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JANUARY 2007

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## EDITOR'S NOTE

Colorado now has a mountain named for a composer—alpine-loving Gustav Mahler, whose mammoth symphonies are certainly on a mountainous scale. The story behind the naming is long and full of red tape: in short, two Mahler-loving mountain climbers scaled an unnamed peak in 1969. The U.S. Geological Survey rejected the name they submitted for it.

The same results happened 10 years later. Meanwhile, locals had begun to call it Mt. Mahler, and a rogue cartographer put the name on a map used by hiking guides. In 2004, the mountain climbers saw the “unofficial” maps and applied yet again to the U.S.G.S., citing the maps and asking that the name be made “official.” After more letters, the Mahler-lovers won over the pencil-pushers last October.

A newspaper article reported this as the first peak in the U.S. named for a major classical composer. This made me wonder if other parts of the world had so honored musical figures, but I haven’t found any. Are any members familiar with a Mt. Mozart, or a Telemann Peak?

A mountain that might seem almost unscalable is that of playing music with limited vision. Member **Tom Green** has used the analytical skills he possesses from years of scientific work to devise a way to keep playing old music (and new) using the newest technology (page 18).

A different element of geography is explored in this year’s **Play-the-Recorder Month** music arranged by **Peter Seibert**—the *Deep Blue Sea* (page 24).

The rest of this issue covers a lot of terrain—news and articles from literally all over the world. **Allison Hutton** has sent in the first of a series of interviews she will conduct with Australian recorder players (page 36), this one with **Zana Clarke**.

Another first—in an occasional series of music education web site reviews, set to be run in the **Education** department—is **Rebecca Arkenberg**’s review of SupportMusic.com (page 23).

Members should plan to keep on top of **improvements being made to the ARS’s own web site**. The first ones are described in this *ARS Newsletter*. The river of information available on the Internet will soon include even more about the recorder.

Gail Nickless

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Artwork  
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GAIL NICKLESS, Editor

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**Recordings for review:** Thomas Cirtin, 8128 N. Armstrong Chapel Road, Otterbein, IN 47970. Cutting Edge: Tim Broege, 212 Second Ave., Bradley Beach, NJ 07720-1159. Chapter newsletters and other reports: Editorial office. Advertising: Steve DiLauro, LaRuch & Associates, Inc., 15300 Pearl Road, Suite 112, Strongsville, OH 44136-5036; 440-238-5577; 440-572-2976 (fax); <advertising@recorderonline.org>. Advertising Closings: December 1 (January), February 1 (March), April 1 (May), August 1 (September), and October 1 (November). Postmaster: Send address changes to American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122-1019. Periodicals postage paid at St. Louis, MO, and at an additional mailing office.





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

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800-491-9588 toll free  
314-966-4082 phone  
314-966-4649 fax  
E-mail:

<ARS.Recorder@AmericanRecorder.org>

Web site: <www.AmericanRecorder.org>

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# PRESIDENT'S MESSAGE

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## *Playing outside the box*

I'd like to begin my tenure as ARS president by formally expressing my thanks to Alan Karass for his service as our president for the last four years. In my three years on the ARS board, I've been constantly amazed at his ability to hold a full-time position as a college professor and librarian, while simultaneously devoting a tremendous amount of time and energy to the ARS. His leadership has helped make this board an inspiring group to be a part of, and he has led the ARS with a vision and enthusiasm that has been a model to me and to the rest of the board. I think we all wish he could be a life-time president, but appreciate his forethought in stepping aside while he still has two years to serve on the board and help a new president learn the ropes.

I think the ARS is doing great things right now, and I hope to continue to steer it toward successful completion of its current projects, and of its constant evaluation of how to best serve our members and increase our membership.

I grew up in Augusta, GA, and spent my early years as a pianist, receiving a Bachelor of Music in piano performance in 1982. Later I decided to pursue recorder studies seriously, earning a Master of Arts in early music performance practice in 1992. I spent five years in Atlanta before moving to the San Francisco (CA) Bay Area, where I have a private teaching studio. I am a member of the Farallon Recorder Quartet, the Sitka Trio, and the Wild Rose Ensemble. I work as a free-lance recorder player and teacher, and either teach at or direct some of the workshops that you may attend.

I'm writing this column in mid-November at Hidden Valley Institute of the Arts in Carmel Valley (CA), during an early music Elderhostel that I have directed for the last seven years. We've just begun the second week of our two-week workshop. I've always learned a lot from my colleagues and the students at workshops, and this one is no exception.

In the summer of 2005, the ARS held an international conference, with sessions

focusing on chapter leadership, recorder pedagogy, and the recorder player. A symposium on the future of the recorder included Matthias Maute, Connie Primus, Frances Blaker and others. To paraphrase something Matthias said, classical musicians represent about 1 percent of the musical world, and recorder players about 1 percent of that 1 percent. These kinds of statistics give one pause, especially when one is trying to make a living and to conduct one's pursuit of happiness as a professional recorder player as I am.

Is it any wonder that the most common complaint of chapters and of the central organization is the decline of membership numbers? In the short time that I've been your president, this is the question I've been asked most often: how do we get our chapter to retain existing members and attract new members? No matter how many ideas I toss out, invariably the answer is, "Yes, we tried that, but..."

---

### ***Keeping your recorders and love of music in a box won't benefit anyone.***

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At some point, we must ask ourselves how relevant we are to the 99 percent of musicians who aren't yet members of the ARS or even to those who are non-recorder players. I want each of you to ask yourself that question, and come up with a concrete answer.

A friend helped me find my answer when I was feeling a little discouraged by the enormity of the task facing me. When I said it was hard to ask people to donate money to the ARS when there were so many needy organizations directly serving the environment, victims of war and hunger, and other humanitarian causes, she reminded me that if we give all our money to those organizations, we neglect the organizations that feed our soul.

A student at this Elderhostel told a story of a king who asked a wise man for

something to bring peace to his kingdom. The wise man gave the king a single kernel of wheat, saying, "That's all."

The king kept the kernel of wheat in a jeweled box, looking at it each day without understanding the wise man's meaning. Finally the wise man explained to the king that the kernel must be planted to bring sustenance and a means of creating industry to his people.

Perhaps your gift of a recorder and a method book to a young person or other beginner will provide the seed for a new set of recorder players—and future ARS members. Keeping your recorders and love of music in a box won't benefit anyone. I think it's good for me, and for each of you reading this, to remember that the recorder is an important part of our lives—so important that it's hard to imagine life without it.

Why? Because the recorder is our vehicle for making music. For some of us, it's not the only vehicle, but it is an important one. Having a local chapter and an organization like ARS gives us a community to belong to—a family of others who love music and the recorder, a family for whom the recorder and its music feed the soul.

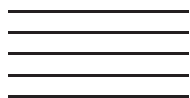
So, do something concrete today to help others enjoy this community. Give an ARS membership as a present. Volunteer to drive someone to the local chapter meeting. Take a pile of ARS and chapter flyers to your local music store. Welcome new players to your chapter and give them lots of encouragement. Support your local professional players by going to concerts and taking lessons.

And next time you see me, let me know what you did and what results you got—and what your ideas are for sharing this instrument and its wonderful music.

With very best wishes to all of you,

Letitia Berlin, ARS President  
<tishberlin@sbcglobal.net>





ARS announces awards,  
EMA chooses contest winners

## Sneak Preview: ARS Awards at 2007 Boston Early Music Festival

ARS is pleased to announce the presentation of two awards during the 2007 Boston Early Music Festival (BEMF). **Joel Newman** will be honored with the **Distinguished Achievement Award** (DAA), and **Anthony Rowland-Jones** will be presented the **Presidential Special Honor Award** (PSHA). More specifics about ARS events will be announced in the March AR, which will also include profiles of both recipients.

Newman was an influential force behind the early years of the recorder revival in America and the formation of the ARS. While an ARS Board member, he served as the editor of the ARS Editions

(first published by Galaxy, now E.C. Schirmer; those editions are largely out-of-print). He has operated the Provincetown Bookshop since the 1950s, and is a pioneer in recorder and viol music publication and mail order sales.

Rowland-Jones has written prolifically about the recorder and its repertoire for decades. He authored *Playing Recorder Sonatas* (Oxford, 1993), the recorder chapter in *From Renaissance to Baroque* (Aldershot, 2005), and was assistant editor for *The Cambridge Companion to the Recorder* (Cambridge, 1995). His research interests focus on the iconographic symbolism and history of the recorder,

and he frequently lectures on these topics. Rowland-Jones is an active arranger, and a prominent member of the Society of Recorder Players of the U.K.

In choosing a recipient of the DAA, the ARS Board is charged with honoring an individual whose work with the recorder has been at a high level, has extended over a long period of time, and has spanned more than one specific area of achievement. In addition, the recipient should have a high public profile and have had significant influence in North America. Recipients have included Friedrich von Huene, Bernard Krainis, Shelley Gruskin, Nobuo Toyama, LaNoue Davenport, Martha Bixler, Edgar Hunt, Eugene Reichenenthal, Frans Brüggen, Valerie Horst, Pete Rose and Marion Verbruggen.

The PSHA was established in 2003 to acknowledge the work of individuals who have made significant contributions to the recorder world. It is granted at the discretion of the ARS President, with full Board approval. David Goldstein was the first recipient of this award in 2003. "Weezie" Smith and Carolyn Peskin both received the award in 2005, and Connie Primus was honored with this award at the 2006 Berkeley Festival.

Both 2007 awardees will be present to receive their awards during BEMF, set for June 11-17 in Boston, MA. We look forward to seeing you at BEMF to celebrate the accomplishment of these two important figures in the recorder community. Please see the March AR and the ARS web site for more information.

At press time, the schedule was not set for the 14th biennial BEMF, but will include performances by The King's Noyse, Ensemble Clément Janequin, Tragicomedia, The Royal Winds, *Le Poème Harmonique* and *Sequentia*; see <[www.bemf.org](http://www.bemf.org)> for updates. The festival theme, "Feast of the Gods," is highlighted by the North American premiere of Jean-Baptiste Lully's opera, *Psyché*.

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## EMA COMPETITION WINNERS NAMED

It was cold and rainy in New York City, NY, the evening of October 11, but that didn't keep early music fans away. The second **Early Music America (EMA) Medieval/Renaissance Competition** provided the opportunity to hear young, emerging artists—five finalists in the prestigious competition that is funded by an anonymous donor.

After five wonderful concerts, a panel of judges announced that **Ensemble La Rota** (photo above by Charles Coldwell) from Montréal, QC, is the 2006 winner of the \$5000 Unicorn Prize. The ensemble will also be featured in June at the 2007 Boston Early Music Festival.

Their winning program, "Furious Fortune: French Secular Music before Machaut," was creative and dynamic, spotlighting the musicians' virtuosity

as well as their skill in Medieval improvisation. **Sarah Barnes** (soprano), **Tobie Miller** (recorder, hurdy-gurdy and voice), **Émilie Brûlé** (vielle) and **Esteban La Rotta** (lute, harp and voice) began performing together in 2002 while they were studying early music at McGill University. Finalists in the 2004 EMA Medieval/Renaissance Competition, Ensemble La Rota won the 2005 CBC Galaxie/Montréal Baroque Competition and were also finalists in the Early Music Network International Young Artists Competition in York, England.

**Miller** (photo at left by Charles Coldwell) is pursuing an advanced studies diploma in Medieval recorder at the Schola Cantorum Basiliensis in Switzerland, supported by a grant from the Canada Council for the Arts. Miller has appeared with Jordi Savall, Wieland Kuijken, Jeanne Lamon, and hurdy-gurdy players Gilles Chabenat and Patrick Bouffard. She teaches recorder at workshops sponsored by CAMMAC (Canadian Amateur Musicians) and hurdy-gurdy at the Over the Water Festival in Washington State in the U.S.

Based in Boston, MA, the recorder ensemble **Tarantella** presented a lively and virtuosic performance of 14th- to 16th-century chansons, ending with an istanpitta, *Tre Fontane*. Their commit-

ment to spontaneity and ability to interact with each other created a fresh and exciting atmosphere of music-making. **Sarah Cantor**, **Justin Godoy**, and **Héloïse Degrugillier** (l to r in photo below, also by Coldwell) and have played together since 1994, when they performed an original composition by Godoy at the Indiana University Recorder Academy.

Cantor, from Vermont, holds degrees in early music and Spanish from Indiana University and the Royal Conservatory in Holland, where she studied with Marion Verbruggen. She is a past ARS scholarship winner. Degrugillier, of France, graduated with distinction from the National Conservatory of Lille and Utrecht Conservatory. From Bolivia,



Godoy earned degrees in composition at Peabody Conservatory and in recorder performance at Utrecht Conservatory. All three have extensive performance, recording and teaching experience.

Canada was well represented in the competition, with two other finalists hailing from Montréal: vocal trio **Ensemble Alkemia**, presenting a "Love Story" of Medieval chansons, and **The Queen's Trouble**, an instrumental ensemble performing "Music from Morley's *First Book of Consort Lessons*." **Trio Eos** from New York blended their voices in an ethereal program of "Music for the Virgin."

See <<http://earlymusic.org/MedRenComp06Photos.htm>> for more photos,

Rebecca Arkenberg



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**Morris Newman** (1926-2006) died on October 9. He was remembered in a memorial service on October 15, and again in a November 5 concert by the Recorder Orchestra of New York, conducted by his wife Deborah Booth in a special performance of the F major version of Bach's *Fourth Brandenburg Concerto*.

Newman was born in New York City, NY, and received his musical training at the Manhattan School of Music. During his 63-year orchestral career, he played with the New Orleans Opera Orchestra, Mexico City Symphony, Symphony of the Air, Musica Aeterna Orchestra, Long Island Philharmonic, Robert Shaw Chorale, City Center Opera, Senior Citizen Orchestra of New York and Queens Symphony. As a chamber musician, he performed and recorded with New Art Wind Quintet, the Festival Winds, and New York Chamber Soloists.

A pioneer in the field of early music performance, he played with the Krainis Consort and New York Pro Musica, and was a founding member of the Trio Flauto Dolce, Renaissance Quartet, and Ensemble BREVE, in which he played for many years with his wife and fellow recorder player, Deborah Booth. His early wind instruments also included rackets, krummhorns, shawms and dulcians. A dedicated educator and coach, he taught bassoon, recorder, Baroque performance practice and chamber music at Columbia University. With his brother Joel, he founded, directed and taught at the Provincetown (MA) Collegium. He also taught at many workshops of the ARS and Amherst Early Music.

Newman is survived by his wife, Deborah Booth, and two children, Joel David Newman and Martha Newman. He is also survived by siblings Joel and two sisters, Dorothy Swayze and Phoebe Sheres, plus many cousins.

Newman was a most generous music teacher, and is fortunately also survived by several generations of people who learned the most important lessons of their musical craft at his knee.

*Donations in Newman's memory may be made to Greenpeace and Amnesty International. The New York Recorder Guild has also been asked to sponsor a concert in honor of Newman at next summer's Amherst Early Music Workshop. Anyone wishing to make a tax-deductible donation can send a check, made out to NYRG, to: 145 West 93rd St., New York City, NY 10025.*

*Compiled by Valerie Horst,  
Joel Newman and Rebecca Arkenberg*

# Remembering Morris Newman

Morris Newman died October 9, after a hard-fought battle against heart and lung disease. He was 80 years old.

Morris started his career in music at age 17, playing first bassoon for the Kansas City Philharmonic. He ended it this past April with a performance at Carnegie Hall.

In the years between, he discovered early music. As he recalled, he had heard a Renaissance piece and said "This is it! This is the music I want to play!" He told this story any number of times, each time mentioning a different piece. Once it was Dufay's *Lament on the Fall of Constantinople*, once it was the Senfl *Tandernack*, once it was the Kyrie of an Ockeghem mass.

Three things are certain: the piece was written between 1400 and 1600; it changed Morris's life; and he, in turn, transformed the lives of hundreds of other musicians, both professional and amateur.

Morris's life ran on two tracks: orchestral music and early music. His symphony colleagues never quite understood why he bothered with the old stuff. Every so often Morris would invite a few of them to his apartment for some recreational playing. He'd give them a two-page piece by Isaac or Josquin. They'd raise their eyebrows. "Come on, Moishe," one of them would say, "this is kid stuff. Where's the real music?" "Wait, wait," Morris would advise them. "Just play it." They usually broke down around bar 6, baffled by the rhythms, and they always ended the session with a new respect for Morris and his other music.

In the early 1970s, Morris helped organize and run an early music weekend workshop at the Hudson Guild Farm in northwestern New Jersey. Getting to the workshop required a drive of several hours along winding, bumpy two-lane roads. At the end of the trip were beautiful scenery, deplorable food and great music.

Morris taught at the Hudson Guild workshop for nearly 30 years. He did a lot more than guide us through pieces. He showed us why he had a passion for this music, and he worked hard to make all of us feel as he did.

He referred to one of his favorite composers as "Mr. Telemann," making it sound as though he knew the man personally. In a sense he did, at least as much as one can know a composer through his work. Morris knew Telemann backward and forward.

He also knew the rest of the Baroque

and Renaissance greats. By the end of a class, you would know them, too. "Did you hear the composer?" he would ask at the end of a piece. "The older I get, the more I think that's what's important." You would leave the class exhausted, but walking on air.

Morris didn't suffer fools gladly, and he had no patience with amateurs who whined about practicing. He had dedicated his life to music; the least a conscientious amateur could do was dedicate a couple of hours a day.

He used to say that he knew four fingerings for every note on each of his recorders—one for fast passages, one for slow, one for loud and one for soft. He was amazed to see students fumble for fingerings or play out of tune. "You have to know your instrument," he would say, and by "know" he meant enough data to fill a hard drive.

His workshop classes amazed him pretty often. One student said recently, "I still remember the look on Morris's face when he asked me to play alto up, and I thought he meant lift the recorder." Sometimes, goaded beyond endurance by student ineptitude, he would detonate. More often, he would glow. "Bravo!" he would say. "That was a brutal piece, and you played it beautifully." At one Hudson Guild workshop he said that teaching early music wasn't going to make his fortune, "but when I have a class like the one I had this morning, it's worth it."

Morris got in on the ground floor of early music in New York, performing and recording with pioneering groups like the New York Pro Musica and the Krainis Consort. No one ever heard him give a careless or perfunctory performance. He would practice religiously. By the day of the concert, all the neighbors would know Morris's part. So would the mailman and everybody else who walked past Morris's building. At a concert, watching him was almost as rewarding as listening to him. Glasses perched on the tip of his nose, he would hunch over his stand and play as though his life and everybody else's depended on it.

Some years ago, a young flutist from Kentucky, who wanted to learn the recorder, signed up for a tiny early music workshop. Only two teachers had been hired. The young woman walked into her first class and found the teacher sitting cross-legged on the floor strumming a

guitar. I don't think I'll learn much recorder technique from him, she decided, and she headed for the other teacher's class. The other teacher was Morris, the young flutist was Deborah Booth, and that class was the beginning of a long, rich partnership, musical and otherwise. At the time of Morris's death, they had been married 22 years.

Death is sometimes called the Great Silence. By now, Morris has undoubtedly changed all that. If anyone's personality can survive the death of its body, his surely will. He will tell stories—stories about conductors under whose batons he played and suffered; stories about orchestral tours through Latin America; stories about his war with the chickens on a commune in Maine; stories about students and classes and colleagues. He and Arno Kahn will swap jokes. Then Morris, Bernard Krainis and Arnold Grayson will play trios; and the heavenly hosts will stop what they're doing and listen.

Judith Anne Wink

(This piece first appeared in a slightly longer version in the Newsletter of the New York Recorder Guild)

Morris Newman taught me to bow. After a performance, he said, you should bend at the waist, look down at your shoes, and hold the pose for as long as it takes to say, silently, "Thank you, Morris Newman." Then you should rise and acknowledge your audience. He taught his Columbia University students this method, and once you are taught to do this, you will never forget it.

Many Hudson Guild workshop participants have a fond memory of a faculty concert in which Morris sang Dowland's *Come Again, Sweet Love*—in his Donald Duck voice. His sense of humor and many stories of his life in music (including studio recordings for rock musicians!), his enthusiasm for the recorder, his varied interests and passions—that included jewelry-making, stamp-collecting, and the environment—will be greatly missed.

Thank you, Morris Newman!

Rebecca Arkenberg





## New York City (NY) Recorder Events

During October and early November 2006, I attended three concerts in Manhattan that featured recorder ensembles of various sizes. These whole consorts ranged from trios to orchestra-sized ensembles. They presented music from the 16th to the late 20th centuries.

On November 5, the **Recorder Orchestra of New York** (RONY) played at the General Theological Seminary. Their program started with five 16th-century pieces. One featured high recorders, and another the low recorders: a simple, but effective, way to get the attention of an audience. Wilbye's *O Wretched Man* (played on low recorders), and Tomkins's *Music Divine* (for higher recorders) both worked particularly well in these settings.

But the centerpiece of the program was Bach's *Concerto in F, BWV 1057*, for two solo alto recorders, solo harpsichord, and orchestra. The original string orchestra parts were transcribed for recorders by RONY's conductor, **Deborah Booth**. The alto soloists were **Jean Johnston** and

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### *The Flanders players are especially good at using recorders for making bird noises ... to charming effect.*

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**Linda Rogers**; the excellent keyboardist **Dr. Jan-Piet Knuff** was harpsichord soloist. Most people will recognize this music as the *Brandenburg Concerto No. 4 in G*, but this is the alternative version of the same music—transposed by Bach into F major. Bach assigned the solo violin part to the harpsichord, but, except for the transposition, the alto recorder parts are the same.

