonderful recorder soloist Aldo Abreu, who should need no introduction to readers of this magazine, employed amplification in both the Vivaldi *Concerto in C* for soprano, and the premiere performance of *Concerto for Recorders and Orchestra* by the American composer Lawrence Weiner. When I asked about the details, Aldo told me, "Regarding amplification, I have a special system designed by a friend of mine, which has clips that attach to the head joint (of the recorder), and have a small boom that suspends a condenser microphone over the windway. This all goes to a monitor speaker providing a clean recorder sound with enough presence to be balanced with the orchestra."

ception of Telemann, understood the recorder so well. The soprano concerto, RV 443, is not only brilliantly conceived for the recorder, but is also of a very high level of musical invention. It is no wonder that modern piccolo players have tried to adopt the concerto as their own, but it truly belongs to the recorder.

Composer Lawrence Weiner



(b. 1932), a prolific composer of over 150 works, also understands the recorder well. His concerto, given its world premiere on Aldo's concert, is skillfully and inventively written in a solid mid-20th-century idiom (I am reminded of the music of Béla Bartok and David Diamond). The first movement, marked "fast and agitated," and the third movement, marked "fast with spirit," utilize soprano recorder. The gorgeous central movement, marked "slow with tenderness," calls for tenor recorder. Throughout the work, interesting chromatic lines constructed from recognizable motives create an effective showcase for the recorder. Imaginative use of both pitched and unpitched percussion keeps the ear "perked up," and the orchestral scoring, which includes harp, is especially beautiful in the lush second movement, for recorder and strings. The third movement's cadenza-like passage for recorder lightly accompanied by claves is a delightful touch that sets up the brisk and breezy conclusion.

When Aldo Abreu, one of our finest professional soloists, uses plastic instruments along with amplification, as well as a newly-designed wooden recorder, I think he opens up pathways that many of the rest of would do well to explore.

After listening to the recording of the concert, I can attest that the amplification works very well indeed. The recorders are always comfortably audible, and the sound is pleasing and realistic. Several factors contribute to the success of Aldo's performance.

First, the skill of both composers mentioned serves the recorder well. Vivaldi, of course, is a known quantity: no other Baroque composer, with the possible ex-

This is a major work for recorder and orchestra, and should find favor with many soloists. The size of the ensemble in this performance is another contributing factor to the successful balances. The symphony orchestra of the Chicago College of Performing Arts-Roosevelt University has a medium-sized string section (15 violins, five violas, six 'cellos, five basses) which has plenty of sonority for the Weiner concerto, but never overpowers the soloist. Even with amplification the recorder is happiest, I think, in the company of chamber orchestras, or full orchestras with reduced strings. Obviously, conductor Stephen Squires was a major part of this fine premiere.

The last factor on which I want to focus is Aldo's choice of instruments for the two concertos. Both plastic and wood recorders were used, a testimony to the great advances in plastic recorder design and manufacture that have occurred in recent years. For the Vivaldi, Aldo played a plastic Aulos sopranino. I use this instrument myself, and it does have good intonation and a nice bright sound. It worked well with the amplification, but may have been bright enough to balance well without it.

For the outer movements of the Weiner concerto Aldo played a Mollenhauer "Dream" soprano. This is the new instrument designed by Dutch recorder maker Adriana Breukink. Made of maple, the instrument is based on a Renaissance bore, but uses Baroque fingering with single toneholes. Its range is two octaves, and it has a curved windway. Aldo tells me he made some tuning adjustments to the recorder to make it play at A=442 and in equal temperament.

The amplified sound in the Weiner concerto is extraordinary. I would like to hear a side-by-side comparison between the "Dream" soprano and another wide-bore full-range instrument like the von Huene "Ganassi" soprano (which I can attest is a wonderful "horn").

For the beautiful slow movement of the Weiner concerto, Aldo switched to a plastic Yamaha YRT-304-B tenor. Again, the sound of this plastic instrument was completely satisfactory.

When Aldo Abreu, one of our finest professional soloists, uses plastic instruments along with amplification, as well as a newly-designed wooden recorder, I think he opens up pathways that many of the rest of us would do well to explore.

Timothy Broege <timbroege@aol.com>

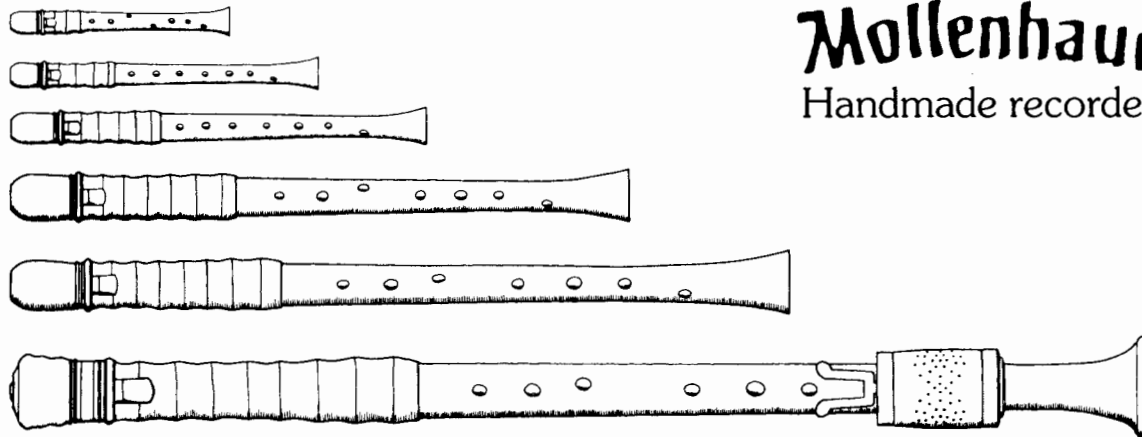
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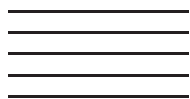
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MUSIC REVIEWS



*Music for the night, for articulation improvement,
for recorder and keyboard*

DESIRÉE, BY ANN MCKINLEY. Parnell Productions (630-420-8839; <CLEF@onlineconnect.com>), 2001. AATBgB. Sc 4 pp, pts 2 pp. \$4.

MANYA, BY ANN MCKINLEY. Parnell Productions, 2001. AATBgB. Sc 3 pp, pts 1 p. \$4.

NIGHT PIECES, BY ANN MCKINLEY. Parnell Productions, 2001. ATBgB. Sc 10 pp, pts 6 pp. \$5.

