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FALL 2018

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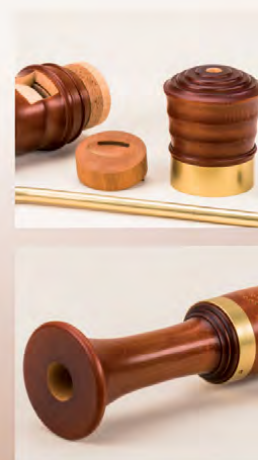
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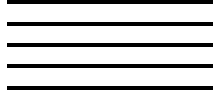
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EDITOR'S NOTE



I started my recorder “career” playing for a madrigal dinner. A fellow graduate student, thrust into conducting the annual event when the director injured his back, thought I might be able to pick up the recorder. It turned out that I could; my years as a flutist helped me, after a fashion. That first year of a dozen dinners was grim: two guys, both named Chuck, and I played two sopranos and guitar. It could only get better; thankfully, it did.

With the kind of background in **Beverly Lomer’s article on madrigals** (page 24), we would have started with more ideas. There’s music to play yourself with her article, plus her thoughts on more madrigals to buy and play in **Music Reviews** (page 36).

Also in Music Reviews, you’ll find *Eons Ago Blue*, a landmark piece composed in 1962 by the late **Bob Dorough** and recently reissued in a new edition. An article with memories of Dorough (page 19) is one of a pair of articles by Mark Davenport, and of several reports connected to the **Recorder Music Center** (starting on page 12).

Gail Nickless

At press time for the Fall AR, the news came that composer, performer and teacher Pete Rose had died. He received the ARS Distinguished Achievement Award in 2005. More information will appear in the Winter AR.

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A M E R I C A N R E C O R D E R

VOLUME LIX, NUMBER 3

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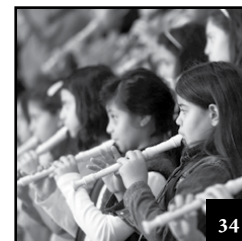
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*President Erich Katz; materials donated to Recorder
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability 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 2019, the Society celebrates 80 years of service to its constituents.

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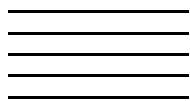
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PRESIDENT'S MESSAGE



Greetings from David Podeschi, ARS President
dpodeschiars@gmail.com



Hobbies: *an activity done regularly in one's leisure time for pleasure*

Amateur: *a person who takes part in an activity for pleasure and not as a job*

The etymology of **amateur** is from the Latin for "one who loves," and I guess I've always thought of these two words as siblings. You know, you don't do a hobby as a job, but because you love it. An article I read recently said that in this always-on world, free time and therefore **hobbies** are a thing of the past. Or the expectation of always-on productivity causes hobbies to morph into side hustles, *i.e.*, more work.

My last job was part-time consulting for a West Coast retailer. Being part-time, I'd ramped up my hobby time, doing things on my mental checklist that I'd never had time to pursue.

I was training a new employee at this retailer. Over the course of a couple of weeks he'd heard me talk about recorder, guitar, photography ... and he said, "man, you've got a lot of hobbies." The tone was, "you've got too much free time, you should work more." He was guilting me!

Needless to say, that article I read resonated with me. It quoted recent studies that showed that **hobbies lower blood pressure and stress**, and also lead to **better physical and mental functioning, enhanced**

Why can't hobbies just be about doing something different that you love to do?

creativity and—wait for it—better performance at work!

So there they go, making hobbies about work again. Why can't hobbies just be about doing something different that you love to do? Like play more recorder!

You've probably guessed that I think hobbies should be pursued for the sheer joy and the lifetime learning they provide.

Play on.

P.S. At our last Board meeting we said goodbye to Nancy Gorbman, whose term of service to ARS ended August 31. Nancy served on our Member Benefits committee and was a guiding light, always challenging us to think in new ways about bringing value to the membership. Thank you, Nancy.

Oh, and play on.

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Litchfield, CT

The Amherst Early Music Festival

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Connecticut College, New London, CT



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TIDINGS

Berkeley Festival 2018

June 3-10 marked the **2018 Berkeley Festival and Exhibition (BFX)**, (www.berkeleyfestival.org), at various venues of Berkeley, CA, and with a theme of “reimagining, reinventing, redefining early music.” BFX is now completely an arm of its longtime partner, the **San Francisco Early Music Society (SFEMS)**, which sponsors year-round concert and workshop events.

The biennial festival seems to be rising from the ashes. A 2016 fire literally reduced to ashes part of First Congregational Church, which had become the center for BFX after it moved from the University of California-Berkeley campus, where the festival was founded. It was conceived as a summer event, by then-director of Cal Performances (Cal Perfs) **Robert Cole**, now retired from Cal Perfs and as of this Festival completely retired



In the exhibition: a patron tries a Von Huene recorder (helped by Roy Sansom), with Tom Prescott of Prescott Workshop in the background

Berkeley Festival, Recorder Music Center news, related service organizations spotlight young players

from his BFX activities. From 1990 on, it has been held in even-numbered years between occurrences of the biennial Boston (MA) Early Music Festival (BEMF).

BFX started as a component of a year-round schedule of large-scale events like operas and dance productions in the campus’s Zellerbach Hall—with some of those large-scale events happening in the summers of the early BFX years, along with recitals occurring in the acoustically-satisfying Hertz Hall. Recorder superstars were regularly booked to play in Hertz Hall during BFX: Marion Verbruggen (a particular favorite), Dan Laurin, the Flanders Recorder Quartet, Piffaro, Il Giardino Armonico, and others.

Rounding out the offerings were an exhibition and auxiliary events like master classes in other campus classrooms, plus Fringe events in the many nearby churches. While these daytime events were sparser in BFX’s early years than the fullness of the BEMF schedules then, the daytime activity level increased—producing a vibrant Fringe, mostly due to efforts of Festival partners such as SFEMS, and the ARS and other instrument-related groups.

The Festival experienced a downturn as costs to use campus rooms rose, forcing all BFX events (main, Fringe and exhibition) off-campus to venues like First Congregational Church. Larger-scale productions and international artists were put on hold.

After the shift to First Congregational, **Early Music America** spearheaded the exhibition, also bringing its own high-profile events to Berkeley—like a 2004 national conference entitled “The Future of Early Music in America” and its multi-day Young Performers Festival (begun in 2011 at BEMF, alternating yearly at BFX and BEMF until May 2018, when it moved to the Bloomington Early Music Festival in conjunction with Indiana University; *see report on page 11*).

Service organizations like the ARS have remained steady partners, offering master classes, panel discussions and other information-sharing events, or performances. 2018 was no different in terms of Fringe events and collaboration, now with SFEMS at the helm.

With parts of First Congregational still charred (thankfully not the sanctuary, which was used for some performances), SFEMS took the free 2018 BFX exhibition, held June 7-9, to First Presbyterian Church. The ARS had a busy table there, manned by Administrative Director **Susan Burns**.

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Early Days at BFX 2018

Also at First Presbyterian, on June 2 (before BFX was officially underway), the **Barbary Coast Recorder Orchestra** (BCRO) “jump-started” the Fringe Festival. BCRO was led by **Frances Feldon**, **Greta Haug-Hryciw** and guest conductor-composer **Tom Bickley** in a recap of its “Harmony out of Chaos” program (see the [Summer ARS Newsletter](#)). The orchestra is an outreach arm of **Voices of Music (VOM)**, as is the **East Bay Junior Recorder Society**. The young players offered a 20th-anniversary concert on June 3 (also previewed in the [Summer AR](#)).

Later, on June 3, was **Three Trapped Tigers**—**David Barnett** and **Tom Bickley**. They were joined by **Greta Haug-Hryciw** for two pieces on this program of mostly contemporary music, mixed with very old music, “Looped Local Roads”—pre-modern music for post-modern ears.

Among the pre-modern selections were three final pieces, by Francesco Landini, whose music might be thought of as avant garde for the Middle Ages. The juxtaposition of modern avant garde with very early cutting edge music was an intriguing contrast. Mixed in were selections that cleared the sonic palate—for instance, songs by Thomas Morley from his *Plaine and Easy Introduction to Practicall Music* (as at <https://tigergarage.org/showcase>).

Moving on to June 4, the **Virtu Ensemble** was mad about “Mad Songs and Theater Music from Restoration England,” deft arrangements of works by Henry Purcell and John Eccles. Virtu (www.virtuensemble.org) is **Angelique Zuluaga**, soprano; **Claudia Gantivar**, recorders; **Alisa Rata Stutzbach**, viola; **Maria Bordsky**, harpsichord; and guest **Laura Rubenstein-Salzedo**, violin. The group’s very full sound, perfect for diminutive Trinity Chapel, was one to a part, with all instrumental lines clear, well-balanced and played with great enthusiasm; the singing was just right for the intimate venue.

...well-loved Medieval music, by masterful performers.

Next up, **Calexstone’s** “The Lady and the Falcon” ranked among the most popular of BFX Fringe events. The Berkeley Piano Club is almost hidden away and was hardly a Festival epicenter, yet all seats were taken, with others standing or sitting on the floor.

The core group are multiply talented recorderists **Letitia Berlin** and **Frances Blaker**, with **Shira Kammen** and **Allison Zelles Lloyd**, and guests **Andrea Fullington** and **Temmo Korishelli**. Calexstone (<http://calexstone.com>) offered vocal and instrumental German music of the 15th-16th centuries on recorders, douçaine, psaltery, hammered dulcimer, vielle and harp. Playing was energetic and focused, and expressive singing conveyed fully the words’ meaning. Perhaps most impressive was Oswald von Wolkenstein’s *Der Mai*, with curious and even silly bird calls. This great entertainment brought life to well-loved Medieval music, by masterful performers who connect well with an audience.

June 6 at BFX 2018

Out-of-towners arriving on June 6 could hit the floor running. An 11 a.m. Festival event of 18th-century French chamber music allowed **Juilliard415** to shine. About 80 fans gave rousing applause throughout—from the opening notes of the charming D major quartet, TWV43:D3, of G.P. Telemann, featuring Baroque flute artistry of **Berhanne Walker** with **Alana Youssefian**, violin; **Ana Kim**, cello; **Francis Yun**, harpsichord; **Adam Cockerham**, theorbo. In various pieces, several often taken up by recorder players (like the *Concerts Royaux* of François Couperin and Jean-Philippe Rameau’s *Pieces de clavecin en concert*), it became obvious that the “415” in this select group’s name represents how seriously they take pitch. They often

played unison themes as if with one big instrument.

Just around the corner was the next Fringe event, featuring **Bertamo Trio** members **Letitia Berlin**, recorder; **Yuko Tanaka**, harpsichord; and **David Morris**, viola da gamba. The well-vinted trio (<http://bertamo.com>) offered “Odd Lots: Music by Marais, J.S. Bach, Frescobaldi, Ortiz, and Hudson” — favorites that just needed to heard, but didn’t quite fit into any of their other programs. The printed program for the 2 p.m. event at Trinity Chapel was worded to resemble the brochure for an auction of very fine wines. Cheers!

The sparkling start was Marin Marais’s *La Sonnerie de Ste. Geneviève du Mont*, a fresh reading of the *Bells of St. Geneviève* ground with alto recorder instead of the usual violin. The contrasts of dynamics and textures made for a very refreshing performance.

The concluding, demanding trio sonata by Telemann, TWV42:g11, brought down the wine auction hammer. Bertamo is a very polished ensemble whose forte is arranging Baroque music to feature the virtuoso recorder.

In the late afternoon, again at Trinity Chapel, more Telemann was to come, plus Rameau and J.S. Bach—the **Paris Quartet: Janet See**, transverse flute; **Lisa Weiss**, violin; **Katherine Heater**, harpsichord; and **Peter Hallifax**, bass viol. They opened with the initial five movements of the sixth of Telemann’s *Nouveaux Quatuors*, his famous *Paris Quartet in E minor* (1738), with very demanding passages for both flute and violin. The performance was bookended, with the celebrated *chaconne* from this Paris quartet ending the event—a dramatic way to build a delightful program to its close.

Who could resist a composer smackdown—and at the picturesque and historical Berkeley City Club? **Briarbird Consort** put Telemann and J.S. Bach head to head. This “Battle of the Century” (the 18th century, that is) featured **Peter Fisher**, Baroque flute; **Paul Hale**, Baroque cello; and **Nina**

Who could resist a composer smackdown?

Bailey, harpsichord. They offered an E minor pair (Bach's BWV1034, and Telemann's TWV41:d2) and a daunting E major pair (BWV1035 and TWV41:d10). After each pair, the consort with soprano **Kaneez Munjee** offered one aria from each composer.

The winner? The crowd went wild for the Telemann E major solo's melodious echoes and final arpeggios. It was a nice win for Telemann, in the 250th anniversary of the year of his death. (Recorder players, note: Telemann may give you many satisfying musical moments—plus places to breathe—if Bach taxes your technique.)

A full house attended the evening Festival event: **Dark Horse Consort's** "The Sound of St. Mark's" concert. The ensemble, named for the copper horses outside of St. Mark's in Venice, Italy, for this event included **Kiri Tollaksen**, **Alexandra Opsahl**, cornetto; **Robert Mealy**, **Julie Andrijeski**, violin; **Greg Ingles**, **Liza Malamut**, **Erik Schmalz**, **Mack Ramsey**, sackbut; **John Lenti**, theorbo; and **Ian Pritchard**, keyboard.

Surely no one missed the appropriateness of this fine ensemble performing in the 1902 Mission Revival-style St. Mark's Episcopal Church. The acoustics and brilliant sound combined for an engaging concert of music by Giovanni Gabrieli, and his colleagues Giovanni Picchi and Dario Castello.

The early-17th-century repertory has a remarkably uniform sound (for instance, commonly recurring rhythmic figures) to which the ensemble brought variety via subtle timbral changes, choices of numbers of instruments and spatial placement—good ideas for any group to embrace. The repertory, famil-

iar to many via recordings and performances by modern brass quintet, was brought to life by the greater range of tone colors of these early instruments.

Expressive playing from all in the group delighted the audience, who demanded a well-earned standing ovation. Hear **Dark Horse Consort** play Gabrieli's *Canzon septimi toni* at <https://youtu.be/yB96NymHfLQ>.

Anyone still awake at the end of a busy day? It's off to **The Musical Offering Café** for a snack and duets from the *Cantiones Duarum Vocum* of Orlando de Lassus, by **The Runaways: Melike Yersiz**, alto voice; **Tanmoy Laskar**, Renaissance flute and baritone.

Purcell's Dido and Æneas

Festivals often present opportunities to delve into what moves us and perplexes us in the music being heard. The BFX centerpiece, Henry Purcell's *Dido and Æneas*, was demystified in a June 7 morning multimedia lecture by musicologist **John Prescott** and literary scholar **Nicholas Jones** (who plays in Bay Area recorder groups). In a comfortable tag-team approach, they put *Dido and Æneas* in historical context.

Purcell was greatly influenced by John Blow and Jean-Baptiste Lully; examples from both composers were played with points made by Prescott. Jones's historical rundown pointed out that stability under Queen Elizabeth I had given rise to a burgeoning empire—modeled on the Roman empire, founded by Æneas in his epic tale.

It was perfect timing to start the day by putting *Dido and Æneas* in context, and then that evening to hear the moving rendition of Purcell's opera by **Voices of Music**. VOM directors **Hanneke van Proosdij** and **David Tayler** had reconstructed (over an amazingly short period of months) a performing score, since none has survived from Purcell's era. They took later SATB adaptations and revamped them as choruses and roles, which were sung by the **San Francisco Girls Chorus**—from memory, with semi-staged move-

ment. The title roles were dramatically delivered by mezzo-soprano **Mindy Ella Chu** (Dido, Queen of Carthage), and baritone **Jesse Blumberg** (Æneas).

The undertaking was conducted by Van Proosdij—leading from the harpsichord, smoothly standing to conduct the chorus, and later turning to the house as the choir moved from the front into the aisles at the end, singing "And scatter roses on her tomb" while distributing roses to some audience members. The final weeping *chaconne* had been played that morning by Prescott and Jones, making it easier to identify in a live performance.

June 7 at BFX 2018

It was not a day only of learning about and hearing music by Purcell. An orchestration of J.S. Bach's *Goldberg Variations* by **Albany Consort** harpsichordist/cofounder **Jonathan Salzedo** comprised the program by nine musicians at the well-chosen Christian Science Organization salon. It can be heard at <https://youtu.be/yrCgC5xhbTw>.

