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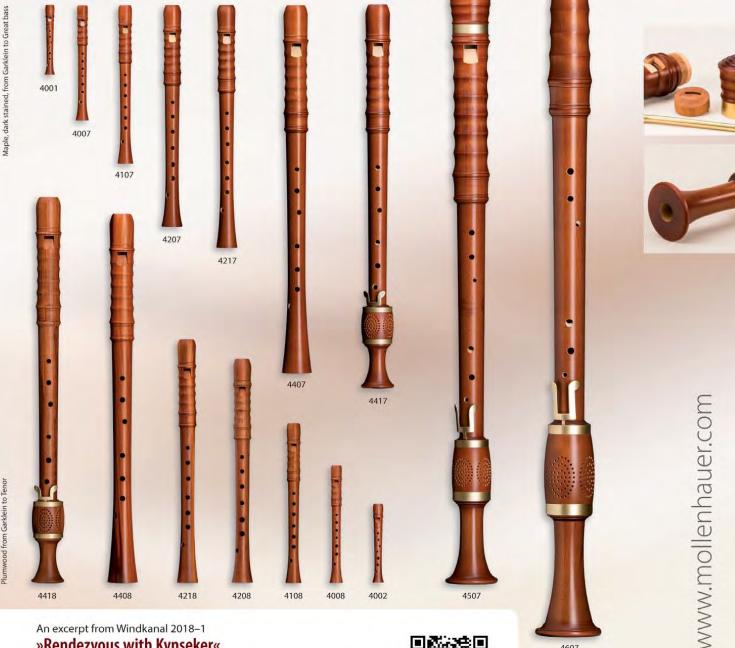




The Kynseker-Ensemble

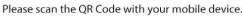
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Editor's <u>Note</u>

We've all known for some time that science is interested in how music affects learning and the brain, from the many reports on how playing music helps young students achieve more academically and how it helps the not-so-young among us to maintain or improve personal motivation, concentration and general mood. In this last segment by **Tina Chancey** in the *American Recorder Practice Project* series (page 20), we read how research from other disciplines provides data on how to practice smart, so that we can play more spontaneously yet with control and confidence.

It was an amazing coincidence that an e-mail arrived during the **Boston (MA) Early Music Festival** with the image used on this issue's cover, since some of us were then utilizing the map of the Boston "T" system to navigate to various venues of the Festival (reports and interviews begin on page 6). **Max Roberts** explains how he created this **map to help him visualize recorder fingerings** (page 18).

Congratulations to three very deserving luminaries of the recorder world who were honored with awards during the Festival: from the ARS, **Tom Prescott** and **Eric Haas** (page 16); and from Early Music America, **Nina Stern and S'Cool Sounds** (page 19).

Gail Nickless

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The Practice Project: How to be a Bulletproof Recorder Player ... 20 *The fourth article in the American Recorder Practice Project by Tina Chancey*

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FALL 2019





ON THE COVER: C-Recorder fingerings as a tube map, by Max Roberts. Design ©2019, Maxwell J. Roberts, Cover ©2019, American Recorder Society.

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Statement of Purpose

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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President's Message

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



A t a workshop I attended this past year, there happened to be three past ARS presidents in addition to me. During Happy Hour (which I always capitalize!), we talked about our experiences on the Board—the delights in leading the wonderful folks who serve on the Board with us, how hard everyone works and the satisfaction of

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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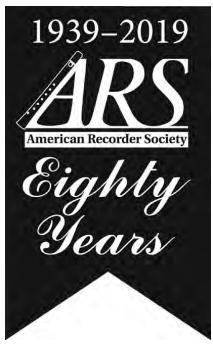
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and buy the outstanding sheet music there.

"Ridiculously mellifluous, ridiculifluous?"– unidentified VGRT user serving our instrument, its music and our community. We took a group photo (I wonder who has that photo?).

There is real lasting value to serving on the ARS Board. As the current cadre manages the organization, we often refer back to a policy or procedure or signal event of the ARS pastaccording to which Board iteration or past Board member established or led that effort. A recent example: I was new to the Board when our thenadministrative director resigned; as I recall, President Laura Kuhlman, Cynthia Shelmerdine and Tony Griffiths spearheaded the effort to identify and recruit a new administrative director (and what a superb job they did in selecting Susan Burns, our current administrative director.

With this issue we feature a special *Member's Library* Edition (MLE) arrangement by former Board



With this issue we feature a special Members' Library Edition (MLE) arrangement by former Board member

Jennifer Lehmann.

member Jennifer Lehmann, who held various ARS Board positions beginning in the 1970s. A teacher and composer/arranger, as well as ARS education committee chair, she wrote Music for Mixed Ensembles, available free on the ARS web site and still a source of useful information about "orchestrating" music for recorders with other instruments. Chairing the ARS music publications committee, she handengraved (before computers) music for publication in AR. In 1987 she was the creator and first editor of the professionally engraved MLE series. ARS has a workshop scholarship fund named in her honor-all proof that Board accomplishments live on.

The Board's nominating task force is currently working to recruit new Board members for our 2020 biennial election of new directors. I know they will find wonderful new folks who want to serve the organization. I encourage you to vote when you receive your ballot in the Spring issue.

TIDINGS

Recorder concerto premiered by Tom Beets; Tom Prescott and Eric Haas honored during Boston Early Music Festival

Tom Beets gives North American premiere of recorder concerto by Graham Fitkin

How does one introduce the recorder and its possibilities to a symphonic orchestra and its audience—both of which were unfamiliar with this instrument? This was the main question posed by **Gary White**, an amateur recorder player himself as well as music director and conductor of the Philadelphia (PA) Sinfonia (*www.philadelphiasinfonia.com*); and renowned performer **Tom Beets** of the former Flanders Recorder Quartet.

Inspired by a master class with Beets, White invited him to solo with his youth orchestra. As White says, "I was so impressed by Tom's ability to relay the most subtle of nuanced ideas to all levels of players in the class. I thought he'd be an important musician for the student players of Sinfonia to work with. Many have little experience with the recorder and Baroque Historically Informed Performance [HIP] practices and they would greatly benefit from Tom's enthusiasm and expertise."

White and Beets conferred about how to bring recorder and orchestra together. Their solution: take one virtuoso soloist (Beets); one ambitious and intrigued orchestra director (White); add a well-trained, advanced-level youth orchestra accustomed to collaboration; combine with a specific piece of music, suggested by Beets: British composer/pianist/conductor Graham Fitkin's *Concerto for Recorder*. The result was an adventuresome and spectacular orchestral performance in May 2019.

White was excited by Fitkin's 2017 concerto—premiered by the 2014 BBC Young Musician woodwind concerto winner Sophie Westbrooke (*www.sophiewestbrooke.co. uk/bio*), but not yet performed elsewhere. Well-respected in the UK, Fitkin has received commissions for other concertos, including one for 'cello from Yo Yo Ma. Fitkin had embraced the recorder as a solo instrument featured in a concerto, commissioned by Barbara Law and Evelyn Nallen and supported by the UK's **Society of Recorder Players**. The premiere featuring Westbrooke was with the BBC National Orchestra of Wales on May 26, 2017—subsequently broadcast on a UK Bank Holiday to a large audience on BBC3.

A plan emerged to bring Beets to Philadelphia in May to give a master class on HIP to Sinfonia's musicians, and

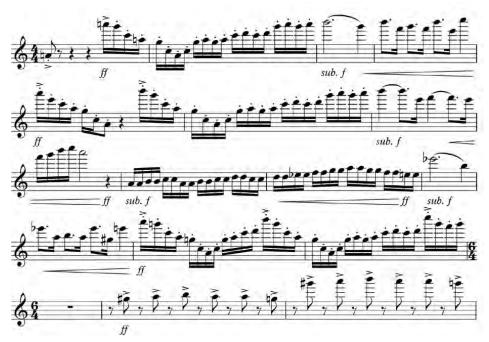
also to rehearse with the orchestra and perform the North American premiere of the recorder concerto at Philadelphia's Kimmel Center for the Performing Arts (also home of the Philadelphia Orchestra).

The 23-minute, one movement, multi-metered work presents obvious challenges: written for six different recorders (soprano to contra bass), the piece requires that the soloist make multiple instrument changes with very little time between some of them. But there were more challenges unanticipated by Beets, who claims that the Fitkin project, "unique and spectacular, with a sense of rhetoric drama," stretched him, pulling him out of his comfort zone.

Beets explains: "The piece ... is glorious and colorful and the writing is exciting, containing many passages of acrobatics in the highest register, interspersed with a lovely



Photo by Steven Goldblatt



Excerpt for alto recorder from Graham Fitkin's concerto

melody played using fluttertonguing for extra effect. Virtuosic passages don't usually worry me, but when the composer asks for high f#on alto, bass and great bass, as well as the alto going four notes even higher ... one has to watch out! I had to find alternative fingerings, experiment with different key systems, as well as adding a bell key to my alto recorder."

Beets found that keyed alto and tenor instruments were preferable here to non-keyed instruments, as they are likely to have a more stable and reliable highest register.

"The project also required me to rethink the concept of amplifying my instruments.... I used a wireless headset, which had a very specific microphone on a long bendable arm for the soprano, alto, tenor, and bass recorders, and the two large instruments were wired up with tiny speech microphones...."

"The project also required me to rethink the concept of amplifying my instruments. Indeed, our beloved 'flauto dolce' cannot stand in front of an orchestra of 100+ players without drowning.... After much experimentation, I used a wireless headset, which had a very specific microphone on a long bendable arm for the soprano, alto, tenor, and bass recorders and the two large instruments were wired up with tiny speech microphones attached to the labium for a sound that was as direct as possible."

"...[and] last, but not least, of my worries were 15 instrument changes, some with as little as four seconds to do the change. Where to put the instruments when you've played them, and how to be quick enough changing from one to another were also things to be worked out.... I created two stands for the large basses and came up with a choreography to make it all run smoothly."

All challenges were mastered by soloist, orchestra and sound engineers at the Kimmel Center. Fitkin's new work, its orchestral accompaniment, and an incredible performance by Beets brought the audience to its feet! Also, as hoped, the orchestral musicians were fascinated by the complexity of the concerto, the number of recorders used, and the soloist's technical and musical prowess.

According to Sinfonia 'cellist Anna Winters, "Playing the Fitkin recorder concerto with Tom Beets was a unique experience.... After I got used to the concentration required to play the concerto correctly, it was really a fun piece to rehearse. Hearing the final performance fit together seamlessly with the soloist was incredibly gratifying."

The live performance from May 19, 2019, can be heard at

https://youtu.be/CMUcrcQBrjU. (Postscript: Composer Graham Fitkin was unable to attend this performance. However, upon accessing the YouTube video at his home in England, his hopes were fulfilled: "I was delighted. It's not an easy piece and everyone did a fantastic job. Specifically, they achieved the atmosphere and pacing beautifully. I was impressed.")

Tom Beets and Gary White collaborated to write this article.

Gary D. White is an educator, musician, administrator, and music director/ conductor of the Philadelphia Sinfonia since 1999. White trained at the prestigious Pierre Monteux School for Conductors and Orchestral Musicians in Hancock, ME, which counts among its alumni such legendary conductors as Lorin Maazel, André Previn and Sir Neville Marriner. In demand as a conductor of professional, college and youth orchestras, White is also music director/conductor of Orchestra Concordia in Wayne, PA. In 2008, he was inducted into Temple University's "Gallery of Success" for his achievements as a conductor, educator and performer. Philadelphia Sinfonia celebrated its 20th season in 2017, and White looks forward to conducting the group in the decades to come.

20th Biennial Boston Early Music Festival

Held June 9-16 in Boston (MA) with a theme of "Dreams and Madness," the 20th biennial **Boston Early Music Festival and Exhibition (BEMF)** featured the North American premiere of Agostino Steffani's *Orlando generoso*, plus a pastiche of French chamber operas, 17 concerts showcasing early music professionals, informational events and master classes, an exhibition, and some 50 fringe events. The ARS was there, with its table in the exhibition and the **ARS Great Recorder Relay**. The occasion was also used to present two special ARS awards: its **Distinguished Achievement Award to Tom Prescott** and its **Presidential Special Honor Award to Eric Haas** *(see pp. 16-17)*.

Staged four times during BEMF, *Orlando generoso* is a psychological drama of magic and mystery, based on Ludovico Ariosto's 16th-century epic poem *Orlando furioso*. The 1691 opera is compared in its popularity with its Baroque audiences to today's *Game of Thrones*.

The array of Festival concerts began on June 10 with a performance of J.S. Bach's *St. Matthew Passion* performed by the eight singers and 23 instrumentalists of the Gramophone Award-winning Scottish ensemble, the **Dunedin Consort** directed by BEMF regular **Kristian Bezuidenhout**. At the end of the week of guest artist performances, recorder afficionados were treated to the BEMF debut of the duo of **Stefan Temmingh**, recorder, and **Wiebke Weidanz**, harpsichord.

Even recorder players only in town for the final weekend had more than enough to take in. On Saturday afternoon, June 15, an audience of about 300 was engaged and enthralled by music and dance from the French Renaissance performed by **Doulce Mémoire** (*www.doulcememoire.com*/ *en*). Starting in silent pantomime, the ensemble of four dancers with eight ensemble members sang or played an array of bombards, dulcians, shawms, recorders, lute/Renaissance gui-



tar and percussion. From an opening silence, they gradually appeared on stage in costumes one playing a single soprano recorder, others with lute or percussion, some singing.

The young French King Francis I, a patron of the arts and of artists like Leonardo da Vinci in the 16th century, organized magnificences much like the series of *tableaux* presented by Doulce Mémoire—dances based on those of the recently-discovered "savages" in Brazil, ballets featuring mythological figures (like Diana or Venus) or pantomimes reenacting battles, and other demonstrations of the Renaissance belief in a fusion of the arts and in their ability to recreate a cosmic harmony on earth.

Recorders were employed in playing music from the Chambre du Roi, especially music by the king's favorite musician Claudin de Sermisy (c.1490-1576). Deftly changing instruments according to the repertoire, leader **Denis Raisin Dadre** and the other ensemble members played from memory and with an innate sense of ensemble—whether only two soprano recorders in unison, or in recorder quartets, with and without other winds.

The concert gave a rare opportunity to hear **column recorders** played—modern facsimiles by Henri Gohin of the only four to survive from the 16th-century Bavarian maker Hans Rauch von Schratt. Seen in the ensemble's video at *www.youtube.com/watch?v=FeVFt8vZlmM* (about 33 seconds in), the column recorders heard in person had a deeply mellow yet chiffy sound and appeared to be heavier than any of the other instruments—supported for playing on a table at center front of the stage. (To hear them, visit *www.recorderhomepage.net/history/the-renaissance-period* and scroll down to the video from the Museé de la Musique; one of the players there is Marcelo Milchberg, a winner in solo category for the ARS75 composition contest in 2013).

Doulce Mémoire's final piece, by Claude Goudimel (1514/20-72)—*La Terre, l'eau, l'air, le feu*, for column recorders, dulcians and singers—brought the audience to its feet.

There was ample time for dinner between the June 15 afternoon concert and the 11 p.m. concert by a favorite of BEMF audiences: **Solamente Naturali** performing a rousing program infused with classical and folk traditions.

There's always some uncertainty in deciding to attend a late-night concert: will it be boring, making it hard to remain awake? Will they go on so long that concerns arise about making the last "T" train for the night?

The program by the seven-member **Solamente Naturali** was just right in all aspects. Highlighting pieces showing the important role of the recorder in history (Middle Ages to Baroque), along with two contemporary works based on historical inspiration plus various Eastern Europe crossover settings, the "Flauto Ultimo—Vox Humana" program had plenty of variety, with enough time for an encore after two standing ovation bows.

Describing a program put together by artistic leader and violinist **Miloš Valent** defies categorization. Born and In the exhibition (right): Patrick von Huene (center) gives advice to customers of the Von Huene Workshop; (below) when not playing in the Boston Recorder Orchestra, Michael Shonle (l) of Cantux Research demonstrated his electronic recorders, www.ecorder.io



educated in Slovakia, he joined the BEMF orchestra some two decades ago—wondering "how long they might keep me around!" He collaborates with a number of early music professionals on both sides of the Atlantic. (Read about him at *https://hc.sk/en/hudba/ osobnost-detail/813-milos-valent*.)

Solamente Naturali was formed in about 1995 to play flexible repertoire from the 17th-18th centuries in "creative confrontation." Many in the audience of about 150 had possibly heard them in past BEMF performances, and knew to expect the unexpected. Their 23 CDs focus on music from Slovakian manuscripts, but they are as likely to play Baroque standards in academic renditions as they are to burst into "gypsy" music.

The multi-instrumentalist **Jan Rokyta**, a recorder student of Walter van Hauwe and Paul Leenhouts, has been active for decades all over Europe—from classical ensembles (early music and otherwise) to a cimbalom/panflute duo with his wife. This program placed his energetic and flawless playing squarely in the spotlight, extending to pieces he had arranged or composed for the group.

