AMERICAN RECORDER

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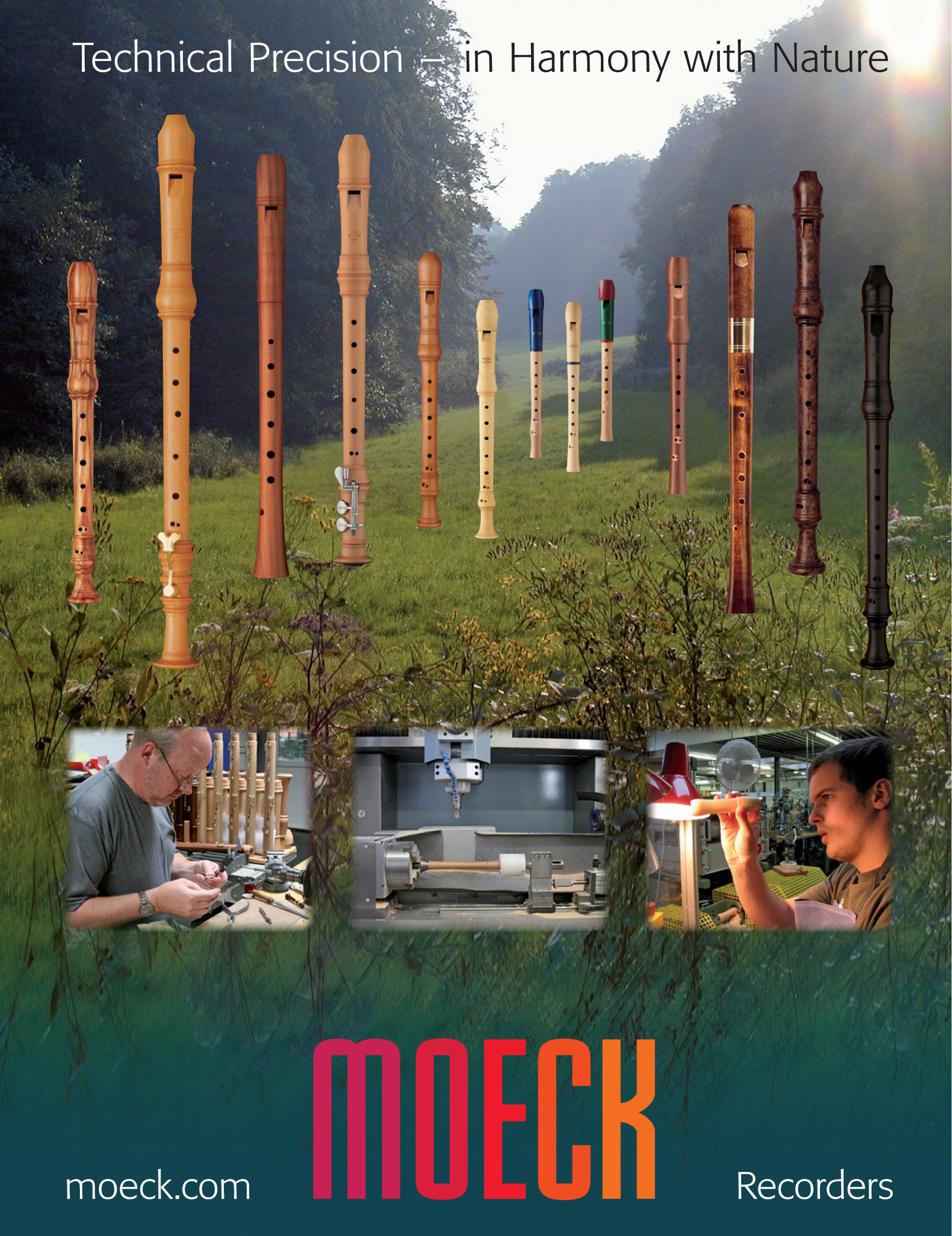

