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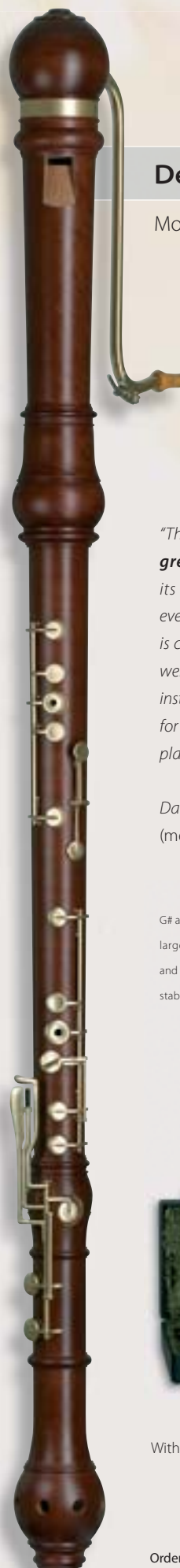


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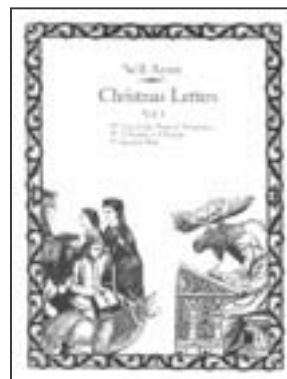
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# EDITOR'S NOTE

In France of old, January's Twelfth Night celebration included a custom of hiding a bean in a large cake. The child whose piece of cake contained the bean was named bean king and was given due reverence (as shown on this issue's cover, the "Januar" page from a Medieval devotional book).

Our "bean king" is **David Lasocki**, 2011 recipient of the **ARS Distinguished Achievement Award** (page 4), to be presented in April during the ARS Board meeting in Portland, OR. Readers may remember that he retires this year. *AR* persuaded him to write another article, adding to the many he has written over the years—this one on **the recorder in the Middle Ages** (page 14). We'll hope to hear from him again as he completes another book on the recorder.

Our "queen" must be **Louise Austin**, also to be honored by the ARS during the Boston Early Music Festival with its **Presidential Special Honor Award** (page 4).

As you'll read in **Lisette Kielson's greetings** (page 3), 2011 is a great time to become involved with the ARS.

*Gail Nickless*



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VOLUME LII, NUMBER 1

JANUARY 2011

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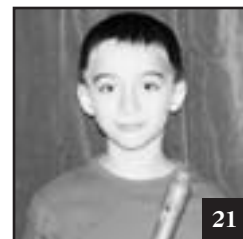
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## ON THE COVER:

*Master of Adelaide of Savoy (15th CE)  
& Master of Jean Rolin: Coronation of  
the queen & bean king. The book of  
hours of Adelaide, duchess of  
Burgundy. 1460-65. Musée Condé,  
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GLENN LANG,  
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# ARS

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Erich Katz (1900-1973)  
**Honorary Vice President**  
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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 2009, the Society enters its eighth decade of service to its constituents.

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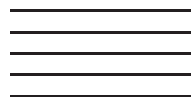
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**Please contact the ARS office  
to update chapter listings.**

# PRESIDENT'S MESSAGE



Greetings from Lisette Kielson, ARS President  
*L.Kielson@LEnsemblePortique.com*



**H**appy New Year, everyone! I can't believe it's 2011! Have you made your New Year's resolution yet? How about: "I will get involved with the ARS!"

Mark your calendars, for there are some wonderful events and opportunities to look forward to in the upcoming months!

March is Play-the-Recorder Month (PtRM). I know a lot of you like to get involved with this unique ARS event, whether to win prizes for the "Most Creative Activity" and "Most Increased Chapter Membership" competitions, to target children with a special teaching project, and/or to play the music composed specifically for PtRM.

This year, composer and ARS *Members' Library* editions editor Glen Shannon has written a great piece for all to play (see page 11). Also, for the second year, we will collaborate with Music Educators National Conference (MENC) and their "World's

Largest Concert." Educators and private teachers of children may be interested in Board member and retired educator Bonnie Kelly's lesson plan that accompanies a selection on the concert (see the ARS web site, [www.americanrecorder.org](http://www.americanrecorder.org)). And don't forget—in March, new and lapsed members receive a discounted membership rate (see this *ARS Newsletter* and the ARS web site), so invite your friends to join!

With spring comes the deadlines for applying for individual scholarships and chapter grants (see the newsletter and web site). Don't miss the opportunity of getting financial aid to attend your dream workshop and support for a worthy chapter project!

Looking ahead to summer (why not, during these cold winter months?!), plan to attend the Boston Early Music Festival (BEMF) June 12-19. During the last weekend of the festival, the ARS will present its "Recorder Relay" and a playing

## ***Any time of year is a great time to give to the ARS!***

session (see this *ARS Newsletter*). In addition, we will co-sponsor special recorder events. Also, I will have the great pleasure of presenting Louise Austin with the Presidential Special Honor Award (see page 4).

And for 2011, the ARS will honor musicologist, author, editor and professor Dr. David Lasocki with its Distinguished Achievement Award (see page 4). The award will be presented during the ARS Board meeting in Portland, OR, this April. Stay tuned for more details!

Any time of year is a great time to give to the ARS! If you haven't yet sent in your President's Appeal donation (Do you remember last year's resolution of not procrastinating?)—there's no time like the present!



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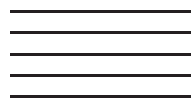
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*Martin Wenner's csakan, Musica Pacifica is 20,  
Piffaro tours Bolivia, Dolmetsch trademark changes hands*

## ARS to honor David Lasocki and Louise Austin

The ARS has announced that it will honor two recipients with its 2011 awards: to **David Lasocki**, the Distinguished Achievement Award (DAA), to be presented during the ARS Board meeting April 8-10 in Portland, OR; and to **Louise Austin**, the Presidential Special Honor Award (PSHA), set to be presented on June 17 during the Boston (MA) Early Music Festival.

Lasocki (*right, photo by Bernard Gordillo*) retires January 31 as Head of Reference Services in the Cook Music Library and Professor (part-time) in the School of Library and Information Science at Indiana University. He holds a Ph.D. in musicology from the University of Iowa (1983); his dissertation, "Professional Recorder Players in England, 1540-1740," won the 1984 Distinguished Dissertation Award of the Council of Graduate Schools in the U.S.

As a researcher, Lasocki has specialized in woodwind instruments, their repertoire, performance practice, social history and bibliography. Besides writing or editing 15 books, he has written 118 scholarly articles (a number for *American Recorder*, for which he serves on the editorial advisory board; see list at right and his article in this issue), 63 bibliographies and bibliographic essays, and 42 other articles. He has also published more than 100 editions of 18th-century woodwind music with such publishers

as Faber Music, Musica Rara, Nova Music and Zen-On. Said ARS Board member Mark Davenport, "I imagine that he has written more about the recorder than any other scholar—in many journals all over the world, and certainly for our own magazine."



Lasocki himself says that the accumulation of writings simply stems from doing research actively for 44 years. He would like to be remembered more for the quality and sound research methods of his work. "Whenever anyone makes a statement about the recorder, I always ask: 'What's the evidence?' Then I set off to check...."

He is about to publish a third edition of *The Recorder: A Research and Information Guide* (with Richard Griscom) and is working on a book about recorder history for Yale University Press. The four interviews published about his research and 46 of his articles are available as free downloads from his web site, [www.instantharmony.net/Music/articles.php](http://www.instantharmony.net/Music/articles.php).

Born in England, he has lived in the U.S. for 37 years and became an American citizen in 1998.

PSHA recipient Austin is a certified ARS teacher, dancer, lecturer and

performer. A member of the Genera Consort (recorder, violin and 'cello), she also plays with the Chicago Baroque Ensemble, Camarata Trio, King Cole Pipers, and many other groups in Illinois and Wisconsin.



Austin (*above, during the 2009 ARS Festival & Conference, photo by Bill Long*) devoted 16 years as an ARS Board member, plus many years as AR music reviews editor. Her *Playing Music for the Dance* was published by the ARS in 1991 and is available free to members on the ARS web site.

She also served on the Early Music Now board and was largely responsible for the series bringing in outstanding recorder concerts to Milwaukee, WI. This included the Amsterdam Loeki Stardust Quartet in 1988-89—the early years for both the series and for ALSQ's U.S. tours.

Austin founded the Oak Park (IL) Recorder School, Inc., and served for 23 years as director of the annual Whitewater Early Music Festival (WI), influencing many students, teachers and professional recorder players far outside the Midwest. She is currently a private and group instructor of recorder; music director of the Milwaukee Area Recorder Society, an ARS chapter; and lecturer/ teacher of Renaissance dance. She lives in Lake Mills, WI.

*The  
Recorder Magazine*

we invite you to visit the site

[www.recordermail.demon.co.uk](http://www.recordermail.demon.co.uk)



### ARS Distinguished Achievement Award Recipients

The ARS Distinguished Achievement Award was set up by the Board in 1986 to recognize and honor individuals who have made extraordinary contributions to the development of the recorder movement in North America.

**Friedrich von Huene 1987**

**Bernard Krainis 1989**

**Shelley Gruskin 1991**

**Nobuo Toyama 1994**

**LaNoue Davenport 1995**

**Martha Bixler 1996**

**Edgar Hunt 1997**

**Eugene Reichenthal 1999**

**Valerie Horst 2002**

**Pete Rose 2005**

**Marion Verbruggen 2006**

**Anthony Rowland-Jones 2007**

**Ken Wollitz 2009**

**David Lasocki 2011**

*Members are invited to send a Distinguished Achievement Award nomination, along with the reasons for nominating that individual, at any time for consideration by the Board.*

### ARS Presidential Special Honor Award Recipients

Established in 2003, this award—given at the ARS President's discretion, and approved and voted on by the ARS Board—honors a person or group that has made significant contributions to their own community that have had a ripple effect throughout the larger recorder world.

**David Goldstein 2003**

**Carolyn Peskin 2005**

**Marie-Louise Smith 2005**

**Connie Primus 2006**

**Joel Newman 2007**

**Shirley Robbins 2007**

**Corlu Collier &**

**Oregon Coast**

**Recorder Society 2009**

**Louise Austin 2011**



### AR Articles by David Lasocki (A full list is at [www.instantharmony.net/Music/about.php](http://www.instantharmony.net/Music/about.php))

"The Tongueing Syllables of the French Baroque." *AR* 8, no. 3 (Summer 1967): 81-82.

"A Newly Rediscovered Recorder Tutor." *AR* 9, no. 1 (Winter 1968): 18-19.

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## Musica Pacifica Celebrates 20 Years



Musica Pacifica recently marked its 20th anniversary by offering a set of concerts with guest artist Dominique Labelle, soprano, on the San Francisco Early Music Society (SFEMS) series. This was especially fitting, in that SFEMS also hosted the group's inaugural concerts during the 1990-91 season. The ensemble presented lucky raffle winners at the concerts with commemorative tote bags and coffee mugs. SFEMS also honored the group with a champagne reception.

Other anniversary season projects include the release of its new CD, *Dancing in the Isles*, a tour of the Mid-Atlantic states, and an appearance in Victoria, BC, with soprano Ellen Hargis.

Musica Pacifica was formed in 1990 by musicians from Philharmonia Baroque Orchestra who wanted opportunities to perform chamber music of the High Baroque. The ensemble has become one of the most acclaimed Baroque ensembles in North America—maintaining an active touring schedule, performing on early music and chamber series in North America and Europe (often in collaboration with important guest artists), and releasing eight award-winning CDs. The group's core members are (*l to r above*) Judith Linsenberg, recorder; David Morris, 'cello/gamba; Elizabeth Blumenstock, Baroque violin; and Charles Sherman, harpsichord.



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## RECORDERS IN NEW YORK CITY

By Anita Randolph, New York City, NY

**Musica Viva of New York** (MVNY), a period instrument group directed by Walter Klauss, presented a well-attended program at All Souls Church, Manhattan, with guest artist **Marion Verbruggen**, the renowned Dutch recorder player.

MVNY consists of six strings and continuo, plus a 33-voice chorus from which it takes its vocal soloists. The ensemble played works by Purcell, Buxtehude and J.S. Bach. Verbruggen joined them for two works by Telemann: the familiar *Suite in A Minor*, TWV55.2; and the alto recorder obbligato to the lesser-known *Cantata Am Sonntage Estomihi*, TWV1.1258.1.

Verbruggen brought brisk tempos, clear articulation and phrasing, and a full sound to these works. Later

she gave a stunning performance for solo recorder of the Marin Marais *Les Folies d'Espagne*, cleanly articulating the implied polyphony so that the Folia tune was never lost in the variations.

She ended her part of the program with a virtuoso performance of the Vivaldi *Concerto "La Tempesta di Mare,"* RV433, for alto recorder, strings and continuo. This concerto conjures up a furious storm with a welter of ascending and descending scales that fill the solo part. In addition to playing the solo recorder parts, Verbruggen also led the ensemble with minimum but effective conducting—a wonderful evening of first-rate recorder playing.

Although I was unable to attend these concerts, I want to mention that the **Recorder Orchestra of New York** played an October program titled "Time Travels," which ranged from 13th-century French and Spanish music to a 1964 setting by Franz Biebl of the *Ave Maria*. The 16-member

group, led by Patsy Rogers, played at two eastern Long Island venues.

### Chelsea Winds Recorder

**Ensemble** (in which I play) started its 2010-11 season on September 24 with a concert at St. Ann and the Holy Trinity Church in Brooklyn Heights. This big, old Gothic Revival building has wonderful acoustics for recorders.

We repeated a spring program, which included quintets that Chelsea Winds likes very much and that other groups might like to investigate: an excellent arrangement of Mozart's *Eine kleine Nachtmusik*, KV225, and an arrangement for recorders of the Vivaldi *Concerto "La Tempesta di Mare"*... the same concerto that Verbruggen played in the original instrumentation. Both are set for five recorders by Jean Cassagnol, a skillful arranger who also understands the recorder. These arrangements maintain the integrity of the originals, and, at the same time, each recorder part is a pleasure to play.



The csakan is being revived by the **Martin Wenner Flute and Recorder Workshop** in the southern German town of Singen. Said to originate in Hungary, the instrument was first built in the form of a walking stick with finger- and thumb-holes; later, keys were added. It made its debut in 1807 at a concert by flute player and composer Anton Herberle, thought to be the instrument's inventor.

Johann Ziegler's csakans were arguably the best early instruments made. Wenner's reconstruction is based on a Ziegler original in extremely good condition, from a private collection in Germany dating back to Vienna, c.1840.

The Wenner flöten team are (*l to r above*): Alexander Peter, Martin Wenner, Andreas Helferich and Jana Lehmann. See [www.wennerfloeten.de](http://www.wennerfloeten.de).

## Bits & Pieces

The **Dolmetsch** trademark has been acquired by AAFAB in Utrecht, Dutch manufacturers of Coolsma recorders. AAFAB has been a partner for about 20 years with the firm, acting as Dolmetsch agent in Europe and manufacturing wooden recorders that are then voiced, tuned and sold under the Dolmetsch name. The Dolmetsch brand will still exist in the plastic and mid-priced recorder fields.

The Dolmetsch family will continue to edit and publish sheet music, sell media products, organize concerts and lectures, teach and play, and maintain and expand the web site.

In early 2010, one of the company's most experienced senior craftsmen left Dolmetsch for family reasons. A review of the company's remaining staff brought to light that other craftsmen, as well as principles Marguerite Dolmetsch and Brian Blood (both of whom will continue their activities), are all approaching 60 years of age or leaving their 60s.

Blood commented, "The real loss is of the production of handmade recorders but this was always going to end sooner or later," as there is no family member to continue.