In a program of contrasts, the final two pieces elicited the strongest audience response. The sometimes minimalist three-part piece by Michal Pal'ko (born 1988), *Ruach—Bria—Jecira*, began with percussive strings and wind sounds produced by sharp breath intakes. The title implies "breath of life," but perhaps delves even more into the idea of creation. Based on the Largo from G. F. Handel's sonata, HWV367a, the 2017/18 work moved via rising scales straight into Handel's contrasting yet



At the ARS table, ARS Board member Greta Haug-Hryciw (1) holds an ARS brochure where her photo appears, while Stefan Koempel of Mollenhauer Recorders holds a copy of AR showing Mollenhauer's ad; (just above) Koempel visits with a customer in the Mollenhauer booth

compatible *Concerto Grosso*, HWV314. Rokyta's artistry carried the music forward to its climax—moving through dreams and perhaps madness to the familiar.

Concluding the 20th BEMF on June 16, **Stefan Temmingh's U.S. debut program** was entitled "Follia— Criminals, Murderers, Borderliners." Besides a perhaps more direct association of "follia" with folly, it also means madness or lunatic—words Temmingh's program notes mention as being "associated with the arts and artists." His notes provide his take on extracts from "hospital medical records" of the composers represented on the program, with a few recounted here:

- Francesco Maria Veracini (1690-1764) may have suffered from bipolar disorder or manic depression. Called "*capo pazzo*" (muddle head), he once was so furious with two colleagues that he leapt from a third floor and broke his hips. He was sure that his German rival J.G. Pisendel (1688-1755) wanted to kill him.
- J. S. Bach (1685-1750) lost many close family members—both parents when he was young, his first wife, and 10 of his 20 children before they reached age four. He relied on the power of music to heal himself of these traumas.
- Jean-Marie LeClair (1697-1764) was found dead in his apartment—perhaps killed by his nephew or his ex-wife. The mysterious circumstances make his diagnosis unclear.
- Jacob van Eyck (1589/90-1657), though blind, played his own compositions daily in the churchyard in Utrecht, The Netherlands. The workaholic's compositions make up the single largest compendium for a solo wind instrument.

Would these composers (and others including more on the program— Alessandro Poglietti, Scarlatti, Corelli)



have created such monumental and beautiful music if they lived today, with modern therapies to ease their troubled worlds?

The only trouble encountered in Temmingh's program affected harpsichordist **Wiebke Weidanz**, who arrived to

find that her instrument lacked one note to allow her to play the scheduled *La Folie* work by C.P.E. Bach. She substituted a dazzling Scarlatti piece with Temmingh melting into the background to turn pages for her.

The recorder soloist hardly melted into the background for the rest of the program, wearing dramatic black and white flowered tails, reminiscent of the flower patterns on some of his CD covers. Waiting several times for the audience of about 200 to become quiet, he was completely focused on interpreting the music as it scrolled across

his tablet. His foot motions to advance his electronic pages added a sort of elegant choreography, as did the occasional need to use his knee in the bell for a particular note.

His program included a pleasing mix of familiar: J.S. Bach's *Sonata in E^b major, BWV1031*; and, rising from his

In the exhibition: recorder stand maker Jay Pransky (l) with Emily O'Brien, holding one of her recorder cases; (below) Martin Shelton of Lazar's Early Music listens as a customer tries out a Baroque flute



chair while simultaneously playing, Van Eyck's *Engels Nachtegaeltje* to follow Weidanz's birdlike solo from Poglietti's *Rossignolo*—plus less familiar works from the Baroque. When playing higher instruments, he shaped the sound by modifying his mouth shape, from a slight smile to something approaching a fishlike pucker.

His playing ranged from almost taking an accompanying role to Weidanz in a slow variation of the Corelli *La Folia*, to numerous examples of the opposite—including the *tour de force* demands of their encore, a Corelli gavotte in F major.



Stefan Temmingh discusses his background plus how he matches recorders to music

Born in Cape Town, Stefan Temmingh comes from a Dutch-South-African family of musicians. He now lives in Munich, Germany, and since 2010 has had a lectureship at the Munich College of Music. In 2008 he was awarded the contemporary music scholarship of the City of Munich. For more information, visit www.stefantemmingh.com/sites_english/home_english.htm, where there are free downloads (scroll down through the list of his dozen CDs).

How did you start playing recorder? Who were your teachers over the years?

I think the real question is which influences as a child made me become a musician?

In my primary school, choir was extremely important, and we had a very good recorder ensemble. The mixture of social interaction and music made me feel "at home" and part of the group. This is very important for children and vital in the education of all young musicians. Music as a social vehicle should not be neglected in all educational systems.

When I visited my father (my parents divorced when I was around 4), we always improvised together on the piano. This was another crucial element in my musical education—playing without [printed music]—really expressing one's feelings by what comes to your mind is the basic intention of music. I believe improvisation should be integrated into all levels of music education.

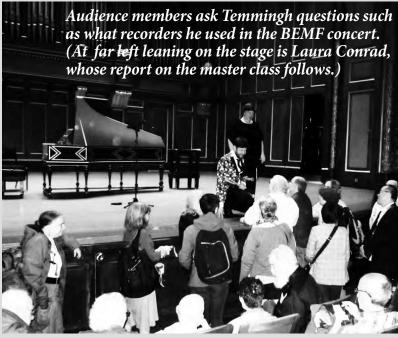
I believe improvisation should be integrated into all levels of music education.

Important teachers for me were **Markus Zahnhausen and Michael Schneider**. Markus invited me to Europe and Michael [taught] me a lot about technique. But I must say I was an immensely stubborn student. I had to learn everything by falling flat on my face—I actually did not really listen to my teachers. This made me a slow learner but, in the long run, I became a player with a strong personal voice.

In your concert, some of the audience noticed that (especially with the upper recorders), you seemed to shape your mouth certain ways on particular notes or in certain ranges. Sometimes your face seemed to "smile," other times to form a fish-like expression. This question is too complicated to answer just with words. But my colleagues the **Consort Counsellors** made a very good video on this topic: https://www.youtube.com/watch?v=LKr22VwSXuE&feature=share.

Those who attended your BEMF concert wanted to know what recorders you played and who made them—most especially the recorder(s) that you used on the Bach and also the LeClair pieces. Maybe it makes more sense to describe the general rules [for] which recorder to use for playing repertoire that was initially written for violin or flute:

- For most flute repertoire one can use a voice flute (a tenor recorder in d)—which I did in the Leclair.
- For most violin repertoire it often helps using an instrument one size larger or smaller and changing the key accordingly. For example, pieces in E^b major work well on a tenor recorder in c at 440 Hertz: The recorder plays D major at 440 Hertz but it sounds like E^b major at 415 Hertz (same as the harpsichord [at low pitch]). For pieces in E major, on the other hand,



I use a 392 Hertz alto recorder: I play F major at 392 Hertz but it sounds like E major at 415 Hertz. (The Bach sonata is an exception. It was written for flute in E^b major—so my no. 2 solution works better here.) I could go on and on talking about these topics, but these are the basics. Regarding my instrument builders,

I only play on Meyer recorders for Baroque music. For earlier music I use instruments built by Monika Musch.

Recorder Master Class with Stefan Temmingh

The **Boston Early Music Festival (BEMF)** usually hires an internationally known recorder player to play the week's Sunday afternoon final concert (*see report on page 8*) and to give a master class. This year, it was **Stefan Temmingh**, from South Africa and now based in Munich, Germany.

A diverse group of recorder players participated on the morning of June 15 at Emmanuel Church: a middle school group, two college-age pre-professional students, and an adult amateur who has played seriously for over 50 years.

Boston's **Roosevelt School Recorder Collegium** consists of four girls and two boys, all between 9 and 12 years old. Their instrumentation was two each of soprano and alto recorders, plus one tenor and one bass. They played a Susato piece, staying together quite well with their conductor **Dennis Ferguson**.

First Temmingh asked them each to say their names. He told them they had to **articulate** more clearly, and some of them did much better in this verbal exercise—so he asked them what part of their bodies they were using to produce a cleaner sound. First they said, "mouth," but he got them to amend it to "tongue."

Then he asked them to play the first note, and asked where each player's tongue was when playing it. Some of them said it was on the recorder, and he exclaimed, "That's not how I do it!" He explained that he put his **tongue on the roof of his mouth right behind the teeth**. Then he showed them how to do both staccato and legato, and had them individually imitate him playing three notes, with different articulations. He had them play three notes and he imitated them, letting them correct him when he got it wrong.

Next he had them speak the articulations without the recorder, and then with the recorder but without the head (into the barrel). He finished by playing the piece with them, and exhorting them to practice by saying the articulations and fingering the notes without breathing into the recorder.

Later, someone complimented Temmingh on how well he worked with the kids. He said, "Oh, I do that all the time. I tell my students that they have to do it too—it's the basis of what we do, and if we can't teach it, we have no business doing it."

Teresa Deskur has just finished her first year as a student of Gwyn Roberts at the Peabody Conservatory. For the master class, she played Sonata VI from *Il Pastor Fido* by Nicolas Chédeville, which she had also previously played on the ARS Great Recorder Relay. Temmingh had her begin with the first movement.

After she played that, he started out by explaining that, on an F recorder, A is a bad note to tune, since the first octave A tends to be low and the second octave one tends to be high. He believes you should have the accompanist play the final chord of the piece. You should play the notes from that chord and try to blend in as well as possible with the sound the harpsichord makes.

Just as he had with the middle school students, he asked her to play on one note with the articulations she wanted to use.

When he asked if she had any questions, she had several, including whether it makes sense to have tempo changes within the movement. He answered that it wouldn't be stylistically inappropriate to change the tempo, but he thought the most important thing was to establish the 3/8 meter very firmly at the start.

Have the accompanist play the final chord of the piece. You should play the notes from that chord and try to blend in as well as possible. Deskur mentioned that, when she began learning the piece, she was using an old edition that still incorrectly attributed the work to Antonio Vivaldi, and asked if she should play it differently, since now she knows it's a French piece.

This led to a discussion of *notes inégales*—the practice of playing a string of notes, which are notated as equal values, with longer and shorter values. Temmingh said that all French treatises up until 1789 recommended employing it, and after 1789 (the year of the French Revolution), it was never mentioned again. In response to Deskur's question, Temmingh said that *"inégales"* were not necessarily only a French idea and there was no reason not to play music by Vivaldi with *"inégales"* as well.

Temmingh imitated Deskur's playing of the first section of the piece, and asked her opinion. She thought the repeated arpeggios sounded too much the same, and he suggested she try to ornament the later ones. She did this quite impressively.

Finally he asked her whether the beginning of the piece was masculine or feminine. She hesitated, but ended up describing it as forceful. They worked on playing it more solidly and aggressively.

Mathilde Sundaram studies in Belgium with Bart Spanhove. She started by stating that she wanted to play the entire *Sonata No. 1 in D minor* by Francesco Barsanti (1690-1772). So she played it, and then Temmingh asked her if she had any specific questions. She said she wanted to work on ornamentation in the fast movements.

But first, he began by working on tuning. He had her move closer to the harpsichord, and try pulling the recorder head out and pushing it back in. He mentioned that the reason we play recorder is that we like the feeling, so we should always get it to feel as good as possible. (Later asked to expand on this thought, he explained: "Firstly, Walter van Hauwe said the reason we choose an instrument is that the sound of the instrument corresponds to the inner sound of our souls. Secondly, playing any instrument is never a mechanical act done only with fingers or with the tongue. Our whole body is involved in making music. Therefore, subjects like Alexander technique and Feldenkrais, which focus on the entire body, are now taught in almost all music academies.")

Temmingh concluded that her recorder was in general playing sharp. She said that she had another one, but it was typically flat. An audience member asked whether recorders are tuned in different temperaments. Temmingh said that usually they're pretty close to equal temperament, but you can change that with your fingerings.

Unfortunately it was time to move on.

Stephen Mullany lives in the Washington, D.C., area. He started playing recorder as a senior in high school when his band director handed him a soprano recorder and a method book, and he's been playing ever since *(see him discuss and play music of Béla Bartók with Tina Chancey as part of the American Recorder Practice Project, www.youtube.com/ americanrecordermag*). He played Arcangelo Corelli's *Sonata in E major, Op. 5, No. 11*, the whole first movement then they worked mostly on the first two measures.

What Temmingh most wanted Mullany to work on was control of his tone. He asked him to play a simple, slow tune with no vibrato. Mullany tried, but Temmingh kept interrupting with, "You're being too musical!"

There was also a discussion of recordings and editions of the Corelli sonata. Mullany said that hearing Temmingh's recording of this piece had rejuvenated his interest in the recorder, and Temmingh responded that it had springboarded his career. (Temmingh's debut solo CD, *Corelli* à la mode, was reviewed in the May 2009 AR. To hear Temmingh playing Corelli's sonata, op. 5, no. 11, visit www.andreasjanotta.com/stefantemmingh/?lang=en.)

Temmingh recommended the Barenreiter edition with ornamentation by Christopher Hogwood.

An audience member noticed that Temmingh's playing was quite loud, and asked whether that was the recorder or the player. Temmingh answered that it was both, but certainly partly because of the large windway in his Meyer recorders (*http://meyerrecorders.com/index-en.php*).

As for the player himself, when Mullany tried to imitate Temmingh's playing, Mullany exclaimed, "Where do you get all that air?" Temmingh replied, "Swimming."

With that, players and audience walked out, appreciating the bright June sunshine and rejoicing in the depth and good humor of the two-hour discussion of recorder playing.

Laura Conrad, Cambridge, MA, https://blog.laymusic.org



Two master class participants: Mathilde Sundaram (1) and Teresa Deskur. Read an interview with Deskur in the Winter 2018 AR; Sundaram is interviewed beginning below.)

A Brief Chat with Mathilde Sundaram

How did you get started playing the recorder?

I started playing the recorder almost by accident. Unlike many children for whom it is their first musical instrument, I tried playing my father's trumpet first—not very well, unfortunately. From an early age I knew I was very responsive to music, and seeing my father practice diligently for his amateur quintet was an inspiration.

And then I found a Yamaha plastic recorder my father brought as a gift from Japan, and a basic method book for playing recorder, and basically taught myself to play out of it at the absolute beginner level. I loved the sound so much that lessons were arranged for me with a local teacher in Concord (MA), who in turn exposed me to John Tyson's playing, and that was it.

I started taking lessons with John as a middle-schooler and took instruction from him until my senior year in high school, for six years altogether. He was a very good teacher, who stressed the importance of musicality and expression from the very start, which is often not the practice while teaching young players. For many days, Saturdays meant happiness: a lesson in Cambridge with John Tyson, and his wife, Miyuki Tsurutani, who soon started teaching me harpsichord. They were both very generous teachers, and basically created an individualized course in recorder and harpsichord specifically for me, which I only realized—and fully appreciated—in retrospect.

What repertoire did you cover?

I covered a very large range of repertoire with John. Each year the pieces got progressively more challenging but one element that was always stressed by John was **improvisation**, which I did all throughout my studying with him. In the first years we worked a lot on duets and exercises, and then moved on to solo pieces with harpsichord. Later we worked a lot on jazz and Renaissance music, about both of which John had a lot of interesting things to say. I really enjoyed playing my first solo recital with John where I could present many of the pieces I had learned with him. And I felt happy that John fully supported my—at that time rather crazy idea to go all the way to Belgium to study with Bart Spanhove. I was only 16 when I made that decision and someone else might have laughed at it, but John understood.

Now you study with Bart at the Lemmensinstituut in Leuven, Belgium.

Yes, I have just finished my first year studying with him in Belgium, as a full-time student at the Lemmensinstituut, LUCA School of the Arts. (LUCA is an art school association, and there are several of them in Belgium; Lemmensinstituut is a conservatory, established specifically in Leuven and a member of LUCA.)

How long have you been studying in Belgium, and for how much longer will you be there? I imagine it was quite competitive to get into the conservatory! I have finished my first year in Belgium. When I applied, I was advised by Lemmensinstituut counselors to apply for a full five-year Master's program, which in my case meant really six years—as I was given an additional year to accommodate to the Belgian requirements for *solfège*. (Most American students might encounter this, as Belgian conservatories require high proficiency at *solfège* at the point of entry to the conservatory, while in the U.S. this subject is formally taught only while in the conservatory, usually in the second year. [In *solfège*, every note of a scale is given its own unique syllable, like *do re mi*, which is then used to sing the notes and develop the skill of hearing pitch and note relationships.])

Fortunately for me, I passed my instrument entrance exams both for recorder and harpsichord with distinction, so the conservatory was willing to give me additional time to catch up on *solfège* while pursuing the first year courses and studying



my instruments. And after a year of a very intensive *solfège* course, I'm very happy I was given this chance and quite fond of *solfège* as well! It really does help a lot to know it from the start. It's really nice that Lemmensinstituut offers an individualized program for each student they decide to accept.

Saturdays meant happiness: a lesson in Cambridge with John Tyson.

What will you do when you complete your degree? As I mentioned in my previous response, I'm aiming at finishing a Master's degree, so that will be a few more years. My hope, since I was 12 and started my lessons with John Tyson, was to be a performer and teacher of music. I haven't wavered from my initial goal, even if at times it meant doing things I have not thought I would be doing, such as living far away from home, learning Dutch, or—a real challenge—learning to cook!

Music means a lot to me, and I often feel that it—rather than I myself —chooses a path for me in life. Right now I'm just terribly happy I can get instruction from as great a teacher as Bart. I look forward to every lesson and try very hard not to get colds, so that I don't miss any! Apart from taking instruction from him, I just love playing alongside someone his caliber. It is real joy, even if some days in Belgium are filled with mist and fog.