An overlapping concert gave the rare opportunity to hear five historical flutes (yes, five! **Lars Johannesson**, **Christopher Krueger**, **Na'ama Lion**, **Vicki Melin**, **Janet See**) offering music of Adrian Willaert (1490-1562) to Joseph Bodin de Boismortier (1689-1755). Many of these Renaissance consorts and Baroque trios to quintets are musical fodder for recorders, as well.

The audience for an early afternoon house concert sat in a beautiful garden to enjoy the **Canova Winds** (**Joshua Romatowski**, flute; **Curtis Foster**, oboe; **Elise Bonhivert**, clarinet; **Anna Marsh**, bassoon; **Sadie Glass**, horn). At pauses in the program of works by Giuseppe Cambini (1746-1825) and Franz Danzi (1763-1826), the players each described and demonstrated the instruments, pointing out differences between the Baroque versions and the later-era instruments appropriate to the Canova repertory.

It was time to return to St. Mark's for more Telemann Paris quartets—

Double coverage: Visit the ARS web site for extended reports on Berkeley Festival events, photos and URLs for videos and printed music.

a 4 p.m. BFX event featuring the **Philharmonia Baroque Chamber Players** (Elizabeth Blumenstock, violin; Stephen Schultz, Baroque flute; William Skeen, gamba; Jory Vinkour, harpsichord). They began and ended with two remarkable quartets: D major, TWV43:D3, and E minor, TWV43:e4. The energy of a player like Blumenstock is hard to match in performance—it was satisfying to hear the contrast of Schultz’s smooth flute lines and the more angular violin replies. The spinning motives and highly decorated scales in the final E minor Paris quartet spurred the audience of about 300 into requiring two bows.

At the dinner hour, **San Francisco Bach Choir** hosted its signature **Bach & Brew**, three- and four-part drinking songs (free music provided), at the Fieldwork Brewery in Berkeley. A crowd of vocalists and non-vocalists alike enjoyed singing bawdy madrigals.

The day was not over: a sold-out house gathered for the 10 p.m. performance of material from the “Lost Songs Project.” **Sequentia** founder **Benjamin Bagby** became 6th-century Roman philosopher Boethius, and **Hanna Marti** was Philosophia, both performing as singers and harpists. **Norbert Rodenkirchen** played wooden flutes based on Medieval models. Translated texts from Boethius’s *The Consolation of Philosophy* (c.524) were projected on a screen.

Between these “Songs of Consolation” of the 9th–11th centuries, Bagby read English translations of prose sections from Boethius’s book, connecting one song to another. The results were thoroughly enthralling; many in the audience sat forward in the pews, listening in rapt attention. Rodenkirchen’s flute playing echoed melodic figurations from harp and voice, sometimes supporting the voices, sometimes leading. Sequentia received a very well-deserved standing ovation. At <https://youtu.be/w-tALWHHUaE> is a video from the University of Cambridge about the “Lost Songs Project.”

A busy weekend approaches

Things began to heat up, weather-wise and in terms of activity, on June 8. Those who wandered into the exhibition as it opened found **Norbert Rodenkirchen** there, trying out flutes—despite his late concert on June 7.

Concert-goers had to choose among overlapping mid-day concerts. The earliest was **Los Angeles Baroque**—a no-audition community orchestra co-directed by two professionals, **Lindsey Strand-Polyak**, violin, and **Alexa Haynes-Pilon**, cello and bassoon. Various pieces were orchestrated to bring out the sound of two recorders. Sometimes, as in *Sinfonia in G major* by J.G. Janitsch, the recorders doubled violins. Other works were revamped so that one or both recorders were soloists—as in J. B. Lully’s *Le bourgeois gentilhomme*, with one section played by solo violin, then repeated by solo recorders. All of the pieces were originally written for violin family members, so it was satisfying to see an early music community orchestra that

has found ways to incorporate gambas and recorders.

Mere minutes later, at the California Jazz Conservatory, **Flauti Diversi** transported its audience on a musical tour of the Medieval Mediterranean. Ensemble members **Frances Feldon**, recorders/Medieval flute; **Allison Zelles Lloyd**, soprano/Medieval harp; **Peter Maund**, percussion; **Sarah Michael**, qanun; **David Rogers**, lute/Baroque guitar/oud, gave a particularly lively program, with floating melodies of shifting pulses and harmonies. At times, Feldon offered intricate and lacy fast notes in instrumental selections such as the opening *Istampitta* of late-14th-century Tuscany; or she was featured, such as in an almost jazzy traditional Egyptian *Peshrev Rast Qadim*, blending Baroque alto with the older and more exotic instruments (as at <https://soundcloud.com/user-213886545/ensemble-flauti-diversi-rast>).

The kinship between Western and so-called “Arabic” music is widely rep-



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resented across the Mediterranean in the 13th and 14th centuries, in both devotional (such as in the *Cantigas de Santa Maria*) and in secular musical styles. Sometimes rowdy, at other times contemplative in mood, the music was always the focus of the group's joyous adaptations.

In a spacious, bright alcove of the post-modern Berkeley Art Museum and Pacific Film Archive (also the site of early music-related movies), **Roy Whelden** led a program by the **Galax Quartet: Elizabeth Blumenstock**, violin; **David Wilson**, violin/viola; Whelden, gamba; **David Morris**, cello; with guests **Cheryl Ann Fulton**, harp; and **Stephen Schultz**, Baroque flute. Works had been adeptly adapted or, in the case of a brand new work, composed for them.

The inspiration for Galax Quartet was C.F. Abel (1725-87), whose *Flute Concerto in E minor* gave Baroque flutist Schultz the solo role. His fluid playing was effective, though the timbre of the flute in that space made for some balance challenges. In the final work on the program, a newly-commissioned piece for the Quartet plus Baroque flute, composer **Nancy Galbraith's** *Rustic Breezes* created a lively texture, minimalist harmonies and playfully driving rhythmic figures evoking the movement of air. It worked marvelously in that room—full with 35 enthusiastic audience members.

A second clump of concerts near the June 8 dinner hour presented concert-goers with another decision. One enticement was the premiere of *Dark and Starry Night* by well-known recorderist and composer **Frances Blaker**, written for **Na'ama Lion**, traverso.

Recorder players were drawn to hear **Musica Pacifica** (MP) at St. Mark's Parish Hall, a large room with windows flung open to cool off the audience of about 65. German and Italian music from the 17th century featured MP founder **Judith Linsenberg**, recorder, with the group's newest addition, **Ingrid Matthews**, violin (replacing the retiring Elizabeth Blumenstock); **Gretchen Claassen**, cello/gamba; **John Lenti**, theorbo; and guest **Peter Maund**, percussion.

Shifting accents emphasized by Maund's tambourine, in Merula's *Balleo detto Eccardo*, followed by freeform soaring runs of Linsenberg's soprano in *Sonata Prima* of Dario Castello, were audience-pleasers. The concert ended with what Linsenberg declared to be "some of my favorite pieces"—more Merula (again on soprano), his *Ballo detto Pollicio*, plus rousing refrains of *Aria Undecima sopra Caporal Simon* of Marco Uccellini. The audience also liked those pieces, demanding two bows. One hopes that a future BFX will include Musica Pacifica in a featured concert (like at a recent BEMF). Hear more at www.youtube.com/MusicaPacificaSF.

With sincere thanks to these volunteer contributors of reports: Tom Bickley, Nicholas Jones, Glen Shannon, Daniel Soussan and Bill Stewart. Additional photos by Susan Burns, and courtesy of the Berkeley Festival.



Cléa Galhano and Judy Linsenberg, after Musica Pacifica

Nearing the final cadence

Time for breakfast, then to the **ARS Great Recorder Relay** at Trinity Chapel, with its flattering acoustics for recorders and its pleasant morning light pouring through stained glass.

It was a great start for June 9, hearing cheerful tenor runs in William Boyce's *Symphony No. 5*, played by **Consorte Paradiso: Christine Bartels, Dan Bloomberg, Pat Marion**, recorders; **Glenna Houle and Deb Soule**, violas da gamba; **Irene Beardsley**, harpsichord.

Next came a contemplative haiku, *Aki* (Autumn) by Ryōhei Hirose, set for recorders by **Three Trapped Tigers**—**David Barnett**, alto, and **Tom Bickley** playing a Mollenhauer Maarten Helder keyed tenor. The gentle pitch bends, multiphonics, diffused sounds and chiffs, with consonant resolutions, showed off the recorder's flexibility.

A quick handoff was made to **Madrina Duo, Drina Brooke and Marion Rubenstein**, playing altos on several movements of Jacques-Martin Hotteterre's *Prémère Suite de Pièces, Op. 4*. Adroit French Baroque ornaments were skillfully executed.

Favoring lower voices of recorders, **Zephyr (Nancy C. Grant, Cindy Keune, Nancy Kesselring, Steve Teel)** played music from the 16th century to Stan Davis's *Mood Indigo* (ATTB)—especially well-played, with its swinging rhythms over a walking bass.

Another quick reset brought on **Dannorial: Daniel Soussan**, recorder; **Alan Paul**, oboe/traverso; **Nori Hudson**, violin. James Hook's Op. 133, No. 2, gave the chance to hear these timbres in charming combination—especially in the closing Allegretto's recurring motives that sounded almost like a toy winding down and being wound back up again.

Hotte Ayre Duo (Glen Shannon and Mary Ellen Reed) first played matching Renaissance tenors for the quasi-organ-pipe *Bicinium* (from *ShannonDuos*, Vol. 1). They switched to matching Baroque altos for *Canonic Sonata* (his Vol. 4), with its soaring octaves in the middle movement. Hear this and other Relay segments at www.youtube.com/americanrecordermag, with more Relay coverage and photos on the ARS web site's [BFX double coverage](#).

Relay organizer **Greta Haug-Hryciw** next joined other members of **Ensemble Trecento (Mark Schiffer and Beth Warren)** playing Prescott Renaissance recorders on music of the 14th century, including the melismatic alto parts over firmly anchored bass of a *virelai* by Jacob de Senleches.

Amaranta (Christine Bartels, Dan Bloomberg, Juliette Faraco, Pat Marion, Owen Saxton) played with aplomb two contemporary pieces, including *Vuur* (Fire) by

Pieter Campo. Two Amaranta players stuck around for **Seedy Jail** (Bloomberg, Faraco, Chris Flake, Dan Chernikoff), playing *Vitambo vvu moyo* (African Suite No. 4) of Sören Sieg. Deep and sonorous chords gave way to *moto perpetuo* syncopations.

The final **SDQ** group continued the contemporary momentum with a minimalist *Giorni Dispari* (Odd Days) of Ludovico Einaudi, then a popular arrangement by **Greta Haug-Hryciw** of Don McLean's *Vincent*—with the starry night harmonica melody played by **Jay Kreuzer**. Other members were **Nancy C. Grant** (also glockenspiel), **Daniel Soussan**, **Beth Warren**, **Mark Schiffer**, and pianist **Joy Wu** joining them for the opening selection.

Overlapping the Relay were other enticing offerings, including a second performance of *Dido and Aeneas*, and a concert by **Peralta Consort**, several of whom play recorders or early winds.

Let's put on *La descente d'Orphée aux enfers*: it started last September with an idea from Bay Area fixture and viol player **Sally Blaker** (mother of recorder player **Frances Blaker**). Most of the 11 instrumentalists, seven singers and five dancing phantoms in **Sal's Opera Company** were also available during BFX, so Marc-Antoine Charpentier's chamber opera was repeated.

While the costumes and props were decidedly created on a budget, the full ensemble's moments reflected balance and musicality. Recorder players **Glen Shannon** and **Alan Paul** had to round up two low-pitch sopraninos to play them nimbly in a dance segment.

While the late-afternoon time of day and the textual content of the Festival's final **Sequentia** performance was notably different from that of their late night concert, the completely full house of energized listeners, and the strikingly strong execution of music, remained constant. The singing and harp playing by **Hanna Marti** and **Benjamin Bagby** were joined by **Norbert Rodenkirchen**, playing on swan- and sheep-bone flutes made by


... Norbert Rodenkirchen, playing on swan- and sheep-bone flutes made by Friedrich von Huene.

Friedrich von Huene, as well as on wooden flutes. The title of "Medieval songs of heroes, gods and strong women" reflects the texts from mythological epics like that of Hercules—sung by Medieval monks both as entertainment (perhaps analogous to blockbuster action movies) and for their universal themes (reflecting humans wrestling with challenges in life). All of the texts, spoken and sung,

were in Latin, with translations projected onto a screen beside the stage.

The singing and playing were superb, with the beauty of Marti's voice especially standing out. In declamations of texts, particularly by Bagby, the performance was so riveting that the translations became almost unnecessary. The audience responded with affectionate laughter at long catalogs of details of Hercules's labors.

Rodenkirchen used the bone flutes in the higher register, and wooden ones for more of an alto range, his playing subtle and elegantly virtuosic. This *Sequentia* event, emerging also from the "Lost Songs Project," was even stronger than their Boethius concert.

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The audience responded with an enthusiastic standing ovation. An explanation of this program is at <https://youtu.be/TWYomGR9J9o> (the bone flute is at <https://youtu.be/TWYomGR9J9o?t=3m44s>). For many in the audience, this concert was another high point of a BFX full of strong performances.

Musicians of the Valley of the Moon (<http://valleyofthemoonmusic-festival.org>) offered an evening BFX concert at First Congregational Church. In her welcome, SFEMS president Joyce Johnson Hamilton described a BFX "stretching" the idea of early music into slightly later eras. One could hear this in the several renditions of Paris quartets, where Telemann's scoring foreshadows the Classical period—also reflected in the Saturday evening program of 19th-century compatriots Franz Schubert and Robert Schumann. The first half built to a performance of a Schubert song, *Auf dem Strom, D.943*, sung by tenor Nicholas Phan with fortepiano accompaniment from Eric Zivian. Playing a 19th-century natural horn, Sadie Glass's flawless hand technique (even standing to play) allowed her to play so well in tune that a lack of valves did not deter her musicality.

Valley of the Moon 'cellist Tanya Tomkins recounted how recorder icon Frans Brüggen's Orchestra of the Eighteenth Century inspired her in the 1980s, and led her to a repertoire embracing original instruments—although for her, those instruments are now from a later time period. Perhaps that is one facet of the 2018 Berkeley Festival that will stand out among others: the connections pulled forward, even from the Middle Ages, through pieces by Telemann and Bach into a later era of historically informed performance, "reimagining, reinventing, redefining."

Plan to attend the next Berkeley Festival, June 6-13, 2020—and the 20th biennial Boston Early Music Festival, June 9-16, 2019!



SRP NEWS

The Society of Recorder Players (SRP) has named 2012 BBC Young Musician finalist **Charlotte Barbour-Condini** (right, photo by Benjamin Harte) as ambassador for its Schools



Affiliation Program (SAP). For the SAP, each of 50 SRP local branches will adopt one school, helping to motivate recorder playing, loaning music and instruments, and helping talented students to pursue their playing.

Like many outstanding musicians, Barbour-Condini first played an instrument as a school student. She went on to become the first recorder player included in the biennial televised competition to choose a BBC Young Musician, inspiring young players to explore the recorder's wonderful sound. Now studying at the Royal Academy of Music, Barbour-Condini continues to develop and share her love for recorder, but is concerned regarding the lack of music-making for all.

Barbara Laws, Barbour-Condini's teacher and editor of *Recorder Magazine*, said, "All my early musical education was provided for free by my school and local music service. This musical thread, passing through generations, enriching people's lives, is broken."

She continued, "I would love to think that the future was bright for recorder playing and musical excellence. Sadly, without intervention now, this is unlikely to be the case."

In other news, the SRP has launched a **Composer's Competition**, with renowned composer and SRP president **Jonathan Dove** as lead judge. **Works for four recorders** should be submitted online by **December 15**. There is an open category, as well as one for composers up to age 18 on 8/31/2019. Cash prizes have been donated by SRP branches.

Finalists will be notified by February 15, 2019, in hopes that they will attend the finals in person, to work in an open rehearsal with recorder group **BLOCK4** on April 13, 2019, before the final round at the SRP Festival.

For information about the Schools Affiliation Program or details about the composer's contest, visit www.srp.org.uk.

Bloomington Fest Showcases Young Players

By Marilyn Perlmutter, Bloomington, IN

The 15th **Bloomington (IN) Early Music Festival** (BLEMF), held May 18-27, offered more than 20 events, including the participation of music students at Indiana University (IU) and other universities or conservatories. **Early Music America** (EMA) and IU's **Historical Performance Institute** (HPI) partnered in this BLEMF special initiative.

