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FALL 2015

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EDITOR'S NOTE

I recently read that everything old is made new in Japan. The context was about consumables (bourbon to vintage denim), but perhaps that applies in this issue—and in the case of the recorder, perhaps it can be extended to the Pacific Rim.

The recorder has a new magazine in Japan, for which **Ewald Henseler** and **Mayumi Ohtsu** wrote an article on John Hamersley's *Bird Tunes*—all 14 charming old tunes together for the first time, here with a new article in English (page 22).

Returning to *AR*'s Education department, **Mary Halverson Waldo** offers an **interview and report on young recorder players in Taiwan** (page 19)—perhaps another way the recorder is made new.

Rounding out our virtual trip to the Pacific Rim's recorder world is a set of **CDs of Japanese recorder music** (page 15). Who better to write about them than **Tom Bickley**, a composer who regularly includes *shakuhachi* in his works? A few more pieces of Japanese and bird music appear in **Music Reviews** (page 27), where it's also time for music to take us **back to school**.

Read here and online about the variety of events that happened during the 2015 **Boston Early Music Festival & Exhibition**, including the ARS's presentation of its **Distinguished Achievement Award to Piffaro**. Plan now to be there in 2017.

Gail Nickless

www.youtube.com/user/americanrecordermag
www.facebook.com/groups/177397989075511/

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

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By Ewald Henseler and Mayumi Ohtsu



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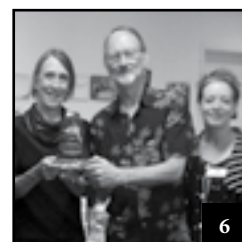
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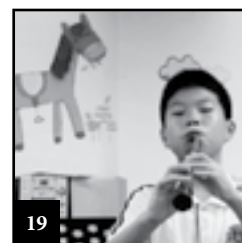
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Yamanashi Early Music Festival; Make Music

Chicago Day; more Dutch folk tunes posted online

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The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2014, the Society celebrated 75 years of service to its constituents.

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PRESIDENT'S MESSAGE

Greetings from Laura Sanborn Kuhlman, ARS President
LauraKuhlmanARS@gmail.com



“Time waits for no man,” so the saying goes. Sometimes I wish I had just a few more moments as the ARS President—and yet I am very anxious to experience the next chapter with the new President. It has been a whirlwind of a ride. I have been extremely fortunate to have had a very talented and hard-working Board of Directors stand with me during my post at the helm. One thing I am very sure of: the ARS is in very good hands.

I would like to thank all the people that I have worked with over the past three years as President. Some left just as I was coming on, and others will stay after my term ends. Each one has contributed to the vibrant life on the Board and has served the ARS membership to the utmost.

I will be forever grateful to **Alan Karass** for inviting me to run for the Board seven years ago. I am grateful to my Executive Committee: **Cynthia Shelmerdine**, Vice-President;

Ann Stickney, Treasurer; and **Tony Griffiths**, Secretary, for the many, many phone calls and e-mails that passed through our hands as we helped guide the ARS these past three years. I am indebted to the Board members who served while I was President. Without them, many of the benefits we have as members of the ARS would not be available.

Service on the ARS Board has provided me the opportunity to make many new friendships. I have met so many people along the way while attending Board meetings, partaking in festivals and leading chapter workshops. I will be forever grateful to the ARS for opening my heart to the talented and friendly members we have playing the recorder all over North America.

When I step off the Board, I will miss meeting members of ARS chapters most of all. I guess I will just have to make a point to travel to see other

I will miss meeting members of ARS chapters most of all.

chapters anyway, because being part of the ARS is being part of a huge community of recorder lovers wherever I go. I know the doors are always open here in Portland, OR!

“It takes a village to raise a child,” says the African proverb. It takes all of us to make the ARS the organization it is and will become. As members, we are all responsible for the future of our organization. One does not have to become a Board member to contribute. There are many opportunities to give back both internationally and within our own communities. The ARS will begin running some “help wanted” ads on the ARS web site, Facebook page and through e-mail campaigns; I know there will be something that will stir the call to action in each one of us.

It takes the whole community of recorder players to make the ARS strong. We all belong, and we all can make anything happen. Realize that little things lead to bigger things, and that there is help along the way.

What do you want? How will you contribute to help make it happen? Let's band together and together we can make the ARS—heck, the whole world—a better place!

I'm in. Are you?

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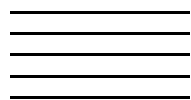
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TIDINGS



*Early Music Festivals in Boston and Yamanashi;
events at Carnegie Hall; recorder-making news*

Early Music Festival in Japan

The 2015 **Early Music Festival in Yamanashi**, Japan, sponsored by contributions from private donors and others, took place **May 1-3**. The program included several concerts plus an exhibit by music instrument makers and music shops.



It was combined with the **28th International Early Music Competition**, this year focusing on vocal Baroque music and early instruments. The jury (among others, **Jill Feldman** and **Kees Boeke**) judged 33 young musicians—largely from Japan, with two from Germany and one each from France, Italy and The Netherlands, plus others from elsewhere in the world.



Photos by Mitsuhiro Ohtsu

The first prize went to **Yûki Saitoh** for his brilliant performance of Vivaldi's *Concerto in C minor, RV441*. He and two others (both third place winners) each

received a cash prize and the opportunity to perform several concerts throughout Japan.

For more details of the competition (including the application form for future events), please visit the following web site (in Japanese and English):

<http://eterna.lolipop.jp/competition>.



On June 21, "Make Music Chicago Day," the Chicago (IL) Chapter played a program of Renaissance to modern music at the Lincoln Park Zoo. Members were conducted by Lisette Kielson. There was a nice crowd and beautiful weather! (Photo by Ben Eisenstein)

Bits & Pieces

Congratulations to **Rotem Gilbert** upon her promotion to Associate Professor of Practice in Musicology in the Early Music Program at the University of Southern California.

Australian scientists and musicians have **3D-printed a set of flutes** that can produce microtonal scales not possible on traditional instruments. Read more at www.sciencealert.com/you-can-now-custom-print-musical-instruments-that-play-any-notes-in-existence.

Yamaha makes a few recorder bodies from plant-based plastic, “Eco-dear,” which they tout as “the world’s first application of this material in a commercially available musical instrument.” It is used in home appliances and office equipment; Yamaha uses it in the YRS-401/402B recorders.



See <http://usa.yamaha.com/products/musical-instruments/winds/recorders>.

Moeck’s new **contra bass in F** replaces the bocal with a beak: <http://echodrom.de/projekte/moeck/en.html>.

Composer **Victor Eijkhout’s** successful Kickstarter campaign allowed him to post free recorder arrangements from *Oude en Nieuwe Hollandse Boerenliedjes en Contredanses* at http://imslp.org/wiki/Oude_en_Nieuwe_Hollandse_Boerenliedjes_en_Contredanses_%28Anonymous%29. The summer **ARS Members’ Library**

was a popular set of his similar arrangements of four Dutch folk tunes.

At the “Flauti Dolci & Amici II” concert held April 18 in San Jose, CA, **Hotte Ayre** was one of four chamber groups representing the Bay Area’s early music scene. They performed the debut of *The Green Room Dance*, composed for eight recorders by **Glen Shannon** after he returned home from the 2014 ARS RecorderFest in the West. (*Shannon is behind the Küng contra bass, right; ARS Board member Greta Haug-Hryciw is third from right.*)

Recorders in New York City

By *Anita Randolfi, New York City, NY*

During last April and May I heard recorders twice in Stern Auditorium (the big space) at **Carnegie Hall**. I mention this because we don’t often hear recorders in such a large venue. I can report that they could be heard clearly even in the highest balcony.

The first performance was on April 30. The house was sold out for **Sir John Eliot Gardiner** conducting the **English Baroque Soloists** and **Monteverdi Choir** in the *Vespro della Beata Virgine* (1610) by Claudio Monteverdi. Various combinations of soprano, alto and tenor recorders were employed throughout the piece. The busy players were **Rachel Beckett, Catherine Latham** and **Marion Scott**.

The second Carnegie Hall performance was very different in character. On May 29 **Leon Botstein** conducted the **American Symphony Orchestra** in a program titled “American Variations: Perle at 100.” This program commemorated the innovative and influential American composer’s 100th birthday with music by **George Perle** and his contemporaries. It’s Perle’s contemporary **Lukas Foss** (1922–2009) who included a recorder part among the “modern” orchestral instruments in his

marvelous *Baroque Variations* (1967). I only wish more composers included recorder in their pieces for orchestra.

The **Recorder Orchestra of New York** (RoNY) celebrated its **20th anniversary** with two concerts on its home territory of Long Island, NY: at Jamesport on April 25 and Peconic Landing on May 3. Anyone who has tried to keep a large recorder ensemble together (especially one with a combination of professional and amateur players, as is RoNY) knows how difficult a feat it is. Sincere congratulations to all the players and to music director **Patsy Rogers** on their accomplishment.

To help celebrate the occasion past directors **Ken Andresen** (who organized the group in 1994 and conducted it until 2001) and **Stan Davis** (RoNY leader for 2002–03) were invited to participate in the program — which, as is usual with RoNY, ranged from a 14th-century Italian *Trotto* through Renaissance and Baroque compositions to music composed in the 20th and 21st centuries. The *Concertino No. 4 - Introduction and Jig* (2004) by **Steve Marshall** with Andresen as the recorder soloist was especially attractive.

The program ended with the three directors, past and present, as recorder soloists in Franz Biebl’s *Ave Maria* setting of 1964. Again, congratulations to RoNY on 20 years, with hopes for many more years of music-making to come.

Boston Early Music Festival 2015

With a theme of “Invention and Discovery,” the **Boston Early Music Festival** (BEMF) was billed as a “once-in-a-lifetime celebration of Monteverdi,” featuring his 1610 *Vespers* plus staged productions of his three surviving operas: *Ulisse*, *Poppea* and *Orfeo*. The 18th biennial BEMF—held June 7-14—also included a week full of fringe events at various locations near the Back Bay area of Boston, MA.

The 2015 Operas

BEMF has a tradition of producing early operas that stretches back to its first effort in 1981. The 2009 centerpiece opera, *The Coronation of Poppea*, was revived for two performances as part of a “Full Monty” set of Claudio Monteverdi works this year. Read a review at www.nytimes.com/2015/06/13/arts/music/review-boston-early-music-festival-makes-monteverdi-its-main-attraction.html?smid=fb-share&_r=0.

An encore of *Orfeo*, from its November 2012 offering, appeared in a single 2015 performance.

Orfeo was done as a “chamber opera,” a recurring format begun in November 2008 on the BEMF non-Festival concert series. In this case, it meant that there were costumes, fairly elaborate staging, a goodly amount of choreography, but no sets beyond a couple of platforms behind the orchestra, which was onstage with the singers.

Recorder players will want to know that there’s one extensive recorder solo in this opera, played ably by **Alexandra Opsahl**, who was also one of the cornetto players. It was one of the dances in an extended wedding scene.

The singing was beautiful—especially **Aaron Sheehan** in the title role, and **Theresa Wakim** as Proserpina. It was also emotionally engaging: more than one person heard sobs during *Orfeo*’s pleading with Caronte to take him across the Styx in Act 3.

As far as the staging goes, it’s possible they tried to go farther than resources warranted. Even from the best possible seat, the production was busy and somewhat taxing: watching the singers in the foreground, the orchestra in the middle ground, action on the two platforms behind the orchestra, and the supertitles above the action, all at the same time.

BEMF justifies this kind of staging because it may be similar to that used in the first performance in Mantua in 1607.

The Monteverdi opera *Il Ritorno d’Ulisse in Patria* was a new production this year. It was a first in several ways: the first time BEMF has offered it (three times during the week, plus being staged along with *Orfeo* in the week following BEMF in the nearby Berkshires). It was also the first time the Boston University Theater was used by BEMF—and possibly for many in the audience, the first time to see it.