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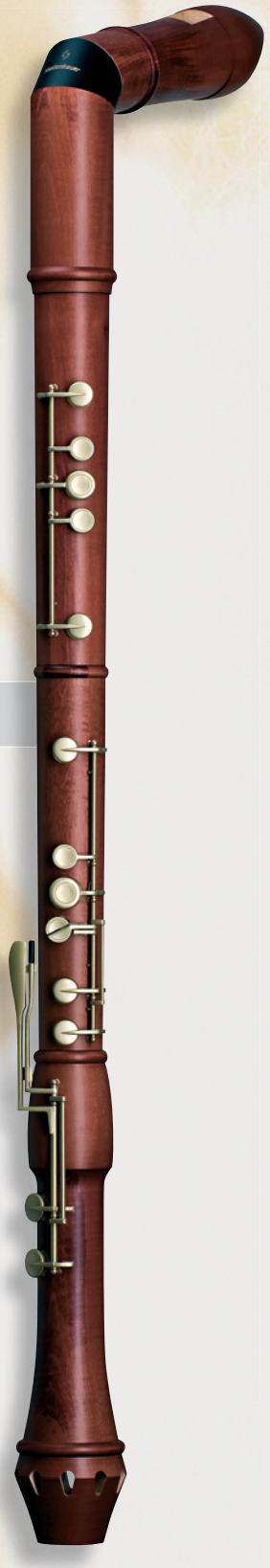

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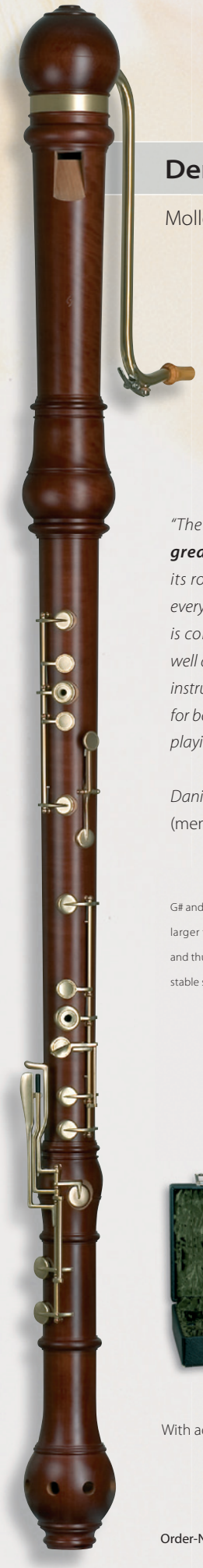

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Editor's Note

Years ago, I remember my civil engineer father giving me advice: "If it's not fun, why do it?" We were talking about career choices, in light of his 35 years of dedication in working for the same employer, and of his approaching retirement. We both enjoy building things—me out of sound and words, him out of materials more tangible.

Perhaps **Jacob van Eyck**, as depicted in **Thiemo Wind**'s article in this issue (page 10), would agree with my father. Wind examines **the idea of play**, and of **Van Eyck as a "playing human."** The element of play surely must be motivation for anything done only for joy; surely playing the recorder must be fun, or we wouldn't do it.

This year's selection for **Play-the-Recorder Month** is *Reverie*—a piece for everyone to play all month long and especially on Recorder Day! (page 8). Be sure to e-mail me if you have digital video to post on the *American Recorder* YouTube channel of your group's performance of this father/son musical effort.

Other pieces to play are mentioned in **Chapters & Consorts** (page 24) and examined in the **Music Reviews** department (page 28) that focuses on sonatas and sonatinas. Play away!

Gail Nickless

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ON THE COVER:
Le Nain, Louis (1593-1648) (after): Peasant Interior with an Old Flute Player. Réunion des Musées Nationaux/ Art Resource, NY; Palais des Beaux Arts, Lille, France ©2012 American Recorder Society

AMERICAN RECORDER SOCIETY INC.

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Statement of Purpose

The mission of the American Recorder Society is to promote the recorder and its music by developing resources 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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Please contact the ARS office to update chapter listings.

President's Message

Greetings from Lisette Kielson, ARS President
LKielson@LEnsemblePortique.com

Happy New Year, Everyone! I hope you all had a peaceful and joyous holiday season filled with any combination of much-deserved rest, newfound excitement, giddy laughter, meaningful reflection and special treats!

Once again, another year has come and gone. My, oh my! If there is one thing in life of which we can be absolutely certain, it is that time passes. (Hopefully, it doesn't pass us by—we mustn't let it!)

You can also be certain of this: your Board of Directors has been working hard. With jobs, families, and busy lives outside the ARS, the Board works many hours—with great commitment and dedication, with great intent and excitement—on strengthening the organization.

Here I mention a few activities that represent regular, yearly goals ..., as well as extra, special accomplishments.

As reported at the ARS Annual Membership Meeting last October (Thank you, Chicago Chapter, for hosting the event!), the Board accomplished a lot last year! Here I mention a few activities that represent regular, yearly goals of the organization as well as extra, special accomplishments: holding two productive board meetings; publishing the *American Recorder* (AR) magazine, newsletter and *Members' Library* Editions; awarding scholarships and grants; organizing Play-the Recorder-Month activities; presenting the Distinguished Achievement Award and Presidential Special Honor Award; revising the *ARS Chapter Handbook*; making available a 2010 printed *Membership Directory*; and auditing the *Bylaws*.