Booth has made a wonderful, and very workable, transcription of the orchestral string parts for recorder orchestra. I hope she will publish these parts, which make a valuable addition to the recorder orchestra repertory.

The only piece on the program actually composed for recorder orchestra was *Midsummer Meadow Suite* (1988) by the English composer Lynton Hilling. The second movement, titled "Becket's Well," was played especially well. The piece featured four soloists contrasted with the full orchestra. The able soloists were **Donna Basile, Diana Foster, Jean Johnston** and **Patsy Rogers**—all of whom passed the notes of a seamless broken chord from one player to the other in a musical representation of water dripping in the well. Altogether, it was a well-prepared and enjoyable concert.

On November 1, the **Flanders Recorder Quartet** (FRQ) with guest soprano **Susan Hamilton** performed in the new concert hall at the Morgan Library and Museum. The title of their program was "The Darke is My Delight: English Consort Songs During the Reign of Queen Elizabeth." FRQ is famous for its wide repertory, but in this concert the quartet limited the program to 16th-century music heard at the English Court. Songs by Morley, Ferrabosco, Dowland and others mostly expressed a refined melancholy—ardent, but restrained by the decorum of the royal court.

Hamilton's small, pretty voice suited

this material, though I wished for clearer diction. However, there was some very lively virtuoso playing in the pieces that celebrated the beauties of nature; the Flanders players are especially good at using recorders for making bird noises to accompany texts celebrating the cuckoo—to charming effect.

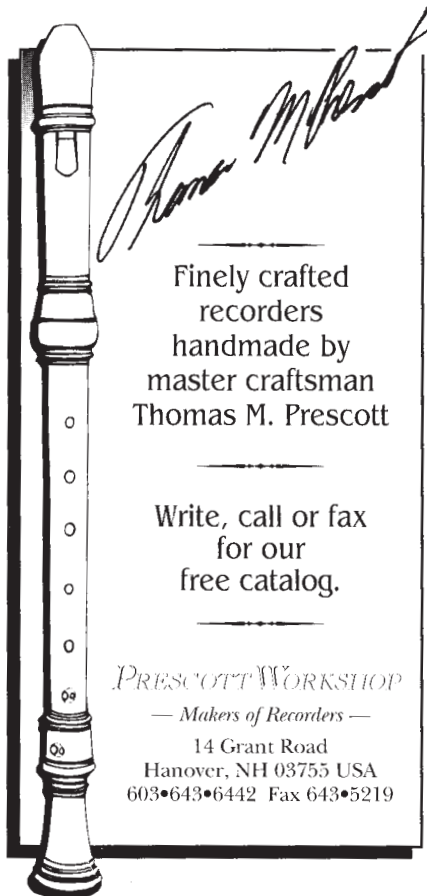
In addition to the concert, FRQ member Han Tol delivered a very interesting pre-concert talk, in which he explained that the documentary and physical evidence reveals that the recorder consort was the preferred instrumental ensemble of the English Court. Tol stressed that the English Court was much influenced by Venetian musicians, especially the Bassano family—who were not only composers and performers, but also instrument makers. And, for this tour, FRQ used Bassano-type recorders constructed and tuned to make some harmonies perfectly consonant, but others quite dissonant. Tol explained that this built-in acoustic provides much of the expressive contrast within each piece and among the pieces.

The third concert is one in which I participated, so I will only report on our program. The **Chelsea Winds** (**Gregory Eaton, David Hurd, Barrie Mosher, Lucinda Mosher** and **Anita Randolfi**) played on October 13 at the Chapel of the Good Shepherd at the General Theological Seminary. The concert was titled "Fall Colors" and consisted of 16th-, 17th-, 18th- and late-20th-century trios and quintets programmed for contrasts in style, structure, texture and expressive intention.

Chelsea Winds played quintets by Robert Parsons and Peter Philips from the 16th century, and the Rosenmüller quintet *Sonata Duodecima* from the mid-17th century; a trio in G by Pergolesi from the early 18th century, and the *Divertimento, K.229, 43* by Mozart from the later 18th century.

The program concluded with two late 20th century pieces: *Five Contrasts 43* (1996) by the English composer Christopher Ball; and *Celtic Fancies*, a quintet by the late Andrew Charlton. From the player's standpoint, I especially recommend the last two pieces for lyric charm, and skillful writing for recorder ensemble.

Anita Randolfi



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## **“Fab Four” lead RSLI Workshop**

The **Flanders Recorder Quartet** (FRQ) returned to Long Island, NY, November 9-12 to give a workshop for advanced recorder players. Hosted by the **Recorder Society of Long Island** (RSLI), an ARS chapter, the workshop was held at St. Joseph's Villa at Hampton Bays. The facilities of the “Hilton” dormitory included a gathering room, perfect for large-group playing as well as socializing. The tranquil wooded surroundings and stunning water views were a perfect counterbalance to the focused intensity of the music-making experience.

**Rachel Begley** was the workshop's musical director, organizing 32 players into four ensembles of eight. Participants ranged in age from 17 to 70+ and came from Louisiana, Alabama and Illinois as well as the northeast U.S.

Each FRQ member led each of the four groups in turn; with four classes each day, it was an exhausting, but rewarding, three-day event. Private lessons were also offered, together with a session for large ensemble directed by Begley, in which participants enjoyed the challenges and delights of both a 13-part canon, *Jesus autem transiens* by Wilkinson, and Bach's double choir *Komm, Jesu, Komm*.

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**We didn't reach that  
Parnassus of playing,  
but it was rewarding  
to play on low  
instruments ourselves.**

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Players were encouraged to bring “large” instruments: I counted at least five contra basses and many C basses. My ensemble alone had four C basses within its octet. So there were many opportunities to play at 8' pitch in ensembles and in the large group playing sessions.

If you've attended recent FRQ concerts, you know what a gorgeous sound the quartet produces on low instruments; the exciting concert they gave for us Saturday night, with Begley joining them (*photo above center, after the concert*), was exemplary.

We didn't reach that Parnassus of playing, but it was rewarding to play on low instruments ourselves.

All four groups of eight were taught in



succession by each FRQ member. My octet explored a sonata by Telemann with excellent guidance from Bart Spanhove. These works were originally written for strings (easier for string players: no breathing issues). I enjoyed playing the basso continuo on a C bass, despite wrestling with rapid leaps of 9ths and 10ths in the allegro section. Spanhove's comments on articulation and phrasing were especially insightful and helpful.

Joris Van Goethem selected some straight-ahead music that facilitated work on the foundations of technique. Schein's *Banchetto musicale* from 1617 is a collection of dance suites that typically show a kind of organic connection among the dances of a suite. Each suite uses the same forms—paduana, gagliarda, courant and

allemande with tripla—with great charm and inventiveness. He helped us with the mechanics of breathing, as well as working to shape the affect of the music. I loved playing this work doubled at the octave.

Our sessions with Paul Van Loey featured music of Holborne and two more challenging works by Byrd from his five-part *Fantasias*. We worked hard, but these intricate masterpieces of English polyphony rewarded all our efforts to play them.

With Han Tol, we began with a very detailed study of the Josquin *Petite Camusette*, with special focus on the “rhetoric” of the music. Tol reminded us that music of the day expressed text as speech rather than as singing. His comment on the 15th-century concept—that silence was the most beautiful state or condition, and that music had to be “worth” interrupting silence—was an important guide to interpretation.

While I can report in detail only on my own octet, it was clear that each group experienced a similar intensity and variety of musical challenges. It is especially remarkable that FRQ had just ended a strenuous three-week tour—Hawaii, Boston, Mexico and back—yet was still able to conduct a superb workshop with amazing energy.

Nancy M. Tooney

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## Recorder Players—In, Around and from Twin Cities (MN)

### Teaching Recorder to Brazilian Children



In October 2005, I had the exciting opportunity to go to Brazil on a short-term mission trip with a team of 15 from my church. We stayed at the CHAIN of Love Orphanage in Campo Bom (which is in the city of Novo Hamburgo and the state of Rio Grande Do Sul). CHAIN of Love stands for: **C**hristian **H**omes for **A**bandoned **I**nfants in **N**eed of **L**ove.

There are currently 96 children, ages 3-18, at the orphanage. These children have been rescued off the streets, having

been abandoned, abused or rejected. They now live in group homes with caring and loving Brazilian houseparents.

Our team stayed at the orphanage, helping with construction of a new group home, painting, cement work, gardening

and various other projects. I worked in the garden—uprooting weeds, turning over the soil, and planting vegetable seeds.

I also had the unique opportunity to teach recorder to the children. The Women's Missionary Fellowship at my church purchased 15 recorders from Honeysuckle Music, and I brought them to Brazil as a gift for the orphanage.

The children loved the recorder classes, and were eager for each lesson. Every

time I would see them during the day, they would say, "*flauta, flauta!*" and mimic playing a recorder. "*Da tarde—duas horas*" (in the afternoon, 2:00), I would say.

We started with one-hour lessons as a group, and then reduced the class size for a few who excelled: Leonardo, Dienifer and Maria Elena. They would come early and stay late, not wanting to give up the recorders! They were asked to play in front of the church and did very well.

Carlos, age 15, was already learning recorder at school, so we played duets. I also gave private lessons to one young girl, Beatriz, who had trouble keeping up with the class. We sat on the steps of her *casa* and played *Hot Cross Buns* over and over, until she could play it alone. When I left, she was smiling at her accomplishment.

I was blessed beyond measure by the children's eagerness to learn, and their gratitude and affection. They didn't speak English, and I knew only a little Portuguese, but we connected through music and the recorder. I hope to return again to teach them more.

Meredith Barnhart, Minneapolis, MN



For the fourth consecutive year, the MacPhail Suzuki Recorder Consort performed in October for the annual Milkweed Editions Book Lovers' Ball in Minneapolis, MN. Olivia Sohlen, Benjamin Waldo, Erik Anderson and Bryan Duerfeldt (l to r) played quartets by Pete Rose, Matthias Maute and Tielman Susato, along with solos by Jakob van Eyck. They are students of Mary Halverson Waldo. (Photo by Wayne Duerfeldt)



Last summer, Eric King-Smith of the Twin Cities (MN) Recorder Guild had a visit from 11-year-old Brianna Barnes, who had traveled there from California with her grandparents. Brianna plays recorder in school, so King-Smith invited her to play recorders with him. He brought out a soprano for her to play; it took some convincing that the great bass that he pulled out to play himself really was a recorder. A short duet of contrasting recorders ensued.



Four recorder students of Mary Halverson Waldo (at left with recorder) played at the September 13 groundbreaking ceremony for the new MacPhail Center for Music in Minneapolis, MN. Olivia Ebertowski (with recurved flute), and recorderists Zoe Vogel, Mira Grinsfelder, Wes Ebertowski and Tony Bauer were among a large group of performers in the Construction Concerto, an orchestral piece composed by percussionist Bob Adney for the occasion. The performance involved faculty and students, a variety of instruments (including a lovely recorder solo); also in the score are galvanized buckets (played by Suzuki wind and string students), and various power tools.



Jack Ashworth, *viol*  
Janet Beazley, *recorder*  
Letitia Berlin, *recorder*  
Frances Blaker, *recorder*  
Vicki Boeckman, *recorder*  
Louise Carslake, *recorder, flute*  
Charles Coldwell, *recorder*

John Dornenburg, *viol*  
Clea Galhano, *recorder*  
Shira Kammen, *viol, vielle*  
Peggy Monroe, *recorder, percussion*  
Peter Seibert, *recorder, director of Madrigalists*  
Margriet Tindemans, *viol, recorder, director*  
Brent Wissick, *viol*

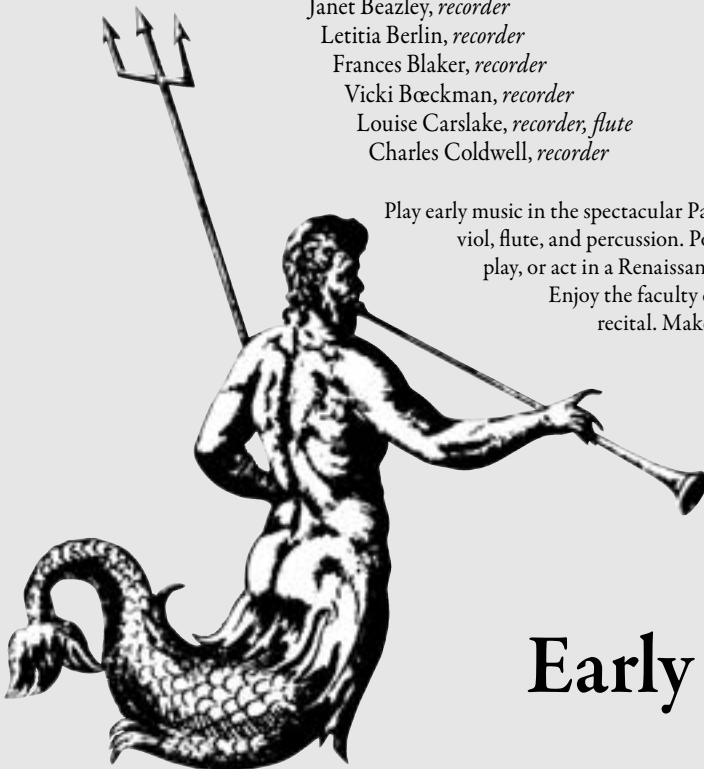
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## Concerts and other Events

### **Local Chamber Ensemble Scores in Program of Mediterranean Music**

"Mediterranean Medley" was the title of a highly enjoyable program of seldom-heard music presented in October 2006 by the **Cantores Ecclesiae Chamber Ensemble** at the Cathedral of St. John the Evangelist in Cleveland, OH. Their fall program comprised sacred Medieval and Renaissance selections from countries that border the Mediterranean Sea.

This ensemble of talented local musicians has as its mission to introduce diverse audiences to early sacred music. All members of Cantores Ecclesiae are professional performers and teachers. The six permanent members are vocalists: **Lisa Rainsong** and **Sara Segal** (sopranos), **Barbara Margolis** (director and mezzo-soprano), **Kevin Eppich** (countertenor), **Ryan Wason** (tenor), and **Gregory Heislman** (bass). Guest instrumentalists in this concert were **David Betts** (recorders), **Eric Mann** (Baroque guitar), and **Janet Winzenburger** (bass viol, vielle, Medieval harp and hurdy-gurdy).

Recorderist Betts, who also plays sackbut and modern trombone, performs in a

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### **The most exotic-sounding pieces were two anonymous romances by Sephardic Jewish composers.**

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number of Cleveland-area ensembles and orchestras. He is on the faculty of the Baldwin-Wallace College Conservatory, Cuyahoga Community College West, and the Broadway School of Music and the Arts, and is music director of the Greater Cleveland ARS Chapter.

This concert emphasized variety both in repertoire and in musical forces. Each selection featured a different combination of voices and/or instruments. Detailed program notes provided information about composers and described various musical genres presented as well as the various nationalities, religions and subcultures that gave rise to those genres. Translations of Latin, Italian, Spanish, Hebrew, Ladino and Galician-Portuguese texts were also provided.

Examples of a *cappella* polyphony included a motet by Palestrina, Spanish Renaissance works by Francisco de Peñalosa and Juan Esquivel, a Sephardic Jewish piece for male voices from the Sabbath liturgy, and a Kyrie and Gloria from a Cypriot mass written in the rhythmically complex *ars subtilior* style of late 14th-century France. The cathedral's resonant acoustics produced a lovely, full sonority in the *a cappella* pieces.

Soprano recorder and viol accompanied mixed voices in an anonymous 16th-century *lauda* (Italian song of praise) with a sacred text set to a secular popular tune. The three female singers performed a folksy-sounding spiritual song by Francisco Guerrero, a Spanish Renaissance composer. They were accompanied by guitar, with soprano recorder doubling one of the voices.

While a freewill offering was collected, duets from *Carmina burana*, a 13th-century collection of secular Latin poems, were played on soprano, alto, or tenor recorder and vielle. That was the ensemble's only departure from sacred music.

The most exotic-sounding pieces were two anonymous romances by Sephardic Jewish composers who were part of a group expelled from Spain during the 1492 Inquisition and had emigrated to North Africa, Turkey, Greece or the Balkans. While the Biblical texts were in a Spanish dialect called Ladino, the music was written in non-Western melodic modes and had a decidedly Middle Eastern flavor. Betts performed a duet on soprano recorder with soprano singer Rainsong, accompanied by guitar and tambourine, in a joyful romance announcing the birth of Abraham.

Alto recorder, doubling bass singer Heislman, with guitar and viol accompaniment, produced a darker timbre in a contrasting romance, which described King David's sadness upon learning that his son Absalom had been slain.

Throughout this ambitious concert, all the musicians performed beautifully, and enthusiastic applause was acknowledged with a rousing encore from the entire crew—"Tutta la terra canti a Dio" (Let all the earth sing to God), a selection from a 16th-century Italian psalter.

Carolyn Peskin

**In July 2006, at the San Francisco Early Music Society Recorder Workshop, Glen Shannon won the jury vote for his composition for recorder orchestra, entitled Fipple Dance, in the SFEMS Recorder Orchestra Composition Contest. His work will be published by PRB Publications of Albany, CA. Norbert Kunst, conductor of the orchestra (shown in this photo), commented on the experience of the competition: "The pieces were well composed but not really easy. The aim of the competition is to encourage the use of the extraordinary sound characteristics possible with a recorder orchestra and original, fresh and new composed music. The orchestra had a wonderful time playing and working on the pieces." Please visit <[www.sfems.org](http://www.sfems.org)> for more details of the 2007 competition. (Photo by William Stickney Photography)**



## Around the World: Recorders, Flutes and Pipes

On September 17, Niagara, ON, residents were fortunate to hear an excellent concert at Vineland United Mennonite Church. The performers were recorderists **Claudia Ophardt** (who conceived the idea for the concert), **Michael Silverstein** and **Scott Paterson**; **Lala Loon**, harpsichord; and **Robin Howell**, Baroque bassoon and recorder. Ophardt, Silverstein and Loon have played together out of Toronto for several years; Paterson and Howell joined them for this special concert.

Ophardt studied as a youth in Germany, and the last few years studied with Paterson at the Royal Conservatory of Music in Toronto, where she is close to finishing her associateship diploma. She continues to study with both Paterson and Howell. Silverstein has played recorder for many years, and has studied also with both Paterson and Howell. Loon holds music and education degrees, plays both piano and harpsichord, is a faculty member at the Royal Conservatory, and regularly performs in Baroque ensembles.

Besides serving on the Royal Conservatory faculty, Paterson was on the ARS board and writes CD, book and music reviews for AR. In addition to teaching, he is a freelance performer in the Toronto area, and regularly gives workshops for recorder ensembles as well as for CAM-MAC (Canadian Amateur Musicians).

Howell studied recorder and clarinet as a child, and later took up the bassoon. He studied at the Schola Cantorum Basiliensis in Switzerland, achieving a dual major in bassoon and recorder. His active performing career was interrupted by an illness from which he has recovered; he now lives in Toronto, where he teaches and specializes in repairs to fine instruments.

Their concert was almost entirely Baroque music by Telemann, Philidor, Purcell, Couperin and Schickhardt—the exception being a *Concerto per tre Flauti* by Matthias Maute, who lives in Montréal, QC, but is well-known in the U.S. and Europe as a performer and composer.

---

*It takes many years to  
achieve this seemingly  
effortless blending.*

---

Howell and Paterson played a suite by Philidor for voice flute (tenor recorder in D) and transverse Baroque flute, which was most interesting, since these two instruments are seldom heard together at concerts. I especially liked the bassoon playing as part of the basso continuo in the pieces with recorders; it gave depth to the overall sound and certainly contrasted well with the recorders.

All of the performers are excellent recorderists. The church has very good acoustics, so the whole concert was a joy to hear. In Niagara, we who love to listen to and play the recorder hope that they favor us with another concert next year.



My husband and I were in Paris for a holiday in September and were fortunate

to attend a concert at the Netherlands Embassy as part of a Festival de Musique Ancienne. The group we heard was previously unfamiliar to me—**Brisk Recorder Quartet Amsterdam** (photo below).

Members of the ensemble are **Marjan Vanis**, **Saskia Coolen**, **Bert Honig** and **Alide Verheij**—the last replaced for this concert by **Marijke Miessen**. The players have been together for 20 years, resulting in fine ensemble playing. They have performed all over Europe and North America, and have made many recordings (see the CD Reviews in this AR for a recent one).

The composers represented were from the Renaissance and early Baroque, including Mainerio, Alamire, Senfl, Taverner, Tallis, Janequin, Sweelinck, Scheidt and Paix. Once again, there was one exception: a piece by Coolen, whom many of us know from workshops she has given in the U.S. The concert's repertoire was all for SATB, with great bass sometimes used instead of bass. The performers did not often change instruments, but instead each one played only two of them (SA, AB, AT or BgB), although the encore piece was SAAA.

The concert was held in a relatively small room, so we were all close to the players. This enabled us to hear clearly the gorgeous tone of each instrument, while being amazed at the players' wonderful technique. Afterwards I spoke to Honig, who said that it takes many years to achieve this seemingly effortless blending.

*Patricia Cowper-Grimes*

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## NETHERLANDS NEWS

From October 13-15, 2006, the second **International Congress on the Recorder Orchestra** (ICRO) took place in various venues in the town of Leiden, The Netherlands. It was organized by **Recorder Orchestra Praetorius** and **Norbert Kunst** with the city of Leiden, where Rembrandt was born 400 years ago. This anniversary was the central theme, as well as music from the Golden Age of the 17th century. A lecture was given on Rembrandt and his paintings, as well as a tour of the historic part of Leiden where Rembrandt lived.