SONATA DA CAMERA, BY ANN MCKINLEY. Parnell Productions, 2001. ATTB. Sc 6 pp, pts 2 pp. \$5.

Ann McKinley is an active composer for the recorder, having a catalogue of over 15 published titles currently available. Several of her works have appeared in the *ARS Members' Library* series, most recently her *Sonata da Chiesa* for recorder quartet.

McKinley knows the recorder well and has an obvious affection for the lower end of the recorder spectrum. Only two of the works listed in her catalogue involve the soprano, while four involve the great bass. More importantly, she employs the tone colors available at the lower tessitura consistently to good effect in the pieces reviewed here.

Her music is generally traditional in

style and quite approachable, though not lacking in imaginative touches.

McKinley's writing tends to be aphoristic in nature. The longest of the works reviewed here, *Night Pieces*, is itself made up of five short movements. In general, McKinley seems to be inspired by poetic images, and the individual movements of *Night Pieces* have titles such as "Moonrise" and "Shadows" (as well as less-expected images such as "Not Sleepy"). Although she conveys these poetic ideas evocatively, the music is more than simple tone painting. She uses a wide variety of musical textures, almost in the manner of a string quartet, to give color and shape to the music, frequently structuring movements in clear ternary or rondo forms.

Manya (inspired by an exotic woman in a friend's painting) and *Desirée* are somewhat more extended single-movement pieces that explore a unified mood from different perspectives. She has taken full advantage of the five-part scoring in these works to produce some full-sounding passages that are especially effective and melodious.

Only the more abstract *Sonata da Camera* seems less satisfying. The one-movement work is made up of seven short sec-

tions (some repeated), more in the manner of an early Baroque canzona than a Corellian sonata. Each section has enough individual character to have been extended into a full movement of its own and, in the end, the work seems more like a procession of individual ideas than a completely realized whole.

McKinley knows the recorder well and has an obvious affection for the lower end of the recorder spectrum.... More importantly, she employs the tone colors available at the lower tessitura consistently to good effect in the pieces reviewed here.

In some ways, each of the pieces reviewed here is so full of ideas that it could successfully have been expanded. However, any of them, including the *Sonata da Camera*, would make an entertaining and rewarding project for an intermediate ensemble. McKinley's performance notes (provided for every work except *Desirée*) are especially helpful and descriptive. The music is presented to make performance as easy as possible, such as including extensive cueing between parts. Unfortunately there are also many typographical errors, and parts should be checked carefully against the score.

Scott Paterson

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ARTICULATION ETUDES (PART I) FOR THE RECORDER, BY ALDO ABREU. Self-published (Von Huene Workshop & Courtney Music Unlimited), 2002. A, 39 pp. \$15.

Does your tongue lag behind your fingers? Well, I have the cure: buy one copy of this book and set aside a minimum of four hours per day for practice.

All levity aside, I really like this book. When it arrived, I thought that I might need to fly to Boston for a few lessons with Mr. Abreu in order to fully understand everything. That may still be true; however, his thorough explanations make this book very usable for self-study as well.

While you learn your articulations, you also get to learn your scales, as each new articulation is presented with a different major scale and its relative melodic minor scale. Also included are octatonic, whole-tone (a six-tone scale with no half-steps), and chromatic scales. Each of the first 15 etudes works a different articulation. Articulations are indicated with both upper case and lower case letters—the upper case consonant indicates the attack at the beginning of the note and the lower case consonant indicates the position of the tongue for ending the note. Both components of double-tonguing are worked in isolation before being combined into a double-tongued exercise. Thus, whole etudes are played with just the *Kk* or the *D'Lt* (the second syllable in Quantz's *Did'll* in staccato), before combinations such as *Tk Kt* and *Ti D'Lt* are worked together in double tonguing.

After having traversed through all of the major and melodic minor scales in the first 16 etudes, all of the remaining studies

are in the key of F major. Number 16 is a scalar etude that begins with two half notes per measure, played at $\text{♩} = 40$. It ends, four pages later, with 32 thirty-second notes per measure, at the same tempo. You can choose from among the various tonguings that you have practiced in the first 16 etudes. Abreu stresses that the groups of notes should not be accented. What is very tricky, at first, is avoiding accentuation when there are uneven numbers of notes to play. When you reach the top of a scale and start to descend, the natural tendency is to accent the first note on your descent. But when there are odd-numbered groupings, you will find yourself on the second half of a double-tongue at the top of the scale. I found myself automatically switching to the first part of a double-tongue at the top of these scales. It took some mental effort to remember not to do this. Abreu stresses that it could take a year's worth of practice to learn this etude. My comment: only one year?

Etude 17 becomes a real brainteaser. It uses long-short patterns (the second of each pair of notes is always staccato). As in Etude 16, the number of notes per metronome beat increases by one note with each phrase. Thus, sometimes you are on the long note with the metronome click, and other times you are on the short note. This etude starts with two notes per beat and ends with 12 notes per beat. Trying to land on the right note with the right articulation at the right time with the metronome click...well, we all enjoy a challenge, don't we?

Etude 18 stresses four-note diatonic groups where the fourth note is staccato. Again, it starts slowly, and the number of

notes per beat increases, this time by twos—and sometimes the metronome click occurs in the middle of a four-note-group. Landing on the correct note when the metronome clicks is a challenge, and you may need to practice this etude with slurs before you add articulations. Again, this becomes quite a brainteaser, especially where there are seven groups of four sixteenths per measure, and the metronome click occurs during the fourth group.

Etudes 19 and 20 might be a tiny bit easier, but they still remain in the brainteaser category. Number 19 uses a 3+1 pattern, and, as in the previous etudes, it becomes gradually faster as additional four-note groups are added to each measure, once again forcing metronome clicks to sometimes occur in the middle of groups of four notes. What is different about Etudes 19 and 20 is that they are not scalar. Rather, in Number 19 a main note is followed by its lower neighbor, then it returns to the main note, and the last note of each group of four is a descending skip. Etude 20 reverses the pattern of Etude 19.

As mentioned earlier, Etudes 16 through 20 are all in the key of F major, so that articulation is the main focus. However, for an added challenge, you can always change to F minor, F Dorian, F Phrygian, or any other mode.

