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FALL 2017

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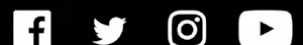
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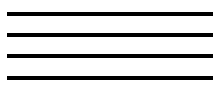
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EDITOR'S NOTE



This issue feels like one that has a lot of heart. As you might expect, there are reports reflecting enthusiasm for recorder activities that took place in recent months: a solstice **play-in for Make Music New York** (page 8) and **early music festivals in Indianapolis, IN, and Boston, MA** (pages 7 and 9). The Boston performances included some from players who are young at heart as well as others by youthful players (university and considerably younger) who give us optimism about the recorder's future.

An interview with **Mary Halverson Waldo** about her eager young students in the "Homeless No More" program (page 21) does the heart good—both in considering the generosity required to run such a program and in its benefits for the students.

There is so much evidence of heart in the memories written about the late **David Bellugi** (page 4). Those of us who knew him couldn't help but be affected by the caring, enthusiastic and talented person David was.

Near to a recorder player's heart is finding more music to enjoy. In the **anniversary year of Hans Poser's birth**, we learn more about his recorder works (page 24), and from **Music Reviews** (page 27) about other pieces for the beginning of school and for recorder aficionados to prepare for the holidays.

Gail Nickless

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

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

VOLUME LVIII, NUMBER 3

FALL 2017

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and the "New Music" 24
By Joseph A. Loux, Jr.



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Statement of Purpose

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

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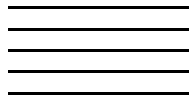
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to update chapter listings.**

PRESIDENT'S MESSAGE



As I write this, it is summer—here in Texas, that means looking forward to three months of hot. It started off smartly with days in the upper 90s and humidity to match.

It is also the week when my children and grandchildren make a twice-yearly visit, so it is a week of discussions of how they are doing in school, of university choices and career choices and summer internships.

We also talked about reading books (vs. surfing handheld devices!) and decided to start a summer family book club. The discussions of what book to read swirled until I suggested Joseph Conrad's 1899 novella *Heart of Darkness* as a good start. It's short, literate, has great themes and characters, and is altogether from a different time and place compared to the connected handheld device world we live in.

Between the heat and the discussions, it got me to thinking about September and back to school and learning—in particular, lifelong learning. Our musical avocation certainly affords lifelong learning opportunities, with the wonderful teachers and workshops like those I mentioned in the last issue, and with our chapter meetings, many of which have been on hiatus during the summer.

But as you read this, it's the beginning of the fall season for chapter meetings. I want to mention the **Community News** section on the ARS web site, www.americanrecorder.org/community_news.php. It has searchable newsletter archives and is a place for sharing what is going on with your chapter, consort or recorder orchestra (CCRO)—a place where all ARS

members can see what others are doing. I want to encourage CCRO leaders to use this page to share news and photos of your activities, and also to share ideas and how-to tips.

This issue of the *ARS Newsletter* also contains reports from various participants, including CCRO groups, about activities that took place during Play-the-Recorder Month 2017. Using

I want to mention the Community News section on the ARS web site.

the information in the reports, as well as that posted in Community News, can give groups ideas for future events.

Now I must get back to dreaming of September and cooler weather.



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



The Texas Toot: recorders – and more! Palestine, Texas Nov 17-19, 2017

In the beautiful Piney Woods of East Texas, enjoy a weekend of classes and ensemble playing for recorders, viols,

voice, lute, harp, and more! The best parts: making new friends, socializing, enjoying the fresh air, and after-hours activities. Please join us for an early music (and more!) workshop experience.

Danny Johnson, workshop director; Susan Richter, administrator. Faculty, classes, and more info will be on the Website in late October:

<http://www.toot.org> or email info@toot.org

Amherst Early Music 2017-2018 Events

CityRecorder!

October 21-22, 2017, Ella Baker School, NYC
Faculty: Rachel Begley, Deborah Booth, Saskia Coolen, Eric Haas, Susan Hellauer, Valerie Horst, Susan Iadone, Daphna Mor, Patricia Ann Neely, Wendy Powers, Anita Randolfi, and Nina Stern!

Winter Weekend Workshop

January 12-15, 2018, Historic Philadelphia and Rutgers-Camden

Spring Break Workshop

March 17-18, 2018, Washington, D.C.

Memorial Day Weekend Workshop

May 25-28, 2018, Litchfield, CT



We hope you'll join us!

The Amherst Early Music Festival

July 8-22, 2018
Connecticut College
with the Flanders Recorder Quartet

amherstearlymusic.org

TIDINGS

Online: a partial list of CDs featuring David Bellugi, plus more photos

David Bellugi (1954–2017), Milestone Anniversaries, Voices of Music receives EMA Award

DAVID BELLUGI (September 5, 1954–June 7, 2017)

Professional recorderist and inspiring teacher **David Bellugi** died after a six-month battle with cancer on June 7.

His grandparents fled Nazi Germany for the U.S. At the recommendation of their friend Albert Einstein, his scientist grandfather was hired at Eastman Kodak in Rochester, NY. His parents, medical researcher **Ursula Bellugi** and orchestra conductor **Piero Bellugi**, met when Piero, who was born in Florence, Italy, came to the U.S. to study conducting with Leonard Bernstein and Raphael Kubelik. David was born in Rochester.

After his family moved to California, his parents separated. He began playing recorder at age 11 with a Dolmetsch plastic soprano and the Trapp Family method. He lived with his mother, graduating from La Jolla High School, and spent summers in Europe. Bellugi graduated *summa cum laude* from the University of California–San Diego, studying with flutist Bernhard A. Batschelet, composers Robert Erickson and Bernard Rands, harpsichordist Anthony Newman, conductor Thomas Nee and double bass player Bertram Turetzky (his musicology advisor). Bellugi continued early music studies in Paris, France, with harpsichordist Antoine Geoffroy-Dechaume, a student of Arnold Dolmetsch. He settled in Florence, Italy, where he was based from 1972 on.

In 1979, he began to teach recorder at and also became early music coordinator for the Luigi Cherubini Conservatory there.

Bellugi played in recitals and concert-lectures, and as soloist and conductor-soloist with orchestras, in locations throughout Europe, Russia (including Siberia), Asia, the Middle East and the U.S.

Works dedicated to him, which he also premiered, were written by composers Luciano Berio, Nuccio D'Angelo, Ugalberto de Angelis, Kamran Khacheh, Dan Locklair, Riccardo Luciani, Boris Porena, Carlo Prospero and Giulio Viozzi. He also recorded film music for Italian composer Ennio Morricone and American composer Michael Galasso.

A frequent collaborator with Ivano Battiston, accordion, he also played with Universal Music Ensemble, early music groups in Florence and Venice, Domenico Del Giudice, guitar, and Berry Hayward Consort. He and friends formed Frame, an independent recording/publishing company. His nearly 20 CDs show up at various sites online.



2010 Stockstadt Festival



I met **David Bellugi** in May 1999 in Florence, Italy. I had heard that he was always glad to meet traveling recorder players, so I contacted him. He said that he would gladly come to our hotel. He cleverly brought two recorders with him and made me play his Von Huene as we played duets together. I was unprepared and flustered, shy to be playing with a pro, whom I had just met—and in a public place (our hotel lobby). I remember hearing him tune up to my nervous overblowing and realizing that he was seamlessly skipping notes to catch up with me as I flubbed my line—and then he graciously praised my musicianship!

Later in our trip, he even returned and drove us to the train station because city transportation was on strike. What a wonderful soul and a marvelous musician David was.

The following March, David came to Denver for a weekend workshop (*photos, left and right with Gerrie*). Everyone loved his cheerful, energetic and skillful leadership. He taught with such irrepressible enthusiasm that he literally rolled onto his toes—I thought he might fly. I loved how he explained each technical tip with how and why it worked, until it made perfect sense.

He stayed at our house with my husband and me, and I thrilled to eavesdrop on his practice time! It was like a private concert.

We in Denver fondly remember David. I will miss trying to decipher the Italian postings on Facebook, which kept us in touch so many years later.

Gerrie Fisk Vendegna, Denver, CO



He was a periodic contributor to *AR* (such as a report from the Greenwich Festival 2013, where he was a Moeck/Society of Recorder Players competition judge and featured performer, [September 2013 AR](#)). Bellugi was interviewed by David Lasocki by e-mail (before online communication was commonplace): "New Landscapes for the Recorder," [January 1997 AR](#); the article title refers to Bellugi's CD *Landscapes*, reviewed in the [September 1996 AR](#). Bellugi also wrote "Teaching is a Two-Way Street: My Students, Tilly, *et al.*" in the [November 1998 AR](#).

Bellugi is survived by his wife, the American painter Rebecca Hayward, and their daughters, dancer Sarah Bellugi Klima and soprano Sonia Bellugi. His mother, Ursula Bellugi, is still head of cognitive neuroscience research at the Salk Institute, La Jolla, CA. His father, Piero Bellugi, died in 2012. More about Bellugi is available at www.davidbellugi.com (with sound samples plus links to interviews, such as one in 2005 by Nik Tarasov in *Windkanal*); and in his many videos at www.youtube.com/davidbellugi. A memorial site is at <https://gogetfunding.com/in-memory-of-david-bellugi>.

I never imagined that, one day, I would write a memorial tribute to my dear friend **David Bellugi**. He was the kind of person who would never give up. His light, his joy, his



generosity of spirit, his compassion, his wonderful musicianship, his love for the recorder, and his love for his family, friends and students—all of these qualities made him a special human being, a rare person who generates an abundance of everything ... including an abundance of laughter.

I met David more than 20 years ago. Later he came to St. Paul, MN, with his wonderful musical partner, accordionist **Ivano Battiston** (*photo above, taken in about 2006 in St. Paul*). We performed together and had a wonderful time. Later I visited him in Florence, where he lived. We kept in touch, even with our busy lives. We always called each other on our birthdays ... a real gift.

On my last birthday I didn't hear from David. I was worried. I talked with him later and found out that he was hospitalized at the time. That was when I first found out that he was sick, but, as usual, his spirit was optimistic.

We had a great visit on Facetime a month before he died. His loving wife Rebecca was next to him. He looked great; it was hard to believe that he was so sick, and still too hard to believe that he has left us.

I am sure that David's amazing legacy will continue through his recorder students, his family and his friends. His laughter will continue sounding inside of me and it will make me smile, as always.

Thanks, dear friend, for being part of our lives and for giving your whole self to the world with such abundance of spirit, beauty, music, joy and love!

Cléa Galhano, www.cleagalhano.com



In June, I lost my dear friend **David Bellugi**. He grew up in the U.S. living with his mother, but lived most of his adult life in Florence, Italy, where his father lived. He began teaching at Florence's Conservatorio Statale di Musica "Luigi Cherubini" (the National Conservatory) in 1979; in 1982 he became a tenured professor, a post he held until he died.

Our relationship began in 1978 when he ordered a modern pitch alto from me, but it developed into a lifelong friendship through my annual visits to his home and family. When I first visited David in Florence in 1987, I was immediately captivated by his energy and generosity. I would stay in his home and exhibit my instruments, inviting anyone in the area to drop by and also revoicing and cleaning recorders I had made for them.

It was obvious that his students thought their teacher was someone special—they were as enthusiastic about him as he was about them. His students always enjoyed their lessons and were proficient with his hand-clapping routine that opened and closed each lesson. Most of them stayed with him, eventually graduating with the equivalent of a master's degree. Every few years I'd meet a new, young, talented student that he had taken under his wing. David could create connections among people from different backgrounds. One of the joys in David's life was his trio of recorder students—three young women from Colombia, Slovenia and Slovakia. The Colombian student was brought to Italy through a program sponsored by the Dolmetsch family, an example of how David's connections would shape lives by bringing people together in the music world.