ARS Great Recorder Relay

Even those attending BEMF only for a long weekend were able to attend a favorite event presented at early music festivals, the **ARS Great Recorder Relay**. The crowd ebbed and flowed over the four-hour series of miniconcerts on June 14.

The event started with several very young students of **Aldo Abreu**—three recorder players plus their various ensemble members numbering nine, some of whom were making repeat appearances and ably playing Telemann to Scheidt. Serious adult amateurs also appeared: **Steve Lundahl**, playing two Baroque pieces by Michel de la Barre and Francesco Veracini with harpsichordist **Frances Fitch**; students of professional recorderist **Sarah Cantor** in the **Western Wind Ensemble**, play-

ing trios (on Bob Marvin meantone instruments) to quintets (LiVirghi recorders) by early composers from Guillaume Dufay to Thomas Campion and Anthony Holborne; the 20-member Boston Recorder Orchestra, assisted by a few professionals including its director John Tyson, and offering contrasts such as an antiphonal Giovanni Gabrieli Canzon septimi toni and Sören Sieg's Celebration; Concordia Consort, with singer Eileen Cecelia Callahan, soprano, performing music from the 1600s of familiar composers (Carlo Gesualdo's Ave dulcissima, Maria) and not so familiar; and Beth Hilgartner, on voice flute, accompanied by her husband, the harpsichordist Ernie Drown, playing sonatas by Handel and Michele Mascitti.



Sprinkled in were performances by professionals familiar to Relay audiences and perhaps to AR readers, like Emily O'Brien, using a Mollenhauer Helder tenor for Songs from *Home* by her



ARS Administrative Director Susan Burns with directions to the ARS Great Recorder Relay

father **Michael O'Brien**, who played harp guitar (not forgetting their opening not-your-father's *Greensleeves*). Recorderist **Eric Haas** and guitarist/ lutenist **Olav Chris Henriksen**, playing as **Pentimento**, aptly closed the event with a set of pieces that were particular favorites of Haas's late wife Janet—especially a rousing *Prelude– Cumbees* by Santiago de Murcia and J. H. Schmelzer's *Ciaconna*.

Two talented young professionals were also part of the mix: returning to the Relay from her first year at Peabody Conservatory, **Teresa Deskur**; and **Mathilde Sundaram**, a former student of **John Tyson** who has just finished her first year studying with **Bart Spanhove** (of the former Flanders Recorder Quartet). *(continued on p. 15)*

Aldo Abreu and students (top): David Hill; Camilo Gutierez-Lara (with his father on guitar); right, an ensemble of brothers and cousins with Mark Albrechtskirchinger, recorder (seated, left)





Performers on the ARS Great Recorder Relay during BEMF 2019 include (from above, clockwise): Boston Recorder Orchestra, John Tyson, conductor; Steven Lundahl, recorder, & Frances Fitch, harpsichord; Western Wind (Sarah Cantor, at right, and students); Beth Hilgartner, recorder, & Ernest Drown, harpsichord (while event organizer Bonnie Kelly, seated in the foreground, reads her program)



(Both young players are interviewed in AR: Deskur in the Winter 2018 AR following her 2017 Relay appearance, and Sundaram with the BEMF master class report on page 14 in this issue.) The young professionals were accompanied on harpsichord by Miyuki Tsurutani, who also helped by playing recorders in other groups.

Before playing two pieces by Jacob van Eyck, Sundaram mentioned that she could more easily deal with the phrasing of Van Eyck because now she understands the Dutch words underlying the pieces. Asked about this afterwards, she said, "I could also grasp the emotional import of the pieces more directly because I'm learning Dutch. Suddenly, halfway through my first year in Belgium, the sounds in Van Eyck's music were no longer 'exotic' but were the sounds of people chatting around me in the streets and on buses, and I could understand them."





More performers on the ARS Relay (clockwise from top right): Mathilde Sundaram; Teresa Deskur; Emily O'Brien, recorder, & Michael O'Brien, harp guitar; Olav Chris Henriksen, guitar, & Eric Haas, recorder; Concordia Consort (Sheila Beardslee, Peter



Peter Dixon, Brian Warnock, Nouri Newman, recorders, Eileen Cecelia Callahan, soprano, standing center)





Remarks made by Tom Prescott, 2019 ARS DAA recipient, at the June 14 awards ceremony I want to thank the ARS Board for this honor. It means a great deal to me and puts me in the company of some greats such as my mentor **Friedrich von Huene**. The ARS Distinguished Achievement Award is the first award I've ever received. I don't even have a "World's Greatest Dad" coffee mug.

I fell in love with the recorder when I first heard it played in all its glory at an informal concert given by Tom Butts, a student of early music pioneer Robert Donington, while working at the National Music Camp in Interlochen, MI, in 1970. Butts assembled an orchestra of university students and played the Sammartini concerto in F major on a Moeck grenadilla soprano. We discussed recorders and early music a lot after that; I learned that the finest maker in the world was Friedrich von Huene in Brookline, MA. While attending Lake Forest College (IL), I had a part-time job repairing and adjusting instruments at a music store. One day the owner told me that manufacturing was the place to be in music, as those companies had the most control of the market. With that in mind I got an interview with Friedrich at the beginning of my senior year—and a few months after graduating (in 1973), having fulfilled his requirement that I work in a machine shop for a while to learn shop discipline, I started my recorder making apprenticeship at the Von Huene Workshop.

After two years there—having had the opportunity to do everything related to recorder making that there was, from day-to-day production, to design work, prototyping and tool making—I went out on my own, with the full support of Friedrich and his wife Inge. Those were boom times for early music and I received a steady supply of orders from then on,

with only a few lean years where I had to make an extra effort to make sure I had enough work. Later on I developed a great relationship with **Bob Marvin**, who gave me the details of his very comprehensive system for designing Renaissance and early Baroque instruments and who helped me develop a full line of early recorder models.

The modern production and design methods I learned from Friedrich and the very different, but equally valid, freehand production methods I learned from Bob gave me a solid foundation that has kept me going all these years. The biggest principle I learned from both of them is to **be as precise as possible in producing each instrument so that the result is consistent**. This allows easy identification of reproducible improvements to a given instrument and a better product all around.

I'm also very appreciative of how cooperative the recorder making community is. At every exhibition and other opportunities where makers gather, there is a lot of idea exchanging and no one keeps any secrets.

I continue to love the recorder more than any other instrument and delight in the fact that I've been able to spend my working life making them. A large number of you in this room have recorders that I made, and I am grateful every day that you have put your trust in me to make you the best recorder possible.

To see a list of all recipients of ARS awards, visit https:// americanrecorder.org/american_recorder_society_hono.php. To suggest a future award recipient, send the name of your nominee and supporting data to director@americanrecorder.org.

ARS Board member Greta Haug-Hryciw (l) presented Tom Prescott with his Distinguished Achievement Award. He and Eric Haas each received a certificate and a recorder stand crafted by Jay Pransky.



For an interview with Tom Prescott conducted by professional recorder player Daniël Brüggen, visit www.youtube.com/watch?v=ux3BJ6__KEs. At the June 14 reception following the Relay and ARS awards presentation, performers visited (left) and audience members chatted with the award recipients (right and center below); (bottom right) Alice Derbyshire keeps refreshments restocked, as Barbara Prescott



(front right) goes through the line; they are two of several Board members who worked to organize the event.





Two 2019 ARS award recipients: Tom Prescott (1), **Distinguished Achievement** Award, and Eric Haas, **Presidential Special Honor** Award. Like Prescott, Haas recounted a few of his past recorder activities and those who had influenced him, saying he was "extremely gratified to receive" the award, even though he admitted that it feels strange to be recognized for doing his job at the Von Huene Workshop and being himself. "I love being able to help customers solve problems, choose the right instrument for them, and find music they didn't know existed. I love teaching and showing my students the *music beneath the notes.* I love what I do."



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Maps meet music: the image by Max Roberts on this issue's cover

Anyone who has tried to learn to play the recorder will know that its reputation as a children's instrument is unjustified: the more that is desired from it, the harder it gets. The fingering is a challenge and, at first sight, makes little sense.

In my work with how people interpret information, there are all sorts of applications of the transit map metaphor to other situations in order to visualize relationships. There are so many creations that I have a large chunk of my psychology lectures devoted to them. The reasoning behind these is that the positive aspects—for instance, of the London Underground map—will bring clarity and insights (and popularity) to other topics.

On the recorder, the musical notes and the fingers necessary to play them give a two-dimensional matrix. In theory, this can translate into a transit map-style representation: **one of the dimensions as the lines, the other as the stations**. Intuitions can give some leads to help allocate dimensions.

Eight fingers on the recorder = eight lines on a map seemed a good starting point. Each finger "calls" at certain notes, showing which holes must be closed to sound them. My first attempt in this way was a mess—



The musical notes and the fingers necessary to play them give a two-dimensional matrix. In theory, this can translate into a transit mapstyle representation: one of the dimensions as the lines, the other as the stations.

no obvious structure, no assistance in making sense of fingering.

My design philosophy is always to develop an idea exhaustively—very few concepts can be written off before they are fully explored. I decided to try the map the other way, **one line for each note**. This time the notes call at different holes, showing which of these should be closed. This result looked really messy, with a chaotic tapestry of lines calling at stations, then twisting away again.

Then it struck me: the map needed an extra step. When fingering the recorder, open holes are just as important as closed holes. **The notes didn't only call at stations where the fingers closed them—they also called at stations where the fingers left them open**. I tried this with the first octave: the lines suddenly organized themselves. With careful bundling, a lovely repeating pattern of twoup-and-one-down revealed itself.

For the first time ever, recorder fingering makes sense to me. The basic recurring pattern is clear, and finally I understand the compromises necessary to make the instrument playable by human beings: an acoustically, aero-

> The Recorder Shop/Loux Music Dovehouse Editions Music*Instruments*Accessories 2 Hawley Lane Hannacroix, NY 12087-0034 Tel. & Fax +1 (518) 756-2273 http://www.recordershop.com

dynamically perfect design created by a physicist would have something like 14 holes and need 10 fingers on the right hand to play! Where the pattern breaks down, this indicates the trade-offs that are needed to play notes in tune.

Playing a recorder is no easier than it was before—but now I understand why fingering seemed so disorganized, and also that there is hidden order behind the chaos. There are many other woodwind instruments that might also benefit from music maps, but I will leave creating these to others.

The brain child of **Max Roberts**, www.tubemapcentral.com gathers his writing, design and research work on transit map usability and aesthetics, attempting to balance entertainment with education. Having earned psychology degrees from the University of Nottingham (Bachelor of Science, 1988; Ph.D., 1992), Roberts focuses on how people interpret information, and why this can result in reasoning errors. Since 1993 he has taught psychology at the University of Essex.

The young Roberts relished the rare occasion when travel to Central London involved a trip by Underground. To a small boy, the experience was almost Tolkienesque, with entry to the depths via impossibly deep escalators, seemingly endless passages, corridors gated off, and giant subterranean serpents howling through the dark tunnels. By contrast, the Underground map was simple, clear, calm, logical—such a contrast to the apparent mayhem. Underground maps are free and compact; his collection and interest grew.

His early work resulted in a presentation to the London Underground Railway Society, then to an invitation to write a book on the history of the London Underground map. Now having released his second book, he uses his psychology research to improve the task of communicating visual information. The quest for evidence-based effective design is a neverending one, and so his journey continues.

Bits & Pieces



On June 12 at the Boston Early Music Festival, **Early Music America (EMA)** presented its 2019 **Laurette Goldberg Award** for lifetime achievement in early music outreach and/or educational projects for children or adults by ensembles and individual artists to **Nina Stern** and **S'Cool Sounds**. See *www.earlymusicamerica.org/webarticles/2019-laurette-goldberg-award*.

The New York City (NY) musician performs widely on recorders,

TEL AVIV COMPETITION

chalumeaux and historical clarinets. Her projects include concerts and recordings of traditional music from Eastern Europe, Armenia and the Middle East, as a soloist and with the ensembles **Rose of the Compass** and **East of the River**. Stern's most recent recording is *The Crane* on Good Child Music.

She is also founder/artistic director of S'Cool Sounds, a hands-on music education project. The Washington Post applauded this program in its 2003"innovation in the classroom" series. Stern was also previously honored in 2005 for her education activities with EMA's Early Music Brings History Alive Award. She has shared her teaching methods with students and teachers in the U.S., The Netherlands and Belgium, and has worked to establish recorder programs in several schools in the Kibera slum of Nairobi, Kenya, in Burundi and at schools for Syrian refugee children in Azraq, Jordan. See https://americanrecorder. org/docs/ARwinter16body.pdf for a recent report of her work.

The EMA outreach award is named for Laurette Goldberg, a

teacher, performer, author, and founder of musical enterprises in the San Francisco Bay area of California.

The approaching **Boston Early Music Festival (BEMF) 30th anniversary concert season** includes a return recital by **Stefan Temmingh**, recorder, with soprano **Dorothee Mields** and **The Gentleman's Band**. They kick off the New Year for 2020 on January 31.

February sees the return to BEMF of early music superstar **Jordi Savall and Hespèrion XXI** with Iberian Baroque music from their Spanish homeland. In March, the engaging instrumentalists of **Nevermind** connect the music of two great friends: G.Ph. Telemann and J. S. Bach. The entire season is at *www.bemf.org*.

Former ARS President Alan Karass has taken the position of dean of libraries at Columbus (GA) State University. As of August, he had left the post he held since 2015, as director of library services/faculty member at the New England Conservatory in Boston, MA. Prior to that, he had served since 1994 as librarian/ lecturer at College of the Holy Cross, Worcester, MA.

The third **Tel Aviv Recorder Festival** (**TARF**) and third international recorder competition will take place **February 1-7, 2020**, at the Israeli Conservatory of Music (ICM), Tel Aviv, Israel. It is open to **soloists and ensembles of all ages and nationalities**. Prizes include: cash; professional studio recording; instruments/ accessories; and paid recitals in 2020 at the Nordhorn Recorder Festival and fourth TARF. Deadline to submit a fee and initial video is **October 31**. Competition categories are:

- Soloists up to/including age 13
- Soloists ages 14-20 who are students at a pre-academic institute
- Soloists up to/including

age 26 who are students of recorder performance in an academic institution

- Soloists of any age, and those who do not fit any other category
- Ensembles in which all members are no older than 18
- Ensembles with no age limit
- Application forms: Solo (https://forms.gle/aSsEr4Lj-G4asWRJn8); and Ensemble (https://forms.gle/toCV79WqAD-2F7GNx7). Recorder consorts must include at least two recorder players; mixed ensembles (trios/ quartets) must include at least one recorder player; quintets and larger, at least two recorder players.

The competition aims to encourage the professional development of aspiring recorder players and to cultivate Israeli music for the recorder. Each entry must include one Israeli piece. Jury members are: Han Tol, Sanna van Elst, Bobby Rootvelt (Holland); Meng-Heng Chen (Taiwan); Regina Himmelbauer (Austria); Drora Bruck, Sarig Sela, Hadas Babayoff, Idit Paz, Leora Vinik, Claudia Gluschank (Israel). For details and a list of required pieces, visit www.icm.org.il/the-3rdinternational-recorder-festival-2020; or contact Drora Bruck, drora.bruck@ gmail.com; or ICM, www.icm.org.il. Hear performances by 2019 finalists at https://youtu.be/1kWvoHFRYlE.

The Practice Project How to be a Bulletproof Recorder Player

By Tina Chancey

Tina Chancey is director of HESPERUS, which performs early music soundtracks for classic silent films. Currently known for her work with early bowed strings, particularly viol and pardessus de viole, she has also played recorders, shawm, krumhorn and rauschpfeife with her late husband Scott Reiss in the Folger Consort at the Folger Shakespeare Library in Washington, D.C., as well as in the New York Renaissance Band, New York Ensemble for Early Music, and on tour with rocker Ritchie Blackmore in Blackmore's Night.

A prize-winning composer by the age of 15 at Interlochen National Music Camp, Chancey conducted her own double woodwind quintet at her high school graduation. She subsequently attended Oberlin College and received a Master of Arts in Performance from Queens College; a Master of Arts in Musicology from New York University; and a Ph.D. in Musicology, Music Technology and Women's Studies from the Union Institute. Chancey teaches, performs, improvises, produces recordings, composes and arranges, and directs both the SoundCatcher: Play by Ear and What's That Note: Tune-Up workshops. Her articles on playing by ear and improvisation appear in AR and Early Music America magazines. Her newest CD of Sephardic music is La Yave d'Espanya (The Key from Spain).

Recent artist residencies have taken Chancey to Geneva, Switzerland; Melbourne, Australia; Hamburg and Berlin, Germany; Oberlin College Conservatory; and the Hong Kong Academy of Performing Arts. She also returned in April from a workshop and performance art/early music concert with singer Emily Lau for the Big Mouth Society in Portland, OR.

She has received an Early Music America Special Education Achievement Award, and four Wammies for best classical instrumentalist by the Washington Area Music Association.

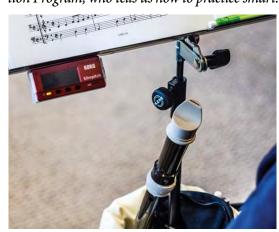


This article is the fourth and final article in a series entitled the *American Recorder Practice Project*—adapting How to Practice workshops that I led for classical and traditional musicians in the Washington, D.C., area in 2017. Boy, we've covered a lot of ground!