For the first time, EMA brought its eighth annual **Young Performers Festival**, plus the new **Emerging Artist Showcase** (YPF/EAS) to BLEMF for three days devoted to the promise of emerging talent. EMA's YPF supports concerts by North American college and university ensembles at the nation's leading early music festivals. Past events have been at the festivals in Boston, MA, and Berkeley, CA. The EAS expands support to emerging artists beyond the university level and without respect to age.

The May 24 YPF/EAS featured **Tarara**, an ensemble of 11 from IU's HPI—some who sing, some who play a myriad of instruments (recorders and bagpipes to sackbuts), some who did both. Directed by **Adam Dillon** and **Jonathan Wasserman**, the program was inspired by the Spanish culture of Renaissance Spain and South America, "España y el nuevo mundo." Two of 12 pieces featured recorders with guitar or lute. The final piece featured the entire orchestra, with organ, and was a fitting end to a flowing performance. (The concerts of young participants were streamed live, with some still online at www.facebook.com/earlymusicamerica/videos.)

Immediately after **Tarara** was the **Oberlin Baroque**, directed by **Michael Lynn**. Comprising seven works, its opening piece was Purcell's *Three Parts on a Ground*, with recorderists **Peter Lim**, **Jonathan Season** and **Kelsey Burnham** (who also played Baroque flute later on the program), plus gamba and chamber organ. The playing by all was effortless. At the end of the first half, a duo—**Lim** on recorder, **Craig Slagh** on guitar—gave a spirited rendition of *Cafe 1930* and *Bordel 1900* by Astor Piazzolla, with plenty of feeling in the rhythmic passages and fast sections.

May 25 was a chance to hear **Rumore Terrible**. Consisting of **Martin Bernstein**, recorder, and **Salomé Gasselin**, viola da gamba, the duo was chosen from many applicants to the Emerging Artist program. After playing together for about two years, the two are so attuned to each other that they might have been playing together for cons. (Articles on Bernstein have appeared in *AR*, including in the *Summer* issue; hear the duo at https://youtu.be/wd_2mbyUX3o.) In their program of French and British music of the 17th-early 18th centuries, the duo's technical mastery of their instruments inspired admiration. Of the nine pieces played, they gave a particularly lovely rendition of the *Sarabanda, Largo* by Jean-Marie Leclair.

The last large group, also part of the EMA YPF/EAS, was the **University of Southern California Collegium Workshop**, directed by well-known wind player **Adam Knight Gilbert**. Their program, "*O virgo splendens: Devotional Music of Iberia*," focused on music from the 13th, 14th and early 17th centuries—devotional music to which pilgrims prayed and played, sang and danced across Spain. The four singers were superb; the instrumentalists matched them. This group provided a wonderful conclusion to a most satisfying festival showcasing young talent. Many thanks to EMA for supporting BLEMF—please come back!

Erich Katz and Vocation: *Exploring the Past with a Purpose*

Regis University Music Program Senior Thesis Research Celebration

April 13, 2018, 12:30-1:45 pm

Please join Regis University's junior and senior music majors in the Dayton Memorial Library Archives for an afternoon of musicological and vocational scholarship.

Paper Presentations:

Mariĳa Rogers, *Erich Katz and the Revival of the American Recorder Society*

Celia Salazar, *Erich Katz's Vocation: Where his Joy Met the World's Greatest Need*

Gunnar Reinig, *Erich Katz: Education and Innovation*

Frederika Gilbert, *Erich Katz and Carl Orff: A Story of Pedagogy, Friendship, and Vocation*

A reception, in the Father Woody Seminar Room, will immediately follow the student presentations. All are welcome.

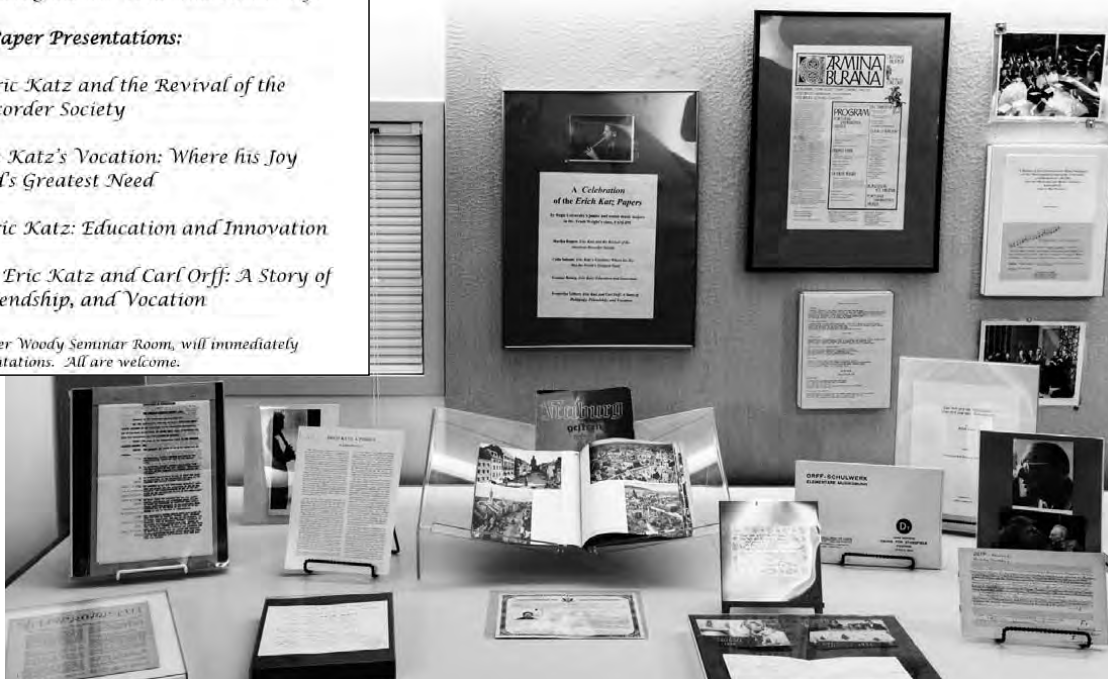
Erich Katz memorabilia unveiled at Senior Thesis Research Celebration (invitation at left) at the Recorder Music Center at Regis University, Denver, CO

By Trudi Wright,
Denver, CO

Inspired by recent music history pedagogy research and traditional Jesuit principles, the 2018 **Senior Music History Seminar** students of the music program at Regis University (Denver, CO) embarked on a 10-week research project on the famed recorder authority, scholar, composer and pedagogue **Erich Katz**, who is **ARS Honorary President**. When students entered class the first day, we discussed the Katz Project as described in the syllabus:

According to educator, writer, and theologian Frederick Buechner, "your vocation in life is where your joy meets the world's greatest need." This semester we will learn about the musician, musicologist, and educator Erich Katz, through the lens of vocation. What was his vocation and how did he live it? ... each student will write a research paper, which will become part of a group project presented at our Senior Seminar celebration.

The assignment's traditional goals were to engage the students with primary source material and to hone their writing, research and public speaking skills. The less-traditional goal asked students to examine Katz's material through the lens of vocation, a facet of Jesuit education. A very common question posed to Regis students when considering their future is not, "What do you want to be when you grow up?," but instead, "Who do you want to be...?"



Could they find evidence from the archives to support the idea that Katz found great contentment in his life of music? Or would they find sources to write a brilliant counter-argument? Because three of the four members of the class were graduating at the end of the semester, our seminar seemed like an appropriate venue to examine a fellow musician and discover what caused him to dedicate his long life to music.

The students began with four visits to Special Collections in Regis's Dayton Memorial Library. They were given instructions on how to use the collection by archivist **Elizabeth Cook**, and were then able to explore Katz's papers in the Regis University **Recorder Music Center (RMC)**.

The RMC description of the Erich Katz Collection, <http://libguides.regis.edu/c.php?g=53786&p=346627>, describes that the archive includes "correspondence, programs, publications, manuscripts, legal documents, photos, art, clippings, recordings, and American Recorder Society Files. The[se] materials were collected and saved by Erich Katz over his entire adult life from 1918 to 1973." The students found Katz's syllabi, letters to friends and students, compositions, pictures, and so many other fascinating artifacts—all in their own university library.

Could they find evidence ... to support the idea that Katz found great contentment in his life of music?

In the past, archival research was traditionally taught at the graduate level. Now, however, college professors are teaching the undergraduate population about the important skills research can offer.

The field of musicology—music viewed through history, as a humanity rather than as a path to performance or composition—is no different. All universities and university towns/cities hold interesting archives and employ knowledgeable archivists who can help students use them. This type of coursework can open an important relationship with the past, while fostering skills students need for the future—including project planning, teamwork and written communication.

After completing the research portion of the Katz Project, students began the writing process. Each week they used their archival finds; sought secondary sources to add a more nuanced historical understanding of their archival material; and honed their organizational skills to draft outlines, then write (and re-write) their papers. Students used time management skills to tackle this multi-step project, learned how to give and receive writing critiques, and discovered that writing is, most definitely, a process.

After the 10-week research period, I received four interesting papers on different facets of Katz's career, including **his innovative teaching techniques in the college classroom, his involvement with the ARS, his friendship with composer and pedagogue Carl Orff, and his dedication to his students.** The titles of these papers can be seen in the class's Senior Celebration invitation poster (*facing page*).

The project concluded with the students selecting two to three appropriate items from the Erich Katz Collection to be displayed in an exhibit for the Special Collections reading room (*photo on facing page*), also the site of the Senior Celebration. Students edited down their research papers to be read in 10-minute time slots for Regis

faculty, staff, and some of the students' family members.

Just as they would prepare for a musical performance, the students rehearsed their paper delivery in a dress rehearsal held the class period before the public presentations—receiving comments from classmates on ways to improve their aural presentation.

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Class photo at the Celebration of the Katz Project Display (l to r): Frederika Gilbert, Marika Rogers, Celia Salazar, seminar professor Trudi Wright, Gunnar Reinig



Implementing a project like this may seem daunting, but the students reap many benefits. Along with gaining many transferable skills, they finished their work with a sense of accomplishment and ownership.

They all created original contributions to the conversation—because they were the first to use these materials in the Recorder Music Center to investigate Katz’s vocation, and maybe their own.

More Information about Research in Music History

S. Andrew Granade, “Teach Local: Integrating Primary Source Research into the Music History Curriculum,” Society for American Music National Meeting, March 2017, Montreal, QC.

James O’Leary and Danielle Ward-Griffen, “Digging in Your Own Backyard: Archives in the Music History Classroom.” *Journal of Music History Pedagogy* 7, no. 2 (2017).

Trudi Wright, Ph.D., is an Assistant Professor at Regis University where she investigates Musical Theater History, American Music and World Music with her students. One of her current teaching techniques calls on training Wright received as an undergraduate vocal performance major. Her study, “Engaging the Community: A Public Speaking Performance Class,” was recently published by Palgrave in The Performing Arts as High Impact Practice (2018).

Many thanks to music program colleagues Mark Davenport and Loretta Notareschi for supporting the Katz Project, and to Elizabeth Cook for making this work possible in the Dayton Memorial Library at Regis University.

Visit the [ARS web site](#) to read some of the students’ research.



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Friedrich von Huene Music Collection established at Recorder Music Center

*Text and photos (except one photo as noted)
by Mark Davenport, Denver, CO*

In 2015, when I first learned that long-time family friend **Friedrich von Huene** had advanced Parkinson's disease, I felt saddened that the life of another of my father's valued friends in the recorder world was coming to a close.

Friedrich and **LaNoue Davenport** first met in 1960 and performed together that spring at the ARS's annual concert in New York City, NY. They closed the program that day with a J. C. Schickhardt concerto for four alto recorders, joined by **Bernard Krainis** and **Shelley Gruskin**. Their friendship and professional relationship grew over the years, especially after LaNoue was appointed director of the New York Pro Musica's Renaissance Windband.

In his biography of Friedrich (*Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World*, Bloomington: Indiana University Press, 2015; excerpted in the [Fall 2014 AR](#) and later reviewed in the [Summer 2016 AR](#)), **Geoffrey Burgess** notes the significance of their association. It began with a 1963 visit to Friedrich by the Pro Musica's director, Noah Greenberg, and my father:

Von Huene's move to making historically based instruments was prompted by a commission from the New York Pro Musica (NYPM)... Bernard Krainis, the group's founding recorder player, had left by 1960 to follow a solo career and specialize in solo Baroque repertoire. To replace him, Greenberg called on LaNoue Davenport, whose preference was for Renaissance consort music, and so better suited for the NYPM's chosen area of specialization... Recognizing that Baroque recorders were no longer adequate for medieval minstrelsy, Greenberg and Davenport resolved to acquire more appropriate instruments. So, over a meal at a Chinese restaurant in Waltham [MA], where Friedrich remembered being served unpalatably cheap sherry, the New Yorkers proposed that von Huene supply full consorts of all Renaissance instruments.

The commission marked von Huene's initial foray into the development, construction and production of Renaissance recorders. Soon his instruments were in high demand among top professional early music performers worldwide.

Eric Haas from the Von Huene Workshop contacted me three years ago, on behalf of Friedrich's son Patrick, to explore whether the "von Huene papers" would be of interest to the Recorder Music Center (RMC) at Regis University in Denver, CO. Needless to say, I felt right away that this would make an ideal repository for his collection. The RMC is already home to the personal libraries of many of Friedrich's

other friends and associates, and his material will round out many of the existing collections.

After von Huene's passing in 2016, and a call from Friedrich's wife Ingeborg to confirm the family's wishes, I immediately made plans to fly from Denver to Brookline, MA, to personally visit and to assess the materials, housed in the basement of the Von Huene Workshop.

When I arrived at the shop in summer 2017, on a sweltering June morning, I was greeted by **Patrick von Huene**, who has taken over many of his father's duties. Patrick and I are close to the same age; although we had never formally met, I felt an immediate kinship, both of us having grown up as "recorder brats" in the early decades of the American Recorder Movement and 20th-century revival of the recorder. Patrick's first order of business was to give me a grand tour of the workshop.

There is something very reassuring about seeing rows and rows of our little wooden comrades waiting on the assembly line....

Walking upstairs into the main large area of the shop is something like entering Santa's workshop—well, if a new recorder is the only thing on your wish list. There is something very reassuring about seeing rows and rows of our little wooden comrades waiting on the assembly line (*shown behind this text*), beckoning at least one more generation of recorder players to the call. Patrick was gracious enough to demonstrate the finer points of turning the headjoint on his precision lathe (*photo below*).

Marching down to the basement, on the other hand, provided a very different experience, with jumbled heaps of wooden dowels and occasional Denner, Stanesby or Bressan carcasses strewn about. Dozens of tools of various sizes and shapes and old machinery parts adorned any free table space. The old yellow cylindrical shop-vac echoed poor R2D2's temporary residence in the Sandcrawler's cargo hold ... minus the magnetic suction tube!

Finally, shuffling down a long



narrow corridor between rows of wood shelving, Patrick led me to a back room lined with metal and wooden filing cabinets, on top of which are piled metal and cardboard canister boxes filled with hundreds of Friedrich's drawings of instruments and measurements. That's where Patrick left me alone to take stock of the collection.

What could have been a much more tedious process was tempered by that fact that each of the filing cabinets is essentially color-coded, providing a fairly straightforward process of inventorying. After more than a decade of overseeing the transfer of such materials, I expected to see a lot of recorder music. In fact, the RMC has reached near-capacity in what we can accept by way of published recorder music, with some 18,000 scores; yet, Friedrich's collection includes some exceptional editions: about eight file drawers of music.

Of special interest are his own manuscript arrangements for recorders of all of J.S. Bach's preludes and fugues from the first book of *The Well-Tempered Clavier*, as well as arrangements of Christmas music, folk songs and love songs. Also of interest are several drawers of publicity materials, programs and brochures from the numerous artists and ensembles who regularly communicated with von Huene over the years.

Our Regis archivists, of course, will be particularly interested in the collection of correspondence, much of it relating to many decades of letters with friends and business associates (including dozens to/from my father). In time, we will discuss plans for the hundreds of large drawings, personal correspondence, some 50 carousels and trays of slides taken during visits to museums around the world, and the possibility of acquiring actual von Huene instruments for inclusion in the RMC Recorder Instrument Collection.