Many of us have worked with *The Complete Articulator* by Kees Boeke. While this is also excellent study material, certain differences should be pointed out. Abreu's book does not use winding chromatic passages such as are found in Boeke's Part I. Part II of the Boeke book uses loops, so that you can "add one additional sharp or flat each time you pass 'Go'" [Preface of

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MUSIC REVIEWS (cont.)

The Complete Articulator]. While Abreu does not use loops, there is nothing to stop you from using different modes in his last five studies. Finally, the gradual written-in increase in tempo created by adding more notes to successive measures is a feature unique to the Abreu book.

Keep in mind that this is only Part I of Abreu's *Articulation Studies*. I cannot wait to see Part II! I write this with humor because I had to laugh at myself as I fought my way through the required brain teasing gymnastics—and I loved it. If you are longing to loosen up your tongue, and you like challenges, go for it!

Sue Groskreutz

The bottom line is that Ziesmann has a knack for writing in this gleeful style...

FANTASIA TEDESCA, BY EGON ZIESMANN. Moeck ZfS 743 (Magnamusic), 2001. SATB, Sc 5 pp. \$5.50.

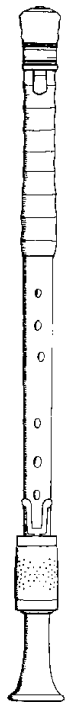
Though we live in a time when music from other cultures is all the rage, recorder players' repertoire (since the instrument's revival in the early 20th century) has relied heavily on folk songs and other geographically-indigenous music. Egon Ziesmann has woven together five German folk tunes into his *Fantasia Tedesca*, the result being a cheerful and light piece.

Ziesmann incorporates a fun bass line, but the novelty wears off before the end of the introduction: the syncopation is fun, but it gets repetitive. Keeping in mind that this is folk music, one would expect a bit of simplicity. Harmonically, though, this fantasia could have been spiced up a bit. The few accidentals that occur are almost always chromatic passing tones. One feels as though Ziesmann is about to lead us into some sort of harmonic development, but he proves to be a tease of sorts.

The intermingling of the brief folk tune quotations is clever and comes across as a playable solution. The syncopated passages and overall use of "busy fingers" make this work more suitable for ensembles of only one or two players per part.

The bottom line is that Ziesmann has a knack for writing in this gleeful style and is to be commended for composing in syncopated rhythms without the distractions of notes at the extremes of the instruments' ranges or without challenging technical requirements. Perhaps, again, this work would have been even more fantastical if the composer had taken more harmonic liberties. The publisher, Moeck, should also be recognized for the excellent pagination. The middle sheet is to be removed so that the players can all read from a score. Although two stands will be needed to hold the music, this design gives everyone the opportunity to read from the score.

Jody L. Miller



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DANCES FROM DON QUICHOTTE CHEZ LA DUCHESS, BY J. BODIN DE BOISMORTIER, ARR. ANDREW ROBINSON. Dolce DOL265 (Magnamusic), 2001. S kbd, Sc 8 pp, pt 3 pp. \$6.

MUSIC FOR THE BALLET AT COVENT GARDEN THEATRE, BY GEORGE FRIDERIC HANDEL, ARR. ANDREW ROBINSON. DOL 264 (Magnamusic), 2001. S kbd, Sc 29 pp, pt 12 pp. \$10.

MUSIC FOR THE ROYAL FIREWORKS, BY GEORGE FRIDERIC HANDEL, ARR. ANDREW ROBINSON. Dolce DOL 268 (Magnamusic), 2002. A kbd, Sc 12 pp, pt 6 pp. \$8.

WATER MUSIC: AIRS AND DANCES, BY GEORGE FRIDERIC HANDEL. Dolce DOL 269 (Magnamusic), 2002. S kbd, Sc 13 pp, pt 8 pp. \$7.50.

SEVEN DANCES FROM THE SUITE NO. 2 (BWV 1067), BY JOHANN SEBASTIAN BACH, ARR. ANDREW ROBINSON. Dolce DOL 266 (Magnamusic), 2001. A kbd, Sc 12 pp, pt 4 pp. \$7.50.

SÄTZE AUS DER H-MOLL-SUITE [MOVEMENTS FROM THE B-MINOR SUITE] (BWV 1067), BY JOHANN SEBASTIAN BACH, ARR. MARTIN NITZ. Moeck 738/739 (Magnamusic), 2000. A hc, Sc 11 pp. \$8.

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Are you lucky enough to have a friend who plays the harpsichord? Or the piano? Or even an electronic keyboard? If so, I hope that the two of you are exploring the many original works for one recorder and keyboard or arrangements for that combination, such as those presented in these publications.

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MUSIC REVIEWS (cont.)

novel *Don Quixote*, are in this Dolce edition for soprano recorder and keyboard. The editor's introductory notes provide interesting background information and performance suggestions for the pieces that follow: a marche, two tambourins, a bourrée, two gavottes, and two menuets. All in D major or D minor, these short dance movements could be performed as a suite. Both the recorder and keyboard parts are suitable for intermediate-level players, who should, of course, be aware of appropriate dance tempos and correct interpretation of the ornaments.

In *Music for the Ballet at Covent Garden Theatre*, Andrew Robinson offers more arrangements of dance music for intermediate players, this time by G. F. Handel. Beginning in 1734, Handel's operas were staged at John Rich's new theater at Covent Garden, which also featured the French dance company of Marie Sallé. Handel included this dance troupe in his productions, which resulted in the addition of ballet music to his new and revived operas for Covent Garden. Short pieces from *Oreste*, *Il Pastor Fido*, *Arianna*, *Alcina*, *Atalanta*, *Ariodante*, and *Berenice* are in this collection for soprano recorder and keyboard. Most of the pieces were originally scored in three parts for violins, violas, and bass, but some specified recorders (such as the delightful "Tamburino" from *Alcina*). Rather than grouping them by opera, dance type, or key, the editor has placed them in "four loose sets," the reasons for which are not made clear to the performer. As in the Boismortier collection, the editor's notes are of interest.

If you prefer something more familiar, try Handel's *Music for the Royal Fireworks* and the "Airs and Dances" from his *Water Music*. All five movements of the original *Fireworks*, which were scored for a large wind band, are included in this arrangement for alto recorder and keyboard. Andrew Robinson consulted, but purposely didn't follow, an arrangement for transverse flute and continuo published by Walsh in 1749 [modern edition by Oxford Univ. Press], so historically this edition for recorder and keyboard is quite appropriate. The "Bourrée," "La paix," "La réjouissance," and two "Menuets" do work well,

but for the "Overture" one recorder with a dynamically balanced keyboard just can't take the place of the hundred musicians (including trumpets, horns, oboes, bassoons, and kettle drums) who gave its first performance! And even with Robinson's cuts, the "Overture" is tediously long—almost 200 measures with the *Dal segno*. (The measure numbers in this movement are erroneous in both parts.) My suggestion is to omit the first movement, but have fun playing the others!