**Erik Bosgraaf** and Ensemble Cordevento recently completed a Dutch tour, featuring the Vivaldi concertos,

with the final tour event at the Concertgebouw Amsterdam. Other performances have taken him to South Africa, Norway, Greece and Bulgaria. Nearer home, Bosgraaf was recently appointed professor of recorder at the Amsterdam Conservatory, replacing his former teacher **Paul Leenhouts**. See [www.erikbosgraaf.com](http://www.erikbosgraaf.com).

**Early Music America (EMA)** has received a National Endowment for the Arts grant of \$22,500 to support two events in June in Boston, MA. EMA is one of 1057 not-for-profit organizations recommended for a grant as part of the federal agency's first round of fiscal year 2011 funding, which will distribute \$26.68 million.

EMA will present two major events during the Boston Early Music Festival (BEMF), including the first-ever EMA Young Performers Festival and a June 15-18 conference, "Focus on the Future: the Next 25 Years of Early Music in North America," with keynote speakers, panel discussions and professional development workshops. The Young Performers Festival's two components include a Festival Ensemble of 25-30 outstanding students from universities/conservatories around the U.S. and Canada, who will rehearse and perform in Boston under the direction of Scott Metcalfe of Blue Heron Renaissance Choir; and up to 10 additional concerts by university-based early music ensembles, sponsored during BEMF by EMA. See [www.earlymusic.org](http://www.earlymusic.org).

Three video clips are available on YouTube of Dutch recorder virtuoso **Marion Verbruggen** teaching master classes at the 2010 Columbus Day Amherst Early Music weekend workshop at Wellesley College. At [www.amherstearlymusic.org/node/28](http://www.amherstearlymusic.org/node/28), click on the link in the story to see free videos of her explaining three recorder technique topics: standing with the recorder; sound and embouchure; and head and neck position.



**Piffaro plays in the mission church, Concepción, Bolivia: (l to r) Joan Kimball, Priscilla Smith, Greg Ingles, Bob Wiemken, Grant Herreid, Christa Patton (seated) and Tom Zajac.**

## PIFFARO IN BOLIVIA

*Adapted from the fall 2010 issue of Early Music America. Used with the kind permission of Early Music America.*

*By Joan Kimball, [www.piffaro.com](http://www.piffaro.com)*

Tucked away in the palm-covered hills and plains of eastern Bolivia lies a musical tradition with a rich history, going back to 1691 when the first Jesuit mission was established in this region, and a Swiss priest, Martin Schmidt, introduced music into the everyday lives of the people as a way of evangelizing and caring for them. His skills and their innate talents led to a blossoming of a rich musical culture, fostering not only singers and instrumentalists, but composers and luthiers as well, which continued until the Jesuits were expelled from Spanish territories in the late 1800s.

While the practice of music-making gradually waned without the guidance of the Jesuits, the local people—unbeknownst to the outside world—still carefully guarded the thousands of pages of sheet music writ-

ten down in the earlier years. It wasn't until the late 1960s, when the mission churches were undergoing their first series of renovations, that this treasure trove of music was discovered and led to the creation of the Chiquitos Mission Archive in 1972.

Not content just to preserve the written music, the founders of this archive recruited a young Bolivian violinist and conductor trained in Argentina to teach music to the children of this area. His part-time lessons grew increasingly popular, and 10 years later a school of music was officially opened. Since then such schools have proliferated, and the music of the mission archives is performed regularly throughout the region by scores of youth choirs and orchestras.

To celebrate this music and these players, Father Piotr Nawrot, a Dutch musicologist responsible for transcribing a considerable amount of music from the archives, founded the Renaissance and Baroque Festival of Bolivia in 1996. Held every other year for 10 days in late April, the festival invites early music ensembles from around the world to perform in the 22 mission

churches scattered across the region. The caveat? Each group has to cover its own international travel and artists' fees; the festival provides ground transportation, lodging and meals.

Father Nawrot was eager to have Piffaro perform at the festival this year and approached the U.S. Embassy in La Paz to arrange for and fund the group's travel costs and fees, which the Embassy had done in the past for Hesperus and Chatham Baroque. Everything was carefully planned and managed for us by two representatives from the Embassy, who traveled with us, and by festival coordinators in each of the mission towns we visited.

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***It was the reception and celebration of our visit that were the most memorable.***

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Our five days encompassed four concerts in the mission churches of Concepcion, San Javier, Ascension and in the main city of Santa Cruz, as well as a visit to a music school in Urubicha. In each mission town where we performed, the church held pride of place in a spacious town square planted with huge flowering trees. All built in

a similar style, these churches were in various stages of renovation, some of them maintaining their original character, some modernized, and a few completely rebuilt—clearly an example of a living tradition, not museums preserved for the interests of tourists.

Religion and worship are integral to the lives of the local people, who attended the evening mass held before each of our performances. As soon as the priests vacated the altar area, we set up instruments and stands, and within 10 minutes were ready to perform for the eager throngs who filled the space to capacity. Children as well as adults sat enthralled throughout our hour-long performance of Spanish and New World repertoire, and after each we were swamped by children who wanted to try out our instruments.

But more than the performances and appreciative audiences, it was the reception and celebration of our visit that were the most memorable. Upon our arrival in Ascension, hordes of school children greeted us, waving small hand-made American and Guarayan (the local province) flags. We were escorted to the center of the



***A young musician tries out one of Piffaro's recorders after the concert in Concepcion.***

town square, accompanied by a band of children playing brass instruments, recorders and percussion.

They gave speeches of welcome, sang and danced for us, presented us with flower-laden baskets, and tied hand-woven bracelets around our wrists. After our performances in San Javier and Ascension, the whole town, it seemed, gathered in the square, feting us with speeches, poems and traditional dances, and showering us with gifts.

Equally astonishing was the musical culture we encountered in the tiny town of Urubicha, where the inhabitants live in simple mud-brick houses roofed with palm thatch. The first people we encountered as we drove into town were small boys carrying violins in satchels on their backs, bows sticking out the top. At the town's music school, a string quintet played an 18th-century Bolivian composition and their own arrangement of a traditional tune, impressing us with their musicality, intonation and technical prowess. We reciprocated with some pieces on our varied combination of instruments.

It was both gratifying and humbling to perform here, and in the mission churches, to reach across cultures and through language barriers, and to witness the depth of understanding and appreciation for music that is so prevalent in Bolivia.



***A concert for music students at the school in Urubicha, Bolivia: (l to r) Priscilla Smith, Christa Patton, Tom Zajac, Greg Ingles, Bob Wiemken, Joan Kimball and Grant Herreid.***



# The Harmonious Blockflute for Play-the-Recorder Month—and Recorder Day!

By Glen Shannon

*The Harmonious Blockflute*\* is an attempt to provide engaging new material with which to evangelize the recorder to the public, and show that there can be more to playing recorder than *Mary Had a Little Lamb*.

The general imagery of the piece consists of a short opening fanfare proclamation, followed by a village festival scene with the fanfare motive threading through. The syncopated “tango” rhythm of 3+3+2 can be a little tricky at first, especially to players accustomed to the square rhythms of Playford dances. As well, the occa-

sional appearance of accidentals gives players some challenges to overcome in preparation for the performance.

The optional sopranino and contra bass parts provide larger groups a means of enriching the sound beyond the SATB core. A bonus is that they also add visual interest for an audience unfamiliar with the recorder beyond their (or their kids’) third-grade soprano experience. The sight of bigger basses is always fascinating to the uninitiated.

The joke tag at the very end will be immediately familiar to anyone who has ever added “...and many more!” to the end of *Happy Birthday*. In my opin-

ion, we shouldn’t take ourselves too seriously, especially at a celebration concert promoting the ARS, or the audience will not feel welcome to come up afterwards and ask about the instruments.

Finally, I wish to express my sincere gratitude to the ARS for selecting me for the honor of composing this year’s Play-the-Recorder Month piece! I look forward to hearing any stories of how it is received by the players as well as the audience.

*\*Any similarities to Händel’s Harmonious Blacksmith beyond the title are pure coincidence.*

## 2011 Play-the-Recorder Month

Recorder players from across North America celebrate March as **Play-the-Recorder Month** (PtRM). Many ARS chapters plan special concerts and presentations to illustrate the versatility and beauty of this wonderful instrument.

Individuals and chapters around the world are encouraged to play Glen Shannon’s original composition, *The Harmonious Blockflute*. Posted on the ARS web site are two MIDI versions with different instrumentations (SATB only, and with optional sopranino and contra bass). Plan to play it in March—especially on **March 19, Recorder Day!**

Chapters and consorts should submit a PtRM Contest Entry Form (available on the ARS web site) describing their activities to be eligible for prizes for the “Most Creative Event” contest. The deadline for the contest is **April 15**.

Children are also included in PtRM. A lesson plan introducing F# and teaching *Tue, Tue*, a Ghanaian folk song (found on a number of world music recordings from the Grateful Dead to the popular children’s show *Dora the Explorer*), will serve as an extension to the general music lesson plan and coordinate with MENC’s World’s Largest Concert. Sheet music, rehearsal track and a teaching guide for *Tue, Tue* can be found in the right-hand menu at [www.menc.org/events/view/world-s-largest-concert](http://www.menc.org/events/view/world-s-largest-concert).

And new this year is a Student Art contest for young artists in grades 3-8. The winning submission will be published as an *American Recorder* cover. **Deadline is April 30**. For more information, see the ARS web site.

The ARS sponsors a Membership Special during PtRM. New members, or those whose memberships have lapsed for more than two years, may join the ARS for **\$35**—almost a 25% savings off the normal price of \$45. Join online or send your Membership Special Application to the ARS office by **March 31**.

Plan your next celebration of PtRM by seeing our online timeline for planning your events. For more information about PtRM, see [www.americanrecorder.org/events/ptrm.htm](http://www.americanrecorder.org/events/ptrm.htm).

# The Harmonious Blockflute

for Play-the-Recorder Month 2011

Glen Shannon

Regally Lively

Musical score for Soprano, Alto, Tenor, Bass, and Optional Contrabass staves, measures 1-4. The score is divided into two sections: 'Regally' (measures 1-2) and 'Lively' (measures 3-4). The time signature changes from 3/4 to 4/4. The Soprano part starts with a whole rest in measure 1, then plays a half note G4 and a half note A4 in measure 2. The Alto part plays a half note G4 and a half note A4 in measure 1, then a whole rest in measure 2. The Tenor part plays a half note G4 and a half note A4 in measure 1, then a whole rest in measure 2. The Bass part plays a half note G3 and a half note A3 in measure 1, then a whole rest in measure 2. The Optional Contrabass part plays a half note G2 and a half note A2 in measure 1, then a whole rest in measure 2. In measure 3, the Soprano part plays a half note B4 and a half note C5. The Alto part plays a half note B4 and a half note C5. The Tenor part plays a half note B4 and a half note C5. The Bass part plays a half note B3 and a half note C4. The Optional Contrabass part plays a half note B2 and a half note C3. In measure 4, the Soprano part plays a half note D5 and a half note E5. The Alto part plays a half note D5 and a half note E5. The Tenor part plays a half note D5 and a half note E5. The Bass part plays a half note D4 and a half note E4. The Optional Contrabass part plays a half note D3 and a half note E3.

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Musical score for Soprano, Alto, Tenor, Bass, and Optional Contrabass staves, measures 5-9. The time signature is 4/4. The Soprano part plays a half note G4, a half note A4, and a half note B4 in measure 5. The Alto part plays a half note G4, a half note A4, and a half note B4 in measure 5. The Tenor part plays a half note G4, a half note A4, and a half note B4 in measure 5. The Bass part plays a half note G3, a half note A3, and a half note B3 in measure 5. The Optional Contrabass part plays a half note G2, a half note A2, and a half note B2 in measure 5. In measure 6, the Soprano part plays a half note C5, a half note B4, and a half note A4. The Alto part plays a half note C5, a half note B4, and a half note A4. The Tenor part plays a half note C5, a half note B4, and a half note A4. The Bass part plays a half note C4, a half note B3, and a half note A3. The Optional Contrabass part plays a half note C3, a half note B2, and a half note A2. In measure 7, the Soprano part plays a half note G4, a half note A4, and a half note B4. The Alto part plays a half note G4, a half note A4, and a half note B4. The Tenor part plays a half note G4, a half note A4, and a half note B4. The Bass part plays a half note G3, a half note A3, and a half note B3. The Optional Contrabass part plays a half note G2, a half note A2, and a half note B2. In measure 8, the Soprano part plays a half note C5, a half note B4, and a half note A4. The Alto part plays a half note C5, a half note B4, and a half note A4. The Tenor part plays a half note C5, a half note B4, and a half note A4. The Bass part plays a half note C4, a half note B3, and a half note A3. The Optional Contrabass part plays a half note C3, a half note B2, and a half note A2. In measure 9, the Soprano part plays a half note G4, a half note A4, and a half note B4. The Alto part plays a half note G4, a half note A4, and a half note B4. The Tenor part plays a half note G4, a half note A4, and a half note B4. The Bass part plays a half note G3, a half note A3, and a half note B3. The Optional Contrabass part plays a half note G2, a half note A2, and a half note B2.

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Musical score for Soprano, Alto, Tenor, Bass, and Optional Contrabass staves, measures 10-14. The time signature is 4/4. The Soprano part plays a half note G4, a half note A4, and a half note B4 in measure 10. The Alto part plays a half note G4, a half note A4, and a half note B4 in measure 10. The Tenor part plays a half note G4, a half note A4, and a half note B4 in measure 10. The Bass part plays a half note G3, a half note A3, and a half note B3 in measure 10. The Optional Contrabass part plays a half note G2, a half note A2, and a half note B2 in measure 10. In measure 11, the Soprano part plays a half note C5, a half note B4, and a half note A4. The Alto part plays a half note C5, a half note B4, and a half note A4. The Tenor part plays a half note C5, a half note B4, and a half note A4. The Bass part plays a half note C4, a half note B3, and a half note A3. The Optional Contrabass part plays a half note C3, a half note B2, and a half note A2. In measure 12, the Soprano part plays a half note G4, a half note A4, and a half note B4. The Alto part plays a half note G4, a half note A4, and a half note B4. The Tenor part plays a half note G4, a half note A4, and a half note B4. The Bass part plays a half note G3, a half note A3, and a half note B3. The Optional Contrabass part plays a half note G2, a half note A2, and a half note B2. In measure 13, the Soprano part plays a half note C5, a half note B4, and a half note A4. The Alto part plays a half note C5, a half note B4, and a half note A4. The Tenor part plays a half note C5, a half note B4, and a half note A4. The Bass part plays a half note C4, a half note B3, and a half note A3. The Optional Contrabass part plays a half note C3, a half note B2, and a half note A2. In measure 14, the Soprano part plays a half note G4, a half note A4, and a half note B4. The Alto part plays a half note G4, a half note A4, and a half note B4. The Tenor part plays a half note G4, a half note A4, and a half note B4. The Bass part plays a half note G3, a half note A3, and a half note B3. The Optional Contrabass part plays a half note G2, a half note A2, and a half note B2.

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23

Optional Sopranino



# Researching the Recorder in the Middle Ages

By David Lasocki

*This article is a popular summary of the author's forthcoming e-book, The Flute Family in the Middle Ages: Names and Literary References.*

*See his web site at*

**www.instantharmony.net.**

*The author will receive the 2011 ARS Distinguished Achievement Award in April in Portland, OR (see page 4).*

## Acknowledgements

*In translating and interpreting the sources, I am most grateful for the inestimable help of Professor Maureen Boulton (Anglo-French), Ben Finnegan (Latin), Professor Edoardo Lebrato (Italian), Dr. Eric Metzler (German), Professor Josep Miquel Sobrer (Catalan), and especially Professor Samuel N. Rosenberg (French and Occitan). I greatly appreciate the generosity of Pierre Boragno in making his research materials available and Liane Ehlich in conveying the results of her iconographic research on Medieval flutes. Bernard Gordillo provided helpful research support. Thanks to Philippe Bolton for the scan of Virdung's fingering chart.*

We know from numerous surviving examples and depictions that various members of the flute family existed in Western Europe in the period 1100-1500. Internal-duct flutes were common and their form was hardly standardized. Panpipes, left over from ancient times, were ubiquitous, at least through the turn of the 15th century. Transverse flutes played a role that has not been fully researched yet.