The story of the long journey home from the Trojan wars of *Ulisse* (Ulysses) is well-known to readers of *The Odyssey*. The musical accompaniment, consisting of strings and continuo instruments, was not grand—but it fit a more intimate staging perfectly.

Penelope and Ulisse were portrayed by two marvelous actors/singers, **Mary-Ellen Nesi** and **Colin Balzer**. Other parts that stood out were Penelope’s attendant Melanto, sung by **Danielle Reutter-Harrah**, who had a stage presence and soprano voice that were both captivating. A second notable character was **Aaron Sheehan**, cast here as Eurimaco, attendant to Penelope’s suitors.

Double coverage: See the ARS web site for photos and extended reports on Boston Early Music Festival events.

Monday, June 8

An early starter, **Infusion Baroque** (ARS scholarship winner **Alexa Raine-Wright**, Baroque flute, recorder; **Sallynee Amawat**, Baroque violin; **Camille Paquette-Roy**, Baroque violoncello; **Rona Nadler**, harpsichord) staged a concert billed as a Baroque murder mystery, “Who Killed Leclair?” Based in Montréal, QC, the four poised, elegant musicians were winners of the Grand Prize and Audience Prize at the 2014 Early Music America Baroque Performance Competition.

This concert featured two trio sonatas by Jean-Marie Leclair (1697-1764) and one by his rival, Jean-Pierre Guignon (1702-74). It was difficult to tell that one composer was superior to the other—apparently, this also wasn’t discerned by the employer who offered each of them a job in the Royal Orchestra, and allowed them to share the first chair on an alternating month basis. (Leclair quit after one month.)

Keeping the audience interested for an entire concert of only one instrumentation and style is problematic, and there were several strategies employed by the ensemble to accomplish this. For one thing, they play extremely well: their ensemble is impeccable, and they have an evident love for the music they play.

Especially appreciated was the humor of the *Badinage* movement and the celebratory dancing of the *Tambourin* movement (which concluded the program) of the *Deuxième récréation de musique*.

Most strikingly, Infusion Baroque performed a little play in between pieces dramatizing the police investigation into the murder of Leclair. He was found stabbed to death in the entryway to his house in a suburb of Paris on October 24, 1764. In the play, the police inspector (Nadler) interviews the mercenary gardener (Raine-Wright), the estranged wife (Paquette-Roy), and the aggrieved nephew (Amawat). No one was ever charged with his murder, and the mystery

Infusion Baroque performed a little play in between pieces dramatizing the police investigation into the murder of Leclair.

remains unsolved to this day. (A large majority of the BEMF audience thought the nephew was guilty.)

For those who could arrive early enough for Monday events, it would have been worth it just to catch a **benefit concert** early in the evening by **friends of Tom Zajac**, Piffaro member and well-known workshop teacher and instrumentalist who is recovering from surgery. For “Battaglia d’Amor,” recorderist **Dan Meyers** welcomed a large and enthusiastic audience—as well as performing luminaries from the Boston early music community (and beyond), gathered to perform an eclectic program of music from the 12th to 20th centuries, lasting well over two hours.

Recorders were featured in an audience favorite, the combined forces of **Renaissomics (John Tyson)** with **Seven Times Salt (Meyers)**.

Just before the final piece, **Lilli Nye**, Zajac’s wife, spoke eloquently about his battle and of their heartfelt appreciation for what the community has done out of love and respect to help them. It was also announced that more than **\$52,000** has been raised. **Piffaro** concluded the program with bagpipes, guitar and percussion, performing a joyous *Gayta*.

Tuesday, June 9

Renaissomics (John Tyson, recorders, crumhorn, pipe and tabor; **Miyuki Tsurutani**, recorders, harpsichord, percussion; **Douglas Freundlich**, lute, vihuela, cuica; **Laura Gulley**, violin; **Daniel Rowe**, cello) has performed for more than 20 years, with a broad repertoire of Renaissance music from dance tunes to elaborate chamber music. The members are solo performers in their own right, and can improvise using beautiful phrasing and rich variation of tonal colors.

The first piece on this noontime program, “Polyphonic Groove,” at Brown Hall of New England Conservatory (NEC) was *So ben mi cha bon tempop*—known to recorder players as *Questa Dolce Sirena* in Jacob van Eyck’s collection *Der Fluyten Lust-Hof*. The tune appears in Cesare Negri’s *Gratie d’Amore*; **Renaissomics** takes the Orazio Vecchi four-part setting as their starting point. They begin with the G alto recorder on the top line, finishing with ornamentation fireworks.

One conclusion recorder players can take from the group’s variety in orchestration is that good Renaissance recorders can hold their own with other instruments. There’s a tradition of always using the smaller recorders on the top line when there are so-called “louder” instruments in the ensemble, but **Renaissomics** often uses a tenor recorder on a middle line with a violin playing above it.

The stained glass windows of Old South Church’s Gordon Chapel pro-

vided a lovely backdrop for an early-afternoon concert for a nearly-full hall by **Les Bostonades (Asako Takeuchi, Emily Dahl, Sarah Darling, Anna Griffis**, violin; **Héloise Degrugillier**, traverso, recorder; **Zoe Kemmerling**, viola; **Colleen McGary-Smith**, violoncello; **Andrew Arceci**, double bass; **Akiko Sato**, harpsichord). The ensemble offered “Concerto No. 5”—an aptly-titled program of pieces titled “Concerto no. 5,” by varied composers.

Bach’s *Brandenburg Concerto No. 5* was beautifully performed, with concertino parts ably played by Darling, violin; Degrugillier, traverso; and Sato, harpsichord, all enhanced by the larger ensemble. The second No. 5 was *Recorder Concerto, Op. 17*, by the lesser-known Baroque composer, Jacques-Christophe Naudot. Degrugillier once again shone—this time on soprano and alto recorders—while backed by strings.

Two years ago, **Duo Marchand (Marcia Young**, voice, harp; **Andy Rutherford**, English theorbo) had planned an interesting program incorporating special guest **Ruth Cunningham**, voice, recorder, Baroque flute—which then had to be revised at the last minute when Cunningham became ill. This year’s BEMF was the fulfillment of that promise from 2013.

Even more amazing was the ability of [Ruth] Cunningham (of Anonymous 4) to move quickly from recorder or flute to singing....

While it’s a bit of a hike to reach Beacon Hill Friends House, the effort paid off. Soon after taking a seat, the atmosphere changed from 21st-century Boston to 17th-century England as the voices and instruments took flight in “Two Daughters of this Aged Stream,” theatrical works of Henry Purcell.

The acoustics of Friends House are perfect for an intimate, mid-after-



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noon performance. The women's voices blended like two matched recorders, floating above the skillful theorbo accompaniment. Even more amazing was the ability of Cunningham (of Anonymous 4) to move quickly from recorder or flute to singing intricate duet melodies, never missing a beat. She played recorder, and especially Baroque flute, with perfected agility.

We all surely agree that the future of early music rests in the hands of today's young performers and the institutions that shape them. For five years **Early Music America (EMA)** has sponsored its **Young Performers Festival (YPF)** to showcase students and ensembles from colleges, universities and conservatories throughout North America at major early music festivals. Support from the National Endowment for the Arts has made it possible for the groups to receive underwriting to travel to Boston and to Berkeley, CA, to perform. Video of 2015 groups and past events can be found at www.earlymusicamerica.org/endeavors/young-performers-festival, including the late-afternoon opening concert by the **University of North Texas Baroque Orchestra and Collegium Singers**, conducted by **Paul Leenhouts** and **Richard Sparks**. Other YPF concerts in the multi-day fringe festival, each one attended by 40-50, are covered in each day's events.

Wednesday, June 10

It was back to Beacon Hill Friends House as **Kleine Kammermusik** (www.kleinekammermusik.com) presented a concert titled "Flights of Fancy: Virtuoso Chamber Music from the Baroque," featuring courtly music of the early 18th century. Formed in 2013, the ensemble consists of **Geoffrey Burgess** and **Meg Owens** (both playing Baroque oboe, recorder); **Stephanie Corwin** (bassoon); **Rebecca Humphrey** (cello); and **Leon Schelhase** (harpsichord). (Burgess is also the author of the recent biography of Friedrich von Huene.)

Although the program featured works for double reeds and continuo, Burgess and Owens played recorders during the penultimate work, François Couperin's *Sonate en trio "La Steenkerque."* This piece commemorates the Battle of Steenkerque, fought in 1692 in Southern Netherlands. The second and fifth movements were played on recorders. As Burgess explained, Couperin may have intended to depict the battle in most of the movements by using oboes (which were frequently used in military bands); the recorders in the slow movements may have been used by Couperin to depict the pastoral countryside of Steenkerque. Kleine Kammermusik's performance was commendable as they tackled difficult music with grace and finesse.

EMA's YPF continued in the modern chapel at First Church with a Baroque ensemble from **Peabody Conservatory** of Johns Hopkins University (MD), the group **Different Birds**. Like several other youthful groups offered on the YPF, the real stars were very focused string players. Baroque flutist **Aik Shin Tan**, from Malaysia, held his own in the French pieces of the 1600s-1700s. Especially tender and poignant was an interlude for flute, violin and harpsichord in the cantata *Phèdre et Hypolite* by Thomas-Louis Bourgeois (1676-1750).

The seven performers of **Long and Away** (**Daniel Meyers**, recorder; **Karen Burciaga**, **Jane Hershey**, **Anne Legène**, **Colleen McGary-Smith**, **James Williamson**, viols; **Michael Barrett**, tenor; **Matthew Wright**, lute; www.longandaway.com) are musicians who obviously enjoy themselves—a positive feeling felt strongly throughout the mid-day concert, making the listener a comfortable part of the group.

The pieces on the program, "*The Beggars' Songbook: Revolt in the Spanish Netherlands*," were by a variety of composers, all in the same general period. Initially, there seemed a certain sameness to them. That soon changed, as each piece revealed its character.

Near the end was an uplifting piece for recorder and voice, *Heer als ik denk aan 't goed* (Lord, when I think of the good). The entire experience was a most pleasant one for the overflow crowd of more than 50 people in the chapel of Arlington Street Church.

A short walk away, an early afternoon program by several ensembles explored repertoire written by composers connected with the center of Italian church music in the 17th century, the *Collegio Germanico*—the Vatican's training center for German-speaking priests. These composers included Tomás Luis de Victoria, Marc-Antoine Charpentier, Giovanni Pierluigi da Palestrina and Giacomo Carissimi.

Held at Church of the Covenant, a large space with beautifully vivid

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watercolor-like stained glass windows and ornate wood carving throughout, this concert was deeply enjoyable, and made up for its lack of recorders in brassy choral splendor. The acoustics in the church were excellent, highlighting the lower voices especially, though occasionally relegating viols and middle voices to a soft murmur.

The program's centerpiece, the grand *Missa Sancta Mariae Magdalenae* by Giovanni Felice Sances, is scored for six strings, six brass, seven soloists, and seven-part choir.

As the **Duke Vespers** choir called, it was answered by cornetts and sackbutts in full sonority. Often the voices sounded like more than the sum of their parts, as they were supported by the **Mallarmé Chamber Players** and the **Washington Cornett and Sackbutt Ensemble**, and from the continuo organ by **Christopher Jacobson**.

In the last piece, *Regina Caeli* (à8) by Victoria, the brass split up and surrounded the choir from both sides, providing a rousing finish that brought the audience to their feet: the *Collegio Germanico* has power even to this day. Full program details are at <http://mallarmemusic.org/?event=viva-italia-at-the-boston-early-music-festival>.

As Festival-goers dodged security personnel and street barriers near a hotel where Hillary Clinton was staying, it was time to return to EMA's YPF afternoon concert, by the **Oberlin** (OH) Baroque Ensemble. Again the featured winds were Baroque flutes—played ably by **Zoe Sorrell** and **Sarah Lynn** (daughter of faculty member and wind player **Michael Lynn**). They were allowed to shine in the latter portion of *Chaconne et Tambourin* of Jean-Marie Leclair (from *Deuxième Récréation de Musique pour deux Flutes* of 1737), showing their high energy in the high range.