Eleven pieces from Handel's *Water Music* have been arranged for soprano or tenor recorder and keyboard for this collection of "Airs and Dances," which include several airs, three minuets, a bourée, a hornpipe, and a country dance. In a variety of accessible keys for recorder, they are probably not intended for performance in order. The arranger, who is not named, has been careful to distinguish between original and editorial ornaments and titles. Articulation decisions are left to the performer, and examples are given to show how Handel's dotted rhythms may have been performed to agree with adjacent triplets. There is a glaring error in the first section of "Country Dance," where the recorder part is notated incorrectly in G major, while the keyboard part is in the

correct key of G minor. Missing from this edition are the excellent historical notes by Robinson in the publications above.

All four of the editions reviewed here so far are well within the abilities of intermediate-level recorder and keyboard players. However, the Bach *B-minor Suite*, originally for transverse flute and strings, is more challenging for both recorderist and harpsichordist.

If you prefer something more familiar, try Handel's Music for the Royal Fireworks and the "Airs and Dances" from his Water Music.

Two editions of the suite are reviewed here: one by Dolce, edited by Andrew Robinson, and one by Moeck, edited by Martin Nitz. They both contain four of the original seven movements ("Rondeau," "Sarabande," "Menuet," and "Badinerie"), omitting the long "Overture." In addition, the Dolce edition includes the "Bourées I and II" and the "Polonaise." Except for the "Polonaise," which Robinson has transposed down a step (and

changed a few measures slightly) to better fit the recorder's range, the other pieces in both editions have been transposed up a minor third, suiting the alto recorder well. For the Moeck edition, Nitz has used articulations from the *Neue Bach-Ausgabe*, and the markings in the Dolce edition follow it closely.

Each of these publications has its good points, so teachers and serious students might wish to purchase both. The biggest difference is in the keyboard parts, which are reductions from the original orchestral score. For example, in the "Rondeau" the keyboard doubles the recorder with parallel thirds in the Dolce edition, whereas it stays below the recorder part in the Moeck edition. Also, in the "Sarabande," the bass line is an octave higher in the Dolce than in the Moeck. Therefore the Moeck edition has a preferable keyboard part. But it, as other ZFS editions, comes with only the keyboard score and no recorder part, so two copies are required for performance, making the Moeck edition, with less total music, far more expensive.

No matter which edition you choose, though, you will enjoy playing these melodious dance movements on recorder and keyboard!

Constance M. Primus



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MATTHIAS MAUTE INTERVIEW (cont.)

With **REBEL** I just recorded recorder concertos by Vivaldi, which will be released on the Dorian label.

On the ATMA label, there will be two Telemann discs this year with Ensemble Caprice. The first release will be recorder and flute duets by Telemann, which will be interspersed with lute solo pieces that I wrote for that disc. These lute pieces modulate from one key to another, so the duets are linked to each other.

The second release will be cantatas, sonatas and concertos by Telemann. The soprano Monika Mauch (world-famous since the release of the disc *Morimur* with the Hilliard Ensemble) and Marion Verbruggen will join Ensemble Caprice. We will record pieces that have never been recorded (so I won't tell more...).

Also, farther in the future, the **REBEL** Baroque Orchestra together with the choir of New York City's Trinity Church will record all of the sacred music by Haydn. The project is set to take nine years! Inter-

estingly enough, Haydn involved the transverse flute only in his later works, so my participation in that project will only start in a couple of years... (there is no recorder in that music).

...people on the North American continent are really enthusiastic about the recorder.

What is your life like now, being a professional musician, especially a recorder player, in North America? Is it very different from the sort of life you led before moving to Montréal?

Montréal is a great city to be in, because of its charming people, the highly interesting musical activities, and of course the good food. The move to Montréal enlarged my travel activities, since I am working much more on different con-

tinents now.

In February I presented my new solo program, "Sweet Follia: A dialogue between composers" as part of the Bay Area Recorder Series in San Francisco (including the American premiere of my electronic piece for amplified recorder); one week later, I performed two different programs in Europe, but in between there was this recording with the countertenor Dan Taylor in Montréal.... Since time has become an important issue, I have developed different methods of dealing with the multiple tasks of my musical life: I compose usually on the plane, and my book about improvisation for the recorder [to be published in German in spring 2004] has been written mostly while traveling.

What I like a lot here: people on the North American continent are really enthusiastic about the recorder. They just love it. It was a pleasure to join the recorder community on this continent.

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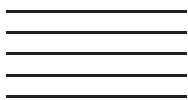


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OPENING MEASURES



Improvising

Everyone likes the idea of being able to pick up an instrument and let the music flow forth—but how many of us can actually do this? If we can't, why can't we? What skills are needed?

Improvising is a skill—and, like any skill, can be acquired. Some people have more of an affinity for it than others, but anyone can learn to improvise.

The main ingredients needed for improvising are a knowledge of your instrument and a smidgeon of daring. Having said that, I must also say that, as long as you are comfortable with even one fingering, you can begin improvising—just play all kinds of rhythms, intensities, articulations with that one note. You ought to try this; you might be surprised at how much you can do with one note. And if you add a second note, the results can be incredible. If you then add a friend playing chords on a keyboard instrument or guitar (harp, lute, zither, etc), you will have great fun. And as it happens, improvising is a great way to get to know your fingerings better.

Whatever your current ability, whether you know every possible note on your recorder or just a few, I think a great way to begin is simply to play with no limitations imposed: make any kind of sound—whether note or noise—in any combination, without the need to stick to actual notes or to create conventional melody. I suggest that you try this right now, before you start thinking too much. It is a very liberating exercise. It allows you to be expressive and it is impossible to do anything wrong! Suspend all critical judgement and just listen to your sounds with a new and fresh attention. You will find yourself making beautiful sounds, eerie tones, screeches, howls, weeping sobs, and pure poetry. If you judge your sounds, you will keep yourself from making anything you consider ugly, startling, emotionally raw. This would be a great pity. It may feel very risky to play with no restrictions, but do it anyway. Do it when you are alone and nobody can hear you, at first.