- First, we explored your surprisingly varied reasons for practicing, proposed a basic problem-solving method, and suggested some practice hacks to speed the process.
- Article 2 introduced SHMRG as a way of discussing what happens in music: START, HARMONY, MELODY, RHYTHM, GROWTH—an important prelude to planning what and how to practice.
- Article 3 included some techniques that give you more control over your body (Alexander Technique) and your time (read Alexa Raine-Wright's interview)—ideas to consider when practicing just isn't giving you the results you want.

Here, in the fourth article, we meet two experts:

- Noa Kageyama, the legendary Bulletproof Musician, who makes a strong case for pulling in good ideas from other disciplines to help your recorder playing improve in surprising ways.
- Serap Bastepe-Gray, physician and professional musician and one of the founders of the Johns Hopkins Center for Music and Medicine as well as the Peabody Occupational Health and Injury Prevention Program, who tells us how to practice smart.



Finally, recorder professional Gwyn Roberts's epilogue reveals how taking Bastepe-Gray's Playing Well course revolutionized her approach to practicing.

AN INTERVIEW WITH NOA KAGEYAMA, PH.D.,

performance psychologist and creator of the online blog The Bulletproof Musician, https://bulletproofmusician.com/blog

Tina Chancey: Your blog addresses so many topics—from how to practice more effectively, to dealing with performance anxiety, to what qualities make an excellent performer and how to nourish them. What experiences did you have that made it clear to you what people needed?

Noa Kageyama: I started violin lessons when I was 2-1/2, so I remember having to perform from a pretty young age. I have a couple of pretty vivid memories of being nervous, that go back to when I was ~5 or 6, and even though I don't think I knew what that feeling was, I do remember it being pretty uncomfortable at that time! And then, as I got older, I was certainly more aware of nerves and had my fair share of panicky moments backstage, and memory slips, shaky bow, and other I-can't-believe-that-happened types of moments on stage as well.

So when I took a class on performance psychology when I got to Juilliard for grad school, and learned that there was a whole field of research devoted to understanding how one could perform optimally under pressure, I was kind of floored by how practical, useful and effective these skills were.

And when I had a chance to use them in an international competition I did my second year there, and really experienced how much of a difference they made for me, I figured I probably wasn't the only one who would be intrigued by this kind of information.

Where does "the art of practicing" come in?

I really like legendary violin pedagogue **Ivan Galamian**'s concept of there being three aspects of practice:

- A conceptual element, which involves figuring out what we want a piece to sound like (this is where our knowledge of theory, history, score study, listening, experimenting comes into play) [*and* **SHMRG**! *TC*].
- And then a mechanical element—where we have to figure out how to bring our concept of a piece to life, by working out the various mechanical or technical issues involved.
- And finally, a performance component, where we have to practice getting better at performing the music from the first note to the last, as we'll have to eventually on stage.

I don't know that performance psychology has a ton to say about the conceptual part (other than how important it is to have a clear concept to aim for), but I do think we can con-



tribute to the technical, and especially to the performance aspects of practicing. A lot of the research on motor learning—whether it relates to deliberate practice, or different practice approaches like interleaved [*mixing multiple topics*] and variable practice [*frequent changes of task*] is very much relevant to making practice more effective and efficient. And most of the mental skills that performance psychologists work with athletes on—from building confidence, to visualization, to optimizing focus—fit into the performance practice part of Galamian's model too.

What musicians does your blog target: amateur and pro, student and working musician, young and old? Do they need the same kind of advice?

To be honest, I initially started the blog with myself in mind—as in, what do I wish I had known when I was still playing? I still tend to gravitate to topics that I find personally intriguing, but I also tend to have specific people in mind when I'm writing. For instance, sometimes I'll be thinking of a high school or college-age student I've worked with before. On other weeks, I might write with a particular orchestral musician I'm friends with in mind. Or a private studio teacher I've exchanged e-mails with. So it varies from week to week, but based at least on the variety of e-mails I get from folks, it does seem that musicians at all levels and stages I've always liked learning or "stealing" insights from different domains. For one, it's kind of interesting to learn about what experts in others areas are doing that works for them.

of development share a lot of common interests and challenges/ frustrations!

I like that you bring advice from other disciplines that work towards excellence, like competitive sports, into the discussion. Others think that it's more effective to get specialized help on their own instrument. How does cross-disciplinary advice benefit students?

This might be a personal bias, but I've always liked learning or "stealing" insights from different domains. For one, it's kind of interesting to learn about what experts in other areas are doing that works for them. But sometimes not knowing what the limitations of an instrument are can lead to some pretty useful tips and insights into how to do something better. Like when I've gotten unusual—but effective—ideas about bowings or fingerings from a pianist, for instance.

Are there any books that will support and nourish our readers as they try to play better?

There are three books that come to mind.

- *Mastery*, by George Leonard
- *Mindset*, by Carol Dweck
- Make It Stick, by Peter C. Brown, Henry L. Roediger III, and Mark A. McDaniel.

The first taught me patience, and how there is no "end" at which point you finally reach the pot of gold at the end of the rainbow; the goal is really to be on the path, not to try to get to the non-existent finish line as quickly as possible. The second has to do with focusing relentlessly on growth, and being curious about how to get better—as opposed to being fixated on trying to prove ourselves and demonstrate how good we are. And the third is an enlightening and entertaining exploration of the current research on how to learn in the most effective way.



Last thoughts?

I heard chef **David Chang** say that one can sometimes forget that the point of food isn't to be exact, but to be delicious. I think the same is very much true of music. And sure, effective practice and mental skills work are essential to help us play better under pressure in performance, but there's actually research that suggests that **audiences (and performers) have more fun when musicians try to play more spontaneously** and aim to be more improvisational in the moment—that this results in not just a more engaging and interesting performance, but paradoxically, often a more accurate one too!

Performance psychologist **Noa Kageyama** is on the faculty of The Juilliard School and the New World Symphony. Formerly a conservatory-trained violinist with degrees from Oberlin Conservatory and Juilliard, Kageyama specializes in teaching musicians how to demonstrate their full abilities under pressure. His work has been featured in The Wall Street Journal, Musical America and Lifehacker. He maintains a coaching practice and an online mental skills course, and authors **The Bulletproof Musician** blog, which has 100,000+ monthly readers. https://bulletproofmusician.com Effective practice and mental skills work

are essential to help us play better under

pressure in performance, but there's actually

research that suggests that audiences

(and performers) have more fun when

musicians try to play more spontaneously....

Stay Thirsty Magazine interviewed **Dr. Serap Bastepe-Gray** in fall 2018 about her various initiatives integrating music and medicine. Read on for an excerpt (used with kind permission of the publication, **https://staythirstymagazine.blogspot.com**) that explores the process of practicing from a neurological point of view.



Most musicians believe that they are improving during practice. In reality, most of the neurological and physiological processes that lead to adaptation happen after the practice is over.... Sleep ... is very important.



STAY THIRSTY MAGAZINE INTERVIEWS SERAP BASTEPE-GRAY

Stay Thirsty: What are the key neurological and physiological processes that the human body goes through in learning and in performing music? Serap Bastepe-Gray: Neuroscientists describe mastering a musical instrument as one of the most significant achievements of the human brain, requiring highly sophisticated skills including fast and coordinated auditory, visual, perceptual, emotive and motor processing skills.

Practice provides multi-modal stimuli to the brain. Due to the ability of the brain to reorganize itself, referred to as "**neuroplasticity**," a distinct multi-modal network of highly connected perceptual-motor pathways develops in musicians' brains through neurochemical adaptation, circuitry formation and network enhancement processes. The changes in the brain as a result of active engagement in instrument practice and performance over years is so profound that musicians' brains differ in connectivity even at rest as compared to non-musicians.

Another consequence of practice in a musicians' mind is the formation of a multi-modal imagery of the performance of a given repertoire: musicians, in their minds' eye, can see, hear and feel themselves playing a particular piece without actually physically performing that piece. This multimodal imagery not only serves as a basis for mental practice (or visualization as musicians like to call it), but it also happens "online" during performance: musicians, a split second before they actually move to produce a sound on their instruments within the piece they are playing, experience the visual, auditory and perceptual sensations of making that movement. This so-called online imagery, which is for the most part unconscious, triggers motor anticipation, thus optimizing and smoothing out the actual motor component of performance.

Practice also provides stimuli to functionally condition and adapt the musculoskeletal system to the demands of playing an instrument by inducing ultrastructural, biochemical and metabolic changes in muscles and tendons. Just like a session of exercise, a session of practicing results in disruption of myofibrils and cytoskeleton in muscle cells, increased collagen breakdown in tendons and increased muscle metabolism and metabolic waste production. This initiates an adaptive response in the musculoskeletal system for structural and metabolic remodeling towards a better contractile machinery, efficient neuromuscular junction, increased capillarity and better oxygen utilization.

Most musicians believe that they are improving during practice. In reality, most of the neurological and physiological processes that lead to adaptation happen after the practice is over, beginning during the recovery phase and continuing for several days. Sleep, as we now know, is very important for memory consolidation as well as decreasing muscle breakdown and facilitating remodeling. In a study conducted at the Johns Hopkins Laboratory for Computational Motor Control and published in *Journal of Neurophysiology* in 2015, **Sarah Pekny**

and Reza Shadmer showed that practice alone was not sufficient to result in increased efficiency of motor output, but 6 to 24 hours spent away from practice was a required element for optimization of effort. Similarly, studies indicate that after a session of exercise, recovery of muscles and tendons can take as long as 24 to 48 hours, while the remodeling process continues for 7 to 10 days or even longer. In athletics, this improvement that happens 24 to 48 hours after the practice is called "silent training." I believe this is one of the many useful concepts musicians can adapt from sports for training for better practice outcomes.

I wish we could reprint the entire article here, but in summary, Bastepe-Gray touches upon the:

- importance of rest between practice sessions (five minutes of rest ... every half hour is useful to give brain and musculoskeletal structures time to clear)
- value of warming up and cooling down (the bridges that move the mind and body from daily activities to focused practicing and back)
- role of mental strategies in a musician's overall physical and performance health (without training the mind, we cannot train the body to command an instrument).



Fall Texas Toot Nov 22-24, 2019

Enjoy a weekend of classes and ensemble playing for recorders, viols, voice, lute, harp, and more, in the beautiful Piney Woods of East Texas! The best parts: wonderful music,

seeing friends old and new, enjoying the fresh air, and after-hours activities. Join us for an early music (and more!) workshop experience. Danny Johnson, workshop director; Susan Richter, administrator. Faculty, classes, and more will be on the Website in late October:

or

http://www.toot.org

Johnorg

email info@toot.org

Mark your calendar – 21st Summer Toot, in early June 2020!

In athletics, this improvement that happens 24 to 48 hours after the practice is called "silent training." I believe this is one of the many useful concepts musicians can adapt from sports for training for better practice outcomes.



Gwyn Roberts

Want to learn more? Read the whole interview with Serap Bastepe-Gray in Stay Thirsty Magazine (Fall 2018, Vol. 102). https://staythirstymagazine. blogspot.com/p/johns-hopkins-music-mediciine.html

Still curious? Take one of Bastepe-Gray's online courses; she offers a number of eight-session non-credit courses for non-students, as well as a 14-week online for-credit course for Peabody students and faculty. For information visit: https://peabody.jhu.edu/explore-peabody/peabody-online.

A recorder professional and Peabody Conservatory music faculty member (https:// peabody.jhu.edu/academics/instruments-areas-of-study/historical-performance), Gwyn Roberts took Bastepe-Gray's course; read on for what Roberts says.

IT'S NOT MAGIC, IT'S NEUROLOGY: **GWYN ROBERTS WEIGHS IN**

I am a keen observer of technique, both in my own practice and in my teaching. Among my favorite strategies are a few that seem to work by some sort of magic—like playing in tune by singing along with my recorder, inside my head, or tackling a difficult passage by learning it slowly, starting from the end. In the fall of 2018, Peabody Conservatory offered those of us on faculty the opportunity to take *Playing Well*, a course in functional anatomy, taught entirely online by Dr. Serap Bastepe-Gray, who is herself both a physician and a classical guitarist. Not only did it teach me the science behind those magical techniques I mentioned, it revolutionized how I think about practicing, learning and performing.

Before the class, my focus was on observing which strategies produced the results that I wanted and refining them through experimentation. Knowing more specifically what is going on physically, especially neurologically, as we learn and play has helped me to create even more effective and durable ways of teaching myself and my students.

Here is a small sample of what I learned.

LESSON I: THERE IS NO SUCH THING AS "MUSCLE MEMORY." THERE IS ONLY BRAIN MEMORY.

Muscles and tendons do reform and adapt themselves in response to practice, much as they respond by getting "pumped up" when we lift weights, but they don't carry the memory of how you played those particular 16th notes. When learning a difficult passage, it is the brain that encodes it first into short-term memory in chunks, which then get transferred to long-term memory during sleep, so that the brain can instruct your muscles and tendons to play that passage right again tomorrow. The ideal length of each chunk varies with the difficulty and density of content in the passage. It can last one beat, or one measure, or one repetition of a pattern. I try to make my chunks small enough that they feel like a single thought, plus the first note or two of the next thought. It's easiest to retrieve those chunks from long-term memory if each chunk links forward and tees up the correct next chunk. So my strategy of learning a difficult passage in overlapping chunks, starting from the end, has a solid grounding in brain science.

Lesson 2: The dreaded "death grip" of excess tension in YOUR HANDS IS YOUR BRAIN TRYING TO FIGURE OUT WHAT TO DO.

When confronted with a passage that you don't yet know, your brain responds to the confusion by firing all of the neurons in the general vicinity of what's required. If there's a difficult cross-fingering combo involving the two middle fingers of

your left hand, your brain may fire all of the neurons in those fingers and neighboring fingers simultaneously, causing you to grip the recorder hard. To get rid of the excess tension, you need to teach your brain which neurons to fire, and also which ones not to fire.

LESSON 3: CREATE CLEAN, CONFIDENT MEMORY CHUNKS AND SAVE THEM BEFORE YOU MESS THEM UP.

The chunks of that difficult passage that your brain encodes are like little data files. If you want them to work well, record them to memory as cleanly and richly as possible, and make them easy to retrieve. To record your data file, divide that difficult passage into chunks and practice each one slowly until you can play it easily and calmly, starting with the last. Adding musical shape, thinking analytically from many angles about what you are doing, and connecting forward all give your brain more handles to retrieve the chunk from memory.

If you stop for the day when you get to the point of mastery at your slow tempo, you also add confidence to that chunk of memory. However, if you speed up right away before the file transfers to long-term memory, you can add a lot of garbage to the file instead—like extra neurons firing and feelings of anxiety, .

Lesson 4: Internal hearing is a powerful predictive and diagnostic tool.

Our brains and bodies use anticipatory control as a shortcut all the time. If you picture yourself reaching out to touch your music stand and then do it, your brain uses that image to set in motion a complex series of actions by nerves, muscles and tendons. If you hit the stand too hard by accident, your brain records that feedback and uses it to improve results next time.

We can use internal hearing the same way. By singing along with your recorder, inside your head, you engage a complex predictive and feedback system that controls blowing, tonguing, resonance, fingers, and everything else in between. Your brain will then use the feedback it gets from the results to refine the series of actions it takes the next time you picture that pitch or passage. And the chunk that you record to memory will include even more sensory richness. It's not magic, it's neurology.

That's it—keep practicing! You can still visit the AR Practice Project, https:// americanrecorder.org/practice_project. php. Be sure not to miss our final trio of YouTube videos that came out in June (flip the page for descriptions), at www. youtube.com/americanrecordermag. Have fun and stay in touch! Tina Chancey, http://tinachancey.com If you stop for the day when you get to the point of mastery at your slow tempo, you also add confidence to that chunk of memory.

The Charlton Method for the Recorder

by Andrew Charlton, published by **Peacock Press**. Available from: www.vonhuene.com www.honeysucklemusic.com www.bems.com and all good bookstores by quoting ISBN 9781908904799



Tina Chancey (1) and Rachel Isaacson have a video lesson for the Practice Project, posted at



www.youtube.com/americanrecordermag. Rachel hears the opening motive of the Alla Breve by Nicolas Chédeville (https://americanrecorder.org/docs/AR1906_ Alla_Breve__Nicolas_Chedeville.pdf) as angry. How do you express that and stay in context: keep the music in French Baroque style? And if that's your starting point, where do you go with it as the piece develops? In this Alla Breve, it's also important to remember that it's in cut time—so sometimes it's perky. They decide that the artic-

ulations make all the difference—but do little changes really make a big difference? For more on the inside story about recorder articulation, read Scott Reiss's January 2006 AR article, https://americanrecorder.org/docs/ARjano6_ArticulationReiss.pdf.

In another Practice Project video, Tina interrupts Steve Mullany's excellent performance of the Stick Dance (from Béla Bartók's Romanian Folk Dances, 1915, https:// americanrecorder.org/docs/AR1906_Stephen_Mullany--_ Stick_Dance_by_Bela_Bartok.pdf). She offers a number of pesky interpretive ideas that take him to unexpected places. But does it end up sounding better? More professional, perhaps? Really? How? Do you bend or roll your thumb? When do you blow, as you move your thumb—and how do you coordinate your tongue? Do you practice so that it will sound the same every time? Or do you practice to be ready to listen t

In the next video, using a selection of four very different pieces, Tina and Michael Pierce tackle sight-reading. On the page, music doesn't always look like it's supposed to sound. Follow along by downloading your copy of the music at https://americanrecorder.org/docs/AR1909_Practice_ Project_Sightreading.pdf. In order to make the notes easier to read, publishers often distort the measure so the beats don't look equal. Some pieces are hard to read because the lines are too close, arbitrary articulations crowd the page, or other helpful editorial additions get in the way. What can you use to



the same every time? Or do you practice to be ready to listen to and play with the other performers?



make it all come together more easily? Michael wonders if rhythm is the key.