"Internal-duct" is just a fancy way of describing a windway on the inside of the instrument. At first, such instruments came in sizes from small down to minute, and possessed from two to seven holes, in various conformations. The kind of "pipe" played one-handed by a performer who also beat a small drum ("tabor") slung around the neck tended to have a thumb-hole and two finger-holes. Towards the end of the 14th century a form of duct flute with a thumb-hole and seven finger-holes emerged that would eventually become the most common and play a significant role in art music—the recorder.

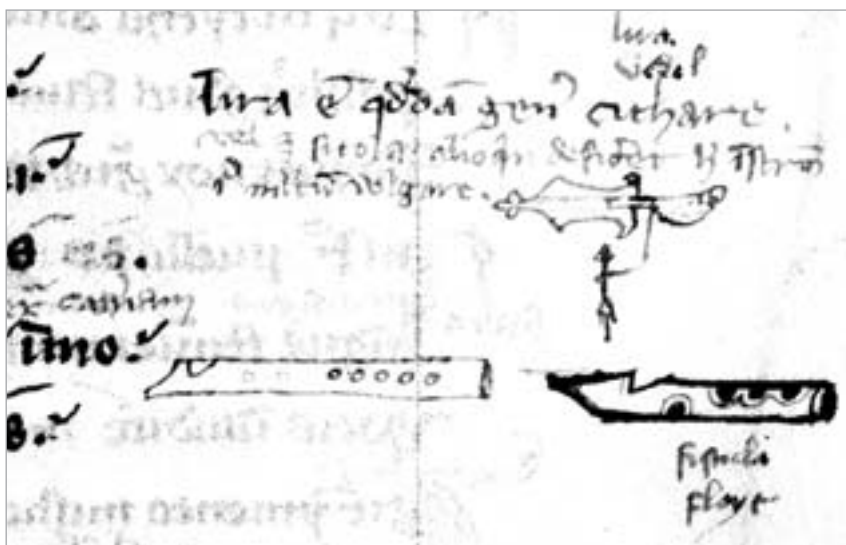
If we want to research the history of the recorder in this period, we need

to see it as part of the larger family of flutes. We also need to supplement the surviving examples and depictions with written evidence—from literary sources and from inventories and payment records. When I started looking at the latter in 2003, for a lecture I was going to give at the Utrecht Symposium, I was surprised to discover that no one had ever made a systematic survey of inventories and payment records. So I made a survey myself, and was further surprised at how many sources of this type existed, and how useful they were for researchers.

When I turned a couple of years ago to previous research derived from literary sources, it soon became clear that, with the exception of a few studies on France and Germany, little systematic research had been done on that subject either. It should be no surprise that I decided to make my own survey of the literary sources. The present article summarizes the results of all the written evidence I have found.

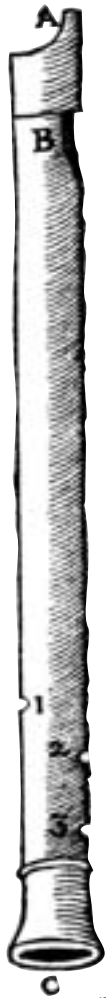
Some useful quotations from literary sources can be found in historical language dictionaries. But in making use of such quotations to decide what

Medieval instruments were called, compilers of such dictionaries, as well as scholars of musical instruments, have generally relied on extrapolation backwards from later usage of terms such as *flute* (in many languages) and *flageolet*, assuming that the same name implied the same instrument. To avoid this pitfall, I began with the first instances where names of instruments are



**"Fistuli"  
and "floyt,"  
14th-  
century  
manuscript,  
Ms. 21069,  
f.39r,  
Biblio-  
thèque  
Royale,  
Brussels,  
Belgium.**





***Tabor-pipe (l) and its fingering chart; and flageolet (r), both from Marin Mersenne, Harmonie universelle (Paris, 1636).***

and *flauto* in Italian (Silvestro Ganassi, *Opera intitulata Fontegara*, 1535; Aurelio Virgiliano, *Il Dolcimelo*, c.1600).

In contrast, the main term used for the recorder in 1556 by Philibert Jambe de Fer, who also depicts the instrument and provides fingerings for it, is *fleute à neuf trous* (flute with nine holes—including the doubled seventh hole).

This term indirectly furnishes the earliest corroboration of the meaning of “recorder” in English, because Jean Palsgrave’s English-French dictionary, *Les clarissement de la langue francoyse* (London, 1530), includes the definition: “Recorder a pype *fleute a. ix. neuf trous....*”

Agricola depicts a tiny *Rüspfeiff*: a duct flute with four finger-holes and an expanding bore. He also mentions the *klein Flötlein*, “which has no more than four holes, except that when the lowest end of the instrument is employed (as commonly happens), it may be reckoned as having five or six holes.” He includes a fingering chart as well as an illustration of the *klein Flötlein* (presumably a casual variant of the spelling) with four holes. Finally, Agricola was the first to link a name for transverse flutes—actually, two names, *Schweitzer odder Querpfeiffen* (Swiss or

cross-pipes)—with a depiction and a fingering chart.

It is not until Marin Mersenne’s *Harmonie universelle* (Paris, 1636) that we find a name with a picture and a fingering chart for the tabor-pipe, which he calls *fluste à trois trous* (three-holed flute). He also provides the same for the *flageolet* or *fluste à six trous* (flageolet or six-holed flute), a duct-flute with two thumb-holes and four finger-holes. And he differentiates between the *fluste d’Allemand* (flute) and the *fifre* (fife).

***Roots of the Words***

Let us now go back to ancient times and trace all these kinds of terms—*fifre*, *fistula*, *flageolet*, *flauto*, *Flöte*, *floyt*, *flute/fluste*, *fluyte*, *Querpfeiff*, *recorder* and *tibia*—forwards in ancient Greek and Latin, as well as in older versions of Catalan, Dutch, English, French, German, Italian, Occitan (Provençal) and Spanish.

In ancient Greece, the word *aulos* usually denoted a wind instrument

***Apparently the earliest surviving account of members of the flute family in any language is found in the Latin Yconomica (1348-52) of Konrad of Megenberg.***



consisting of two pipes and two (probably double) reeds. But since the word was also applied to any long hollow tube, it could refer to any wind instrument consisting of a single pipe with or without a reed. For essentially the same double-reed pipe, the Romans employed the term *tibia*, or occasionally *fistula*, a word that poets used for the shepherd’s panpipes.

Both *tibia* and *fistula* turn up again in the Middle Ages and Renaissance, as we have already seen with Tinctoris, as names for woodwind instruments in general, or for members of the flute family in particular.

You may have seen the assertion that the recorder is termed *fistula anglica* in a 12th-century English manuscript in Glasgow called the Hunterian Psalter, which shows King David tuning his

harp and surrounded by musicians. In fact the illustration is not labeled. I can only think that somehow the originators of the assertion knew the term for the recorder used by Mersenne in the Latin version of his treatise, *Harmonicorum libri*, published in 1635: “*Fistula dulcis, seu Anglica*,” or in other words: *fistula dulcis* or *fistula anglica*.

Apparently the earliest surviving account of members of the flute family in any language is found in the Latin *Yconomica* (1348-52) of Konrad of Megenberg, a German who studied and taught at the University of Paris. The book is a compilation of material that the young sons of princes needed to study. One section is about the servants of a household, including its musicians, who are among the servants providing entertainment. He views



such musician-servants as distinct from, and vastly superior to, professional jongleurs.

Wind players are divided into two types: *macrofistulus* and *microfistulus*. The latter “is the one who makes music on a smaller pipe (*fistula*); and I call those pipes ‘smaller’—named *flatillas* in the vernacular—because they give sound with a little blowing of the breath of the mouth, but the sound is weak and feeble. Whence they sometimes play together with fiddles.” Later he writes that *flatille* “arouse or exasperate amorous spirits, and to an extent move them to the sweetness of [religious] devotion. Organs, therefore, on account of their variety and multitude [of flute pipes], are fittingly allotted a place in churches where divine services are celebrated.”

In the 15th century the recorder was to develop dual sexual/spiritual associations that continued into at least the Baroque era.

In literature, although terms and their spellings were far from standardized, some general tendencies can be noted. The panpipes that were common until the early 15th century had their own term in French and Anglo-French (*frestel*), English (*fristel*), and Occitan (*frestal*). The instrument was associated in ancient times with the pastoral god Pan, and the Middle Ages continued to assign it to him as well as to shepherds and shepherdesses. Nevertheless, it was also considered a loud instrument and placed in the hands of minstrels, jongleurs and tower watchers.

All the languages had terms for the tabor-pipe: Catalan, Occitan, and Spanish (*flauta*), Dutch (*fleute/floyte*), English (*flute*), French (*flaüte*), Anglo-French (*fleute/floute*), German (*floite*), and Italian (*zufolo*). In French poetry, the *flaüte* is almost exclusively associated with minstrels and tower watchers, and occurs slightly more in loud

contexts than in soft contexts. German Medieval romances and Dutch archival records generally put the *floite* in the hands of minstrels. In Germany, its sound was described as clear, loud or resonant.

The *flaütele*, or small *flaüte*, mentioned in five sources of the 13th century, is clearly linked to the tabor. It is reminiscent of Konrad of Megenberg’s term *flatilla*, although his description of that instrument as “weak and feeble” suggests general duct flutes rather than tabor-pipes.

Only French (*flajol*), Occitan (*flaujol*), and Italian (*flauto*) had special terms for duct flute that were clearly differentiated from tabor-pipe. Citations of the *flajol* in French poetry are evenly split between minstrels and shepherds, with the exception of one nobleman. Several poems describe the *flajol* or its music as *douce* (soft or sweet). Yet Guillaume Machaut’s epic poem *La Prise d’Alexandrie*, written towards the end of his life (c.1370-72), mentions that there were at least 20 kinds of *flajols*, both loud and soft. In his earlier *Le remède de Fortune* (1340s?), he had already singled out *Flajos de saus* (*flajols* made of willow). Eustache Deschamps in the late 14th century mentions “The sweetly/softly resounding flageolets, which we make from wood of the forest” (*Les doulz flajolez ressonans / Que des selves des boys faisons*). They were presumably small *flajols*.

The sole reference to *flaujol* in Occitan poetry puts the instrument in the hands of a troubadour. The rare English term *flagel*, although perhaps derived from *flajol*, seems to have meant tabor-pipe.

Until the late 15th century, only Catalan (*axabeba/xabeva, travessada*), French (*flaüte traversaine*), and German (*zwerchspff*) had recorded terms for the transverse flute. Nevertheless, the instrument is depicted in

more than 50 works of art, mostly from France and Germany, but also England, Mallorca and Spain. Therefore the suggestion by scholars that the instrument may have been subsumed under the term *flaüte* is plausible, although it could also have been subsumed under *flajol*.

## Terms for the Recorder

Through the research summarized above, we have gained some perspective on the terms that may have referred to the recorder when it came on the scene in the late 14th century. It turns out that the instrument began to take over the terms that had meant tabor-pipe in Catalan, Dutch, French, German, Spanish and Italian (in the last case, also the *flauto* that had meant duct flute). In French the usual spelling shifted from *flaüte* to *fleuste* or *fluste*.

Only English invented a new term, first documented as *Recordour* in 1388 in the household accounts



**Only English invented a new term, first documented as *Recordour* in 1388 in the household accounts of Henry, Earl of Derby (shown here in a 16th-century painting as King Henry IV).**

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***These authorities left out an important intermediate step in the derivation of the verb: Anglo-French (formerly known as Anglo-Norman), the dialect of French spoken in England after the Norman Conquest.***

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of Henry, Earl of Derby, the future Henry IV of England. Why English would need a new term, when the Romance and Germanic languages of the Continent managed perfectly well with existing terms, may have to do with the rarity of *flagel* in England and its switch of meaning from the French *flajol*.

Modern authorities all derive “recorder” from the verb “to record,” stemming from the Old French *recorder*, and ultimately from the Latin *recordari*, to remember (*re-*, back, plus *cord*, from *cor*, heart or mind; thus to bring back to mind). The comprehensive *Middle English Dictionary* sets out no fewer than seven families of meanings for “to record” in the 14th century, deriving the instrument from meaning (6), “repeat, reiterate, recite, rehearse (a song),” and also comparing it to the Old French *recordëor*, a word which the Tobler-Lommatzsch dictionary of Old French indeed defines as a “reciter.” Eric Partridge’s etymological dictionary spells out his theory about this connection: the Middle English noun *recorder* “has agent *recordeor*, a rememberer, a relater, a minstrel (whence the musical instrument).”

But these authorities left out an important intermediate step in the derivation of the verb: Anglo-French (formerly known as Anglo-Norman), the dialect of French spoken in England after the Norman Conquest in 1066 until about 1475. Curiously, the equally comprehensive *Anglo-Norman Dictionary* does not cite any use of *recordëor* in Anglo-French, only *recordour* in the legal sense of “person officially appointed to make a record.” Nevertheless, the dictionary shows that the language did transmit meanings of the verb *recorder* that made their way into Middle English, including remember, repeat, recite, and learn by heart.

Even in England, *flowte/floyte* seems to have overlapped with the new word until the 1430s. In literature the first dateable occurrence of “recorder” comes in the poem *The Fall of Princes* (1431-38) by John Lydgate: “Pan, god of Kind [Nature], with his pipes seven Of recorders found first the melodies.” In other words, Lydgate saw panpipes as the original type of duct flute, a corruption of Virgil’s assertion that

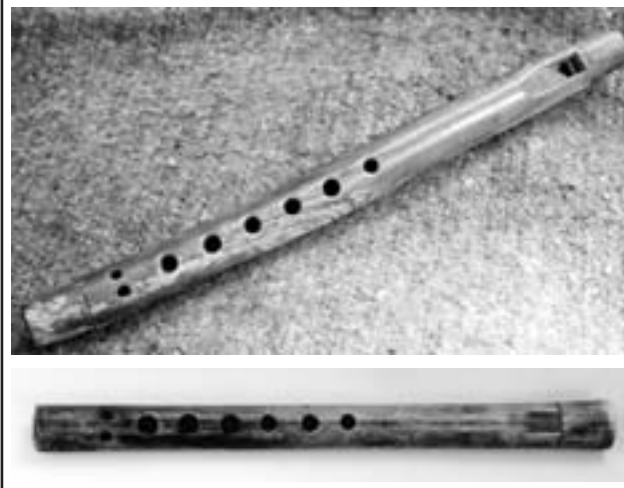
“Pan first taught to unite many reeds with wax”  
(*Pan primus instituit conjungere plures calamos cerâ*).

In two of his earlier poems, Lydgate used *flowte/floyte* in ambiguous situations. In *Reason and Sensuality* (1407), he writes of the god Mercury: “In his left hand a *flowte* he held,  
When so him list the long day,  
Therewith to pipe and make play ...  
Which gave so sweet a melody  
That no man could himself so keep,  
But it would make him sleep.”

Although left-hand playing might suggest a tabor-pipe, the instrument puts people to sleep, as confirmed a few lines later in an initial reference to a Siren: “But all her singing was in vain,  
To be compared, in sothness [truth],  
Unto the excellent sweetness  
Of this *floyte* melodious,  
By force of which Mercurius  
Made Argus sleep.”