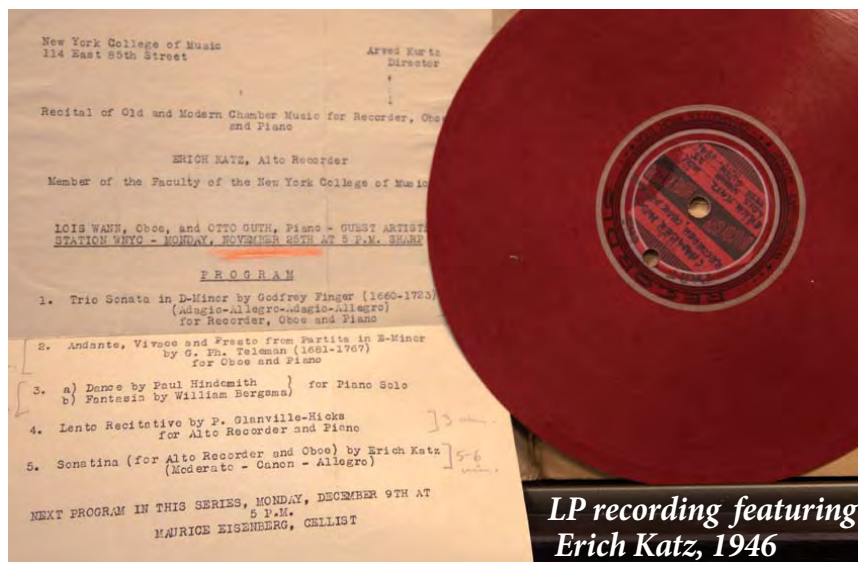
Stay tuned!

Donation of Katz materials to RMC from Winifred Jaeger

The RMC has also just received several additional donations from **Mary Whittington**, on behalf of the **ARS Honorary Vice President Winifred Jaeger**.

Jaeger was responsible for organizing and donating the materials that now make up the **Erich Katz Collection**. Originally housed in the American Music Research Center at the University of Colorado, Boulder, that collection has since been acquired by the RMC at Regis, and now resides in the Center's Archives and Special Collections in Dayton Memorial Library.

Katz is the ARS's Honorary President, having played a crucial role in the expansion of the ARS after World War II.



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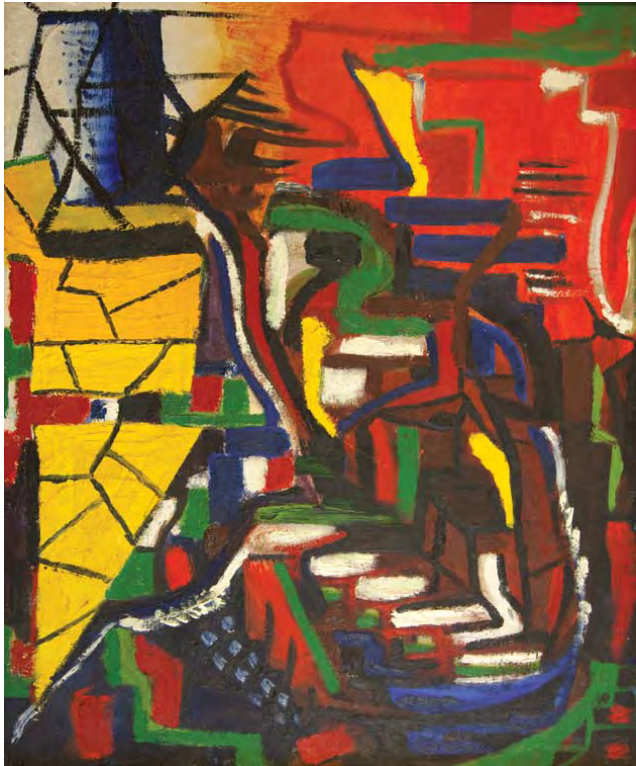


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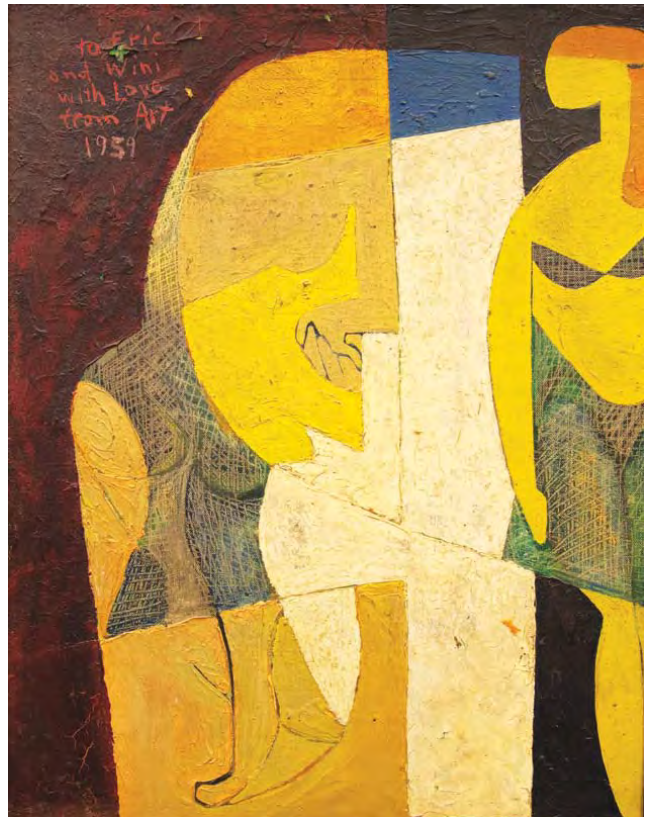
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Paintings donated to the RMC by Wini Jaeger: (top two) undated paintings by Erich Katz; (bottom) painting by Arthur Secunda, “to Eric [sic] and Wini with Love from Art 1959”



The additional materials shipped to the RMC in late spring by Whittington include several boxes of audio tape recordings of concerts between 1959 and 1971, mostly of the Santa Barbara (CA) Collegium Musicum that Katz directed. There is also a red vinyl LP recording of a concert given at the New York College of Music on November 25, 1946. The program, titled “Recital of Old and Modern Chamber Music for Recorder, Oboe, and Piano,” includes early music by Godfrey Finger and G. P. Telemann, plus new music by Paul Hindemith and Katz. On this red recording, Katz plays recorder, with Lois Wann, oboe, and Otto Guth, piano (*photo, previous page*). I will be curious to see if the Regis media gurus can transfer this to digital format, as I think it’s an important bit of archival history.

Other items of note are **two modern paintings by Katz** and **another by Katz’s long-time friend and professional artist Arthur Secunda** (*photos on this page*). Secunda is also responsible for creating the gold-plated (painted) “**Katzaphone**,” made up of a large piece of plumbing bejeweled with nuts and bolts, washers, an old steel padlock, bits of leather, and small plastic fencing from a toy cowboy and Indian “Western Adventure” set from the 1950s (*see photos near end of this article*). Perhaps I’ll find time to ask Secunda more about it, as he recently moved to Boulder, about 15 minutes away from me.

The timing of these most recent acquisitions is good. Regis has recently identified a new permanent area across the hall from the music department, for inventorying and housing the music and preparing other materials to be sent

More information about Erich Katz

May 1989 AR, “Remembrances of Erich Katz: Interviews with Winifred Jaeger and Hannah Katz”

September 1995 AR, Mark Davenport, “Carl Orff: The Katz Connection”

Erich Katz, *Santa Barbara Suite*, **Members’ Library Edition** for the 100th anniversary in 2000 of Katz’s birthday

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Photo by Darius Davenport of Mark Davenport (below) holding the “Katzaphone”—a creation of Art Secunda



Do you have materials that you would consider donating to the Recorder Music Center (RMC)? Having amassed a very large collection of published recorder music over the Center's first 15 years, the RMC now focuses more on archival materials relating to the history of the 20th-century Recorder Movement: personal correspondence, photographs, historical documents, compositions and instruments. For information about donating material or about the RMC, or to schedule a research visit, please contact: Mark Davenport, Director, RMC Regis University (Mail Code C-4) Dept. of Fine & Performing Arts 3333 Regis Blvd. Denver, CO 80221-1099 mdavenpo@regis.edu 303-964-3609

over to Special Archives. The renovations are already underway, with completion planned by the time you read this.

It's heartening to see the RMC getting more attention of late. I was particularly gratified this spring to hear a group of papers read by students who had just completed major research projects using the Katz Collection, all under the direction of my colleague and fellow musicologist **Trudi Wright**, who has contributed a companion piece to this report.

Thanks to the von Huene family and Mary Whittington for their support and generosity. I'm sure both Friedrich and Wini would be very pleased. I'll conclude with a personal note from Mary Whittington, who writes that Wini turns 92 in September and is:

... more or less healthy except for the Alzheimer's.... She can go several days in a state where she uses single words, somewhat like synonyms, so that I have to guess what she's trying to say. I'm getting better at it. Other days, we have decent conversations where she uses complete sentences and sounds almost normal.

Mark Davenport is the founder and director of the Recorder Music Center at Regis University, where he is Professor of Music.

Go Cat, Go: Bob Dorough

and his legacy in the American Recorder Movement

Photos and text by

Mark Davenport, Denver, CO

Robert “Bob” Dorough (1923–2018) passed away in April at the age of 94. The American cool jazz singer, pianist and arranger became best known for his contributions as writer and director for ABC’s *Schoolhouse Rock!*, an internationally syndicated hit animated TV series that ran from 1973 to 1985. He wrote both the music and lyrics (and also performed) on dozens of episodes. Astute listeners will hear the sound of recorders, prominently featured on the *Schoolhouse Rock!* theme. His iconic “Conjunction Junction, what’s your function” has 5 million views at www.youtube.com/watch?v=RPoBE-E8Voc.

Few others know of Dorough’s intimate connection to the recorder and the fascinating role he played in the emerging American Recorder Movement, going back to 1949 when he and my father **LaNoue Davenport** first met. Bob moved into the fourth floor of a cold-water flat on East 75th Street in New York City, NY, where my father and mother Patsy were living in the ground-floor apartment. Both Bob and LaNoue had come to New York from Texas, and shared a history as jazz musicians. It wasn’t long before the two hipsters established a friendship that endured more than half a century.

“We were two peas in a pod,” Dorough later told Frances Feldon when she interviewed him for an *AR* article nearly a decade ago (“Portrait of a Recorder Player for all Seasons: LaNoue Davenport (1922–99),” *November 2009 AR*), musing that he and Dad “became instant buddies.”

At the time, LaNoue was completing his degree in composition at the New York College of Music, studying under ARS Honorary President **Erich**

Katz, and just dipping his toes into the recorder and early music world. Bob was a graduate student at Columbia University, still exploring musical career options. He jumped at my father’s invitation to sing with **The Musicians’ Workshop**, formed by Katz and other young composers and performers in 1948 for the purpose of exploring seldom-heard music, both old and new.

Shortly after that, LaNoue suggested Bob take up the recorder. Within months Bob had joined LaNoue, Katz and **Bernard Krainis** as part of “The Recorder Consort of the Musicians’ Workshop.” The quartet, accompanied on percussion by **Herbert Kellman**, is featured on *Recorder Music of Six Centuries* (Classic Editions CE1018, 1953), the first in a series of the label’s releases devoted to recorder music. The album was followed with *Christmas Carols of Many Nations* (CE1053) minus Krainis, who by then had become involved in the New York Pro Musica. My mother **Patsy Wood**, recently graduated with a B.A. in Music from the experimental Black Mountain College in NC, also played virginal with the group.

Dorough continued to spend many hours rehearsing and performing with The Musician’s Workshop, often gathering in the living room of our ground-floor apartment. Bob even took up the viola da gamba when LaNoue loaned him a bass viol.

Concert programs show that Bob continued to perform with the group (officially directed by Katz, but typically conducted by LaNoue) through 1956, despite developing a simultaneous career as a jazz pianist, vocalist and arranger—including considerable work



Rehearsal of The Musicians’ Workshop, c.1954 (l to r): Bob Dorough, Patsy Wood and LaNoue Davenport

in Europe as music director for boxer Sugar Ray Robinson during his stint in show business.

In October 1956, Bob released his first solo album, *Devil May Care*, recorded with his jazz quintet for the Bethlehem label. Under the right circumstances, one could imagine this LP launching a very successful career in the jazz field—were it not for another form of popular music that stole the stage at the time: Rock and Roll. “Although neglected and underexposed most of his life,” jazz critic Alex Henderson would later write, “Bob Dorough is an adventurous, risk-taking master of vocalese (the process of writing and singing lyrics to instrumental jazz solos) and scat singing who has directly or indirectly influenced Mark Murphy, Michael Franks, Mose Allison, and Kurt Elling.”

For the next five years, Bob and LaNoue followed their respective career paths. In 1961, well after LaNoue had formed The Manhattan Recorder Consort, the two reconnected when my father once again invited Bob to join them—this time for the ARS’s annual spring concert at the Barbizon-Plaza Theatre (May 1961). By then, the group was called **The Manhattan Consort** (to reflect the ensemble’s expansion into vocal repertoire), with

Bob returning to play recorders with LaNoue, **Martha Bixler** and **Shelley Gruskin** as its core members. The program they performed that evening provided the bulk of material for The Manhattan Consort's next album, *Sheep May Safely Graze* (Classic Editions CE1049, summer 1961).

During the recording sessions for *Sheep May Safely Graze*, produced by the label's owner Irving Kratka, plans were put in place for the group to produce a follow-up album of jazz standards, to be "conceived and arranged" by Dorough—thus the birth of The Manhattan Consort's alter ego, **The Medieval Jazz Quartet**. "MJQ" was "a name," writes Dorough in the album's liner notes, "facetiously (and lovingly) applied by musicians of the Modern Jazz Quartet." Joining the quartet of recorder players, Dorough recruited three prominent New York City jazzmen to round out the rhythm section: **Al Schackman** on guitar; **George Duvrier** on bass; and drummer **Paul Motian**. The result was *The Medieval Jazz Quartet Plus Three* (Classic Editions CE1050, still available at <https://smile.amazon.com> in all formats from vinyl to streaming).

It's fun to go back and listen to a track like "How High the Moon," www.youtube.com/watch?v=yN-FpwOQq6Y, and hear the dueling recorders of LaNoue and Bob. As Bob notes, the arrangement "incorporates somewhat the elements of jazz and classical music. It is a 'Concerto' (Slow-Fast-Slow) featuring the alto and tenor recorders (Davenport and Dorough)." In true jazz (and much of Baroque) performance practice, there is a lot of improvisation, especially for solo sections. The LP has the distinction of being **the first professionally recorded full-length album of jazz standards arranged for recorders**.

The project certainly got the attention of Krainis, who had embarked on a string of recordings of his own, first for Odyssey and then with Columbia Records (an astounding feat for a solo recorder player). Preparing for his 1962 album, *The Virtuoso Recorder: From Folk Dances to Blues*, Krainis turned to Dorough for an original jazz composition. The commission resulted in *Eons Ago Blue*, perhaps **the first jazz composition written (as opposed to arranged) specifically for recorders**. Krainis's ensemble for



The Medieval Jazz Quartet (l to r): LaNoue Davenport, Martha Bixler, Bob Dorough, Shelley Gruskin

the recording included **Eric Leber**, **Morris Newman** and **Daniel Waitzman** on recorders, and two "borrowed" members of The Manhattan Consort: **Barbara Mueser**, bass viol, and **Martha Bixler**, percussion.

Also that year, Bob reached a benchmark in his career by working with **Miles Davis** and Davis's evolving sextet at the time, which included Dorough on vocals and piano. The sessions also included **Gil Evans's** sparkling arrangements of two of Dorough's original songs: *Nothing Like You*, and *Blue Xmas*, a sort of

Other memories of Bob Dorough

When I was in high school in the early '70s, my parents gave me some recorder LPs, including www.discogs.com/Bernard-Krainis-The-Virtuoso-Recorder/release/1621112, which had *Eons Ago Blue* played by the Bernard Krainis ensemble. I wanted the sheet music badly, and wrote (pen and ink) to various publishers, one of whom finally directed me to someone who sent me a copy on oversized blueprint paper with blue ink, like a jazz chart. By the time I finally got the music, a year or more into my search, I didn't have anyone to play it with anymore.

I kept the music at hand for ages. When I went to my first recorder workshop, Mideast in Pittsburgh,

PA, in 1996, I took it with me. I eyed up students in my first-day classes to see who might be interested in working on this for the student concert. I found several recorder players, a guy who liked to play percussion, and a viol player. As we were rehearsing in a practice room, Tom Zajac (whom I had not met previously) poked his head into the room and said, "Bobby Dorough—I know him!" Tom told us he was the guy who had written *Schoolhouse Rock!*, but that meant nothing to me: wrong generation.