In a video produced at press time, Robin Wilson and Tina take a very basic look at ornamentation,



both French Baroque note ornaments and Renaissance line ornaments, and even delve briefly into Irish and folk music: specifically, slurring, articulation and note stress. Until now, Robin has always aimed to play the easy parts (and found that the recorder was her entry to new friendships with people who were willing to play the more complicated parts). It's time

to learn where and how to use ornaments.

And in the last video, when Ellen Farrell thinks about playing off the page, she usually thinks of improvising rather than memorizing. But, in fact, she's realizing that improvisation includes a lot of memorizing—learning melodic figures and becoming adept enough to insert them in a piece. But Tina wonders if that's what improv is really all about.



Book Reviews

How historical perspectives can help guide our performance of music from the 17th-18th centuries

Reviewed by Beverly Lomer, Lighthouse Point, FL, beverlylomer@gmail.com



MELODIE ALS KLANGREDE: IN DER MUSIK DES 17/18. JAHRHUNDERTS (MELODY AS MUSICAL SPEECH IN THE 17TH AND 18TH CENTURY), BY ULRIKE ENGELKE. Agenda Verlag GmbH (www.edition-walhall.de/en/woodwind-/ recorder/engelke-ulrikemelody-musical-speech-17th-18th-century.htm), 2018. 510 pp, in English & German. Spiral bound paperback. \$56. ISBN 978-3-89688-604-0.

In this comprehensive compendium of historically informed performance practices of the Baroque period, Ulrike Engelke reviews the major treatises for singers, wind, string and keyboard players of the 17th and 18th centuries. Based on extensive quotations and musical examples from the sources, the book covers a broad range of topics including articulation, musical grammar, embellishment and aesthetics.

This is a large volume, over 500 pages. Each page is divided in half, with German text usually on the left and English on the right. The table of contents appears in both languages. Quotes from the treatise authors are given only in German and English (no original languages).

The book begins with a short introduction. The chapters contain brief explanations by the author, followed by excerpts from the theorists. Biographies are given for some writers, but not all. There are extensive musical examples.

Engelke is a specialist in transverse flute and recorder, and a lecturer and academy director at the Akademie für Alte Musik in Baden-Württemberg, Germany (founded by Engelke as the Dresden Academy of Early Music in 1992). This is her second book on early music.

In her view, all early music performance must be informed by the idea of music as speech, and virtuosity is no substitute for a commitment to expressive singing or playing (a view shared by the treatise authors). Her introduction gives as the most important rule that "music should be played spoken,"

In her view, all early music performance must be informed by the idea of music as speech, and virtuosity is no substitute for a commitment to expressive singing or playing.



which requires "the application of the punctuation of spoken language to music and the closest possible imitation of the singer." The primacy of the voice in musical expressiveness, the essential relationship between musical and rhetorical delivery, and the requirement that instrumentalists imitate the singer in order to influence the passions and emotions of the audiences were fundamental concepts in the theoretical writing on music in this era.

When I was offered the opportunity to review this publication, I eagerly anticipated a detailed discussion of the inter-relationships among music and linguistic grammar and rhetorical protocols that were designed to accomplish the goal of conveying the sentiments, moods and emotions embodied in a musical work. However, that is not the approach Engelke takes. She presents the idea in the introduction that the parallels between music and grammar are essential components



The authors emphasize that the voice existed prior to instruments and its imitation should be the guiding principle of all instrumental performance while simultaneously recognizing that instruments can be capable of certain fire and virtuosity not possible in singing.

of effective musical performance. She mentions the significance of affect theory in the Baroque but does not elaborate.

Her stated intent is to let the old masters speak for themselves, and the underlying premise is that certain technical (musical) elements are key to informed performance of music as speech. It is up to the reader to understand how they are applied.

In chapter 1, "Melody as Musical Speech," theorists cited are Johann Mattheson (1681-1764), J.J. Quantz (1697-1773), C.P.E. Bach (1714-88), Daniel G. Turk (1750-1813) and J.A. Hiller (1728-1804). They discuss the importance of musical punctuation and its relationship to the grammar of language as fundamental to proper



execution. Good delivery involves clarity in the articulation of notes, appropriate use of embellishment as opposed to showy display, rhythmic solidarity without being overly mathematical in performance, adherence to appropriate tempo, playing/singing in tune, and a sound understanding of just what emotion the music is intended to convey.

The authors emphasize that the voice existed prior to instruments and its imitation should be the guiding principle of all instrumental performance—while simultaneously recognizing that instruments can be capable of certain fire and virtuosity not possible in singing, but that must be controlled according to the demands of proper affective delivery.

Each of the chapters that follow addresses a specific technical point; some are of more interest to recorder players than others. In chapter 2, for example, Quantz states: "The tongue is the means by which we give animation to the execution of the notes upon the flute," and the various articulation syllables are the tools by which expressive playing is produced (p. 63). It is interesting that the various theorists use different syllables. J-P. Freillon-Poncein (c.1655-c.1720), Jacques-Martin Hotteterre (1674-1763) and Peter Prelleur (1705?-41) consider only tu ru. Some rationale is given for their comments, but in general, it would be difficult for a player with little experience in the expressive application of the articulation syllables to apply their advice directly to music.

Quantz is cited more extensively, and he offers more detailed explanations of how the articulation syllables *ti*, *di*, *ri* and *did'll* (for double tonguing) work to produce different results. Johann George Tromlitz (1725-1805) also figures prominently in this section, and he employs *ta*, *ra* and *tad'll* (the last for double tonguing). The chapter includes a short section on singing and a similarly detailed discussion of bow strokes for strings.

Much of chapter 8 is focused

on proper ornamentation

of the Adagio, which is quite

useful for recorder players.

Chapter 3 explains French and German rationalism, which Engelke argues was the defining influence on 18thcentury music. The key element was the imitation of nature, which includes expression of the affective qualities of music; the voice is again acclaimed as the superior instrument.

The musical elements by which music becomes akin to speech, and hence the means by which the emotions of the listeners are affected, include light and shade, piano and forte, binding and slurring of notes, equality of tone and messa di voce (a technique of bel canto singing, with a gradual crescendo/decrescendo on a sustained tone). Significant theorists cited here are J.A. Scheibe (1708-76), C.F.D. Schubart (1739-91), C.P.E. Bach, Hiller, Turk, Quantz, Georg Muffat (1653-1704) and Leopold Mozart (1719-87). Some details of singing and bowing to achieve the desired effects are discussed, but there are no specific instructions for wind players.

French music of the 17th and 18th centuries is covered in great detail in chapter 4, with the most attention devoted to the playing of notes inégales/égales. French music employs unequal notes that are written as equal, while Italian rhythms are played as written. However, there are times in which French music is also played as equal notes, though there is no substantial discussion of these circumstances.

Time signatures are also covered extensively: the types of pieces they apply to and their interrelationship with the unequal/equal note issue. A great many examples are included.

Chapter 5 begins with Leopold Mozart's writing on clefs and continues with Quantz's discussion of the pulse beat and its relationship to tempo categories (Allegro, Allegretto, etc.). He offers quite a complex and detailed system for determining the speeds of tempi and of forms of dance music.

The next chapter, "Useful Advice of the Ancient Masters for a Good Delivery," presents detailed explanations (with music examples and tables of the ornaments of several composers) covering various French ornaments by a large number of theorists. There are a few bits of advice as to how ornaments are to be applied to performance, but the focus is on their proper execution. The next chapter covers German and Italian ornamentation in equal detail.

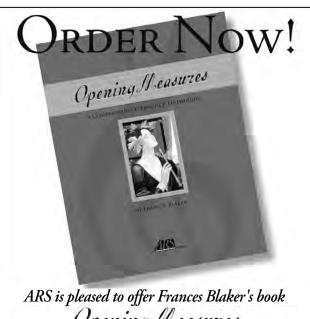
The topic of ornamentation is continued in chapters 8 and 9 with writings on free embellishment and vibrato

respectively. Much of chapter 8 is focused on proper ornamentation of the Adagio, which is quite useful for recorder players. The instructions are very comprehensive, and there are also numerous examples that illustrate both the original lines and their embellished versions. Quantz also gives a bit of practical advice as to how to convey the affective qualities of the Adagio.

In the concluding chapter 9, recorder players will find a thorough explanation by Hotteterre of *flattement* (a type of vibrato) for wind players.

When considering how a source would be useful to readers, I make a distinction between information that would have direct practical value and that where the practical application is indirect. This book falls into the latter category-an historical perspective that may enhance players' overall understanding of the instrument and the music. While much information can be gleaned from some of the more extended excerpts, others are just snippets that require more investigation.

I would consider Engelke's book to be more of a research resource than a technical manual. Nor is it, as I pointed out above, a philosophical or musical rhetorical guide to the Baroque. It might appeal to those who, as Engelke says, consider historical perspective to be an essential part of their knowledge base and thus key to their most effective performance of the music of this era.



Opening Measures

containing her articles taken from 20 years of American Recorder, available on the ARS web site at www.americanrecorder.org/opening_measures_by_frances_bl.php

"It is a gathering of topics, some about techniques specific to the recorder, others concerning various musical skills that are pertinent to musicians of all sorts. My goal with these articles is to help recorder players of all levels to move forward in their own playing." -Frances Blaker

Recording Reviews

Wandering Pathways: John Turner on four recent CDs

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



WANDERING PATHWAYS—a disc of 10 charming works, all previously issued—forms a sort of portrait of the remarkable English recorder player **John Turner** (born 1943). The occasion for this reissue is the centenary of the birth of legendary conductor/composer Leonard Bernstein (1918–90).

Turner is a prolific musician, having recorded, composed, commissioned and/or edited numerous

works for a variety of forces (many reviewed in *AR* over the years). He is recipient of an Honorary Fellowship by the Royal Northern College of Music, and a Visiting Distinguished Scholar of Manchester University.

As a young university student, he was friends with David Munrow of The Early Music Consort, as well as with conductor Christopher Hogwood

WANDERING PATHWAYS: VARIATIONS FOR RECORDER AND STRINGS BY LEONARD BERNSTEIN AND OTHERS. JOHN TURNER, RECORDER; JONATHAN PRICE, 'CELLO; RICHARD TUNNICLIFFE, GAMBA; HARVEY DAVIES, HARPSICHORD; CAMERATA ENSEMBLE & THE MANCHESTER ENS., RICHARD HOWARTH, DIR.; NEW WORLD ENS., ANDY LONG, DIR. 2018, 1 CD, 69:26. Prima Facie PFCD091. http://primafacie.ascrecords.com/wandering_pathways.html, CD \$16.50; plus information & audio samples. Also https://smile.amazon.com, \$12.16+\$3.99 S&H.

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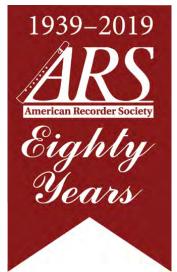


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amherstearlymusic.org

Of the many recordings by Turner that I have enjoyed, Wandering Pathways embraces the greatest range of styles.





Honeysuckle Music

Recorders & accessories ... Music for recorders & viols

JEAN ALLISON OLSON 1604 Portland Ave. St. Paul, MN 55104 651.644.8545 jean@honeysucklemusic.com and many other musicians. His formal academic studies were in law; prior to retiring from his distinguished law career, he served many of the UK's musicians and music organizations. I recommend the online video about Turner's life and work at *https://youtu.be/fXY2CyXol3Q*. On the occasion of Turner's 70th birthday, he was interviewed by Carson Cooman in the *Winter 2013* AR.

Of the many recordings by Turner that I have enjoyed, *Wandering Pathways* embraces the greatest range of styles. Though he has performed early music, Turner has earned his place in the recorder universe in performing newer works. While his musical technique is virtuosic, what impresses me deeply is the integrity he brings to each piece, embracing the diversity of musical genres. The majority of the works are genuinely lyrical, with memorable melodies and conventionally pleasing harmonies.

That Leonard Bernstein wrote for recorder

will be a pleasant surprise for many.

Wonderful examples are Richard Arnell's *Quintet (The Gambian)* for recorder and string quartet, tracks 9 and 10, and the opening work, Bernstein's *Variations on an Octatonic Scale* for recorder and 'cello, track 1. That Leonard Bernstein wrote for recorder will be a pleasant surprise for many; the score is published and may be bought at *http://store.leonard-bernstein.com/variations-on-an-octatonic-scale-for-recorder-and-cello*. One of the last works Bernstein wrote, this set of variations was premiered by Rachel Begley on April 21, 1996 (read her account, plus her notes on playing the piece: *https://americanrecorder.org/docs/AmerRec_1997Nov.pdf*); and also by Turner with 'cellist Jonathan Price on July 2, 1997.

Turner's strength of approach to performance shines through as well in bristly yet readily listenable pieces, such as Alun Hoddinott's magnificent solo, *Lizard: Variants*, track 5; and Peter Dickinson's *Translations* for recorder, gamba and harpsichord, track 7. Both employ extended techniques to great musical result.

One of my favorites on this compilation is Peter Hope's *Fantasia on John Dowland's "Flow my Tears*" for recorder and string quartet, track 2—melding Dowland's Renaissance instrumental style with 21st-century modernism and even jazz.

The recording quality is excellent, with consistently pleasing placement of the solo recorder in spatial relationship to the ensembles. One value of this reissue is that the works by Bernstein, Arnell, David Ellis (*Elegiac Variations*), and David Forshaw (*Thirteen Ways of Looking at a Blackbird*) are from a 2002 release that is no longer in print. Other original releases likewise do not appear easy to find. The program notes are helpful, with meaningful biographical information about the composers. I wish the booklet provided details on the instruments Turner used. Still, for individuals (particularly those seeking less familiar solo repertory) and for libraries, I recommend this disc very highly.



TRANSLATIONS, a Prima Facie release, came about thanks to the interest of the label's co-founder Steve Plews in the musical work of composer Peter Dickinson. The pieces on this recording support the description of Dickinson's work as "idiosyncratic"—in that, while

firmly rooted in the classical tradition, the pieces (as a whole and also in parts of many of them) move among jazz and modernist approaches.

There is coherence and appeal in the selections on this recording, even though they are for varying instrumentations (Turner plays recorder on two pieces). Dickinson's *Translations* appears also on *Wandering Pathways* (in what sounds to be the same recording), whereas his 1956 *Sonatina for Recorder and Piano* is unique to this disc. The latter work possesses a jovial feeling, reminiscent of works by Paul Hindemith (for instance, sounding similar to Hindemith's iconic recorder trio, of which many recordings are available on YouTube; in one of the better ones, Hidehiro Nakamura plays all three parts: *https://youtu.be/KQXWgWVIYn8*).

While all of the works on this CD merit attentive listening, Prima Facie has also provided access online to the tracks. Thus it is possible to enjoy performances on YouTube by Turner and colleagues of the *Sonatina for Recorder and Piano* (https://youtu.be/2f-o-R34KFY, https://youtu.be/CB2c8GdseeA, https://youtu. be/J-bRYDwaDNc, all three movements) and of *Translations* (https://youtu.be/uoYaTDHXVQI).

For optimal sound quality and program notes, the compact disc is a better option.

TRANSLATIONS: EARLY CHAMBER WORKS BY PETER DICKINSON. JOHN TURNER, RECORDER; ROSANNA TER-BERG, FLUTE; STUART EMINSON, CLARINET; ROSIE BURTON, BASSOON; RICHARD TUNNICLIFFE, GAMBA; LYDIA HILLERUDH, 'CELLO; HARVEY DAVIES, HARPSICHORD; PETER DICKIN-SON, JOSEPH HAVLAT, PETER LAWSON, PIANO. 2018, 1 CD, 60:34. Prima Facie PFNSCD009. http://primafacie.ascrecords.com/translations.html, CD \$16.50; plus information & audio samples. Also https://smile.amazon.com, CD \$11.90+\$3.99 S&H.



John Turner organized A GARLAND FOR JOHN MCCABE as a tribute to the noted English composer

(1939-2015, www.johnmccabe.com)

and Turner performs on 12 of the 19 tracks. McCabe's dual career as pianist and composer placed him in contact with many in the art music world; the 19 composers who contributed these pieces include his friends, colleagues and students.

The sequencing of pieces on this disc creates an engaging flow of sound. The notes from each composer combine with the essay by the composer's widow Monica McCabe to create a moving text tribute that heightens the impact of the music.

All of these short pieces (durations range from 1'53" to 7'42") are combinations for recorder, clarinet, viola and piano (with one piece a viola solo and another a piano solo). The musical languages are tonally centered, and the affect largely contemplative (but not mournful). The timbral combinations—including use of very high and low recorders capture the listener's ear.