Participants elected which workshops they wanted to attend according to their interest and the presenters, who included: **Colin Touchin** on the "Choice of repertoire for recorder ensembles and orchestras"; **Paul Leenhouts** with "16th and 17th century Spanish consort music"; **Cléa Galhano** leading a playing session of "Spanish and Brazilian Swing" music; **Reine-Marie Verhagen** on a collection of instrumental music during the Golden Age, "t' Uitnemen Kabinet"; and **Heiko ter Schegget** covering "Tone production."

Interspersed with workshops were concerts during the day by student performers: Sergei Prokofiev's *Peter and the Wolf* done charmingly (on recorders, of course); a concert by the group **Coro Monte Zavelli** from Cologne; and a performance by students from the Leiden Music School.

On each of the three evenings, there was a professional performance in a different church around the city. The first evening's concert was by **Matthias Maute, Norbert Kunst and Stefan Intriari**, as **Trio Passaggio**, performing works by nine different composers of the 17th and 18th centuries. Some of their reviews have said, "There is a perfect balance of virtuosity and expressive playing"; I agreed.

The second night's performance followed a delicious dinner at a restaurant across the street from the church. After the dinner, all participants were given a lighted candle to carry across the street to symbolize a passage—which was what **Recorder Orchestra Praetorius** presented, along with the **Sweelinck Vocal Ensemble** and dancers **Leine & Roebana**. **Kunst** directed the entire ensemble. The instruments used were beautiful and beautifully played; it was a moving experience.

While in the Netherlands to attend the **International Congress on the Recorder Orchestra**, I was fortunate to come across a performance by a recorder group. The concert, a special celebration at the church of St. Bavo in the city of Haarlem, also included the playing of a carillon and of a small organ.

The group, called **Red Rose Four**, comprises two



professionals and two amateurs. The four women come from different countries and met in the Czech Republic. **Janneke Alaart, Ester van der Veen, Sanna van Elst and Nynke Algra** (l to r above) have played together for about two years. In this performance, Alaart did not play.

Algra is a speech pathologist who studied in Ukraine and has been working for 1-1/2 years. Van Elst is a veterinarian by profession, and van der Veen a professional recorderist who was moving to Berlin the next day. Two of them recently studied at the Amherst Early Music Workshop.

Their program consisted of two fantasias by Anthony Holborne, *Browning* by Elway Bevin, two fantasias by William Byrd, *Sonata VII* by Louis-Antoine Dornel, an Allegro movement from a trio by Antonio Vivaldi, and a 1989 piece, *Kadanza* by Willem Wander van Nieuwkerk.

They played on both Renaissance and Baroque instruments, and demonstrated the difference between

the two to the attentive audience of about 30 people. Their playing throughout was melodious and unified. The modern piece, in particular, was quite rhythmic and insistent, yet catchy.

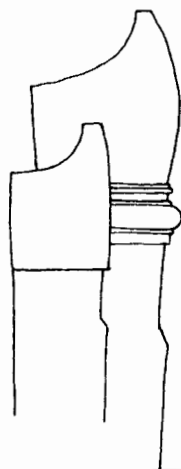
It was a most enjoyable hour, and I was delighted to have come across fellow recorderists in a favorite spot of mine in the Netherlands.

See <[www.redrosefour.tk](http://www.redrosefour.tk)> for information on the quartet.

Marilyn Perlmutter



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For the last event on October 15, "Virtuosic 16th and 17th century music from the Spanish Netherlands," Leenhouts led **The Royal Wind Music** (above). The group performed on consort instruments made by **Adriana Breukink**, and included the entire range of recorders—from soprano to a 10-foot-tall sub-contra bass.

The whole conference was a grand experience. I look forward to attending the next occurrence of ICRO in two more years.



# American Pipers in England

Every five years, the **International Federation of Pipers Guilds** sponsors a workshop for makers and players of bamboo pipes. A host country is chosen, and its guild is in charge of organizing the event. From July 25 to August 3, pipers from 13 different countries gathered to make music and share cultures in Colchester, Great Britain's oldest recorded city and the first capital of the Romans in the British Isles.

Classes offered opportunities to make new soprano, alto, tenor and bass pipes, and to play music from a variety of countries, periods, or with special themes, such as "Dissonance from 1200-2000." Classes also covered pipe decoration (*examples below*), learning to play limberjacks (*right*) with pipes and other percussion (offered by American pipers), playing Orff instruments, making "Roman" wind instruments, music with guitar, boogie-woogie, and handbell ringing. There were singing sessions and general assemblies where different countries shared their music with all 100+ participants.



Three well-known British composers wrote music specifically for the course: David Fielker (*Roman Suite for Bamboo Pipes*), Betty Roe (*Camulodunum Suite*—Camulodunum being the original name of Colchester), and David Stoll, who taught us a lot about "listening to silence," which he incorporated liberally and artfully into *A Colchester Suite for Pipes*. These pieces were prepared in special sessions, and then performed for the public at the end of the meeting, along with demonstrations from various classes.

Our evenings were filled with presentations and activities prepared by individual countries. The American pipers (*right*) gave a full concert, "The Origins of American Music," which offered many examples from Native American, British and African American traditions that we had researched extensively. Since we had studied shape-note music in some depth, we sang as well as played different examples. We also played folk music accompanied by a banjimer, a mountain dulcimer with a banjo head imbedded in it. Following our concert, we offered dancing and "American" refreshments.

Since pipers make their own instruments, they often feel free to bypass conventional parameters, with unusual examples of experimentation. One of these was a beautiful portative bamboo pipe organ (*below right*), built by a Dutch piper and used to accompany our playing.

Because of the intensity of our 9 a.m. to 10 p.m. schedule, two half-days were provided to learn about the region around Colchester. Included in the different trips offered were one to Chartwell, Winston Churchill's home;

another went to Cambridge. Guided by a local participant, I enjoyed visiting actual locations painted by John Constable, which just happened on that day to be topped with the fleecy clouds so typical of his work.

A "store" was set up to sell all kinds of music composed and arranged for pipes from many countries, as well as CDs of individual groups and memorabilia for the workshop. Beyond the classes, events, and the store, however, there is even more



Left: Gonny Smit conducts Dutch pipers in traditional garb for the Dutch evening. (Workshop photos by Charlotte Poletti)



Clockwise from top: American pipers rehearse in Charlotte Poletti's home, with Poletti in inset photo facing them; holding her great bass bamboo pipe, Swiss piper Ursula Rothen and friends stand by the bamboo pipe organ; a limberjack struck it lucky with a pair of antique Dutch wooden shoes that just fit—and made a wonderful sound.

sharing of other musical treasures, ideas, and experiences in teaching.

For more information about bamboo pipes, e-mail <bamboopipe@aol.com>.

Charlotte Poletti

(Also see the May 2003 AR for an article by Poletti on making pipes.)

## Bits & Pieces

The **American Orff-Schulwerk Association** has appointed **Katharine P. Johnson** as its new executive director. Johnson earned master's degrees in law and nonprofit organizations from Case Western University in Cleveland, OH.

The 5000-member, nonprofit American Orff-Schulwerk Association is a professional organization of music and movement educators dedicated to promoting and supporting the creative teaching approach known as *Orff Schulwerk*, developed by German musician/educators Carl Orff and Gunild Keetman.

Johnson replaces outgoing executive director **Cindi Wobig**, who retired at the end of 2006 after 27 years in the position.

November 19 was **Thallis Hoyt Drake Day** in Milwaukee, WI. The surprise tribute to the founder of **Early Music Now** (EMN)—on the actual date when the organization was founded—included a stunning concert by the **Spiritus Collective**, a 10-member sackbut-heavy consort, playing music of Gabrieli and others. An official proclama-

tion from the Mayor was read aloud after intermission, declaring—with plenty of uses of the word “Whereas”—that Drake was being honored, to which the crowd responded with a standing ovation.

The printed program included her photo, accolades from the EMN directors and a tribute from the executive director of Early Music America (EMA). After the concert, an elegant champagne reception was held, and Drake was presented with 20 long-stemmed red roses—representing the organization's 20th season.

Drake is a former member of the EMA board, a viol player, and a strong supporter of the recorder in performance.

The review in the November issue of *Musical Opinion* was glowing in its description of the September concert at Wigmore Hall in London, England, by recorderist **Cléa Galhano**. “... [Galhano] surprised many by planning and executing a programme which had Johann Sebastian Bach as the youngest composer! It was both instructive and musically worthwhile to hear the kind of music from those generations that preceded the master, especially in such excellent accounts, admirably accompanied by the Dutch-born harpsichordist Jacques Ogg.”

“Nor was this programme filled out, as it were, by mere Period music, for there

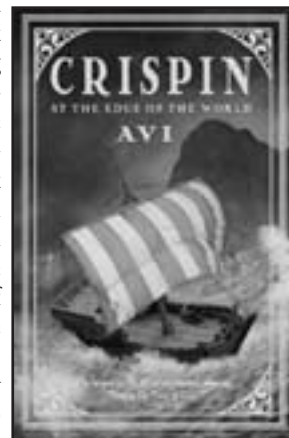
was not one piece in the entire recital that was not musically valuable. One of the highlights of the first half was an impressive Chaconne by Johann Heinrich Schmelzer, dating from 1664, followed by some brilliantly expressive pieces by Couperin and a delightful Corelli Sonata.”

In 2002, *Crispin: The Cross of Lead* (Hyperion Books for Children) won the Newbery Medal for its excellent writing for young readers (grades 5-9). The second book in the trilogy by Avi has been released and has received good reviews: ***Crispin at the Edge of the World***.

At the conclusion of the first book, Crispin and his father figure, Bear, have escaped to freedom and plan to resume their 14th-century lifestyle as traveling minstrels (in which Bear plays the recorder). Their freedom doesn't last long and they must escape from men who believe Bear to be a traitor to a secret society that is planning a revolt against England's oppressive rulers. During their adventures, they meet Troth, a disfigured girl—adding a lesson in tolerance to the book's themes of religion, war, and the meaning of family.

In an interview at <http://books.scholastic.com>, author **Avi** was asked whether he plays any instruments. His response was that he “once tried to play the recorder.”

The December 5 program of early music by the **Regis Collegium**, conducted by **Mark Davenport**, was presented in the new St. John Francis Regis Chapel at the north end of the Regis University campus in Denver, CO. Those who attended the ARS Festival and Conference there in 2005 may remember that construction was underway on the new non-traditional chapel, in which the first mass was held August 18, 2006. The layout of the chapel departs from the customary “cathedral” arrangement, with worshippers (or audience members) encompassing the altar rather than filing in behind it.



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### Department of Curiosities



Nancy Cochran (l) and Corinne Newbegin play two-person two-hands recorder in the open mic session on the final night of the Hidden Valley Early Music Elderhostel, held in November at Carmel Valley, CA. Faculty members have confirmed that this was not a skill covered in workshop sessions.



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## I Blame You!

My apologies if the subject line sounds a bit harsh. It's entirely meant in jest. In the [September AR coverage of the Berkeley Festival] you write, "it was refreshing to hear Follia variations that were not based on the ubiquitous Corelli set." And that got me thinking.

And 8 hours later I had written and recorded the following: <www.eijkhout.net/tmp/Ma%20Follia.mp3>.

Enjoy,  
Victor Eijkhout

## Another Possible Clarke—or Clerk?

Having just recently enjoyed an early music recital in Edinburgh, I was particularly interested in your note in *American Recorder* (May 2006, p.13) on an article about a concert given in 1695 (or perhaps not). Mentioning an overture by Clerk, [the source described, Peter Holman's article, "An Early Edinburgh Concert," *Early Music Performer*, January 2004] says "probably Jeremiah Clarke." But would it not be equally as likely to have been local boy John Clerk of Penicuik?

I enjoyed David Lasocki's excellent summary, which has sent me to library and music library for many hours.

Yours sincerely,  
Elizabeth Paterson, Vancouver, BC

## Getting Even More from La Vida Musica

Comments have been positive about the set of personal stories that appeared as "Living La Vida Musica" in the September 2006 AR. There are, of course, other writings that give musical advice similar to that found in the introduction by Frances Blaker and in the individual stories—although these in AR were written specifically about our instrument, the recorder.

One is an article by flutist Rhonda Larson that ran in *The Flutist Quarterly* of summer 2005, "The Inner Flute: A Brief Philosophy of Flute Practice." Alert member Dick Jansson sent me a copy of that article in September 2005; I found that it is mostly posted online as well, at

<www.rhondalarson.com>. To a great extent, her article is geared to aspiring young professional flutists—but it did remind me that I had been looking for someone to write an article of a similar nature, to "glue" together the personal stories of recorder players that had been accumulating in my files (some for years).

The quest began for an author to write such an overview, piece aimed to meet the needs of amateur recorderists. Coincidentally, I found that Frances had been thinking of writing something like it.

There have been other articles in past issues of AR that provide similar inspiration: in September 1997, a set of vignettes from adult beginners, "Taking Up the Recorder"; also, in March 1997, "It's Time to Give a Recital" by J. Gregory Larsen. Another one relating to giving a recital is by Sara Blake, "Developing a Commanding Stage Presence" in the May 1998 AR.

A similar set of experiential articles, but written from the point of view of professional recorder players, is by "Three Americans in Europe," AR, May 1999.

There are a number of "Zen" or "inner game" books about playing music, including one that a friend recommended by Madeline Bruser and Yehudi Menuhin (who has authored several other books), *The Art of Practicing: A Guide to Making Music from the Heart* (Harmony/Bell Tower, 1999). A book that I have had on my own shelves for many years is one I recommend for all musicians: Eloise Ristad's *A Soprano on Her Head: Right-side-up Reflections on Life and other Performances* (Real People Press, 1981).

And, not forgetting to look nearer to home, the *ARS Consort Handbook* contains a number of articles with useful ideas on ensemble practicing and improvement.

Gail Nickless



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# How I Play Music While Using Technology to Help Low Vision

by Thomas A. Green

**T**his article chronicles my experience of the onset and worsening of macular degeneration while learning to play recorders. As my eyesight failed, the need for better illumination and enlarged music eventually led me to create a system for reading very enlarged music—first using a copy machine, then from a laptop computer screen or LCD flat panel monitor.

Like many of my recorder playing friends, I came to the recorder as part of a lifelong love of playing music. I started playing the trombone in junior high school and played constantly until the end of graduate school. Then the demands of a career in physics caused me to stop playing.

Much later, in Albuquerque (NM) where I now live, I studied the string bass and played it in the Albuquerque Lesser Symphony Orchestra for a number of years. Now retired and 80 years old, I have found that the recorder is a lovely and rather difficult instrument to play well.

This article consists of multiple sections. The first is a brief historical account of why and how my music enlargement project developed. It is based on my story on page 4 of <[www.blindmusicstudent.org](http://www.blindmusicstudent.org)>, the web site of the National Resource Center for Blind Musicians. The other sections are based on articles from section 1 of the low-vision page on the web site. They describe what I have learned about paper- and computer-music enlargement and how my system works. They also explain how one can try out the system without investing up front in hardware and software. I thank Gail Nickless for assembling all this material from the web site into the article here.

## My Story

I bought a soprano recorder in 1998 and was later invited to play on Tuesdays in the Commodious Consort, a friendly group of intermediate players. In January 1999, I was diagnosed with macular degeneration. This didn't seem too serious at the time. My right eye was bad, but my left eye was still pretty good.

In spring 1999, I started playing alto recorder. It was possible to compensate for

my vision loss at home and during the weekly meetings of the recorder group by attaching one—and then two, and eventually three—40 to 60 Watt stand lights to a Manhasset music stand. I also started to enlarge my music from 8.5"x11" to 11"x17". This process of copy center enlargement is described in the section immediately following this one.

The tenor and bass recorders were added to my family of recorders at about this time. In spring 2000, despite my use of extension cords that made me less mobile during rehearsals, I was welcomed along with other students into the Early Music Ensemble (EME) course at the University of New Mexico. With its very good players and inspiring teachers, the course was an exciting challenge for me. I also started taking recorder lessons from Mary Ann Shore, a wonderful musician and teacher.

In fall 2000, I enrolled in the EME Course again, relying on my music stand lighting and 11"x17" music. Over Christmas that year, my left eye deteriorated seriously, and I had to drop out of the spring semester EME class after a couple of meetings. I also had to stop playing in the Commodious Consort, and I discontinued recorder lessons.

My happy re-entry into amateur music had been cut short—a depressing state of affairs. It became clear that I needed greater enlargement of my music—and that, with sufficiently great enlargement, an unmanageable page-turning problem would develop. There would be just too much paper music to cope with, even on the two music stands I had already tried in private.

Most of my reading and desk work were being done with an Aladdin Classic Reader, which displays greatly enlarged images on a screen about the size of a laptop computer. As I detail in this article, the Reader is an enormous advance over the use of magnifying lenses to read pages of computer text. The screen is very bright, the magnification is very large, and one can sit back and read in relative comfort instead of peering into a 6X lens in indifferent lighting.

However, the Reader is not portable. When portability is required, magnifying lenses are essential. In my present set-up using a computer, I rely on the Windows Magnifier, which I also describe here.

Around this time, I heard about the Sibelius music notation computer program, and was told by their technical support group that, in Sibelius, one could enlarge and reformat music. The music would be entered into Sibelius by keyboard or scanner.

The enlarged music made with Sibelius was just as big as the highly magnified text on my Aladdin Classic Reader. With one huge measure in a Sibelius window in landscape format, a 60-measure piece (about one regular page of a recorder part) had 60 pages! With enlargements of this magnitude, the use of paper music is very problematic.

It was evident to me that the pages should be turned within Sibelius using a computer foot switch. I searched in vain on the Internet for a music foot switch among hundreds of foot switch providers. A friend said he had seen an advertisement somewhere, so I persevered. Finally the X-Keys programmable USB foot switch showed up in my search. When pressed and released, it could make a left click wherever the mouse cursor was placed.

All that was needed, but missing from the Sibelius window that displays the music, was a page advance button. I wrote Sibelius about this in February 2001. This was the beginning of a correspondence with Sibelius that continued through August 2001.

On July 4, 2001, I sent an e-mail to David Goldstein (who has the same name as the late ARS honoree and composer—but this Goldstein serves as director of the National Resource Center for Blind Musicians), telling him about my vision problem and asking him about page-turners. He replied the same day and referred me to the National Library Service of the Library of Congress. His opinion, that there was room for invention in the area of visual aids for people like me, was very encouraging. We continued to correspond as the project developed and, when a useful enlargement system finally had been found, he invited me to describe it on the low-vision page of his web site. We have become good friends. My heartfelt thanks go to David for his continuing encouragement and support. We rejoice together over the progress of our blind and low-vision students.

Later in the summer of 2001, I had bought the Macro Toolsworks macro-writing computer program. By fall, I had used the program to write a macro (itself a little computer program) designed to produce a page advance in Sibelius. A "click" of the foot switch started the execution of commands that produced the desired page advance in Sibelius.

"Foot clicking" didn't appear to be too difficult. My dream of a way to see and play music was realized. In November 2001, I purchased a laptop computer, which sat on my music stand and was connected to the foot switch on the floor by a USB cable. I was very happy to be ready to start playing music with my friends again.

At this point, the central problem of reading music from a computer screen had to be faced. How hard and time-consuming is it to get the music into the computer in the first place? This important topic of music entry into the computer is discussed in detail in a tutorial that I have written, and is summarized near the end of this article.

By January 2002, I was ready to rejoin the Commodious Consort, and had decided to concentrate on bass recorder. There was a big backlog of photocopied music to enlarge. Because photocopies may not scan as well as new music, it seemed like a good idea to purchase brand new music to work with. Here I received an unpleasant surprise! Some new music doesn't scan well at all. Both Stan Davis of Arcadian Press and Richard Geisler of The Village & Early Music Society have very kindly sent me MIDI or Finale computer music files, when it turned out that some of their music could not be scanned with my scanner and software.

Our consort played a couple of benefit concerts in which I read my music from the 15" laptop, using my page-turning macro and the foot switch. All went well. However, at our first performance for the Albuquerque Recorder Society, the group and audience had to wait while two computer lockups caused me to restart twice before we could start playing. I was very embarrassed, but no one said a word to me afterwards.

On another occasion, the computer was on too long between our warm-up and the performance in church, and it turned itself off just as we started playing. I played by memory that time, for better or for worse! Memory serves well when I get ahead or behind in turning pages with the foot switch, as sometimes happens.

Continued reliability problems with my system made me accept the fact that a method based on the simultaneous functioning of three computer programs—Macro Toolsworks, my macro, and Sibelius—was not a good idea.

In the fall of 2002, I called the technical support group of the Finale music notation computer program. Finale has page advance and retreat buttons in its music display window. The foot switch could interact directly with these buttons. Only one computer program would be involved.

A technical support person told me that, regarding music enlargement, I could do in Finale what I had done in Sibelius. After verifying this, I moved all my Sibelius files to Finale via MIDI music files, and re-enlarged and edited them in Finale. I needed and received almost daily help from the friendly members of Finale's technical support group. The ideal music enlargement and display program for me had been found, and the reliability of my system was guaranteed.

This development encouraged me to take the next step. After playing in a session of the Albuquerque Recorder Society workshop in November 2002, I started playing at the monthly chapter meetings. This requires the chapter's cooperation, since I must obtain the music at least a week ahead of the meeting in order to enlarge my parts and practice them. This necessary extra effort has been graciously made. Two friends have made it possible for me to play at the monthly meetings of the Albuquerque Recorder Society and the weekly meetings of its recorder orchestra. The custom of having invited teachers provide me with the music in advance was initiated by Lois Ario, the chapter's former president. This custom was continued and reinforced by Ray Hale, our chapter and recorder orchestra music director (*he is second from the left, in the background of the photo above, from the 2002 workshop*).