Martha Bixler was also on faculty and offered to coach us. She told us that she performed on the Krainis LP—her role in *Eons Ago Blue* was triangle! She said that a reviewer of the

album commented that the triangle sounded like a "jangling telephone!"

I was so tickled to hear *Eons Ago Blue* played at the **Recorderfest in the West**, at my first ARS Board meeting in 2014. It felt like a full circle.

Ruth Seib, Oakland, MD

I heard Bob Dorough in a small jazz club in Seattle, WA, in the 1970s, during my college days. I was very much into jazz music and sang in the university jazz choir.

I had no idea that he wrote jazz recorder music —i.e., *Eons Ago Blue*—until over 20 years later when a fellow recorder player pulled it out of his stack of music for us to play one day.

Nancy Gorbman, Seattle, WA

anti-Christmas song that somehow fit Davis's darker, more cynical persona, at the time:

Merry Christmas

I hope you have a white one, but for me, it's blue

Blue Christmas, that's the way you see it when you're feeling blue

Blue Xmas, when you're blue at Christmastime

you see right through,

All the waste, all the sham, all the haste

and plain old bad taste

Dorough has the distinction of being one of the only singers to record with Davis. Although his tracks did not make the initial cut on the original LP release, they eventually appeared on boxed set and compilation versions.

After 1962, Bob and LaNoue collaborated together only occasionally, including a sensational program titled "I Got it Bad and That Ain't Good" in the late 1980s, contrasting the works and lives of Guillaume de Machaut (1300-77) and Duke Ellington (1899-1974). Unfortunately, by then, my father had lost the use of his right hand due to a debilitating stroke.

The two always made sure to keep up with each other over the years and remained close friends until my father's passing in 1999—happily, not before LaNoue witnessed Bob's resurgence in popularity when he signed to the prestigious jazz label Blue Note Records in 1995, at the age of 73!



The record deal led to another two decades of gigging and touring. In fact, we had the pleasure of bringing Dorough to Regis University in Denver, CO, in 2005 to perform before a full house of enthusiastic fans.

Bob visited us in Colorado several times after that, on his stops in Denver, and I was thrilled to collaborate with him on the first official publication of his *Eons Ago Blue*, which until 2015 had only circulated as a carbon copy of his handwritten manuscript (see *Music Reviews in this issue*). A dinner party in 2009 was especially memorable, when he and my mother **Patsy Wood** (at right, above) and another long-time friend, **Madeline Day** (who also sang with them in *The Musicians' Workshop*, left above) hammed it up before the camera and got serenaded by Bob in an intimate living room performance. We'll deeply miss his infectious smile, generosity, humor and swing!

rhythmband.com' in white."/>

COMPACT DISC REVIEWS

Reviewed by Tom Bickley, tbickley@gmail.com, <http://tigergarage.org>



AVES, FLORES Y ESTRELLAS: TONOS Y ARIAS. MÚSICA FICTA (JAIRO SERRANO, TENOR VOICE, PERCUSSION; CARLOS SERRANO, RECORDERS; JULIÁN NAVARRO, BAROQUE GUITAR, JARANA; GUEST MUSICIANS: REGINA ALBANEZ, THEORBO, BAROQUE GUITAR; JOHANNA CADERÓN, VIOLA DA GAMBA; LEONARDO CABO, RECORDERS; ANDRÉS SILVA, TENOR VOICE; SEBASTIÁN VEGA, THEORBO).

Lindoro NL-3037, 2017, 1 CD, 57:36. CD \$16.99+S&H, <https://smile.amazon.com>; mp3 downloads \$9.49 from Amazon, \$10.99 from www.iTunes.com. Also CD abt. \$22 from www.lindoro.es/catalogo/aves-flores-y-estrellas. Album at www.youtube.com/playlist?list=PLOE_XlKlsyh2t-F2X-9Hi96cO73cbHobA.

While the focus of this charming disc is the music of Juan de Navas (1647-1719), composer to the Spanish court, the inclusion of other composers of that same time and region makes this a portrait of musical life of the high Baroque in Madrid. Colombian recorder player Carlos Serrano's adept playing has a major role in this recording. Recorder player Leonardo Cabo joins him on seven tracks, and is soloist on one.

Of particular interest is the use of voice flute (a tenor recorder with D as the lowest note), both on Cabo's solo in *Amable* (track 4) and in Claudio Veyenne's very French *3rd Suite* (tracks 8-11). Serrano plays bass recorder with good effect and a great deal of subtlety on *Dónde he de ir* (track 5). That low instrument joins only in the refrains, and its presence could be lost to all but focused listeners. It is a reminder that a particular recorder timbre can make a valuable contribution, even in a small section of a larger piece.

Though not subtle, the very prominent and lyrically energetic soprano recorder playing by Serrano in the opening track immediately captures the listener's ears and delineates the form. An active rhythmic vitality characterizes all of the music on this disc. All of the musicians bring the music to life, leading this listener to desire to hear this ensemble in live performance.

The recording location (as well as excellent audio engineering) at the 16th-century Church of St. Isadore the Laborer, in Chíquiza, Boyacá, Colombia, provides a marvelous sound, simultaneously intimate and open.

Before forming *Música Ficta* in 1988, Serrano studied in the U.S. (including at Indiana University with Eva Legêne) and in Italy with Pedro Memelsdorff. *Música Ficta* (www.musicafictaweb.com) has performed in some 30 countries and is an ensemble well worth attention. Its focus on the rather neglected Baroque repertory of Latin America and Spain expands our understanding of early music. If you are drawn to this music, you certainly will enjoy *Música Ficta's* other CDs.

The CD booklet contains details of the instruments used and the personnel on each track. Commentary by musicologist Daniel Zuluaga supports the enjoyment of the music. For these reasons, I recommend the CD over mp3 options.

Latin America in Music and in Ensembles



**BACH, J.S.
THE ART
OF FUGUE.
QUINTA
ESSENTIA
QUARTET
(GUSTAVO**

**DE FRANCISCO, RENATA PEREIRA,
FELIPE ARAÚJO, FERNANDA DE
CASTRO, RECORDERS).** Ars Produk-
tion 38230, 2017, 1 SACD, 81:41.
SACD \$19.99, [www.arkivmusic.com/
classical/Name/Quinta-Essentia/
Ensemble/214652-4](http://www.arkivmusic.com/classical/Name/Quinta-Essentia/Ensemble/214652-4); mp3 downloads
\$8.99 at <https://smile.amazon.com>,
\$9.99 at www.iTunes.com. Samples at
<http://quintaessentia.com.br/en/#midia>.
Naxos has posted tracks on YouTube
(search for "quinta essentia art of
fugue").

This third CD by Brazilian recorder quartet Quinta Essentia presents their approach to J.S. Bach's *Art of Fugue* in 21 tracks with a substantial duration of over 80 minutes.

The ensemble chose instruments at A=415Hz, and worked with makers to supply the rarely-found great bass in B^b (a Yamaha instrument modified by Takeyama, www.takeyama-recorder.jp) and the only slightly less unusual fourth flute (soprano in D) and tenor in B^b (both by Tim Cranmore, www.fippleflute.co.uk). These filled out the group's instrumentarium of recorders by Holz, Holmblat, Bolton, Cranmore and Takeyama. It should be noted that Quinta Essentia also uses a variety of other instruments, including the Maarten Helder Harmonic Tenor and the Paetzold square basses.

In the brochure, ensemble member Renata Pereira describes their

rationale in choosing historic-style recorders at A=415 for this recording over modern-designed instruments. Their reasons include a desire for the darker tone and greater contrast (presumably in timbre) of historically-designed instruments.

Though their playing is thoroughly adept (even virtuosic), to this reviewer's ears, the contrast is not very audible. A list of recorders used in each track would serve to support their decisions. Thankfully, in the *Canon alla Duodecima* in *Contrapunto alla Quinta* (track 20), we hear their use of a wider pitch range.

The recording was made in the studio of the phonographic production course of FATEC Tatuí. The stereo image is adequate, but rather narrow and not particularly flattering to the ensemble or room sound. I wonder if this was intended as a surround sound project and mixed down to stereo as a sort of afterthought.

Given the uniformity of timbres and articulations, and the lack of technology for most listeners to hear this in true SACD surround sound, I don't recommend this recording. Compared with the energy and vitality of their earlier CD, *Falando Brasileiro* (2014), this disc is surprisingly disappointing. If you wish to hear *Art of Fugue* played on recorders, other recordings are available—or ideally you'll play it with your own quartet. The musicianship and technical ability of *Quinta Essentia* is very strong; we'll hope for significantly better sonic results on their next release.



LATIN MUSIC FOR RECORDERS/MÚSICA LATINA PARA FLAUTAS DULCES: DUO AND TRIO ARRANGEMENTS BY HANS LEWITUS.

ALDO ABREU, EMILY O'BRIEN AND ROY SANSOM, RECORDERS. 2017, 1 CD, 74:00. Avail. to U.S. addresses at www.palotec.com, \$15+\$3.99 S&H. Also at www.CDBaby.com (CD \$15.99, mp3 \$9.99), <https://smile.amazon.com> (CD \$12.06, mp3 \$9.49); stream via Apple Music. Several dances, played during the 2017 ARS Recorder Relay, can be heard at www.youtube.com/watch?v=gt-9zRYul8c&feature=youtu.be.

This is a collection of 61 dances from Chile, Cuba, Argentina, Mexico, Venezuela, Brazil, Nicaragua, Uruguay, Bolivia, Panama, Ecuador and Peru, all arranged by Hans Lewitus (1905-98). Three musicians from the Boston (MA) area—Aldo Abreu, Emily O'Brien and Roy Sansom—join forces in this project guided by music lover Ricardo Lewitus to record his father's arrangements.

While this may seem like a potentially uninteresting, though lovingly motivated, endeavor, the really engaging results are a genuine contribution to the world of recorder music on several levels. On the surface, it's a treat to hear the strong playing from these three fine musicians using various combinations of high and low instruments. At a deeper level, the arrangements by Lewitus are fluid, idiomatic for recorder, and quite entertaining.

Venezuelan recorder player Abreu teaches at several institutions including New England Conservatory; the latter two players work at Von Huene Workshop (O'Brien also designs and sells Canzonet recorder cases). The players made excellent choices as to the particular instrumentation—in terms of timbre as well as range, employing modern, Baroque and Renaissance-style recorders. Their sense of ensemble is strong, giving us a model for trio playing, and their articulations thoughtful.

Of the 61 tracks, 21 are trios; the rest are duos. The pieces are short, and would merit repeats in a performance setting. Highlights for this reviewer were the duo *Buscando* (track 36) and the trio *Ollanta* (track 60).

Music of the Austrian composer/arranger Lewitus is sold by publishers from Orpheus Music to Schott. Scores for these dances (and more) are published by Heinrichshofen & Noetzel (www.heinrichshofen.de, search for "Lewitus"). The

The availability of scores for these dances leads me to mention another value for this CD—to introduce players and teachers ... to this music.

availability of scores for these dances leads me to mention another value for this CD—to introduce players and teachers (including K-12 music teachers) to this music.

The recording was done at the WGBH Fraser Recording Studios. The sound is good, though there is a puzzling fade out on one track and excess silence at the beginning of most tracks. Those details should not detract from enjoyment of this material.

The sound via mp3 downloads is quite listenable, and O'Brien provides an image (as well as purchase option) of the CD package on her web site (www.emilydomain.org/Recorderland/product/latin-music-for-recorders-cd). That is relevant as the back cover has a color-coded list of the tracks, instrumentation, and country of origin.

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Sing we and play it:

An Overview of the Madrigal for Recorder Players

By Beverly R. Lomer

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations and early women's music. She is currently collaborating on a transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies. She is the president of the Palm Beach (FL) Recorder and Early Music Society and plays with several local ensembles. For American Recorder and the ARS web site, she reviews music, especially recorder method books.

Madrigals comprise a significant portion of the modern recorder player's repertoire.

This article will present a history of its styles, features and performance practices that will hopefully expand recorder players' understanding of this genre and enrich their performances.

"[J]ust as a gifted painter can reproduce all the creations of nature by varying his colors, you can imitate the expression of the human voice on a wind or a stringed instrument ... the aim of the recorder player is to imitate as closely as possible all the capabilities of the human voice."

—Silvestro Ganassi,
Opera Intitulata Fontegara
(Venice, 1535)



In the 16th century, eloquence was a critical component of musical performance. In that era, eloquence was synonymous with rhetoric, the aim of which was to **persuade an audience toward a particular point of view.** The orator accomplished his goal through a careful combination of speech devices, logic and appeal to the listeners' emotions.

It was in this context that the madrigal—in which the rhetorical properties of music were codified with a new emphasis on an **integral relationship between music and words**—emerged in Italy in the 1520s.

The madrigal thus departed from the popular styles of the time, in which the link between lyrics and music was more loosely organized. The music of the madrigal was specifically intended **to enhance the meaning of the words, to mirror their expressive sense, and, in close alliance with the poetry, to arouse the emotions and stir the passions of the audience.**

The requirements of eloquence extended both to singers and to instrumentalists who participated in madrigal performances. While the voice was understood as a vehicle superior to instruments for rhetorical delivery, the quote at left by Silvestro Ganassi demonstrates that the recorder player must also strive for persuasive effect, which can best be achieved by imitating the human voice.

History and Styles

Though the use of the term **madrigal** (*madriale, matricale, madrigal* and *marigalis*) dates back to the Italian *trecento* (a period in the 14th century

of vigorous artistic development), this earliest “madrigal” is quite different from that of the 16th century, sharing only its name with the later Renaissance style.

The *trecento* “madrigal,” which reached its zenith in northern Italy in the 1340s, is a composition with verses, for two or sometimes three voices. The upper voice can be quite elaborate, or it can be ornamented over a less complex tenor (referring not to a specific voice, but to the tenor's role as a foundation). Texts are primarily pastoral, and the word/music relationship is loose.

Structurally, this “madrigal” comprises several short verses or strophes that have identical music. The strophes are followed by a ritornello that usually includes a change of meter. The texts of both the strophes and the ritornello are generally composed of 11-syllable lines.

Some early examples are found in the Rossi Codex. Composers in this genre include **Jacopo da Bologna, Giovanni da Cascia, Vincenzo da Rimini, Maestro Piero, Francesco Landini** and **Johannes Ciconia**, among others. The *trecento* “madrigal” fell out of favor by 1415, but instrumental versions are found up to 1420.

The **16th-century madrigal** can be generally described as a through-composed polyphonic work for unaccompanied voices, with the number of parts ranging from 3 to 12. Texts are mostly drawn from high quality Italian vernacular poetry and are typically confined to a single poem or stanza. Lines usually contain 7 to 11 syllables each, and the lines range in number from 6 to 16, with 10 being the average. The last two verses sometimes appear as a couplet.

To embrace its rhetorical component, the 16th-century madrigal's music employed devices to underscore and enhance the words. One of the most common is deliberate **word painting** that includes such gestures as fast notes to depict running or flying; pauses for sighing and dying; minor chords, dissonances and chromaticism for cruel or depressing topics; major chords and upbeat melodic motives for happiness and joy; and use of melismas (multiple notes sung to one syllable of text) on key words for emphasis.

Some fun notational devices are also found: black notes for darkness or death, two white notes to signify eyes.

The close connection between text and music in the madrigal thus distinguishes it from the popular song forms of the time and foreshadows a key feature of 17th-century monody: the embodiment of feeling in musical form.

Development of the madrigal

The advent of the madrigal was not a sudden development. Rather, it was the outcome of a number of cultural and musical crosscurrents in the early 16th century. The madrigal continued to evolve throughout the Renaissance period and into the early Baroque.

Three major factors helped to foster the advent of the madrigal.

- A new literary movement that sought to revive interest in the work of the 14th-century poet **Francesco Petrarch** and the Italian vernacular as a literary language
- Advancements in music printing that enabled a more widespread distribution of printed music and the consequent expansion of the audiences it reached, especially the amateur musicians of the wealthy classes
- The recruitment by Italian courts of a group of Franco-Flemish composers whose familiarity with the polyphonic chanson helped

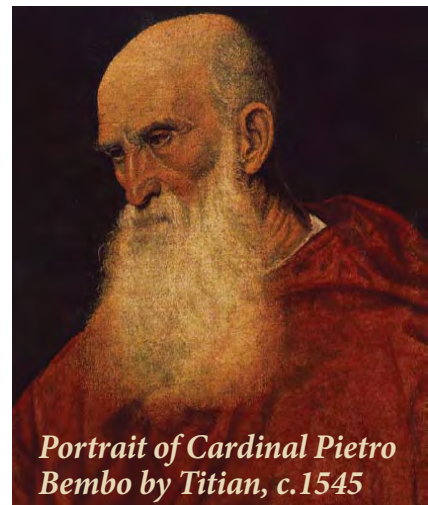
He was fascinated with Petrarch's manner of matching the sounds of words to both their meaning and their effect on the listener.

to drive the movement to make the madrigal more polyphonic—in contrast to the primarily homorhythmic textures (all parts playing the same rhythms) of then-popular song styles.