Guillaume de Deguileville’s *Le pèlerinage de la vie humaine* (1331) contains a passage about the bellows blast of Pride, which “makes pipes and *fleutes* and shawms emit sound” (*fait sonner tuiaus / Et fleutes et chalemiaus*). A translation probably made by Lydgate, *The Pilgrimage of the Life of Man* (1426), renders the passage loosely: “Bombards and cornemuse,  
These Floutys eek, with subtle music,  
And these shall loud cry.”

***Two Medieval recorders: (top) probably from the late 14th century, discovered in 1940 in the former moat of a fortified mansion near Dordrecht, Holland's oldest city; (bottom) 15th century, found in 1998 in a latrine in the old Hanseatic city of Elblag (Elbing), Poland.***



The *Floutys* with their “subtle music” sound more like recorders than tabor-pipes, even though Pride’s blast forces them to “loud cry.”

A little later, the French text refers to another member of the flute family: “for I deceive them all with my *flajol*” (*Quar touz les decoif au flajol*). But the English version uses the same term as before: “So sweetly with my *Floute* I pipe.” Thus the translator saw *fleute* and *flajol* as interchangeable terms for soft duct flutes, rendered as *floute*.

A *Complaint* that begins “Alas for thought” is found in two surviving manuscripts, dating from around 1430 and 1450, of Lydgate’s *Temple of Glass* (written c.1403). It contains the revealing lines:

“These little herd-grooms  
Floutyn all the long day,  
Both in April and in May,  
In their small recorders,  
In floutys and in reed spears [stems].”  
Recorders and flutes are clearly distinguished now, although both can “flute.” By the end of the 15th century, *flute* was reserved in English for the transverse instrument, as today.

The earliest surviving recorders, all from around 1400, are soprano-sized. But the first reference to the instrument, 10 years before *Recordour* in England, is to *flahutes* (plural) that were ordered at the Court in Zaragoza, the capital of Aragón, in 1378. Thereafter, the recorder became established as an instrument for art music throughout Europe, played by Court and city musicians, frequently in consort. At his death in 1410, the king of Aragón still owned “*tres floutes, dues grosses e una negra petita*” (three recorders, two large and one small black one); this is the first secure reference to recorders of different sizes. They were perhaps the ones bought in 1378, and in any case could have been used for three-part consort music.

## Further Reading

For the surviving instruments, see especially Christine Brade, *Die mittelalterlichen Kernspaltflöten Mittel- und Nordeuropas: Ein Beitrag zur Überlieferung prähistorischer und zur Typologie mittelalterlicher Kernspaltflöten* (Neumünster: Karl Wachholtz, 1975); and Nicholas Lander, “A Memento: the Medieval Recorder”; available at [www.recorderhomepage.net/medieval.html](http://www.recorderhomepage.net/medieval.html). For the depictions of recorders and similar instruments, see the Recorder Home Page’s Recorder Iconography section; [www.recorderhomepage.net/art.html](http://www.recorderhomepage.net/art.html).

For the author’s compilation of information from inventories, etc., see “A Listing of Inventories and Purchases of Flutes, Recorders, Flageolets, and Tabor-pipes, 1388-1630,” in David Lasocki, ed., *Musicque de joye: Proceedings of the International Symposium on the Renaissance Flute and Recorder Consort, Utrecht 2003* (Utrecht: STIMU Foundation for Historical Performance Practice, 2005), 419-511; also available from [www.music.indiana.edu/reference/bibliographies/inventoriesto1630.pdf](http://www.music.indiana.edu/reference/bibliographies/inventoriesto1630.pdf).

The best survey of members of the flute family in French literature is Pierre Boragno, “Flûtes du Moyen Age: Éléments de recherche,” *Les cahiers de musique médiévale* 2 (1998): 6-20, which presents the gist of the research that he did for an unfinished master’s degree.

Instruments in German literature are surveyed in Astrid Eitschberger, *Musikinstrumente in höfischen Romanen des deutschen Mittelalters* (Wiesbaden: Reichter, 1999); and Martin van Schaik, *Muziekinstrumenten en instrumenten-kombinaties in de Duitse literatuur uit de Middeleeuwen (c.800-1350)* (Utrecht: Instituut voor Muziekwetenschap der Rijksuniversiteit in samenwerking met de Stichting voor Muziekhistorische Uitvoeringspraktijk, 1983).

On the treatise by Konrad of Megenberg, see Christopher Page, “German Musicians and their Instruments: a 14th-century Account by Konrad of Megenberg,” *Early Music* 10, no. 2 (April 1982): 192-200.

Archival records for *fleustes/fleustes* (plural) at the Court of Burgundy begin as early as 1383. In 1426 and 1443, the duke ordered sets of four; in 1454, four minstrels played recorders; and in 1468 four minstrels almost certainly played a four-part chanson on recorders.

In Brescia, Italy, in 1408, a *pifaro* (wind player) of the count ordered four new *flauti*. In France, in 1416 the queen ordered eight *grans fleustes* and a case for five of them. Here the adjective “large” suggests they were perhaps discants (and lower sizes?) rather than sopranos.

Bruges is the earliest documented city band to order a case of recorders (*fleuten*) (1481-82), and the presence of four minstrels in the band suggests that the case contained a set of four recorders. The frequent theme of

“four” suggests that recorders were commonly used for the four-part polyphonic music that was already being composed in the late 14th century but more strongly developed from the 1430s.

We know from Virdung (1511) that by his time four to six recorders were generally put together in a case called a *coppel*: two discants, two tenors, and two basses. In four-part music, the range of the contra part determined whether to employ two discants, tenor, and bass or else discant, two tenors, and bass.

Finally, in the 16th century, the terms for the recorder became more standardized: French (*fleute/flute* but also *fleute/flute à neuf trous*), Dutch (*fluyte*), German (*Flöte*), Italian (*flauto*), and Spanish (*flauta*).



# EDUCATION

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By Mary Halverson Waldo,  
*mhalvswaldo912@gmail.com*

In an ideal world, every recorder student would have a live, well-qualified teacher available for regular or even intermittent lessons—a teacher whose skill and passion could inspire learning. In the absence of such privileges, however, students young and old are now going to the Internet for resources in learning how to play the instrument or to improve their skills.

From web sites of organizations such as the ARS and Dolmetsch Online, to the child-friendly interactive software video-game of JoyTunes, there are now ways to get information and guidance in home practice.

The benefits of these resources are manifold. For rank beginners without a teacher, one can get started. For those who already have skills, there are detailed guidelines on how to improve, as well as bibliographical materials and articles on subjects of interest. An interpretation of the quality of the experience will depend upon who's using it and upon the person's goals.

The ARS web site offers, for members only, the *Personal Study Program Levels I, II and III*, and the much more scaled-down *Personal Study Program in Thirteen Stages to Help Improve Your Playing*. Neither resource is designed for rank beginners. The description, "... a structured program in technique, musicianship and performance repertoire...one approach to practicing the recorder for skill improvement..." is followed by the cautionary statement: "If you do not already have experience in music, it will be very helpful to seek the assis-

tance of a private recorder teacher," and a directive to seek out the teacher directory on the ARS web site.

We hope that more and more teachers will explore teaching lessons via webcam (see Patrick O'Malley's article in the January 2008 *AR*, pp. 16-17).

The ARS education program area has repurposed the *Personal Study* programs since they were available in print version only, and work is currently in process to provide video examples of some of the materials by a professional performer. This will be a welcome novelty for students who wish to see and hear the excellent example of a quality performer, complete with close-ups of good hand and body position. Watch for this new web site service to be announced in the near future.

Unlike the ARS *Programs*, the Dolmetsch Online Recorder Lessons are completely free, although free-will donation is an option. The adult rank beginner will feel more comfortable with this site. The beginning lesson offers a picture of the first easy note through a fingering chart and a recorder-like electronic tone example (Sibelius Scorch being the free software that makes this possible).

Like the ARS web site, Dolmetsch provides a treasure-trove of information on many subjects of interest. But again, we encounter a realistic disclaimer: as stated by Dr. Brian Blood, tutor for Dolmetsch's Recorder Lessons, "The training needed to play early music, or at least in a way that will convince other early music practitioners, is beyond the task of this method. Our concerns here

## *Online Recorder Resources: Can One Learn to Play Online?*

are more basic—how to hold the instrument, how to tongue and blow into it, and how to make sounds that will satisfy you the player, and those who will hear you."

The sheer volume of material collected in the Dolmetsch Recorder Lessons from various sources is phenomenal. While it will take a patient person to read, mark, learn and inwardly digest the thorough verbal description of how to do a tongue articulation, the Dolmetsch examples provide excellent learning material, and a very decent electronic recorder-like tone example to emulate.

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***The Dolmetsch examples provide excellent learning material, and a very decent electronic recorder-like tone example to emulate.***

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JoyTunes is an interactive software educational video game for children, in which the student engages by playing the recorder into a microphone. For kids, play is work, and computers and video games are part of life, so this concept is a good attempt at working with the reality of today. JoyTunes's cartoon motion graphics and sounds are attractive.

The downside of electronic learning for a rank beginner is that one can blissfully practice many fairly easy tunes with poor technique until that day of reckoning when one tries to play a more advanced tune. The typical problems that can result from a lack of

good personal instruction from the start may require frustrating remedial work later on.

I tried the beginning levels of JoyTunes, and was able to pass with flying colors, despite my intentional poor posture, tense hand position, complete lack of articulation, poor tone quality and intonation. As a Suzuki teacher, I emphasize the proper versions of these foundational techniques as being so important for every three- or four-year-old student, whom I envision as one day being able to play Vivaldi concertos, and the madrigal diminutions of the late 16th century.

But I could see the value of this game as a way for kids to learn to play the recorder, even in a place where there is no teacher; or who take a school group lesson and need an incentive to practice at home. I could also see it as a possible fun supplement for some of my students who might benefit from an alternative teaching style, or who might need something a little different to lighten up their practice experience.

What is good about each of these avenues for learning is that they offer information, at the appropriate level, and a chance to play the recorder.

### ***The Recorder Takes a Stand, Junior-Style: Kids Helping Kids***

Seven-year-old Eli Pressman of Shorewood, MN, and the children of Grace Episcopal Church, Anderson, SC, have a common goal—to help buy recorders for needy students in Peru. During the season of holiday giving, the church school kids created a “Gift Certificate for 10 Recorders,” and young Eli made a generous personal donation from his family “tzedakah” (charity) box.

Suzuki Method Recorder Teacher Trainer Mary Halverson Waldo will present the recorders to skilled teachers from an excellent school in the poorest region in Peru, Huancavalica. Students and teachers from this region have made the long, difficult journey each year in January to attend the Lima Music Festival, where Waldo has been a regular guest faculty member. The children learn at a phenomenal pace, and they play with wonderful skill and musicianship, due to the help of well-trained Suzuki teachers at the school.

The children from Grace Church follow a long tradition within the Episcopal Diocese of Upper South Carolina: helping folks in third-world regions (see references in *Mountains Beyond Mountains* by Pulitzer Prize-winner Tracy Kidder). In the well-established music program in Huancavalica, their donated recorders will be treasured.

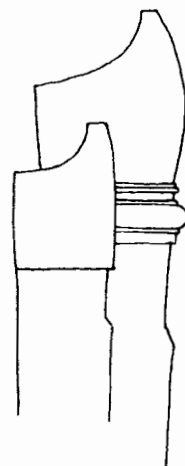
The son of Michael and Kiya Pressman, Eli was also inspired by seeing the example of dedicated mission work—by his grandfather’s reaching out across the borders and sharing his skills with those in need in Los Torros, a village in the Dominican Republic.



***Eli Pressman, Suzuki recorder student of Kiya Pressman, performed on a fall recital, playing Larghetto from Handel’s Sonata in G minor on alto recorder. His family reports, “He just loves music and loves the recorder.” It’s not surprising that he would wish to share that with other children in the world.***



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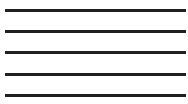
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# RESPONSE



*Two poems about the healing effect of the recorder,  
and a composer clears up the tactus question*

## Attic Find

I find Isabelle's copy of *Songs From Shakespeare*,  
published by Peter Pauper Press; inside,  
a note in my father's handwriting, "your spirit  
is the music, here are the words." I tear.  
Recalling the tactful broker for his side,  
sixty years later, I recover his wit.

Enthralling us with improvised stories, he spared  
our namesakes no mischief, at least outside.  
Their misadventures always turned out well.  
When asked one evening how their father fared,  
"Peter Pauper," he answered, smiling aside  
to Mom in the kitchen preparing dessert for the meal.

Then, I never understood why they sparred  
about money, before her music died.  
The way of the world? Ballooning sticker fear?  
Before they met, she said, she "had gone from bard

to verse." I play recorder by her side  
in place of words we cannot speak or share.

*By Suzanne Niedzielska, Glastonbury, CT*

## The Recorder's Magic Powers

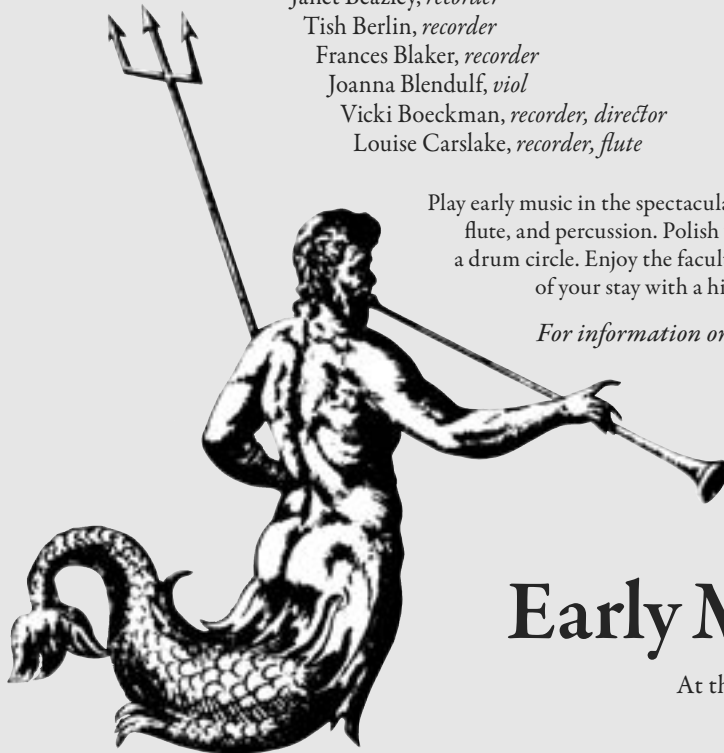
The daily paper's news reports create  
Disturbing thoughts, for tales of doom and gloom,  
With headlines large and bold, predominate  
And often make me want to weep or fume.

Accounts of crime and violence compete  
With grim reports of economic woes,  
And natural disasters then complete  
The triple dose of dark, depressing prose.

And when those morbid stories are rehashed  
With gruesome graphics on the TV screen,

Jack Ashworth, *viol, recorder*  
Janet Beazley, *recorder*  
Tish Berlin, *recorder*  
Frances Blaker, *recorder*  
Joanna Blendulf, *viol*  
Vicki Boeckman, *recorder, director*  
Louise Carslake, *recorder, flute*

Cleá Galhano, *recorder*  
Shira Kammen, *vielle*  
Peter Maund, *percussion*  
Ellen Seibert, *viol*  
Peter Seibert, *recorder, choir*  
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***But if I then my sweet  
recorder play,  
Those nasty feelings  
quickly melt away.***

All sane and peaceful thoughts are  
rudely dashed  
Out of my brain. I feel distressed and  
mean!

But if I then my sweet recorder play,  
Those nasty feelings quickly melt away.

*By Carolyn Peskin, Shaker Heights,  
OH, who also writes: "Recorder players  
often note the soothing effect of recorder  
music on jangled nerves. The attached is a  
sonnet I wrote after spending a sleepless  
night reflecting on the sad state of the world  
and then calming my nerves by playing the  
[2010 Play-the-Recorder Month music]  
Koinobori tune on my soprano recorder."*

***Delayed Clarification***

I am writing primarily to thank you for  
the kind and considered review of my  
*Quartet for Recorders* (November 2009  
AR, Music Reviews, page 33) that I  
came across on the Internet.