David was a gracious host and endlessly patient in translating from Italian to English as needed. I saw his two daughters

grow from little girls into accomplished adults. His wife, Becky, an artist, always welcomed me into their comfortable home. As open and imaginative as he was, she has always had a new project to show me. Their home is filled with her art and mechanical objects that fascinate her.

Life for David was surrounded by music and musicians. He would often include me as his guest at concerts where everyone would refer to him as “maestro.” When we ate dinner in a restaurant near his home, the staff called him “professore.” One of the events I was able to attend with him was a harpsichord concert, featuring a newly-restored instrument from the Cherubini Conservatory collection, performed in front of Michelangelo’s *David*. There was never a moment before or after the concert when David wasn’t surrounded by audience members and fellow teachers from the conservatory, discussing the concert, the music and their lives. He was clearly



admired by everyone there and was just as pleased to know them. I was fascinated at this glimpse into his life, surrounded by breathtaking art and music.

David frequently attended music exhibitions. I was often there as well,

observing that he would never miss a chance to meet someone new, advise a player about music and techniques, or catch up with other players. He would often bring people he admired over to my stand so I could meet them. When he was able to take some time and be with me at my display, he would enthusiastically show what each instrument could do (he owned about 16 Prescott recorders) and would explain why a particular model was special to him.

He was selfless in whatever he did, and people knew that he was looking out for their best interests.

Just 10 days before he died, in frail health, David mustered the energy to play his last concert in front of 500 people who knew and loved this great man. It went off with barely a hitch and, rather than ending on a quiet note, his encore was Vivaldi’s *Il Gardellino*, played with the skill, speed and nuance that were David’s trademark.

Thomas Prescott, Hanover, NH

Bits & Pieces

In the Summer *AR*, **Judith Linsenberg** was incorrectly included on the list of recorder students of the late **George Houle**. While a Stanford University graduate student, Linsenberg studied early music performance practice and Baroque oboe with Houle.

Actor-writer-composer **Lin-Manuel Miranda**—known for his music and lyrics for the award-winning Broadway musical *Hamilton*, as well as songs for Disney’s animated *Moana*—participated in a Q&A extra feature on the *Moana* DVD. In “Things You Didn’t Know About...,” when asked his favorite musical instrument, he answered: “recorder.”

Congratulations to ...

- Germany’s **Blockfloetenshop** (<https://Recordershop.us>) on its **10th anniversary**, with seminars and offers on its 13 brands of recorders, music and accessories
- **Voices of Music**, marking **10 years** with a concert at the Boston Early Music Festival and their acceptance on June 16 of the Early Music America (EMA) **Laurette Goldberg Award** for outstanding achievement in outreach and/or educational projects for children or adults by ensembles and individual artists. Former EMA president **Marie-Hélène Bernard** (left in photo at right above, by Gary Payne Photography)



presented the award to **Hanneke van Proosdij and David Tayler**.

- **The Royal Wind Music**, which performed for the first time **20 years** ago in June 1997
- **Adirondack Baroque Consort**, which has commissioned two works to be premiered in its **55th anniversary** year, by **James Oppenheimer** of Poughkeepsie, NY, and **Glen Shannon** of El Cerrito, CA

INDIANAPOLIS EARLY MUSIC FESTIVAL

By Marilyn Perlmutter, Bloomington, IN

The 51st **Indianapolis Early Music Festival** (IEMF, <http://iemusic.org>) took place June 23–July 16 at the Indiana History Center. Among the performances (by ensembles such as Hesperus, Peabody Consort and Infusion Baroque) were two concerts by groups well-known to *AR* readers.

The first, on July 9, was by the group **REBEL** with recorderist **Matthias Maute**. Other group members are **Jörg-Michael Schwarz, Baroque violin and viola; Karen Marie Marmer, Baroque violin; John Moran, Baroque cello; Dongsok Shin, harpsichord and organ.**

The program, “Telemann: Alla Polacca,” was presented to commemorate the 250th anniversary of the death of Telemann. Four of the seven pieces featured Maute.

The *Overture in E^b Major* was specified for flute pastorelle and strings. Maute used a replica of this endblown flute, the size of a soprano recorder with a range of an octave and a sixth. It is pitched at a=440. With the orchestra playing at a=415, Maute adjusted, essentially playing the flute pastorelle as if in D major rather than E^b.

The *Overture* had a wonderfully light and cheerful start, then proceeded with an obvious analogy to birds in the recorder part. The flute pastorelle's tone was beautiful throughout.

Later in the *Overture*, in a *Bourée*, the violin and recorder echoed each other most delightfully, followed by a *Passepied* that started calm, but ended with rapid passages and even stomping! The ensemble was loud and enthusiastic—as was the audience. It was a thoroughly rousing opening to the concert.

The *Quartet/Concerto in A Minor* for recorder, two violins and basso continuo was the kind of folksy music that

can really grab an audience. The playing was expressive, especially in the recorder and the first violin.

For both *Quartet in G Major* and *Concerto in D Major*, Maute played *traverso*. In both works, it was as if all of the musicians were playing on extensions of their own body. These pieces might possibly convert any avowed wind player to a liking for strings!

REBEL is clearly a well-rehearsed group that has played together for a long time, starting with its formation some years ago in Germany and continuing now in New York City, NY. Its members are extremely well attuned to one another. The audience demanded two encores; two songs were played on alto recorder with strings, ending possibly one of the best concerts one might be lucky enough to hear.

The 51st IEMF was brought to a rousing conclusion by **Piffaro** (www.piffaro.org), with the **Rose Ensemble Singers** and **Nell Snaidas, soprano**, along with guest instrumentalists. “The Musical World of Don Quixote,” a program supported by the Pew Center for Arts and Heritage in Philadelphia, PA, was conceived and curated by Piffaro's lutenist **Grant Herreid**. Other Piffaro members are **Joan Kimball and Priscilla Herreid (reeds, bagpipe, recorder); Greg Ingles (sackbut, recorder, krumhorn); Christa Patton (harp, shawm, bagpipe); and Robert Wiemken (dulcian, recorder, krumhorn)**. Additional instrumentalists included **Erik Schmalz (sackbut); Glen Velez (percussion); and Charles Weaver (vihuela, guitar)**.

A pre-concert event where group members described and played all the instruments used—lounds, softs, recorders, strings, percussion, harp and bagpipe—left the audience raring to go!

At the start of the concert and after intermission, the performers processed in, as music was played in the back of the hall by drums and bagpipes, catching the audience's attention.

The program uses music to trace events in which Don Quixote is involved: his madness and when he becomes a knight errant (each an anonymous early-17th-century piece); works by Diego Ortiz, Francisco Guerrero, Luis de Milán and others to represent when he chooses his lady, sallies forth, and attends events including a wedding and a puppet play. Pieces were arranged or embroidered with improvisation by Piffaro to represent other parts of his life—and finally his death, accompanied by Gregorian chant and an *Agnus Dei* from a mass by Tomás Luis de Victoria.

The performance was a winner in all aspects. The text was projected on a screen and printed in hard copy. The instrumentalists were superb, the singers grand, and the soprano spectacular. By her gestures and facial expressions, **Snaidas** created each character, while other singers filled in their parts, conveying the personalities authentically, especially Don Quixote and the girl. The variety kept the audience on its toes, particularly during a stick dance/fight near the end.

The hall was filled with noises of appreciation. Audience members smiled broadly, vowing that they would be back next year to hear more early music.

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Recorders in New York City: Make Music New York

By Judith Anne Wink, New York City, NY

In the 1970s, when New York was a graffiti-coated, crime-ridden jungle, a delusional mayor called it a “fun city.” Forty years later, there’s a lot less graffiti and a far lower crime rate, but just as much fun.

Make Music New York adds to the merriment. Started in 2006, this all-day music and dance festival takes place as part of a worldwide celebration in 750 cities in 120 countries on the summer solstice (www.makemusicday.org). This year, on June 21, more than 5,000 performers played and danced in 400 venues in all five New York boroughs. The venues included public plazas, parks, sidewalks, gardens, and everywhere else that musicians and dancers could fit themselves.

Name an instrument, name a genre, and it was represented. This is one of those events, like the Marathon, that brings our diverse and quarrelsome hometown together.

For the fifth consecutive year, recorders were on hand. Thirty of us, under the baton of **Deborah Booth**, offered a one-hour program in Manhattan’s Strauss Park.

We experienced the usual hazards of outdoor performing. A disheveled character yelled that we were lousing up the park. Seems he was a drug dealer and this was his turf. A couple of players found out the hard way that it’s a good idea to put your music in a three-ring binder. Pigeons kept flying overhead, threatening to do what pigeons do. But despite hostile competitors, scattered music and winged menaces, we sounded pretty good.

This was especially remarkable since we had never rehearsed. We weren’t exactly sight-reading, since Deborah had sent us the music well in advance, but this was the first time we had played in a group. Thanks to Deborah’s rock-steady beat and keen ear for lost musicians, we stayed together, even if it wasn’t a highly polished performance.

The music ranged from Morley to Gershwin—vocal and instrumental pieces from the Renaissance (Holborne, Croce, Gibbons and Bull), the Baroque (Bach, Handel and Telemann), and modern times, including a minuet in the style of Telemann by Juilliard professor James Kurtz. A small, good-natured audience seemed to enjoy everything, but they particularly liked Stan Davis’s arrangements of *On the Sunny Side of the Street*, and the world’s sexiest tune, the tango *El Choclo*.

Deborah had e-mailed us the day before that we could expect a very tall special guest. Carmelo Anthony? Bill de Blasio? No, **Mark Mindek**, a Baroque dancer and stilt walker! Arrayed in 18th-century finery that Louis XIV would have envied, he improvised elegant steps to go with everything we played. Deborah helped him when she could, shouting “This is a pavan!” or “Next one’s a minuet!” A few pieces, like *Sunny Side* and Gershwin’s *Summertime*, threw him a curve, but nothing baffled him for long.

Life in New York has its drawbacks—noise, crowds, collapsing infrastructure, ruinous rents—but there are compensations. Only in this city could you see an eight-foot-tall Baroque dancer, dressed for an evening at Versailles, doing the tango to the accompaniment of 30 earnest recorder players.



The 19th biennial **Boston Early Music Festival (BEMF)**, held June 11-18 at venues in Boston, MA, promised a summer carnival, with themed music and dance programs spinning around André Campra's 1699 opera, *Le Carnaval de Venise*.

Recorder players anticipated the North American debut of **Boreas Quartett Bremen**, with **Han Tol**, recorders. This was not to be, as fans learned in May that the quartet and Tol couldn't get visas. To fill in for Tol's activities, BEMF engaged **Stefan Temmingh**, a South African recorder player.

To the chagrin of BEMF officials, this was not the final change: on June 13, with the Festival already underway, ticketholders were regretfully informed that, due to elbow injuries suffered in a bicycle accident, Temmingh would be unable to make his June 18 BEMF debut.

Even though by then it would have been possible to consult professional recorder players attending BEMF, as well as ARS representatives who were already in Boston, the second BEMF recorder change was to engage **Kathryn Montoya**. A talented mainstay of the BEMF opera orchestra, Montoya is much more in demand for her oboe skills than her solo recorder.

Still, there were a number of concerts by ensembles featuring recorder or related winds. The week remained full of promise.

Boston Early Music Festival 2017

Monday, June 12

For early arrivers, recorder player **Jan Elliott** and **Courante (David Gable, violin; Molly Johnston, viola da gamba; Brittany Lord, harpsichord)** gave a noontime BEMF debut at First Church in Boston. The new group from nearby Cape Cod played chamber music by Albinoni, Bernardi, Bach, Marais and Vivaldi, in an acoustically well-balanced ensemble performance.