Try this exercise once a day for a week. Do you notice any difference in your regular playing? Do your ensemble-mates be-

gin remarking (favorably, we hope) on your playing? Do you find that your sight-reading has suddenly improved? Or do you find yourself noticing never-before-heard details in pieces you have played a hundred times before? One thing I am sure of is that this exercise, done every day for a week (really—no cheating) will have an effect on your overall playing. I am very curious to hear your observations; let me know what happens.

A next step on the road to developing improvisational prowess is to set yourself some limits. When reading a biography of the painter Georgia O'Keefe, I was struck by her self-limitation of using only black and white. For a time she made only black-

A next step on the road to developing improvisational prowess is to set yourself some limits. When reading a biography of the painter Georgia O'Keefe, I was struck by her self-limitation of using only black and white.

and-white pictures, making them as expressive and meaningful as possible with just those two colors. If you limit yourself to certain resources, you force yourself to delve into the very depths of possibility within those few resources. When you return to your normal playing it becomes richer and multi-dimensional. Some examples of limits you can set: play only real fingerings (real notes); play only rhythms—no wandering, long-note space music; play only in the low range; only in the high range; stay in one key; play only leaps; only steps; stay within a pentatonic scale. I could go on, but I am sure you can also make up your own limits. Try playing tunes using these various restrictions.

As you grow familiar with these improvising games, you can gradually make

them more complex. You can improvise in any style from uninhibited sounds (and noises) to particular forms such as a Baroque menuet, Chopin-style mazurka, a jazz song, Appalachian folk song, etc. For example, invent a tune in 3/4 time in a certain key; let's say G major. Begin and end your tune on G and make sure to use F-sharps and B-naturals. Noodle around for awhile in G major, and then slide in a C# or two and come to a rest on a D; this will put you in D major. Tootle onward, going back to G by re-introducing C naturals and ending the whole thing on G. You have just modulated!

It is a lot of fun, and great practice, to improvise with others. One player can simply begin making sounds, rhythms, bits of melody. The next person then can imitate, or contradict, by playing similar, or contrasting, music.

Professional recorder player, harpsichordist and composer Hanneke van Proosdij, while studying recorder in The Hague, was in the habit of leaving the traditional conservatory scene once a week to participate in jazz improvisation sessions. She was the only recorder player there, and chose to play on a bass recorder. This involved improvising on a stage in front of listeners, and really gave her a boost in her performance skills. During this time she also had weekly 8 a.m. improvising class at the conservatory in avant-garde classical style (and here I must say that Hanneke is not a morning person, so this took great dedication). Here is one of her suggestions for group improvisation practice:

Make yourselves aware of your tools—rhythm, melody, articulation, dynamics, extended techniques such as glissando or flutter tongue, etc. Each player chooses one element and must use only that during the exercise. For example, I pick rhythm, Hanneke picks melody, Louise picks trills, and Tish picks multi-phonics (fingerings that, when overblown, produce more than one pitch at a time; they sound buzzy and can produce different pitches and tone colors depending on how one blows). I can use any rhythm I want, but only on one note, or one small

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bit of melody repeated over and over: whatever I begin with, I must stick to. Hanneke can play any notes she pleases, but must play only the rhythmic pattern she begins with. Louise may play any kind of trill—long, short, changing speed, a “close shake” using notes a quarter-tone apart, or a trill using notes a half step apart, or a whole step, or a minor third, etc. However she may only trill on one note: that is, the main note of her trill must remain the same. All the while, Tish is using only multiphonics—she can decide to stick to one rhythm repeated over and over, or she can just enter the music from time to time with a long, unmeasured multiphonic sound. Now all four of us are doing completely different things. We bring our music together by reacting to the varying intensity and different emotional expression that each player uses.

I think you will find that practicing improvisation makes you a freer and (obviously!) more inventive player.

By now I hope you are just itching to get hold of a recorder and try some of these ideas. The point is to play your instrument in any way at all. I think you will find that practicing improvisation makes you a freer and (obviously!) more inventive player. You will not fear to try new effects in your playing, and you will find yourself more confident in the presence of other musicians. Have fun!

Frances Blaker

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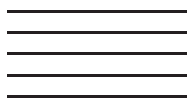
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CHAPTERS & CONSORTS



Several chapters have recently appeared in the news. The **Westchester Recorder Guild** was the subject of a half-page article in the Westchester Section of the Sunday *New York Times*. In response to a letter written to the *New York Times* about WRG, reporter Roberta Hershenson visited the chapter's January meeting. Her article appeared in the March 2 edition.

Ms. Hershenson was very impressed with the large turnout (42 people attended that night) and wrote a vivid description of the evening beginning with a "tutti" session in which Karen Snowberg, WRG music director, conducted and coached the entire group in an animated six-part *Intrada* by Melchior Franck.

WRG then broke into four groups by skill level. Ms. Hershenson first observed Ensemble Group A, many of whose members have played one size of recorder for a year or two. From there, she dropped in on Ensemble Group D, where playing SATB is required. That group was exploring the subtleties of two works by Ockeghem.

A great deal of the *New York Times* article was devoted to the various sizes of recorders, materials from which they are made, and their differing costs. The clear message for readers of the article was that the soprano recorder is often just the beginning of a long-term affair with the recorder and early music.

The article touched on the history of the recorder and contained interviews

with some chapter members allowing their enthusiasm to speak out from the newspaper page.

In an interview with Marion Verbruggen before her performance in La Jolla, CA, the *San Diego Union-Tribune* described the recorder as "championed by

First Night, recorders in the news

organizations such as the **San Diego County Recorder Society.**" In addition to mentioning the chapter's workshop with Verbruggen, the article did a good job of portraying the concert as being particularly "unstuffy," and the instrument as one appreciated by many amateurs.

Musique Amitié: Ensemble Flûtes à Bec de Lyon

Ensemble Flûtes à Bec de Lyon (EFBL), under the direction of Madeleine Mirocourt, is a recorder orchestra, many of whose members are virtuosi. And, except for a few adults who are alumni of EFBL, all are children and young adults.

At the invitation of Richard Geisler and the American Recorder Orchestra of the West (AROW), EFBL traveled from France to visit northern California from February 23-March 3 for a week of concerts and sightseeing. They also visited several schools, performing and playing together with the students.