I have had a number of works  
published but hardly ever actually get  
to hear anything that I have written  
so it's really very gratifying to read  
that someone has actually played some  
of my music through, enjoyed it, and  
taken it seriously enough to write about  
it....What I found interesting was the  
problem of interpreting my intentions  
where the meter changes. Clearly an  
eighth note remains an eighth note  
instruction would have cleared this up.  
I would certainly not attach any blame  
to Moeck as publishers over this but I  
do think that perhaps it highlights a  
fascinating difference in practice  
between the interpretation of notation.

I am now comfortably, or perhaps  
uncomfortably, the wrong side of 50.  
When I was younger, certainly 35 years  
ago, this question of whether a change  
in time signature from, for example,



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2/4 to 6/8 implies that a quarter note becomes equal to a dotted quarter note, or whether eighths remain equal was certainly a contentious point in Great Britain.

Since then I think a convention has developed among European musicians that in such a case it would be assumed that the eighth would remain equal, particularly if the time signature change is only for a few bars. I think that were the quarter to become equal to a dotted quarter I would be much more inclined to stay in 2/4 time and notate triplets.... I suspect that I have actually come across one or two other things like this where everyday practice is somewhat different between the States and Europe. It is certainly an interesting point to consider.

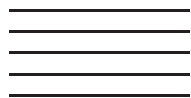
This is not an attempt to justify what would have been a particularly easy omission to have rectified but more an explanation of why the mark is not there. If anyone is interested my convention is always in these cases that eighths remain equal. Most of my other publishers are in fact European and do not have quite such a wide distribution as Moeck. So it is interesting that this anomaly has not been noted on before. Or maybe it has and I have just never heard about it!

There are one or two other pieces [of mine] for recorder which are as yet unpublished—one in particular, a suite for recorder and string quartet, which I would love to see the light of day. Should anyone like to see this piece I would be more than happy to send "Sibelius" files with neither financial or any other commitment to anyone receiving them!

*Best wishes, Stephen Watkins,*  
**watkins29303@hotmail.com**

Responses from our readers are welcomed and may be sent to AR, 7770 South High St., Centennial, CO 80122, or e-mailed to [editor@americanrecorder.org](mailto:editor@americanrecorder.org). Letters may be edited for length and consistency.

# ON THE CUTTING EDGE



*News from Boston*

By Tim Broege, [timbroege@aol.com](mailto:timbroege@aol.com)

**B**oston, Massachusetts—often touted as the musical capital of the U.S.—continues to remain a center for exciting musical undertakings. The world-famous Boston Symphony, led by James Levine, is part of a musical scene that includes the always-interesting Boston Philharmonic and its conductor Benjamin Zander; the Boston Modern Orchestra Project, with conductor Gil Rose, which has launched a fine series of recordings of contemporary music; the high level of choral and organ performance found in so many of Boston's churches; and the wide variety of musical activities found in the many colleges and universities in the greater Boston area—including but not limited to Harvard, Boston University, Brandeis, MIT and the New England Conservatory of Music (NEC).

The last musical institution is home to one of America's leading recorder performers and teachers, **John Tyson**. Well-known for his solo performances and his eclectic early music/contemporary ensemble Renaissance, Tyson also performs these days with a new group called Universal Village. This ensemble combines classical and jazz influences to create an exciting new sound using recorders, flutes, guitars, bass, drums and percussion. **Steve Tapper**, also known for his recorder performing (which ARS members may remember on several editions of the ARS Great Recorder Relay at the Boston Early Music Festival), is responsible for all the compositions and arrangements performed by Universal Village.

Tyson tells me that Tapper draws on many types of music: jazz, rock, Brazilian and world music styles, "with a good bit of dramatic concert music sensibility." Tyson is "thrilled to have a repertoire tailored to my skills—classical, early, folk, Renaissance and contemporary improv.—so that I can be myself in a pop setting."

As to recorders used in Universal Village, Tyson uses "my rich kinda loud Ehlert tenor" a good deal of the time. Also in his recorder arsenal for the group are an Ehlert alto, a "lovely Schwob modern, somewhat wide-bore soprano," a bass recorder from K  ng, a LiVirghi Renaissance bass in C, a Takeyama neo-Baroque alto, a Morgan alto in G, and a pipe and tabor. Wow!

At a November 20 performance in Exeter, NH, the group consisted of Tyson and Tapper, along with guitarist Audie Bridges and Bob Weiner on drums and percussion.

As if Tyson hasn't enough to do, he also has a recorder quartet, The Meantones, mostly doing outreach to area schools.

At NEC, Tyson directs the Renaissance Ensemble and teaches recorder. Among his advanced students is **Chingwei Lin**. Already an accomplished recorder professional, Lin played a 14-concert tour last summer in Germany. His interest in contemporary music for recorder has led him to work with several composers, including NEC composer Stratis Minakakis whom Lin considers "a good mentor and friend of mine." Minakakis has composed a piece titled *Aggeloi II: Grammike* for alto and tenor recorder, alto flute, violin, viola and 'cello.

Composer Rosey Lee, on the faculty of the Berklee School of Music in Boston, has created *Hefeweizen meets Taiwan Beer*, a short improvisatory piece for recorder and piano (much of it notated conventionally). Lin included this piece on his German concerts, along with a new cantata by Portuguese composer Manuel Dur  o scored for soprano and baritone soloists, mixed chorus, and a chamber orchestra including alto recorder and harpsichord.

The cantata is a large-scale work with a structure consisting of Prologue, Six Images and Epilogue. The composer, currently living in Leipzig, Germany, writes that the composition "shows the opposition of two main ideas: a parody on newspaper articles about the present quotidian; and an evocation of the nature elements of creation based on excerpts of the Bible." The use of recorder and harpsichord—traditional Baroque instruments—in the ensemble serves to "easily evoke ancient times but can also be an element of a new kind of sound."

The cantata's full score, 72 pages long, reveals an accessible tonal



**Chingwei Lin and pianist Tilmann L  ser, who play together as Duo Dieupart and also play with Ensemble Consart**



language in which recorder and harpsichord are well-integrated into the ensemble. The German text is often treated homophonically, and repetition of motives and patterns is frequently used in the musical texture—a serious work, to be sure.

The first performances of the cantata were presented by the Ensemble Consart conducted by Andreas Reuter during their tour of the Federal State of Thuringia in Germany from July 22 through August 1, 2010.

Chingwei Lin joined the ensemble not only for the Durão cantata, but also for performances of Bach's *Brandenburg Concerto No. 4*.

Lin has also performed a lovely new work for solo voice flute by Taiwanese composer Lin Mu-Xuan. Entitled *long, long, the September rain ...*, the single-movement composition requires the performer to hum, sing and speak as well as play the recorder. The composer has written, "Hopefully through my experiment in this highly

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***By cultivating relationships with contemporary composers, Chingwei Lin is helping to enrich the recorder repertoire in most worthy fashion.***

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challenging solo piece for voice flute, many things can be heard simultaneously: out in nature—the white noise of rain sounding on tin roofs, the rolling droplets on the banana foliage, the frogs and bubbles on the water, and the splashes on the window panes by a stronger rain...."

This is a virtuoso piece that Lin has played at Brandeis University in Massachusetts.

I am very grateful to Lin for providing scores to the pieces mentioned above. It is clear that this very talented musician is actively involved in the presentation of new music involving the recorder. By cultivating relationships with contemporary composers, Chingwei Lin is helping to enrich the recorder repertoire in most worthy fashion.

Chingwei Lin can be contacted at [Chingweio@yahoo.com.tw](mailto:Chingweio@yahoo.com.tw). Below are relevant web sites worth visiting: [www.stratistminakakis.com](http://www.stratistminakakis.com) [www.ensemble-consart.de](http://www.ensemble-consart.de)



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# Q & A

**Q**uestion: *I have been a member of Music and Friends, a wonderful recorder group in the Twin Cities, for almost 20 years. We often read the published notes that accompany the music we play. We have read Bernard Thomas's notes so often that he almost seems like a member of the group, so we decided to find out more about him by Googling him. However, we were unable to find out anything other than his publication of London Pro Musica (LPM) editions. Do you have any other information about him?*—Grace Cogan, Edina, MN

**A**nswer from Carolyn Peskin: After attempting unsuccessfully to contact Bernard Thomas, I sought information about him from Anthony Rowland-Jones, a fellow Englishman, scholar, teacher, researcher and author of books about playing the recorder. He replied, "Neither Helen Shabetai (editor of *The Recorder Magazine*) nor I can trace any published biographical material about Bernard Thomas. He is essentially a scholar, performer, and teacher and is very modest. His contribution to scholarship rests mainly on his introductions to editions."

Rowland-Jones also suggested looking for a profile of Thomas in *Early Music* (EM) magazine issues where articles by him appeared. I found the following brief profile in the July 1974 issue, edited by John Mansfield Thomson: "Bernard Thomas has edited works for [London] Pro Musica, Antico, and Musica Rara editions. He plays early wind instruments with Musica Reservata, the Consort of Musicke, and his own [London] Pro Musica. He is interested in bringing musicology and live music closer together ...."

Thomas has continued to fulfill that need with his many subsequent LPM volumes making up various series, each devoted to a different type of early music. His editions were at first produced for his own ensemble of the same name. However, in the 1970s, when the demand for high-quality, relatively inexpensive editions of early music in the U.K. increased (largely due to the highly successful concert performances, radio programs and recordings of David Munrow and his Early Music Consort of London), Thomas began making his editions available to early music groups besides his own by publishing them. Now they are used by early musicians worldwide, with new editions still being produced.

The first nine published LPM volumes were very favorably reviewed by Howard Mayer Brown in the April 1973 *EM*. Later, in *The Recorder Book* (1982), Kenneth Wollitz praised LPM editions for their legibility; comfortable page turns; and inclusion of incipits, text translations, and musical and historical background. LPM editions were further favored by Rowland-Jones in *The Cambridge Companion to the Recorder* (1995) along with Thomas's *Schott Recorder Consort Anthology*, which Rowland-Jones called "the best available survey of the recorder's Renaissance repertoire."

Thomas's scholarship is evident in the following articles he wrote for *EM*: "An Introduction to the Crumhorn" 1, no. 3 (1973); "Playing the Crumhorn: First Steps" 2, no. 3 (1974); "The Renaissance Flute" 3, no. 1 (1975); and "Renaissance Music in Modern Notation" 5, no. 1 (1977); all aim to bridge the gap between

musicological research and practical performance.

That Thomas is also a skilled performer on many instruments can be inferred from recordings of ensembles in which he has performed. A number of these are included in the "Recorded Recorders" database accessible from Nicholas S. Lander's Recorder Home Page, [www.recorderhomepage.net](http://www.recorderhomepage.net). Thomas's name appears on the following recordings made by Musica Reservata, a large, mixed group of varying personnel directed by Michael Morrow: *Music from the Time of the Decameron* (1969), *Music from the Court of Burgundy* (1970), *16th-Century Italian Dance Music* (1970), *16th-Century French Dance Music* (1971), and *Music for Church and Tavern from the Middle Ages up to the Renaissance* (1973, 1978). All were originally issued on the Philips label, and some were later reissued on CDs. Thomas played a variety of early wind instruments (recorder, flute, crumhorn, shawm and rauschpfeife) on those recordings.

Lander's database also includes one recording made by Thomas's own LPM ensemble: *Renaissance Chamber Music* (1977). Performers were Thomas (director, flute, recorder, crumhorn); Christopher Wilson (lute); Kevin Smith (countertenor); and Trevor Jones (viol).

I enjoyed researching this topic because my own groups have played a good deal of music edited by Bernard Thomas. I hope this answer gives your recorder group sufficient information.

*Send questions, answers and suggestions to Carolyn Peskin, Q&A Editor, 3559 Strathavon Road, Shaker Heights, OH 44120; [ppeskin@roadrunner.com](mailto:ppeskin@roadrunner.com).*

# COMPACT DISC REVIEWS

*Reviewed by Tom Bickley*

**MUSIC FOR RECORDER  
ENSEMBLE: BACH. FLAUTANDO  
KÖLN RECORDER QUARTET  
(KATHARINA HESS, SUSANNE  
HOCHSCHEID, URSULA THELEN,  
KERSTIN DE WITT).** Carus-Verlag  
83.360, 2010, 1 CD, 56:11. Abt. \$24  
([www.carus-verlag.com/8336000.html](http://www.carus-verlag.com/8336000.html), [www.flautando-koeln.de/english](http://www.flautando-koeln.de/english)).

This CD co-production from Carus-Verlag and German Radio (Deutschlandfunk) contains 15 tracks of works by Johann Sebastian Bach (1685-1750) and his sons Johann Christian

***They follow J.S. Bach's own practice of rearranging his own material.***

Bach (1735-82) and Wilhelm Friedeman Bach (1710-84). The repertoire includes familiar organ works from BWV1080, *The Art of the Fugue* (Contrapunctus I, IX, IV and XVIII) and BWV537, 550 and 668, all by J.S. Bach; J.C. Bach's *Quartet in G major* for two flutes, viola and 'cello, Op. 19, no. 3; and W.F. Bach's *Duet in E minor*.

As is likely obvious, these all are transcriptions/arrangements by the

*The Bach family arranged for recorders,  
English Renaissance band music*

members of the ensemble. In doing so, they follow J.S. Bach's own practice of rearranging his own material. Given Bach's role in the tradition of European art music, it is understandable that many arrangements of his music exist. It is understandable also that a reverential attitude toward that repertory misleads musicians to perform this music stiffly.

Fortunately Flautando Köln plays this music with verve. Using instruments by Ehlert, Küng, Moeck, Moltenhauer, Schwob, Paetzold, Takeyama and Yamaha, plus a range of expressive articulations, the ensemble swings through the polyphony in a very appealing manner.



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[www.boudreau-flutes.ca](http://www.boudreau-flutes.ca)



Their approach recalls the current general attitude toward *Der Fluyten Lust-hof* (1646) of Jacob van Eyck. By and large, we play that in a manner that transcends a particular historical period, adding ornaments based on, but not limited to, 17th-century practice. This Bach recording brings new perspective to this repertoire and is a very satisfying CD.

**WAYTES: ENGLISH MUSIC FOR A RENAISSANCE BAND.**

**PIFFARO: THE RENAISSANCE BAND (WITH GUEST DAPHNA MOR, RECORDER, PERCUSSION).** Navona Records NV5823, 2009, 1 enhanced CD, 60:00. \$17.98 ([navonarecords.com](http://navonarecords.com), [www.piffaro.com](http://www.piffaro.com)).

Sixteenth- and 17th-century English wind band music played with Piffaro's customary precision and aplomb yields a very enjoyable disc.

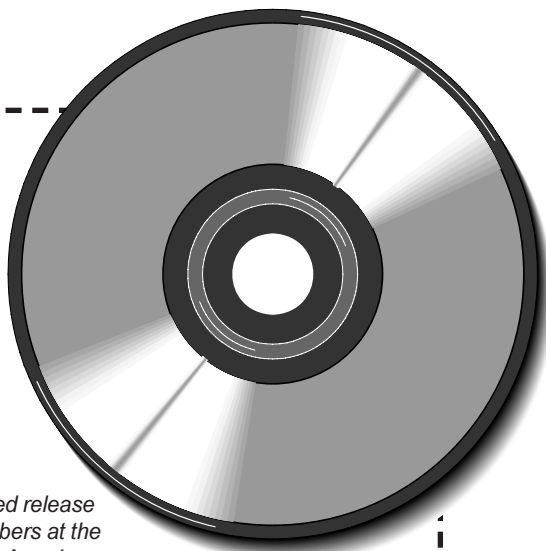
"Waytes" (alternately spelled "Waites" and "Waits") were civic musical ensembles in cities and towns in England. They used shawms, cornetti, sackbuts and other instruments including recorders.