In an early-week Festival event at 5 p.m. at Jordan Hall at New England Conservatory, **Solamente Naturali** presented "Musica Globus." The ensemble consisted of **Miloš Valent, violin, viola, voice, artistic leader; Jan Rokyta, cimbalom, recorders, duduk, clarinet, voice; Dagmar Valentová, violin and voice; Peter Vrbínčik, viola and voice; Juraj Kováč, 'cello and voice; Tibor Nagy, double bass; Soma Dinyés, harpsichord; and Baykal Doğan, percussion and dance.** The program featured arrangements by Valent that highlighted the relationships tying Georg Philipp Telemann's compositions to songs and dances from 18th-century Slovak, German, Turkish and Hungarian manuscript sources.

The concert's first half featured an introduction (Allegro from *Sonata "Polonaise," TWV42*), and three descriptively-named sets. "Polska" included movements from Telemann's works inspired by Polish folk music, alternat-

ing with selections from the Anna Szirmay-Keczer dance collection (1730). "Westy" and "Barbaro" demonstrated Western and Eastern musical influences on Telemann's musical style, as did the sets after intermission—"Euro-Ashkenaz," "Hungaria," "Anatolia." Solamente Naturali's performance was spellbinding and breathtaking—one of the rare BEMF performances to command standing ovations at both the intermission and the end of the concert. The ensemble's playing was precise and energetic.

Mostly playing soprano and sopranino recorders, Rokyta was completely at ease, constantly switching among recorders, cimbalom, duduk (an Armenian double reed instrument) and clarinet. He played both the Telemann selections and the folk dances with flair and conviction.

Undoubtedly, the combination of stellar musicians and innovative repertoire made this performance by Solamente Naturali one of the highlights of this year's Festival.

Tuesday, June 13

Upon first arriving at Church of the Covenant for a 3:30 p.m. concert by the **University of North Texas Early Music Ensemble**, directed by **Paul Leenhouts**, a glance at the program raised questions of whether this was a recorder event at all. However, an alto recorder was ready on the piano; possibly Leenhouts would play something.

Starting by assuring the sweating audience that it was hotter in Boston than it was in Texas, he also apologized for not having printed enough programs for the quite sizeable audience.

The program's music was all associated with the town of Lübeck in Northern Germany—mostly motets performed in the Lübeck Marienkirche, which had a tradition of free concerts called "Abendmusiken" (the program's title).



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The recorder on the piano was only used in one piece. The (uncredited) young man who did the arrangements decided that this one would sound better with a recorder doubling a violin line, so Leenhouts played instead of conducting (*above*). The sound was thicker, but he could barely be heard.

The 8 p.m. Festival concert was music by Marc-Antoine Charpentier (1643-1704) written for the chapel of the Duchesse de Guise. **Ensemble Correspondances** performed with forces similar to those Charpentier had on hand: a half-dozen singers plus **Béatrice Linon and Simon Pierre,**

violin; Mathilde Vialle and Lucile Boulanger, viol; Mathieu Bertaud and Lucile Perret, flute; Thibaut Roussel, theorbo; and Sébastien Daucé, organ and direction.

The performers were arranged on stage with the singers on a platform in the back, the continuo players in front of them in the center, and a violin and recorder on each side. A person sitting far enough to the side could see the music; it looked like tenor recorder was often doubling violin. Occasionally the recorders would play instead of the violins, to change the texture. This mixing and matching turned out to be a great use of recorders.

The most striking feature of the concert was the blended sound of the singers, as the music switched between *tutti* passages and small ensembles.

Formed in 2009, Ensemble Correspondances seeks to revive little-known music of 17th-century France. This sample, met with two encores, suggests that it is worth reviving.

Wednesday, June 14

The stern exterior of the Goethe Institute on Beacon Street gave way to a lustrous labyrinth of dark wood rooms and corridors leading upstairs to the sunlit salon where **Kleine Kammermusik** played at 11 a.m. The group's players are **Geoffrey Burgess and Meg Owens, oboes and recorders; Stephanie Corwin, bassoon; Rebecca Humphrey, cello; and Leon Schelhase, harpsichord.**

The program was entitled "Fanfare and Filigree," also the title of their 2016 CD, from which they played excerpts by composers Antoine Dornel, Marin Marais, Jan Dismas Zelenka and François Couperin. Also included were two works by G. F. Handel.

The ceiling of the room was brilliantly ornate, with chandeliers and Rococo ornaments. It was an easy location to lock one's gaze while listening to the group's polished ensemble skills.

The final segment, "Petite Suite de Musique de Chambre," was a series of movements from various Baroque composers, assembled by Kleine Kammermusik. It was the custom in the Baroque era to play a menagerie of movements from different composers (here Dornel, Couperin and Marais) to please the court salons. Most particularly, the cello played *pizzicato* beneath two cheerful alto recorders during one movement of this "Suite," providing a wonderful change of texture compared with the heavier context of oboes and bassoon in the surrounding pieces.

Kleine Kammermusik's shared passion for 17th- and 18th-century European music was always evident.

Down the hill at Arlington Street Church **Seven Times Salt**, specializing in repertoire of the 16th and 17th centuries, played to a standing-room-only crowd at noon. More chairs were squeezed in to accommodate the ever-expanding and enthusiastic audience.

Seven Times Salt members are **Karen Burciaga, violin and voice; Daniel Meyers, recorders, flute, bagpipes, percussion, voice; Josh**

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Schreiber Shalem, bass viol and voice; and Matthew Wright, lute and voice. They were joined by guests **Michael Barrett, tenor, recorder, lute; Nathaniel Cox, bandora** (a 16th-century wire-strung plucked string instrument—this one crafted by **William Good** of Somerville, MA, who attended the program); and **Olav Chris Henriksen, cittern.**

As with *Kleine Kammermusik*, Seven Times Salt performed music from their most recent CD, *Courtiers & Costermongers*. They alternated elegant consort music with their own arrangements of broadside ballads, sometimes using the entire ensemble and other times a smaller group.

Meyers switched easily from flute to recorder to bagpipes, and sometimes percussion. Instrumentals included dance tunes collected/published by Matthew Holmes, Thomas Morley, and John Playford. *The King's Delight*, from Playford, spotlighted Meyers on alto recorder, and then pipe and tabor, with Wright on soprano recorder.

An audience favorite was *Nottingham Ale*; all were invited to join in on the refrain—and did, with great enthusiasm! Seven Times Salt are masters at ensemble performance, and their own interaction made the program that much more fun.

The busy afternoon continued with a 2 p.m. performance by **Les Bostonades**, offering “BERLIN: *belle et bizarre*” in the lovely Gordon Chapel



A few members of Les Bostonades (Héloïse Degrugillier, center)

of Old South Church. A near-capacity audience was treated to elegance and polish from: **Héloïse Degrugillier, recorder; Abigail Carr, Julia McKenzie, Emily Dahl-Irons, Anna Griffs, violin; Zoe Kemmerling, viola; Colleen McGary-Smith, 'cello; Motomi Igarashi, bass; and director Akiko Sato, harpsichord.**

The program's final selection was *Concerto for recorder and violin in C Major* by Johann Gottlieb Graun. Degrugillier's alto recorder playing was virtuosic, particularly in the third movement, Allegro. In the first two movements, she and violinist Karr sometimes alternated, other times performed flawless unison passages, and occasionally accompanied one another. The rest of the ensemble painted an artful backdrop for the soloists.

Beacon Hill Friends House is one of Boston's hidden treasures. A tall narrow room seen from long descending stairs, it invites you into contemplation. Silhouettes of tall trees beyond a window cast shadows, removing you from all sense of a dense, noisy city.

This was the venue where Texas-based **Trio Amaranti**—named for amaranth, a plant that the Greeks associated with immortality—provided a 2 p.m. concert, the first of a series dominated by skilled, beautifully-colored, floating traverso playing. A program delightfully built around the week's *Carnaval* theme, it complemented the vocal fireworks elsewhere with an instrumental contemplation. Elegant reflection was evident in Quantz's *Trio Sonata in G*, with **Maria Gabriela Alvarado and Adam Buttyan, traverso**, joining harpsichordist **Kyle Collins**. In Galuppi's *G minor Concerto for Two Flutes*, the flutes were supported by Baroque violinists **Ethan Lin and Michael Cervantes**. All were works worth hearing, sensitively and energetically played in perfect acoustics.

Offered on several evenings during the week at Cutler Majestic Theatre at Emerson College, French composer

André Campra's *Le Carnaval de Venise* features sparring lovers enjoying Carnival in exotic Venice. BEMF's new production offered extravagant costumes and magnificent sets as backdrops for dance and singing. Artistic co-director **Paul O'Dette** called it a “Baroque musical,” perhaps since this opera has a cast of mortals rather than the usual interplay of gods and mortals found in other Baroque operas.

The opera orchestra included **Gonzalo X. Ruiz and Kathryn Montoya**, oboists doubling on recorders. One review is at: <https://www.nytimes.com/2017/06/19/arts/music/review-boston-early-music-festival.html>. As a reviewer pointed out, the BEMF operas and oratorio presented during the week shared busy directors and production staff, as well as multitalented singers and instrumentalists.

Thursday, June 15

With the number of events increasing daily, Festival-goers may have had difficulty carving out time to visit the **Exhibition**, open Wednesday-Saturday at the Courtyard Marriott Downtown. ARS administrative director **Susan Burns** and Board members answered questions and signed up members.

A 10 a.m. concert kicked off a two-day **Early Music America (EMA) Young Performers' Festival** at First Church in Boston, with **Oberlin Baroque's** “One of a Kind: Musical Innovators in France and Germany.” The musicianship and expressive quality of the college groups presented has risen and been maintained over past years, in ways that make audiences happy for the future of this music.

Sometimes, as here, alumni and faculty join students—demonstrating an important point, as all work toward the same goals within an ensemble, being shown by example rather than just being coached well.

The traverso fest, started by Trio Amaranti, resumed with Clérambault's *Orphée* cantata (student flutist **Moises Lopez Ruiz**) and the Allegro I from

In the Exhibition: ARS Board members Barbara Prescott (l) and Alice Derbyshire (r) flank Teresa Deskur



Bach's *Fifth Brandenburg Concerto* (faculty member **Michael Lynn**).

Violin, gamba and harpsichord joined the flute to help express Orfeo's grief, his faith in his love, and his resolution to face down death's power.

Flutist Ruiz, violinist Matthew Millkey, gambist Alex Baker, harpsichordist Mitchell Miller and soprano Juliana Zara negotiated these emotions, adding stylish ornamentation with great skill that will only be deepened with added concert experience.

A full evening began with a **pre-concert talk before a performance by the BEMF Orchestra and Soloists**. "Eyewitness to the Resurrection: An angel, a devil, two mourning women, an evangelist react in Handel's Roman musical extravaganza" was presented by musicologist and Handel scholar **Ellen T. Harris**. The topic of G. F. Handel's monumental oratorio, *La Resurrezione*, caused the Massachusetts Institute of Technology professor *emerita* to light up with enthusiasm about her subject.

Handel wrote this lavish work in 1708 to please Roman noble Marchese Francesco Maria Ruspoli, who hired 23 violins and violas, six cellos, six double basses, four oboes (doubling on flute and recorder), and bass trombone. Harris explained why this quasi-operatic work is so seldom performed: the vocal variety and demands, the original large orchestra with musicians on tiers behind the singers, the elaborate stage backcloth—and, very unusual at that time, the no-holds-barred expense.

Supernatural angel/devil music begins each of the oratorio's two parts. The supernatural music changes, to two recorders and gamba without basso continuo as accompaniment, for the first human recitative—startling, but also exhibiting eloquently the emotions of loss and grief. Recorders are only used in the music involving humans.

The oratorio was not staged; *sans* costumes or theatrics, BEMF instead presented it so that Handel's celestial music could be enjoyed in its purest form. The audience appeared to be rapt in their attention. Lit-up screens were visible as people read along with the score and translations on their phones: a new, if slightly ironic, twist on appropriate concert behavior, though fortunately not too distracting. If this practice keeps young people interested in the music, it seems a fair trade-off. In his early twenties when he wrote this piece, Handel might well have appreciated the attention from those his age.