According to Mme. Mirocourt, *Musique Amitié* means the accord between music and friendship. Since its beginning in 1969, EFBL has given almost 500 concerts, many of which have been abroad. They have also appeared on TV and they have produced several audio cassettes and CDs. Their repertoire includes music spanning the entire history of the recorder from Medieval, Renaissance and Baroque music to contemporary compositions written especially for them.

The orchestra is as versatile as any there is, and their musicianship is of the highest order. They take the recorder to heights many of us would not believe possible, having never heard them. As a conductor, Mme. Mirocourt is especially able to communicate her understanding of music to the orchestra, even to those who do not understand French. Indeed, in conversation with or without a translator, her enthusiasm, her warmth and her humanity shines through.

The members of EFBL are very closely-knit, with friendship and camaraderie their hallmark. To say they have a sense of teamwork is an understatement. During rehearsals, the older musicians teach the children—and the children, in turn, are as serious when performing as any professional musician needs to be. This sense of unity, of purpose and friendship, enables the orchestra to achieve enviable results.

I understood their level of musicianship as soon as I heard them play. They don't just play the notes on the printed page, they play music—and they play many pieces that would challenge any professional musician; for example, full-scale pieces by Handel, Vivaldi, Marais and others. As I listened to EFBL, I became aware of a change in my perception—at first subtle, then profound. I realized I was listening to the music, not the recorders. Indeed, the recorders were incidental to my enjoyment of the music.

The American tour of Ensemble Flûtes à Bec de Lyon ended all too quickly, but I will remember it for a long time. *Musique Amitié* is exactly the right way to describe what Mme. Mirocourt has created: the accord between music and friendship. (A longer version of this article is posted at <www.acheerfullnoyse.com>.

Phil Robbins



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Farther up the California coast, the review of the **Sacramento Early Music Consort's** production of G. F. Handel's oratorio *Solomon* applauded not only the singing but the orchestra—especially the overture heralding the arrival of the Queen of Sheba in the third act. Playing recorder in the production were Billie Hamilton, Dorothy Orolin and Kathryn Canan.

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials to the following addresses:

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The latest adventures of the **Quinto Consort** included a March performance for Lindbergh Elementary School students in Palisades Park, NJ.

First, about 20 third-graders performed for the audience of about 150 in the auditorium. The students had been learning to play the recorder for the past three months and performed well.

Taking the stage next, the **Quinto Consort**—Barbara Cahn, Mary Comins, Len Gersten and Adila Goldman—played music from the 13th-19th centuries. They started with *Ductia* and ended with variations on *Pop Goes the Weasel*. Using *Twinkle, Twinkle, Little Star*, the consort demonstrated the four recorder voices, with the soprano added later on. In the middle of the program, Mary taught volunteers how to dance the pavane and round, while the consort played *Belle qui tiens ma vie* and

Sellenger's Round. The student volunteers stampeded to the stage and only a limited number could be accommodated.

The program was repeated for another 150 students later on.

A month earlier, on one of New Jersey's cold February afternoons, the **Quinto Consort** performed for a small, but appreciative, audience at the Elmwood Park Public Library. Gayle Black was the fifth member of the group that Sunday. They performed works from the 14th-20th centuries, starting with Landini's ballata, *Questa Fanciull amor*, and ending with the rousing *Alexander's Ragtime Band*.

In February, members of the **Boulder (CO) ARS Chapter** presented a benefit concert for the chapter, also including a silent auction of goods and services. The evening ended with a Renaissance dance band for all, including audience members.

Boston Recorder Society at First Night

For the second year in a row, the **Boston Recorder Society** sponsored a Learn-to-Play-the-Recorder workshop as part of the gala First Night New Year's Eve celebration in Boston, MA. Music for the two workshop sessions was distributed in advance to schools and music teachers. Flyers posted in libraries and school buildings encouraged recorder players to access the chapter's First Night Web page, beautifully designed by Laura Conrad, and to download and print the music from the site.

Listed as a major family event in the First Night catalog, which was distributed throughout the region, the workshops were led by renowned virtuosos John Tyson from Boston and visiting celebrity Geert van Gele from Belgium. This year BRS again received a grant from First Night Boston in support of this event, as well as 300 plastic soprano recorders generously donated by the Yamaha Corporation of America.

As a result of Yamaha's support, volunteers were able to hand out soprano recorders to children coming through the door for each of the two afternoon sessions. With great hilarity, John and Geert taught eager youngsters and their families finger and thumb positions for the notes G, A and B. They merrily entertained participants with chants of "recorder power" as they showed them how to make a variety of sounds on their new instruments.

The audience quickly mastered *Hot Cross Buns*, after which John and Geert performed Pete Rose's *Pendulum*, a virtuoso work for bass and alto recorders inspired by a trip to a clock factory. To the delight of the audience, the duet featured changing rhythms played over the swinging pendulum of the bass recorder's syncopated pulse. Participants then learned the notes to accompany a recording of Caroso's *Furioso*, playing along with a Renaissance CD.

Children and families were encouraged to join the spectacular First Night Parade, the major public event of New Year's Eve in Boston. A section was reserved for the BRS, and some 35 stalwart participants joined the long procession, a yellow banner held high for all to see. The marchers played the tunes John and Geert had taught in the afternoon sessions, dancing along Boylston Street to the Public Gardens and along the Boston Common, with thousands of onlookers lining the route. Stopping to play every few feet,

the performers were greeted with cries of "cheers for the recorder!"

Thankfully, it was less cold than the previous year in 2001, although still damp and grey—but, judging from the cheers of the crowd and the group's enthusiasm, "recorder power" carried the day!

The evening was capped by two performances of "Recorder Rendezvous" with Geert and John accompanied by Miyuki Tsurutani on harpsichord. In the serenity of the chapel at the First and Second Church in Boston's Back Bay, the performers dazzled the audience with works by Merula, van Wichel, Caroso, Bach, and Rose. A highlight was the American premiere of the *Sonata Prima* by P. Van Wichel (fl.1641–1678), which Geert had recently found.

Wendy Drexler and Marleigh Grayer Ryan



COMPACT DISC REVIEWS

Beatles and other Brits, Baroque and Klangreden redux

BAROQUE RECORDER CONCERTOS. PAMELA THORBY, REC; SONNERIE: MONICA HUGGETT, DIR. Linn 183 (Allegro), 2002, 1 CD, 63:09, \$16.