Strong, bright timbres characterize this sound-world. The music itself includes instrumental dance forms, madrigals, motets and more. The enhanced CD includes a digital booklet, information about Parma Recordings (producers of the disc), Navona Records, a digital booklet that contains everything that would be in a printed booklet, a video about Piffaro, and information about Piffaro's earlier release on Navona.

A slight disadvantage of the digital version is the relative small size of the print on screen. However, Piffaro co-director Robert Wiemken's notes provide an excellent guide to the music.

The disc plays in regular CD players, though the video and digital extras require a computer. On this disc, recorder players hear how wonderfully our instruments fit into this repertoire.

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### Hot off the Press!

#### J.S. BACH: TRIOS FOR TWO

Lisette Kielson, recorder & flute; Paul Boehnke, harpsichord & organ. Six sonatas chosen from his organ trio sonatas (BWV525 & 526); flute sonatas (BWV1020 & 1032); and violin sonatas (BWV1014 & 1017). 2010 Centaur Records.

#### DANCING IN THE ISLES

Judith Linsenberg, recorders, whistle; Elizabeth Blumenstock and Robert Mealy, violin; David Morris, 'cello/viola da gamba; Charles Sherman, harpsichord; Charles Weaver, lute/guitar; Peter Maund, percussion. Musica Pacifica's newest CD, mixing their own arrangements of traditional tunes from Scotland, Ireland and England. Includes toe-tapping Celtic reels and jigs to melancholy instrumental ballads and English country dances. Master composers of the time are also presented: *Sonata on Scots Tunes* by James Oswald, Veracini, Purcell's *Three Parts on a Ground*, and a cheeky sonata by Matthew Locke. Musica Pacifica brings their customary high energy, superb musicianship, and powerful communicative powers to this catchy and unusual program. 2010 Solimar.

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**DANCING IN THE ISLES**  
**FIRE BENEATH MY FINGERS**  
**MANCINI: CONCERTI DI CAMERA**  
**MARAIS: PIÈCES EN TRIO POUR LES FLÛTES, VIOLON & DESSUS DE VIOLE**  
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# MUSIC REVIEWS

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**FRENCH SWEETS, BY GLEN SHANNON.** Glen Shannon Music GSM1001 ([www.glenshannonmusic.com](http://www.glenshannonmusic.com)), 2008. SATB. Sc 13 pp, pts 4-5 pp ea. \$15.

Glen Shannon is a recorder player and composer of many works for recorders, which are available from his own publishing operation, Glen Shannon Music. He is a member of the East Bay (CA) Recorder Society and is also involved in graphic design.

*French Sweets*, which shared First Prize in the 2007 biennial composition contest sponsored by the Chicago (IL) Chapter, explores a modern composer's approach to the dance suites popular in the French Baroque period.

*French Sweets* provides players with an introduction to French Baroque style. The "Overture" begins *Dramatiquement* (dramatically) with slow-moving over-dotted eighths and *inégalé* "light swing" 16ths. The middle section is a light lilting fugue in which eighths are to be played straight (*égale*).

The "Ouvverture" ends with the return of a slow *Dramatiquement* section. The "Allemande" is in a moderate 4/4 with *inégalé* eighths, and short sections marked *Mysterieusement* (mysteriously).

The brief "Courante" is in 3/2 and is marked *Flatteusement* (flatteringly). "Bourée I," in A minor, is in a moderate 2/2 with *inégalé* eighths. "Bourée II" changes key to A major; this piece also calls for *inégalé* eighth-notes and ends with a *da capo* to "Bourée I." Basic ornamentation employed in these movements includes trills and mordents.

The *L'espagnole* (Spanish) "Gigue" is in 6/8 time and marked *Vite* (quickly). Although not indicated, the eighths would be played *égale*. Shannon uses

"paired beaming" to bring out the many hemiolas in this movement.

In Shannon's compositions, our consort has come to expect music that really fits recorders, well-crafted fugues and interesting parts for all players. We found this one fun and a bit challenging.

*French Sweets* would provide any intermediate consort with a valuable introduction to French Baroque style and an enjoyable musical experience.

**ZARA ZOTE, BY GLEN SHANNON.** Glen Shannon Music GSM1000, 2008. SATTB (2 texted parts). Sc 8 pp, 6 pts 1-2 pp. ea. \$10.

Glen Shannon composed this work for the 25th anniversary of the Sarasota (FL) Chapter of the ARS. *Zara Zote*, according to early maps, was the original name for the city of Sarasota.

Our consort always looks forward to another Shannon work for his neat fugues and often jazzy approach. This one is something entirely different.

Shannon envisioned a Renaissance-style piece inspired by the masters of the Flemish school. *Zara Zote* has two *cantus* parts, mostly in canon, supported by a trio. The piece is scored for five instruments: recorders, reeds, strings; the two *cantus* parts are texted and can be sung. He asks that *cantus* 1 and 2 be played by a pair of like instruments, one in C and the other in F. Suggestions include tenor and bass recorders, soprano and alto crumhorns, or appropriate voices.

We tried tenor and bass recorders for the *cantus* and SAB recorders for the trio, but it was difficult to hear the *cantus* parts. These two parts really need different timbres and more volume to be heard. We had only alto and tenor crumhorns, which didn't work. Gambas or

modern strings would probably do nicely. A portative organ or other appropriate keyboard might also work.

A recording of the work, in which voices double the *cantus* parts, can be found at [www.glenshannonmusic.com/gsm1000/gsm1000.html](http://www.glenshannonmusic.com/gsm1000/gsm1000.html). Doubling is probably the best approach, as it provides the necessary contrast in timbre. [Editor's note: The Sarasota chapter premiered this piece with crumhorn and cornemuse on the *cantus* parts.]

The text chosen for *Zara Zote* has been adapted from the fourth poem of a collection by Petrarch (1304-74), *Rime Sparse*, comprising over 360 love poems to Laura, the unavailable object of his famously unrequited love. The exact text is posted on Shannon's web site.

The music is in 4/2 except for a short section of 3/2. The *Cantus* lines consist of much slower-moving whole and half notes. The trio parts are much more complex rhythmically. Careful counting is required to make everything fit. Instrument ranges are comfortable.

The score and parts are easy to read, with no page turns in the parts.

We spent much time on this work, but lacked suitable instruments for the *cantus* parts. It would take an advanced consort with appropriate instruments and/or voices to do *Zara Zote* justice.

*Bill Rees is music director of the Bella Vista Recorder Consort in northwest Arkansas. Prior to retirement he taught woodwinds and music education at East Texas State University (now Texas A&M—Commerce), performed on recorder and traverso with the Texas Baroque Ensemble, taught public school instrumental music in Western NY State and served as a U.S. Navy musician. He has been active in the recorder movement since the '60s and served on the ARS Board.*

**PLAYFORD DANCES IN 4-PART  
SETTINGS, VOLUME 1: 68**

**DANCES, ARR. BERNARD THOMAS.**

London Pro Musica Edition LPM102  
(Magnamusic), 1994. 4 SATB insts.  
Sc 42 pp. \$13.25.

**PLAYFORD DANCES IN 4-PART  
SETTINGS, VOLUME 2: 82**

**DANCES, ARR. BERNARD THOMAS.**

London Pro Musica Edition LPM103  
(Magnamusic), 2009. 4 SATB insts.  
Sc 48 pp. \$13.25.

John Playford's *Dancing Master*, first published in 1651 and reprinted and updated numerous times over the following 75 years, is so well-known that the title is not even mentioned on the cover of these Bernard Thomas arrangements of 150 tunes from the collection. As Thomas says in his introductory note to Volume 1, first issued in 1994: "Those of us who have been involved in dance events will be familiar with the experience of having to cobble together various of these tunes for the band at short notice, and it is hoped

that this volume should reduce the consumption of midnight oil."

As Thomas points out, the tunes collected by Playford and his successors come from many different sources. Many are venerable popular tunes or folk songs, while others are contemporary theatre tunes. In all cases, only the melodies were given in the *Dancing Master*, so Thomas has provided four-part arrangements. He has tried to match the style of the accompaniment to the melody, so the simplest tunes are set predominantly chordally, while more sophisticated melodies have more independent motion in the lower parts.

Thomas has great familiarity with the period, and his settings are always effective and frequently quite inventive, especially those in Volume 1. He has chosen mainly the best-known tunes for Volume 1, such as "Greensleeves" and "Lillibulero," but Volume 2 also has favorites such as "Stingo" and "Red House." Part of the fun of the

collection, though, is to discover enjoyable new tunes among the 150.

The settings are all quite playable on recorders (though alto lines will sometimes need to be read up an octave). Beyond its original purpose, the collection would make a valuable resource for beginning or intermediate ensembles looking for practice in balance and tuning, or just wanting to play lively settings of some well-known tunes.

There are some misprints. The computer type-setting has gone awry on occasion, and the ranges of the parts are not always given correctly, but the edition is otherwise attractive and easy to use. Thomas gives a background to some of the tunes in the first volume, though not in the second.

*Scott Paterson, a former ARS Board member, teaches recorder and Baroque flute in the Toronto area, where he is a freelance performer. He has written on music for various publications for over 25 years, and has just opened his own studio after over 30 years at the Royal Conservatory of Music of Toronto.*



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**12 SONATE PER FLAUTO  
DOLCE CONTRALTO E BASSO  
CONTINUO, VOL. I, BY ROBERT  
VALENTINE, ED. NICOLA SANSONE.**

Ut Orpheus Edizioni FL 7 ([www.ut-orpheus.com](http://www.ut-orpheus.com)), 2009. A, bc, 'cello.  
Sc 24 pp, pts 15-17 pp ea. Abt. \$30.

These 12 sonatas for alto recorder and continuo appear here for the first time in a modern edition. Robert Valentine was born in England, c.1671-74, but lived in Rome from 1701 until his death

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage/handling. Multiple reviews by one reviewer are followed by that reviewer's name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: Sue Groskreutz, 1949 West Court St., Kankakee, IL 60901 U.S., [suegroskreutz@comcast.net](mailto:suegroskreutz@comcast.net)



in 1747. There he also went by “Roberto Valentino” or “Valentini.” Valentine was a versatile musician who played ’cello and recorder. His work, entirely instrumental, includes no fewer than 60 recorder sonatas. The popularity of his work during his lifetime lay to a great extent in his ability to compose music that sounded technically challenging, but was in fact fairly uncomplicated.

The six sonatas in the first volume fall into two categories: the traditional four-movement, and the newer three-movement sonatas containing rhythmic elements that presage the pre-Classical idiom. These vanguard features are surprising from a composer born half a generation before Bach. The chief weaknesses in the sonatas are overuse of particular motives in some instances; and, in others, the haphazard apposition of diverse melodic clichés without development.

One curiosity in the adagios is the re-iteration of “adagio” at the terminal cadence. Did the composer hope to rein in any acceleration that might have occurred, or was he asking for a different degree of adagio?

The overall character of the sonatas is facile. The occasional fugato that we might expect in Corelli or Vivaldi is absent, and modulations are predictable. Now and again, however, a Neopolitan chord (a refreshing major chord built on the lowered second scale degree) adds a touch of sophistication. One movement, particularly attractive for its lyric grace, is the “Amoroso” of *Sonata V in G minor*.

The edition is well-presented; lack of a realized continuo could limit its practical value. Detailed notes and critical apparatus in English and Italian accompany the score.

Those without an accompanist adept at continuo realization may still enjoy playing these sonatas on alto and bass recorders without keyboard. In places, the bass participates melodically; with occasional octave transposition, the bass recorder may easily play the part. Although feasible on the alto, *Sonata II in D* is ideally suited to voice flute.

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***The popularity of his work during his lifetime lay to a great extent in his ability to compose music that sounded technically challenging, but was in fact fairly uncomplicated.***

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At the time of this writing, only the first volume of the 12 sonatas was available; however the publisher offers a set of six alto recorder duets by Valentine entitled *La Villeggiatura* (see [www.utorpheus.com](http://www.utorpheus.com), and also the review of *La Villeggiatura* in the November 2009 AR).

*Anthony St. Pierre lives in Toronto and has composed extensively for recorders. His Folia à 4 earned third prize in the 2007 Chicago ARS Chapter's composition competition and may be heard at: [www.folias.nl](http://www.folias.nl). Several of his recorder compositions are available for free at <http://pages.ca.inter.net/~abelc/compositions.html>. He holds a B.Mus. in composition from Ohio State University and M.Mus. in historical performance practices from Washington University. In the 1980s, he played oboe with the Tafelmusik Baroque Orchestra and with the Studio de musique ancienne de Montréal.*

**RINALDO FOR A FLUTE, BY GEORG FRIEDRICH HANDEL, ED. JÖRG JACOBI.** Edition baroque eba1156 (Magnamusic), 2006. A, bc. Sc 16 pp, pts 9 or 7 pp. \$29.95.  
**ALEXANDER FOR A FLUTE, BY GEORG FRIEDRICH HANDEL, ED. JÖRG JACOBI.** Edition baroque eba1155 (Magnamusic), 2006. A, bc. Sc 23 pp, pt 14 pp. \$29.95.

“Opera Has a Crush on Handel” was a *Denver Post* headline for an article by Kyle MacMillan on the performances of Handel’s *Rinaldo* at Colorado’s historic Central City Opera House. MacMillan goes on to describe the revival of Handel’s operas in the last 40-odd years,

crediting the early music movement for helping stimulate interest in this important repertoire. These productions are accessible to modern audiences because the “familiar ring” of Handel’s music seems fresh when presented in “unfamiliar territory, which is the opera house.”

Finding that *Rinaldo* was going to be performed so close to my mountain home, I delayed writing the reviews of these arrangements of Handel’s opera music until after I had witnessed this acclaimed performance. It was delightful! The orchestra played on modern instruments, except for harpsichord and recorders, but were effectively coached in Baroque style and bowing. The music is so beautiful that, after seeing the opera, I ordered Christopher Hogwood’s recording with Cecilia Bartoli, David Daniels and The Academy of Ancient Music.

Premiered on February 24, 1711, *Rinaldo* was the first of Handel’s 49 operas conceived for London audiences. The plot, based on a poem by Tasso, takes place in the Middle East during the First Crusade (1096-99).

This edition of music from *Rinaldo* for alto recorder and continuo is taken from an 18th-century transcription, “Curiously fitted & Contriv’d for a Single Flute.” The continuo part and realization have been “reconstructed” from the opera score by Jörg Jacobi, a well-known European organist, harpsichordist and composer. Unfortunately for many of us with limited foreign language skills, the Introduction to this modern edition is only in German. The titles of the pieces are in the original Italian; translations of these, as well as the Introduction, would greatly help knowledge and interpretations.

The collection’s “Overture” is typically French in style, with a Largo that flaunts a tirade announcing the transition to an Allegro in duple meter. This section’s tricky passagework is easier to play on strings, as in the original, than on recorder. Next a short movement links the “Overture” to a cheerful “Jigg.”

Then follows Handel’s famous aria, “Lascia ch’io pianga” (Let me weep over

my cruel fate). This lament is sung by the heroine, Almirena, as she is held captive and tormented by the enemy. It is important for the recorderist to understand the meaning and affect of this aria (and all operatic songs) in order to express it appropriately and add suitable ornaments to the *da capo* repeat. (In this edition the *da capos* are not always indicated in the recorder part.)

The third piece in the *Rinaldo* set is “Bel piacere e godere” (What beautiful pleasure!), a fast and joyful *da capo* aria also sung by Almirena. With its shifts from 3/8 to 2/4, it is surely a “beautiful pleasure” to play! There is no continuo part included for this piece; on the recording, it is sung unaccompanied, with short intermittent ritornelli.