The orchestra was a satisfying lineup of strings (violins, violas, cello, bass, and a bass viola da gamba), bassoon, brass, three oboes who doubled on flute and recorders, organ, two harpsichords, theorbos, archlutes and tympani. The recorder parts were used to bring forth sweetness and gentleness, and their sounds in one section blended in unison with oboes in an enviable display of perfect intonation.

Though the score calls for both chorus and soloists, in this production the choral parts also were sung by the soloists. In their solo capacities, they represented an angel (**Karina Gauvin**); Mary Magdalene (**Teresa Wakim**); Cleofe, another female disciple of Jesus (**Kelsey Lauritano**); Saint John the Evangelist (**Aaron Sheehan**); and Lucifer (**Christian Immler**). The shifting scenes depict the angel confronting Lucifer, and the three disciples of Christ lamenting his death and then discussing the resurrection.

A particularly tender aria was the "Cosi la tortorella," where Saint John (tenor **Sheehan**) compares the grief of

the Virgin Mary to the turtledove whose babies have been snatched from the nest by a bird of prey. The birds of prey are represented instrumentally by fast descending scales in the low strings, and the turtledove by a traverso (in this case, not an oboist doubling—but **Anna Besson** of Nevermind, on the BEMF schedule for Friday night).

Of the four oboes, two also played recorders. **Kathryn Montoya and Gonzalo X. Ruiz** were easily heard as the humans enter in a section with only recorders and light continuo, then with the strings. Part of the reason the recorders could be so easily heard was Handel's orchestration—a thinned-out texture where the recorder lines came through, even as the strings came in.

In the second half, the recorder again accompanied the humans, but this time it was recorder and oboe in unison. It was a great effect, like a recorder with a little bite or edge.

Though the evening had already been a full one, there was still an 11 p.m. concert in Jordan Hall: **Bruce Dickey & Friends**, with **Dickey, cornetto; Joanna Blendulf, gamba; Maria Christina Cleary, harp; Liuwe Tamminga, organ**. "La Bella Minuta: Florid Songs for Cornetto Around 1600" was all about division-style ornamentation. The variety of ornaments was encapsulated in the French chanson *Mille Regretz*, played four times: straight, with no divisions; with Ganassi-style divisions; straight, as a harp solo; with Bassano-style divisions.

Friday, June 16

True to its title, the 2017 **ARS Great Recorder Relay** at Chipman Hall was a marathon event of back-to-back mini-recitals, each set being handed from one to the next in quick succession. During four uninterrupted hours (10 a.m.–2 p.m.) of varied, entertaining and inspiring playing, the audience ebbed and flowed, but the enthusiasm remained constant.

Players ranged from very young (**Mark Albrechtskirchinger and his**

group, which included two sets of young cousins making their second Relay appearance; the eldest is now 13 years of age) to retiree, dedicated amateur to established virtuoso. The number of players ranged from one (recorder professional **Aldo Abreu**, playing the Chaconne from Bach's second *Violin Partita*, from memory) to the **Boston Recorder Orchestra's** 18 members playing Renaissance recorders under the direction of **John Tyson**.

A highlight was 16-year-old **Teresa Deskur**, winner of the 2016 Piffaro National Recorder Competition for Young Players. Deskur's graceful comportsment and skillful performance were impressive. She opened on a Renaissance soprano with Van Eyck's *De zoete Zoomertyden*, which showcased her facility with complex articulations on Van Eyck's divisions.

She then took the audience on the manic ride of Corelli's *La Follia*, demonstrating not only technical skill but also her expressiveness and lovely tone.

The audience was treated to a surprise encore; Deskur was joined by her teacher **Barbara Kaufman** and guitarist **Paul Sweeny**, for the charming *Folias Gallegas* by Santiago de Murcia.

Each performance was notable:

Eric Haas with **Olav Chris Henriksen**, archlute; **The Prescott Players** (**Sarah Cantor**, **Roy Sansom**, **Dan Meyers**, **Emily O'Brien**) a quartet playing Renaissance recorders by Tom Prescott; **Aldo Abreu's** impressive young students, who played a melodic and rhythmic set of South American pieces; **Emily O'Brien** who played tenderly with her father, composer **Michael O'Brien** on guitar, and also demonstrated the dynamic capability of the Helder Harmonic tenor recorder; beautiful songs sung by **Eileen Cecelia Callahan**, soprano, and **Concordia Consort** (**Sheila Beardslee**, director; **Nouri Newman** and **Brian Warnock**, recorders); mixed ensemble **Fire and Folly**, with **Rachel Begley**, recorders; **Sian**

Ricketts, soprano; **Stephanie Corwin**, Baroque bassoon; **Jeffrey Gossman**, harpsichord; and **Boston Recorder Orchestra** members playing two original contemporary pieces by Massachusetts composer and recorder player **Melika M. Fitzhugh**, on hand-made Renaissance recorders by Francesco LiVirghi—ending with Sören Sieg's African suite, *Ajo Oloyin*.

This free concert underscored the beauty of the recorder and its importance as a serious instrument. Seeing young and not-so-young recorder performers is a perfect reminder of its universal accessibility and versatility.

A busy morning spawned conflicts with multiple events of interest to recorder players, including with a two-hour **master class with Bruce Dickey on Renaissance and 17th-Century Ornamentation Practices** at the Emmanuel Church Music Room.

Dickey is a major figure in the cornetto's revival, and teacher of a very large percentage of the cornetto players



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Clockwise from top left, Relay performers:

Erik Haas, recorder, Olav Chris Henriksen, archlute; Concordia Consort; Fire and Folly; students of Aldo Abreu, including Marc Albrechtskirchinger, recorder; David Albrechtskirchinger, clarinet; Charlotte Raine, 'cello; Eleanor Raine, harpsichord (behind); Teresa Deskur, recorder, with Miyuki Tsurutani, harpsichord; Boston Recorder Orchestra; Prescott Players



working today. He started by saying that he wanted to give an ornamentation workshop rather than a master class.

Dickey became a major cornetto player partly by studying writings about cornetto playing from the 16th and 17th centuries. The 16th-century author Dickey wanted to cover was Luigi Zenobi (*Il Cavaliere del Cornetto*), who worked for the Duke of Ferrara as a cornettist and a renowned judge of singers. After Zenobi left Ferrara, he wrote letters to people at the court, trying to collect money he believed the Duke owed to him. One of them asked him about the necessary skills for being a good musician. He responded, answering questions like: "What is required to be a good conductor?"; and "Why might a composer not be a good conductor?" (He never seems to have gotten the money.)

The first group for the master class segment was a Renaissance flute consort (**Laura Randall, Dolores August, Rachel Kurihara, Christopher Kreuger**), who played *Au Joli Bois* by Claudin de Sermisy (c.1490-1562), with the player on the top line ornamenting. An audience member asked whether the other players should also be ornamenting: "Probably not for a piece this homophonic. But for something very polyphonic—yes." When all lines improvise, they would not do so at the same time. They would go through the score and mark who improvises when.

Singer **Veronica Miyoung Joo** offered the madrigal *Filli, mirando il cielo* by Giulio Caccini (1551-1618). Dickey made two specific suggestions for ornaments: an *inclinazio*, where the singer starts a third lower than the written note

and then ascends to it; and the other an *esclamazione*, where the singer starts soft and suddenly becomes quite loud.

The final performer was **Aik Shin Tan**, Renaissance flute (heard at the 2015 BEMF with the Peabody Conservatory Baroque Ensemble). He played Bassano's diminutions on *Susanne un jour*—but was interrupted before he could finish. Dickey's advice was that it is fine to get a little behind or ahead, like in jazz, without actually varying the tactus.

Towing recorder players in yet another direction was the **EMA Young Performers' Festival**. Directed by **Adam Knight Gilbert and Rotem Gilbert**, the **University of Southern California Collegium** performed at 10:30 a.m. at First Church in Boston. This is another instance of students learning and performing alongside their teachers, two well-known recorder and shawm players.

Their program, "The Songbook of Anna of Cologne," featured a collection of German songs of devotion. The unison and occasional polyphonic hymns in Latin and a German/Dutch dialect were divided into vocal and instrumental sets with *vielle*, recorder and *vihuela* joining some of the singing. The instruments also played a Heinrich Finck setting of *Veni redemptor gentium*, an *Ave maris stella*, and part of Josquin's *Missa L'ami baudichon*.

At nearby First Lutheran Church at an overlapping time, Boston-based **Canzonare (Sarah Bellott, soprano; Kateri Chambers, traverso; Dylan Sauerwald, harpsichord)** presented a most attractive program by composers surrounding the various early-18th-century French heirs apparent, "Musique pour le Dauphin: Watery Escapes." The aquatic cantatas with dolphin/dauphin connections were Clérambault's 1713 *Alphée et Aréthuse* and Campra's 1708 *Arion*. The audience was delighted by heartfelt recitatives and lovely airs, interwoven with colorful, lilting traverso.

Regular BEMF patrons must develop rules for buying tickets to the 11 p.m. concerts. Not infrequently, there are late concerts by wonderful artists that listeners would probably have enjoyed greatly earlier in the day—but at 11 p.m. it's sometimes a struggle to keep both eyes open.

The BEMF debut of **Nevermind** was one of the late concerts that energizes the audience instead of putting it to sleep. The flutist **Anna Besson** had played the turtledove aria in the previous night's Handel oratorio; the other musicians (**Louis Creac'h, violin; Robin Pharo, gamba; Jean Rondeau, harpsichord**) were equally riveting. It was an especially good choice to play Telemann's *Paris Quartet I in G major*, with three equal parts rather than the viol being part of the continuo; the viol player was exciting.

The audience applauded enthusiastically—and certainly in normal circumstances, the two (at least) encores **Nevermind** played would have been justified. However, those who depend on public transportation may become more nervous, and perhaps flee after the second encore without waiting to see if there would be another one.

Saturday, June 17

Recorder players started the day with a **play-in**, led by **Debra Nagy** (standing in for the injured **Stefan Temmingh**, who had replaced **Han Tol**) at Emmanuel Church Music Room. Nagy was asked by BEMF to lead the recorder master class at 11:30 a.m., so she also led the preceding play-in.

Nagy started the **master class** by saying that, while she does play recorder, she doesn't consider herself a recorder soloist. She had brought along an oboe for demonstrations. Rather than try to work with people on recorder technique, she focused on interpretation of Baroque music, and how to identify and intensify the evoked emotions.

Teresa Deskur, one of the high points of the ARS Recorder Relay, played first. She is a high school junior and winner of the 2016 Piffaro young artist contest. Despite her calm and composure at the Relay, she seemed nervous—yet she gave a very polished performance of the Telemann *Fantasia 11*. Nagy gave her some advice about how to start slowly and build speed without ending up too fast: first, slow down a bit to arrive at the cadences, then stretch the phrases and allow the gestures to take on individual character. Deskur was directed to play a few passages several times to apply the changes. After playing the passages with the changes, Deskur had visibly relaxed.

The next performer, **Mathilde Sundaram**, is a home-schooled 14-year-old. She played the *Sonata Sesta in A minor* by Francesco Veracini, with **Miyuki Tsurutani** on harpsichord. The sonata's third movement is an *Allegro/Adagio*—both the A and B sections start fast, but end with three measures of *Adagio*, and then repeat. Sundaram played all four *Adagios* as written. Nagy pointed out that the first time, when the player is moving quickly, stops at the fermata and then continues very slowly, it's an interesting surprise. However, doing the same thing four times makes the result a lot less surprising. They worked to ornament the fermatas and the *Adagio* sections. Sundaram's final playing of the whole movement was quite striking.