At the December 2002 chapter meeting, a serious problem emerged. I couldn't jump to new measures fast enough to keep up with the conductor. A few times, it was necessary to sit and wait while the others played. This was not fun.

Over Christmas 2002, using Macro Toolsworks again, I wrote a macro that allows me to jump to an arbitrary new measure with just a few keyboard entries

and no mouse moves. The macro moves the mouse cursor around in the Finale window as needed. With this macro, I could keep up with the conductor almost all of the time.

Another macro was also written to speed up the change from one piece of music to the next during concerts, where time is of the essence. Although three computer programs once again had to work together, their relationship was now such that any occasional problem was quickly and easily corrected.

Another development in my system occurred about this time. The width of the 15" laptop screen causes 16th notes with accidentals to sometimes get squashed together. Also, a laptop screen isn't as bright as an LCD flat panel monitor. Thus, I now use a 19" flat panel monitor, without its base, on the music stand where the sheet music usually goes. The laptop computer now sits on a shelf mounted on the pole of the music stand. A circular base makes the music stand and its contents stable against tipping over. Mike Frasier made the aluminum shelf and gave it to me, one musician to another!

An important improvement in the macros was made about two years ago by my son, Stuart Green. He replaced all the mouse moves with keyboard shortcuts, making the macros independent of screen resolution and font size. The macros are now easier to install and more reliable. Had I known what he taught me—and more—about the programming capabilities of the X-Keys foot switch, I could have programmed the foot switch to turn pages in Sibelius without any page advance button. My unreliable macro for Sibelius would never have been necessary, and I could have spared Sibelius's patient and friendly contact person a good deal of





correspondence. A good consequence of the move to Finale was that, at that time, the enlargement available in Sibelius was limited to a factor of about 2.5—far less than what could be realized with Finale.

For several years, I have played in my original Tuesday group, the monthly chapter meetings of the Albuquerque Recorder Society, and the weekly meetings of its recorder orchestra. Now, due to advancing age, I am just playing on Tuesdays, except when we perform for the chapter.

### **My System for Copy Machine and Computer Enlargement of Paper Music**

In this section, copy machine enlargement and computer-based enlargement are discussed in some detail. Information is then provided on getting started with implementation of my computer-based system.

The width of the music staff is the best measure of music enlargement. Music notation computer programs often specify a staff width of 0.28". Some modern music has a staff width of 0.25"; older music may be based on a larger staff width of 3/8". A person with macular degeneration or some other form of low vision may only be able to read music with a larger staff width.

In the search for a better way to see one's music, the first step to take is to determine how much enlargement is needed. The simplest way to do this is at a copy center.

Using an 8.5"x11" sheet of your music, try enlargements of 130%, 150% and 200%. One doesn't need the whole enlarged page to see if a given enlargement is sufficient. If an enlargement of less than 200% works, you are in luck because copy machine enlargement will help you.

For a 130 % enlargement, just enlarge from an 8.5"x11" original to 11"x17", using maximum automatic enlargement. I was able to read music this way for a year. However, I needed extra illumination from multiple music stand lights.

A 12-5/8"x16-1/2" single sheet of paper from the copy machine will work for a 150% enlargement. For a 200% enlargement, one must cut and paste. One enlarges half of the original onto a 17"x11" sheet in landscape format (2x8.5"=17"). This is repeated for the second (bottom) half of the original.

One then cuts the enlarged sheets midway between the staves to make strips. These are pasted onto two fresh 11"x17" sheets to make a 17"x22" page, which fits the music stand nicely.

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***The first step to take is to determine how much enlargement is needed.***

***The simplest way to do this is at a copy center.***

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I call this a "big page." Its area is four times that of the original sheet of music. With a short drive to the copy center, I could make such a "big page" in about an hour.

What else can be done to make the music readable? One can use telescopic glasses, which are expensive. I got mine from a low-vision specialist. A 2X magnification was chosen to match my 25" bass recorder playing distance. A telescope is attached to each eyepiece of a heavy-duty version of a regular pair of glasses and narrows the field of view to a circle of .75" diameter. In my case, the telescope for my right eye was covered by an opaque cap, which I preferred to the much cheaper eye patch.

In reading a "big page," I would scan from measure to measure across the page. This requires some head motion and a corresponding movement of the recorder.

With the telescopic glasses and a "big page," an overall magnification of twice 2X, or 400%, is achieved. If this is enough, and the music is all on a single page, the musician with low vision has a viable way to continue playing without spending a lot of time preparing music.

If the original 8.5"x11" music can be read with telescopic glasses, the player has no more pages to deal with than the others in a group. This could be ideal. However, my personal observation is that the need to scan over the page while wearing telescopic glasses makes this technique less desirable than the use of a greater initial enlargement, without resorting to glasses.

If a score rather than parts is used, one must extract a part by cutting and pasting. In my experience, this is not a heavy cost to pay for the pleasure of continuing to make music.

When substantial copy-machine enlargement is required, a page-turning problem quickly arises. The more pages in the original part, the bigger the problem.

If, as is often the case, there are two or more pages of regular music in my part,

the page-turning problem becomes hopeless. This is why I eventually turned to the computer, where enlargements up to about 7X are readily obtained on the computer screen of a 15" laptop.

Since the pages are turned by pressing and releasing a foot switch, a piece of any length can be played without a page-turning problem. I can look at my music with my regular music glasses, and my hands and eyes are free to play my recorder. (Currently glasses don't help me much, so I no longer wear them.)

The brightness of the computer screen solves the other great problem with paper music: the room illumination is never sufficient for someone with low vision. I was using three music stand lights when I finally resorted to using the computer.

Recently (in 2005), I heard of an orchestral French horn player who plays from paper music on two music stands. With twice the area of a "big page," it is possible to attain an enlargement of 2.8X. I also heard from a lady who is enlarging the piano music for her twin daughters onto large-format sheets at a commercial copy center. After enlarging, she cuts the sheets down as much as possible.

Currently, a harp and violin student has started using my computer enlargement system. Prior to this, she was hanging very enlarged paper music around the walls of her practice room. Now, she is displaying her music on a TV screen.

One should use copy machine enlargement of paper music for as long as possible.

### **Playing Computer-Enlarged Music from a Laptop Screen**

A laptop computer provides a bright, clear—even beautiful—presentation of music for those who require substantial magnification to see music.

Two versions are displayed at the top of the next page. In the simplest version, a 15" laptop computer runs on batteries and sits on a substantial music stand (made by Manhasset, Wenger and other companies). A foot switch is plugged into the USB port of the laptop.

The music notation computer program, Finale, provides all the necessary tools for music entry, enlargement, editing and display. I can carry items in this setup without difficulty from the car to rehearsal in one trip.

In the second version, the laptop screen has been replaced with a 19" LCD flat panel monitor (this one from NEC),



and the laptop sits on a shelf attached to the pole of the music stand. The monitor has its own external power supply and extension cord. This version is pretty heavy to carry, but the music is about 23% larger—and, thanks to the external power source, the display is very bright. The foot switch, laptop, and monitor weigh a total of about 30 pounds and are carried in a canvas bag. The stand, with its shelf and base, weighs about 10 pounds. The stand is more awkward to carry, but I can still manage to carry it, my bass recorder, and the canvas bag holding the electronics plus two tenor recorders, to rehearsal in one trip. This keeps me strong!

As illustrated in the photo below, there are from one to four measures of music on the screen at a time. (Lower magnification is readily obtained, and the system would be great for a musician with normal vision



who has a lot of music to play.) In my initial setup, I would sit in front of the stand and wear my regular “music glasses,” which focus at a distance of 25”. I now no longer use the “music glasses,” but still sit about the same distance away. The 25” distance allows plenty of space to hold my bass and other recorders when I am playing.

With my left foot on a pedal of the foot switch, I start playing with my group. A little more than halfway through the music on the page, a tap of my foot brings the next page of music into view. While the end of the last measure on the page is being played, the first measure on the next page is being read.

There is no time to go backward while playing repeats, so the music is written out in its entirety from start to finish. Using the foot switch is an added complication, to be sure, but it has become quite automatic for me at this point.

Currently, at age 80, I look slightly above the notes in order to keep my blind spot off them and use my best vision. Fortunately, the music we amateurs play is not very difficult, and the tempos are generally kept moderate.

I played weekly from the 15” laptop for over a year. I now play from the laptop plus LCD monitor version. For someone who plays only at home, a monitor can be replaced by the home TV screen. This is less expensive—and, with a big screen TV, the display is awesome.

As mentioned in the section about my personal story, the chapter goes to the extra trouble of providing me with the music for the next meeting in advance, so there is time to enlarge my parts within the computer using Finale. It takes 2.5 hours, more or less, to scan, edit, enlarge, and format my part for a typical piece of music. Most relatively new music can be entered on the computer by scanning; other music, especially manuscript and tenth-generation photocopies, is entered at the computer keyboard using Finale’s Speedy Entry Tool.

Finale allows me to renumber the measures in my part so the measure numbers agree with those in the parts used by the conductor and the other players. The special computer program, Macro Toolworks, enables me to jump to a new measure or to a new piece of music fast enough to keep up with the conductor and the other players.

The acquisition of Finale music files is the biggest problem facing the musician who wants to read computer-enlarged music from a computer screen. Music entry and editing should, if affordable, be done by specialists with normal vision. This problem is completely analogous to that faced by the blind musician who reads Braille music.

One may wonder how I enter music that I cannot read into the computer: a good question! For reading unenlarged music, I use an Aladdin Classic Reader. It sits between my desktop, which is connected to the Internet, and my laptop on the music stand at home, as in this photo of the arrangement.



The Aladdin Classic Reader has a moveable horizontal stage on which the music is placed. The Reader also plays an

essential role in proofreading all my computer-enlarged music.

The other important visual aid I use is the Windows Magnifier (Start/Programs/Accessories/Accessibility/Magnifier). It is essential for playing enlarged music, in order to read and locate precisely the unenlarged menus and buttons in the Finale Window. I read everything on the computer screen with the Magnifier.

Whole screen magnifiers are fine for some things, but they cannot be used for playing enlarged music from the Finale window.

The ability to play computer-enlarged music from a computer screen is fulfilling for me. Each person must answer personally the question as to whether the rewards are worth the considerable extra effort.

---

***The ability to play computer-enlarged music from a computer screen is fulfilling for me. Each person must answer personally the question as to whether the rewards are worth the considerable extra effort.***

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#### **Getting Started on a Computer Set-up**

You can see whether the concept of my system will work for you by requesting a copy of the tutorial.

That will help you determine how much enlargement you need and whether a 15” laptop screen is big enough for your visual needs. Once you determine that this system will work for you, you can find complete details for system setup in the rest of the tutorial.

The tutorial is available from me, <thomasa.green@att.net>, or from David Goldstein at the National Resource Center for Blind Musicians, Music and Arts Center for Humanity, 510 Barnum Avenue, Bridgeport, CT, 06608, 203-366-3300, <info@blindmusicstudent.org>.

The use of my approach involves two major steps. First, one needs to set up the computer system with its software. Then one needs a way to convert printed music into Finale music files from which the enlarged music files are made.



**Tom Green plays with the Albuquerque Recorder Society during a play-in held during the February 2006 ARS Board Meeting that was hosted by the chapter. At right, standing, he is shown with his current entire set-up—a 19" LCD flat panel monitor on a music stand, laptop computer on his custom-made shelf, circular stabilizing base, and foot switch to advance through measures of the music.**



Initial setup involves acquiring a suitable laptop, a foot switch, a Manhasset or similar music stand, and a special music stand shelf to hold the laptop if an external monitor is used (see photos above and on previous page).

Three computer programs are needed: Finale, Macro Toolworks Standard Edition, and a program for scanning music. The macros for Macro Toolworks allow fast measure- and music-finding during practice and rehearsals, as well as automatic music enlargement. (These custom macros are available from the same sources as the tutorial.)

### **Converting Paper Music into Finale Files**

The production of an enlarged part starts with a Finale file. Short pieces can be entered from the printed music at the computer keyboard.

Longer pieces must usually be scanned using a scanning and music notation recognition program such as SmartScore or SharpEye2. Scanned pieces always require some editing before they can be used for playing. I have enlarged some 50 pieces this way.

In connection with the meetings of

the Albuquerque Recorder Society, and with its recorder orchestra, I have had as many as 30 pieces to enlarge in a few weeks. This is beyond my capacity, since, owing to my poor vision, I am very slow. For this reason, I sought out Andrew English of Albuquerque, who transcribes paper music into computer files for blind and visually-impaired musicians.

The music to be transcribed for Finale can be sent by post or fax—or, if you choose to do the scanning, the scanned graphical music can be sent by e-mail. English makes a Finale file with all repeats, D.C.s, etc., written out. This is essential since there is no time to go backwards while playing. The repeats, etc., are marked with Finale symbols to make the structure of the music clearer.

English charges \$20 per hour at present. Averaged over many pieces, the cost for this basic service comes to about 20 cents per measure, so a full page of music costs about \$12. This service provides the notes with ties, meticulously proofread, but does not include the editing of slurs, hairpins, articulations and expressions. These are largely absent from early music, but are plentiful in modern compositions and arrangements.

Complete editing by English of an arrangement for recorders by Stan Davis, for example, will add from five to ten cents to the cost of a measure. This is what I choose to do.

In all, I have spent \$2400 for Finale parts to 270 pieces.

Information about copyright law and reproduction guidelines concerning music for the blind and visually-impaired can be found at [www.angelfire.com/jazz/papermusic/repro.html](http://www.angelfire.com/jazz/papermusic/repro.html).

Since the use of a transcriber is not inexpensive, it is fortunate that the use of scanning and recognition programs to make Finale files is quite successful with most new music and high-quality photocopies. The accuracy of the process improves with each new edition of each program. I recommend that scanning be used as the primary mode of music entry in most cases.

More and more music is also becoming available on the Internet as Adobe PDF files. These PDF files can be converted to the black and white TIFF files required for music notation recognition, using a computer program such as Adobe Photoshop Elements. No scanning of paper music is needed.

The resulting Finale files are a nearly faithful representation of the music in the original PDF files, provided that the conversion is done with a sufficiently high resolution in dots per inch.

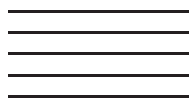
I want to thank my friend, Jay Todd of Albuquerque, for showing me how to convert PDF files into TIFF files. His expertise in the use of Adobe Photoshop also made it possible to analyze the graphical "slide show" method of music enlargement which is discussed in section 2 of the low-vision page at [www.blindmusicstudent.org](http://www.blindmusicstudent.org).

The system described in this article works quite well for me now and allows me to continue playing. I believe that it may help others as well. I hope to find others with low vision to participate in this ongoing experiment. E-mail me at [thomasa.green@att.net](mailto:thomasa.green@att.net).

*I dedicate this article with love to my wife, Jeannine.*



# EDUCATION



*Support your local school music program*

SupportMusic.com should be the first stop for anyone who wishes to support the recorder in public school music education. The tools there provide a foundation on which you can build your case for student recorder programs. It is well-written, up-to-date, and easy to navigate.

Sponsored by NAMM (International Music Products Association) and MENC (Music-in-Education National Consortium), <www.supportmusic.com> is divided into sections. Want to keep current with initiatives in today's schools and learn how they impact the music program? Go to "Counterpoint" for current and archived essays by editor and music advocacy expert John Benham. The latest entry (dated October 18, 2006) was on the use of high school study hall scheduling to limit student elective choices.

"Action Alerts" spotlight issues that currently need attention. For example, the "No Child Left Behind" (NCLB) legislation theoretically supports the arts as part of a core curriculum; but, in practice, many schools are cutting music programs to focus on reading, math and science. This section makes it easy to contact congressional representatives about NCLB.

Two short quizzes allow you to rate your school's current music program or find specific advocacy strategies that relate to your school district. A guide to getting started in advocacy efforts is included.

For students, an essay contest offers \$20,000 in awards, scholarships and music products. This year's topic was "How My School Music Program Contributes to the Quality of Life in My Community." (The deadline was December 30, which will have passed by press time.)

Downloadable resources (Adobe Acrobat required) include an attractive color brochure with photos, testimonials from students, and results of studies on the benefits of music education. If terms like "block scheduling," "pay to play," and "site-based management" need deciphering, you can print out a glossary of terms and issues.

A podcast of an interview from the recently-aired HBO documentary, *The Music in Me: Children's Recitals from Classical to Latin, Jazz to Zydeco*, is available.

National organizations and artists affiliated with SupportMusic.com scroll along the right side of the screen, with links to their web sites. Specific initiatives spotlighted on the site include Lowrey Organ's L.I.F.E. (Lowrey is Fun and Easy); "We Have a Voice" program; and Arkansas Governor Mike Huckabee's "Governor's Commission on the Arts in Education" July 2006 findings and recommendations.

At the top of this site are the words, "You Can Make a Difference!" This web site gives you the tools to do that.

*Rebecca Arkenberg*



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# The Deep Blue Sea for Recorder Day!

by Peter Seibert

The *Deep Blue Sea* melody is drawn from the vast traditional American folk repertory. It fits well on recorders, and this setting gives each player an opportunity to play the tune.

I learned this folksong in the oral/aural tradition, and used to teach it in my first teaching job in elementary schools in New Britain, CT, in 1960. I never saw the tune in print until I arranged it for recorders.

The complete melody appears in the soprano at the beginning in G major and again in the tenor at measure 17 in C major. The initial measures of the tune appear again in the soprano at bar 29, this time in a supporting role over the top of the tenor melody.

At measure 33, when the piece returns to G major, the melody starts in the bass but migrates to the alto in bar 41.

The predominant articulation style is

*legato*. I have suggested a relaxed tempo, but the tempo can be faster for players who have trouble sustaining the long musical lines that are essential to the style of this setting.

*Peter Seibert has written for professionals and amateurs in many musical styles for more than four decades. Primarily a composer in the classical tradition, he has also written music for off-Broadway theater, aleatory and minimalist music, and works for jazz ensemble. He is an active composer of choral and orchestral music who also has an interest in writing for historical musical instruments, including viola da gamba, recorder and harpsichord. Since 1970, he has been music director of the Seattle (WA) Recorder Society, for which he conducts meetings and writes compositions. From 1976-84, he served on the ARS board, chairing the education committee as it developed the ARS Education Program.*

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**OBERLIN**

**Save March 24 for Recorder Day!**

Not only is March **Play-the-Recorder Month**, but **March 24** has been designated **Recorder Day!** for 2007.

All ARS members are invited to play the special composition by **Peter Seibert** on March 24. Chapters, consorts, and any other members are encouraged, but not required, to play *Deep Blue Sea* at 3 p.m. EST (or 8 p.m. GMT for our international friends). It will be fun to know that fellow recorder players around the world are playing the same piece at the same time.

The most creative use of *Deep Blue Sea* anytime on March 24 will win a special prize from the ARS. In addition, prizes will be offered to chapters for the most imaginative PTRM activities and for the largest percentage membership increase during March.

Please send the details (including photos) of your chapter, consort or individual activities to the **ARS office** by **April 15** to help us tell other members how you celebrated **Play-the-Recorder Month** and **Recorder Day!** The winners will be announced in the September AR.

# Deep Blue Sea

Traditional/Peter Seibert

♩ = 90

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

Four staves for Soprano, Alto, Tenor, and Bass recorders. The key signature has one sharp (F#) and the time signature is common time (C). The Soprano staff has notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Alto staff has notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Tenor and Bass staves are empty.

S

A

Two staves for Soprano (S) and Alto (A). The key signature has one sharp (F#) and the time signature is common time (C). The Soprano staff has notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Alto staff has notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Tenor and Bass staves are empty.

S

A

T

B

Four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has one sharp (F#) and the time signature is common time (C). The Soprano staff has notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Alto staff has notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Tenor staff has notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Bass staff has notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

S

A

T

B

Four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has one sharp (F#) and the time signature is common time (C). The Soprano staff has notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Alto staff has notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Tenor staff has notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Bass staff has notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

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30

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts, measures 30-36.

37

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts, measures 37-43.

44

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts, measures 44-50. *rit.*

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# BOOK REVIEWS

*Putting in a few cents' worth about temperament*

**HOW EQUAL TEMPERAMENT RUINED HARMONY, AND WHY YOU SHOULD CARE**, BY ROSS W. DUFFIN. W.W. Norton & Company, 2006. 160 pp, 48 illustrations. Hardcover, \$25.95. ISBN-10: 0-393-06227-9; ISBN-13: 978-0-393-06227-4.

Ross Duffin is Fynette H. Kulas Professor of Music at Case Western Reserve University in Cleveland, OH, and a stalwart of the North American early music scene. He has published widely on topics ranging from performance practice in Medieval music to the music associated with Shakespeare's plays. He is perhaps best known, though, as the host and producer of the NPR program, *Micrologus*, from 1980 to 1998.

In this book, Duffin emphatically—but with good humor—explores the thesis that equal temperament is detrimental to

the most satisfying realization of harmony in tonal music. By reviewing crucial details in the history of tuning and temperament for both keyboard and non-keyboard instruments and the voice, he reaches the conclusion that equal temperament was not generally utilized until the 19th century, and then not usually strictly adhered to until the development of scientific tuning methods in the early 20th century.

He asserts that, instead, professional musicians have always tended to favor slightly narrow fifths and a clear differentiation between small chromatic semitones (e.g., C-C#) and large diatonic semitones (e.g., C-D♭), a system that most closely approximates sixth-comma meantone keyboard tuning.