Next are “Abbruggio, avampo e freno” (I burn, flare up, and shake with rage and anger), sung by Rinaldo; and “Il vostro maggio,” sung by two dancing Sirens. Both of these songs were borrowed by Handel from previous works: the first from his 1705 opera *Almira*; the latter from his cantata *Aminta e Fillide*.

Handel called for recorders in 25 of his operas, and one of the finest examples is in *Rinaldo*’s first act when a consort of a sopranino (*flageoletto*) and two altos imitate birdsong to accompany the aria, “Augelletti, che cantata, zefiretti” (Little birds, as you sing, gentle breezes blow). At the 1711 performance of *Rinaldo*, live birds flew over the audience during this song! The recorder part of this edition shows the virtuoso sopranino part in small notes along with the melody from the original recorder edition in regular-sized notes. It is well worth purchasing this collection just to have this example of 18th-century virtuoso sopranino music!

Handel used recorders to accompany three songs in his opera *Allessandro* (Alexander), which premiered in London on May 5, 1726. None of these three pieces, however, are included in this edition of *Alexander for a Flute*, originally “fitted for the flute” by John Walsh and published in August 1726.

Unfortunately I have not had the chance to see the opera *Alexander* or to

hear a recording of it, but I have enjoyed performing informally some of the pieces from this modern edition. The opera’s action takes place during Alexander the Great’s campaign in India, c.327 B.C. The cast includes two women rivals for Alexander’s love, whose parts were sung by the top rival sopranos of the day: Roxana, sung by Faustina Bordoni, and Lisaura, by Francesca Cuzzoni.

This edition of *Alexander for a Flute* begins with the usual French “Overture,” which works unusually well on recorder with the added continuo. The first of five arias that follow, “L’Armi implora dal tuo figlio,” is a prayer to the Goddess of Love sung with long elaborate vocalises by Roxana.

Next is “Pupille amate” from Act III, Scene 5—fun to play with lively 16th notes and syncopations. Following is Roxana’s “Lusinghe più care” (Careses most dear), which features caressing two-note slurs. “Vibra, cortese Amor, un lato strale” was originally sung by an alto castrato taking the part of Tassile, the King of India, in Act I, Scene 4.

Last is Roxana’s spectacular aria, “Alla sua Gabbia,” composed by Handel to show off Bordoni’s virtuosity in ornamentation. Its very difficult vocal figuration (as difficult for recorder as for voice) was intended to resemble bird warbling.

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## **Try to get a “Handel” on the operas’ stories.**

### **...You’ll love being a pseudo opera star!**

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It’s an almost impossible challenge for a solo recorderist to emulate the singing of a Baroque prima donna! Therefore these pieces are not easy, and some are quite difficult technically as well as musically. It will help to listen to recordings (parts can be heard on the Internet).

Also try to get a “Handel” on the operas’ stories, emotions intended with each aria, and period singing techniques. You’ll love being a pseudo opera star!

**50 RENAISSANCE & BAROQUE STANDARDS, WITH VARIANTS, EXAMPLES & ADVICE FOR PLAYING & IMPROVISING ON ANY INSTRUMENT, BY PASCALE BOQUET AND GÉRARD REBOURS.** Fuzeau Éditions Classique 5946 ([www.editions-classique.com](http://www.editions-classique.com)), 2007. Various melody instruments, with unrealized bc. Sc 143 pp. Abt. \$27.

This spiral-bound book with a sturdy cover was co-authored by Pascale Boquet, who teaches lute, improvisation and continuo realization at France’s Tours Conservatoire; and musicologist Gérard Rebours, who teaches classical and early guitar at Paris’s Conservatoire of Levallois. Both are also performers.

The book’s extended title tells us what’s inside, and the first sentence of the Introduction elaborates: “This collection presents an overview of the Renaissance and Baroque ostinato basses, songs and dances on which composers repeatedly wrote variations....” It goes on to suggest that students on melodic instruments play the simpler tunes as written, then try ornamenting them—at first in writing, then improvising *ad lib*. Players of polyphonic instruments (keyboard, lute, guitar, harp) can learn to accompany from the bass lines (mostly non-figured); bass instruments can add their own variations.

Following the Introduction are three pages on the book’s Editorial Principles. The next section, Improvising, summarizes with musical examples the types of improvisations that were used by Renaissance and Baroque performers. Following that chapter is Practical Advice for Improvising, which gives exercises for learning to improvise in various ways. Then there is a chapter with detailed analyses of two well-known “standards”: *Passamezzo Antico* and *Folies*.

In the second part of the book, separated from the first by a cardboard page, are musical examples of 50 Renaissance and Baroque “standards.” Some of the tunes associated with standard basses in this section are well known by recorder players, such as “Greensleeves,”

“Stingo” and “Bonny sweet Robin.” Most of the pieces show several different early versions; for the famous “Folia” ground, for instance, there are portions of pieces by Farinel (1684), Corelli (1700), Scarlatti (1700), C. P. E. Bach (c.1750), and several other composers.

Excerpts from both the 17th-century Spanish and Italian *ciaccona* and the French *chaconne* of the 17th and 18th centuries are included, and also some of the miscellaneous grounds published by Playford and Simpson in collections such as *The Division Flute* (1706). Mentioned here are just a few of the 50 “standards” selected by Boquet and Rebours.

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***Almost 100 pages of this book are filled with music, but these short pieces are intended more for study, reference and practice in improvising than for just playing or performing.***

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Almost 100 pages of this book are filled with music, but these short pieces are intended more for study, reference and practice in improvising than for just playing or performing. Experienced musicians who can “hear” both parts and the implied harmonies will enjoy browsing through the examples. Others really should play both parts, either on a keyboard or the melody with a bass instrument, to have a real feel for the music. Using the instructions at the beginning of the book, students can learn to ornament and creatively expand these examples into longer pieces.

The art of improvised ornamentation requires much study and practice. This volume is a great place to start!

*Connie Primus received the 2006 ARS Presidential Special Honor Award, and is a former President of the ARS. She served on the ARS Board for 14 years. She has taught music to adults and children and has performed on recorder and flute for many years.*

## REVIEWS OF TEN COMPOSITIONS BY LANCE ECCLES

(Orpheus Music, [www.orpheusmusic.com.au](http://www.orpheusmusic.com.au))

*For 20 years, Lance Eccles was a member of the Reluctant Consort, a group based in Sydney, Australia. Most of his compositions have been written for this consort or for meetings of the Sydney Society of Recorder Players. Eccles is retired from his position as a senior lecturer in Chinese at Macquarie University. His current web site states that he is an “honorary senior research fellow in the Department of Ancient History at Macquarie University in Sydney, Australia”; see [www.ocs.mq.edu.au/~leccles](http://www.ocs.mq.edu.au/~leccles)*

*There are generalities that apply to many of the pieces reviewed here. The reader will note that all of the pieces have colorful programmatic titles. Sometimes, the music does indeed match the literary ideas of the titles. In this reviewer’s opinion, there are other cases (as specifically noted below) where the literary images of the title and the actual music do not seem to connect. It may be, in some cases, that some words in these titles simply have other connotations in Australian culture. In any case, a simple solution for this problem would be for the publications to include information regarding the literary ideas behind the titles and how these ideas connect to the music.*

*Concerning his style, rhythms are straightforward and on the easier side, oftentimes using light syncopation. For the most part, the voices are very active, with a common exception being the bass lines. It is rare for the upper voices to hold any note longer than a half-note, sometimes even in the final measures. Eccles has a remarkable ability to have voices moving every half beat for extended passages. He does a great job keeping his voices in lively contrary motion, but he also uses parallel motion to great effect. He likes abrupt endings.*

*Some of his music uses lush Romantic harmonies; some is more contemporary and mildly dissonant or even sharply dissonant. Eccles is equally at home in all these harmonic idioms. To enjoy hearing and playing Eccles’s music, you will need a taste for contemporary harmony. Having said that the rhythms are easy, I should also mention that most of his music is quite chromatic. If your groups are interested in playing these pieces, get out the chromatic scales; you will need to know all chromatic fingerings.*

*Eccles likes to use phrase modulations to distantly-related keys. There are no avant-garde techniques in any of these pieces, beyond simple flutter-tonguing. If I had to rate them for difficulty on a scale of one to five, most would rate a three with exceptions noted below.*

*Regarding prices listed, Orpheus Music will remove taxes from the total for non-Australian customers. Prices vary day to day. These pieces are listed with two purchase options: the published version (in hard copy with the well-known purple and orange covers) and the .pdf instantly-downloadable version from [www.orpheusmusic.com.au](http://www.orpheusmusic.com.au)*

*The following 10 pieces are discussed in the order of copyright date.*

**TEN STAMPEDES.** OMP146, 2005. SATB, Sc 23 pp, pts 10 pp. Abt. \$23.67 publ., \$18.95 .pdf.

This suite of 10 character pieces has me indeed perplexed about how the literary ideas behind the titles relate to the music. When I think of the most commonly used definition of “stampede,” negative images of destruction come to mind. Stampedes reflected in music would have a sense that something is wrong, then the sense of panic, and a chaotic rush to safety. The end result of a stampede is usually tragic.

However, the negative connotations of “stampede” are not reflected in this

music. Thus, I would have to assume that the use of the word “stampede” refers to one of the word’s lesser-used definitions—perhaps a celebration. Since this word’s etymology includes the Spanish word *estampida*, I must conclude (from the nature of the music) that this publication is a set of celebratory dances. This is one instance where more programmatic information would help.

In the first piece, “Stampede of Rabbits,” the performance instruction says “leaping,” and that’s exactly what most of the parts do most of the time. There is a middle section where the



melody becomes stepwise and is passed between the soprano and alto recorders. Some leaps are augmented octaves, creating striking leaps into dissonance. Near the end, Eccles uses sequences in descending-fifths with seventh chords, emphasizing more dissonances.

“Stampede of Warthogs” consists of mostly lighthearted tonal harmony with a cute melody and interesting syncopations against this melody. Phrase modulations to distantly related keys give this piece a more contemporary slant. Within 34 measures, the key signature moves from G minor to B minor to D minor, and back to G minor. The very easy bass line in this piece is appropriate for less experienced bass players.

The third selection, “Stampede of Angels,” has the performance direction, “soaring.” When played slowly, this is a lovely, ethereal piece in 3/4 time. Sometimes it uses traditional common practice harmonies, and at other times sudden 4/4 measures of accented dissonance. What thoughts are behind the use of this means of interruption?

Adding to the otherworldly atmosphere of the piece are other harmonic intricacies—unresolved seventh chords, parallel tritones between adjacent voices, and a cross-relation between B $\flat$  and B $\natural$  in the penultimate measure. A surprise final cadence, in A major rather than C major, produces quite a nice ending!

“Stampede of Tarantulas” is a march—fun to play, especially the bass part. This fourth piece is not particularly dissonant, but it does have the Eccles signature phrase modulations to distantly-related keys (*i.e.*, A minor to F $\sharp$  minor). The thought of tarantulas is alarming to most of us arachnaphobes, yet I don’t really hear a sense of frightful drama in the music. Augmented seconds in the melody gives the march just a touch of a more eerie character.

The music in “Stampede of Hippopotamuses” does match its title, at least in the idea of hippos tromping around. The bass line stomps away at a steady stream of eighth-note fifths or octaves.

The other parts are in constant motion, most of it contrary to the bass line.

As often happens in Eccles’s music, this piece does not return to its starting key; it begins in G major, but ends suddenly and unexpectedly on an F $\sharp$  major chord. There are skips into dissonances between the soprano and alto parts. In one striking spot, an E $\flat$  major chord moves up (in parallel octaves and fifths) to an E major chord!

The sixth piece, entitled “Stampede of Jellyfish,” is a very impressionistic movement featuring many Medieval-sounding rising or falling parallel fifths and octaves. The performance instruction says: “not slow”; I have to admit, having tried various tempos, that we liked it better on the slow side. The bass line is left out of most of the interesting material and functions solely as harmonic support.

“Stampede of Holy Monks and Incubi” is “swinging but not fast.” It consists of a gently syncopated melody with lots of pedal point in the bass line. In fact, just out of curiosity, we played this piece with only the soprano and bass lines, which made a lovely, haunting duet. The bass line of this piece is very repetitive—for 23 out of 54 measures, the bass has only the note G. But with a willing bass player, the upper parts combine into quite a nice piece.

The eighth, “Stampede of the Happy Shepherdesses,” is easy to play—a simple, non-dissonant, waltz-like piece. But within its simplicity and traditional sounding harmony, it still does not return to the home key; it starts in C major and ends in G major.

“Stampede of the Snails” gently glides up and down the chromatic scale in eighth-notes over a rich, contemporary harmony. The bass again is mostly harmonic support, but does contain four measures of arpeggios in contrary motion with the melody. Even in slow movements, Eccles can be counted on to have at least one voice in constant motion; syncopations in the inner voices add to the harmonic interest.

The tenth piece in this suite, “Stampede of the Termites,” once again requires a bass player who doesn’t mind providing only harmonic support. The soprano and alto engage in interesting repartee at the beginning, and later the tenor joins the conversation, but this piece is too repetitive for my tastes. Perhaps this represents the repetitiveness of termites’ destructive activities.

While individual pieces in this suite sometimes do not return to the piece’s initial key, the suite taken as a whole does; it begins and ends on a C major chord. The harmonic excursions within each piece are complex enough to keep a music theory student busy at analysis!

**ROADKILL SONATA.** OMP171, 2007. AABB. Sc 8 pp, pts 3 pp. Abt. \$18.12 publ., \$14.50 .pdf.

A sonata dedicated to roadkill surely must be a first. I’m not quite sure where one could perform a piece with this title. If I had heard this music (which is quite nice) with no programmatic titles, I would never have come up with negative images of roadkill!

The first piece, “Wallaby,” has a very disjunct, contemporary melodic line. The listener needs to have a taste for an eclectic, “far out” melody that skips all over. Due to its many melodic skips, this piece is, like *Goldilocks (below)*, one of the more difficult selections. It requires, at the minimum, an advanced intermediate player.

“Echidna,” the second, is just wonderful, my opinion—gorgeously contemporary and, unlike the first piece, mostly stepwise. Its lines gently rise and fall in and out of dissonance. The voice-leading shifts on almost every half-beat, and assembling all the parts creates a breathtakingly lovely whole.

Near the end, a more difficult motive involving 16th-note descending sevenths is quite challenging—not only to play the notes, but to achieve a tight ensemble. We all thought it was a shame to have such a lovely contemporary piece clothed in a “roadkill” connotation.

The third piece, "Alsatian (Auto Chaser)," returns to the disjunct melodic style of the first piece. It is altogether a nice piece, but the listener and the performer must have a taste for the more adventurous contemporary harmonies.

**GOLDILOCKS.** OMP178, 2007. AABB. Sc 10 pp, pts 3 pp. Abt. \$18.12 publ., \$14.50 .pdf.

*Goldilocks* is another work that is more difficult, requiring advanced intermediate players. "Through the Forest to the Bears' House" contains dissonant harmony. It does paint a good picture of Goldilocks skipping through the woods. The melodic materials skip from instrument to instrument, sometimes in dense stretto. It is very contrapuntal, except for a section where the top three parts come together in parallel rhythm.

"A Short Sleep, with Bad Dreams" sounds much like its title, opening with a very eerie atmosphere of dissonant slurs between the two bass recorders. Interesting syncopated passages pass between the voices, and there is a lively 16th-note section for bass recorder.

The final "Discovery, Struggle, Escape" is loosely in ABABA form. Its A sections feature a bouncy melody in the top alto part. Later, the second alto part plays an inversion of that melody. There are full measures of parallel seconds between adjacent voices and measures of tone clusters among all four voices. The B sections, predominately in 5/8 (with some internal meter changes), build momentum before returning to the A section's melody.