The final performer was **Jamie Allen**, a recorder player who is outreach coordinator for the Dallas (TX) Symphony Orchestra. He played the *Cantabile* movement from the *Methodical Sonata No. 6 in C major* by Telemann. The *Methodical Sonatas* have a "straight" part, followed by a part with ornamentations devised by Telemann. Nagy urged everyone to spend a lot of time playing the "straight" version, and then appreciating Telemann's ornamentation.

In a week when **Bruce Dickey** was ever-busy with his cornetto, his performance at 2:30 p.m. in Jordan Hall with **Concerto Palatino** seemed perhaps less polished and smaller in scale than previous BEMF appearances. On paper, this was a large ensemble: **Dickey and Doron David Sherwin, cornetto; Veronika Skuplik and Julie Andrijeski, violin; Claire McIntyre, Greg Ingles, Charles**

Toet and Joost Swinkels, trombone; and **Liuwe Tamminga, organ.**

“Echoes of Saint Mark’s: Instrumental Music from the Musical Chapel of the Doge” included masterpieces from the grand cathedral of Venice, mostly by Giovanni Gabrieli and Palestrina, played on groupings of trombones, cornetti and violins with organ continuo. Although there were no recorders, **Ingles**, himself a fine recorder player, moved the audience with his sensitive trombone playing. **Dickey’s** virtuosity made impressive divisions sound easy.

A highlight was Gabrieli’s *Canzon V à 7*, with suspenseful silences and parallel intervals carrying the audience forward to gorgeous cadences.

Rounding out a full week for busy Festival singers and orchestra members was a set of **chamber operas**, **Giovanni Battista Pergolesi’s *La Serva Padrona*** and ***Livietta e Tracollo***, in Jordan Hall on Saturday evening.

In the time of Pergolesi (1710–36), Italian opera was becoming more tragic; comic elements were no longer included in the main event. However, opera patrons still enjoyed seeing a good farce, so short comic *intermezzi* were inserted between the acts of the main opera. This BEMF performance was a pastiche of two such *intermezzi*.

BEMF presented this as a “chamber opera”: costumed singers and some staging, but the stage was shared with the small orchestra of the continuo group, one-on-a-part strings, two oboes (**Gonzalo X. Ruiz and Kathryn Montoya**, sometimes doubling on recorders), bassoon and two natural horns. Since over half of the time, the singers declaimed recitatives accompanied only by continuo, you had to feel sorry for even the violins, who spent a lot of time sitting. Maybe a third of the time that the violins played, the score

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

also called for oboes with bassoon in the continuo group. The natural horns were *tacet* except in the two overtures.

The singing, acting, staging and costuming were all quite good, and the audience reacted suitably to the humor.

Only hours had passed since some of the players on the 11 p.m. Jordan Hall stage for **Quicksilver & Friends** had performed there with Concerto Palatino: **Robert Mealy and Julie Andrijeski, violin; David Morris, gamba; Charles Weaver, theorbo and Baroque guitar; Dominic Teresi, dulcian; Greg Ingles, trombone; Avi Stein, harpsichord; Bruce Dickey and Doron David Sherwin, cornetto;** and singers from the **BEMF Young Artists in Training**. A necessity to keep the crowd engaged for this last late-night event, the instrumental accompaniment varied from *tutti* to groups of strings or brass, with singers or without. The pieces on “Teutscher Lustgarten: Music for Drinking, Loving, and Lamenting” made for an enjoyable concert—but one where all were glad that there was no encore.

This was a Festival where a few mainstage artists had begun to use electronics instead of paper music (including Ingles here; and on a concert earlier in the week, the King’s Singers with iPads). It’s still new enough to performers that Ingles could be seen demonstrating it to Teresi.

Sunday, June 18

Traditionally, recorder enthusiasts are treated to an all-recorder mid-day recital on Sunday afternoon at the end of BEMF week. As mentioned, this one had been jinxed: **Han Tol and Boreas Quartett Bremen** couldn’t get visas. A substitute, **Stefan Temmingh**, was subsequently injured in a bicycle accident. On Tuesday, concertgoers received an e-mail from BEMF. Yet another substitute had been found to play with keyboardist **Kristian Bezuidenhout: Kathryn Montoya**.

Regular patrons have heard her play on fringe events (for instance,

chamber music with her oboe a foil to the recorder playing of Paul Leenhouts), or as an oboist doubling recorder in the opera orchestra. The question raised wasn’t so much that she wouldn’t play recorder well—it was more whether a refund option should have been offered to those who didn’t think of her as a featured recorder solo artist of the same caliber as Tol, Temmingh or past Sunday recitalists.

Despite having to put together a solo recorder concert on short notice, Montoya may have silenced doubters by tackling and conquering repertoire that a lot of recorderists try to play: three solo pieces scattered through the program by Jacob van Eyck (on alto and soprano); and sonatas by Bach (E major) and Corelli (F major). In addition to flying fingers, her clear articulations brought out melodies in passages with difficult 16th-note octave jumps.

There were times when the keyboard and the recorder weren’t well in sync—not surprising, given how little rehearsal time they could possibly have had. After Montoya found out she was playing a solo recital, she spent some five hours a day playing in the BEMF opera orchestra! (Bezuidenhout was also rehearsing with violinist Rachel Podger for their Friday evening BEMF event.) The duo’s sense of ensemble improved as the recital went along.

It may not have been quite the type of program that Tol or Temmingh would have offered. As a closing recorder event, however, it did exhibit a sense of “the show must go on” and a resilience, of both performers and Festival, that surely all could admire.

With sincere thanks to these volunteer contributors of reports and photos: Laura Conrad (coordinator), Susan Burns, Alice Derbyshire, Greta Haug-Hryciw, Alan Karass, Anne Kazlauskas, Bonnie Kelly and Daniel Soussan. Additional photos by Charles Fischer, Sassa Letton and Barbara Prescott. Save the dates now for the 20th biennial Boston Early Music Festival & Exhibition, June 9–16, 2019!

COMPACT DISC REVIEWS

Reviewed by Tom Bickley,
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Five compositions from the 21st century receive thoughtful, musicianly performances on this CD from English recorder player Jill Kemp and her frequent duo partner, pianist Aleksander Szram. Kemp studied at the Guildhall School and Goldsmiths College, and with teachers including Michala Petri and Piers Adams. In 2007 she became the first recorder player to win the Royal Over-Seas League Wind and Brass Competition, in its then-57-year history. Moviegoers may have heard her without realizing it, in films including the Harry Potter series, *Philomena* and *The Fantastic Mr. Fox* (see the description by Adams of the last in the [November 2010 AR](#), Bits and Pieces).

The works on this CD present a range of compositional styles and aesthetics, and strike me as approachable and well worth a listen—even, or perhaps particularly, for those who may think they don't like newly-composed music. I hope my comments support each listener's open-eared encounter with this recording.

One approach is to attend to the virtuosic technique that Kemp and Szram display throughout. Another is to notice the interplay, both compositionally and in the performances, between recorder and piano. Following those pathways of intellectual engagement leads to enjoyment of the emotional and energetic affects of these pieces. As we delight in the ebb and flow of activity and rest in early music, we can likewise connect to those occurrences in these pieces.

All five works focus strongly on melody and harmony, with clear tonal home bases. The musical languages used are a bit more tame than much of what we hear in soundtracks for television dramas and films.

Aztec Dances and Butterflies

**The musical languages used are a bit
more tame than much of what we hear in
soundtracks for television dramas and films.**

The CD title is drawn from *Aztec Dances* (2010), the first work on the disc, a four-movement suite by Edward Gregson (<http://edwardgregson.com>). This piece was inspired by Gregson's visit to the British Museum exhibit "Moctezuma—Aztec Ruler," and especially by the sections on music in Aztec ritual.

In the movements "Ritual/Pastorale," "Fertility Dance" and "Sacrificial Dance," the performers bring to life active rhythmic figures and melodies developing from tuneful gestures. Hemiolas abound in "Fertility Dance."

The opening flourishes in "Ritual/Pastorale" prefigure the intense drama of the third movement, "Ghost Song." The rhythms in "Ghost Song" are much freer, and Kemp makes superb use of fluttertonguing, glissando, and dramatic articulations, plus whispers of the name "Tezcatlipoca."

Gregory Rose's *Garden of the Gods* (2013) references the first-century B.C.E. concert hall of Agrippa in Athens. The musical language is similar to that of Gregson, with a bit more interplay involving tempo. Rose (www.gregoryrose.org) is noted as both a composer/arranger and conductor. His work with standard orchestral repertory, as well as new music by John Cage and Karlheinz Stockhausen, is held in high regard. In *Garden of the Gods*, I find the contemplative quality of the relatively simple melodic material and setting of "Love Song" very appealing.

The late David Bedford (www.davidbedfordmusic.co.uk) is the best-known composer here, with a life in music that spanned both popular and classical worlds. Released in the anniversary year of his 80th birthday, this CD includes one of the last pieces composed by Bedford (1937-2011).

Bedford's piece is, in some ways, the most challenging. *Kempton Races* (2010; the title is a pun on Kemp's name) sets Stephen Foster's tune "Camptown Races" in a bracing set of variations. Foster's tunes are part of the canon of American music for good reason, and the associations with the American legacy of racism attached to Foster's work reveal the cultural context of his time and issues yet to be

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resolved. Both of those aspects must figure into the reception of *Kemptown Races*, especially for American audiences.

Dance Suite (2011) by English jazz/classical composer/pianist George King (www.georgekingmusic.com) plays with the long tradition of dance movements, with sections titled: “Dub,” “Jig,” “Minuet” and “Bebop.” All four resonate with King’s extensive work with classical and jazz repertoires.

This suite, like *Kemptown Races*, was written for Kemp and Szram. The music is quite danceable, and the performers embrace that quality with appropriate vigor.

To my ears, the most substantive work—considering both composition and its performance here—is *Cycles* (2013). It is by English composer/performer Daryl Runswick (www.darylrunswick.net), another composer on this CD celebrating a birthday, his 70th. Runswick spent years touring with jazz giants Cleo Lane and John

Dankworth, and performing as a vocalist in the ensemble Electric Phoenix, focusing on avant-garde music.

Cycles is a work of subtlety and spaciousness, with elements of improvisation by both recorder player and pianist. This is another piece dedicated to Kemp and Szram. Stunning, yet thoroughly musical, use of extended techniques brings vibrancy to the work. The tone colors of both instruments yield a shimmering texture (the piano sound is thoughtfully modified via playing technique and preparation of its bass strings).

The recording by Raphaël Mouterde presents a clear stereo image of the instruments. Notes by Andrew Mayes add a great deal to the value of this CD. I wish the notes provided detail on which of the listed recorders (Mollenhauer, Elhert and Moeck) were used in which movement.

This is a compelling recording that invites listeners to a satisfying engagement with new works.

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A recording for adventuresome listeners, *Lépidoptères* demonstrates exciting virtuosity in both the live recorder component and the digitally-processed sound. Canadian recorder player Terri Hron and English composer Monty Adkins collaborated in this project, with both sharing the composer/performer roles.

Hron studied musicology and art history at the University of Alberta, recorder performance and contemporary music at the Amsterdam Conservatory, and electroacoustic composition at the Université de Montréal. She just completed a postdoctoral fellowship at Wesleyan University.

“Lepidoptera” is the order of insects of which butterflies and moths are a part. Adkins and Hron use the title as reference to the transformation of the sounds of the recorder. Movements 1 and 3-5 are each named for a particular species of butterfly or moth.

Over the course of the 43 minutes of the CD, listeners hear a varied stereo soundscape with familiar and unfamiliar sounds of recorders in a consort (C great bass up to G alto) built by Adriana Breukink (www.adrianabreukink.com). The sonic textures are active, and, like a vibrant ecosystem, include sounds from very low pitch to very high. The effect evokes listening to an imagined *gestalt* of the sound world of Lepidoptera via a sort of acoustic microscope.