Recognizing that the topic of temperament and intonation is a complex one that many musicians find daunting, Duffin has

***Recognizing that the topic of temperament and intonation is a complex one that many musicians find daunting, Duffin has written the book in a conversational style ...***

written the book in a conversational style and included several cartoons by Philip Neuman, short biographies of major historical figures, and concise explanations of key concepts at appropriate points in the book.

Articles and books about temperament and intonation appear regularly, but Duffin's breezy presentation and his concentration on the fate of equal temperament give the book a clear focus and make his concluding tuning recommendations all the more compelling. In the end, whether or not the reader is convinced to follow Duffin's recommendations, he or she will be the wiser for having read Duffin's arguments.

*Scott Paterson*

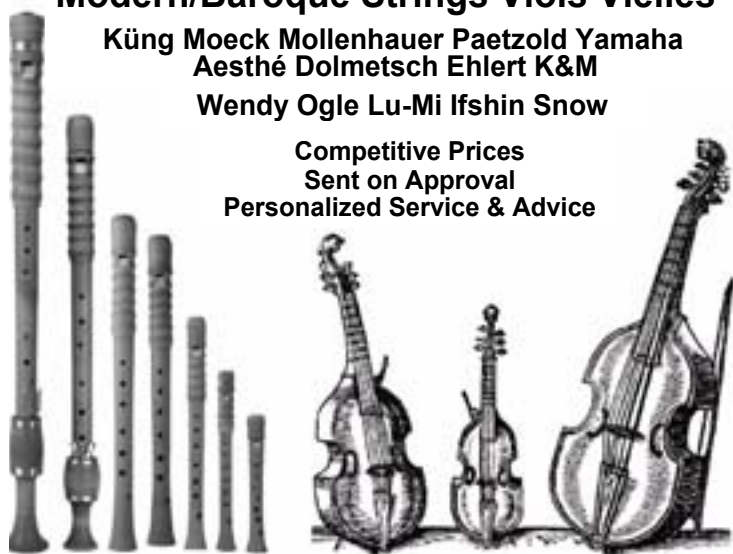
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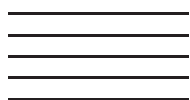
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# OPENING MEASURES



## Pushing the Envelope

Here in January—far away in time from most workshops; after the exhaustion of the holiday rush and disruption of normal routines—perhaps you are not practicing your recorder as you should. It's time to get back to it!

I know how easily practice routines grow stale. To keep your motivation and interest up, you need to vary the way in which you practice. If you are to practice day in and day out—even if you love doing it—you will need some variety.

Here is one of many practice methods. The more practice strategies you discover, the easier it will be to keep your practicing fresh and interesting.

I call this method *Pushing the Envelope*—a popular phrase that symbolizes the idea of stretching beyond previous limitations. *Pushing the Envelope* can be used in all areas of recorder technique, and thus I will only go over some typical situations. Once you get the idea, you can apply this method in many ways.

In boiled-down form, *Pushing the Envelope* is simply beginning an exercise in a very comfortable way; then increasing the difficulty and backing off; and then increasing the difficulty a little more and backing off again, etc. This pattern of increased effort/relaxation of effort, and then further increase, helps you progress more than would a simple continuous increase of effort.

### Pushing the Envelope: Tongue Speed

The articulation pattern to be practiced is: *tu du tu du* (or for more advanced players, *tu ru du ru*). [A note about the vowel: I write *t u* and *d u* here just to keep it simple. You can use any vowel between *u* (*oo*) and *i* (*ee*) for best tone and tongue position.]

Choose a scale. Pick one that is very comfortable to play and so does not require lot of thought. Practice the scale slurred first, so that your fingers know what to do.

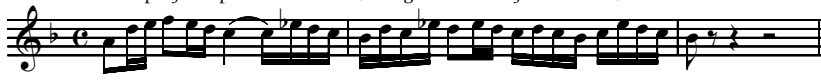
Then use the four-syllable pattern *tu du tu du* (*tu ru du ru*) on each note of the scale. (This will result in, for example, C C C C, D D D D, E E E E, F F F F, etc.)

Set your metronome at a tempo at

### Jesus Kristus er opfaren

Dietrich Buxtehude

Excerpt of alto part. Bars 8 - 10 (through downbeat of measure 10)



Originally for organ, arranged for recorders by Frances Blaker

which you can very comfortably play your scale using the chosen articulation. Let's say you choose 72.

**Effort:** play your scale at 72, at 76, and at 80 (using the four articulations per beat on each note. This means that, if you think of your four articulations as being 16th-notes, you are in effect playing at ♩ = 72, etc.)

**Relaxation:** play your scale at 76 and 72

**Effort:** play at 76, 80, and 84

**Relaxation:** play at 80 and 76.

Continue in this fashion until you can no longer keep up with the metronome, then do a final relaxation set.

You will notice that we climb up the metronome from 72 to 76 to 80, then go down backward from 76 down to 72. It is this forward-pushing and backward-relaxing, followed by another set in which you push a little more, that is the crux of this matter. This is the process that increases your ability.

As you use this method several days a week, you will quickly see an improvement in your tonguing speed.

### Pushing the Envelope: A Practice Method In a Nutshell

**Effort**

**Relaxation of effort**

**Slightly increased effort**

**Relaxation of effort**

**Increased effort**

**Relaxation of effort**

### Pushing the Envelope:

#### Finger Dexterity

You can use this practice method in a very similar way to practice speed and accuracy in a passage of 16th notes. Here I have chosen a two-measure excerpt from a chorale prelude by the 17th-century German composer Dietrich Buxtehude. This can be played on any size of recorder. The E<sup>b</sup> especially makes it a bit difficult and well worth practicing.

Play the excerpt just to get an idea of how difficult it is for you, then pick a metronome speed at which you can play this passage very easily. You should be able to manage the passage very easily. It is most important—in fact, crucial—that you begin at a speed that is *Very Easy*!

Let us say you decide to play at ♩ = 46 (pick a slower or faster speed if this one is not right for you).

**Effort:** play the passage at 46, 48 and 50

**Relaxation:** play the passage at 48 and 46

**Effort:** play the passage at 48, 50 and 52

**Relaxation:** play the passage at 50 and 48

And so on, until you are just about to reach the point at which you would no longer be able to keep up with the metronome. Finish with a final relaxation set.

In the two examples above, I have suggested using three metronome speeds in the effort sets and two metronome speeds in the relaxation sets. Of course, you can choose any number of speeds for the sets as long as the effort sets contain at least one more speed than the relaxation sets.

Some examples might be:

Up 4, down 2 (Effort: 46, 48, 50, 52; Relaxation: 50 and 48; Effort: 50, 52, 54, 56; Relaxation: 54 and 52, etc.)

Up 3, down 1 (Effort: 46, 48, 50; Relaxation: 48; Effort: 50, 52, 54; Relaxation: 52, etc.)



For very thorough work, use nearly equal numbers for both effort and relaxation sets.

For quicker progress (if the passage is not so difficult for you), use more speeds in the effort sets and fewer in the relaxation sets.

You can see that this makes the *Pushing the Envelope* method very flexible—and therefore more interesting, and more adaptable to a variety of needs.

### Pushing the Envelope: Breath Control

Let's say that you want to increase the amount of music you can play in one breath.

To practice this skill, use a scale. In this case, rather than increasing and decreasing metronome speeds, we will increase and decrease the *number of notes* played.

Pick a scale: let's say F major. Put the metronome at a slow speed: for instance, ♩=60. Play the following patterns of notes from the scale. The "F" in each set should be the same length as the other notes, and, ideally, the space between each scale pattern also should be just one metronome click (at 60, this would be one second to breathe for one full metronome click between each pattern).

*Effort:* play F, G, A, B♭, A, G, F

*Relaxation:* play F, G, A, G, F

*Effort:* play F, G, A, B♭, C, B♭, A, G, F

*Relaxation:* play F, G, A, B♭, A, G, F

And so on, until you can only just barely make it through the entire effort set in one breath. Finish with a relaxation set.

Here again, you can see that you can vary the number of notes in your effort and relaxation sets. You might decide on:

*Effort:* play the first five notes of the scale up and back

*Relaxation:* play only the first three

*Effort:* play the first six notes

*Relaxation:* again only the first three; and so on. Or here's yet another:

*Effort:* 5 notes up and back

*Relaxation:* 3 notes up and back

*Effort:* 6 notes up and back;

*Relaxation:* 4 notes up and back; etc.

I have found this method very useful in myriad situations, and hope you will also. Keep in mind that it is just one practice strategy of many—and that the more ways you have to practice things, the more fresh and interesting your practicing will be.

And if you practice the recorder, your playing will improve, and you will gain ever greater abilities for musical expression. That's what it is all about. Happy practicing!

Frances Blaker



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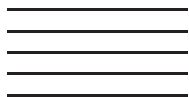
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# CHAPTERS & CONSORTS



*Going to ground and going on the road  
for the recorder, plus milestone performances*

## **Princeton Recorder Society plays at Grounds for Sculpture**

On October 28, the performing group of the **Princeton Recorder Society** (PRS) opened the festivities at the second **Guild for Early Music** (GEM) festival at Grounds for Sculpture in Hamilton, NJ. Bliss Michelson, morning host for WWFM, was the master of ceremonies.

**Sue Parisi**, PRS music director and a GEM founding member, conducted the group, which was formed this year to satisfy requests from schools and churches—with a view to try to encourage more people to take up recorder playing and perhaps to ultimately join the PRS. This was the performing group's first public appearance of the season.

The PRS performing group on this occasion included **Nancy Kennard**, **Mary Joan Gaynor**, **Peter Lindenfelf**, **Vera Schwartz**, **Ann Sikorskas**, **Carol Weiss**, **Dominique Wenzel** and **Louise Witonsky**. They were joined by **Tony Parisi**, baritone, singing on one piece by Ludwig Senfl, *O du armer Judas*.

The group got the program off to a lively start with Byrd's setting of the well-known *Sellenger's Round* and ended with an equally lively bergerette from the Susato *Danserye*. The six pieces they played also included music by Banchieri, Alberti and Arcadelt. Kennard, who is PRS president this year, introduced each selection with short, informative commentary.

As befits an organization that helped charter GEM, PRS was well-represented. Of the 12 groups performing at the festival, seven of them involved recorders, and PRS members played in eight of them: **Judith Klotz** with La Spirita Viola da Gamba consort; **Orum Stringer** with Gloria Consort; and **Parisi**, in addition to playing with Engelchor Consort, was featured with **Sheila Fernekes** in La Fiocco; **Donna Messer** with Musica Dolce; **John Burkhalter** with the Practitioners of Musick; and two members of LaRk Trio, **Witonsky** and **Sikorskas**.

GEM, <[www.guildforearlymusic.org](http://www.guildforearlymusic.org)>, was founded in 2004 as a regional consortium of early music ensembles and musicians. Its mission is to promote historically informed performances of early music; to provide support, encouragement and resources to amateur and professional ensembles and musicians; and to reach out to the community. Educational initiatives are planned for the coming year.

**Grounds for Sculpture**, which hosted the event, is a 35-acre sculpture park and museum that organizes exhibitions and offers a variety of educational programs and special community events. The musical groups were presented in the two expansive, glass-walled buildings that once served as exhibit halls for the New Jersey State Fair. The marble chip floors and high-domed wood ceilings made for a

lively acoustic—better suited for the musicians than the speakers.

The **LaRk Trio** played like minstrels in the gallery of a second building, and serenaded not only the audience seated in the gallery, but the lunch crowd below. (A video of part of their performance is posted online at <[www.youtube.com/watch?v=GqIOf\\_kUW8E](http://www.youtube.com/watch?v=GqIOf_kUW8E)>.)



**LaRk Trio members (l to r)  
Ann Sikorskas, Kiyomi Camp  
and Louise Witonsky**

Unlike last year, when it was hot and sunny, this time the sky was filled with black clouds and there was a high wind. However, as the music was played, the clouds began to break up, the sun came out and even the peacocks that Kennard invoked in her commentary to one of the pieces stood and watched (and listened?) through the glass walls of the museum building.

*Alison Hankinson*



**The Albuquerque (NM) Recorder Orchestra played a benefit concert of Spanish Renaissance music at the First Congregational United Church of Christ on October 22. The recorder orchestra has been playing together for about four years, and counts this as one of their most ambitious projects. In the photo are (l to r): Christy Crowley, Kelly McDowell, Carolyn Shaw, Kees Onneweer, Gus Winter, Sharon Malone, Mary Hurst, Ruthann Janney and Ray Hale. Not pictured is Earl Curtis.**



### One Hundred Years of Living— Sixty Years of Playing

How many chapters have a 100-year-old member still playing?

"We're off to see the wizard. . . ." Well, not really—but, full of excitement and carrying balloons, cards, small gifts and recorders, we headed into the mountains north of Atlanta, GA, to see our friend and fellow recorder player, **Emily "Mila" Adler**, and to play in celebration of her 100th birthday.

Adler has surrounded herself with recorder players for 60 years or more, and **Bill Othersen, Nancy Buss** and **Brigitte Nahmias** (l to r, with "Mila" in front, above, in photo by Phil Hollar) were the most recent regulars to gather on Tuesday nights to play at her home. We haven't played as often since a serious illness nearly two years ago necessitated Adler's move to Jasper, GA, to be closer to her daughter and son-in-law.

The ensemble members had a great time—eating lunch, talking, taking pictures, and playing recorders. Adler laughed and remembered many things from earlier times, and was well able to hold her part when we finally settled in to play.

Adler has been an important leader for the **Atlanta Recorder Society**, having restarted the chapter in 1981 after a lapse of 10 years or more. She served as president for several years and was instrumental in organizing and leading a number of workshops.

She has taught anyone who wanted to learn and held a class for beginners in a "life-enrichment" program for senior citizens. That class led to an ongoing group of seniors playing regularly, which still continues—20 years later—under the name Emily's Consort.

And, after her centennial celebration, she now has a new student! Atlanta Recorder Society members rejoice in her 100-year milestone and wish her the best in the days, months, and years ahead.

Happy birthday, Mila!

Nancy Buss

### St. Louis Recorder Society presents Fall Workshop and Concert

On November 11, the **Saint Louis (MO) Recorder Society** (SLURS) held its annual fall workshop. Clinician **Tom Zajac** devoted a day to "A Golden Century of Polish Music, 1530-1630."

Zajac was a busy fellow during his stay in St. Louis. In addition to the workshop, he gave private lessons; prepared for a concert with St. Louis's own **Kingsbury Ensemble**; and, along with **Maryse Carlin**, director of the **Kingsbury Ensemble**, gave a radio interview about the concert and workshop.

The concert, held November 12, featured music of the early Italian Baroque. Zajac dazzled the audience on recorder, sackbut and three kinds of bagpipes.

This is the second year that SLURS has collaborated with the **Kingsbury Ensemble** on this type of performance. It seems to be a win-win proposition that will continue as part of future workshops—giving the workshop leader the option to play in concert, the workshop participants the opportunity to hear the clinician perform, and local audiences a chance to hear someone new to the area.



*The Kingsbury Ensemble with Tom Zajac in concert (l to r): Henry Skolnick, dulcian; Maryse Carlin, harpsichord; Ken Kulosa, Baroque 'cello; Marc Thayer, Baroque violin; and Zajac, recorder. (Photo by William Long)*

### CHAPTER NEWS

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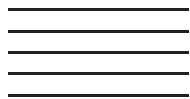
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# COMPACT DISC REVIEWS



**INSTRUMENTAL MUSIC WITH RECORDERS BETWEEN 1300 AND 1650**, RAYUELA (CLAUDIA GERAUER, MARTINA JOOS, THOMAS ENGEL, RECORDERS; CLAIRE POTTINGER-SCHMIDT, VIOLA DA GAMBA; THOMAS C. BOYSEN, THEORBO, VIHUELA DE MANO; DANIEL OMAN, MEDIEVAL LUTE, BAROQUE GUITAR, COLASCIONE; JOHANNES HÄMMERLE, HARPSICHORD, ORGANO DI LEGNO). Olive Music om 006, 2005, 1 CD, Abt. \$18.98, 60:06, <www.o-livemusic.com>.

**SCHEIN & SCHEIDT: GERMAN CONSORT MUSIC OF THE 17TH CENTURY**, BRISK RECORDER QUARTET AMSTERDAM (MAJAN BANIS, SASKIA COOLEN, ALIDE VERHEIJ AND BERT HONIG, RECORDER; SUSANNE BRAUMANN, VIOLA DA GAMBE, LIRONE; BERNARD WINSEMIUS, ORGAN, HARPSICHORD; SASKIA COOLEN, VIOLA DA GAMBA; ERIK BEIJER, VIOLA DA GAMBA). Globe GLO 5214, 2006, 1 CD, Abt. \$15.99, 60:44, <www.globerecords.nl>.

**GRAINS OF SAND: MUSIC BY AND FOR WILFRID MELLERS**, JOHN TURNER, RECORDER; LESLEY-JANE ROGERS, SOPRANO; CRAIG OGDEN, GUITAR; PETER LAWSON, PIANO; THE MANCHESTER CAMERATA ENSEMBLE (RICHARD HOWARTH, LEADER; PHILIP MACKENZIE, CONDUCTOR). Cameo 2051/52, 2006, 2 CD set, Abt. \$30, 62:02/51:02, <www.dimusic.co.uk>.

There is *recorder* music; there is music played by recorders; and there is recorder music. By the first designation, I refer to pieces that serve primarily the end of providing recorder players (such as most of us who read AR) with music to play, and in which the playability on recorder outweighs musical consideration. For appropriate reasons, much music for use in recorder instruction falls into this category. In too many cases, music for intermediate players does as well.

The second category—music played by recorders—refers to our tendency to adapt and transcribe willy nilly from the entire corpus of music, resulting frequently in ill-fits between the instruments and the music.

Fortunately, there is also a body of well-crafted, richly-musical scores, for which the recorder fits as a real instrument and that makes suitable demands on the musicianship of players. The three disks I review here fall into the last category.

Recorder players Claudia Gerauer, Martina Joos and Thomas Engel formed the ensemble Rayuela in 2004. All three are graduates of the Hochschule für Music und Theater Zürich where they studied with Kees Boeke and Matthias Weilenmann.

This beautifully recorded and packaged CD comes from the Olive Music label, a project of recorder virtuoso Kees Boeke (see Tim Broege's "On the Cutting Edge" column in the November 2006 AR). That label's releases feature a tri-fold case, elegant design, meaningful notes and accompanying information (e.g., details about the instruments used). I wish all CDs received such care in their packaging as well as their sonic contents. The accompanying essay by Thomas Engel and Claudia Gerauer (*Play and Music*) enhances the listening experience.

This disc presents a program of 15 pieces of western music. While not all were composed specifically for recorder, their suitability is supported by historical and musical evidence. Here Rayuela avoids the procrustean bed of all recorder versions by adding plucked and bowed strings and organ.

The players approach the music in a stylistically correct manner for the range of times and places represented. *O virgo splendens* (14th-century Spanish) is as beautiful and serene as when sung by virtuosic specialists in Medieval vocal music. The performances of the Baldwin and Bevin Brownings should serve as models for others learning those pieces.

I found the greatest listening satisfaction in Rayuela's interpretation of 17th-century Italian repertoire by Riccio, Fontana and Castello. They play with finesse that engages the listener and brings to the fore the marvelous theatricality of that repertoire.

## Several CDs with real recorder music

The Brisk Recorder Quartet Amsterdam takes a somewhat similar approach in their *Schein & Scheidt: German Consort Music of the 17th Century*, in the way they add gamba, lirone, harpsichord and organ to the music. These marvelous players take music that is both flexible in terms of instrumental choices, and also most suitable for recorders, and articulate it in a virtuosic and delightful manner.

Rayuela demonstrates the pleasures of a wide range of repertoire in one program.



This Globe release by Brisk demonstrates the delights of focusing on a single time and place. The ensemble performs Schein's suites 15 and 6 from *Banchetto Musicale*, and a Canzon from his *Venuskränzlein*. From Scheidt, they perform selections from *Ludi Musici* (Musical Games) and *Tabulatura Nova* (New Tablature). Tunes known from Van Eyck's *Der Fluyten Lust-hof* appear in two of the tracks.

The lines in these consort pieces are every bit as seductive as those in Italian repertoire from that period. The players in Brisk weave these musical lines with aplomb. Especially wonderful is their approach to articulation in *Canzon Super "o Nachbar Roland."*

This recording brings new life and light to the very familiar suites from the *Banchetto Musicale*. The program notes by Saskia Coolen and Bert Honig are very well done, and the recording (produced by Erik Beijer and made in the Oude Dorpskerk in Bunnik) conveys an excellent sonic image of the ensemble.

Even more so than the discs by Rayuela and the Brisk Recorder Quartet, *Grains of Sand: Music by and for Wilfrid Mellers* is a sumptuous feast of recorder music. These recordings celebrate the 90th birthday of polymath/musician Wilfrid Mellers (born 1914), known more for his musicological writing than for his own compositions.

I encountered him first as author of *Twilight of the Gods: The Beatles in Retrospect* (1973), in which he enthusiastically and rigorously explored that music. Mellers studied at Leamington College and Cambridge University, and was a composition student of Egon Wellesz and Edmund Rubbra. After beginning his academic career in the England, he taught at the University of Pittsburgh before returning to the U.K., where he developed the music program at the University of York. Another notable book by him, *Music in a New Found Land*, is about culture in America.