A first solo recording is something of a coming-out party for a musician, even one who has had considerable exposure elsewhere. Pamela Thorby has thrilled listeners as a member of the Palladian Ensemble and has appeared on various other compact discs. Now she turns to the standard virtuoso recorder repertoire to show the stuff she is made of.

To hear new readings of familiar works can be a revelation. It is a good study of a performer because it enables you to discern his or her special qualities (or faults)—rather like isolating a phenomenon in a scientific experiment by controlling other variables. “How many recordings do I own of Telemann’s *Suite in A Minor*?” I asked myself as I hit the start button. None like this, I answered shortly into the piece.

And I had the same experience with the rest of the war horses presented here: two flautino concertos (RV 443 and 444) and the *Concerto in C Minor* (RV 441) by Antonio Vivaldi, and the *Concerto in F Major* by Giuseppe Sammartini. Thorby plays with a robust tone and aggressiveness, yet with great sensitivity to nuance. I particularly like the way she toys with tempos and rhythm, using subtle *rubato* to create events and emphasize important points in a passage. This is most apparent in the slow movements of the *Suite in A Minor*.

Furthermore, she is a master of her instrument: there is no passage so difficult that she cannot make it sound natural. In the horrendously difficult sections of the Vivaldi concertos, for example, she is always in control, flinging them off with abandon. The finishing touch is her ornamentation: it is creative and spontaneous, in stark contrast to the tired clichés we often hear from other performers.

Monica Huggett and Sonnerie complement Thorby perfectly, almost as if they anticipate her every move. This CD is not

to be missed.

See the November 2002 issue of AR for David Lasocki’s interview with Pamela Thorby.

BEATLES BAROQUE. LES BORÉADES DE MONTRÉAL: ERIC MILNES, DIR. Atma 2218 (Harmonia Mundi), 2000, 1 CD, 41:54, \$15.99.

I’ve always liked Beatles tunes, but never much cared for the Beatles. I’d rather hear tasteful instrumental adaptations of their music than sit down with the “White Album.” *Beatles Baroque*, an offbeat offering from the original-instrument ensemble Les Boréades de Montréal, is right up my alley: expressive renditions of everyone’s favorites arranged for Baroque instruments.

***The performance is delightful...
Baroque music aficionados who are closet Beatles fans now have a “white album” of their own.***

This is not the first time Beatles songs have attracted the attention of classical musicians. In 1965 Nonesuch released *Baroque Beatles Book*, an ingenious spoof by the multi-talented Joshua Rifkin. So clever was Rifkin in his use of Baroque forms and counterpoint that one has to listen very attentively to avoid being fooled into believing that the music is from the early 18th century.

The present program comprises 15 songs, including “Eleanor Rigby,” “Norwegian Wood,” “Yesterday,” “Because,” “Piggies,” and “Lucy in the Sky with Diamonds,” arranged by harpsichordist Eric Milnes. Unlike Rifkin’s work, the style here isn’t so much Baroque as standard instrumental with a Baroque patina. That is to say, Milnes did not call upon Baroque

compositional techniques for his arrangements: there are no fugues, sonata movements, or Baroque dance forms here—just straight pop songs adapted for a Baroque chamber ensemble. There is Baroque flavoring in the performers’ approach to the music, but you would never take this program for anything other than good popular music, albeit dressed in its Sunday best.

The performance is delightful. Francis Colpron, the founder of Les Boréades, is a gifted recorder player who is featured on many tracks and plays a glitzy solo in “Penny Lane.” Hélène Plouffe, Baroque violin, largely assuming a *ripieno* role, is sassy as the lead in “Good Day Sunshine” and “Penny Lane.” “The Fool on the Hill” gives the low part of the ensemble a chance to shine as Susie Napier, Baroque cello, milks it for all it’s worth. Milnes solos on many of the intros and keeps everything together with solid “continuo” support. This core quartet is supplemented by several other musicians playing Baroque instruments.

Baroque music aficionados who are closet Beatles fans now have a “white album” of their own.

CHARLES FRANÇOIS DIEUPART: SIX SUITES. FRANCIS COLPRON, REC & BAROQUE FL; SUSIE NAPPER, VIOLA DA GAMBA; SKIP SEMPÉ, HC. Atma 2234/35 (Harmonia Mundi), 2001, 2 CDs, 86:20, \$15.99.

The *Six Suites* of Charles Dieupart are significant for several reasons. For one thing they are marvelous pieces of music, perfect examples of the late Baroque dance suite whose influence is felt in the works of J.S. Bach, François Couperin, and G.F. Handel.

Furthermore, they feature little-used members of the recorder family. Originally published in 1701, two versions were issued: one for harpsichord solo and a second for recorder and basso continuo. The latter specifies voice flute (tenor recorder in D) for the first four suites and fourth

flute (soprano in B^b) for the final two. The suites are essentially in French style and form with hints of Italian lyricism.

Francis Colpron understands French style well. In his hands, the complex ornaments blend into the melodic line, and his use of *notes inégales* is natural-sounding. He stretches rhythms now and again for subtle emphasis of important moments, and he plays with a warm, round tone. He is cautious, however, never taking risky liberties with the music.

My only disappointment is that he performs suites II and IV on Baroque flute. After all, music for that instrument is plentiful, so why poach the sparse repertoire of the voice flute?

Susie Napper and Skip Sempé are exquisite musicians who are more than supporting cast: they provide a lush ensemble sound, always in step with the soloist's subtle shifts in rhythm and tempo. The liner notes by François Filiatrault are well-written and deepen the enjoyment of this recording by placing the works in their artistic and historical contexts.

Selections of the *Six Suites*, both the harpsichord and recorder versions, have appeared on several recordings, and *Suite V in F Major* is a favorite of recitalists, in part because it fits soprano recorder in C. This fine recording of the whole set is a welcome addition, sure to please anyone who enjoys Baroque chamber music.

HANS STADLMAIR AND MARKUS ZAHNHAUSEN: KLANGREDEN: NEW MUSIC FOR RECORDER, VOL. 4. SABINE FEDERSPIELER, MARKUS ZAHNHAUSEN, AND MARKUS BARTHOLOMÉ, REC; SANDRA STINI, FL; THOMAS SCHMÖGNER, PF. Cadenza 800 918 (Qualiton). 74:04, \$18.99.

Modern recorder music ranges in style from neo-Medieval to the extreme reaches of the experimental. The four works featured here lean toward the avant-garde part of the spectrum. This CD is Sabine Federspieler's premiere recording; that she chose a program of modern works for her debut shows the foothold the recorder has carved in our world.