More concretely, Hron and Adkins use relatively acoustically simple sounds of each recorder and transform them, in ways analogous to the changes from caterpillar through chrysalis to butterfly. Samples of each movement are available on the Electro CD web site above, and merit hearing rather than being described.

The transformative nature of the pieces carries through in the duo's CD performances, which vary in each iteration. Tracks 1 and 4 include live digital processing of the recorders played by Hron; tracks 3 and 5 have

Hron and Adkins use relatively acoustically simple sounds of each recorder and transform them, in ways analogous to the changes from caterpillar through chrysalis to butterfly.

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recorded soundscapes with live recorder; track 2 uses live recorder processed in real time plus a recorded soundscape.

Hron's nuanced use of extended techniques (e.g., rich chords produced by overblowing as well as simultaneous singing and playing) demonstrates cutting edge technique, and creates a common timbral language shared between the digital output and the acoustical sound.

Having enjoyed this stereo version of *Lépidoptères*, I now long to experience the richness of a live performance using multiple arrays of speakers. The sound is exceptional on this release; the information in the packaging (including Will Howie's description of the audio recording process) and the packaging itself are artful and engaging. Cover art by Rachel Crummey fittingly welcomes the listener to this documentation of a remarkable project.

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EDUCATION

Warren Hughes, a freelance writer and member of Trinity Cathedral, spoke with **Mary Halverson Waldo**, Education Department Editor for AR, and wrote the initial version of this article for the September/October 2017 issue of Columbia Living Magazine, www.columbialivingmag.com.

Before the concert last spring, the young girls clustered around their teacher, **Mary Halverson Waldo**. The mostly pre-teen students were uncharacteristically silent, awed by the grandeur of Trinity Cathedral, where they would perform in a musical program. Their instruments were recorders.

After their performance, students smiled broadly, parents beamed deservedly, the audience applauded enthusiastically, and their teacher and conductor nodded approvingly with pride.

Since music education for all is a guiding principle for Waldo, she seized the opportunity last winter to introduce the recorder to children in Columbia, SC, who would not otherwise have access to instruction.

The inner-city students reside at St. Lawrence Place, a housing site for families in transition. It is supported by Trinity Cathedral, the seat of the Episcopal Diocese of Upper South Carolina, where Waldo's husband, Andrew, is bishop.

She explained. "The students connected with 'Homeless No More at St. Lawrence Place' were fascinated to discover how much attention to precision is required in playing simple melodies with a really good sound," she recalled with a smile.

The housing program provides a stable setting for up to three years, ensuring the continuity essential for music study, with twice-weekly lessons

to allow for a more in-depth experience. The students, ages 9 to 13, were not auditioned for the classes, but were chosen simply because they showed an interest. "As a long-time Suzuki music teacher, my experience is that everyone has talent and this inborn talent simply needs to be nurtured. Of course, work is always involved too," said Waldo.

The Recorder Takes a Stand at a Transitional Housing Facility in Columbia, SC

The Suzuki movement is a worldwide network dedicated to making music education available to all children, with an ever-widening collection of instruments and approaches. The Suzuki Association of the Americas provides programs and services throughout North and South America. Waldo has been on the faculty of insti-



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Mary Halverson Waldo flanked by students at the concert; she is also below with the Broad River Renaissance Band: (l to r) Andrew Waldo (substitute for Kunio Hara) and Anthony Coyne. Previous page: Carrie Graves stands behind girls' group, waiting to add an alto line to their consort piece (at bottom left, from behind, James Knight of BRRB).

tutes and festivals sponsored by Suzuki Associations throughout the Americas and in Europe.

“People learn in different ways and at different rates of speed, but everyone can learn,” she explained. The method is named for its Japanese founder, Dr. Shinichi Suzuki, who believed all people who have learned to speak their own language can also learn to express themselves through music. His goal was to develop noble human beings and world peace through the inspiring, common language of music. It involves the support of family and community, learning through listening, and working for beautiful sound from the very start.

Waldo was assisted by honors music students at the University of South Carolina through its **Communities in Harmony** program for underserved populations. The after-school staff at St. Lawrence Place also had an important role. Before starting lessons, the students and their parents were required to sign a covenant committing to attendance, practice, instrument care, and mutual respect for all participants. Was it always easy? “By no means,” she said.

In praising her students, Waldo said, “I’ve seen delight, enthusiasm, hard work, dedication, the ability to listen, eagerness to help each other and pride as members of a team. These are invaluable life skills.”

The students performed in a spring concert alongside an intergenerational group of local recorder players. Several members of the **Broad River Renaissance Band** had practiced consort arrangements of the young students’ repertoire. In the performance, they accompanied the St. Lawrence Place students along with other Suzuki recorder students. “It was wonderful to hear the beautiful results of hard work well done,” Waldo said.

As a musician who has played and taught around the world, Waldo appreciates the value of being exposed to music

at a young age. Raised in the genres of Classical, Romantic and contemporary music, she attended a college where professors were uniquely dedicated to music of the Baroque, Renaissance and Medieval eras. “When it came time for graduate school, I chose to pursue a degree in Performance of Early Music at New England Conservatory of Music. This included studies in recorder, transverse flutes and other early instruments, along with historical dance and musicology,” she added.

Her decision proved to be destiny in more ways than one. “My husband and I met at NEC, and we have enjoyed many years of performing and teaching together in a variety of settings. We still find time to do concerts now and then, especially when it involves playing with colleagues and family members in the splendid acoustics of Trinity Episcopal Cathedral.”

The couple came to Columbia in 2010, after Andrew was elected Eighth Bishop of the Diocese of Upper South Carolina. Before being ordained in 1988, Bishop Waldo was a performing musician, choral conductor and conservatory faculty member, specializing in Renaissance, Baroque and contemporary art music.

For the Waldos, music is a family affair. “Our three sons were involved in music throughout their school years, along with the other activities of childhood. We knew it was an important formational experience and our job as parents was



to help keep the inspiration alive. As adults they are still making music, and one now does it for a living,” she said. Yet another family connection is with Mary’s sister Patricia Halverson, a viola da gambist who is a founding member of Chatham Baroque.

Expanding educational opportunities and improving the lives of others are shared values for the Waldos. Andrew is recognized for his leadership in the South Carolina Bishops’ Public Education Initiative (an ecumenical initiative including the A.M.E., A.M.E. Zion, C.M.E, Episcopal, Lutheran, Roman Catholic and United Methodist Churches), advocating education equity in South Carolina. It has raised thousands of volunteers to serve as tutors and mentors in South Carolina public schools. It also works to establish higher and more equitable standards of education for all of the state’s children.

Inspired by programs elsewhere that are similar to the one at St. Lawrence Place, Mary Halverson Waldo explained how she uses her particular talents to support these goals. “My vision is to continue building a studio which involves students from all walks of life who, by working together, develop a love for the sound of the recorder.”



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Technique Tip

Learn to Love the Metronome

“I love my metronome,” says almost no one. We are much more likely to complain about it.

Why is this? In many cases, we haven’t been taught to properly engage with the metronome. Or we attempt to do too much too soon—keeping up with clicks that are too fast while playing music we haven’t yet fully mastered. In this **Technique Tip**, we offer suggestions to help players use this handy little device more effectively—and joyfully.

Of course, “metronomic” performance is not the end goal—effective playing does involve some tempo and rhythmic fluctuation—but successful playing does require a well-developed sense of internal rhythm. Interestingly, neuroscience research has found that different parts of the brain are used to synchronize to a metronome and to generate an internal pulse. This complicates things—but building musical skill is never a simple process!

Your first task if you’re a beginner or have difficulty with rhythm is to increase your comfort with the metronome. Picking up a recorder and immediately trying to play with the beat is not advisable. Instead, begin to embody the pulse, and then various rhythms, by clapping, tapping or speaking in time with the metronome. Once you become comfortable clapping various divisions of the beat, playing a single pitch or a limited number of pitches to the beat becomes easier.

The next step is to play the same exercise at various tempos. Practice using slow, as well as progressively faster, tempi. In fact, playing to a slow beat is often more difficult than playing to a speedier pulse.

These preparatory exercises are often the kind of work that must be done before you can pair the metro-

nome with an actual piece of music. Furthermore, when it is time to attempt playing music with a metronome, this work can serve as a useful bridge.

For example, speaking the rhythm of a phrase with the metronome several times, immediately before playing it, can help to solidify your rhythmic confidence when it comes time to play.

Moving past successfully playing to a click and into the realm of truly internalizing the beat is a bit more difficult for some and very difficult for others. However, we can still use the metronome as a springboard to build skill in this area. After you are able to play to a click, try the following next steps. Set the metronome to:

- click every other beat
- click only on off-beats
- click once per bar, or once every two bars, four bars, etc.
- gradually fade (beats slowly disappear at a rate you set)

Because these metronome settings force you to maintain an internal beat while offering periodic external “reality checks,” they can help you develop a more reliable internal pulse.

In order to try out these exercises, you’ll need a metronome or a metronome app that can beat very slowly and can silence specific beats, and/or can execute graduated fading. Many inexpensive metronomes don’t offer these features. The **Time Guru** app (for iOS or Android) is an option with many of these capabilities.

The metronome isn’t a torture device—it’s a tool. Like any tool, it serves best when used with respect—and care!

*By Beverly Lomer, Lighthouse Point, FL,
and Anne Timberlake, St. Louis, MO*

Hans Poser (1917-70) and the “New Music”

By Joseph A. Loux, Jr.

Joseph A. Loux, Jr., holds a Ph.D. in musicology and is senior editor of Dovehouse Editions Canada and the Loux Music Company. Both are based in Hannacroix, NY. He is also the Artistic Director of the Adirondack Baroque Consort, formed in 1962; see www.abconsort.org.

Photo of Hans Poser and Day Book entries used in this article are courtesy of the composer's son, Florian W. A. Poser. Manuscript pages are used with the kind permission of Hans Sikorski Music Publishers, www.sikorski.de.

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If you like Hans Poser, you might also like ...

The page at www.americanrecorder.org/docs/RenBaro997.pdf lists a few 20th-century recorder ensemble works worth learning—Carolyn Peskin's suggestions in a Q&A Department for *AR*, September 1997. Longer lists, incorporating other instrumentations such as recorder and piano, can be found in publications such as Eve O'Kelley's book, *The Recorder Today* (Cambridge University Press, 1990), available at <https://smile.amazon.com>.

This year marks the centennial of German composer Hans Poser's birth. Such a milestone year and new material recently brought to light offer the opportunity to make some of his fine dances known to a wider circle of recorder players.

Hans Wolfgang Poser was born on October 8, 1917, in Tannenbergsthal, a small town in Saxony near the border of the present Czech Republic. During his study at the high school in Auerbach, he excelled in his study of music theory.

Poser's studies abruptly ended in 1937, just before World War II, when he was drafted into the army. He was captured on a reconnaissance mission by British forces in 1940 and sent to a prisoner of war camp in Canada. While interned there, he was able to continue his music studies—as well, through efforts of the YMCA and other aid to German war prisoners, he acquired instruments, and directed the camp orchestra and smaller musical ensembles.

At the end of the war, in 1946, he returned to Germany, settling in Hamburg. His formal music studies continued at the Schule für Musik und Theater under E.G. Klussmann and Wilhelm Bruckner-Ruggeberg. Over the years, the quality of his compositions and of his pedagogical technique led to career advancement. In later years, he headed the music theory and composition department at Hamburg's Hochschule für Musik. He died in Hamburg on October 1, 1970, at age 52.

In many ways a self-taught musician, Poser was influenced by his regular correspondence with Paul Hindemith, then in Switzerland (1938-45), concerning Hindemith's newly published *Unterweisung im Tonsatz* (The Craft of Musical Composition), and with Hermann Grabner, author of a theory and counterpoint textbook, *Der lineare Satz. Ein neues Lehrbuch des Kontrapunktes*. Each composer/music theorist was in the forefront of the "New Music" movement.