One of the most influential individuals in the new literary movement was the nobleman, scholar and poet **Cardinal Pietro Bembo** (1470-1547), who in 1501 published an edition of the poetry of Petrarch. He went on to publish his own literary theories in which he extolled a number of features of Petrarch's style, which would be influential in the development of the madrigal.

Bembo was particularly interested in the ways in which Petrarch employed accent and rhyme, his use of irregular verses (7 or 11 syllables per line), and the emphasis he placed on the **sounds** of words and their placement in the line. He was fascinated with Petrarch's manner of matching the sounds of words to both their meaning and their effect on the listener.

Prior to the advent of the madrigal in the 1520s, the most popular song forms were light homorhythmic works that included the **frottola**, **ballata**, **canzonetta** and **mascherata**. The most direct antecedent of the madrigal, the **frottola**, was a strophic composition with a refrain for three or four voices that set texts of lighter literary value. Because the same music repeated for each verse, the relationship between words and melody was not significant. Though lyrics were often underlaid in all parts, the melody was carried by the top voice, and the lower voices had a



Portrait of Cardinal Pietro Bembo by Titian, c.1545

mostly harmonic function. The chordal role of the lower parts made them also suitable for instrumental performance or accompaniment, and arrangements for voice and lute were common.

During the period in which the frottola's popularity waned and the new madrigal was making its appearance, certain composers of the frottola also became interested in sophisticated literary works and began to set the texts of Petrarch. They used verses that were irregular in length, thus having to modify the more formulaic character of the music. Some departed from the chordal textures to venture into limited polyphony. Composers in this style included **Bartolomeo Tromboncino**, **Bernardo Pisano** and **Andrea Antico**.



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The earliest madrigals were composed in Rome and Florence by both Italian and Franco-Flemish composers. The first published madrigals, those of **Bernardo Pisano**, appeared in his 1520 collection entitled *Musica di messer Bernardo Pisano sopra le canzoni del Petrarca*. Though none of these works were called madrigals, they were characterized by the **features of the madrigal: word painting, word placement and accent**.

The first printed book described as madrigals was the *Madrigali de diversi musici: libro primo de la serena* of **Philippe Verdelot** (Rome, 1530). The edition also includes works by **Costanzo Festa, Sebastiano Festa** and **Maistre Jhan of Ferrara**. These early madrigals were not radically different from the frottola. Some were simple and primarily homorhythmic. Most were composed for three or four voices. The poetic phrases were clearly defined by the cadence points and expression was somewhat subdued.

Even as madrigals became more polyphonic than the frottola, and their melodic style looser, the close interaction between text and music was yet to be solidified. They also included repetition that was freer than in the fixed schema of the frottola. In the early madrigals, repetition was characterized by the use of overlapping phrases, changes of texture and rhymed couplets that appeared throughout. Often the last line was repeated as well. These features represent a gradual evolution of style from frottola to madrigal.

The prominent composers in this format were **Philippe Verdelot, Jacques Arcadelt, Adrian Willaert** and **Costanzo Festa**. Willaert, whose works were published later, represents something of a transitional figure who composed in the early and later madrigal styles.

Madrigals reached a high degree of popularity around 1540, and almost all Italian composers wrote them. They were sung in the courts and for special occasions. Some served as *intermedi* or incidental music in theatrical productions.

At this time the primary locale for madrigal composition shifted to Venice—the center of music printing, which greatly expanded audiences for the new genre. St. Mark's Basilica was beginning its musical ascendancy, in which it began to attract musicians from other areas of Europe. Cardinal Bembo, the Petrarch proponent, returned there from various other posts and travels in 1529, becoming the librarian of St. Mark's and historian of the Republic of Venice.

A stylistic shift in mid-century included a wider choice of texts, adding the poetry of Tansillo and Bernardo Tasso to the still popular works of Petrarch. In addition to setting single stanzas, composers began to write longer cyclical works. Among the most notable are **Cipriano de Rore's** cycle of 11

madrigals based on Petrarch's *Vergine bella*, and a number of settings of Ludovico Ariosto's epic poem *Orlando Furioso*.

Precise declamation of the words continued to be a priority, and greater use was made of a chordal *parlando* (speaking) style. In other words, chordal passages were also closely allied with words, with intent to deliver them with feeling. Expressive rhythmic contrasts and increased use of chromaticism were also characteristic features of the changing trends. Lute intabulations of popular madrigals, published by Venetian printers, began to appear during this phase.

Adrian Willaert and Cipriano de Rore (1516-65) were the principal madrigal composers in this period. Willaert was especially influential in **moving the madrigal in the direction of polyphony and away from the mostly chordal textures** of Arcadelt and Verdelot, often alternating homorhythmic and polyphonic sections for expressive effect. It was Willaert who was the **first to achieve the fully mature text/music interrelationship**.

Cipriano de Rore took the madrigal to new rhetorical heights in terms of musical devices designed to enhance the text, most notably **extensive word painting and increased chromaticism**. **With him, the five-voice madrigal became standard**. He also composed in the *note nere* (black note) notation, also called *madrigal a misura di breve* or *madrigal cromatici*. This notation, which essentially relies on smaller note values, expanded the range of expressive possibilities, enhancing the rhetorical force in his works.

As the 16th century advanced, and in the time period following the innovations of Willaert and de Rore, madrigals were published in increasingly large quantities, and considerable stylistic diversity emerged. There were simultaneous trends toward a new type of virtuosic madrigal that was intended for performance by professionals, and in contrast, interest in the incorporation of lighter elements more closely resembling popular music forms appealing to amateurs.

One of the most influential forces in the development of the virtuosic madrigal, though perhaps not so well known to modern audiences, was the establishment at Ferrara of the *Concerto delle donne*, the first paid female vocal ensemble, by Duke Alfonso II d'Este. The music of this group was known as the *musica secreta* because only select audiences were permitted to hear them. Nevertheless, their fame extended far and wide, inspiring the creation of a host of similar ensembles. Most significant was the way in which their performance practices influenced the madrigal style.

Over time, the *Concerto delle donne* comprised three or four female singers and sometimes a male bass. Because this configuration was not suited to performing the standard repertory of mixed and multiple voices, the women had to make adaptations, such as octave transpositions and intabulations of the lower parts for instruments, which they also played.

In addition, they arranged multi-part textures in duet or solo format with continuo.

The solo and duet textures enabled the singers to display their virtuosity with elaborate ornamentations, which became a significant influence on the development of the virtuosic madrigal and the solo madrigal with continuo. The *Terzo libro di madrigal a cinque voci* (1582) of composer **Luzzasco Luzzaschi**, who performed with the *Concerto delle donne* at Ferrara, contains multiple works that display the elaborate figurations that were characteristic of the practices of this all-female group (*example below*). Other composers in this style included **Giaches de Wert**, **Lodovico Agostini** and **Luca Marenzio**.

Cue the Instruments

In the 17th century, traditional madrigals continued to be published, but the addition of instruments gained in popularity. The new **concerted madrigal (one employing instruments)** adopted a variety of formats: vocal parts with continuo and/or obbligated instruments, as well as instrumental performance of selected vocal lines.

The first true book of concerted madrigals was **Claudio Monteverdi's** fifth book of madrigals (1605). The addition of instruments gave composers new options for writing madrigals in duet, trio and solo formats. Madrigals for two voices generally paired voices in the same range.

Solo madrigals, written primarily for high voice, were often characterized



The first true book of concerted madrigals was Claudio Monteverdi's fifth book of madrigals (1605).

Madrigal 'O Primavera'
Rome 1601
Luzzasco Luzzaschi (c. 1550-1607)

Excerpt from a madrigal in the style of the Concerto delle donne by Luzzasco Luzzaschi; full piece at [http://imslp.org/wiki/12_Madrigali_per_cantare_e_sonare_\(Luzzaschi,_Luzzasco\)](http://imslp.org/wiki/12_Madrigali_per_cantare_e_sonare_(Luzzaschi,_Luzzasco))

by elaborate ornamentation reminiscent of the practices of the *Concerto delle donne*. Others might be said to foreshadow the operatic aria, in which expressive rendition of the text was the primary objective. Though madrigals continued to be through-composed, some included instrumental interludes. Thus the polyphonic structure that had been a defining feature of the 16th century gave way to numerous variations.

Madrigals in England and in Other European Countries

Toward the end of the 16th century, all things Italian became very fashionable in England. This included music—in 1588, Nicholas Yonge published the *Musica transalpina*, a collection of Italian madrigals with English texts. The publication of additional books of Italian madrigals motivated a school of English madrigal composition that flourished in the latter 1500s and into the next century.

As in the initial stages of the Italian madrigal, **English madrigals were aimed at the amateur musician**, and they were enjoyed by local cultural groups. The trend toward virtuosic

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madrigals never developed in England. A key difference lay in the fact that the English did not expect the madrigal to be a poetic as well as a musical endeavor, so madrigal creation was not connected to a literary movement. The English also displayed a preference for musical structure, rather than the through-composed text-driven style of the Italian. These were, overall, stylistically a lighter genre, and many were published for voice and viol. Leading composers included **Thomas Morley**, **Thomas Weelkes** and **John Wilbye**.

Although Italy and England remained primary centers of madrigal composition, composers from other countries who worked in Italy also wrote madrigals in their home countries. In France, the chanson continued to be the predominant song form and the madrigal never really caught on. Some composers, however, did employ madrigal techniques in their other works. Two French composers who wrote madrigals were **Claude Le Jeune** and **Orlande de Lassus**.

In Germany, Poland and Denmark, composers who had Italian experience wrote in this style. They included **Philippe de Monte**, **Hans Leo Hassler** and **Heinrich Schultze**. Madrigals were also imported to The Netherlands; composers were **Cornelis Verdonck**, **Hubert Waelrant** and **Jan Pieterszoon Sweelinck**.

Fyer, Fyer: Madrigal, Metaphor and Sexuality

While the new literary movement that focused on the work of serious poets was a primary impetus in madrigal development, as the madrigal evolved over time, so did its texts. Erotic themes couched in metaphoric language abounded, and some, most notably the *note nere* madrigals, even moved into more directly “racy” literary territory. The madrigal lyrics thus display two distinct tendencies: the **use of metaphor and double entendre** as devices of grace or courtliness, and **an historically less anxious view of sexuality and the body** that did not require literary artifice.

The sexual metaphors in the madrigal repertory are founded in the medical theories of conception and eros of the second-century Greek physician Galen, which remained influential into the era of madrigals. According to Galen, for conception to occur, the emission of seed/spirit by both partners was required. This process required heat, which was no problem for the man, as males were understood as hot and dry in humoral (body fluid) theory. Women, however, were naturally cold, and therefore they had to be “heated” during the sexual encounter. Thus a great deal of emphasis was laid on images of heat, burning and freezing, including Petrarch’s “icy fire” in the madrigal lyrics.

The spirit (*spirito* or *alma*) was associated with life, with love and also with death—all of which were linked by the “emission” or transfer of the spirit. It was believed that the spirit could travel between lovers, passing through the eyes, the kiss, and directly from heart to heart in an embrace. Tears could represent the liquid spirit (semen), and the kiss often served to stand in for sexual intercourse, especially the furious kiss (*baciare furioso*).

One of the most pervasive metaphors in the madrigal repertory is the language of death (*morire*, to die) as a signifier for orgasm/sexual release—thus not to be taken literally as death. A frequent example of this is **Jacques (or Jacob) Arcadelt’s** *Il bianco e dolce cigno*, a favorite of modern day recorder ensembles (*see excerpt on next page*).

In this piece, the swan, who sings only at the moment of death, is contrasted with the “death” of the lover. As many scholars have pointed out, the distinction is emphasized in the texture of the piece, in which the mostly homorhythmic texture gives way to a series of overlapping repeated phrases when the singers reach the

di mil - le mor - te il di sa - rei con - ten - to, di mil - le
 mil - le mor - te il di, di mil - le mor - te il di, di mil - le
 di, di mil - le mor - te il di sa - rei con - ten - to, di mil - le mor - te il di, di mil - le
 mor - te il di sa - rei con - ten - to, di mil - le mor - te il di

45

mor - te il di sa - rei con - ten - to,
 mor - te il di, di mil - le mor - te il di, sa - rei con - ten - to.
 mor - te il di sa - rei con - ten - to, di mil - le mor - te il di sa - rei con - ten - to.
 sa - rei con - ten - to, di mil - le mor - te il di sa - rei con - ten - to.

Closing phrases from
Il bianco e dolce cigno
 by Arcadelt;
 full piece at [http://imslp.org/wiki/Il_bianco_e_dolce_cigno_\(Arcadelt,_Jacob\)](http://imslp.org/wiki/Il_bianco_e_dolce_cigno_(Arcadelt,_Jacob))

phrase, “I would be content to die a thousand deaths a day.” It concludes with the top voice “dying out”—holding a long note over the continued “gasps” of the others.

The white and gentle swan

Singing dies, And I

Weeping arrive at the end of my life.

Strange and unusual fate,

Since he dies disconsolate,

And I die blessed.

Death that in the dying

I am filled with all joy and desire

If in dying I feel no other pain

I would be content to die a thousand deaths a day.

(Translation: Laura Macy)

Another common romantic encounter is found in the pastoral settings that are abundant in the madrigal repertoire. Some of the metaphoric images included dancing on the grass, the green dress (grass stains), flowers and meadows. Women’s bodies were variously referred to as flowers, holes, honey and lawns. The male organ was represented by such terms as stab, ram, arrow and lance.

A segment from *Apri la porta hormai* (Yvo Barry) offers an example:

Unlock the door at last

My lovely shepherdess

So I can drive, down in the vale,

My flock, and circle each and every Lane

Thrust high upon that ram

That moves toward the canal and as it’s myopic

Direct it midst the shrubs

(Translation: Vanessa Blais-Tremblay)

There was also a darker side to Renaissance love poetry that involved mythological scenarios of rape, represented in the madrigal as what Thomasin LaMay calls purified pastoral scenes. The symbols granted to figures such as Flora/Chloris (who becomes the goddess of flowers), and the transformation of Ovid’s Procne and Philomela (into the swallow and the nightingale) are the consequence of rape. Birds are also represented as lascivious creatures, and phrases that invoke darkness and the sun setting can signify unwanted sexual contact.

Finally, certain madrigals dispensed with the conventions of metaphor altogether and utilized distinctly direct sexual language. Costanzo Festa’s *Un baciare furioso* provides an example:

Such frantic kissing, then removing clothes,

Your standing nude, then saying “’twas too quick!”

Then riding horseback o’er the walking stick

Then grabbing it with both hands, then piercing . . .

(Translation: Vanessa Blais-Tremblay)

Context and Performance

Madrigal performance was designed to be one on a part. Equal distribution of the lines among the voices offers each singer (and instrumentalist, in the case of accompanied lines or substitute instruments) the opportunity and the requirement for eloquent performance. This obligation applied to amateurs singing/playing for themselves and to professionals performing before a spectator audience.

Underlying the rhetorical mandate was the convention that 16th-century audiences expected to be acted upon by the music. Passions expressed in the madrigal's context would stimulate passive reception by the audience: the successful performance would affect them emotionally—bring them to tears and cause them to experience chills, joy, sadness as the music set forth.

Singers were expected to perform in a dramatic, speaking manner, similar to that of the orator, in which the text was articulated expressively as per the meaning of the words. Instrumentalists were instructed to imitate the voice as closely as possible.

Musical emphasis, dynamics, tempos and ornamentations were to conform to the mood conveyed by the poetry. In this context, then, all pitches and tempos were not created equally. Tempo, for example, was understood as fluid rather than fixed, and performers, in concert with one another, would be expected to **vary the tempo in accordance with the meaning of the words and their emotive content.**

Musical stress was treated similarly—to be placed on pitches so as to most effectively articulate the text. Upward intervals would be treated as more hopeful or joyful than downward progressions. Chromatic movement could signify pathos or suffering, and discords anger or despair. Diminutions or ornamentation would not be made on sad subjects.