On this two-disc set, we hear compositions that reflect the breadth of interests of Mellers. The musical language is closely akin to mainstream British music of the 20th century—e.g., Rubbra and Benjamin Britten. The striking addition to that language is influence from American musics, notably the blues.

Formidable recorder player John Turner performs pieces by Mellers for soprano and recorder, recorder and guitar (the genuinely charming suite from *The Happy Meadow*), and recorder and string orchestra. Disc 2 includes works in honor of Mellers, with works (using recorder) composed by Peter Sculthorpe, Philip Grange, David Matthews, John Paynter, Stephen Dodgson, Howard Skempton, Robin Walker and Ned Rorem.

Additional works on both discs are for piano, plus soprano with piano and solo guitar.

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***These pieces belong in our standard repertoire—not just for recorder players, but as mainstream chamber music.***

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These pieces belong in our standard repertoire—not just for recorder players, but as mainstream chamber music. Turner plays convincingly and in beautiful ensemble with the other musicians on this disc. I recommend this for all players interested in new pieces composed in an original and readily accessible idiom.

Tom Bickley

**BACH/FLANDERS RECORDER QUARTET, FLANDERS RECORDER QUARTET (BART SPANHOVE, HAN TOL, JORIS VAN GOETHEM, PAUL VAN LOEY).** Aeolus AE-10136, 2005, 1 CD, \$19, 64:09, Albany Music Distributors, Inc. (Albany, NY), <mkwalbany@aol.com>.

The Flanders Recorder Quartet (FRQ) has outdone itself, yet again. *Bach*, their CD released in 2005 by Aeolus, is some of the finest Baroque recorder ensemble playing you will hear. The FRQ members not only produce a simply stunning consort sound, but each of the players also has an individual voice in the ensemble and an expressive freedom that synchronizes perfectly with the others. The passion and virtuosity that these players bring to the music of J.S. Bach and their acute attention to interpretative detail—together with the astonishing sound quality of this recording—make this CD a standout on many levels.

In the November 2003 *American Recorder*, there was a review of the FRQ Bach CD of 2002. This is not—*repeat not*—a re-release of that CD. My only two minor quibbles with that recording were that there appeared to be a very few tiny recording or editing problems, and that the CD was not long enough.

Both of these issues have been more than addressed in this latest CD, and if you have the pleasure of owning the 2002 disc, there is absolutely no doubt that you will want the 2005 recording too.

You may ask (as I did), “Why re-record?”—but when you hear the new recording, you will know the answer: the earlier recording, which had been so very satisfying, suddenly pales in comparison. It is impossible to completely capture this difference in words.

A number of pieces on the earlier recording have been omitted in this latest CD, but have been replaced by others. The result is that this new CD is now a quite different mix of similar material, and one that lasts almost 65 minutes—a very much more satisfying length.

The recording quality of this latest CD is also quite different. [Editor’s Note: Online descriptions say that, “This is a hybrid Super Audio CD playable on both regular and Super Audio CD players.” SACD technology, which allows multi-channel recording and thus more sound information, started being used in 1999. SACD players are available for purchase

in the U.S. and around the world.] There is a depth and resonance to the acoustic that is enthralling, and yet one feels as if the quartet is almost within arm’s reach—just like sitting in the front row of a concert in a large old church. The clarity of articulation and tonal variety, and even almost the individual personalities of the players, are all delightfully present.

Though I don’t want this review to simply compare the two CDs, I will say that it is refreshing to hear an ensemble presenting works with new ornamentation and fresh ideas about tempi and articulation—all proof that this music continues to live and grow with FRQ.

The variety of repertoire—concerti and contrapuncti, preludes and fugues, chorales and the famous passacaglia—together with dramatically different instrumental sonorities make this CD especially appealing, even to not-yet recorder enthusiasts. Some of the works—the contrapuncti, for example—appear in their original form. Others, originally set for organ, voices or string ensemble, have been adapted by the quartet to fully exploit both the technical and expressive possibilities of the recorder, while exploring the range of sonorous possibilities of different combinations of instruments, from soprano all the way down to contra bass.

From the spectacular technical fireworks in the concerti to the remarkable depth and richness of the low instruments, Bach’s genius comes alive in the hands of these four virtuosi.

**LYRICAL PASSIONS – MUSIC FROM THE FRENCH BAROQUE, ZANA CLARKE, RECORDERS; CAROLINE DOWNER, VIOLA DA GAMBA; ROSALIND HALTON, HARPSICHORD.** Orpheus Music OM302, 2005, 1 CD, \$27.50 incl. P&H to U.S., 67:00, <www.orpheusmusic.com.au>.

Australian recorderist Zana Clarke is known in the international recorder community for her performances of contemporary music, especially her own highly original compositions and improvisations. The music of the French Baroque, then, is a surprising departure for such a player.

Because of the way French Baroque music was presented by composers of the time—a sort of micro-management in



***If you are not already familiar with the voice-flute, and are not yet convinced that it is perhaps the most expressive member of the recorder family, then this recording will convert you.***

their directives of how ornamentation and rhythm should be played, often as a preface to the music—many performers in our day approach this repertoire more with an over-fussy attention to the expression found in the detail, rather than taking the entire movement or even suite as an expressive entity. More time is spent with the magnifying glass than in taking in the view all around.

It is all the more gratifying that Clarke has managed to present both dance movements and musical portraits by such

composers as Hotteterre, Couperin and Caix d'Hervelois in such a way that the subtle details of this charming repertoire are an integral part of the passion in this music, rather than its focus.

If you are not already familiar with the voice-flute (a tenor recorder in D), and are not yet convinced that it is perhaps the most expressive member of the recorder family, then this recording will convert you. Clarke really *sings* with this instrument. In her enchanting tone, you will understand how the instrument got its name.

Indeed, I found myself longing for the voice-flute in those movements using alto recorder—not that they were played any less beautifully, but I missed that captivating quality of the almost human sound of the lower instrument. Perhaps this sense of loss could have been alleviated somewhat by a re-ordering of the dance suites, introducing one of those with the alto earlier—certainly something to consider doing, if you are one of those people who likes to program the listening order of music.

The original performing space for this music back in the 17th and 18th centuries—the smaller rooms of large chateaux and palaces such as Versailles, as well as the public rooms in the private residences of the aristocracy and middle

class—would have had a certain private quality, and this recording captures well that sense of intimacy. To a modern ear accustomed to the more resonant acoustic of the modern recital hall or of many recordings, this CD might sound a little “dry,” and I felt that the ensemble might have used the acoustic to better advantage on occasion, especially at the end of phrases.

As an ensemble, Clarke, Downer and Halton work well together, but Clarke is the star. I wanted to hear more expression from the continuo team, but it would be a challenge to match the passion and lyricism of the recorder playing.

Indeed, the CD is aptly titled—though she sometimes pushes the recorder a hair beyond its comfort zone, and on occasion her treatment of the ornamentation becomes a little predictable, Clarke is indeed a lyrical and passionate musician who brings this sophisticated and often elusive music dramatically to life.

*Rachel Begley*



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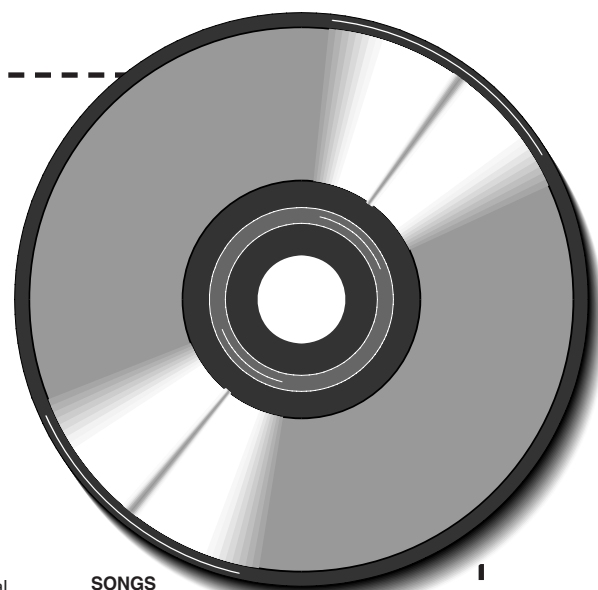
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# Talking with Zana Clarke

by Allison Hutton

Allison Hutton is a safety professional in the mining industry in outback Australia. She is also a long-term recorder enthusiast and collector, as well as an occasional teacher and performer. Hutton loves to perform at unusual venues and enjoys introducing people to the beautiful and varied sounds of the recorder.

Members of the ARS will have heard of Zana Clarke through reviews of her CDs (see CD Reviews in this issue) and compositions for the recorder, which are regularly featured in AR.

Clarke is a talented recorder soloist, composer, teacher and publisher based in Armidale in the eastern Australian state of New South Wales. Due to her role in organizing the 2005 Steps in Time Festival, she is currently one of the most visible personalities of the Australian recorder scene.

I met Clarke through the Steps in Time Festival, where I was impressed and inspired by her level of involvement in all aspects of recorder music-making in Australia: I realized that readers of American Recorder might also enjoy knowing more about the driving force behind the publishing house Orpheus Music. She consented to completing this e-mail interview.

Clarke started her musical education in early childhood with both recorder and violin. She played violin with the Melbourne Youth Orchestra from the age of 12 and with the Australian Youth Orchestra from age 14. She began teaching both recorder and violin in Melbourne as a teen.

The recorder became her principal instrument in her teenage years, but she has used her string background to play the Medieval vielle and rebec, and the Turkish Yayli Tanbur.

Clarke's enthusiasm for the recorder and the hard work she puts into developing recorder opportunities in Australia shows through every aspect of her life.

In addition to solo performing and teaching, Clarke has been a member of various ensembles, including The Weird Sisters, Cantigas and Nardoo. The Weird Sisters was a contemporary trio performing between 1990 and 1992. Cantigas was a quartet that explored Medieval and folk-based music from Europe, Asia and the Middle East, but is no longer in existence. Nardoo is a contemporary improvising duo exploring melody and tone color.

AH: Recorder has such an image problem; what was your first experience with the recorder? Was it as part of the primary school music program?

ZA: I began playing recorder in a class situation, on wooden recorders. It was a good first impression and I enjoyed it very much, but I didn't start private lessons until around 11 years old.

I had begun lessons on violin three or four years before that. That situation isn't actually all that common, in my experience, for a child to be playing an "acceptable" instrument like the violin for several years, practicing many hours a day, and then take up the recorder—the image issue is usually far too dominant to allow such a thing to happen. My parents, especially my mother, were so supportive of any of my musical interests that the whole image thing just seemed to be bypassed.

AH: Many people are amazed that the recorder is a serious instrument in its own right. What made you follow up those early experiences and decide to take on the recorder as a serious instrument?

ZA: I always liked the purity of sound and of course the repertoire, which at that point was Baroque, Renaissance and Medieval. I never had much affinity with Classical or Romantic music, and it was a big plus so far as I was concerned that the recorder's repertoire skipped the Classical and Romantic periods.

Studying both the recorder and violin concurrently gave me a good sense of the different ways sounds could be made and shaped, air and bow.

Clarke's compositions and recordings show many influences. Medieval influences are present from not only Western Europe but also the Middle East, as well as Baroque and contemporary sounds. Improvisation from both Medieval and contemporary sources are major aspects of her work.

AH: If you were to look through your own collections of recorded and sheet music, are there any performers, composers or styles that predominate? Are these dominant influences reflected in your own work?

ZA: Bach is the composer that runs through all periods of my interest in music. In the earlier years, recordings of Frans Brüggen, Sour Cream and Conrad Steinman were all favorites, but the

musicians that were most influential where the ones I saw live at the many concerts my mother used to take me to. The most important of those was *La Romanesca*, who inspired my interest in Medieval music, which led later on to me becoming a founding member of the ensemble *Cantigas*. *La Romanesca*'s recorder player Ruth Wilkinson was my treasured teacher and mentor throughout my teenage and university years.

The influences on what I play now are a little harder to trace in recordings or sheet music—I can't actually think of any links there.

AH: Looking through your biographies and work, you seem to have specialized in both Medieval and contemporary improvisation. At first glance these appear to be very different bodies of work. Do you find there are common threads shared between these styles?

ZA: I suppose it all depends on what type of "contemporary improvisation" it is—that phrase could mean something that has no connection whatever to Medieval music. While I do use a lot of techniques that weren't used in the Medieval period, there is still a common thread of making melodies come alive. In Medieval music you are often working with the barest bones of a tune, which then has to be realized and developed, usually involving some degree of improvisation. The contemporary improvisation I am involved in also relies on development and expansion of melodic ideas, it just uses different means to do that.

Every recorder has its own special characteristics. The Steps in Time Festival in 2005 ended with a performance of the music from Clarke's *Lyrical Passions* CD. Several of Clarke's instruments were played during that performance and the differences among them were quite beautiful.

AH: You have quite a collection of recorders. Do any of them come to you with interesting stories? Do you have a favorite?

ZA: My recorder collection consists of some very fine instruments by Fred

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**Voice flutes are my favorites and they all have such wonderfully contrasting sound characteristics ...**

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Morgan, Joachim Rohmer and Michael Grinter. Voice flutes are my favorites and they all have such wonderfully contrasting sound characteristics that, of course, I have to own a few of them. None of my recorders have great stories behind them—all came directly from the makers (well, I guess that is pretty great in many ways, to be able to go to a maker and work out what one needs and then have it arrive).

*Recorder currently seems to be going through a second Golden Age, with many new techniques being explored. Clarke has most notably developed techniques in the area of vocalized recorder. One of her compositions for vocalized recorder, The Swamp, was used in the 2005 Moeck Australian Recorder Competition.*

*While Clarke's composing work has focused principally on recorder, she has also composed for other instruments, such as a duo for two guitars called Mind Your Step which was commissioned and recorded in 2005 by the guitar duo Ephen Stephen.*

AH: *Do you have a favorite among your own works? Have you any new works coming out in the near future?*

ZA: I tend to like what I am working on at the time, which at present is two pieces for vocalized recorder, *Last Train* and *Between Swings*. The basic shape and content of these two have been there for quite awhile and I have performed them both several times. I am just finishing off the scores [to get] ready for publication at the moment.

AH: *How did you come up with the vocalized recorder technique? Can you give any tips on how to do it? In an interview published in 2003, you mentioned you were working on a tutor book for vocalized recorder. Is that available?*

ZA: There were several starting points around the same time. I was playing in an improvising duo of recorder and plucked strings (*Nardoo*), and as anybody who has tried that combination would know, the recorder automatically wants to take the lead. I tried many things to make the recorder be the accompanying instrument some of the time, one of which was singing a drone while playing. Especially when using voice flutes, this created a nice full supporting sound and increased the range of what we could do considerably.

Around the same time I was doing a lot of teaching at various recorder courses and festivals, where one usually does some performing as well as teaching. Sometimes

there would be a harpsichord available, more often not, and I began to realize that vocalized recorder provided me with a wonderfully diverse sound palette to use when I needed to perform completely alone.

As it all developed, what I learnt in the solo field would then be applied with *Nardoo* and vice versa.

There is such an enormous range of sounds and timbres made possible by the vocalized techniques that it is a bit hard to give any little tips. Maybe just go somewhere by yourself and start singing while you play, with a feeling of open-ended exploration, completely focused listening and with self-consciousness turned off. The tutor book is coming, just awaiting some free time to finish.

AH: *It is a long way from Dreams Inside the Air Tunnel (contemporary vocalized recorder) to the French Baroque of your Lyrical Passions CD. Can you say what your next project will be?*

ZA: *Dreams* featured some of my earliest explorations in the vocalized technique, and it has developed a lot since then. However, even though *Dreams* is completely contemporary, it is still very much concerned with melody. The French CD was an opportunity to explore the intricacies of melody in a more formal idiom.

So far as new projects are concerned, it has been feeling like *Nardoo* is ready to explore some new ground, so we are planning a recording in the near future.

On the solo front, I am beginning some arrangements of Bach suites for vocalized recorder to be published in the new Orpheus Music Orlando Series.

AH: *You have recorded three CDs as part of the duo Nardoo (above right) with Peter Biffin. How did you and Peter meet and what made you decide to come together as a duo? How did you come up with the name?*

ZA: We met through other musicians in the city where we live. We had virtually no repertoire in common, coming from very different backgrounds, so just started making things up that we could play together. We both liked it more than we liked anything else, so decided to get married and keep it going.

*Nardoo* is an aquatic plant from the Australian desert that can lie dormant in the dust for years on end until the rains come and conditions are right—then it flourishes. That image felt like it suited our situation, so we became *Nardoo*.



*As a teacher, Clarke focuses on musical imagination and expression. She teaches advanced students, conducts master classes and workshops.*

AH: *If you could give one single piece of advice to recorder teachers out there, what would it be?*

ZA: Through teaching I think it is possible to really clarify for oneself what the recorder is all about—what its limitations and strengths are, where do its potentials lie. Advice: “teach as wide a repertoire as possible, and try to get across the breadth and depth of the instrument’s capabilities.”

*Clarke is the founding director of Orpheus Music, which often appears in the AR music reviews section. Orpheus Music commissions and publishes new works for the recorder by Australian composers and publishes a Young Composer Series to encourage youth participation in composing for the recorder.*

AH: *As director of Orpheus Music, you have had an opportunity to mentor many young Australian recorder composers, and encourage mature composers to focus on writing for the recorder. Who are some of the upcoming ones we should look out for?*

ZA: I think it is really important that young people are encouraged to compose specifically for the recorder, and to facilitate this we established the Young Composers Series. We are very happy with the range of composers that we now publish, which goes from those with a reputation established over a wide range of instruments like Ross Edwards, Nigel Butterly and Benjamin Thorn, through to those who write mainly for the recorder. Lance Eccles is outstanding in this category, and among others, Racheal Cogan is bringing something very fresh to the recorder repertoire in contemporary modal music and two other composers new to us that are doing fine work are Dale Jones and John Hardy.



AH: It is an exciting time for the recorder in Australia, with performers, composers and makers exploring our instrument. What would you like to see in the future of the recorder in Australia?

ZA: Open-mindedness spreading to the four corners of the recorder scene—readiness to explore what the recorder is capable of, even at an elementary level. This is beginning to happen, with scattered little groups of players deciding to have a go at some simple contemporary works where a decade ago they would have been rusted on to their Renaissance quartets.

AH: You worked with Caroline Downer to direct large recorder festivals in Armidale, Four Winds, and more recently, Steps in Time. You run the annual Orpheus Music Recorder Course in January each year. You also travel overseas and work as part of the faculty on other festivals, as well as directing chapter workshops in England. Between this work, publishing, performing, teaching and being part of ensembles, do you ever sleep?

ZA: You left out managing a family—and no, there hasn't been a lot of sleeping done, nor gardening, which I miss very much. What to do?


AH: Finally, what's next for Zana Clarke?

ZA: Apart from the new *Nardoo* CD, I am putting a lot of work into refining the concepts and organization of the annual Orpheus Music Recorder Courses. Having run just about every conceivable version of recorder event from weekend workshops through to mega-festivals, I am finding these smaller intensive courses have a lot to offer.

I have the distinct feeling that, with the work of Clarke and others in the recorder field in Australia, the recorder is in safe hands here and its current Golden Age can only continue to expand.

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#### Zana Clarke:

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*Cantigas*  
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*Ensemble*  
OMP036 Fox Dance in  
the Mulberry  
OMP037 Wild Strawberry  
Sweet  
OMP097 Tall Bamboo  
Trio  
OMP104 Dancing in the  
Mustard Fields  
(the above three co-written  
with Benjamin Thorn)

OMP108 Mind Your Step

#### Further References

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Clarke", *The Recorder  
Magazine*, Spring  
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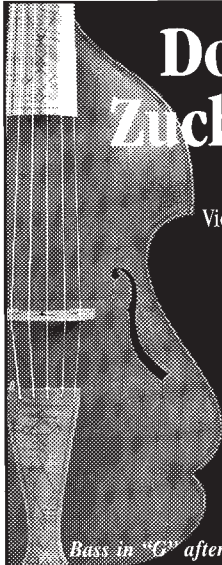
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*Bass in "G" after Busch*

# Q & A

**Question:** I have been playing soprano recorder for three years and would now like to start playing the alto. However, I have small hands, and the altos I have tried require an uncomfortably large stretch. Are there any alto recorders designed for people with small hands?—C.W., Amarillo, TX

**Answer** from Carolyn Peskin: To decrease the stretch of the right-hand pinky, you can buy an alto with a low F key—or, better, one with double F/F# keys. Several such Baroque-style instruments are available from dealers who advertise in AR. You can easily find these instruments listed in their online catalogs.

Models with a single F key include the Adler 2001K, Aura Zamra VA500K, and Mollenhauer Canta 2226. The Adler and Aura models are made of maple and the Mollenhauer of pearwood. Retail prices for these instruments vary from dealer to dealer, but average around \$200.

Models with double F/F# keys include the Moeck Flauto Rondo 237R and 237RS, Mollenhauer Canta 2246, and several models in the Aura Conservatorium series. The Moeck and Mollenhauer recorders, made of maple and pearwood respectively, sell for around \$300, but the Aura Conservatorium models—made of pearwood, boxwood, rosewood and granadilla—are more expensive. Moeck will also add keys to the foot joint of their Rottenburgh models by special order.

To decrease the stretch of the left-hand ring finger and/or right-hand index finger, keys can be added on the middle joint. Recorder repairer Lee Collins will add keys on hole number 3 and/or hole 4 of wooden and plastic altos and tenors. For more information, visit his web site, <[www.leecollins.com](http://www.leecollins.com)>.