Of the Eccles compositions I have studied thus far, this is the one where I feel the music most fits the mood of the titles. Players will need to be able to play skips of ninths and twelfths, plus heavily chromatic lines.

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***This is the one where I feel the music most fits the mood of the titles.***

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**AQUARIUM.** OMP182, 2007. ATB. Sc 3 pp, pts 3 pp. Abt. \$14.50 publ., \$11.61 .pdf.

This lovely impressionistic trio contains three short pieces. "Squid" opens with descending scales, creating an immediate ethereal atmosphere. Sometimes, the squid swim together, rising and falling. Other times, all parts take turns passing around a tritone (interval of three whole steps) on successive beats.

"Coelacanth" presents a somber andante with a descending bass line, descending sixths in the melody, and descending scales. That which descends needs to rise up again, and the composer handles the rising and falling so nicely. One especially exciting measure appears as all three parts suddenly climb up on different notes of an A major triad.

"Bluebottles on the Waves" features at least one part (sometimes two parts) in syncopation against steady quarter notes (in one or more other parts).

**AVIARY.** OMP183, 2007. ATB. Sc 4 pp, pts 3 pp. Abt. \$14.50 publ., \$11.61 .pdf.

*Aviary*, another suite of three short pieces, opens up with "Dodoes." Think of a large Dodo bird as portrayed in cartoons—mindlessly wandering in no particular direction—and you will have an idea of this 40-measure trio. Loosely speaking, the piece is in ABA form, but it begins with a D minor chord and ends with the bass moving down an A Lydian scale. This is contemporary harmony, but not jarringly dissonant.

The second piece, "Condors," has interactive alto and tenor parts, and again a tamer bass line. It is more tonal, moving from D minor to C major, and back to D minor. It also is a good musical picture of the magnificent flight of condors. One interesting aspect is that, just when I think the music is going to fall into a sequential pattern, it never quite does—perhaps representing the unpredictability of the flight of a condor.

The third piece, "Moas," suggests a flightless bird and is to be played in a

"strutting" manner. This features lots of repeated notes, use of a descending whole-tone scale, and a series of minor chords that ascend by half-step. It starts and ends in D major and frequently uses cross-relations, even in the last measure!

**AVALANCHE.** OMP187, 2008. ATTB. Sc 10 pp, pts 3 pp. Abt. \$18.12 publ., \$14.50 .pdf.

This suite of three pieces is my personal favorite of all 10 in this review. But again, I am mystified by the use of the word "avalanche" in the title, as this word conjures up some negative images that I do not hear in the music.

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***This suite of three pieces is my personal favorite of all 10 in this review.***

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"Avalanche of Eggs," first in the suite, is a bitingly dissonant allegro, fun to play and hear. The alto player must perform some challenging skips, but the other parts are fairly easy. After all the dissonance (perhaps a dozen or so eggs hit the floor?), the piece ends on an old-fashioned, optimistic major chord.

After playing through many of Eccles's pieces, I was pleasantly surprised by the romantic lushness of the second one in this set, "Avalanche of Goldfish." This is a *chaconne*, repeating a seven-measure harmony. The almost-continuous, flowing eighth-notes rise and fall throughout (imagine the goldfish!). For some of the repetitions, what started out as A minor and D minor chords turn into A major and D major chords—a refreshing harmonic surprise. Eccles uses ascending and descending sixths very expressively—but where is the avalanche? I envision the deep relaxation felt while staring into an aquarium and watching the graceful fish!

The final "Avalanche of Frogs" perhaps suits its title more closely. It is downright fun to play and to hear.

This piece returns to the use of biting dissonance combined with

effective use of flutter-tonguing. At times, the top three parts flutter away while the bass plays an arpeggiated melody. The bass part contains some flutter-tonguing, but not as much as the three upper parts. In a very effective spot, the top and bottom parts play the melody in octaves against repetitive notes in the inner parts.

Overall, this is a delightful suite of pieces: all parts are interesting, and it is very appropriate for chapter playing by intermediate players.

**ENVIROMANIA.** OMP192, 2007. ATB. Sc 6 pp, pts 4 pp. Abt. \$15.38 publ., \$12.32 .pdf.

The four movements of *Enviro-mania* are "Toxic Effluent," "Carbon Emissions," "Global Warming" and "Whale Hunt." Such titles prepared me to hear unpleasantness in the music.

"Toxic Effluent" does suggest its title, with a constant flow of eighth notes weaving among the parts, and accented harsh dissonances. But the second piece, "Carbon Emissions," took me totally by surprise; it is really a quite lovely trio with conservative use of dissonance. The flowing eighth notes set up in the first movement continue into this movement. The score contains an ominous picture of smoke rising out of smokestacks! Perhaps Eccles meant to convey the idea of the calm before the storm.

## ***An especially lovely theme in the alto part ... floats above the tenor's running eighth notes.***

The composer is certainly a master at using voice exchanges among parts. There are three striking measures of diminished-seventh chords that descend by half-step, as well as an especially lovely theme in the alto part that floats above the tenor's running eighth notes.

"Global Warming," a march, also employs attractive harmonies. All parts are very chromatic, but not difficult. It ends unexpectedly, with eighth notes on the fourth beat of the last measure. The picture in the score looks like a brewing hurricane—an ominous idea that is hard to connect to the actual music.

"Whale Hunt" strikes me as too lighthearted a piece to bear this title. It left me wondering if the composer thinks a whale hunt is a good or a bad event. If I had to name this last movement after hearing it out of context, I might call it something like "Frolic in the Park." I can imagine this lighthearted piece being played in a parade. The top part is lots of fun, with its many skips of major and minor sixths. The middle part also gets in on some of the skips, but the bass is tamer.

## ***THE MOUSE'S FUNERAL***

OMP193, 2007. SATB. Sc 9 pp, pts 3 pp. Abt. \$17.30 publ., \$13.81 .pdf.

I liked the pieces in *The Mouse's Funeral* so much that, for me, the title is something of a distraction from the music. The first piece, "In the Church," begins with a section of dissonant chords imitating bells, followed by a consonant couple of measures imitating an organ. Next appears a chorale-type hymn—nicely arranged, with well-balanced movement in all the voices.

A striking section of the piece is entitled "liturgy." Here there is constant movement—at least one voice on every eighth note, sometimes just by synco-pating one of the parts. The piece ends in a re-arranged setting of the hymn.

The somber second piece, "At the Graveside," is a short 34-measure piece with the performance direction, "slow and sighing." It features sharp, accented skips into dissonances—D $\sharp$  against D $\flat$ , G $\sharp$  with G $\sharp$ . The mood is certainly appropriate for the graveside.

"At the Wake" starts out sounding more Classical than contemporary—but not for long. By measure three, we hear cross relations (B $\flat$  against B $\sharp$ ). This piece is very playfully active, with the most fun in the soprano part.

Eccles uses some of his signature phrase modulations, the first going from G major to C minor. In some measures,

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all parts come together for a dissonant, syncopated moment. This is, altogether, a fun piece to play—a piece with a celebratory atmosphere.

**ANGRY BABIES** OMP188, 2008.  
SATTB. Sc 9 pp, pts 3 pp. Abt. \$19.23  
publ., \$15.38 .pdf.

The quintet *Angry Babies* is a three-piece suite beginning with "Babies in Uproar." As one would expect with this title, there are sharp dissonances.

After the bass's four-measure introduction, the piece immediately jumps to a fast off-beat, calypso rhythm that is fun to play—it doesn't sound "angry" to me, but does end abruptly, like a pacifier being placed firmly in each baby's mouth. It's safe to say that most babies are not quite as rhythmic in their anger!

"Babies Asleep" is a slower-moving andante. However, within this, there is still a constant stream of voices moving on every half-beat.

The third piece, "Disobedient Babies," is again fun to play, especially for the soprano—with plenty of action leftover for the other parts. It illustrates another instance of abrupt phrase modulation—in this case, G minor to B minor, including a section in C minor. It ends with the same type of inner-voice cross relation as the second movement.

## PIGLET AT THE TROUGH

OMP194, 2008. SATB. Sc 8 pp, pts 3 pp. Abt. \$17.30 publ., \$13.81 pdf.

*Piglets at the Trough's* three pieces open with "Joyful Awakening"—and that, it is! Ascending and descending passages make me picture the morning stretch. Then, under the performance direction "Happily," begins a cute, care-free melody in the soprano supported by interesting activity in the other three parts. The "happiness" is interrupted by one rather dissonant measure, then the tenor steals the melody. Following a measure recalling the opening, the soprano takes the melody back, to be interrupted by three voices moving in parallel octaves. After various develop-

ments, the soprano returns, happily playing the main theme.

"Breakfast at the Trough" is in a fast 3/8 time—a busy piece with almost constant eighth-note motion except in the slower bass part. While not heavily dissonant, this piece does use repeated notes that turn into tone clusters; hence, I was surprised to hear it end on a traditional V-I cadence! This piece also uses hemiola—sometimes in just the bass, sometimes in the bottom two parts.

The final piece is ominously titled: "An Outing to the Sausage Factory." I expected darker music from the outset, but didn't hear it until a short passage near the end marked "solemnly." For most of the piece, the piglets appear to enjoy their little field trip, as evidenced by the lighthearted music. Even as the music moves "solemnly," it is a slightly varied augmentation of the original carefree melody lasting six measures. A rest in all parts precedes the end, with the original playful melody. I must conclude that the piglets briefly glimpsed their future, but quickly forgot about it and returned to childhood.

This piece is more difficult to play than most of Eccles's compositions, due to the chromatic passages—particularly one that begins the first piece, where the rising and falling chromatic passages do not fit any scale that most students would have previously practiced.

This was my first foray into the music of Lance Eccles, but it won't be my last. I'd like to offer a huge thank-you to Donn and Aggie Sharer and Suan Guess Hansen, my friends who played through all of this music (each piece several times)—no small project!

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

# CHAPTERS & CONSORTS

*LARO debuts recorder piece by Stravinsky,  
crossing the Danube in the cool pines of Arizona*

The **Central Arizona Highlands** (Prescott) and **Desert Pipes** (Phoenix) ARS chapters welcomed back **Eileen Hadidian** to lead the 9th annual summer recorder workshop. The pine-covered mountains surrounding Prescott provided a refreshingly cool backdrop for a journey along the Danube—from southern Germany, through Austria, traversing old Bohemia and modern Hungary, with stops

for ancient church music from Croatia and folk tunes from Serbia and Bulgaria, concluding the tour with a Christmas carol by Béla Bartók.

Many of the 26 participants found respite from the desert heat as they were joined by players from as far away as Oregon and Colorado. Some took the opportunity to have a lesson with Hadidian on Friday afternoon. About 20 players warmed up for the work-

shop with a Friday night play-in led by Desert Pipes music director Ann Koenig—a great opportunity to try large-ensemble pieces. The workshop once again included the ever-popular “garage sale” to help raise money for the sponsoring ARS chapters.

Hadidian launched the Danube adventure with exercises in relaxed breathing, concentration and listening, and described the route for the day.

## Los Angeles Recorder Orchestra Unveils Little-Known Stravinsky Piece

As a highlight of its sixth concert season, the **Los Angeles Recorder Orchestra** (LARO) performed the only piece composed for recorders by the influential Russian composer Igor Stravinsky (1882-1971).

Stravinsky's *Lullaby* was included on LARO's two September concerts in Los Angeles and Fullerton, CA. “We think this might have been its first performance in the United States,” said LARO director Thomas Axworthy. “We're sure this was the first orchestral performance.”

Axworthy edited the piece, which was published in 1960 as a recorder duet, for orchestra.

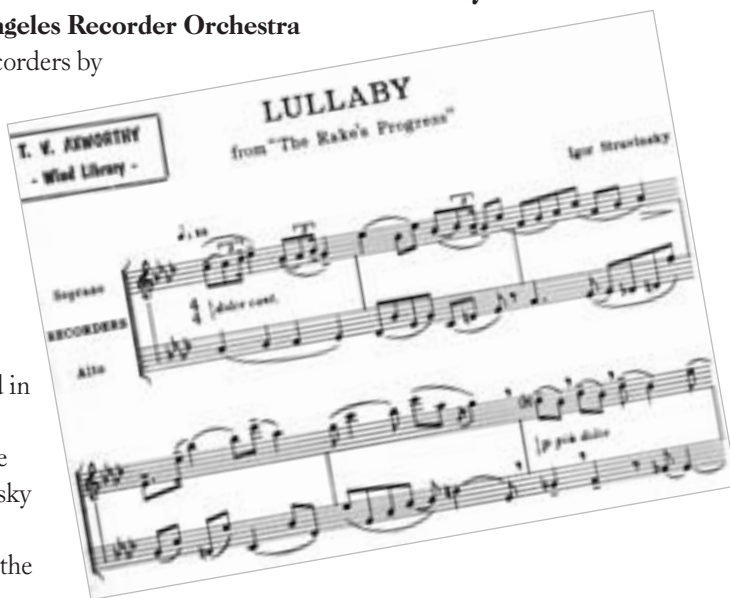
Its origins are interesting, he said. “Although the Dutch musician Frans Brüggen approached Stravinsky several times, suggesting that he write music for the recorder, Stravinsky claimed to know nothing about the instrument and had no interest in writing for it.”

It was during the last years of his life, spent in southern California, that he changed his mind, through an unusual circumstance. In 1960 he had a library built onto his home in West Hollywood. When the project was complete, he asked the contractors for their bill. They told the composer that, as they happened to be recorder players, they would forgo payment in exchange for a piece of recorder music. Stravinsky decided to edit a lullaby from *The Rake's Progress* as payment, giving them, and the music world, one true Stravinsky recorder composition.

When Axworthy recently had a student looking for something modern to play, he recalled that the piece was somewhere in his library and, digging through a drawer full of duets, he found it. “It's really a very beautiful piece,” he said, “and none of the recorder players I got in touch with seemed familiar with it.”

He was hesitant, in editing it for orchestra, to change the key signatures from A<sup>b</sup> and B major to the recorder orchestra's more comfortable G and B<sup>b</sup> major. Otherwise he made very few changes in the structure of the lullaby. “Anytime you find a new piece of music by a major composer, that's something you want to do,” Axworthy noted.

*Connie Koenig, West Hollywood, CA*





The musical landscape varied tremendously, providing a satisfying challenge in terms of musical styles, eras, and particularly folk-influenced rhythms. Participants especially enjoyed Hadidian's introductory historical, cultural and musical comments.

We hope to welcome new recorder friends, and look forward to a reunion of old friends, at our 10th annual Prescott Workshop this August!

*Desert Pipes members Ann Koenig, Karen Grover, John Heaton,*

[www.desertpipes.org](http://www.desertpipes.org)

**Desert Pipes**, the Phoenix ARS chapter, also helped Dick Wilkinson celebrate his 90th birthday. At the end of the October meeting, Pipes members played *Happy Birthday* and presented Wilkinsons with a card signed by all attending. Members brought snacks, drinks, a cake and sparkling cider for a toast. His wife Florence, also an active member of Desert Pipes, kept the celebration a surprise.

At its September meeting, the **Moss Bay (WA) Recorder Society** feted ARS Honorary Vice President

**Wini Jaeger**, who has stepped down after some 30 years to become the chapter's Music Director Emeritus. Stepping into her shoes is new Music Director **Sally Mitchell**.

"Dance and More" was the program played by the **Colorado Recorder Orchestra** in Boulder, Arvada and Colorado Springs. The October concert featured music of the 20th and 21st centuries, such as Peter Warlock's *Capriol Suite*, along with works by Ken Andresen, Duke Ellington, Glen Shannon and others.

### CHAPTER NEWS

*Chapter newsletter editors and publicity officers should send materials for publication to: AR, [editor@americanrecorder.org](mailto:editor@americanrecorder.org), 7770 South High St., Centennial, CO 80122-3122. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3"x4"x300dpi TIF or unedited JPG files.*

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