While the voice could naturally effectively mirror these sentiments, instrumentalists were charged with adopting techniques of **articulation, breathing, bowing and fingerings** so as to most closely approximate the singing voice.

**Instrumentalists
were instructed to
imitate the voice....**

Madrigals played on Recorders

So what does all of this mean to recorder players today? If our aim is to play madrigals in accordance with the performance practices and protocols of the period in which they were written and heard, then perhaps a few points to consider would be helpful.

To begin, always keep in mind that the overriding consideration in the madrigal is that **the music is designed specifically to enhance the sentiments of the texts.** This

Madrigale a due voci "Io mi distruggo"

Francesca Caccini
Caroline Cunningham, editor

The image shows a musical score for a two-voice madrigal. It consists of three systems of staves. The first system shows the beginning of the piece with the Soprano and Basso parts. The Soprano part starts with the lyrics "Io mi dis-trug - go," and the Basso part starts with "Io mi dis - trug - go, - e -". The Harpsichord or theorbo continuo part provides a harmonic accompaniment. The second system shows a more complex passage with ornamentation (trills) in both voices. The Soprano part has the lyrics "e ar - do ne tro-vo al mio do-lor con-for -" and the Basso part has "ar - do ne tro-vo al mio do-lor con-". The third system continues with ornamentation and the lyrics "to, - e pa - ce, e pa -" for the Soprano and "for - to, con - for - - to e pa -" for the Basso. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

**Excerpt showing ornamented style, Io mi distruggo,
By Francesca Caccini, Copyright ©1996 by Hildgard
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stricture would apply to the overall poetry and to specific words and phrases. It might be obvious in the case of word painting, and less so—but nevertheless necessary—to express a mood throughout the work. That would require serious **consideration of the lyrics prior to playing, perhaps even reading them aloud in**

rhythm or singing them prior to playing on recorder.

Ensembles should try to play from editions that include the lyrics—even better with translations of the lyrics as well (or translations are often found online.) While it is common practice for us to observe grammatical punctuation in breathing and playing, more is

needed when performing madrigals. In fact, it might actually be a good idea to examine the editorial punctuation—does it match the cadences and the rhyme scheme of the lyrics? All editions are not created equal, and the goal is informed interpretation.

In madrigal playing, consideration of certain musical gestures will help in

Fair Phyllis: Women and Madrigals



ue to the conventions of propriety, women were generally not encouraged to compose and publish music in the 16th and 17th centuries.

Nevertheless, women of the aristocracy and the wealthy classes were often well educated in music—but their role was confined to participation in court and home salon performances. Those who entered the religious life, of which music was an essential component, were often able to achieve satisfying musical careers within convent walls.

Despite the obstacles, a number of female composers emerged in this period, including some who wrote madrigals. The following examples are illustrative, but by no means exclusive, of female madrigalists.

It is interesting that the first-ever publication of music by a woman composer was *Il primo libro di madrigali* (Venice, 1568) by **Madalena** (or **Maddalena**) **Casulana** (c.1540–c.1590), [http://imslp.org/wiki/Madrigali_a_4_voci%2C_Libro_2_\(Casulana%2C_Maddalena\)](http://imslp.org/wiki/Madrigali_a_4_voci%2C_Libro_2_(Casulana%2C_Maddalena)). (Also see the *bonus piece* by *Casulana* at the end of this article.)

Casulana composed and published three books of madrigals, and several of her madrigals appeared in collections that also included the works of prominent composers such as Cipriano de Rore, Claudio Merulo, Orlando di Lasso and others.

In addition to the majority of the madrigal repertory, which consisted of secular themes, there was a sub-genre known as the *madrigali spirituali*, in which the texts were sacred. While we might expect that nun composers of madrigals would write in that format, this was not always the case. As a matter of fact, much of the music composed by nuns in the pre-modern era circulated outside the convents and generally displayed the features of contemporary styles. The nun composer known variously as **Vittoria Alleotti** or **Raphaella Aleotta** (c.1574–1646) published two

books of madrigals with poetry by G. B. Guarini. The text of her *Io v'amo vita mia* is an example:

*I love you my life
I often wanted to say and burned so miserably
Love closed the voice within my lips
and shame and fear
have changed me from a living man to a mute stone.
Love if you but wish that my torments
I would silence and sigh
you should tell them to her who consumes and undoes me
and you reheat her breast with your face
(Translation: Thomasin LaMay)*

Later-style madrigals are found in the works of two female composers, Francesca Caccini and Barbara Strozzi. Both Caccini and Strozzi were fortunate to have been encouraged in their musical careers by their fathers. The support of a male relative was generally a requirement for public musical activity by women in this period.

Well known during her lifetime as a performer, **Francesca Caccini** (1587–c.1640), daughter of Italian composer and instrumentalist Giulio Caccini, was also a prolific composer of vocal music—including the first opera

by a woman, dramatic works, and *Il primo libro delle musiche* that contains a variety of vocal forms such as madrigals. Her *Io mi distruggo* (previous page) offers an example of the written-out ornamented style of the solo madrigal.

The works of **Barbara Strozzi** (1619–after 1694) were composed primarily for the *Accademia degli Unisoni*, a local intellectual academy in which her adoptive father, Giulio Strozzi, was a prominent member and for which she performed. Many of her madrigals were in the concerted style, with an elaborate solo line that she most likely sang.

Bernardo Strozzi, Viola da Gamba Player, c.1630–40, likely Barbara Strozzi



creating the best performance. These include **attention to cadences**, which do not always happen simultaneously in polyphonic textures. Other factors to examine are the **role of dissonance, chromaticism or other modal “anomalies.”** Chances are they are not random and are designed to bring out an idea, emotion or mood.

Contemporary accounts reveal that instruments were integral participants in the performance of vocal music, including madrigals. They doubled lines, substituted for voices, and also played from transcriptions for instruments alone. Silvestro Ganassi, who wrote tutors for both viol and recorder, applies the requirement of eloquent performance to players of these instruments. The opening chapter of his recorder method, *Fontegara* (title page below), is titled, “Defines the Aim of the Recorder Player.” He specifies that the **primary aim of the recorder player is the imitation of the voice.**

The recorder can accomplish this by means of **varied breath pressure and shading the tone with suitable**

alternative fingerings. As with singing, serious words should be played calmly, joyous ones lightly. In his view, the recorder was just as capable of proper text expression as the singer. Truly skilled recorder players can “perceive words to their music” in such a way that one could easily say that nothing was lacking from that instrument other than the form of the human body. As far as recorder technique is concerned, **Ganassi advised matching articulation and breath pressure/ emphasis to the words**, as the key to successful rhetorical performance.

There is also the matter of **tempo**, which then was not so fixed as we now may approach it. According to period practices, singers and instrumentalists would add unwritten ritards and accelerations to better articulate emotions and word painting. Also, correct interpretation of the text with regard to speed and technique relies on understanding and recognizing the particular metaphoric language that is characteristic of the 16th-century madrigal. For example, what kind of “death” happens when *morire!* to die appears? I would

guess that I am not alone in playing in recorder sessions where Arcadelt’s *O bianco e dolce cigno* was treated as a “sad” song and played at a *grave* tempo.

Finally, embellishment in this genre is not only decorative but meaningful as well. Contemporary sources demonstrate that it was not only the province of singers, but also of instrumentalists when performing vocal music. In the case of the early madrigals, which were primarily homophonic in texture, **embellishments can serve as enhancements to bring out particular words or ideas.** In the later madrigal, however, homophony was itself often a rhetorical device, and so we might refrain from ornamentations that would disrupt the composer’s intended emphasis. The example of the *Concerto delle donne* demonstrates the extent to which the madrigal was open to interpretation, arrangement and embellishment according to the resources of the performing ensemble.

Today’s groups that also include singers could do some very satisfying performances with combined voices and recorders. For recorders alone,

it could be great fun to take on the challenge that Ganassi laid down—to imitate the voice as closely as possible. Hopefully this overview will provide you with some insights and tools with which to increase your enjoyment and successful performance of this always popular music.



**It could be great
fun to take on
the challenge
that Ganassi
laid down—
to imitate the
voice as closely
as possible.**

Se scior si ved' il laccio a cui dianz'io

Madalena Casulana
Ellen D. Lerner, editor

CANTO
Se scior si ve - d' il lac - - cio a

ALTO
Se - - scior si ve - d' il - lac - - cio a cui

TENOR
Se scior si ve - d' il lac - - cio a cui -

BASSO
Se scior si ve - d' il lac - - cio a cui

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laccio a cui
dianz'io,
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S A8 T B recorders)
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[ARS web site](http://www.ARSweb.org).

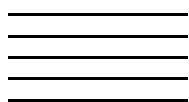
5
cui dian - z' i - o ve - den - d' il va - g' a - spet - to, ve - den - d' il va - g' a -
dian - z' i - o ve - den - d' il va - g' a - spet - to, <ve - den - d' il va - g' a -
- dian - z' i - o ve - den - d' il va - g' a - spet - to, <ve - den - d' il - - va - g' a - spet -
dian - z' i o ve - den - d' il va - g' a - spet - to, <ve - den - d' il va - g' a -

10
- spet - - to si for - te mi - le - ga - i, s' al -
- spet - - to > si for - te mi le - - - ga -
- - - to > si for - te mi le - ga - - i,
- spet . . to > si for - te mi le - ga -

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EDUCATION



Good posture is the foundation of good playing

By Gustavo de Francisco, São Paulo, Brazil

Something as basic as **good posture** is often overlooked by recorder players. It is very common to notice serious posture problems when we look at photos and videos—even ones that some teachers proudly share about a recital, class or other musical experience with their students.

Any musical instrument must be played with correct posture, and the recorder is no different. In my experience, improving posture solves many problems in playing recorder.

Posture is the base we use when playing a musical instrument. It is fundamental, and necessary to consider even before making any sound. Good posture allows you to play with less effort—it keeps your body in a natural and more relaxed position, so that your energy will be used correctly. After all, a musician is a high-performance athlete who uses only small movements.

First we will consider **bad posture**, which can:

- Produce pain: in the arms, hands, shoulders and head.
- Make technique more difficult and more complicated; learning and development will be slower.
- Affect sound quality in a negative way.
- Cause bad habits: your body will unwittingly compensate for bad posture, to obtain more stability; some people bite the recorder beak, move fingers incorrectly, or use excessive effort to play fast passages.
- Discourage the student over the long term.
- Present a bad image when playing for others; your body also speaks when you play.

I hope to encourage teachers and recorder players to notice the serious problems that can result from carelessness or from practicing without making posture a priority.

Good posture as part of your playing position equals excellent sound and satisfying results.

- Left hand up, right hand down is always best.
- Fingers and hand position must be very relaxed. **Drop your hand, let it fall without any tension beside your body, and then bring it back up.** Observe that all your relaxed fingers stay aligned. Shape your hand like the letter “C.” Small hands and short arms playing a large recorder may warp the “C” shape to compensate for the recorder’s size. Hands must stay aligned with the arms.

- The recorder has just **two support points: the right thumb and the bottom lip.** When playing notes with the left hand, the right thumb remains anchored to support the instrument—the right hand does not move away from the instrument. Good posture is not possible with the right hand holding the foot joint or when playing the recorder using just the left hand.
- The recorder doesn’t touch the teeth, and we don’t bite the instrument. If a player does that, it is because the instrument is not at the right height.
- If a player **moves the recorder to the mouth** (rather than moving the mouth to the recorder), the instrument will be in the right position. The angle is little bit higher than **45 degrees.** Try to balance the recorder with just two support points, the right thumb and the lower lip. If the instrument is too low, this will be difficult or even impossible. When this happens, raise the instrument.
- Stand or sit—in either position, keep the spine straight; shoulders relaxed, elbows slightly apart from the body; both feet on the ground, parallel to each other and separated to improve balance.

Imagine your head is being lifted up by a thin strand of hair.



(left) Good posture and balance, hands and neck relaxed. Good posture is possible at any time. Students below began to learn recorder only five days earlier at a festival.





Bad posture in a group class: bent neck, bad hand position, unsupported instruments; (center left)



Bent neck, hands on footjoint, not balanced on feet



height and angle of the instrument prevents good neck position. More examples of good and bad posture: <http://quintaessentia.com.br/postura>

- The neck must be straight and elongated. Imagine your head is being lifted up by a thin strand of hair. A bent neck affects the air column, and thus the sound. Headaches can result from a bent neck, tense jaw or even bad articulation (because the tongue is a muscle).

Teachers: Those who work with children must be attentive. Young players are continually forming habits. As a recorder teacher, I would like to see more photos and videos of students with good posture and beautiful sound, rather than of students with serious posture issues.

It doesn't matter if a teacher only uses the recorder as a tool to start students, perhaps in music education or as an introduction to another instrument. Don't justify the idea of "just" introducing the recorder—a teacher who thinks like this undermines the importance both of teaching, and of the instrument itself. Good habits come

from good examples. The priority for any teacher must be modeling what is best for the student.

The first impression remains—and, for students, will remain in their bodies. If you've never paid attention to the important topic of posture, it is never too late to change your emphasis and to teach better and better!

Parents (or adults studying recorder): You can help the teacher! Pay attention, talk with instructors, and take care to use good posture. I hope not to see people playing the recorder while seated on the floor, bent over, or playing with one hand while using the other to do something else (for instance, a teacher playing with one hand while using the other to conduct or show notes on a the score).

The results of **improved posture** include being able to play more musically and with better sound and technique, more satisfying learning results, and enhanced physical condition.

Gustavo de Francisco founded the Quinta Essentia Recorder Quartet (<http://seofficial.com>) in 2006. Based in Brazil, the group has toured in Europe (2009, 2010, 2014, 2016), China (2010), Namibia (2012), Bolivia (2014), Australia (2017) and North America (2016 and an upcoming tour in fall 2018) and has released three albums. He has studied with Ricardo Kanji, Paul Leenhouts, Pierre Hamon and others, and has completed teacher training in the Suzuki Recorder method in the U.S., Brazil and Peru.

Friends, are you **just sick** of being insidiously and invidiously bombarded by unconscionable and unscrupulous advertisers telling lies to scare you into buying their despicable dystopian products and **conforming** to some revolting idea of what **real women & men** ought to be? Yes? OK, then one more can hardly matter to you:

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*"Ridiculously mellifluous, ridiculous?"—
unidentified VGRT user*

MUSIC REVIEWS

*Eons Ago Blue, madrigals
and music for upcoming holidays*

EONS AGO BLUE (1962), BY ROBERT DOROUGH, ED. MARK DAVENPORT. Landmark Press Music for Early Instruments and Voice Special Editions LPSE-2 (www.landmarkpressmusic.com/Publications/Special%20Editions/special%20editions.html), 2015. ATTB, opt. gamba/cello, perc. Sc 7 pp, pts 2 pp ea. \$18 incl. U.S. shipping.

The acclaimed jazz personality Bob Dorough, who passed away this year, is perhaps best known for his music for the TV series *Schoolhouse Rock!* He was an arranger, composer and performer—a cabaret-style singer/pianist with a satirical, humorous bent. I was fortunate to hear him perform at Yoshi's in Oakland, CA, a few years back. Dorough was a close friend of the late LaNoue Davenport (see the [November 2009 AR](#)). He also played recorder, notably in LaNoue's groups including The Medieval Jazz Quartet.

This is a very special composition: an original blues skillfully written for recorder consort, in a mid-20th-century neo-classical jazz ballad style. It has been popular with performers and audiences alike, and has circulated as a self-published piece for years among recorder players. This edition marks its formal publication with cleanly edited materials.

Eons Ago Blue begins with a gorgeous *rubato* section using “sustained notes and dense harmonic movement before giving way to a cascade of bluesy solo cadenzas.” Then the gamba/cello pizzicato paves the way for three significant variations on 12-bar blues form that “build intensity ... alternating full ensemble sections with improvisatory solo passages, all with the goal ... to swing.”

“*Eons Ago Blue* demonstrates Dorough's gift for jazz arranging as well as his understanding of the sonic and textural qualities of the recorder,” as editor Mark Davenport describes it in his introduction.

The edition is beautifully presented, on high quality heavy paper. There is a captivating introduction, written by Davenport, outlining the history of the piece, the composer, and its commission. Score and parts are clean and clearly presented. Each part fits onto one side of a 12"x17" page, with the two pages of the part presented at once in booklet format.

The composition would be approachable by a high intermediate recorder consort, but perhaps most comfortable for an advanced group whose members are familiar with straight-ahead jazz. There are some demanding moments,

both from individual players and for the ensemble as a whole. The two tenor parts go up to high C, and the alto part goes up to several times to high G and an A \flat ; there is the need to deal with a slightly more extended range than is usual.