However, before you decide to buy an alto with keys or have keys added to your recorder, I would advise you to consider the following message, which was posted to the Yahoogroups recorder mailing list by **Dennis Sadzewicz**, a member of the Greater Cleveland (OH) ARS Chapter:

*"I have small hands for a man, so when I made the jump from soprano to alto, I felt at first that I wouldn't be able to get used to the greater stretch, but after playing the alto for some time, I eventually became accustomed to it. Being able to cover the right-hand holes easily is not only about hand size but also about arm length and holding the instrument correctly.*

*"If you're just starting to play the alto, I would recommend checking [with a method book such as Walter van Hauwe's The Modern Recorder Player, Vol. I, or Frances Blaker's The Recorder Player's Companion] to make sure you're holding the recorder correctly. Rotate the foot joint to find the most comfortable position of the lowest holes for your pinky. [And, if you use a thumbrest, attach it in the position most comfortable for your right hand, usually between holes 4 and 5, i.e., between the index and middle fingers.]*

*"Then just be patient and allow time for your hands to adjust to the greater stretch. After playing my alto for some time, I was surprised to find going back to the soprano difficult because the holes seemed too close together!"*

With practice, most players eventually learn to switch easily from soprano to alto and back. Their hands automatically adjust to the different hole spacing.

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***"If you're just starting to play the alto, I would recommend checking [with a method book ...] to make sure you're holding the recorder correctly."***

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**Question:** I would like to know more about the cover art for American Recorder magazine. How are the covers chosen? Is there a stipend for the artist? Is there a demand for cover art? —Gerald L. Moore, Nashville, TN

**Answer** from American Recorder editor Gail Nickless: Outstanding graphic artists and photographers are recruited to

## American Recorder covers, and alto recorders for small hands

create four-color cover artwork by the magazine's art director, **Lisa Schmidt**, who started with AR in 2002. She holds a degree in printing technology, and was a printer's representative, working directly with its customers, until she left that job to become the mother of four children.

We try to maintain a variety of types of covers, from photographs to watercolors to computer-drawn images. Some covers over the years have been entered in graphic design contests and have won prizes.

A modest fee is paid to artists, who may contact Schmidt (<[mom2bmql@msn.com](mailto:mom2bmql@msn.com)>) or me to ask how to submit art. Occasionally a member also sends us an idea. We welcome all inquiries or ideas.

Additionally, we have contacts in the educational departments at a couple of museums, who have sent us a steady stream of works by emerging artists. The philosophy since the early 1990s hasn't changed: to support artists who create a new and fresh visual of some kind relating to the recorder.

Occasionally a cover employs a stock image, available now from museum web sites; museums have now acknowledged that a new source of financial support is to scan their centuries-old art works and make them available digitally for limited publication use. Often, such a cover image might be used because it relates to an historical article in that particular issue.



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# MUSIC REVIEWS

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*A little more Mozart, two by Ayton, Blaker on nature,  
Charlton, Eccles, Hirose and Shannon*

**TWO SUITES “FOR SEVERALL FREINDS” (C. 1650), BY MATTHEW LOCKE, ED. BERNARD THOMAS.** Dolce DOL 235 (Magnamusic), 2004. S, bc. Sc 14 pp, 2 pts 4 pp ea. \$9.75.

Matthew Locke (c.1621-1677) was the pre-eminent composer of the Restoration. He was born in Exeter and served as a chorister in the Exeter Cathedral starting around 1630. He left a record of his passage in the choir there in the form of some graffiti he carved into the stone organ screen, which exists to this day: “MATHEW LOCK” with the date 1638 carved below. There is a second carving, “ML 1641,” which may indicate the year he left the choir.

During the 1640s, Charles I made Exeter his base of operations, and it is thought that Locke became known to the royal court at this time.

Locke was renowned as an organist, but he played in a style that was not appreciated by the Italian musicians serving there, who felt that his manner of playing was too heavy-handed: “He (Locke) was organist at Somerset House chappell, as long as he lived; but the Italian masters, that served there, did not approve of his manner of play, but must be attended by more polite hands; and one while one Sabinico, and afterwards Sigr Babbista Draghe, used the great organ, and Lock (who must not be turned out of his place, nor the execution) had a small chamber organ by, on which he performed with them the same services.” Of course, the reference to “more polite hands” could mean that the Italians disapproved of Locke’s bold harmonic style, with its many chromatic modulations.

In 1659, Samuel Pepys records in his diary that he had dinner with Locke and a “Mr. Purcell” (evidently either the father or the uncle of the well-known composer Henry). After the dinner the king’s processional was celebrated by the singing of a canon composed by Locke.

Early brass players are familiar with Locke’s music for *His Majestys Sagbutts*

and *Cornetts*, which he wrote for the entry of Charles II into London on the evening of April 22, 1661, the night before the coronation. In addition to writing for the royal court, Locke also wrote for the theater. His work, *Psyche*, was not altogether successful as an attempt to revive the Jacobean masque.

When Locke died in 1677, Henry Purcell wrote an elegy entitled, “On the Death of his Worthy Friend Mr. Matthew Locke, What hope for us remains now he is gone?”

Locke’s major contribution to English Baroque music was to the development of string music. Here his music may be seen at its most original. The two suites published by Dolce Edition are taken from a much larger collection—which remained in manuscript, but was not published, in Locke’s lifetime. There is much evidence to suggest that the music in the manuscript collection was revised before and after being copied into the larger, undated manuscript. Whether this represents Locke’s final thoughts, or that the pieces “For severall Freinds” should be considered works in progress, no one can say with certainty.

Locke was one of the first to formalize the structure of the suite into a sequence of pavan–almand (or air)–courante–saraband. Although *Suite 2* opens with a fantasia, Locke wrote very few of these, as Charles II “had an utter detestation of Fancys” and preferred the violin bands he heard at the French court.

The music “For severall Freinds”

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***Locke was one of  
the first to formalize  
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courante–saraband.***

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consists of 54 individual pieces, which can be grouped into 12 suites when organized by key. There is little thematic unity to these suites.

The editor, Bernard Thomas, chose pieces more neutral, and less violin-oriented, that lie well on the recorder. Although strings are clearly intended by Locke, these pieces work surprisingly well as recorder music. Given Locke’s association with John Playford and Playford’s known arrangements of popular music for flutes and recorders, a recorder performance is plausible.

These pieces may not look very promising on paper, but they present numerous challenges to the performers. The solo part contains many wide leaps and rhythmic eccentricities, even considering the editorial changes Thomas made to the recorder part to make it more recorder-friendly.

Also, due to the odd way in which Locke resolves, or fails to resolve, some of his suspensions and to his bold harmonic shifts, the music sounds and feels unlike that of any other Baroque composer, English or Continental. Around the third time through the suites, you realize you are in the presence of a very original and vastly underrated composer.

The ideal instruments for this music are soprano recorder, harpsichord and bass viol. Thomas mentions in his editorial note that one of the sources he used labeled this music “of 2 parts, treble and bass,” making him question whether a chordal instrument was required or even expected by Locke.

Our ensemble tried these suites in a variety of configurations, with the instrumentation listed above, as a duet (recorder and viol), and with recorder and archlute. It was apparent to us that the bass line needs to be as prominent as the recorder line and that the keyboard is essential to a successful performance. As duets, the suites sounded incomplete, and the lute simply didn’t carry the bass line.

Our only reservation is that the soprano recorder tended to be a bit



screechy, as the part frequently ascends to a high B. Perhaps a transposition of these pieces to fit an alto recorder would have been a better choice—but this is a very minor criticism. This is a fine edition designed for performing, very clear and legible, and page turns are not an issue.

This highly recommended set will be welcomed by anyone whose ideas of the Baroque begin and end with Bach, Handel and Vivaldi—and, indeed, anyone who wishes to take the road less traveled and encounter an unexpected treasure.

Frank Cone

**PARTITA, BY LUIGI ANTONIO IRLANDINI.** Orpheus OMP 142 (<www.orpheusmusic.com.au>), 2002. 6 recorder players. Sc 26 pp, pts 4 to 6 pp ea. Abt. \$24 U.S. + P&H.

**JUEGO DE GALILEI, BY PAUL LEENHOUTS.** Moeck 3303 (European American), 2005. Recorder orchestra and acoustic or electric string bass. Sc 21 pp, pts 2 pp ea. Abt. \$38 U.S.

Works for large recorder ensembles seem to be very fashionable these days. Irlandini's *Partita*, a difficult and densely dissonant composition, was written for two professional groups (a quartet and a duo) from Amsterdam. The composer lists Cipriano de Rore's madrigal "Anchor che col partita" as fundamental source material, though even the most informed listener would surely have a hard time making that connection. An elaborate explanation of the borrowed material and how it was used is given in the preface to the edition.

More obvious and memorable is the wide range of sound Irlandini obtains from the six players by having them double on various sizes of recorders from sopranino to contra bass.

Irlandini uses staggered and highly irregular entrances, each marked with an accent. When put in the context of a continually more complex web of sound, dissonant harmony, and extremely complex rhythmic configurations, these are very hard to pull off.

Less difficult, but more varied in its sonorities and textures, Paul Leenhouts's *Juego de Galilei* for recorder orchestra and acoustic or electric string bass is nevertheless a challenging piece. In the preface, the composer conjures up a bit of mysticism that, if taken seriously, brings to mind the "Flat Earth Society." It may just be a joke. For example, the closing

gesture—a descending glissando for the string bass that Leenhouts suggests is an analogue for falling off the map—is pretty comical.

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**More obvious and memorable is the wide range of sound Irlandini obtains from the six players by having them double on various sizes of recorders from sopranino to contra bass.**

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Leenhouts divides the ensemble into four groups. The lowest group, representing the Earth, consists of two contra bass recorders (playing in unison except for a few *divisi* passages) and the string bass, which—except for a brief segment toward the middle of the piece where it is called upon to improvise—doubles the contra bass recorder line.

The other three groups—consisting respectively of four sopraninos, four altos, and four basses—represent the Earth's surrounding celestial bodies, orbiting around the Earth and reacting to its gravitational pull. (How does that reckon with a flat Earth?)

Leenhouts gives each of the four groups its own individual content. But in all groups, he uses harmonic and melodic gestures that are mutable only by transposition. The results are both interesting and unique.

There are a few bad page turns in the parts of *Partita*, so it will be necessary to photocopy some pages. In the edition of *Juego de Galilei*, there is a notice giving permission to copy the parts for doubling. *Partita* requires a professional or conservatory-level ensemble, *Juego* a very good recorder orchestra.

Pete Rose

**SOME REPENTED, BY LANCE ECCLES.** Orpheus Music OMP 151 (<www.orpheusmusic.com.au>), 2006. ATB. Sc 7 pp, 3 pts 3 pp ea. Abt. \$15 U.S. + P&H.

I have reviewed Lance Eccles's music before, and so simply remind you that he is by profession a senior lecturer in Chinese at Macquarie University,

Sydney, Australia, and a member of the Reluctant Consort since 1982.

The subtitles of these three pieces are: "The Magdalene Repentant," "Jezebel Unrepentant," and "Salome Triumphant." Understanding who these three Biblical women are helps the performers to understand the pieces themselves.

"The Magdalene Repentant" refers to Mary Magdalene and is a lovely, somber piece that would work well during Lent, for those of us who play in church services.

"Jezebel Unrepentant," referring to the wicked queen who gave the prophet Elijah such a headache, is moderately exuberant but edgy harmonically. "Salome Triumphant" is a wild, chromatic movement—as wild as her dance for the head of John the Baptist must have been.

These are three very nice works, and the third one, especially, would be a good piece for a student ensemble to use to practice tuning non-traditional Western harmonies without finding an "exercise in chromaticism."

Actually, all three would be fine choices for a less experienced ensemble, as they are not too difficult (although the alto part goes clear to the top of the range more than once).

**ADAGIO AND ALLEGRO, KV 594, BY WOLFGANG AMADEUS MOZART, ED. DANIEL KOSCHITZKI.** Moeck 2827 (Magnamusic), 2005. S'oSAT. Sc 8 pp, 4 pts 2 pp ea. \$19.

This is one of the most unusual editions of recorder music I have ever reviewed. The fact that it is for sopranino, soprano, alto and tenor makes it a bit different just in its instrumentation—but it is also in the key of A<sup>b</sup>! Those four flats require a lot of half-holes in the bottom range, not to mention some quick enharmonic thinking in the rapid 16th-note passages.

In the notes accompanying this edition, Koschitzki points out that this piece was originally for mechanical organ and that "only very slight alterations had to be undertaken for the adaptation for recorder quartet. The part-writing has to a great extent been left untouched and only a few chords had to be thinned out here and there. In order to do the original sound of a mechanical organ as much justice as possible, sopranino, soprano, alto and tenor recorders seemed the most suitable choice."

Later, he does allow that Mozart would

probably be happy with a lower registration, too, and so he feels that one could have a satisfactory experience using alto, tenor, F bass and C bass instruments.

This is good music, though a bit “high and bottomless” sounding when using the sopranino through tenor version. (I really did miss the bass recorder’s balance to the sopranino’s very high register throughout).

However, this is not an edition for the faint-hearted. The music requires an ability to play 16th-note chromatic scales and half-hole fingerings well and quickly. You would also need an experienced player on a good sopranino (the plastic version will not cut it here) so as not to end up with a high, screechy sound.

This would be a good challenge for a more advanced group that wanted something a bit different from the standard SATB recorder quartet music.

**CONCERTO B-FLAT MAJOR, BY GEORG PHILIPP TELEMANN, ED. GRETE ZAHN.** Moeck 800/801 (Magnamusic), 2006. AATB. Sc 9 pp, 4 pts 3 pp ea. \$10.

This edition is based on Telemann’s original score for two treble recorders and string orchestra. The editor, Grete Zahn, has put in “Tutti” and “Solo” sections that were not part of the original, but are due to the fact that the strings in places duplicated the solo parts. While Zahn says that four people could play this, making “Tutti” equivalent to *forte* and “Solo” equivalent to *piano*, I found that the contrast between a “solo” quartet and a larger group would be more satisfactory.

She also says that it is possible to play this concerto with only three recorders (AAB) by omitting the tenor part (which is probably the least interesting of the four parts, overall).

The four movements are: Grave, Vivace, Tendrement [*Zart*], and Gayment [*Fröhlich*]. This is a nice arrangement that would take a bit of work, but is not too difficult. And with the “Tutti” and “Solo” parts, it would make a great piece for a recorder orchestra or for a student ensemble with more than one player to a part.

Valerie Hess

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***It would make a great piece for a recorder orchestra or for a student ensemble with more than one player to a part.***

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**DIE BRITTEIN, SIE MUSS UNS LASSEN, BY GLEN SHANNON.** Screaming Mary Music SMM120 (<[www.screamingmarymusic.com](http://www.screamingmarymusic.com)>), 2002. SATB. Sc 3 pp, pts 1 p ea. \$5.

**QUARTET NO. 2 IN A MINOR “WANDERLUST,” BY GLEN SHANNON.** Screaming Mary Music SMM113, 2001. SATB. Sc 16 pp, pts 5 pp ea. \$15.

Glen Shannon, editor of the *ARS Members’ Library* editions, is an active composer in his own right, and these two pieces demonstrate his skillful, approachable writing style.

*Die Brittlein, sie muss uns lassen* was written to mark the (thankfully temporary) departure of long-time East Bay (CA) chapter member and past president, Britt Ascher, when she moved to the Washington D.C. area with her husband for his work. As Shannon explains in his notes, the title is at once homage to Ascher and a reference to the well-known Renaissance pieces, *Die Brünnlein die da fliessen* and *Innsbruch, Ich muss dich lassen*.

Shannon has written the piece in Renaissance style—not as a dry musicological exercise, but to entertain the performers through various stylistic references, such as the use of a *cantus firmus*, canonic imitation, and changes of meter from duple to triple time and back. In fact, the piece is not only fun to play but also a pleasure to hear, mainly because of Shannon’s ability to combine an attractive melodic flow with artfully varied textures.

Much the same could be said for Shannon’s three-movement *Quartet No. 2*, consisting of movements entitled “Beeline Rondo,” “Stroll” (hence the work’s subtitle, “Wanderlust”) and “Fugue.” Although written utilizing more modern forms and harmonies, the *Quartet*, like *Die Brittlein*, is characterized by memorable melodies and imaginative sonorities. With “Beeline Rondo” and “Fugue,” there is effective contrast within each movement, while “Stroll” has an infectiously jazzy feeling.

Both works are well-suited for chapter use. Each voice in the ensemble has an important part in the musical conversation and, once some intriguing musical challenges have been conquered, the end result will have a very pleasing effect for performers and audience alike.

The presentation, by Shannon’s own Screaming Mary editions, is thoughtful and neat, and the composer’s introductory notes are informative. Chapters and intermediate level quartets will find these pieces rewarding to play, either for their own enjoyment or in performance.

**GIFTS AND CELEBRATIONS, BY WILL AYTON.** Cheap Trills TR 48 (Magnamusic), 2005. SATB or TrTnTnB viols. Sc 11 pp, pts 4 pp ea. \$7.25.

The pieces in this collection were written by Will Ayton to celebrate three different birthdays of Charles Nagel, publisher of Cheap Trills editions. Much more than simple occasional pieces, however, these are well-constructed works that will provide an entertaining challenge to intermediate performers.

Two of the selections, “Trollhaven” and “On Heartsease,” are named for Nagel’s house and cottage; the third, “Transformations,” is the most elaborate and was written for Nagel’s milestone 70th birthday.

“Trollhaven” depicts a dancing troll in what amounts to 13/8 time (6/8 and 7/8 alternating throughout), “On Heartsease” is a setting of the old English tune, “Heartsease,” while “Transformations” comprises five short sections: Chorale, Arias, Fugue, Chorale and Dance.

“On Heartsease” provides the simple tune with a setting that expands on the beautiful flow of the melody. Once the unusual rhythmic scheme of “Trollhaven” is mastered, the result is at once elegant and slightly grotesque—an effect summed up in Ayton’s performance direction, “As a troll, gracefully dancing.”

Like “Trollhaven,” “Transformations” is in an unusual meter throughout—in this case, the significant number seven (in the pattern 3+2+2) to mark Nagel’s 70th birthday. Unlike “Trollhaven,” however, it takes in several changes of mood in the course of its 98 bars. From stately chorale-like textures to the concluding asymmetrical dance, Ayton carefully balances the various moods, somewhat in the manner of an early Baroque *canzona*. A successful performance will require a very good sense of ensemble, but Ayton’s markings are clear and helpful.

Parts are provided both for recorders and viols and contain no difficult page turns. The only error seems to be one faulty accidental noted on an erratum slip from the publisher.

Ayton’s unique style features dense textures, rich harmonies, and plenty of independent motion in each voice. While this requires careful balance between the parts and a confident sense of phrase direction from the performers, the result is especially full and sonorous. This nicely varied collection is well worth exploring.

**YAQUINA RIVER, BY FRANCES BLAKER.** Lost in Time Press LIT001 (<corlu@actionnet.net>), 2006. SAATB and bass viola da gamba or 'cello. Sc 8 pp, pts 2 pp ea. \$18.

Frances Blaker is well-known to readers of *American Recorder* for her informative "Opening Measures" column. With this musical edition, she shows herself to be an imaginative and resourceful composer as well. *Yaquina River* is a short but eventful piece, in something of a minimalist style that succeeds in evoking the progress of a river through changing countryside. The music is dedicated to the Oregon Coast Recorder Society and to one of its members in particular, Joann Anselone, who lives by Oregon's Yaquina River.

Blaker writes, in her introductory note, of finding inspiration not just in nature, but in the ground bass settings of Henry Purcell and in the insistent rhythms of Morse code. Thus the work is based on a chromatic ground bass in the viol part and an irregular repeated note figure that grows into an undulating melodic motion permeating the piece. As in nature, however, the textures are constantly evolving as the ground bass changes form in the course of the work and as the overall texture thins and thickens.

While the ground evokes the key of A minor, the general feeling is more modal (though with resonant triadic harmonies throughout), meaning that intonation is especially important in the performance of the piece. The effect in performance will be meditative and pleasantly evocative of the natural setting of the title.

Blaker notes various performance possibilities, including large ensemble performance. Chapters will find that this piece has special challenges, but also special rewards. The general level of difficulty puts the piece within the grasp of an intermediate group.

The music is thoughtfully presented in legible print on good quality cream-colored paper that itself assists in setting the mood of the piece. There are no page turns in the parts.

Playing this music will be a special experience for performers and listeners alike.