NEC's Jordan Hall was the site of the evening Festival performance by **Sequentia** (*l to r, below*): **Benjamin Bagby**, voice, harp; **Wolodymyr Smishkewych**, voice; **Norbert Rodenkirchen**, flutes, cithara. As part of "The Lost Songs Project," the trio performed "Frankish Phantoms: Echoes from Carolingian Palaces (8th-10th centuries)." With no music, and only supertitles projected to help the audience, one had to become a musical observer with an open mind—



which was the case with the audience of around 700; applause grew, piece by piece, with a favorite being *O mea cella, a carmina* by the Anglo-Saxon Alcuinus.

After being exhorted to "Arise, flute to make a sweet poem," Rodenkirchen did just that—using only a slender stick as he changed among early flutes and piccolo, providing flowing counterpoint sans leading tone. With changing groupings involving the voices and instruments, there was surprising variety.

Thursday, June 11

Some of the preconceptions about the previous day's **Sequentia** event must surely have applied as **Rodenkirchen** and **Smishkewych** again joined forces for the Festival 11 p.m. event the following day. Both wearing black, and again with no music in sight, the pair unraveled the tale of "Hamelin Anno 1284: On the Trail of the Pied Piper," bringing in sources from the Unghelarte ("unskilled") of 1284 up to the classic fairy tale of the Brothers Grimm.

Playing Medieval transverse flutes, and occasionally a lap harp and ankle bells, Rodenkirchen seemed to improvise melodies on set themes to augment the familiar tale. From mysterious and slow tunes that turned back on themselves, to segments that sounded quasi-contemporary or even jazzy, Rodenkirchen's flute playing and Smishkewych's recitations captivated the audience. (Rodenkirchen's various flute versions of the Pied Piper are at www.youtube.com/watch?v=8536pg4TRTI and other YouTube channels, and at <http://indianapublicmedia.org/harmonia/hamlin-1284-interview-norbert-rodenkirchen>.)

The concert ended energetically with an exclamation and the punctuation of a final stomp of the ankle bells; despite the approach of the witching hour, the audience of over 200 was energetic in its appreciation.

Some 12 hours earlier, the day had begun with another EMA YPF event, the Baroque ensembles from **Case Western Reserve University** (OH). Two years ago, wind player **Luke Conklin** was also part of this group—with which he again appeared, now clearly more focused on his Baroque oboe playing than on the recorder. Still, his rendition of director **Julie Andrijeski**'s version of the anonymous *Malle Symen*, played on a von Huene Renaissance soprano, allowed him to float above the strings' filigree.

The afternoon EMA YPF concert was the **McGill University** (QC) Early Music Ensemble in its program "La musique ancienne et moderne." Once again, it was the string players who shone; with no recorder players in this group, the lone wind player was a Baroque oboist.

The ambitious program of the 2015 BEMF of presenting three Monteverdi operas and a single performance of his *Vespers* of 1610 was well-received by the BEMF audience—all of those productions were sold out.

This *Vespers* chose to use the forces available to Monteverdi in 1610: 10 singers, continuo, four strings and five brass players. *AR* readers will want to know about the recorder playing. There is one movement (the *Quia Respexit* from the *Magnificat*) that includes parts for two recorders. You would expect the two cornetto players, already involved in the instrumental group, to switch to recorders—but, in fact, they did something more complicated. One cornetto player, **Alexandra Opsahl**, did pick up a recorder, but so did one of the sackbut players, **Greg Ingles**.

The recorder was used as it usually is in this period: to create a pastoral, contemplative mood for the words, “He has regarded the lowliness of his handmaid. For behold, from henceforth all generations shall call me blessed.”

The flexibility of the large continuo forces was part of the effectiveness of this performance—the movements with smaller vocal forces used only chamber organ (**Avi Stein**) and gamba (**Erin Headley**), whereas the ones sung by all 14 singers added the rest of the continuo group: two *chitarroni* (**Paul O’Dette**, **Stephen Stubbs**), Baroque harp (**Maxine Eilander**), and double bass (**Robert Nairn**).

Boston has seen numerous *Vespers* performances, and there are numerous recordings. This one seemed fresh and interesting in unexpected ways.

Friday, June 12

The **ARS Great Recorder Relay**, held all morning at Church of Saint John the Evangelist, also showcased some fresh and unexpected players—but began with a reappearance of an audience favorite, **Pentimento** (**Eric Haas**, recorders; **Olav Chris Henriksen**, lute). The two have performed together for some 20 years, which is evident in their tight ensemble. This was especially so in the *Canarios* concluding segment of a set by Heironymous Kapsberger (c.1580-1651), where musical layers built up to result in a syncopated hemiola that left you with a smile at the end.

Also returning to the Relay was the **Quilisma Consort** (**Lisa Gay**, **Carolyn Jean Smith**, **Melika Fitzhugh**), here playing exclusively works by the last member—and this time adding tenor voice (**Elijah Hopkin**). Fitzhugh’s poignant *Lamentations of an Aztec Poet*, played mostly on SAT Renaissance recorders (occasionally requiring a recorderist to play two simultaneously) was full of percussive chiffs, word-painting of the texts, and Ligeti-like clusters. Hopkin’s vocal gymnastics included slides and leaps to unexpected intervals—difficult for many singers to pull off, yet he did.

Starting with a house of about 20, the audience gained momentum as relatives of young early musicians began to arrive. A student of **Emily O’Brien**, teenager **Benjamin Oye** provided an intensity on alto that was appropriate to the large space, making a very effective impression with the difficult *Meditation* by Japanese composer Ryōhei Hirose.

A large group of young musicians trooped to the front for “A Showcase of Students from the **New England Conservatory Preparatory School**,” students of recorderist **Aldo Abreu**—who joined them with Festival featured recorderist **Michael Form** for the final work.

First came two Sammartini trio sonatas played by two set of cousins (the oldest of whom was 11 years of age!). Brothers **Marc** and **David Albrechtskirchinger** confidently played soprano recorder, while their cousins **Eleanor** and **Charlotte Raine** provided solid continuo support.

Joined by **Form** and **Abreu** on recorder and faculty member **Julie McKenzie** on solo violin, the assembled NEC prep musicians ended with a fun version of the entire *Brandenburg Concerto No. 4* of J.S. Bach—an uplifting and encouraging segment.

More younger players, the **Celebration Recorder Choir** from Third Baptist Church, Lawrence, MA, next offered playing and singing of several selections, starting with a bransle by Gervaise and ending with Beethoven’s *Ode to Joy*—first played by tenor recorder solo before the ensemble sang and then played it.

The maiden voyage of the **Boston Common Flutes** (**John Tyson**, **Aldo Abreu**, **Sarah Cantor**, **Emily O’Brien**, **Miyuki Tsurutani**) ended a full morning with professional renditions of favorites: a Holborne pavane, an eight-foot version of an *Ave Maria* of Josquin des Prez, ending as they began with another Holborne dance set—chiffy and also at eight-foot pitch.

The audience was invited to the church fellowship hall for refreshments and an award ceremony to honor the 2015 recipients of the **ARS Distinguished Achievement Award: Piffaro, The Renaissance Band**. ARS President **Laura Kuhlman** recounted her long and personal history with the group, after which several members of the band received the award.



Piffaro members Grant Herreid, Priscilla Herreid, Joan Kimball and Robert Wiemken, with ARS President Laura Kuhlman

The full schedule in the morning precluded hearing some events, such as the morning EMA YPF concert by **Forgotten Clefs** from **Indiana University**, in a program featuring popular French tunes from the 15th and 16th centuries on shawms, dulcians, sackbuts, recorders, bagpipes and percussion. The afternoon brought more event collisions.

The final EMA YPF had to warm the hearts of audience members, as **Seattle Historical Arts for Kids** (www.historicalarts.org) sang and acted a charming adaptation of Handel's *Alcina*. The cast of singers and actors, aged 6-17, were accompanied by a chamber orchestra of professional Baroque violins, cello, theorbo and harpsichord.

Not long after, the Festival lecture/concert, "Capturing Music: Writing and Singing Music in the Middle Ages," was an entertaining and informative presentation by **Thomas Forrest Kelly**, the author of the book of the same name (reviewed in the Summer 2015 *AR*). **Blue Heron**, the early music vocal group that provided the musical examples in the CD packaged with the book, also provided the "concert" aspect.

Kelly's presentation was clear and humorous. He showed slides of the earliest music books and their evolution, culminating in the too-often-performed *Sumer is icumen in*. Those attending could see how the earliest books only included words; then dots and slashes were handwritten above the words to help remind the singer whether the melody should go up or down. Next a line was introduced to represent a pitch, and then more lines and spaces until there was a full staff.

Kelly also showed examples of how the rhythm could be determined by the way the square notes were grouped together, and how this could be used for two or three lines of music to determine how the parts fit together. In each step, Blue Heron sang (mag-

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nificantly) the example that was projected, and the audience could match the notation to the music. The examples included chant, organum, then early motets, up through *Sumer*.

Back at the Exhibition at the Marriott Boston Downtown Courtyard, the **Historical Keyboard Society of North America SoundScape Series** featured several pieces played by **Vivian Montgomery**, an early music keyboardist on the Longy School of Music faculty. Included in the mini-concert were two selections with **Na'ama Lion**, versatile performer on historical flutes. Montgomery and Lion performed *Aire (1990) for Baroque Flute and Harpsichord* by Jorge Ibanez, composed for Lion (adeptly played with much flutter-tonguing, register changes, and a guitar-like accompaniment). This was followed by *Twisted Little Ground*, composed in 1996 by John Howell Morrison (Montgomery's husband). Commissioned by Montgomery and recorderist Cléa Galhano, it is written for recorder and harpsichord. Lion capably flew through the quick and intense recorder part.

Meanwhile, in a ballroom near the Exhibition, early music enthusiasts gathered for a multimedia talk by **Geoffrey Burgess**, "Making Early Music: Trans-Atlantic Dialogues

between Friedrich von Huene and Frans Brüggen."

Friedrich von Huene (born in 1928) is arguably the most important maker of historical woodwinds in the 20th century. Burgess, author of a new biography of von Huene entitled *Well-Tempered Woodwinds* (excerpted in the Fall 2014 *AR*), offered a talk covering not only von Huene's relationship with recorder virtuoso Brüggen, but also how both Brüggen and American recorder star Bernie Krainis influenced von Huene's instruments.

This BEMF was conspicuously different from many in the past in that von Huene's poor health kept him from being present in the Workshop's booth and from attending events other than an opening reception for exhibitors. It had been hoped that he would be present at Burgess's talk, but that was not to be. His courtly manners and friendly countenance were missed.

Burgess's book puts into firm perspective how involved von Huene has been in BEMF since it was conceived in 1979 around his dining table.

Burgess referred to correspondence between von Huene and Brüggen. There were also sound clips, of early instruments made by von Huene, being played; the earliest was alto no. 3, used by Krainis on his 1963 album

Sweet Pipes: Five Centuries of Recorder Music (Columbia MS6475).

A project that became increasingly important in recent years to von Huene was the completion of his arrangements for recorders (occasionally with viol) of the entire *Well-Tempered Clavier* by J.S. Bach. Four musicians ended Burgess's talk by playing von Huene's arrangement of *Prelude and Fugue No. 18 from Book I of Well-Tempered Clavier*: recorderists **Sarah Cantor**, **Lisa Buckland** and **Emily O'Brien**, plus viol player **Carol Lewis** (the last two being employees for some years of the Von Huene Workshop).

(*Well-Tempered Recorders* and Burgess's book *Well-Tempered Woodwinds* are both available at www.vonhuene.com.)