The most engaging work is Zahnhausen's *Flauto dolce solo*, a lengthy suite of contrasting movements designed partly as a technical study. It works on that level without sacrificing its potential as a work of art. In particular, "Lullaby for a Hummingbird" beautifully captures the flutter of that elusive creature, and "Viva Vivaldi," a collage of quotations from the stan-

dard Baroque repertoire, makes new music from old.

Zahnhausen employs more subtle allusions to early music in *Klangreden* for alto recorder and flute in its forms, rhythms, and techniques. Here the main challenge is in the ensemble playing, which Federspieler and Stini bring off with ease.

Hans Stadlmair's music is of a similar stripe; in fact, his recorder works were commissioned for Zahnhausen. *Intermezzi* for three recorders shows his command of counterpoint as it engages the players in a variety of roles. His *Sonata pastorale* for recorder and piano is a work of epic proportions. Federspieler is masterful in the way she navigates the complex structure of this music and its daredevil technical feats.

Accessible is the term used to describe modern music that does not drive listeners away, clasp their ears. The works on this CD are that and more: some will find them challenging, others thought-provoking. This is interesting and clever music that can be appreciated on many levels. (Reviews of the sheet music of the two works by Zahnhausen appear in the January 2003 issue of AR.)

Accessible is the term used to describe modern music that does not drive listeners away, clasp their ears. The works on this CD are that and more: some will find them challenging, others thought-provoking.

ENGLISH RECORDER CONCERTOS.

JOHN TURNER, REC; KEITH ELCOMBE, HC; ROYAL BALLET SINFONIA: GAVIN SUTHERLAND, COND. ASV 2143 (Koch), 2002, 1 CD, 76:58, \$12.99.

I was delighted to receive *English Recorder Concertos*, expecting to hear the tuneful strains of Woodcock, Babel, and others of their ilk. I was doubly delighted when I discovered that all the works on the CD are modern. Why? Because, as wonderful as Baroque music is, the wealth of fine contemporary recorder works is an indication of the continuing vitality of the instrument, and English composers in par-

ticular seem to have a special affinity for it. Perhaps this can be explained by their penchant for building thoroughly modern styles on the foundation of tradition instead of razing their musical heritage in favor of novelty and shock, as so many contemporary European and American composers have done.

Don't mistake these works for neo-Baroque, however: they are as ensconced in our world as computers and rush-hour traffic. Ranging from concertos and suites for recorder and string orchestra—by John Gardner, Kenneth Leighton, Philip Lane, Wilfrid Mellers, Robin Milford, and Stephen Dodgson—to a smattering of program pieces—John McCabe's "Domestic Life," Peter Lawson's "Song of the Lesser Twayblade," and Norman Kay's "Mr. Pitfield's Pavane"—all are sublime vehicles for displaying the lyrical and technical capabilities of the recorder. This program is simply one of the most beautiful collections of recorder music of any era to be found.

John Turner will be familiar to many AR readers. He has had a varied career as a soloist and is well-known as a champion of contemporary recorder music. In fact, the works on this recording were either composed or arranged for him. He brings together a rare understanding of old and new music to create highly sensitive and perceptive performances. Keith Elcombe is an agile sparring partner for Turner in Leighton's double concerto, and Gavin Sutherland and the Royal Ballet Sinfonia provide a well-balanced foil throughout this fine recording.

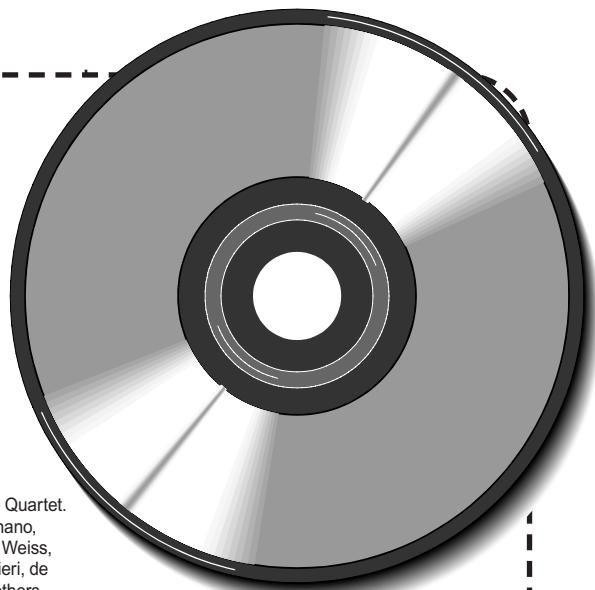
Thomas Cirtin

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BACH: MUSIC TO CHALLENGE THE INTELLECT AND TOUCH THE HEART Carolina Baroque. Dale Higbee, recorders; Teresa Radomski, soprano; Lee Morgan, alto; Richard Heard, tenor; John Williams, bass-baritone; John Pruet, Baroque violin; Doris Powers, Baroque violin and viola; Mary Frances Boyce, Baroque viola; Holly Maurer, gamba; Daniel Hannemann, harpsichord & organ. Bach's *Cantata No. 21, Part One* and *Cantata No. 182*. \$17 ARS/\$20 others.

IN STOCK (Partial listing)

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BACH & HANDEL: BAROQUE MASTERS Carolina Baroque. Dale Higbee, recorders. Recorded in concert in 2002, this delightful CD offers a various selections by Bach and Handel including excerpts from several of the masters' operas and cantatas. \$17 ARS/\$20 others.

BLOCKFLUTE ENSEMBLE WIEN Imtraut Freiberg, Karin Heinisch, Susanne Jurdak, Eva Maria Kaukal & Prisca Loeffler, recorders. Ensemble music for three-five players (sopranino in G to great-bass in F); compositions by J. Chr. Demantius, J. Hilton, M. Kaeser, Monteverdi, Morley, Mozart, W. W. van Nieuwkerk, Pachelbel, Reichardt, Schermann. \$17 ARS/\$20 others.

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CONCERTI DI NAPOLI Rebel: Matthias Maute, recorders; Jörg-Michael Schwarz & Karen Marie Marmor, violin; John Moran, cello; Dongsook Shin, harpsichord. Sonatas by Mancini, Roberto Valentini, A. Scarlatti. Dorian. \$17 ARS/\$20 others.

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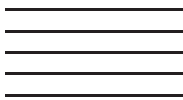


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