The recording quality of the disc is excellent. A viable alternative is either the high definition (such as HD 24-bit) or the CD quality (FLAC 16-bit/44k) downloads. (Audiophiles may appreciate the various online explanations of these formats, including the one at *www.cnet.com/news/what-is-flac-the-high-def-mp3-explained.*)

Divine Art Recordings deserves much praise for providing the booklet online (*https://d2ajug1vehh95s. cloudfront.net/25166booklet.pdf*). They deserve further praise for making the recordings available via YouTube. To find all 19 tracks, search for *A Garland for John McCabe* at *www.youtube.com*. A GARLAND FOR JOHN MCCABE: AN ANTHOLOGY OF TRIBUTES FROM 19 COMPOSERS. JOHN TURNER, RECORDER; LINDA MERRICK, CLARINET; ALISTAIR VENNART, VIOLA; PETER LAWSON, PIANO. 2018, 1 CD, 79:35. Divine Art DDA25166. https://divineartrecords.com/recording/a-garland-for-john-mccabe, CD \$17+\$8.50 international shipping; also digital downloads (HD 24-bit \$20; FLAC 16-bit/44k \$15; MP3 320Kbps \$12); plus information, digital booklet & audio samples. Also https://smile.amazon.com, MusicUnlimited free streaming; CD \$12.14+\$3.99 S&H; MP3 \$8.99; and iTunes MP3, \$9.99.



Somewhat of a sequel to *A Garland for John McCabe*, **RAWS-THORNE AND OTHER RARITIES**

contains 11 works—six employing recorder and one with bamboo pipe. Alan Rawsthorne, Halsey

Stevens, Ralph Vaughn-Williams and Arthur Bliss are well-known 20th-century composers on this disc. Their works here are appealing—but, with the exception of Stevens's *Sonatina Piacevole*, do not use the recorder.

However, works from perhaps less familiar composers—Basil Deane's *The Rose Tree*, Karel Janovicky's *The Little Linden Pipe* and Malcolm Lipkin's *The Journey* (the last two unaccompanied recorder), Donald Waxman's *Serenade and Caprice*, and David Ellis's *Mount Street Blues*—are strong pieces that deserve inclusion in performance and courses of study. *The Journey* and *Mount Street Blues* are dedicated to the memory of John McCabe.

As in the disc of pieces honoring McCabe, the sequencing of tracks is very well done. Good recording quality guides me to recommend the best quality available (CD or higher-quality downloads). To hear lesser-quality recordings, search YouTube for *Rawsthorne and other rarities* to access the whole album.

For anyone interested in the recorder as a central part of 20th-century and later chamber music, both this disc and *A Garland for John McCabe* form essential listening. Thank you, John Turner!

All four discs reviewed in this column point to Turner's exceptional skills as a musicology researcher, bringing to our attention music we might well have not known otherwise.

For recent reviews relating to music written for or edited by Turner, see Music

Thank you, John Turner!

Reviews in the May 2011 AR and the Winter 2013 AR or search the ARS web site.

RAWSTHORNE AND OTHER RARITIES. JOHN TURNER, RECORDER & BAMBOO PIPE; CLARE WILKINSON, MEZZO-SOPRANO; MARK ROWLINSON, RECITER; HARVEY DAVIES, HARPSICHORD; PETER LAWSON, PIANO; SOLEM STRING QUARTET. 2018, 1 CD, 78:29. Divine Art DDA25169. https://divineartrecords.com/recording/rawsthorne-and-otherrarities, CD \$17+\$8.50 international shipping; also digital downloads (HD 24-bit \$20; FLAC 16-bit/44k \$15; MP3 320Kbps \$12); plus information, digital booklet and audio samples. Also https://smile.amazon.com, MusicUnlimited free streaming; CD \$12.35+\$3.99 S&H; MP3 \$8.99; and iTunes MP3, \$9.99.

Music Reviews

Seasons of the year, including the holidays, plus fantasias and other pieces for church

CHRISTMAS WITH A SWING!

ARR. MARG HALL. Peacock Press P538 (*www.recordermail.co.uk/acata-log/Christmas_Music_Three_Recorders. html*), n.d. SAT. Sc 9 pp, 3 pts 4 pp ea. Abt. \$8.

This lively collection, an installment in the "Cool Side" series, contains the very apt subtitle of "4 Jazzy Carols arranged for SAT recorders." The editor has taken four very wellknown tunes and put a unique spin on them, so even at a time of year when Christmas carols are seemingly everywhere, there is still something fresh to be found in these arrangements.

Deck the Hall is a fairly straightforward arrangement of the original, but with a few rhythmic variants that add a lot of swing. The setting of the "Don we now our gay apparel" section in a minor key makes for an unexpected twist.

In *God rest you merry, gentlemen,* an attractive little syncopated introduction begins before the familiar main melody appears. Each line has a chance to play the main tune while the other lines take turns playing countermelodies; the piece ends with a modified version of the syncopated introduction.

The fairly traditional arrangement of *I saw three ships* does not have a lot of jazzy rhythms, but does have some

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swingy eighth notes at times. In the review copy, there was an error in that the soprano line for this carol was printed in the tenor part and the tenor line was printed in the soprano part. If this hasn't been corrected in subsequent printings, it would be easy enough for the players to simply switch parts for this piece.

In *Ding Dong Merrily*, the offbeat accents and a swingy little countermelody make this arrangement very appealing and fun to play.

This set of carols is both lively and entertaining, and would be best suited to an intermediate or above ensemble due to syncopations and some tricky rhythms.

	Even at a time of year
	when Christmas carols
	are seemingly everywhere,
	there is still something
	fresh to be found
)	in these arrangements.

SIX ENGLISH CHRISTMAS CAROLS, ARR. MARG HALL. Peacock Press P540 (*www.recordermail.co.uk/acatalog/Christmas_Music_Three_Recorders.html*), c.2014. SAT. Sc 13 pp, 3 pts 7 pp ea. Abt. \$21.

This set contains beautiful—though somewhat less familiar—tunes for the holiday season.

Tomorrow Shall be my Dancing Day is a bright gigue in G major. At times throughout the piece, the melody recalls the more famous tune, *I Saw Three Ships*, although it is not the same piece. Each line has its turn at carrying the melody.

Sans Day Carol is a set of variations on a very sweet, four-bar theme. The variations are very playful, and the main tune weaves its way among the three parts.

A slow piece in A minor, *Down in yon Forest* has a fun but slightly spooky affect that seems perhaps a bit more suited to Halloween than Christmas. A middle section in C minor provides for a slight mood change.

Somerset Carol is based on a very simple melody in G major. As the melody wends its way around the three recorders, the other parts play either a countermelody, or short staccato notes that make for a pleasant contrast.

How far is it to Bethlehem is built on a charming eight-bar theme in D major, which alternates among the three lines. The middle of the piece contains a lovely tenor solo. This carol has a distinctively Irish flavor.

Joy to the World is a very swingy arrangement of the popular carol. This version starts in D major, and then jumps into G major while the tenor line plays syncopated passages. Although this carol is familiar, this arrangement contains both harmonic surprises and pleasant little rhythmic twists.

Overall, this collection is lively, bright and cheery. The arrangements are well-balanced, with each part having something interesting to play. The type is large and easy to read, and the pages are laid out well.

These selections would be suitable for any low intermediate or above ensemble, because the music is interesting and pleasant without presenting any significant difficulties.

Irene Rosenthal holds a B.A. in music from Arizona State University and did graduate work in musicology at the University of Chicago. Even though she has sung and also played piano, harpsichord and guitar, the recorder is her instrument of choice. She has taken lessons, workshops and master classes with many well-known performers. She lives in Phoenix, where she plays with the Canis Firmus Trio and performs as a guest with a variety of local ensembles.

SONGS FOR SPRING, SUMMER AND AUTUMN,

ED. THOMAS LIST, ARR. THEO WARTTMANN. Universal UE36725 (*www.universaledition.com/sheet-music-shop/ spring-summer-autumn-songs-for-recorder-quartet-diverse- ue36725*), 2016. SATB. Sc 28 pp. \$18.95.

SONGS FOR WINTER AND CHRISTMAS, ED. THOMAS LIST, ARR. THEO WARTTMANN. Universal UE36726 (www.universaledition.com/sheet-music-shop/ songs-for-winter-and-christmas-for-recorder-quartet-diverse-ue36726), 2016. SATB. Sc 20 pp. \$18.95.

These two volumes consolidate five volumes published in 1981 of songs for the four seasons and Christmas. One volume covers music relating to three seasons (27 titles), while the other focuses on winter and Christmas (20 titles).

The purpose of these pieces is to

let beginners play in an ensemble,

while challenging other ensemble

members on the lower instruments.

The designation of these pieces as "easy," indicated in the subtitle "*leichte Arrangementen*," needs clarification. As the preface states: the purpose of these pieces is to let beginners play in an ensemble, while challenging other ensemble members on the lower instruments.

This difference in treatment might explain my confusion when I opened the winter/Christmas volume, and was faced in the very first piece with a scale in B major (a key with five sharps) in the bass recorder. While this is not typical for the volume as a whole, in general the bass and alto part are considerably more challenging than the soprano melody. The tenor is a strange case: while occasionally it poses a challenge, often it is very simple, with a range of less than an octave. On the other hand there are many ties from beats 2 to 3, and 4 to 1 that pose a reading challenge of their own.

On the whole, these pieces are pleasant to play within the above noted caveat, and they are pleasant sounding, which makes them inviting to beginning players. However, there are occasional strange harmonies and resolutions that point to the 20th-century German provenance of these arrangements. The songs themselves may be known to a German audience, but, with the exception of the Christmas music, will be new to an American player.

The layout of the pieces is clear, with one piece per page. The pieces are short, but played with repeats they should be fine for the stated purpose of providing ensemble experience for beginners. Lyrics to the songs are printed at the bottom of the page, and breath marks in the score indicate phrasing. However, in some places, this phrasing is illogical in the lower voices, when it in effect breaks up a musical phrase for the purpose of retaining the phrase structure in the lyrics.

The page size is very wide, making photocopying difficult. This makes it annoying that the first page states, "photocopying prohibited by law," yet no parts are included.

Victor Eijkhout resides in Austin, TX, where he plays recorder in the early music ensemble The Austin Troubadours. The multi-instrumentalist and composer has two titles in the Members' Library Editions. His other compositions can be found at http://imslp.org/wiki/Category:Eijkhout,_Victor and you can support his work through www.patreon.com/FluteCore.

COMPATIBLE TRIOS FOR CHRISTMAS: 27 HOLIDAY TRIOS THAT CAN BE PLAYED BY ANY COMBINATION OF INSTRUMENTS, ARR. DORIS GAZDA AND LARRY CLARK. Carl Fischer MXE106 (www.carlfischer.com/shop/compatible-trios-forchristmas.html), 2017. Flexible insts. Sc 48 pp. \$12.99.

This is one in a group of publications that Carl Fischer calls their "compatible" series. The various options in the series include books for flute (or upper recorders); violin/ oboe; instruments pitched in B^{\downarrow} (clarinet, trumpet, baritone horn, tenor saxophone); alto saxophone/baritone saxophone in E^{\downarrow} ; horn in F; viola; bass clef instruments (such as tuba or bass recorder, as in the copy of this set received for review); and a score for piano that contains the instrumental parts notated at concert pitch.

The publisher also notes: "Great for holiday services, parties, or events, these trios also develop a player's ensemble skill no matter what instrument they play." The series is designed to give flexibility, especially for teachers who want straightforward Christmas music, sacred and secular, for students in various instrumental configurations.

Based on the design of the series, I assume that one could combine instruments across the various books for an

even greater range of use in settings such as public schools, though I only have the one book from the publisher to peruse.

A complete look at the table of contents and the other books in the series may be found at *www.carlfischer. com/shop/strings/vc/compatible-triosfor-christmas-6.html*. The 27 selections include favorites (Away in a Manger, Deck the Hall, We Wish you a Merry Christmas) to less familiar titles (As Lately we Watched, Gesu Bambino plus others like Jesu, Joy of Man's Desiring). I could see three bass recorders at the mall some December playing through this book for the enjoyment of shoppers as well as for themselves.

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.

CANTIGAS FANTASIAS— FANTASIAS ON MELODIES FROM THE CANTIGAS DE SANTA MARIA, BY WILL AYTON. Allyonwit Publications AWP0026 (https://allyonwit.com), 2017. SATB

recorders or trTnTnB viols. Sc 48 pp, pts 15-17 pp. \$38 (sc & pts).

In this substantial set of a dozen quartets and two trios, Will Ayton has composed contemporary fantasias based on tunes from the *Cantigas of Santa Maria*. The cantigas were devotional songs in Medieval Galician recounting miracles of the Blessed Virgin Mary. Every tenth song is a hymn to Mary, or a *Cantiga de Loor*.

The cantigas were composed under the patronage of King Alfonso X of Castile, who ruled from 1252-84. In these fantasias, created over the period 2011-16, Ayton builds complex and challenging fantasias using the melodic lines and Medieval rhythms of each cantiga to great effect.

Ayton was born in 1948 in Kansu province, China, of missionary parents. He received a Bachelor of Music Edu-

Ayton builds complex and challenging fantasias using the melodic lines and Medieval rhythms of each cantiga to great effect.

cation from Shenandoah Conservatory of Music, a Master of Music Education from New England Conservatory of Music, and a Doctor of Musical Arts in Music Theory and Composition from Boston University. Ayton has been composing music for a variety of instrumental and vocal combinations for over 40 years.

There is a common overall structure for each of the fantasias. Each piece starts with four to 15 measures of introductory material. Then the tune of the cantiga is introduced, with the text of the first verse, often in the soprano line. The tune sometimes moves to one or more of the other recorder lines. The composer then develops the fantasia, playing with the Medieval rhythms and sound while exploring contemporary dissonance and harmony.

The first fantasia is based on the hymn to *Mary Des Oge Mais Quer*. Set in 3/4 time, with occasional 3/2 measures that provide an elongated hemiola, this has a simple and beautiful Medieval sound and would be appropriate for a lower intermediate group.

The second quartet fantasia, *Como Poden*, tells the miracle story of the *Lame Man Healed at Salas*. A man who was crippled promised to take a large quantity of wax to Salas, and was immediately healed so he could make the promised journey and deliver the wax. The fantasia is set in 6/8 and rhythmically very complicated, alternating between duple measures (divided 123-456) and a triple measures (12-34-56). It regularly has crossrhythms when one or more of the lines plays a duple measure against other lines playing the triple pattern. The tune moves from soprano to alto and tenor lines. With unusual harmonies that provide a distinctive, haunting sound, it would be appropriate for high intermediate level players.

In the Appendix is a trio version of *Como Poden* (SAB), also in 6/8 and with the same rhythmic patterns based upon the tune. This version is easier, since the three lines play together when measures have duple or triple beats.

The story line for the third quartet, *Santa Maria Amar, The Pregnant Abbess Delivered*, tells about the miracle of an abbess who became pregnant by her steward. She prayed to the Virgin. Mary revealed herself to the abbess, who had the baby delivered and sent away to be raised. When the abbess appeared before the bishop, he declared her innocent. This fantasia has a gorgeous, mysterious quality with contemporary harmonies that build on the Medieval tonality. While primarily set in 6/8, this fantasia has a very tricky



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... a rich, delightful, and often challenging set of modern fantasias.

section in the middle, in which the time signature alternates between 9/8 and 3/4 seven times, making it appropriate for a high intermediate group.

The Appendix includes a second version of *Santa Maria Amar* in which the four parts are edited down to three (SAB), allowing a more open texture. Each of the parts is very similar to the quartet version, with additional notes to fill in for some other part (the soprano has additional notes from the alto line, the alto picks up notes from the tenor line, etc.).

The fourth quartet, *De Todo Mal, The Soldier Who was Struck in the Eye by an Arrow*, relates the miracle healing of a soldier with a wounded eye. He vowed to make an offering to the Virgin of Salas. When he was cured, a miracle was proclaimed, causing many to visit Mary's shrine in Salas. With a sweet sound and its meter staying in 6/8, this is one of the easier fantasias. It would be appropriate for an intermediate level group.

The fifth cantiga, *A Virgen Sempr' Acorrer, The Slandered Man Who was Exonerated*, tells of another miracle in which a courtier was summoned on false charges. After donating luxurious cloth to the Virgin's church, the courtier was exonerated. With each of the parts echoing one another, this fantasia looks more challenging than it actually is. It does have 35 measures in the middle alternating between 6/8 and 5/8. The parts mostly move in like fashion, making it easier to stay together; it would be playable by an upper intermediate group.

The sixth cantiga, *A Sas Figuras, The Statue that Moved to the High Altar*, relates the story of a knight who gave a statue of the Virgin to a church, where the statue performed many miracles. A bishop had the statue removed because he did not like it. Even though the bishop had locked the church, the next day the statue had resumed its former place. The priest showed it to those assembled for mass, and everyone praised the Virgin for the miracle. This fantasia is the most rhythmically challenging of the set. For example, one section moves from 7/8 to 6/8 to 5/8 to 7/8 to 3/4—yet the parts play together homorhythmically, creating an attractive and satisfying shifting pattern, even though it is sometimes hard to make sense of it. Having a director leading the ensemble would make this fantasia come together much more easily.

The seventh cantiga, *Gran de-reit' é que fill', The Desecrated Image of the Virgin*, describes how an image of the Virgin was desecrated, but after a Christian retrieved the image and washed it, it miraculously gave off a sweet fragrance and emitted a substance like oil. This fantasia is easier than some of the others—even with shifts from 6/4 to 2/4, 4/4 and 3/4—again because all the parts have similar rhythms together.