Fortified with coffee, some 300 recorder and early music enthusiasts converged on Jordan Hall at 11 p.m. to hear **Musica Pacifica** (**Judith Linsenberg**, recorder; **Elizabeth Blumenstock**, **Robert Mealy**, violin; **David**

Morris, gamba/cello; **Charles Weaver**, lute/guitar; **Charles Sherman**, harpsichord; **Danny Mallon**, percussion). The group's CD and the basis for this performance, "Dancing in the Isles" (www.musicapacifica.org/isles.html), has been out for several years, but the program remains fresh and lively. Its fare of Scots tunes, English country dances and traditional Irish tunes may be slightly off the beaten path for the group, but they play these songs with the same blending and technique that they apply to Baroque sonatas.

Linsenberg, playing recorders ranging from soprano to tenor, was perfectly in tune in the florid unison riffs with violinists **Blumenstock** and guest **Mealy**. Linsenberg especially seemed to enjoy playing the wild spinning soprano line of *Jack's Maggot* in a set of English country dances.

Despite the late hour, no one was tempted to nap during this rousing romp through music of the British isles.

Saturday, June 13

There was time to sleep in the next morning, before ascending the hill to the Goethe-Institut for the **recorder master class** with **Michael Form**, who teaches and conducts as well as his activities of playing and recording. (A five-minute segment from the master class appears at <https://youtu.be/BaH5MK5OFDc>.)

The first to play were the **Quilisma Consort** (**Lisa Gay**, **Melika Fitzhugh**, **Carolyn Jean Smith**), a trio of Boston-area recorder players who had appeared the previous day on the ARS Relay. The group performed a "Baroque-inspired" piece, *Sicilian-ish*, by consort member and composer Fitzhugh. They played it through, and then Form asked the audience what the time signature was. (He had the score; the audience didn't.)

Only a couple of people knew the time signature of 5/8 from the performance; the playing should have gotten this across better. Form worked with the trio on how to accent the first beat in the measure without destroying the phrasing or other musical aspects.

Form also told the story of Frans Brüggen's parting advice to recorder players: "Blow!" He suggested that all the players would have better tone if they were more completely filling the recorder with air.

Next up was an accomplished amateur, **Henia Yacubowicz**—who seemed very nervous to start, but relaxed as she played her piece, Ciaccona from the *Sonata in F major, Op. 2*, by Benedetto Marcello.

Form's first reaction was, "This is one of the most cheering-up pieces in the recorder literature." His second reaction was to ask, "Are you nervous?" She responded with a laugh, "Always."

Form suggested, "Well, let's play it together." As they played it together—sure enough, she was much less nervous. Then they played it antiphonally, with each person playing four measures, and then the other playing the



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next four measures. It looked like a lot more fun than some of the things that typically happen in master classes.

Form told a story: in 1945, a U.S. Army officer who was also a professional oboist went to the aging Richard Strauss and asked him to compose an oboe concerto. There was clearly interest, so the officer said, "If you write me an oboe concerto, I'll give you a thousand dollars." Strauss's eyes lit up.

The concerto starts with the orchestra playing a motive, much like one in the Marcellus, with 16th notes in groups of four. Yacubowicz played that section, and Form shouted, "thousand dollar," every time the motive came up.



Benjamin Oye, a high school senior and a student of **Emily O'Brien**, had also appeared on the ARS Great Recorder Relay the previous day. He played the Fontana *Sonata No. 6*, accompanied by **Miyuki Tsurutani** (who also assisted Yacubowicz with no notice!). His performance was poised and confident.

Form noted that the Fontana sonatas are marked *come sta*, meaning that they should be played as written, and not ornamented to the player's taste (or lack thereof) as was usual for music of that period.

Form gave Oye a lesson in *mesa di voce*, which involves doing a crescendo and decrescendo on a single pitch. There's a long note in the recorder part of the Fontana, which is the climax of the movement. The successful *mesa di voce* did indeed make it a more exciting climax.

Kim Wu-Hacohen, an 11-year-old student of **Sarah Cantor**, played *Optometrist* from Pete Rose's *I'd rather be in Philadelphia*. Form didn't know the piece, so he asked the audience about the title. **Judy Linsenberg**, to whom the piece is dedicated, told the

story of Rose following her around on errands, then composing the piece.

Kim played with obvious enjoyment of the swing style of *Optometrist* (marked *Jazz inegal*). The audience had copies of the version she was playing, in which phrases are marked with stage directions like "waterslide" and "falling down the stairs." Form asked her if she had made up those characterizations; when she said she had, he worked on ways to make some of them even better realizations of her unique ideas.

With time ticking away to make purchases in the **Exhibition**, an aside between two professional recorder players was heard: whether to purchase a new "modern" recorder. The opinion was that the Eagle is best for sound quality and volume, but the Helder is superior in range.

After lunch, it was back to Jordan Hall for **Juilliard415** and the **Royal Academy of Music**, conducted by **Masaaki Suzuki**. Among the choir and orchestra from Juilliard School in NY, there were again no recorders—but the winds were hardworking and very evident.

The large ensemble offered a complete program of J.S. Bach cantatas for a mostly-full house. Particularly noteworthy was a mournful introduction by solo oboe, with only continuo support, to the soprano aria, "*Ich nehme*

mein Leiden mit Freuden auf mich" from *Die Elenden sollen essen, BWV75*. In the Sinfonia of Part II of the same cantata, a slide trumpet declaimed the theme over a fuguelike fantasia. The three trumpets were audience-pleasers, being prominently placed at audience left, but it was the oboes (especially **David Dickey**) who received thunderous applause in the standing ovation at the end.

"Strings battle brass" might have been the headline describing the **Saturday late night concert**. This performance, often featuring the opera singers in lighter fare, is usually arranged by Steven Stubbs.

This year, Stubbs was kept busy doing three different operas plus the *Vespers*, so **Robert Mealy**, the long-time concertmaster of the BEMF orchestra (and guest artist with Musica Pacifica the night before), set up a concert with instrumentalists and some dancers performing two-choir music of the late-16th and early-17th centuries.

The stage was set up on audience left with four strings (**Mealy, Julie Andrijeski**, violin; **Laura Jeppesen**, viola; **David Morris**, gamba, 'cello). In the middle there was a continuo group (**Phoebe Carrai**, 'cello; **Avi Stein**, harpsichord; **Charles Weaver**, lute, guitar; and for some pieces, **Danny Mallon**, percussion). And on audience

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right was the **Dark Horse Consort** (**Kiri Tollaksen, Alexandra Opsahl**, cornetto; **Greg Ingles, Eric Schmalz, Mack Ramsey**, trombone)—mostly playing brass, although once they did all pick up recorders.

One might have expected that the winds would duel the strings and win, but that wouldn't be true. Particularly interesting was a Brade *Paduana XVI*, where instead of strings playing against brass, the low strings played with the high brass and vice versa.

Finally, eight dancers entered, wearing costumes. The music for this set comprised the little-known country dance settings from Praetorius's *Terpsichore*. The concert ended with a *Volta*, where the men lift the women high in the air, and are rewarded by seeing (and possibly feeling) "more than the ankle."

In spite of the late hour and the exertions of the week, this high-energy concert left the audience feeling exhilarated.

Sunday, June 14

One last recorder event capped the Festival: a Sunday matinee recital by **Michael Form & Friends** (*right*). We should all have such "friends"—bassoonist **Mélanie Flahaut**, and **Dirk Börner** playing harpsichord/organ. The program, "Vivaldiana: Virtuoso Venetian Chamber Music," allowed all to shine—but their sense of ensemble, where the timbres combined into one big sound that became more than the sum of the individual parts, was the more notable feature. This was especially true when Börner played a lovely chamber organ, as in the Vivaldi & Ignazio Sieber work, *Sonata a flauto e basso in F minor* (of Estienne Roger, 1716/17). This piece received persistent audience applause and two bows on its own.



Also a busy opera conductor in Europe (primarily Switzerland and Italy), Form has conducted several German first performances of operas by Vivaldi. He knows Vivaldi's music.

Form's tone was never forced, even in quick passages where his metronome-like fingers moved in precision. One notices that his body posture and way of moving when playing is very much like that of Marion Verbruggen—perhaps coincidence, since they do not appear to have common influences.

The final piece was a whirlwind of scalewise dialog between the alto recorder and bassoon, followed by a conversation continued in arpeggiated fashion, to its concluding *Allegro molto*—after which Form wiped his brow in relief.

The ensemble wasn't quite through: the enthusiastic audience cajoled them into an encore, which Form described as a collaboration between Marcello and Bach.

After a busy week of early music, we all wiped our brows and headed home!

Save the dates now for the next biennial Boston Early Music Festival & Exhibition. June 11–18, 2017!

With sincere thanks to the following volunteer reporters: Laura Conrad, Susan Burns, Alan Karass, Bonnie Kelly, Laura Kuhlman, Marilyn Perlmutter, Kathy Sherrick and Daniel Soussan.

COMPACT DISC REVIEWS

Reviewed by Tom Bickley,
tbickley@metatronpress.com

I was pleased to be in Japan over the last winter holidays, traveling with my wife Nancy Beckman, who is a shakuhachi player. There I was surprised and happy to find that the music department in the School of Design at Kyushu University in Fukuoka has a wonderful collection of reproductions of early European instruments (mostly Renaissance, including a full consort of Moeck Renaissance recorders, as well as viols, capped reeds, etc.). I visited there when my friend, composer Mamoru Fujieda, invited me to teach a Deep Listening workshop and perform in Terry Riley's In C as part of the 2014 Sonic Experience new music festival. (Our version of In C included gamelan instruments and two of us playing recorder! I used my Mollenhauer modern alto and my stand mate used a Moeck Renaissance soprano and alto.) In my workshop teaching, I have used pieces for early instruments by Japanese composers, and find them gratifying to teach as well as to play. E-mail me if you are interested in knowing more.



**JAPANESE
RECORDER
MUSIC**
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koberecs.com/scb/shop/shop.cgi?No=65](http://koberecs.com/scb/shop/shop.cgi?No=65)

This recent recording serves well as a companion to parts of the article by Ewald Henseler and Mayumi Ohtsu, “How the Recorder Came to Japan” (*AR*, January 2010; see also “On the Cutting Edge” by Tim Broege in that issue), as well as the article by Henseler and Ohtsu in this *AR*. The nine recordings on this disc are of less-familiar works of Japanese recorder music from 1947–2013.

Of particular historical interest, and musical charm, is the *Sonatine* (1947) by Hiraku Hayashi. Henseler and Ohtsu discuss this score, the first Japanese composition for recorder, extensively in their 2010 article.

On the other tracks, recorder player and musicologist Henseler performs in a trio with Ohtsu and Yoshie Tokimitsu (both of whom studied with Henseler) in Hirata's *Maserung* (“Grain of Wood,” 2012). Henseler and Ohtsu perform the duos *Japanese Bird's Delight* (2013; see *Music Reviews in this issue*) by Matsu-moto and *Pea-Green Interlude* (1988) by Fujiwara.

The other pieces are solo works, often employing multiple recorders played sequentially by one player.

Japanese Recorder Music

German player Winfried Michel contributes a very interesting rendering of Hashiramoto's *Krishna* (1992) for soloist playing sopranino, soprano and alto. Michel uses instruments built in the 1930s, as he seeks timbres more like flutes of Indian musical traditions.

While clearly contemporary in musical language, these works are quite listenable by general audience standards. *Sonatine* fits well within the general neo-Classical repertory of mid-20th-century art music. *Pea-Green Interlude* calls to mind works by Ryōhei Hirose, especially *Ode II* (1981) for alto duo. *Ode I* and *Ode II* are available on the CD *Sitting Ducks* (2000) by Sirena Recorder Quartet (BIS-CD-1112).

For ease of access, I wish this recording by Henseler and colleagues were available as a download. However, the booklet in Japanese and English is a very helpful companion. It provides not only details on which musician plays on which tracks, but also which of the scores are in print (five of them are, and are published by <http://microprint.de>). Background on the composers is included in the concise notes on each piece; information

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Of particular historical interest, and musical charm, is the Sonatine (1947) by Hiraku Hayashi.... Sonatine fits well within the general neo-Classical repertory.

about the performers is in Japanese only, as are the details on the instruments used.