Internment gave Poser his opportunity to focus his study on music theory, including his correspondence with Hindemith and Grabner. While conservative in his lyricism, Poser explored in his compositions the effect of rhythm and alternative harmonization on the melodic line. His list of compositions includes orchestral and choral music, and television scores—but most is chamber music, including five opus numbers containing recorder works. Popular when written, his works demonstrate an engaging style of composition, refreshing even today.

Along this line, two of his quartets—*Rendsburger Tänze*, Op. 42, and *Wandsbeker Tänze*, Op. 49—are worthy of a second look from recorder players.

Compositional Technique

Poser writes about his compositional technique in his “Introduction” to his *Tanzbüchlein* (Moeck Verlag; English translation by Marie-Luise Carreño-Maas):

Since its beginnings (around 1910), the New Music clearly shows its intention aside from further harmonic differentiation to discover the elementary strength of melody and rhythm. Names like Hindemith, Stravinsky and Bartok are representative in this regard. Today, these composers can be counted among the classics of the New Music, and nobody would even think of calling their music contrived or artificial, as was done in the past. The rhythmical energies revived by them are ancient and are independent of any respective musical culture or progressive development.



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Let us recall: The meter (measure) signifies the regular repeat of accents within a time frame; rhythm is the particular figure of movement superimposed on the meter. For instance, jazz has a relatively simple meter but complicated rhythms. As in poetry, "free rhythm" in music can be independent of the meter. Thus, the boundaries become blurred. The rhythmical figure, the motive, becomes the element which determines constant variation, addition, contraction, expansion, and development of the musical progression. This process can be relatively simple when—seemingly paradoxically—the irregular is used regularly (with Bartok the so called Bulgarian rhythm, continuously 3+3+2 eighths; also 3+2+3, etc.).

However, the change can also happen according to certain plans (building design). For instance, Boris Blacher has used such "variable meters" in various piano and orchestral works. Among others he used the term (name) "ornament" thus indicating the constructive design. In general the ornament can represent a piece of stylized nature; music can be seen as the creative expansion of basic rhythmic processes. With an increasing number of equal values (e.g., 2+3+4+5+6 eighths), we can speak of a metric increase (crescendo) or its opposite decrease (diminuendo). Other metric variants are created—e.g., by inserting an upbeat note (out measures), expansion, contraction, or progression."

In my e-mail correspondence in 2016 with Hans Poser's son, **Florian W.A. Poser**, he writes, "...my father was very practical and [a] demand-oriented musician. As far as I know, both [collections were] written for or during musical upgrade training courses [that] took place in the city of Rendsburg and one in the Hamburg District of Wandsbeck."

Rendsburg Dances, Op. 42

Poser's Day Book for July-August, 1957 (*top*), in the possession of his son Florian, indicates that his eight dances for recorders, Op. 42, had various performances in November 1957 led by H. Wagner. Hermann Wagner is described by Florian via e-mail as "one of the old POW friends of my father. I believe he lived in the city of Celle, lower Saxony, where he was working as a music teacher at a grammar school." An additional Day Book note in the composer's hand indicates a December 22 live string performance on the West German Radio. In the "Foreword" to the published collection, Poser suggests performance options as noted on the first page of the manuscript (*above*). He further notes that the dances were in part created during the East German Music Festival of 1957 in Rendsburg, Schleswig-Holstein. The opus was published in the following year by Hans Sikorski of Hamburg as edition number 410 of the *Neue Vokal- und Instrumental Musik Series*.

MUSIC REVIEWS

TANZSTÜCK, BY FLORIAN POSER. Loux Music LMP-149 (www.recordershop.com), 2016. SAT. Sc 4 pp, 3 pts 2 pp ea. \$7.95.

Florian Poser (b. 1954) is the son of composer Hans Poser (1917-70), whose 100th birthday is celebrated with an anniversary article in this issue. This charming trio is a delightfully easy read, suitable for the most casual afternoon playing session with intermediate players and up, to a performing ensemble seriously working on it for a concert at the recommended tempo of ♩=125.

The music is built on an alternating 6/8 + 3/4 meter, with the first note

*One more Poser piece,
holiday music and folk song arrangements*

***This charming trio is
a delightfully easy read,
suitable for the most
casual afternoon
playing session with
intermediate players ...***

of each triplet accented in the 6/8 measures and occasional staccato markings on the quarter notes in the 3/4 measures. Although highly repetitive rhythmically, there is a clear story arc

that adds interest to each new iteration of the motive, as well as side commentary and other departures.

The change in meters is the most challenging feature—but because the note values remain constant and the music is mostly step-wise with occasional arpeggio leaps, sight-reading flows easily for intermediate players, even at faster tempi.

The piece almost fits on AAT with one alto player reading up an octave and the other reading at pitch; the only exception is one measure of high F#-G-A triplets in the soprano part, which is not feasible on alto. No



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ossa passage is offered but that measure could be played down an octave and not break the spell.

Much of the music sits low on the soprano and tenor, frequently requiring an accented low C and D, which can be tricky not to crack if you really dig in and commit to playing those notes strongly. Most of the music is marked *mf*, but there are instances of *ff* and *pp*.

The edition is very clearly typeset with comfortably large notes in the parts, each of which is just two pages. The score is a single folio nested inside the parts, and the actual cover of the publication is on the back of the soprano part.

This is a piece to always have ready, perfect for those times when you want to make pleasant music without necessarily working too hard. I would present it at a playing session, for a chapter or other group, at a slower speed and gradually increase the pace on second reading.

Glen Shannon is a member of the East Bay (CA) Recorder Society and has served the ARS as Editor of the Members' Library Editions since 2003. He is also a composer of recorder ensemble music, which he publishes himself, and which is available at www.glenshannonmusic.com and several popular outlets in the U.S., Europe, Australia, Japan and Taiwan.

SUITE NO. 2 ON EARLY CAROL TUNES AND WASSAILS FROM THE ENGLISH TRADITION, BY PETER SEIBERT. PRB Productions Contemporary Consort Series CCO82 (www.prbmusic.com), 2015. SATB. Sc 20 pp, 4 pts 7 pp ea. \$20.

Renowned recorder teacher and workshop leader Peter Seibert has composed contemporary settings of four late Medieval carols, one famous Renaissance tune, and a set of wassails—all set for SATB recorder consort. The pieces are intended to be played as a suite, but each one can easily stand alone.

Lullay—Als I Lay on Yoolis Night provides a short, easy introduction to the suite, in a flowing 6/4 meter with only mild dissonance. Tenor players will enjoy being given the melody line in the middle section.

Greensleeves also stars the tenor in the first run-through of the melody; after that the tenor and alto toss it back and forth. The final section becomes more difficult, with contrapuntal eighth-note passages in all parts except the bass.

Verbum caro factum est: In hoc anni circulo is set with a nod to the Medieval practice of parallel organum and also has a few sections in which the melody is supported by a drone in one or more parts. My players appreciated the cue notes where they had long sections of rests.

Angelus ad Virginem and *Nova! Nova!* are more dissonant than the previous three movements. Despite the recommended tempi, these two settings shouldn't present too many technical problems for intermediate players; Seibert knows the recorder intimately and writes music that "lies under the fingers" well.

Renowned recorder teacher and workshop leader Peter Seibert has composed contemporary settings of four late Medieval carols, one famous Renaissance tune, and a set of wassails.

The final movement, *The Wassails*, is a medley of four of these tunes: from Gloucestershire, Yorkshire and Somerset, plus the well-known *Here We Come A-Wassailing*. This finale gets progressively busier, providing a rousing conclusion to the suite.

This well-produced and thoughtfully-edited collection will make a satisfying addition to an intermediate or advanced intermediate ensemble's holiday repertoire.

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

CHRISTMAS CAROL MEDLEY (ADVENTS- UND WEIHNACHTSLIEDER- MEDLEY), ARR. ADRIAN WEHLTE. Edition Floeno No. 1001 (www.edition-walhall.de/en), 2016. AAT. Pts 3 pp ea. Abt. \$9.

This medley includes five Christmas carols familiar to those with German roots, but perhaps not familiar to most Americans. The carols set in this trio include *Es Kommt ein Schiff, Geladen* (A ship is coming laden); *Maria Durch ein Dornwald Ging* (Dear Mary journeys through the thorn); *Lobt Gott, ihr Christen, Allzugleich* (Praise God, ye Christians, all together); *Leise rieselt der Schnee* (Snow falls softly at night); and *Macht hoch die Tür* (Lift up your heads, ye mighty gates). Two of these carols can be found in the Lutheran Hymnal: *Lobt Gott* and *Macht hoch die Tür*.

Adrian Wehlte is a flutist and recorder player born in Switzerland. He graduated from the State University of Music and Performing Arts Stuttgart, and teaches at Antonio Rosetti Music School in Wallerstein, Germany. He has published several student methods for recorder.

The medley begins in 3/4 time in the key of C with an introduction into the first carol, *Es Kommt ein Schiff, Geladen*. This is an Advent hymn attributed to Johannes Tauler and one of the oldest religious songs of German origin, found in a manuscript dated before 1450. It uses the image of a ship coming into harbor with precious cargo for Mary, bearing Jesus. Part of the way through the carol the time signature changes to common meter, then returns to 3/4 when the introductory section is repeated.

After a short transition and a key change to B^b, *Maria Durch ein Dornwald Ging* is played through twice. This Christmas carol was popularized in the song books of the German Youth Movement at the turn of the 20th century.

There is a bridge of 12 measures, and a key change into G, for *Lobt Gott, ihr Christen, Allzugleich*, a carol composed by Nicolaus (or Nikolaus) Herman (c.1480-1561) and first published in 1560. Five measures of transition and a time signature change to 6/4 lead into *Leise rieselt der Schnee*. This carol was based on a poem by Eduard Ebel (1839-1905) and is one of the most popular carols in Germany, each verse ending with the refrain "Rejoice, Christ child comes soon."

After the second time through *Leise rieselt der Schnee*, there is a four-measure bridge leading to the key of F and *Macht hoch die Tür*. The words to this carol by Georg Weissel (1590-1635) are based on Psalm 24, with music by Johann Anastasius Freylinghausen (1670-1739). In the closing section the time signature is again common meter.

This arrangement is a simple presentation of the five carols, with the melody in the top line, going up to high E^b. The second line provides harmony, and is the most challenging of all the parts. The third line is often in the low end of the tenor range, and relatively insignificant, not even playing for a third of the piece.

The typesetting uses many repeat signs, with notes or rests on either side of the measures, which can be confusing. There is no score. The parts are all printed with large easy-to-read notes on heavy paper, with the top-line part on the even heavier paper that provides a printed cover to hold all three parts.

This medley would be most enjoyed by players who already know the carols, and could best be played by two altos. Though the tenor line can be added, it does not contribute much to the piece.

FIVE CHRISTMAS CAROLS,
BY ARTHUR SEYMOUR SULLIVAN,
ARR. DAGMAR WILGO. Edition
Walhall EW774, (www.edition-walhall.de/en), 2016. SATB. Sc 18 pp, pts
3 pp ea. Abt \$17.

These Christmas carols were composed or arranged by Sir Arthur Sullivan (1842-1900), primarily known for the series of comic operettas he composed with William Schwenck Gilbert.

Only one tune of these carols might be familiar to American ears. The other four are more common in the United Kingdom. All five offer original, late Romantic choral arrangements for those tired of the usual repertoire.

Arranger Dagmar Wilgo studied recorder at Robert Schumann Hochschule in Düsseldorf, Germany, and HKU University of the Arts, Utrecht, The Netherlands. She is the editor of *Klangfarbe und Farbklang: Festschrift zum 85* (with Conrad Steinmann, available in German), commemorating the 85th birthday of noted virtuoso recorder player Hans-Martin Linde (born 1930).