The eighth cantiga fantasia is based on the hymn to Mary, *Entre Av'e Eva*. With a simple 3/4 tempo, reflecting the perfection of the Trinitarian God, this is the simplest fantasia rhythmically. It has a gentle, flowing character with a haunting sound. It would be appropriate for intermediate level players.

The ninth fantasia, based on another hymn to Mary, *Esta é de loor*, is rhythmically simpler, being entirely in 4/4 time. Each of the parts is more independent in this fantasia. Even though it uses modern harmony, it retains a sense of the Medieval sound. This would be appropriate for intermediate or higher group.

The tenth, *Todolos Santos Que Son No Ceo, The Death* of Julian the Apostate, tells a complicated story in which the Emperor Julian vowed to destroy St. Basil's monastery. After praying to the Virgin and then falling asleep at the altar, Basil saw a vision of St. Mercurio killing Julian. Going to St. Mercurio's tomb, they found the saint's lance covered with blood. A Syrian philosopher reported he had seen Emperor Julian killed in the battle; the people held a feast celebrating the Virgin's protection. The soprano line repeats the melody and a refrain throughout this fantasia, with the second and third lines accompanying it and the bass line on long foundation notes. This is one of the simpler of the fantasias and would be appropriate for intermediate players.

In the eleventh, *Toda Cousa que a Virgen, The Seamstress Who Worked on the Sabbath*, a seamstress was tempted by the devil to work on the Sabbath and punished with twisted hands. When she went on a pilgrimage to Chartres, weeping and repenting, the Virgin healed her. This simple, dancelike fantasia was one of the favorites of the group that tried these cantigas. It is set mostly in 3/4 with occasional 3/2 measures, which create the feeling of stretching the quarter note out into a half note. Using a C bass would allow the use of an optional low E, greatly enhancing the final chord.

The twelfth cantiga, *Por que nós*, *The Icon of Sardonay*, tells the story of a woman innkeeper in Sardonay who asked a monk to bring her an image of the Virgin on his return from Syria. Having bought the best image he could find, he was protected by the icon from a lion and thieves, so he decided to keep it. However, when he returned to the same inn in Sardonay, he was unable to leave until he placed the icon on the altar of the church, and oil flowed from it. Ayton suggests this final fantasia should be played "With Swing." This captures the jazzy style of its sound, shifting between 6/8 and 5/4, and moving the 6/8 from a duple to a triple feeling. It is great fun, and appropriate for a higher intermediate group, or an intermediate group with a director who could coach the players in managing the rhythmic shifts.

This is a rich, delightful, and often challenging set of modern fantasias. The simpler pieces would be accessible to intermediate players and the rhythmically difficult ones for upper intermediate or higher players.

Each part has a bound booklet on heavy, white paper, clearly printed in an easy-to-read size. Since the composer has written them to be played on recorders or viols, it would be interesting to experiment with a combination of both instruments to build a richer texture of sound.

Bruce Calvin started playing recorder in college some unspecified number of years ago, and has reviewed videos and books for professional library publications over the years. He and four others meet weekly in the Washington, D.C., area to play recorders. The group enjoys Renaissance through contemporary music, performing occasionally for special church events.

MEDIEVAL FANTASIAS: FANTASIAS ON MEDIEVAL MELODIES FOR RECORDERS

AND VIOLS, BY WILL AYTON. Allyonwit Publications AWP0027 (https://allyonwit.com), 2017. SATB. Sc 42 pp, pts 15 pp ea. Sc or pts \$19; sc & pts \$38.

Will Ayton's *Fantasias on Medieval Melodies* is yet another example of this composer's skill in polyphonic writing for recorders. The edition presents 12 quartets that are based on Medieval melodies and one trio (included in the appendix). The sources are quite diverse, including both sacred and secular melodies that span a multiplicity of geographic regions. Some examples include: a Sephardic song, works by Guillaume Machaut, a love tune from *Carmina Burana*, the well-known 13th-century English carol *Edi Beo thu*, and several pilgrim songs.

The score is spiral bound, and the parts are in stapled booklets that easily lie flat. Unlike some of Ayton's editions, there are no separate viol parts—each part is marked for the appropriate recorder or viol. The music is clearly printed and spaced well on the pages. A brief reference to the source or type of work is given for each piece. As is typical, Ayton is meticulous about providing tempo and dynamic markings, as well as other occasional descriptive directions.

Meter changes are common, but the basic unit (quarter note, eighth note) remains the same. Though no equivalences are included, when the meter shifts from 3/4 to 4/4 to 5/4, it is obvious that the quarter note remains the same. There is one exception, and that is *Cuncti Simus Concanentes*, in which the time signature moves several times from the quarter- to half-note beat. There are no directives as to how this is to be rendered, and so we assume that the same principle applies: that the 3/2 sections are notational devices that permit more than one half note per measure. Even so, I like to have the specific value relations spelled out in cases like this, as it avoids confusion.

The compositional architecture is similar in all pieces in the edition. The original melody is stated in the soprano line, in most cases after a short introduction, and the original text

... beautiful, varied and challenging without being impossibly difficult.

is provided for this segment. After the articulation of the primary tune, the fantasy/variations begin.

The texture is polyphonic in the style of the Renaissance. The harmonies are a mixture of modality and tonality. As is characteristic of Ayton's style, all lines are equally interesting and challenging. There are no *cantus firmus* or other "harmonically supportive" parts.

Medieval Fantasias requires considerable ensemble skill to perform it well. Though intermediate players, or those approaching advanced intermediate status, will be successful in playing the individual parts, the interplay of the voices is where the complexity lies.

The range is always comfortable for the recorder. Chromatic notes are present, but they are not pervasive or especially difficult. The rhythms are not particularly tricky, though there are some triplets that extend over two beats but again, it is the interaction among the voices that provides the rhythmic challenge.

There are also regular ritards, and these require real ensemble cohesion, especially when reading from the parts. Even our group of experienced musicians never fails to get tripped up by ritards unless they are clearly conducted or well-indicated.

Despite the similarity of the overall compositional structure, each piece is distinctive. Some, such as "Sic mea fata" from *Carmina Burana*, are quick and lively; others, like the Sephardic *Porque Llorax* and Machaut's *Douce Dame*, are hauntingly beautiful and lyrical. All are polyphonically complex, and each conveys a unique mood. (*Porque Llorax* was chosen as the ARS Play-the-Recorder Month special music composition in 2013 and is available online to members.)

The only complaint I have with the edition is that there are no translations of the texts. To articulate vocal music most effectively, including fantasies on sung texts, knowing what the words say is a critical component. And while we can Google and translate, the edition would be more complete with the inclusion of the translations.

Other than that small omission, this is a collection that can be highly recommended. The pieces are beautiful, varied and challenging without being impossibly difficult. They would make excellent choices for concert programs, and they are, perhaps most importantly, ideal for playing for the pure enjoyment of the performers.

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.

MUSIC FROM CHEAP TRILLS, ED./ARR. CHARLES NAGEL, www.cheaptrills.com

HYMNS AND RESPONSORIAE, BY TOMÁS LUIS DE VICTORIA. TR95, 2017. SATB recorders or trTnTnB viols. Sc 12 pp, 4 pts 4 pp ea. \$11.95.

Tomás Luis de Victoria (sometimes Italianized as da Vittoria; c.1548-1611) was the most famous composer in 16th-century Spain. He was one of the most important composers of the Counter-Reformation, along with Giovanni Pierluigi da Palestrina and Orlando di Lasso. Besides being a composer, Victoria was an accomplished organist and singer as well as a Catholic priest.

In this edition, Charles Nagel presents two of Victoria's hymns and two responsoriae:

- Hymn: Quicumque Christum Quaeritis (in Transfiguratione Domini)—Whoever seeks Christ (Transfiguration of the Lord)
- Hymn: Jesu Corona Virginum (De Virginibus)— Jesus, Crown of Virgins (Feast of a Virgin)
- Responsoria: Caligaverunt Oculi Mei (Tenebrae Responsoria XII)—O Mine Eyes (Good Friday service of darkness response 12)
- Responsoria: Animam Meam Dilectam (Tenebrae Responsoria IX) literally translated as *The Life that I* (*Good Friday service of darkness response 9*)

In the two hymns, the chant melody is presented in unison followed by a polyphonic version. Nagel writes, "When used in church services, the chant for the odd numbered verses ... are sung by a solo voice, usually tenor, and the even numbered ones sung by the full choir." Nagel intends in this edition that each piece be done purely instrumentally, but I don't see why a group couldn't incorporate a solo voice on the chant alternating with the polyphonic verses on instruments.

Nagel later writes, "It is hoped that by enabling all parts to play the chant, it will be easier for each player to hear that transformation" of the simple line of chant into polyphony, making this a good teaching edition.

The responsoriae, originally composed as responses to the readings during the Good Friday service of increasing darkness (Tenebrae) are presented in a polyphonic version only.

This is for an intermediate level consort of recorders or viols.

KEY: rec=recorder; So=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.

PSALM 1, BY JAN PIETERZOON SWEELINCK. TR94, 2017. SATB recorders or trTnTnB viols. Sc 8 pp, 6 pts 4 pp ea. \$11.

Jan Pieterzoon Sweelinck (1562-1621) was a Dutch composer and organist of the Oude Kerk in Amsterdam from the age of 15 until his death. His compositional style straddled the end of the Renaissance and the beginning of the Baroque eras. He was among the first major keyboard composers of Europe, and his work as a teacher helped establish the north German organ tradition that gave rise to Dieterich Buxtehude and J.S. Bach.

Richard Marlow has pointed out that "although it is for his keyboard music that Sweelinck is remembered today, it's a curious fact ... that it was his vocal music and virtually all of it at that—that made it into print during his lifetime. One of his most notable achievements was to set all of the Psalms in French ... four volumes of superb psalm-settings, published between 1604 and 1621." Composing at a time when Catholicism had been supplanted by Calvinism in Amsterdam, Sweelinck used texts from the Genevan Psalter, which is a metrical adaptation of the Biblical Psalms.

This transcription of Psalm 1 is taken from the *Third Book of Psalms* published in 1614. The Psalm text is broken up into four sections, each with the Psalm tune in a different line of music: Section 1=soprano, Section 2=alto, Section 3=tenor, and Section 4=bass. Text underlay in each part is included as well as a facsimile of part of the 1614 original version.

This would be an interesting edition for an intermediate group.

SECTIONS FROM "MISSA L'HOMME ARMÉ," BY GIOVANNI PIERLUIGI DA PALESTRINA. TR90, 2016. ATTB recorders or trTnTnB viols. Sc 9 pp, 6 pts 4 pp ea. \$10.

L'homme armé is a French secular song from the Renaissance. Set in the Dorian mode (a scale starting on D and going up the scale an octave to end on the note D, using only the white keys on a piano), it was the most popular tune used for musical settings of the Ordinary of the Mass. Over 40 separate compositions entitled *Missa L'homme armé* survive from this period.

There are various theories as to the origin of the connection between this song and its use in a mass as a *cantus firmus* (the "fixed song," a line that forms the basis of a polyphonic musical composition, often a chant). Some have suggested that the "armed man" represents St. Michael the Archangel. Some believe it speaks of Christ.

The man, the man, the armed man...

Theories on the composer of the tune abound as well. Was it Johannes Regis (c.1425–c.1496)—or, as this edition suggests, Antoine Busnois/ Busnoys (c.1430-92)?

I highly recommend Craig Wright's book, *The Maze* and the Warrior: Symbols in Architecture, Theology, and Music (https://smile.amazon.com/Maze-Warrior-Symbols-Architecture-Theology/dp/0674013638/ref=sr_1_1) for a fascinating comparison of Greek mythology, cathedral pavement mazes, and the *L'Homme Armé* song as a basis for Renaissance mass settings.

Palestrina (c.1525-94) wrote two mass settings using the *L'Homme Armé* melody. Nagel has transcribed the Kyrie, Gloria, Sanctus and Agnus Dei from Palestrina's *Missarum Liber Quartus* of 1582. The edition begins with the original French song, with the words in the soprano:

L'homme armé doibt on doubter.

On a fait partout crier Que chascun se viegne armer D'un haubregon de fer. L'homme armé doibt on doubter

Nagel offers this translation:

The man, the man, the armed man, the armed man! You must beware of the armed man! The word is that everyone should arm himself with iron chain mail.

This is a fascinating piece with an intriguing history that would be worth any intermediate consort exploring.

GERMAN CHORALES, BY ARNOLD VON BRUCK.

TR93, 2016. SATB recorders or trTnTnB viols. Sc 11 pp, 6 pts 4 pp ea. \$11.

Arnold von Bruck (c.1500-54) was a Franco-Flemish composer of the Renaissance, active in several Hapsburg courts. One of the most famous and influential composers in German-speaking areas during the first half of the 16th century, the period of the Protestant Reformation, he seems to have himself remained a Roman Catholic. The only music of his that has survived is vocal, both sacred and secular.

Nagel has transcribed five chorales for this edition of vocal music by this lesser-known composer:

- Aus tiefer Not' (Out of the Depths, based on Psalm 130)
- *Herr, wer wird wohnen* (*Lord, Who Will Dwell*, based on Psalm 15)
- *Gott der Vater wohn uns bei* (*God the Father, stay with us,* a 15th-century German litany adapted by Martin Luther into a congregational hymn)

- *Christ ist erstanden* (*Christ is Arisen*, a tune derived from the 12th-century Easter chant melody for *Victimae Paschali laudes*)
 - A second tune for Christ ist erstanden

The texts are underlaid, making it possible for an intermediate consort of recorders or viols, with a good vocal ensemble, to perform these in alternation between consort and voices or possibly even performing together in some combination of voices and instruments.

Valerie E. Hess

TRIOS SELECTED FROM VIRGINIA HARMONY.

TR97, 2018. TTB recorders or var. viols. 3 scs, 12 pp ea. \$14.

In 1831, a compendium of American shape note hymns, entitled *Virginia Harmony*, was published by David L. Clayton and James P. Carrell. Though the traditional shape note music of the period typically consisted of four-part harmonization, there were included in this volume a number of trios, some of which are represented in this modern edition.

Here we have 12 trios arranged for two tenors and bass, a welcome and less usual format for three instruments. They are also accessible to viols (tr,tr,Tn or tr,tr,B).

Some have been transposed for recorders by the arranger Charles Nagel. Texts are provided in three voices in five of the selections and are underlaid only in the top line in the rest. This presents a bit of an interpretive problem, as the phrasing is not regular or consistent with cadence points or bar lines. While it is not a big issue, the group does need to have some experience to work out these spots so that they blend with the whole.

The hymns are tuneful, and the harmonies are sweet. The arrangements are primarily homorhythmic, with some limited polyphonic insertions. The ranges are comfortable on both tenor and bass, and the key signatures contain no more than two sharps or flats—thus they are eminently suitable for intermediate players.

Because they are quite straightforward, they are relatively easy to master. They should not be construed, however, as uninteresting. They are most pleasant to play and to hear, and so they can also be appealing to more advanced musicians who are interested in early American music.

These editions would make charming additions to a concert program, and they could be successfully performed by an intermediate or even a student-level trio.

The edition contains three performance scores, which are very nicely laid out with no page turns. This is a plus in that each player is able to have an individual part without having to purchase multiple copies.

Beverly R. Lomer

MUSIC BY LANCE ECCLES (born 1944)

RUMPELSTILTSKIN FOR RECORDER QUARTET.

Orpheus Music OMP250 (*https://orpheusmusic.com.au*), 2014. SATB. Sc 16 pp, pts 2 pp ea. Abt. \$26.40 or PDF \$21.

SNOW WHITE AND ROSE RED FOR RECORDER QUARTET. Orpheus Music OMP259, 2015. SATB. Sc 12 pp, pts 2-3 pp ea. Abt. \$22 or PDF \$17.60.

An evil dwarf with a long beard, a half-frozen bear, glittering gems, and a little man who splits himself in two: these are the programmatic representations in these fairy tale quartets.

Now retired from his post as a professor of languages at Australia's Macquarie University, Lance Eccles's interest in language is evident in these original editions. He has published books on Chinese and the Coptic language of Ancient Egypt, both of which he also taught, and on the Tetum language of East Timor. Eccles composes music for recorder, among other instruments. He plays recorder himself—from 1982-2002 as a member of the Reluctant Consort in Sydney.

The written notes in each volume outline the respective plots, and the songs are intended to progressively tell each story. The notes also include descriptions of the actions and traits of the characters. While *Rumpelstiltskin* follows the traditional fable, *Snow White and Rose Red* engage in a series of encounters with an evil dwarf and a bear/prince.

Despite the programmatic intent, the musical portrayal of the various narrative elements is not especially definitive, and there are few instances of word painting. For example, Snow White is described as a gentle young maiden, and Rose Red as more active. Snow White's song is not more lyrical, as might be expected. Rather, it is quite lively, and, in this respect, quite similar to Rose Red's.

Alternatively, in "The Dwarf and the Eagle," in which the eagle captures and carries off the dwarf, the skips and arpeggiated passages can be easily imagined as indicating the flapping of wings. "Jumping Round the Fire" in the *Rumpelstiltskin* quartet is also more closely aligned with the title. It begins with a primarily stepwise setting for all lines, and then the top two lines move into a series of eighth notes and rests that travel downward by step. These are accompanied by leaps in the tenor and bass that do suggest jumping. The loose text/music relationship is not necessarily a negative, and the themes might be better considered as overall organizing principles for these works.