The recordings, made in 2014 by engineer Yoshiro Morizono in Kobe, sound wonderful. The decision to separate each movement of these pieces into individual tracks significantly enhances the value of this CD for teaching and learning this repertory.

While there are other more visible (audible?) Japanese recorder players active today, these players provide engaging, musicianly performances of this repertory.



TOSIYA SUZUKI RECORDER RECITAL, TOSIYA SUZUKI, RECORDER; MAYUMI MIYATA, SHŌ. MusicScape MSCD-0006 (original release as a CD, now available as download only), 2001/2010, 1 CD, 58:28; avail. as mp3 from

www.iTunes.com (\$9.99) and <http://smile.amazon.com> (\$8.99), etc. Info: www.tosiyasuzuki.com

While Henseler's recording brings us a needed retrospective of Japanese music for recorder, Suzuki includes works by Toshio Hosokawa, Hitoshi Nakamura and Hiroyuki Itoh—along with pieces by Luciano Berio, Brian Ferneyhough and Luca Cori. The musical language on this disc might be termed international, though to my ears it sounds like the influence (even on the venerable *Gesti* by Berio) flows from the Japanese sound world to the West.

The music is exceptionally demanding, and Suzuki's playing is astonishing in its brilliance. These pieces abound with extended techniques, employed by these composers and this performer for ear-catching musical ends.

The works are for solo performer, with the exception of Hosokawa's entrancing duo *Bird Fragments IIIb* for shō (笙, the Japanese free-reed wind instrument), and contra bass recorder/sopranino recorder. The relatively static drones of the reeds recall courtly *Gagaku* music while the recorders produce a remarkable variety of articulations and phrasings. A recorded version for accordion and bass flute/piccolo is available on YouTube (<https://youtu.be/GvbokZXzEzc?list=PL5l4vAvMKiXK-ROekRnzliUdtp6Hka5iO>) by the Italian ensemble Alter Ego (flutist Manuel Zarria and accordionist Claudio Jacamucci). I prefer the shō/recorder version.

Fortunately, the nine tracks from Suzuki's CD also are on YouTube at www.youtube.com/playlist?list=PLM8nDOckHdJM1cWDdNvK2kHA2tTPkxVu4. In this solo recital, we

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hear amazing performances of contemporary repertory.

I thoroughly enjoy this recording, and I sorely miss access to the commentary that surely was available in the original booklet accompanying the physical disc. Ideally, companies releasing mp3 reissues would provide a digital booklet (as is available on some iTunes releases).



**KO KU:
CONTEMPORARY
JAPANESE
AND
CHINESE
MUSIC FOR
RECORDER**

AND PERCUSSION, GUDULA ROSA, RECORDER; HARUKA FUJII, PERCUSSION. Dreyer Gaido 21039, 2008/2010, 1 CD, 72:58. \$18.99 for CD; mp3 download from iTunes (\$9.99), Amazon (\$8.99), etc. Info: www.gudularosa.de; audio samples at www.classiconline.com/catalogue/product.aspx?pid=1032892#

The collection *Ko Ku* bears some similarities to Suzuki's recital recording: the playing is virtuosic and musical, and the repertory includes compositions by Asian and Western musicians. In this album by Rosa and Fujii, the aesthetic of new music from Japan and China provides the rationale for the project.

Rosa studied recorder with Winfried Michel (heard on *Japanese*

Recorder Music). Rosa made a concert tour of Japan in 2002, and in 2004 performed at the Japanese-Chinese Festival of Contemporary Music in Tokyo and Peking. This recording reflects that repertory.

It opens with a convincing and contemplative performance of American composer John Cage's *Ryoanji* (1985). The subtlety of playing (*n.b.* the two recorders are played simultaneously by Rosa) carries through the entire disc. Other works are *Ripple* (1991) for solo percussion by Akira

Miyoshi; the widely-available recorder solo *east - green - spring, Op. 94* (1992) by Maki Ishii (in which the recorder player also plays percussion); *The Trees Long for Silence but the Wind Still Rustles Their Leaves* (2004) by Ming Chi Chan; *Reeds, Twigs, Wind and ...* (1970) by Michiharu Matsunaga; and *Ko Ku, Op. 74* (19??) also by Ishii.

Thanks to the Naxos recording label, you can listen to the six pieces on this album via YouTube at <https://youtu.be/Q3uhFZhmKFo?list=PLUSRfoOcUe4YJqouLzoLc9q6P3RTij3Ap>.

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Blues Canzonetta (SATTB) Steve Marshall
Bruckner's Ave Maria (SSATTBB)
Jennifer W. Lehmann, arr.
Canon for 4 Basses (BBBB) David P. Ruhl
Dancers (AT) Richard Eastman
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Different Quips (AATB) Stephan Chandler
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In Memory of Andrew (ATB) David Goldstein
In Memory of David Goldstein (SATB)
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Terry Winter Owens
Leaves in the River (Autumn) (SATB)
Erik Pearson
LeClerc's Air (SATB) Richard E. Wood
Little Girl Skipping and Alouette et al
(SATBcB) Timothy R. Walsh

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New Rounds on Old Rhymes (4 var.)
Erich Katz
Nostalgium (SATB) Jean Harrod
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Three in Five (AAB) Karl A. Stetson
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Robert W. Butts
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An important recording from 1994 was Dan Laurin's The Japanese Recorder (BIS-CD-655), which stands as a precursor to these three discs.

Unfortunately, like some of the ones above, these recordings are of the audio only. Worthy of note is Gudula Rosa's video recording of Hosokawa's *Bird Fragments III* from a house concert with accordionist Marko Kassel at <https://youtu.be/geuRrPViwNo>.

An important recording from 1994 was Dan Laurin's *The Japanese Recorder* (BIS-CD-655), which stands as a precursor to these three discs. Some of the works on that disc have entered the new music recorder repertory. I recommend listening to both his recording of Shinohara's *Fragments* (1968), at <https://youtu.be/gA1HjiUpCWY>; and the duo version of the same piece recorded by Rosa, recorder, and Makiko Goto, koto, at <https://youtu.be/qrOosLwFRNc>. The latter is taken from a disc of music for recorder and koto (*Double Talk*, Dreyer Gaido 21005).

The initial disc in this review, by Henseler, Ohtsu, Tokimitsu and Fried, offers a way to hear the context in which many of the works on the recordings by Suzuki and Rosa developed. All three discs belong in the music collections of listeners interested in the ongoing vitality of the recorder.

We hear the *shakuhachi* (the traditional end-blown Japanese bamboo flute) surfacing in countless genres of music world-wide. *AR* readers are familiar with the recorder in early music and jazz and, even occasionally, in pop/rock. The recorder works reviewed here don't preclude the recorder's role in popular music-making and education plus countless cute ("kawaii") pieces. The recorder in the context of these recordings clearly has a place in serious new music in Japan and worldwide.

EDUCATION

By Mary Halverson Waldo,
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When I heard there would be a trip to Taiwan (formerly Formosa, which means “beautiful island”), two thoughts crossed my mind. First, I wanted to meet Yung-tai Liu, professional recorder player and director of the exciting **Taipei Youth Recorder Orchestra**. Second, I wanted to see my colleagues, Jen and Li-ju, two skilled teachers using the deeply effective education model of the **Suzuki Recorder Method**, in Taipei.

These two paths in Taiwanese recorder education are essentially independent of one another, but they share several key components for success: a strong emphasis on developing the all-important foundational techniques of excellent recorder playing; continuity of study over the years with well-trained teachers; and the inspiration and focus that come with frequent group rehearsal toward exciting performance goals.

Regarding the Suzuki teachers, I'd heard excellent solo and ensemble playing among their students during Teacher

Training courses in the San Francisco Bay Area (CA). This was not surprising, knowing that the Suzuki approach features not only attention to music-reading literacy, but also the ability to play with a beautiful, rich sound. It had been several years since I'd seen my friends Jen and Li-ju, and there have been other Taiwanese teachers who have studied in courses with the two particular recorder Teacher Trainers who are registered and approved by the Suzuki Association of the Americas and the European Suzuki Association (Katherine White, author of the **Suzuki Recorder School**, Vols. 1-8; and me.)

How did I discover the high standard of public school recorder playing in Taiwan? It jumped out at me in YouTube videos (among others, www.youtube.com/watch?v=8ug_hhXTDNo, www.youtube.com/user/lyt5610) when I happened to be researching recorder orchestras. The level of playing I'd heard and seen on videos of Asian student groups showed recorder orchestras performing interesting repertoire, often completely memorized, with sparkling tone quality, precision, good intonation, and abundant energy. I heard

Taiwan: The Land of Recorder Energy!

it coming from elementary through high school kids in the public school context.

This story's title was inspired by the fanciful name of an impressive CD, **The Land of Recorder Orchestra**, by Yung-tai Liu and his vibrant group of high school student performers, who toured throughout Germany in July 2015.

After I met Yung-tai over tea while in Taipei, along with his teenage daughter Tiffany (whom I recognized as one of the engaging soloists of the Taipei Youth Recorder Orchestra), I had an e-mail conversation with him later. He and his student group are pictured on the next page.

MHW: Usually a movement like this particular recorder orchestra phenomenon, is started by one person with a passion for the project. When and how did recorder orchestras begin to appear in Taiwan, and who started them?

YTL: Actually, I had been taking my pupils to Japan to join the area recorder competitions in 1998 and 2000. It was my first time to see the big instruments and to hear recorder orchestras playing, live. Before 2002, recorder ensembles for four parts (SATB) had been playing for almost 20 years in Taiwan. Beginning in 1990 the government started organizing competitions for public school children in every county, and also a final national competition. I organized the very first recorder orchestra in Taiwan in 2002, for my primary students, and won the second prize in the national competition. We played *Sevilla*, composed by Isaac Albeniz and the audience members were astonished to hear such a full sound and harmonic effect. After that, recorder orchestras started growing like bamboo after the spring rain.



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Recorder study for at least seven years is what seems to be missing in American public schools.

MHW: The high quality of playing in these student group performances is remarkable. I understand that generally the soprano recorder is studied in the third through sixth grades, and after that children continue with the alto recorder in seventh through ninth grades where they also learn to play even larger sizes. Is

instruction available within the public school system, or do the students take individual lessons outside of the school?

YTL: Recorder classes have been a mandatory part of the school curriculum for almost 20 years. Normally, students are taught by their school music teachers. Of course they can also take wind band, traditional Chinese ensemble, or chorus. Because of the economic situation many students in Taiwan are not able to take individual lessons.

MHW: The continuity factor—recorder study for at least seven years—is what seems to be missing in American public schools. General Music teachers here have an understandably lower motivation for bringing this kind of depth to the experience when only one academic year is devoted to recorder. It seems that the various competitions have provided another key incentive for quality performance.

YTL: Yes, the competitions have been important. For years the government has required primary school music teachers to organize student recorder ensembles or choruses and to enter the county competitions. School principals care about the competition scores, so music teachers work hard to aim for the target.

MHW: There must be hundreds of student recorder ensembles when you add up all of the various county elementary and middle school music programs throughout the country. What other factors have been influential in the development of such high quality recorder playing in Taiwan schools?

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YTL: There is one special thing: some of the recorder players in Taiwan, mostly those who had studied overseas, began to organize teachers' recorder ensembles in every county. So now it is easy for music teachers to find a recorder ensemble where they can learn and improve their skills, as well as having access to resources for teaching. They can even receive professional coaching—especially before competitions.

MHW: *So, Taiwanese music teachers realize that, with such high expectations for achievement from their school administrators, they need much more than a short course in recorder technique to develop their own skills.*

YTL: As recorder orchestras began to develop more and more in Taiwan, professional recorder players came back from the USA and Europe, and the schools invited them to coach ensembles and to offer individual master classes. I am one of the players who coach teachers' recorder ensembles.