Scott Paterson

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**Dancers** (AT) Richard Eastman  
**Different Quips** (AATB) Stephan Chandler  
**Elegy for Recorder Quartet** (SATB) Carolyn Peskin  
**Elizabethan Delights** (SAA/TB)  
Jennifer W. Lehmann, arr.  
**Four Airs from "The Beggar's Opera"** (SATB)  
Kearney Smith, arr.  
**Gloria in Excelsis** (TTTTB) Robert Cowper  
**Imitations** (AA) Laurie G. Alberts  
**In Memory of Andrew** (ATB) David Goldstein  
**Lay Your Shadow on the Sundials** (TBGB)  
Terry Winter Owens  
**Little Girl Skipping and Alouette et al** (SATBCb)  
Timothy R. Walsh  
**Los Pastores** (S/AAA/T + perc) Virginia N. Ebinger, arr.  
**New Rounds on Old Rhymes** (4, var.) Erich Katz

**Other Quips** (ATBB) Stephan Chandler  
**Poinciana Rag** (SATB) Laurie G. Alberts  
**Santa Barbara Suite** (SS/AA/T) Erich Katz  
**Sentimental Songs** (SATB) David Goldstein, arr.  
**Serie for Two Alto Recorders** (AA) Frederic Palmer  
**Slow Dance with Doubles** (2 x SATB) Colin Sterne  
**Sonata da Chiesa** (SATB) Ann McKinley  
**S-O-S** (SATB) Anthony St. Pierre  
**Three Bantam Ballads** (TB) Ann McKinley  
**Three Cleveland Scenes** (SAT) Carolyn Peskin  
**Tracings in the Snow in Central Park** (SAT)  
Robert W. Butts  
**Trios for Recorders (var.)** George T. Bachmann  
**Triptych** (AAT/B) Peter A. Ramsey  
**Two Bach Trios** (SAB) William Long, arr.  
**Two Brahms Lieder** (SATB) Thomas E. Van Dahm, arr.  
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**Vintage Burgundy** (S/A/ATT)  
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An exciting resource about teaching recorder to young students. ARS members may borrow a copy for one month by sending \$5 to the ARS office along with the address to which the tape should be shipped.  
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### Other Publications

**Chapter Handbook**. A resource on chapter operations for current chapter leaders or those considering forming an ARS chapter. ARS members, \$10; non-members, \$20 (updates free after initial purchase). One free copy sent to each ARS chapter with 10 members or more.  
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**Discography of the Recorder, Vol. I (1989)**. Compiled by Scott Paterson and David Lasocki.  
**Discography of the Recorder, Vol. II (1990-1994)**. Compiled by Scott Paterson.  
Either single volume: ARS members \$23; non-members, \$28.  
Both Discography volumes together: ARS members only, \$40.  
**American Recorder: Cumulative Index for Vols. I-XXXX**. ARS members, \$20; non-members, \$32.  
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**800-491-9588 ARS.recorder@AmericanRecorder.org**

**ILLUSION OF THE CRESCENT (2005)**, BY RYOUHEI HIROSE.  
Moeck 1604 (European American, <www.eeamdlc.com>). T solo. Sc 3 pp. Abt. \$23 U.S.

*Illusion of the Crescent*, by noted Japanese composer Ryouhei Hirose (b. 1930), was inspired by a traditional Japanese warrior legend. This *avant-garde* work was written for Ulrike Volkhardt, who provides a very extensive preface and set of performance notes.

The composition involves a number of contemporary notation devices, many of them resulting in flexible and ambiguous effects. To clear up any questions a potential performer may have, the edition includes a CD recording of Volkhardt performing the work.

Moeck is to be particularly commended for including a CD—something that should be done more often, particularly for challenging contemporary works that are not sight-readable. Also, to avoid page turns, the edition is presented as three loose-leaf pages.

**SISYPHOS (2004)**, BY GERHARD MÜLLER-HORNBACH. Moeck 1602 (European American, <www.eeamdlc.com>). A solo. Sc 6 pp. Abt. \$9.35 U.S.

Gerhard Müller-Hornbach (b. 1951) is a German composer and conductor, and is currently professor at the Academy of Music in Frankfurt.

*Sisyphos* is inspired by a Greek myth, in which the king Sisyphos was punished for tricking the gods and was forced for all eternity to roll a rock up to the top of a hill. After he had rolled it to the top, the rock rolled back down to the bottom, and the process began again.

The score contains an obtuse program note by the composer connecting the compositional inspiration behind this work to the message of that myth.

The work consists of a series of interconnected musical phrases of varying lengths. Each phrase begins at a slow tempo and then accelerates. Various extended techniques are used that combine with generally virtuosic textures to create a very difficult work.

*Sisyphos* is a compelling and expressive work for the adventurous virtuoso.

Moeck's beautifully engraved edition is presented as a set of three loose-leaf fold-out double pages that can be spread out on a series of music stands.

**MINIATURE QUARTET (1960), BY TERENCE GREAVES.** Peacock Press PJT 001 (Magnamusic). SAAT. Sc 12 pp, pts 5-6 pp ea. \$22.75.

**SERENADE (FROM OTHELLO) (1955), BY KENNETH LEIGHTON.** Peacock Press PJT 039 (Magnamusic). SST (or SAT). Sc 2 pp. \$13.

John Turner's "The Contemporary Recorder" series continues with two useful works for ensemble. British composer Terence Greaves (b. 1930) has had an active career as both a composer and music educator. He served as dean of the Royal Northern College of Music and, since his retirement in 1989, has been an active writer of tests and educational books for the Associated Board (which provides graded-level music exams in the U.K. and worldwide). As a composer, his catalog encompasses works of all genres, with a special focus on music for educational purposes.

*Miniature Quartet* is written in a freely tonal style and is cast in four short movements: March, Gavotte, Saraband and Jig. Each movement has exactly the character one would expect from its title. The work is of moderate difficulty and would be useful for quartet recitals or teaching purposes.

British composer Kenneth Leighton (1929-1988) spent most of his career in Scotland as a professor at the University of Edinburgh. He was an active and versatile composer as well as a passionate teacher, counting a generation of noted British musicians among his students.

Leighton explored many 20th-century elements throughout his career, but is best known for his works utilizing a form of expanded modality, somewhat reminiscent of the work of Welsh composer William Mathias.

*Serenade* dates from 1955 and was written for a production of Shakespeare's *Othello* at Leeds University. It is a pastiche of Renaissance-style music, yet it contains a few harmonic turns not unlike those found in Leighton's mature work. The very brief piece is in ABA form—the outer section in 4/4 returns in an exact repetition after the middle 3/4 section.

Regarding the two scoring options for this work, the preface states the following: "Although according to the manuscript it was scored for two soprano recorders and one tenor recorder, the series editor suggests that the second recorder part might advantageously be played one octave higher than written on the alto."

Since the score is only two pages in length, the edition comes with three copies of the full score rather than a set of parts.

Carson Cooman

**REFLECTIONS ON AMERICAN SHAPE NOTE HYMNS, BY WILL AYTON.** Cheap Trills (Magnamusic), 2005. Four sets of three pieces each for recorders (SATB) or viols (IrTnTnB): Set 1, TR00051; Set 2, TR00052; Set 3, TR00053; Set 4, TR00054. Sc 9 pp, pts 3-4 pp ea (incl. additional viol parts in C3 clef). \$7.25 per set.

These pieces by Will Ayton draw inspiration from the shape note sacred/folk singing tradition that flourished in the colonial era. This tradition's written form, in which various shapes were assigned to the notes of the *solfege* system, was developed as an aid to sight-singing for those unable to read traditional musical notation.

Musically, as Ayton states, shape note music was characterized by "stark and unique harmonies" and a distinctive energetic and emotional quality. It was not intended, in other words, to be "genteel." (References to the composer's commentary are taken from the cover notes and from e-mail correspondence.)

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Each of the 12 pieces in the set begins with a statement of the tune on which it is based. The words and source (*Southern Harmony* and the *Sacred Harp*) are included. What follows are interpretations or musical commentary that are not intended to replicate the originals, but rather to express what they communicate to the composer. Melodic and rhythmic references to the source tunes are interwoven with new material in a

polyphonic texture and a tonal harmonic vocabulary.

As a result, the pieces are quite diverse in character. Some retain the lively and vigorous quality of the folk tradition, while others are stately or lyrical.

The compositional style is well-suited to the recorder, which is unsurprising considering Ayton's extensive experience as a recorder player and teacher. And the polyphony is constructed so that each line retains a measure of independence and distinctiveness. Consequently, there are no boring or uninteresting parts—always a plus for recorder group satisfaction.

Though the lines are not particularly difficult to execute taken separately, the interaction of the voices is more complex and requires substantial rhythmic skills and ensemble cohesion for successful performance. Therefore, while these works are accessible to intermediate players, they are sufficiently challenging and exciting musically to appeal to the more advanced as well.

These editions, consisting of four books with three pieces each, are extremely well presented. There are cover notes by the composer in each volume that give a brief history of the shape note tradition and offer some suggestions for performance that are related to these stylistic conventions.

Both score and parts are clearly marked for recorder and viols (for example, Soprano Recorder/Treble Viol), making them easy to sort out. Parts are arranged to avoid page turns, a most welcome feature. There is one minor editing mishap, in that dynamic and tempo markings are missing from several of the parts. They are, however, clearly indicated in the score.

Like other works by Ayton, this set of *Reflections on American Shape Note Hymns* combines and transforms elements of the folk and classical traditions to produce a contemporary musical offering of exceptional beauty and interest.

Beverly Lomer

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB= contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage and handling. Multiple reviews by one reviewer are followed by that reviewer's name. Please submit music for review to: Constance M. Primus, Box 608, 1097 Main St., Georgetown, CO 80444.

**BYRD SONG**, BY ANDREW CHARLTON. Provincetown Bookshop, Edition 49, 2005. AAAA. Sc 5 pp, pts 2 pp ea. \$8.95.

**SUITE MODERNE**, BY ANDREW CHARLTON. Provincetown Bookshop, Edition 44, 2004. ATB. 3 scs 12 pp ea. \$9.95.

A well-known composer, arranger and performer of music for recorders, Andrew Charlton (1928-1997) also played and composed for other instruments, including the double-bass and the guitar. For many years, Charlton was a music professor at California State University, Fullerton, where he initiated a guitar studies program.

*The Charlton Method for the Recorder: A Manual for the Advanced Player* is a highly regarded instructional work, combining extensive studies and exercises in technique and interpretation with solos and duets by a wide variety of composers.

Charlton dedicated *Byrd Song* (for a "Gaggle of Alto Recorders") to "The Byrd Consort of Bedfordshire, England." The consort surely must have enjoyed the work, quite aside from the recognition; the music is great fun to play and to hear.

From the 16th-note patterns chasing each other around the parts to the grace-note chirps sprinkled throughout, mostly in the middle two parts, the programmatic avian sense is clear. The sprightly, whimsical melody in the top part is contemporary in style, but with echoes of Renaissance dance, carnival music and *The Bird Fancier's Delight* (1717).

*Byrd Song* is technically intermediate, with rhythmic precision among the more difficult ensemble challenges. In measure 50, for example, the four parts chirp in at eighth-note intervals, then end together on a last grace-note chirp.

Occasional unusual fingerings and the trademark Charlton abundance of accidentals may make sight-reading an adventure, but with familiarity this is not technically difficult. In the fourth alto part the chromatic steps are in its lowest range, so it may be difficult to bring them out.

The editors advertise *Suite Moderne* as a "neo-Hindemithian Feast," perhaps to make clear to unwary purchasers that it is not the more familiar Charlton arrangement of Bach or a folk tune suite. Though *Suite Moderne* is contemporary enough to live up to its name, it is much more Charlton than Paul Hindemith, more melodic than mathematic.

There are seven movements: Intrada, Allegretto, Ayre 1, Gigue, Ayre 2, March

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and Epilogue. In general, the movements are well-balanced among the parts in terms of interest and difficulty. The Intrada displays lovely interplay between the top two parts, as well as offset rhythms and harmonic suspensions. The Allegretto has a particularly strong theme moving among the three parts.

The Ayres are exceptions, especially Ayre 2, in that they are showcases for the alto. In Ayre 2, the lower two parts require a light touch to avoid a plodding sound on the interesting, but repetitive, rhythms. In Ayre 1, the lower parts have more variety, but the whole piece may get bogged down and aimless without active phrasing and melodic interpretation in the leading alto part.

Most of the movements have more than one time signature, including some challenging changes, such as the shift from 2/4 to 5/8 in the Allegretto—right before a repeat, so that it's hard to avoid taking a breath to "even out the measure." In the Gigue, the alternating 6/8 and 9/8 signatures simply make the measures different lengths, but rhythmic variation is supplied by hemiola.

The March is the winner for unusual rhythms, based on 3/4, 4/4, and 9/8 time signatures, and reminiscent of early Stravinsky. The next movement, Epilogue, is the simplest rhythmically and otherwise, providing a playful and perky finale to the *Suite*.

The edition's presentation of *Suite Moderne* in three scores rather than individual parts is very helpful, especially for sight-reading. The bass part in the Gigue is missing the last three beats in one of the 9/8 measures, but the mistake is unlikely to confuse players, since the empty space stands out.

Both *Suite Moderne* and *Byrd Song* are clearly and attractively published and well-edited, with appropriate page layouts.

Sally Harwood

**DUKE OF YORK'S COTILLION**, ARR. TIM BAYLEY. Peacock Press PTYW08 (Magnamusic), 2005. 3 recorders. 3 sc, 1 p ea. \$7.50.

**KEMP'S JIG**, ARR. JAMES MERRYWEATHER. Peacock Press PTYW22 (Magnamusic), 2005. 3 instruments. 3 sc, 3 pp ea. \$9.

**DIE KATZENPFOTE**, BY ANON. Peacock Press PTYW07 (Magnamusic), 2005. SAT. 3 sc, 3 pp ea. \$9.

**LA PLUS BELLE ET DOULCE FIGURE**, BY NICHOLAS GRENON. Peacock Press PTYW01 (Magnamusic), 2005. 3 instruments. 3 sc, 2 pp ea. \$10.

**NOUS SOMMES DE L'ORDRE DE ST. BABOUIN**, BY LOYSET COMPÈRE. Peacock Press PTYW02 (Magnamusic), 2005. SATB or 4 loud instruments. 4 sc, 3 pp ea. \$10.

**SIX TUDOR BALLADS**, ARR. TIM BAYLEY. Peacock Press PTYW03-05/09-11 (Magnamusic), 2005. SATB. Sc 11 pp. \$10.

My group of older students (52—the youngster—80, and 84!) and I recently had the pleasure of playing through a wonderful series of pieces published by Peacock Press and edited by James Merryweather: *Early Music Miscellany: Settings and Arrangements of Medieval and Renaissance Song and Dance Musick for Instrumental Performances*.

The six separate arrangements are for three or four recorders and are published under the name "The York Waits," a modern group that takes its name from the ancient city band of York that served as watchmen as well as musicians. An informative statement about this history appears on the back cover of each piece.

These editions include music from times as diverse as the 1400s to the 1800s. They are all attractively presented, with scores for each player in type bold enough for aging eyes to see and spacing pleasing for all ages. The use of color ("The York Waits" is in red) and period type (with the letter "s" like modern "f"), as well as a whimsical sketch of a bearded bass player, make these volumes fun to look at. The question is: how do they sound?

The *Duke of York's Cotillion* is a pleasing tune that was collected c.1840 by Laurence Leadley. We tried it first with ATB recorders, but found it too "muddy" sounding. Next we tried SA(up)B and faster. Since it is quite short, we played each part separately and then put them together. We plan to include this piece in our next performance at a local retirement center.



One editorial problem: the repeat sign at the end of the second line should be moved forward one measure to the end of the first ending.

*Kemp's Jig* is an anonymous early 17th-century piece arranged for three recorders. Included is a short historical statement about the song and a contemporary woodcut illustration of Mr. Will Kemp doing his jig from Norwich to London.

This piece can also be played with each part alone, building the parts together to a very good effect. We liked the pleasant, cheerful melody, and plan to polish it to include in our program. We think its toe-tapping quality will be a winner.

*Die Katzenpfote* (the cat's paw), an anonymous German piece from about 1480 from the *Glogauer Liederbuch*, is arranged for SAT recorders. This was a rhythmical challenge for us, but it was rewarding when we "got it." We enjoyed working it out, and found the beauty of the sound of parts fitting together a real pleasure.

We also liked *La Plus Belle et Douce Figure* for three instruments by Nicholas Grenon (1380–1456). The composer had a career in the church as a deacon and master to the choirboys at various posts, including the Church of the Holy Sepulchre in Paris, the Chapel of the Duke of Burgundy in Flanders, and the Chapel of Pope Martin V in Rome.

This piece has the melody in the highest voice, accompanied by the two lower parts, whereas many other pieces of the day found the melody in the tenor part. We preferred using ATT because the top voice required reading up an octave, which is easier on alto; the lower parts are good on tenor. Helpfully, the editor includes the words at the beginning, which allows for easier phrasing and articulation decisions. We plan to include this one on our program, too.

*Nous sommes de l'Ordre de St. Babouin* by Loyset Compère (c.1445–1518) is recommended for four loud instruments SATB (shawms? krumhorns?). It also worked on four not-so-loud recorders. We decided to use A(up)TTB.

This edition requires a page turn—but photocopying the first page allows the player to open up pages two and three to avoid any mishap in turning while performing.

According to the recent *Grove Dictionary* entry about Compère, he was an "able craftsman of the second rank in a generation of fine composers"

(Rifkin, Joshua and Hudson, Barton, p. 596). He was more successful with shorter works where he did not have to sustain consistent style; and he was entirely successful on irreverent popular types such as this drinking song, loosely translated as, "We are the Brotherhood of Drunkards." This was fun to play.

The *Six Tudor Ballads* for SATB recorders ("Barly-Break," "Sellenger's Round (x2)," "Crimson Velvet," "Well-a-Day," "The Irish Ho-Hoane" and "All in a Garden Green") is a fine collection. These arrangements of tunes that are always a hit are well-done.

Guitar chords are printed in "Barly-Break" and "Sellenger's Round." Information included about each tune, such as historical quotes from literature of the day, is helpful, particularly the references to "Sellenger's Round."

One question about the edition is a possible misprint in the location of the first repeat sign in "Sellenger's Round." Otherwise, this is a good set of pieces that are an excellent addition to a group's repertoire—fun to play, and a pleasure to hear.

Thank you for this series!

Marie-Louise A. Smith has taught recorder for over 30 years. She has just retired as director of the Indiana University School of Music's Young Recorder Players Program in the Early Music Institute. She created and directed for 10 years the summer IU Recorder Academy for gifted teenage recorder players from all over the world. In the summer of 2005, she was awarded the American Recorder Society's Presidential Special Honor Award.

**SONATAS 28 AND 30, BY JOHANN SIGISMUND WEISS, ED. JÖRG JACOBI.** Editions Baroque eba 1152 (Magnamusic), 2005. A & bc. Sc 17 pp, 2 pts, 6 pp ea. \$23.50.

**SUITE IX: SONATE. L'INONNUË, BY MICHEL DE LA BARRE, ED. JÖRG JACOBI.** Editions Baroque eba 1153 (Magnamusic), 2005. S & bc. Sc 13 pp, 2 pts, 5 pp ea. \$19.

Johann Sigismund Weiss was a prolific composer of the Baroque period and composed diversely, including concertos for guitar and orchestra. Michel de la Barre was a French flutist, also of the Baroque period, who is remembered for his opera ballets and for crafting his compositions to demonstrate the perfection of which he considered the flute to be capable.

The meaning of the word Baroque is "irregularly shaped pearl," and the following pieces could be described as being exactly that.

Transcribing and transposing music from one instrument to another is, of course, common in Baroque music. Before the movement for period performance, Baroque music for recorder was usually played on modern flutes. Then recorder players rediscovered and reclaimed their music and the original *sound* of this music.

Similarly, in the current climate where period performances are widespread, other Baroque works, such as these, are now often played on their "original" instrument—the *flauto traverso* or "Baroque flute," instead of the modern Boehm system flute. Certainly, the Baroque flute does not sound like the recorder or the modern flute—and sound is something to consider.

The modern flute never sounds good to me when replacing a recorder. The recorder replacing the *flauto traverso* is more acceptable, somehow, but it does make for a different and changed work. A friend characterizes the difference between the *flauto traverso* and the recorder: the recorder sounds like your little brother; the flute like your older sister.

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***A friend characterizes  
the difference between  
the flauto traverso  
and the recorder:  
the recorder sounds  
like your little brother;  
the flute like your  
older sister.***

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It is in the lower octave that the flute sounds most like your older sister and is of a quality that is different from that of the higher octave, thus providing more relief in the contrast. However, the more uniform sound between octaves of the recorder provides both clarity and unity. Happy are they who can play these works on both recorder and Baroque flute!

Baroque composers give us many opportunities to study the same music

played on various related instruments—to evaluate the various aesthetic results as compared to the purely practical problem of making music available to players of different instruments.

Thus, when “borrowing” these works from the *traverso*, bear in mind that they will change in character. At least the Baroque composer’s need to recast music to fit the needs for performances is kept when the instruments are of the “period.” Transcribing for the soprano recorder, though, would have been quite unusual at the time, as the alto was more widely used and often performed music for *traverso* by transposing it a third higher.

Each of the works here has interesting moments with respect to the Baroque flute-recorder problem. In the “Chaconne” by De la Barre, there are several octave skips that pose little problem for the flautist but might for recorder players. The De la Barre is not transposed (except by an octave), and the soprano recorder is, of course, not quite in the same notated range as the *traverso*, which goes well above the soprano recorder’s notated high D.

The two sonatas by Weiss are transposed (up a minor third from B minor and D major) and “lie well” in the alto recorder’s range, though they have some explorations into higher realms in the slower movements.

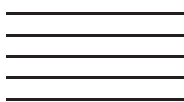
The point of all this is that Baroque works *can* be successfully translated between instruments. These do—and do rather well, and they are pleasing to play.

Both these editions have flaws. Measure 36 of the first movement in the De la Barre contains an error: a dotted quarter is followed by seven 32nd notes—the dot should be replaced by a 32nd note tied to the quarter note at the same pitch.

The Weiss pieces lack complete figured bass markings. Though the right-hand realizations are not objectionable, they may not be to all tastes. Those of us lucky enough to know keyboard players who can read figured bass will be disappointed, because there really is no excuse for these figures to be left out.

Rhiannon Schmidt is Welsh, but she currently lives in Houghton, MI, with her husband (an American she met while working in Milan, Italy) and her golden retriever Millie. When Schmidt is not working towards the completion of her Bachelor of Science in Nursing Medicine degree, she plays the soprano and tenor recorders, and can frequently be heard playing Beethoven in her bathtub at midnight!

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