The pieces are delightful, musical and engaging. They are primarily polyphonic, with lines of relatively equal

For groups that perform, these would be well-suited to programs for children. For adult players, the whimsy and imagination adds a fun touch.

status and difficulty. They are clearly accessible to intermediate players.

The syncopations, both in the individual voices and between/among voices, can be a bit tricky and require good ensemble skills. The frequent, and in some cases unusual, chromatic notes also make for a challenge, not only in reading but in fingering as well.

The scores and parts are laid out so that no page turns are necessary. Metronome markings are given for each selection. Most include traditional tempo directions, such as Andante, Lively, Fast. Some also incorporate brief descriptors of the thematic intent or actions of the characters.

Altogether, there are 21 pieces in the two editions. While they are generally stylistically similar, there is enough variety to make them interesting and appealing.

For groups that perform, these would be well-suited to programs for children. For adult players, the whimsy and imagination adds a fun touch to playing sessions or concerts.

Beverly R. Lomer

SUNLIGHT ON THE GLACIER. Orpheus Music OMP268 (*https://orpheusmusic.com.au*), 2015. SATTgB. Sc 6 pp, pts 2 pp ea. Abt. \$15.40 or PDF \$12.

This contemporary piece by Lance Eccles creates the musical image of reflections of bright sunlight, using high, chromatic lines in the soprano and alto against the acoustically low shimmering of chromatic lines in the great bass.

The soprano outlines the theme, followed by two variations, then repeats the original theme and expands it. At the end of a section about one-third of the way through, where the bass plays chromatic eighths, the chromatic lines move up through the other parts into the top range of the alto and soprano. The soprano returns to the first theme, repeating it before bringing back the second theme; the great bass plays short chromatic passages underneath.

The piece ends with the top four lines holding long notes, and a final chromatic scale from the great bass.

Both the soprano and the alto lines stay high in their range, with the soprano having to produce high C several times, and the alto playing high E^{b} . The alto line supports the soprano line, sometimes imitating and responding to the soprano. The tenor parts are the simplest, while the

great bass line is challenging, with its sections of chromatic passages.

The playing group found it hard to keep up with the recommended tempo of =110 beats per minute, because of the large number of accidentals. However, the work would sound better at that speed.

This is an abstract and challenging piece for a high intermediate group. While it has some interesting aspects, we did not find it appealing enough to invest the work it would require.

Bruce Calvin

TWELVE HYMNS. Orpheus Music OMP270 (https://orpheusmusic.com. *au*), 2016. TTB. Sc 12 pp, 3 pts 12 pp ea. \$23.

Before retiring from his day job as a senior lecturer at Macquarie University in Sydney, the Australian arranger of these hymns, Lance Eccles, taught and wrote about several languages, and also wrote a grammatical commentary on the Syriac version of the Gospel of Mark.

This is a straightforward collection of hymns, each of which is one page in length. The titles are:

- On Jordan's Bank the Baptist Cried
- Sing, my Tongue (Pange lingua)
- I Praised the Earth, in Beauty Seen O What their Joy and their
- Glory Must Be When I Survey the Wondrous Cross
- The Day thou Gavest
- Light's Abode, Celestial Salem (Regent's Square)
- Immortal Love, Forever Full
- Hail to the Brightness
- O Sion, Haste
- Immortal, Invisible
- Ye Holy Angels Bright (Darwall's 148)

Several of these hymn tunes will be familiar to groups who regularly play in churches, though sometimes paired with a different text than what is given here.

Each part has interesting moments, making this more appropriate for an intermediate group. These would be perfect for moments in a church service that need a shorter piece of music.

It is nice to have good arrangements for low recorders as an option.

SOLO FOR MICHAEL. Edition Walhall Flautando Edition FEA197 (www. edition-walhall.de/en/woodwind-/recorder/eccles-lance-1944-solo-michael.html), 2017. A solo. Sc 2 pp. \$6.50.

Lance Eccles is one of Australia's foremost composers and arrangers of recorder music. His recorder activities include playing in the Reluctant Consort, for whom many of his pieces have been written.

I could not find out who "Michael" was, but he must be a good alto recorder player! This short solo is harmonically contemporary, technically challenging, and includes flutter-tonguing with a glissando at the end.

One will either find it fun and appealing or ... not! Valerie E. Hess

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THE ENGLISH DANCING MASTER: 5 EASY DANCES, BY John Playford, arr. Maria Dorner-Hofmann. Schott

SE1018 (https://en.schott-music.com/

shop/the-english-dancing-masternoq46008.html), 2017. S, pf/guitar. Sc 16 pp, 1 pt 2 pp. \$12.99 or PDF \$10 (opt. MP3 \$2.25).

John Playford (1623-86) published 105 short country dances in 1651. The dance tunes were given in melody form only, but were followed by a description of the dance associated with each tune. The collection's popularity was such that its 18th edition had swelled to over a thousand pieces.

This publication is part of the Schott Student Edition series, which offers varied literature at five different levels of difficulty. For this volume, Maria Dorner-Hofmann has selected five pieces from *The Dancing Master* that she believes are suitable for teaching beginning recorder students.

Max Volbers wrote the accompaniments to four of the five, keeping them as simple as possible so that a student accompanist could be used with the student recorder player. There are even suggested percussion parts on three of the five that are suitable for a student to learn. A playalong MP3 purchase option is listed at the publisher's web site, plus a PDF download.

Dorner-Hofmann points out that these pieces can also be used by advanced players who would perform them at faster tempi and with added ornamentation in both melody and

CORRECTION

In the review of Passacaglia by Eileen Silcocks (Summer 2019 American Recorder), there was a statement about octave jumps "in the case of the soprano to high E and F" that should have referred to the sopranino rather than the soprano.

...not only commentary on the music but the dance steps for a couple of the tunes.

accompaniment. She continues, "Pieces from Playford's collection thus provide a musical playground for experimentation and interpretation, enjoyment of music making and dancing, too!"

The pieces included are *Nonesuch*, *Parson's Farewell*, *Gathering Peascods*, *The Queen's Birthday* and *The Pilgrim*, *or: The Lord Phopington*. The back of the book contains a facsimile of *The Pilgrim* from the 1709 edition.

Also included are teaching notes in English, German and French. Those notes include not only commentary on the music but the dance steps for a couple of the tunes.

This would make a fun teaching option in a beginner's group recorder class.

6 ARIAS FOR SOPRANO RECORDER, by Wolfgang Amadeus Mozart, arr. Jean

CASSIGNOL. Heinrichshofen & Noetzel N4732 (*www.prestomusic.com/ sheet-music/products/8512802--mozartw-a-wolfgang-amadeus-mozart-6-ar-*

ien), 2018. S solo. Sc 13 pp. \$11.25.

The six famous Mozart operatic arias transcribed in this collection are:

- 1. "Ach, ich fühl's, es ist verschwunden" from *The Magic Flute*, KV620
- 2. "Là ci darem la mano" from Don Giovanni, KV527
- 3. "Una donna quindici anni" from *Cosi fan tutte*, KV588
- 4. "Welche Wonne, welche Lust" from *The Abduction from the Seraglio*, KV384
- "L'ho perduta, me meschina" from *The Marriage of Figaro*, KV492
- 6. "Ah, perdona al primo affetto" from *The Clemency of Titus*, KV621

While Wolfgang Amadeus Mozart (1756-91) wrote no solo concertos or chamber music for the recorder, he was certainly familiar with the instrument. Many of his contemporaries included it in their works. In 2007, the recorder player and scholar Nikolaj Tarasov, writing in *Windkanal*, proved that Mozart included "his flauto piccolo parts with sopranino and soprano recorders as orchestral instruments in at least 17 works (including *The Abduction from the Seraglio*), as quoted in the preface to this edition.

Overall, these are for a more advanced player, though a couple of them could be a good challenge for a less proficient player, who would then use the *ossia* (an alternative passage, often easier than what it replaces) or leave out the more florid ornamentation.

BACK TO BASICS: A PRACTICE BOOK FOR THE BAROQUE FLUTE, BY ANJA THOMANN, TRANSL. KATHERINE SPENCER. Edition Walhall EW1011 (www.edition-walhall.de/en/woodwind-/flute-transverse-flute-panpipes/ thomann-anja-1981-back-basics1.html), 2017. Baroque flute. Sc 60 pp. \$29.95.

There are many kinds of flutes to be found throughout history and around the world. Some are blown in one end, like a recorder. Some are considered transverse, which means they are blown on the side. Some are made of wood, some of metal, others of clay.

During the Baroque period, the transverse flute was redesigned from its predecessor. One key was added, and it began to be constructed in three or four sections instead of being all in one piece. The same Hotteterre family that made recorders at the time was also involved in making transverse flutes, and in the various improvements to its construction. The transverse flute was also given a conical bore, which affected the sound by making it more penetrating and expressive. In 1847, Theobald Boehm patented his flute design, which gave us the modern multi-keyed metal flute. There are differences in range and tone quality between a Baroque flute and a modern Boehm flute but, just as recorder players can learn to switch between F and C fingerings, modern flute players can learn to play an historical one. This book will help.

The preface gives some interesting insight into how this book is structured: "The exercises have been especially compiled for the baroque flute and cover all important areas of articulation, finger-technique, intonation, and tone-development....Almost all the exercises in this book are based upon fragments of varying lengths from historical sources." For example, the articulation syllables come from J. J. Quantz's treatise *On Playing the Flute*.

The book begins with preludes taken from Charles de Lusse's flute method, *L'Art de la flute traversière*. Next come chapters on Warm-up Exercises, Scales, Arpeggios, Typical Baroque Figures, Tone Exercises, and Double Tonguing using *did'll*.

There is a fingering chart as well as a table of trills, a list of ornaments and how to play them, and a short bibliography, all oriented toward the onekeyed flute. Throughout are facsimile snippets from historical sources that illustrate a particular teaching point.

Professor Karl Kaiser from the Freiburg Hochschule für Musik writes: "It is known that flutists of the 18th century spent a large portion of their daily practice time on technical exercises. These were taught largely in the oral tradition from master to pupil. But which type of 'Solfeggi' could Blavet, Quantz, and Frederick the Great have practiced? Clues are hidden in a few written sources....Thomann extends the meagre sources for the first time to offer a thoroughly convincing system."

This is a good resource for those learning to play or strengthen their skills on Baroque flute. Many of the



exercises could be done by a recorder player, understanding that the range goes beyond that of the recorder—but the idea of practicing scales and the historical figures listed could be useful to some recorder players.

The list of ornaments, while not extensive, is helpful. However, as a recorder player, it would make more sense to purchase a recorder method book rather than to spend nearly \$30 for a resource aimed at budding Baroque flute players—unless a recorder player buys it for both purposes.

Valerie E. Hess

5 SPIELSTÜCKE ÜBER CHORÄLE DES KIRCHENJAHRES FÜR ALTBLOCKFLÖTE UND TASTENINSTRUMENT (5 PIECES ON CHO-RALS [SIC] FROM THE CHURCH YEAR FOR ALTO RECORDER AND KEYBOARD INSTRUMENT), ARR. LOTHAR GRAAP. Moeck Zeitschrift für Spielmusik 827/828 (www.moeck.com/uploads/tx_moecktables/827.pdf or www.moeck.com/en/publishing/sheet-music.html), 2013. A, pf/organ. Sc 11 pp, pt 3 pp. Abt. \$6.75.

Lothar Graap (born 1933) has arranged five chorale tunes from the 15th to 17th centuries for alto recorder and keyboard (preferably organ, says Graap), with the express intent of their use in church services. The melodies will be most familiar to liturgical Protestant denominations, especially Lutherans, for whom

Renaissance chorales form the basis of their hymnody. The recorder lines are easily accessible to lower intermediate-level players, with equally easy but well-done accompaniments. Each setting consists of a theme and variation, and is just a minute or two long.

O komm, O komm, du Morgenstern, better known to most of us as *O come*, *O come, Emmanuel*, is in both its German and English iterations an Advent hymn. The tune is from 15th-century France. Graap's variation is simply done and sounds like a modestly ornamented version of the melody.

Freu dich, Erd und Sternenzelt (Rejoice, you earth and starry firmament) is a lively Christmas tune from 15th-century Bohemia. In Graap's variation, the melody is playfully tossed back and forth from the keyboard to the recorder.

I am familiar with the third piece in this collection in two different texts for two different times of the liturgical year. Although Graap lists *Korn, das in die Erde* (Grain that in the earth [has lain]) for "Passion," or Palm Sunday, it is really about resurrection and is thus an Easter song. Its contrafactum (one text substituted for another without substantial change to the music), *Noel nouvelet*, is a Christmas carol dating back to 15thcentury France. In this version, Graap has included a short interlude before the true variation.

Der schöne Ostertag (This beautiful Easter Day) was written by Kirk Camphuysen in 1624 and is the latest of the chorale tunes in the collection. The variation begins with the melody in the keyboard, but the interchange between solo and accompaniment that was so charming in the second piece isn't present here.

Wie lieblich ist der Maien (How lovely is the May) was originally composed by Johann Steuerlein in 1581 and is a secular song, although there are some oblique references to the connection between spring and religious symbols of new life. Graap specifies that it is for Pentecost, which can occur in late May if Easter is early enough, but I was unable to find an alternative text that is truly for that feast day. The tune is more commonly found in Englishlanguage hymnals as an autumn or Thanksgiving hymn with the title Sing to the Lord of Harvest. Graap's setting again includes a four-measure interlude before the proper variation begins.

Although these pieces are intended to be performed singly in a very specific setting—the service on each appropriate Sunday of the liturgical year and perhaps paired with the corresponding congregational hymn they could easily be played together as a suite in a recital. Either way, they are lovely little pieces, sensitively arranged, and a useful addition to a less experienced player's repertoire.

Anne Fjestad Peterson has a Bachelor of Arts in music education from Concordia College, Moorhead, MN, and a Master of Music in music history from the University of Colorado. She has taught private and class recorder in Boulder, CO, since 1974 and has performed since 1980 with the Boulder Renaissance Consort, for which she arranges music.

Bits & Pieces Elsewhere in the Recorder Music Publishing World



As a way to share Australian recorder music with recorder players from around the world and to celebrate their 25th anniversary, **Orpheus Music** invites recorder players and recorder ensembles from everywhere to make a video recording of one (or more) of the 300 Orpheus recorder music publications, to share online and in return, performers receive the piece selected to record, plus two other pieces for free.

The categories for recordings are Solo and Group. Upon completion, recordings will be uploaded to the Orpheus Music YouTube channel, *www.youtube.com/channel/ UCUk3MbN3A7kJZ8eoa8RD8Ew*, and charad an Eachback and passible.

and shared on Facebook and possibly posted on the Orpheus Music web site. Deadline is **December 1, 2019**.

A popularity vote will be taken at the annual Orpheus Recorder Boutique, set for January 5-10, 2020, in Armidale, NSW, and via Facebook between January and March 2020. The results will be announced as a countdown (one winner each week) starting in April 2020.

The 2020 Recorder Boutique will also mark 25 years of Orpheus Music and 20 years of Orpheus Music Publications with a selection of the video clips from around the world.

For details, plus information on how to register, required forms, and lists of prizes including lizard postcards, Orpheus pens and bags, and CDs, visit the Orpheus Music web site at *https://orpheusmusic.com. au/545-omp-celebration.* **Peacock Press** has assumed the license for May Hill titles, and will supply orders through *www.recordermail.co.uk*.

May Hill Edition began some 16 years ago with the publication of an arrangement of *Jingle Bells*—and the publishing firm now holds 414 titles, with another dozen in the pipeline. Ann and Steve Marshall will devote more time to composing and arranging, while Peacock Press will handle printing and order fulfillment.

Commented **Steve Marshall** (whose *Blues Canzonetta* is in the ARS *Members' Library* Editions), "We believe that a large part of the success of May Hill Edition is that we are always interested to hear from people who want music written for them—in fact a large number of our publications were written as a result of such contacts....we particularly enjoy writing music that has been requested—so please continue requesting!"

Peacock Press has also recently acquired other music publishing concerns:

- Green Man Press, after the retirement from publishing of Cedric Lee, who remains as its editor-in-chief
- Oriel Library
- Provincetown Bookshop Editions, edited and distributed for many years by the late Joel Newman (recipient of the 2007 ARS Distinguished Achievement Award). For a full list of Provincetown publications: www. recordermagazine.co.uk/PBE.pdf
- Typeset versions of over 100 pieces published by Alex Ayre Music (the original manuscript pieces are also sold on the Recorder Music Mail site)
- Recorder Music Direct works, including Hugh Gorton's *Recorder Practice* series and a number of classical and light works edited for recorder and piano
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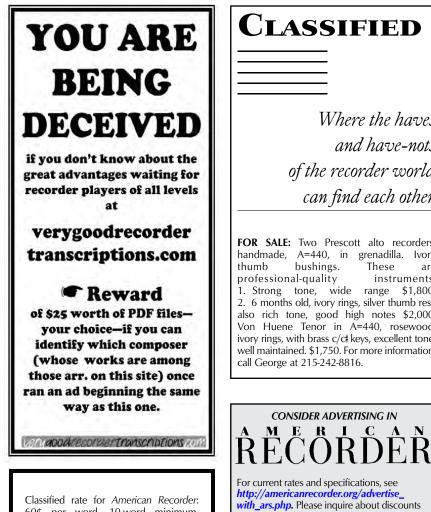
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