The music teachers are also experienced in organizing the regular school recorder ensemble performances, sometimes using their own arrangements, and in making polished video recordings of these events.

MHW: *I have seen the score arrangements, and the impressive video-recorded performances of large school recorder orchestras through examples shown to me by my two colleagues Jen and Li-ju who teach not only in a collaborative studio for individual/group instruction, but also the public schools.*

On another subject, one can find on YouTube a variety of student recorder orchestras from other Asian countries. Do your students have any interaction with these international groups?

YTL: Yes. During the past 10 years, more and more recorder orchestras from Taiwan have been going overseas to work with students in other countries—Japan, Korea, China, Malaysia, and so on. This year, the Third Asian Recorder Festival will take place in Taiwan. The 1st Festival was in Japan, and the second in South Korea. Mr. Kuo Kun-chao, President of the Taiwan Recorder Association, is the one who is most actively engaged in these events.

MHW: *What happens with recorder orchestra-playing beyond your Junior High school? Do Taiwanese students have the opportunity to continue in high school?*

YTL: It's a very embarrassing problem. Our recorder education policy stops right before high school. The pupils' parents want them to focus on academic subjects. The Junior High teachers organize a graduation event for their recorder ensembles and the students stop playing recorder—all except for my students. My group is the only one in Taiwan for high school recorder players who choose not to give up!

Taiwanese music teachers realize that, with such high expectations for achievement from their school administrators, they need much more than a short course in recorder technique to develop their own skills.

More on the Suzuki Connection

When I contacted Jen and Li-ju with the news that I'd be in Taipei, they immediately responded with an invitation to visit their Suzuki music studio. An impromptu solo recital was arranged specifically around my schedule so that I could hear these students. The recital happened to be on the day a typhoon was predicted to hit Taipei! Luckily the storm held off just long enough for the concert to go on as planned. I was privileged to hear a number of well-prepared soloists performing pieces they were polishing for an upcoming competition. Several of the upper level students played Vivaldi concerto movements with flawless technique at exciting tempos!



Teacher Jen (l) with students and Mary Halverson Waldo (r)



Taiwanese student performers


Have you heard John Hamersley's *Bird Tunes*?

By Ewald Henseler and Mayumi Ohtsu

Ewald Henseler (Ph.D., Bonn University) retired in 2014 from his post as professor of musicology and recorder at Elisabeth University of Music in Hiroshima, Japan. His publications include articles on Catholic music in Japan and on Japanese recorder music. He has edited a number of recorder works by Japanese composers for Mieroprint in Germany, where he was born. His recorder playing can be heard on Albany Records. He now lives in Tokyo.

Mayumi Ohtsu graduated with a Master of Arts from Elisabeth University in Hiroshima. She is co-author of *Meiji-Katorikku-Seikashu* (Catholic Hymnology in Meiji-Era Japan; Tokyo: Kyobunkan, 2008).

This article grew out of a similar article by these authors published in 2014 in the *Japanese Recorder Journal* Kikan-Rikôdâ.

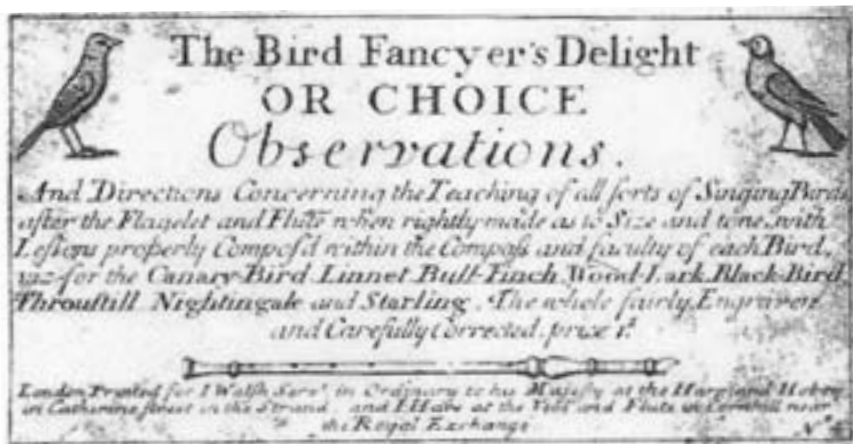
 The early years of the 18th century seem to have been the heyday for “the Teaching of all Sorts of Singing-birds, after the Flagelet (flageolet) and Flute (recorder), if rightly made as to Size & tone,” according to Richard Meares’s 1717 publication, *The Bird Fancier’s Delight*. Not only the Nightingale or the Canary-bird, but even the Sparrow and the Chaffinch, were taught to whistle human musical tunes.

For recorder players, the best-known collection of that period may be the two distinct editions of *The Bird Fancier’s Delight*, with more than 40 “Lessons properly Compos’d within the Compass and faculty of each Bird.” There are more tunes included for birds that are easily instructed to sing: for the Bullfinch (11), the Canary-Bird (9), the Linnet (6), the Woodlark (4), the Skylark (3), the Starling (3), and two each for the Parrot and the Nightingale, but only one each for the Sparrow, the Throustill (Thrush) and the so-called “East India Nightingale.”

Recorder players may already be familiar with the music in *The Bird Fancier’s Delight*, so it is not discussed here—except to mention how very difficult it is to believe that birds could have been taught tunes like the one below for the Bullfinch: it is actually a march from Handel’s *Rinaldo* (1711), which also appears in the *Beggar’s Opera* (“Let us take the road”).

One must wonder for whom these “lessons” might have been published. For bird-fanciers (bird-teachers)? For flageolet- and flute-players? Or was it (economical reasons!) for both?

By the way, the Schott edition of *The Bird Fancier’s Delight*, published nearly 60 years ago, is still available for players of the sopranino recorder. The introduction by Stanley Godman is worth reading, as it brings together all the bibliographical information about this work and describes the delight of bird fancying. Parts of it are also available online—for instance, at http://imslp.org/wiki/The_Bird_Fancier%27s_Delight_%28Walsh,_John%29.



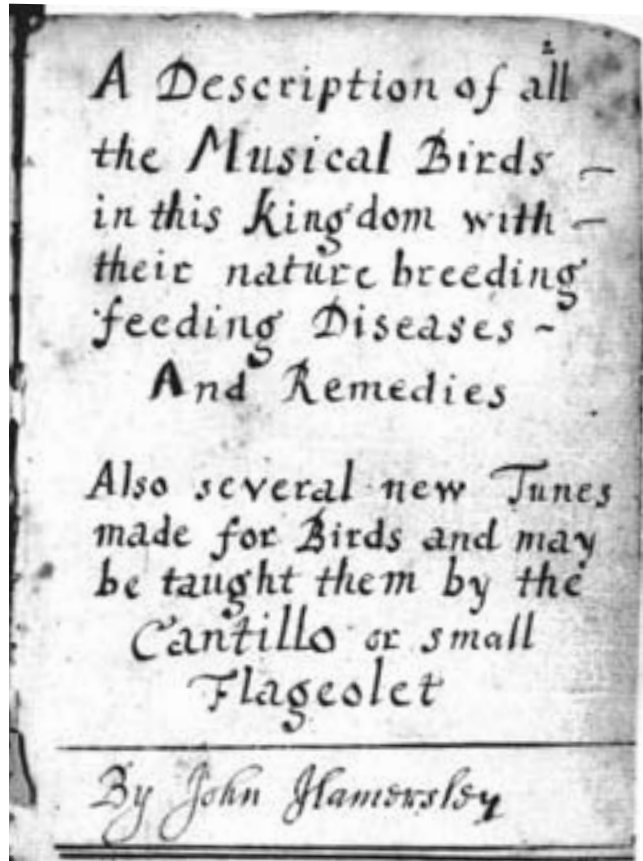
The Bird Fancier's Delight, title page, Walsh/Hare edition (before 1717?)



Tune for the Bullfinch (The Bird Fancier's Delight)

Another Bird Fancier

Some years older than *The Bird Fancier's Delight* is Staffordshire ornithologist John Hamersley's similar manuscript from the early 1700s (British Library, MS Add 29.892), with the title page shown here:



As the title implies, the book deals for the most part with "breeding feeding Diseases And Remedies," but a lot of other curious information can be found in it. For instance, there are these directions regarding the Woodlark:

"For lousiness take him out of the cage & smook him with tobacco"; or of the diet for caged Skylarks: "give them sheeps heart & a hard chop't Egg mingled."

Hamersley's account of each bird, beginning with the Nightingale, ends often in poetry, such as his lines for the Woodlark:

*This is a bird that hath good longs
For he can vary twenty songs
His Aspera is smooth & clear
As by his singing may appear
If you believe me, without fail
This bird as good, as Nightingale*

At the end of his manuscript (for us, the most interesting part!) are 14 "bird tunes." Hamersley writes: "I have set down several short tunes not exceeding 4 semibriefs [semibreves, or whole notes], which I made & are purposely fitted

for the capacity of birds, for som of their own natural songs and as long, & som longer."

Further, for such bird fanciers who may not be musicians, he explains: "2 minims [half notes] make a semibrief & a semibrief is the length of the natural song of the wild Chaffinch ... & 28 semibriefs is a minute of an hour."



"... 28 semibriefs is a minute of an hour."

Introducing his "new Tunes made for Birds," he says: "The best way to teach birds to whistle is with a smal pipe or Flageolet, but it must not be too small, for most comonly the least are false, & they are so short that ther is not room for the fingers, now they take more delight, in pipe music than in any other musical instrument, because it is most like ... their own whistling. A pipe that is between 5 & 6 inches long & the bore of it so small as the lowest note to be half a note above E la in Consort pitch is a very good size & pitch, And they must be taught always with one pipe & if they alter the pipe the other must be of the same pitch ... for a bird never alters the pitch of any tune he sings or whistles ... They must be taught in the night without any light, for then all their senses are void of their office except hearing."

A Modern Bird Flageolet



A bird flageolet was basically a small recorder. “On this instrument,” John Hawkins wrote, in 1776, that Marin Mersenne “observes that it need not exceed the length of the little finger.” Music theorist Mersenne published the treatise *Harmonie Universelle* in 1636, which includes fingering charts for recorder and “flageolet” (*the latter shown, next page*). The difference lies in the number and position of the finger-holes: the holes of a bird flageolet are six in number, with four at the front and two thumbholes at the back.

The three photos here are from Hōshun Masuda, a Japanese flageolet-maker (*left, at the 2015 Early Music Festival in Yamanashi, Japan, in a photo by Mitsubiro Ohtsu*), and the finished instrument (front and back views). Also shown are his drawing of a bird flageolet, and its modern fingering chart (*next page*).



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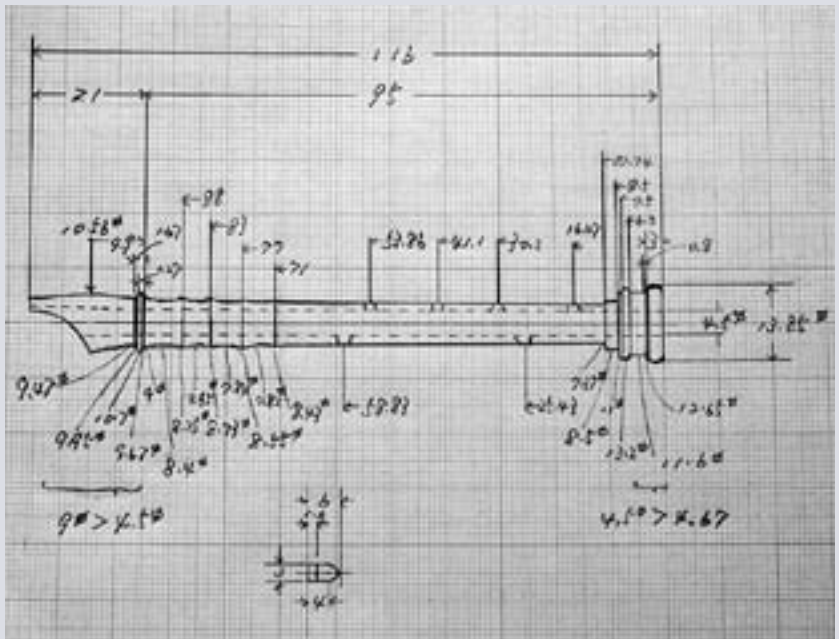
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18th-century engraving by Giovanni Alberto Tameravi



Hamersley refers to a high-pitched “small pipe” and to the (recorder-style) “Flageolet”; the title page specifies, “small Flageolet,” sometimes called a bird flageolet, because it was used to train birds to sing.