Wilgo has also arranged 10 of Sullivan's part songs for recorder quartet (Edition Walhall EW601).

The words for the first carol, *All This Night Bright Angels Sing*, were adapted from a poem by William Austin (1587-1634). This setting has a pleasant tune, which would be easy to teach to singers. The first and second verse have a simple harmonization, while the third verse is more elaborate.

The words for the second carol, *Bethlehem* (or Gabriel), are more familiar to Americans as *While Shepherds Watched Their Flocks by Night*, written by Nahum Tate (1625-1715). However, the tune here is *Bethlehem*, not commonly heard in the U.S. This arrangement includes two final chords to play an "Amen" after the third verse.

The words for *I Sing the Birth Was Born To-night* are from Ben Jonson

These Christmas Carols were composed or arranged by Sir Arthur Sullivan (1842-1900), primarily known for the series of comic operettas he composed ...

(1572-1637), with a new melody line composed by Sullivan. Actually this carol setting comprises two tunes, with one melody used for the first and second verse, and a different one for the third verse. It then returns to the original melody for the fourth verse, with a much more highly developed harmonization. This is the most complex arrangement and fun to play.

Noel has the familiar text for *It Came Upon the Midnight Clear*, written by Hamilton Sears (1810-76), then the pastor of the Unitarian Church in Wayland, MA. The tune *Noel* used with this arrangement by Sullivan is commonly paired with these words in the UK. It also appears in some U.S. hymnals as an alternative tune, so Americans may recognize it, though most would be more familiar with the tune *Carol*. This arrangement also has two final chords to play an "Amen" after the final verse.

The final carol, *Upon the Snow-Clad Earth*, is Sullivan's original tune and harmonization to a six-verse poem of an anonymous author. It is a simple carol, easy to sing with evocative words, and deserves more use.

All of these carols are homophonic in structure, with the melody in the top line and the other parts accompanying. They would be appropriate for a low intermediate group, since the music uses only simple rhythms, and the range falls mostly in the middle of each instrument.

The preface of this edition is in German, and only partially translated into English.

These pieces are recommended for those who want to explore some differ-

ent and less familiar Christmas fare. They would be interesting mixed into a concert of other Christmas music.

EUROPE FOR ADVANCED MUSICIANS: 16 GREAT CHRISTMAS SONGS, VOL. 2, ARR. DAGMAR WILGO AND NICO OBERBANSCHIEDT. Edition Walhall EW925 (www.edition-walhall.de/en), 2015. SA (one-two instruments, voice, etc.), pf or guitar. Play-along CD incl. Sc 55 pp, pt 18 pp. Abt. \$26.

This collection includes a song each from 16 countries or provinces, including Armenia, Spain, Ireland, Styria (a province of Austria), Norway, Switzerland, Denmark, Germany, Sweden, Portugal, Finland, France, Estonia, Italy, Croatia and Bulgaria. The arrangers have chosen relatively unknown songs in a variety of styles and different periods, with the intention of expanding the standard repertoire and learning about the different European cultures.

In each piece, the top line carries the melody and is underlaid with the text of the first verse in the native language, using the Armenian alphabet for the Armenian song, and Cyrillic alphabet for the Bulgarian song. German translations are included for each one.

The second line varies in its role for each piece—sometimes playing closely along with the melody and at other times joining the keyboard. Guitar chords are provided in both the keyboard score and the separate part book for the two recorders.

A CD is included that has four tracks for tuning a soprano and an alto recorder, then each song has two separate tracks. The first track demonstrates the full score including the recorder lines and the keyboard accompaniment. The second track includes just the keyboard, starting with a series of clicks to set the tempo so the recorder players can play along with the recorded accompaniment.

*... new and different
Christmas repertoire.*

While the edition is intended for “advanced musicians,” it would be appropriate for upper intermediate students—yet most of these pieces would not be out of the reach of intermediate players who are willing to use the CD to learn the more complex rhythms. Often the second/alto line is the musically more challenging of the two, since the first/soprano line always plays the carol tune.

This collection is recommended to all who want to explore new and different Christmas repertoire.

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unidentified VGRT user

CHRISTMAS FANTASIA, BY LINDSAY P. HIGGS. SMP Press S0.154263 (www.sheetmusicplus.com/title/christmas-fantasia-digital-sheet-music/20330803), 2010. SATTB. Sc 6 pp, pts 1 p ea. Available as .PDF download. \$8.95.

This is a fun and easy-to-play piece that mixes up fragments of seven different Christmas carols and songs. The two-minute piece premiered in the village of Blewbury in Oxfordshire, UK, during a Christmas concert in the local church there. Lindsay Higgs is a guitar teacher in Oxfordshire, and has composed for guitar, strings and recorder, and also authored a ukulele method book.

The *Fantasia* begins with the first tenor line starting *Ding, Dong Merrily on High*, with the second tenor soon coming in a step lower, then the soprano taking the tune. Gradually all parts join with their own version of the tune.

At the beginning of the Gloria section, the first tenor again starts, with other parts joining until they end with the final chord. The soprano then offers *Good King Wenceslaus*, with other parts in canon—but, at the end of the first stanza, it switches to *God Rest Ye Merry Gentlemen* for a few measures and then returns to *Good King Wenceslaus* for a few more measures, then on to *Go Tell it on the Mountain*.

The next section includes a mixture of phrases from different recognizable carols. After that, the first few measures of *O Come, O Come Emmanuel* begin, followed by a reprise of *Ding Dong, Merrily on High*, a fragment of *Hark the Herald Angels Sing*, and finally a few measures of *Jingle Bells*—before wrapping up into the final chord.

This piece would be appropriate for intermediate level players. It is downloaded from the web site of Sheet Music Plus, which has a publishing arm through SMP Press, <https://smppress.sheetmusicplus.com/about>.

The downloaded .PDF file can be viewed, played from a digital device, or printed. The web site notes that the “digital download will have a watermark at the bottom of each page that will include your name, purchase date and number of copies purchased.”

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

CHRISTMAS LETTERS, VOL. III, BY WILL AYTON. Cheap Trills TR87, 2015. SATB. Sc 8 pp, 6 pts 4 pp ea. \$11.50.

These two carol arrangements are the most recent of Will Ayton's *Christmas Letters* to be published for general release by Cheap Trills: from 2011, his setting of *Blessed Be That Maid Marie*, and from 2012, *The Wexford Carol* (“Good people all, this Christmas time, Consider well, and bear in mind, What our good God for us has done, In sending his beloved son ...”).

Will Ayton was born in 1948 in Kansu province, China, of missionary parents. He received a bachelor of music education degree from Shenandoah Conservatory of Music, a master of music education degree from New England Conservatory of Music, and a doctor of musical arts in composition from Boston University. He currently lives in Providence, RI.

As with the previous volumes (Vol. I, TR70, reviewed in the Winter 2012 *AR*), Ayton sets the original tune for solo singer (or recorder, or viol), and accompanies it with a polyphonic trio in the lower parts based on fragments of the tune woven together in a supple texture that is “through-composed” for each new verse. The text of all the verses is printed in both the score and the soprano recorder part.

***Those who have enjoyed
the first two volumes will be
eager to add this one to their
Christmas music selections.***

As usual with Cheap Trills, the presentation is clear and attractive, with parts supplied for tenor viols as well as for recorders.

Those who have enjoyed the first two volumes will be eager to add this one to their Christmas music selections. On the off chance that players missed either of the first two collections, they are TR70 (*T'was in the Moon of Wintertime, I Wonder as I Wander, Immortal Babe*) and TR81 (*Hush, My Dear, A Virgin Unspotted, This is the Truth*).

MICHAEL FINNEGAN MEETS THIS OLD MAN: A COLLECTION OF RECORDER TRIOS BASED ON TRADITIONAL BRITISH TUNES, ARR. DEBORAH PORRO. Peacock Press P509, n.d. [2008?]. SSA, SAT. Sc 15 pp, 3 pts 6 pp ea. Abt. \$9.30.

In addition to the opening quodlibet of *Michael Finnegan* and *This Old Man*, the other folk songs found here are *Scarborough Fair*, *Alawon Fy Ngwlad*, *The Sailors Hornpipe*, *MacPherson's Farewell* and *Buttered Peas*. As most of them (and in particular the Welsh one) aren't very familiar to American recorder players, a synopsis or sample of the poems would be welcome here.

But the edition itself makes clear the spirit of each piece, and the

arrangements are appealing. The notes make explicit what is implicit in the music itself: these were made for elementary school children—intermediate and upper intermediate players. They hew to traditional harmony and rhythms, with just a tiny bit of spice.

They sound good as trios, but might be even better in a recorder orchestra. The edition is attractive without being extravagant.

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

OLD ENGLISH SONGS, ARR. RONALD J. AUTENRIETH. Moeck ZfS829/830 (www.moeck.com/en), 2013. SAT. 3 sc, 6 pp ea. Abt \$6.50.

Ronald J. Autenrieth was born in Weingarten/Baden in 1959 and grew up in Offenburg, in southern Baden in Germany. He studied church music in Rottenburg and Ravensburg. As a member of the Program Advisory Board of the Society for New Music in Weingarten/Ravensburg, Autenrieth has played a major role in organizing concerts of contemporary music in the Bodensee region in Upper Swabia.

Besides recorder music, Autenrieth (www.ronald-autenrieth.de) has written for organ and piano, chamber music and choral pieces including some quite demanding works like his *Missa Brevis*.

Since 1991, Autenrieth has lived in the Heidelberg area, where he works as a reviewer, arranger, choral director, pianist and composer.

Despite Autenrieth's solid background in Germany, this is a collection of six English songs, some of which date back to the 18th century.

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

The edition is well organized, including a score for each player and a foreword in English, French and German. Additionally, the editor has provided extensive notes about the history of each song in all three languages, as well as complete texts in the original English.

On the River Dee was originally published in 1782 and has the feel of a Siciliano in D minor, although it has a bright and cheerful affect. The main melody moves among the lines, so that each of the players has a chance to play both melody and supporting harmonies.

Oh, Paddy Dear (Wearing of the Green) is an Irish ballad that nearly everyone will recognize. It dates from around 1798 and is a protest song about an English policy against wearing the shamrock. In spite of the somewhat unhappy lyrics, the song has an upbeat feel that will make you feel like it's St. Patrick's Day, no matter when you play it.

Lowlands, Lowlands is a very brief sea shanty from Cornwall, first published in a 1914 collection; its melody has a Celtic flavor. The alto part is very soloistic, with the soprano and bass joining in to support short cadential phrases.

According to the editor, *What Cornish Lads Can Do (Trelawny)* dates from 1861 and came to be regarded

as the unofficial anthem for the county of Cornwall. The melody line is primarily in the soprano, although the alto has a significant part of the melody as well. The piece does have a "national anthem" feel—and indeed, web searches for "Cornish National Anthem" bring up various arrangements of this song, primarily for male chorus.

An old English sailing song that predates its first publication in 1914, *Cape Clear (Whip Jamboree)* starts out with all three lines in unison before they split off into harmony. The tune consists of an eight-bar phrase in A minor, which is repeated four times in different iterations, twice giving a substantial solo to the bass line.

Farewell to old England (Botany Bay) is a song that dates back to 1776. The song was sung by convicts being transported to Botany Bay in Australia. The piece is cheerful, despite the sad subject matter. The melody line is played twice through, the first time led by the soprano and the second time by the alto, with an important and interesting line for the bass.

This very pleasant collection is suitable for upper intermediate and higher-level ensembles. Most of the pieces would be accessible to a sophisticated school ensemble, and the inclusion of the lyrics allows for some creative performance possibilities,

such as having a singer or small vocal ensemble alternate with the instruments.

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

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