The piece does not require improvisation. There are *rubato* solos in each part—especially the alto part—and some tricky glissandos in the alto. Several changes in tempo and feel require skillful ensemble playing and good rehearsal. “[T]he parts take full advantage of each instrument's range and the expressive possibilities inherent in jazz and blues slides, shading, pitch alteration, glissando, heavy vibrato or tone distortion, and shakes!”

There are three recordings of *Eons Ago Blue*, all historically important to the recorder community, and hence archival in a sense. There are two early LP recordings by the **Krainis Consort** (formed by Bernard Krainis, 1924-2000, founder of the New York Pro Musica and an early luminary in the ARS; he was recipient of the ARS Distinguished Achievement Award in 1989). Krainis commissioned the work from Dorough for *The Virtuoso Recorder: From Folk Dances to Blues* (Columbia Records, 1962, still available in a reissue by Odyssey at vendors including <https://smile.amazon.com>); and *Sweet Pipes: Five Centuries of Recorder Music* (Columbia Masterworks, 1963, rare to find).

A Recorderfest in the West festival faculty group made an excellent recording of *Eons Ago Blue* at Claver Recital Hall, Regis University, Denver, CO, in 2014, available at www.youtube.com/watch?v=WEegJfz8VUE. The festival faculty in this performance are **Vicki Boeckman, Mark Davenport, Cléa Galhano** and **Anne Timberlake**, joined by Regis music faculty member **Charles Lee**, cello. The gamba/cello and percussion parts, while technically optional, can add quite a bit to the sound of the piece.

The festival Youtube video is directed by Davenport, who has a long history with and a deep connection to the composer, and who is knowledgeable of the composer's style and intentions. (See his memories of Dorough in this [AR](#).)

The piece is especially recommended to those recorder players who wish to explore a jazzy style of performance and who want something a little different from our usual Medieval, Renaissance and Baroque consort fare. A recorder group of any level would benefit from studying the piece.

Since the composition is a real “audience pleaser,” it would be a welcome and different addition to any program.

Frances Feldon is a performer on early flutes and recorder, and an educator, conductor and arranger living in the San Francisco (CA) Bay Area. She is principal conductor of the Barbary Coast Recorder Orchestra, and artistic director of Ensemble Flauti Diversi, which specializes in Mediterranean music of the 13th–18th centuries. Her recent recording of Boismortier’s complete Op 37 trio sonatas for Baroque flute, viola da gamba and chamber organ is available at www.CDBaby.com. She is having a blast studying jazz theory and improvisation on recorder, and has written a number of articles on jazz/pop recorder players for AR.

MADRIGALS FOR THREE VOICES, BY THOMAS BATESON, ED. CHARLES NAGEL. Cheap Trills TR85 (<http://cheaptrills.com>), 2014. SAT or TrTrTn viols. Sc 12 pp, 3 pts. \$9.

Madrigals for Three Voices is a delightful collection of six short madrigals by English composer Thomas Bateson (c.1570–1630). According to Charles Nagel, editor of Cheap Trills publications, not much is known about the composer’s life. He served initially as organist at Chester Cathedral in Cheshire, England. In 1609 he moved as a singer to Holy Trinity, now Christ Church Cathedral in Dublin. He was the master of choristers there and later was the first to receive the B.Mus. and

M.Art degrees from Trinity College in 1622. He wrote some church music, but is primarily recognized as a madrigalist.

The editor’s notes mention that Bateson’s two books of madrigals were composed for a variety of vocal ranges. The pieces included here are from his *First Set of English Madrigals* (1604) and *Second Set of English Madrigals* (1618). The choices for the edition were based on the range of the pieces, which fit perfectly on SAT recorders and treble/tenor viols. Thus they are not transposed or otherwise adjusted.

The notes indicate that facsimiles of the originals are available from Early English Books Online, <https://eebo.chadwyck.com/about/about.htm>. This is a bit of useful information for enthusiasts of early notation—with the caveat, however, that a university or library affiliation is required for access.

All of the selections are scored for SAT recorders, with specific instrumentation indicated in both parts and on each line of the score. In addition to the standard modern clefs, there is a part for tenor viol in alto (or C3) clef. The second line (alto recorder) in all of the works must be played an octave higher, thus matching the soprano range. The effect of this arrangement is that the tenor voice stands out somewhat and offers a nice contrast.

Words are given for all parts. In addition to enabling performance by singers, the inclusion of the words is a great help with articulation and phrasing for instrumentalists.

The pieces are quite pleasant, and they are not too difficult. They contain a fair amount of syncopation, and the lines move primarily in different ways. Thus, they can be a bit tricky to hold together. The members of the Palm Beach recorder group that played through them are all advanced players, and they assessed these selections as well suited to an intermediate level group, but also musically interesting and intricate enough to appeal to advanced players as well.

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... a collection that can be highly recommended.

Perhaps due to the selection based on voice range—or perhaps it is a stylistic feature of the composer—the songs are quite similar in character. This isn't necessarily a detraction unless one wanted to perform them in entirety on a single concert program. They are quite appropriate for performance and would have great audience appeal. Variety could be achieved easily enough by employing singers and/or viol players as well as recorders. Obviously, the collection would be especially attractive to mixed consorts.

As always with Cheap Trills, the edition is beautiful. There are no page turns. The score and parts are easy-to-read and include rehearsal/measure numbers. (There was one minor glitch, which we assume was characteristic only of our copy of this publication: the soprano part for numbers 5 and 6 was missing, and was instead replaced by a tenor part. The score was used by the soprano on those two selections.)

A facsimile of one part in the original notation is found with the editor's notes. Each piece is identified as part of either the first or second set of madrigals. A well-prepared edition and pleasing music make for a collection that can be highly recommended.

Beverly R. Lomer, Ph.D., is an independent scholar and recorder player with special interests in performance from original notations and early women's music.

WARTIME FAVOURITES AND WARTIME FAVOURITES II, ARR. FRAN JONES. Peacock Press P522 and P532 (www.recordermail.co.uk), n.d. SATB. Sc 11 pp and 14 pp, pts 4 pp and 6 pp. \$18 and \$19.

Here are two volumes of tunes, mostly from British music halls, that people enjoyed from the Spanish-American War (1898) through World War II. They have been arranged by one who obviously loves this musical

style, and printed large enough to be legible even to someone who enjoyed singing them the first time around. There is plenty of white space, and no problem with page turns.

The arrangements are straightforward, spending little or no time in introductions, but going immediately to the meat of each tune. Arrows handily indicate when the melody moves from one voice into another. The writing is simple enough that it would not take much preparation for an intermediate-level quartet to present them, perhaps ideally at a retirement facility (and, in the U.S., perhaps for a patriotic holiday like Veterans Day). They might even be playable by recorder enthusiasts whose technical abilities may have declined a bit with age.

Folks of any age can enjoy the “corny” music-hall harmonies. *Wartime Favourites* has *Bless 'em all* (the second half of which is *Lili Marlene*), *I'm forever blowing bubbles*, *Pack up your troubles* and *We'll meet again*. Volume II has *Good-bye-ee!*, *Goodbye Dolly Gray*, *Keep the home fires burning* (which includes a few optional bars for use as an introduction or bridge to another selection), *My Old Man*, *Now is the hour* and *Take me back to dear old Blighty*.

Kathleen Arends has enjoyed playing recorders for 40 years and being an Orff music educator for 34. She teaches and plays in the Seattle (WA) area.



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THREE EUROPEAN CAROLS, ARR. MARG HALL. Peacock Press P510 (www.recordermail.co.uk), 2014. SATB. Sc, pts. Abt. \$9.50.

In that vast “intermediate” area of musical expertise between beginner and technically advanced, these arrangements of three carols fall at the early end of the spectrum. Appropriate for players who are just past beginning level, the settings are simple but not simplistic. All four parts are of equal difficulty, with interesting moving lines.

The carols are *Angel Tidings* (Moravian), the familiar *Gabriel's Message* (Basque), and *Quando nascette Ninno* (Neapolitan, *When the child was born*). Just twice through the tune each, they are rather short to stand alone, but form a charming suite.

The notation is large and legible. There is one printing error: the tenor part lacks music for the first carol, but has a duplicate of the third one instead.

If you teach or play in a group that would like to start performing in public, these little carols will please performers and audience alike: easy for the players, easy on the listeners.

Anne Fjestad Peterson has taught private and class recorder in Boulder, CO, since 1974 and has performed since 1980 with the Boulder Renaissance Consort.

SYMPHONIE DE NOËL, BY MICHEL-RICHARD DE LALANDE, ARR. ADRIAN WEHLTE. Edition Walhall FEM224 (www.edition-walhall.de/en), 2017. AATsB (or AAB). Sc 7 pp, 4 pts 2 pp ea. \$15.75.

Michel-Richard de Lalande (de La Lande or Delalande, 1657-1726) was a French Baroque composer and organist whose works, especially his grand motets, foreshadowed the cantatas and *Water Music Suite* of J.S. Bach and oratorios of G. F. Handel. He was a contemporary of Jean-Baptiste Lully and François Couperin. In the service of King Louis XIV, he was a Knight of

the Order of St. Michael. His works include eight suites of “symphonies,” some of which were for “the supper of the king,” and 16 “symphonies de Noël.”

Taken from the *Symphonie No. 4*, this noel excerpt was originally scored for two melody instruments and bass, but has now been arranged for two alto recorders, tenor recorder and subcontra bass. Arranger Adrian Wehlte has kept the original first, second and fourth voices while adding a third voice in the tenor. The fourth voice should be played with a subcontra to avoid unfavorable crossings with the tenor line.

This arrangement can also be played as an AAB trio by leaving out the tenor part and playing the subcontra part on a bass recorder. (Note: the alto 2 player would have to be able to read alto up to take over the tenor line in Trio 1.) Using the trio grouping could make this piece usable by more players, especially intermediate ones—but it could be a lot to pay unless a group needed this specific instrumentation.

The short work has five *ritornelli* interspersed with “A la venue de Noël,” “A la venue de Noël, Double,” Trio 1 and Trio 2. The first three movements are for three instruments, with all four voices playing on Trio 2 and the *ritornelli*. One movement, *Sixième Noël*—“A la venue de Noël,” will be familiar to many organists.

This would be good for an intermediate group.

Valerie E. Hess is an organist, harpsichordist and recorder player. In addition to music, she also writes and teaches on issues related to spiritual formation. Visit her at www.valeriehess.com.

CHRISTMAS LETTERS, VOLS. II AND IV, BY WILL AYTON. Cheap Trills TR81 & TR91 (www.cheaptrills.com), 2014 & 2016. SATB. Vol. II: Sc 16 pp; Vol. IV: Sc 10 pp; both 6 pts, 4 pp ea, pts for viols, opt voice. \$17.25 & \$11.50.

These two collections bring up to date *AR*'s reviews of Will Ayton's settings of carols, produced one per year since 2005 as Christmas “letters” for his friends. Starting in 2010, they have been collected and published in threes and twos by Cheap Trills. As with the volumes (I and III) I've previously reviewed in *AR*, these are lovingly selected Christmas pieces from many eras, set in Ayton's typical style: soprano voice (or recorder) has the unembellished melody, while the other parts play a through-composed polyphonic accompaniment, often increasingly complex, with instrumental interludes between verses. There are parts for both recorders and viols, and the singer (or soprano recorder) gets to use the score.

KEY: rec=recorder; S^o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage/handling. Multiple reviews by one reviewer are followed by that reviewer's name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: 7770 S. High St., Centennial CO 80122 U.S., editor@americanrecorder.org.

Volume II contains “letters” from 2008–2010: *Hush My Dear*, *Lie Still and Slumber*, *A Virgin Unspotted* (with a slightly different melody from the Walhall edition below), and *This is the Truth*. Volume IV brings together *In the Bleak Midwinter* and *See amid the Winter's Snow* (2013 and 2014).

Of all of Ayton's *Christmas Letters*, the one most favored by every group with which I've played it—whether on recorders or viols—has been *In the Bleak Midwinter*, with its beautiful poem by Christina Rossetti originally set by Gustav Holst. Suitable for mezzo-soprano voice but lovely with a soprano, this setting can be programmed in a secular venue or for a church prelude or offertory.

The group that tried these collections noted that not all the settings are equally suitable for medium or high voice interchangeably. *See Amid the Winter's Snow* has a slightly higher tessitura that will favor soprano voice. In Volume II, only *This is the Truth* proved congenial to our mezzo, as the other two were higher throughout. (Men with warm, light voices can also sing these pieces, but they seem most suitable for women and children.) At times we felt that the top recorder voice (the alto part) almost overwhelmed our middle-voiced singer because of the high range of the part.

Upper intermediate to moderately advanced players will enjoy working these pieces out—with dynamics and tempo adjustments indicated throughout by the composer, and equally interesting parts for all the harmony lines.

The *Christmas Letters* are a signal contribution to performable arrangements of some best-loved Christmas carols and will remain appealing over many years. Each year I look forward to what Ayton will choose, and how he will set it.

The editions are modestly priced and attractively presented by Cheap Trills. Having the parts also for viols makes them doubly valuable for broken consorts.

ADVENT IN EUROPE: 17 SONGS FOR MARTINMAS AND ST. NICHOLAS' DAY, ARR. DAGMAR WILGO AND NICO OBERBANSCHIEDT. Edition Walhall EW973 (www.edition-walhall.de/en), 2017. SA, piano (guitar) accomp., play-along CD. Sc 48 pp, pt 19 pp, CD. \$30.

The third in a series that has previously presented Christmas songs, this volume has a catchy idea: songs from all over Europe for Advent—specifically for the feast days of St. Martin of Tours, also known as Martinmas, celebrated November 11; and St. Nicholas's Feast Day, December 5 or 6, depending on the country.

Advent *per se* is not mentioned. Most of the St. Martin songs allude to his legend: a Roman soldier of the fourth century, he was converted and gave part of his cloak to a beggar, who turned out to be Christ and who interceded for Martin with the Holy Father. The songs about Bishop Nicholas, another fourth-century Christian who was persecuted by the Roman Emperor Diocletian, focus on his gift-giving to children.

The presentation of the pieces is in an album with piano accompaniment (plus guitar symbols), with the top voice playing the unembellished melody and a second, harmony part below. This volume could be performed by one or two instruments with accompaniment—soprano recorder on the top line, alto on the second, or some other combination. An acoustic CD of the piano accompaniments is part of the package, with complete and “minus one” play-along versions.

The accompaniments are fairly fancy and will require an accomplished live pianist, though the recorder parts are easy.

Although the title page gives titles in German, English and French, the translations of the songs themselves are all into High German. The texts with the songs appear in the language of the country of origin—Germany, Austria, Italy, Spain, Portugal, Belgium, The Netherlands, and, with *Jolly Old Saint Nicholas* and *Up on the Housetop*, U.S.

Despite the novelty, there will be a serious problem for English-speaking players: not only are all texts given only in the original and German, but the introductions and editorial notes are in German. (This is a special problem with text of the piece from Ukraine, which is in the Cyrillic alphabet.)

EIGHT FAMOUS CHRISTMAS CAROLS, ARR. DAGMAR WILGO.

Edition Walhall EW1035 (www.edition-walhall.de/en), 2017. SATB.

Sc 20 pp, 4-pt sc 10 pp. Abt. \$19.80.

Another Christmas collection from Walhall, which has emerged as a prolific publisher of recorder music in recent years, is presented here for recorder quartet. In the complete score, all the (extensive) texts are given; in the single part book, only recorder parts appear.

I was surprised to find that I knew only about half of these “famous” carols, mostly from the 19th century: *A Virgin Unspotted*, *I Heard the Bells on Christmas Day*, *I Saw Three Ships* and the *Cherry Tree Carol*, though I’ve heard *The Seven Joys of Mary*. The other three—*Past Three a Clock* (traditional London Waits, the notes say), *On Christmas Night* and *Far, Far Away on Judea’s Plains*—were not familiar.

Again, as in the Advent collection, the notes are only in German. The arrangements are traditional, and obviously meant to be repeated as needed.

They are suitable for advanced beginners and intermediate players. School groups or others, with choirs or smaller vocal ensembles singing the texts, would likely enjoy them.

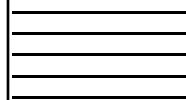
Suzanne Ferguson is active as an early musician in Tucson, AZ. She served on the ARS Board in the 1980s and is past president of the Viola da Gamba Society of America.

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