The bottom note of his tunes is our soprano G. The 6/4 and 4/4 tunes with four (or six) measures in major keys are much simpler than the ones in *The Bird Fancier’s Delight*. These seem more likely to have succeeded in their purpose than those suggested by Walsh!

However, one can only guess at the results—because, in spite of his interest in composing tunes for birds, Hamersley does not mention his

specific teaching method—or, above all, the results of his teaching.

Enjoy playing Hamersley’s music, included on the next page as part of this short introduction to bird tunes. It is not necessary to look for a “small pipe or Flageolet,” since these are easily adapted for soprano recorder. It is also not necessary to be a professional bird teacher in order to enjoy these delightful little old tunes. Or, if you have your own “Canary-bird,” use these simple tunes to teach your pet to sing.

Even without a soprano recorder, you can learn to whistle like a bird using “the Cantillo,” as explained on the title page of Hamersley’s manuscript: “by a Cantillo, which is with the

blade of an onion or leek scraping the out-sides of it, & the middle is a thin membrane which they put between their lips, & will sing like a bird, in their own natural wild notes ... som men wil do it so exactly & imitate birds so much to the life that if they were unseen, many would mistake them for singing birds.”

More Resources

Daniel J. Browne, *The American Bird Fancier* (1892 [1st ed. 1850]) “To teach a young Canary to sing, he must now be separated from ... other birds, and placed in a small wire cage, which ... must be covered with linen, and subsequently, by degrees, with thicker woollen cloth, when a short air, or other musical piece, must be whistled to him, or a flute, or a small organ may be used. This lesson should be repeated five or six times a-day, especially mornings and evenings, and in five or six months, he will be able to acquire the air, according to the power of his memory.” (p. 38).

Godman, Stanley. “The Bird Fancier’s Delight,” *Ibis: International Journal of Avian Science*, 97:240–246 (1955). Hamersley’s manuscript is mentioned, together with an anonymous treatise entitled *The Bird Fancier’s Delight* (without bird tunes).

Wells, Charles. “The Early Flageolet,” *The Recorder Magazine*, 13:72–74 (1993). Showing Mersenne’s “Flageolet” and its fingering chart, and the title page from *The Bird Fancier’s Delight* (Meares ed., 1717).

The Bird Fancier’s Delight: Directions Concerning after Teaching of all Sorts of Song-Birds, ed./preface Stanley Godman, soprano recorder, Schott ED10442 (1954).

www.YouTube.com, search for “Bird Fancier’s Delight recorder” to view several videos

Two flageolet fingering charts:

top, a modern chart used by Hōshun Masuda;

bottom: the “Flageolet” and its fingering chart, Marin Mersenne, *Harmonie Universelle*, 1636

The image contains two distinct fingering charts for a bird flageolet. The top chart, titled "FINGERING CHART for Bird Flageolet in G", features a grid with 12 columns and 4 rows. The first two rows represent the left hand (Thumb, First, Second fingers), and the last two rows represent the right hand (First, Thumb, Second fingers). Black dots indicate fingerings, while white circles indicate no finger. To the left of the grid is a small diagram of the flageolet instrument. Below the grid is a musical staff with notes and fingerings. The bottom chart, titled "Tableaux d'ordres de Flageolet", is an historical document. It includes a diagram of the instrument on the left and three musical staves on the right, each with notes and fingerings indicated by small circles above the notes.

John Hamersley's Bird Tunes

The image displays a musical score for 'John Hamersley's Bird Tunes'. It consists of 14 numbered staves, each containing a line of music. The notation is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The music is primarily composed of quarter and eighth notes, with some rests and accidentals. The staves are numbered 1 through 14, and each line ends with a double bar line. The overall style is simple and melodic, characteristic of a bird tune.

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MUSIC REVIEWS

JAPANESE BIRD'S DELIGHT,
BY **KENJI MATSUMOTO.** Microprint
EM1116 (www.microprint.com), 2014.
AA. 2 scs 4 pp ea. Abt. \$15.

Despite the reference in the title, *Japanese Bird's Delight* is rather different from the famous 18th-century collection, *The Bird Fancier's Delight*. The original was for a single recorder and was a collection of tunes designed to

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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The free sections have the ethereal, improvisatory quality of shakuhachi music.... The technical demands of the work are few.

teach birds to sing, while Matsumoto's piece is a duet that is inspired in part by the songs of the birds themselves.

The work's single movement is made up of two freely-written sections framing a gigue-like central section. In his preface, Matsumoto notes that he has used Japanese scales; the free sections have the ethereal, improvisatory quality of *shakuhachi* music. The gigue is filled with the sort of trills and darting figures that bring birdsong to mind.

The technical demands of the work are few, mostly small groups of quick notes in the free sections—from that standpoint the piece would be well within the capabilities of an intermediate player. The real challenge of the piece, however, lies in realizing the free sections most effectively—and for this a lively musical imagination and a strong sense of ensemble is necessary. Whether intermediate or advanced, performers will enjoy exploring the music's unusual style; audiences will enjoy the clear form and striking colors.

The presentation is clear and attractive, and two scores are included, although there is a difficult page turn that will necessitate using both scores for performance.

Scott Paterson, a former ARS Board member, teaches recorder and Baroque flute in the Toronto (ON) area, where he is a freelance performer. He has written on music for various publications for over

25 years, and now maintains his own studio after over 30 years at the Royal Conservatory of Music of Toronto.

More birds, from Japan and elsewhere, and back to school with Beatin' Path and others

25 years, and now maintains his own studio after over 30 years at the Royal Conservatory of Music of Toronto.

**A RECORDER MISCELLANY—
TWO FLAGEOLET SONGS,**
BY **SIR JOHN STEVENSON AND
GEORGE NICKS, SERIES EDITOR
JOHN TURNER.** Peacock Press
PRM011 (www.recordermusicmail.co.uk), 2013. S rec, S singer, pf.
Sc 8 pp, 1 pt 2 pp. Abt. \$12.

I was amused by the following statement from English recorder virtuoso John Turner: "The editor makes no claims for the quality of the music, though the Stevenson song is rather beguiling!" I guess I won't make claims about the music's quality either—but, if I had to choose one word to describe these two pieces, I'd use the word "cute" to characterize these short songs from Turner's own personal collection of printed music for flageolet.

The first song, "Cheerful as the Bird of May" (Stevenson) is the more difficult to play due to its key signature of two flats. Turner tells us that Sir John Stevenson (1761-1833) was a distinguished Irish composer best known for his "symphonies and accompaniments" to Thomas Moore's *Irish Melodies*. He was also a prolific composer for the London stage.

This song has a part for soprano singer. Its two verses each end with a very lighthearted "Fa la la" section using some charming syncopation. The vocal part is only printed in the score, so the singer must either play the piano and sing simultaneously, or just share the piano bench with the pianist. The text is all about love.

Fortunately, the piano part is very easy and sight-readable for most pianists; a talented pianist/singer could actually perform both parts. The piano part is marked *quasi pizz* because the accompaniment was originally meant for a small string band accompanying a professional flageolet player (from Turner's notes).

The vocal line and the recorder line are independent of one another, with the recorder playing lots of bird-like trills and slides. The piano and flageolet begin and end the song. The vocal range is from D up a 10th to F.

The second song, "Tis the Lark that Charms Mine Ear" (Nicks), is in the easier key of G. Again the piano part is simple, and there is a vocal line to be sung either by the pianist or a separate vocalist on the piano bench. The vocal range is from D up an 11th to G. Cues are placed in the score and in the part, should the recorder want to give a little extra help to the vocalist. This text is all about birds; the recorder thus plays many birdlike figures.

The first two verses are in common time, but the third verse switches to 6/8 time and also switches to G minor. This verse is about the nightingale's complaining song. Midway through the third verse, the key switches back to G major, with some word painting emphasizing that the nightingale's sweet complaining song also has another function—it cheers the traveler on his way!

"Not much is known about George Nicks (c. 1755-1841) but numerous songs and at least two piano compositions by him were published in the first three decades of the nineteenth century; some of the songs were reprinted in Philadelphia and New York" (from Turner's notes).

I have only two minor concerns. During the "Fa la la" section of the first song, the piano accompaniment range is a little high, into the range of the vocalist. Depending on the strength of the singer, I might be tempted to drop

If you enjoy playing from The Bird Fancier's Delight, you will enjoy these two songs.

some of the upper notes in the piano part. Second, I think a separate part for the singer, perhaps including the recorder part, would also be nice so that the vocalist could stand.

The recorderist needs to be fairly advanced and have trills under the fingers, even in the very high range. If you enjoy playing from *The Bird Fancier's Delight*, you will enjoy these two songs.

Sue Groskreutz has music degrees from Illinois Wesleyan University and the University of Illinois, plus Orff-Schulwerk certification from DePaul University. Playing and teaching recorder are the greatest musical loves of her life. For 10 years she was president of the American Recorder Teachers' Association.

WATERBIRDS, BY LANCE ECCLES.

Orpheus Music OMP232 (www.orpheusmusic.com.au), 2011. SATB. Sc 7 pp, pts 3 pp ea. Abt. \$24.

Australian Lance Eccles, whose music has been reviewed numerous times in *American Recorder*, has again composed an intriguing and playful trio of short programmatic pieces in *Waterbirds*. Each piece—and each part within that piece—varies in difficulty, while all require a precision and clarity in technique to be effective.

In "Penguins on the Ice," it is very easy to imagine the awkward movement of those birds, with occasional slides on the ice. We found the soprano and alto parts to be distinctly harder, while the tenor and bass lines were still very interesting and fun.

In "Pelicans over the Lake," the soprano has a lovely soaring tune with lower lines either joining or responding to it. The soprano and alto lines have five measures in the middle which could stump the best sight-reader with

lots of accidentals including D#, G^b and A#, all in the key of B^b. The bass line has wonderful solo sections.

"Sparrows in the Bird Bath," the easiest of the three, humorously evokes a group of those birds flapping their wings while splashing water. Set in 3/8 time, it contrasts duple and triple rhythms in the lower three parts, with the alto and tenor lines alternating between them for many measures at the beginning.

The difficulty level for *Waterbirds* ranges from intermediate to upper intermediate. However, be aware that it would frustrate groups who occasionally sightread without spending time to become clean and precise.

Waterbirds left us smiling after we played its three pieces.

Bruce Calvin started playing recorder in college some unspecified 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.



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LET'S SING . . . AND PLAY A DOZEN, BY MICHAEL R. NICHOLS. BPP-LSPD, 2009. S, voice, Orff ens. Sc 29 pp + CD of digital pts. \$25.

Michael Nichols, whose Orff-Schulwerk certifications and master classes are from Memphis, TN, retired after 30 years of teaching elementary music. Now he presents Orff-Schulwerk workshops around the U.S., provides recorder instruction for summer Orff courses, and publishes resources for teachers. He also teaches in Western Carolina University's music department and performs with two early music ensembles.

This appealing collection is intended to introduce recorder into third- through sixth-grade music classes, beginning with four B-A-G songs. The songs, to be sung as well as played on recorder, are presented in Orff arrangements. Four are American folk; eight more, plus a speech piece on good recorder playing technique, are by Nichols.

New notes are introduced gradually, totaling seven: D E G A B C' D'. Lesson plans and objectives are included. Nichols offers teaching notes (for Orff teachers, this is solid "process") for the accompaniments as well as for the recorder parts. Many of the notes refer to and explain techniques commonly used in Orff teaching (mirroring, *bordun*, body percussion, sound carpets, *ostinato*, *patschen*, and more), so that teachers without Orff training can use the book.

Visuals of the instrument parts, to be used with interactive whiteboards or made into transparencies, are included on a CD.

Though a few of the lyrics may strike older kids as juvenile, all ages should find the arrangements enjoyable to learn and perform.

THE BEATIN' PATH CONSORT COLLECTION, VOLUMES I AND II, BY MICHAEL R. NICHOLS AND BRENT M. HOLL. BPP-BPCC1 (1998) and BPP-BPCC2 (2008). SATB. Sc 25 pp, pt 22 pp. Each \$6.95.

Both Michael Nichols and Brent Holl have taught public school music and university courses, and now present instruction for Orff music teachers. These books contain easy to intermediate pieces that have been used successfully with groups ranging from upper-elementary through adult.

Of the first volume's 20 pieces, nine of them are Christmas-related, and two are original compositions by Nichols. Most are quartets, with a couple each of trios and quintets; one also calls for guitar. Many are familiar tunes, such as *Pastime with Good Company* and *The Rakes of Mallow*.

Most of the harmonizations are not too adventuresome. Ranges are conservative; rhythms include a few sets of scalewise 16ths, plus a good sprinkling of standard eighth-quarter-eighth syncopations. Both simple and compound meters are used. One of Nichols's compositions is in 7/4; my ensemble found the piece intriguing.

Volume II presents 13 more pieces, including three by Nichols. Only a couple of the tunes are known to me. One calls for conga drum. The degree of difficulty is similar to that in the first volume.

My adult performing group found most of the pieces interesting to play. A couple of the selections

were more predictable and would be useful for working on phrasing.

RECORDER FROLICS, BY ROBERT A. AMCHIN. BPP-RFSB, 2009. ST, Orff ens. 18 pp, play-along CD. \$15.95; student book \$5.95.

ALTO ANTICS (TEACHER'S EDITION), BY ROBERT A. AMCHIN. LLC BPP-AATE, 2001. AA, Orff ens. 22 pp, play-along CD. \$19.95; student book \$6.95.

Robert Amchin is a professor of music and music education at the University of Louisville in Kentucky. He has taught elementary school music and now provides recorder, movement and pedagogy instruction for Orff-Schulwerk courses nationally.

The *Frolics* book contains 11 little compositions, each with brief teaching notes. Six are in simple meters and four are in 6/8; one alternates measures of 6/8 and 3/4. The most difficult rhythms are single eighths and dotted quarters. Range, from low C to fourth-space E, includes F and F#, but not Bb. Only four of the pieces venture away from tonic in harmonization.

Players are encouraged to lengthen the pieces by making melodic or rhythmic patterns into introductions, interludes and codas by using improvisation or adding orchestration. The 22-track CD of the performances and accompaniments demonstrates several such techniques.

Alto Antics consists of 14 pieces in which young musicians will encounter many points of interest—articulations,

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a couple of sets of four 16ths, modes, a piece with sections in major and sections in minor tonality, one partly in 7/8 and partly in 4/4, and others pointed out in the teaching notes.

These pieces have more harmonic variation than those in the soprano book. Again, Amchin suggests arranging and re-orchestrating the pieces as desired. Again the CD has an accompaniment for each piece, as well as recordings of altos playing each piece with its accompaniment.

MOODS AND MODES, BY ROBERT A. AMCHIN. BPP-MM, 2010. Duets/trios in ST combinations, opt. Orff ens. Sc 29 pp, PACD accomp. \$19.95 (incl. rights to photocopy student recorder pages).

Here are 11 varied compositions, each with brief teaching and performance notes. One is a gigue in 6/8 and one a dance in 7/8; the rest are in simple meters, except for a couple of

three-beat measures appearing in one of the common-time pieces. Range is low C to G atop the staff.

Designated “beginner to intermediate,” the book has no fingering chart. Dotted eighths and 16ths are used. A couple of the tenor parts are designed for hands not yet large enough to handle the recorder’s full range.

The recorder duets and trios may be performed with the Orff accompaniments as scored, or with the accompaniment tracks on the CD. Instructions for performing as recorded on the CD are given, but Amchin also encourages students to develop new codas, accompaniment patterns and embellishments—even new descant parts. He also encourages teachers to simplify as needed for a group.

With its variety of moods, flexibility in orchestration, and room for creativity, this collection could be used in many ways. It would be a great resource for a group wanting to

include music they were creating in a performance.

RACE AROUND THE WORLD: A GAME FOR BEGINNING RECORDER PLAYERS, BY DAVID KROSNER. BPP-RATE, 2010. SS + Orff ens. Teacher ed. 30 pp. \$20. Also student books, \$5 ea/packs of 10.

David Krosner is a music educator with 15 years of experience in pre-K to grade 12, currently teaching elementary school in Georgia; his Master of Music Education degree is from Georgia State University. He also trains teachers in integrating curriculum, differentiating instruction, and using technology.

This book contains 12 duets of folk songs from around the world, most or all of which will be familiar to elementary school music educators. It also contains an orchestration for each song on Orff instruments, by Brent Holl and Michael Nichols; information for the students about each song; a CD with four tracks for each song (full performance, minus S1, minus S2, accompaniment only); supplemental materials at an interactive web site, where students can practice along with the tracks; a fingering chart; teaching suggestions for each piece; correlations with National Standards for each piece; and instructions, clues and a “passport” for the title game.

... a recorder curriculum for an entire school year.

In short, this book (along with student books, available in bulk) could easily be a recorder curriculum for an entire school year.

I find the “beginning recorder players” designation a little misleading. The very simplest song uses the notes B A G E in the first soprano part, plus low D in the other soprano part, which in the game must be learned alongside soprano one. I would never expect third-graders to play this as



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their very first song. The students playing in a video posted by Krosner look more like fifth-graders, so possibly it is realistic for them.

The note range is from low C to top-space E, including forked F, F \sharp , and B \flat . I can easily imagine using this in fourth grade with students who began playing recorder in third, continuing enjoyably to develop their confidence and facility.

The orchestrations are not difficult, but neither do they consist simply of *ostinati* (as in many Orff pieces). The recorded accompaniments are also quite pleasing, even though they are not recorded with live musicians. Tempi are bright.

The game is intended to provide tie-ins with social studies, as well as other opportunities for integration. Many students will especially enjoy using the online resources.

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

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ONE MORE TIME! DESCANT RECORDER: A NEW TAKE ON FAVOURITE FOLKSONGS.

2009. S, pf. Sc 32 pp, pt 8 pp, CD. Abt. \$14.50.

Sarah Watts is an English musician, composer and educator, as well as the artistic director for the National Youth Music Camps founded by Avril Dankworth in England. This volume is part of Watts's *One More Time!* series for various instruments.

The score includes a piano accompaniment plus CD with two synthesized tracks for each song—one for practice (with the recorder line played) and one for performance. Both tracks are at the same tempo.

The folksongs are from the UK and are for an advanced beginner. Chosen songs include: "Strawberry fair," "The oak and the ash," "Early one morning," "Charlie is my darling," "Mairi's wedding," "The skye boat song," "The wraggle-taggle gypsies," "All through the night," "The mermaid," "Cockles and mussels," "Blow the wind southerly," and "Dashing away with the smoothing iron."

This could be a good addition to a teaching studio where one is always looking for an array of music to meet a variety of students' needs and tastes.

RED HOT RECORDER DUETS: BOOKS ONE AND TWO. 2008.

SS, pf, CD. Each bk: sc 23 pp, pt 11 pp. Each abt. \$12.50.

Watts is a prolific composer of music to be used to teach children to play a variety of instruments. These two volumes of recorder duets each have a CD with two synthesized tracks for each piece: a practice track with recorder parts played and a performance track with only accompaniment.

Typical of Watts's music, these are in pop styles, and are for students who are not beginning recorder players themselves but may be beginning to learn ensemble playing. These could be a good addition to teaching if one is looking for lighter styles that contrast significantly with, say, Telemann.

RED HOT RECORDER METHOD: TEACHER'S COPY. 2008. S, pf.

Sc 63 pp. Abt. \$15.

Sold in packs of 10, the student edition of this method comes with a CD that can be used to practice with the piano accompaniments at home.

In the teacher's edition foreword, Watts writes that she has "included lots of different types of musical activities, pieces with 'feel good' accompaniments, rhythms to clap, 'tap dance' type music, optional second and third parts for ensemble playing, CD accompanied exercises to aid the development of aural skills, and even an accompani-

ment for long note practice....*Red Hot Recorder Method* adheres closely to my style of music-making and teaching."

The latter is evident in the dedication to Avril Dankworth, whose National Youth Music Camps hugely influenced Watts—who later became Dankworth's artistic director. The vision that Dankworth had was "to give young people with a love of music an experience that combined her two loves, music and camping. She specified that the musical experience should be completely different to what the campers experienced at school. It should embrace all genres, all abilities, and should take place as much as possible outdoors." Watts has certainly continued that philosophy in all of her books for young musicians.

Each of the 10 sets in this method book introduces a new note or element of music reading. For example, the first lesson in set one introduces B, a quarter note and quarter rest, and 4/4 time. Set 10 focuses on practicing the F \sharp and D fingering patterns. There are 62 pieces for practice or performance in Watts's folk/pop style of composing. Each piece has a slower practice tempo on the CD, as well as the accompaniment at performance tempo.

This light, accessible music is fun and could be a good addition to a well-rounded recorder education.

FRESH AIR: DESCANT RECORDER PIECES AND STUDIES GRADES 1-3. 2005.

S, pf. Sc 38 pp, pt 15 pp. Abt. \$11.50.

This volume is from Watts's *Fresh Air* series for teaching various instruments. There are 12 accompanied pieces, plus six unaccompanied studies named after colors ("Study in green," "Study in yellow," etc.).

The original compositions have a pop/film score feel to them, making them a good contrast to more traditional recorder music from the 16th and 17th centuries when teaching students.

Valerie Hess

RECORDER ROUNDABOUT,
BY EMMA LINES. Forsyth Recorder
 Music FLE09 (www.sheetmusicplus.com), 2010. S. 96 pp. \$15.95.

Designed to last a full school year, this original soprano recorder book assumes “no prior musical knowledge, introducing new notes, rhythms, and theory elements in simple and fun steps.” I want to emphasize that it is a publication from the UK; thus, the book discusses semibreves, minims,

crotchets and quavers (whole, half, quarter and eighth notes). The staff lines are Every Good Boy Deserves Food (vs. Every Good Boy Does Fine). In America, this could be a drawback.

That said, this is a lovely book. It is a spiral-bound 8-1/2” x 12” landscape orientation workbook; it truly assumes the child knows nothing about music. There is a certificate at the end and four blank pages of manuscript paper for further practice.

There are fun line drawings, and the pieces that drill each new concept are geared towards young children by their titles and text painting. For example, a piece in a pentatonic scale is called “Chinese Takeaway!” accompanied by a line drawing of a Chinese food take-out cartoon and chopsticks. “Clog Dancing” teaches staccato and has a picture of wooden clogs.

All the basics are covered: fingerings for the notes on the recorder to dynamics and basic syncopation. Again, aside from the cultural differences in some musical terms, this would make a good teaching tool in a classroom or other setting where young children are learning music fundamentals through recorder playing.

Valerie E. Hess, M.M. in Church Music/Organ from Valparaiso University, is Coordinator of Music Ministries at Trinity Lutheran Church, Boulder, CO, where she directs the Trinity Consort. She has also published two books on the Spiritual Disciplines.

KEY: rec=recorder; S^o=soprano; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= forward; 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: *Sue Groskreutz, 1949 West Court St., Kankakee, IL 60901 U.S., suegroskreutz@comcast.net.*

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