Since then, the Membership Committee (**Ann Stickney** and **Bonnie Kelly**, co-chairs) launched a new membership campaign. And ARS chapters, you benefit! With every new and lapsed individual membership to the ARS, affiliated chapters receive $5. Although not a huge rebate, it can certainly add up!

The Fundraising Committee (**Laura Kuhlman**, chair) inspired the fall fund drive: A Dollar a Day to the ARS. You can still make your pledges and donate anytime!

Major work is being done on the ARS web site. Led by Web Site Liaison **Jeanne Lynch**, the site will be more intuitive and easy to navigate, up-to-date in structure, and more comprehensive to include the resources that are important and helpful to you.

It is an election year for the ARS Board, as it is for the national government. With recommendations from you and the Board, the Nominating Task Force (**Nancy Buss**, chair) has compiled a strong ballot of candidates. Watch for it in the March *AR*.

And, ***it's a festival year*** (brochure and registration form in this *AR* issue)! Just three years after the successful festival in St. Louis, MO, the ARS is presenting another festival—this time in the Pacific Northwest's Reed College, Portland, OR, on July 5-8. Please join us in celebrating "The Recorder: Past, Present, and Future." Visit the web site often for updated festival details.

It's going to be an amazing year for the ARS—you can be certain of it!

Tidings

Paetzold recorders to be made at Kunath Instrumentenbau, reports on concerts a-plenty around the continent and abroad

Square recorders on the move

After 35 years of production in Ebenhofen, Germany, Paetzold square bass recorders will soon be made in Fulda by Jo Kunath Instrumentenbau. During the successful history of the square recorders, they have been connected with the inventive mind and creativity of Herbert Paetzold *(right)* and his Ebenhofen workshop, following the ideas of his uncle Joachim Paetzold. Besides being available to consult with Kunath, Herbert Paetzold will devote himself to making round recorders and transverse flutes, and to the courses and concerts offered in the Flötenhof (***www.alte-musik.info***), which he operates with his wife Christina Paetzold.

Frans Brüggen, Paul Leenhouts, Nadja Schubert, Dietrich Schnabel, Quartet New Generation, Flautando Köln, Spark and others use square bass recorders in concerts and studio work. To continue the instruments' tradition without interruption, Paetzold and Kunath will make square bass recorders in collaboration, with a training phase for Fulda staff in Ebenhofen—"preserving the fire and not the cinder."

Through 2/29/2012, orders can be placed with Paetzold. Starting on 3/1/2012, please contact Kunath Instrumentenbau, ***www.kunath.com***. Through the transition, local dealers can also place orders appropriately.

Toronto-based Ensembles in Performance

By Patricia Grimes, St. Catharines, ON, and St. Petersburg, FL

In October I attended a concert in Toronto, ON, of Canada's leading ensemble specializing in the music of the Middle Ages and the Renaissance. Formed in 1972, **The Toronto Consort** under artistic director and conductor David Fallis has performed all over Canada, the U.S., Great Britain and Europe, and it frequently collaborates with other early music ensembles.

The composer featured on this concert, "Venetian Splendour: the Music of Johann Rosenmüller," was most interesting. Rosenmüller was born in 1619 in Saxony and died in 1684, remaining largely unknown today, mostly because his music was not widely available. Only some of his instrumental music was published in the 17th century. His large output of vocal music has been available in modern editions only in the last 10 years.

Rosenmüller went to Italy and became one of the leading musicians there, a virtuoso trombonist as well as composer. He worked from 1678-82 at the same orphanage that Vivaldi later made famous. His instrumental music consists of dance suites, sonatas and canzonas, while his numerous vocal compositions in many forms include settings of Psalms and magnificats.

For this concert, there were four principal singers, joined by four others at times, plus an organist and 13 other early instrumentalists playing various sizes of violin, viola, 'cello, double bass, theorbo, sackbut, cornetto and dulcian. The concert included two lovely sonatas for organ and string instruments, and lively dances with quick passages alternating with slow melodic sections.

The centerpieces of the concert were three Psalm settings, magnificent music employing all of the instruments and singers: *Laetatus sum, Dixit Dominus*, and *Laudate pueri*. They were, in turn, bright and happy; imitating military music and its effects; and joyful with jaunty rhythms, as well as dramatic with exotic chords and chromaticism. There was much word painting. It was intriguing to hear how the voices went from four to six or eight and back again; and to hear voices and instruments alternating and coming together.

Both for contrast and comparison, there were two works by Heinrich Schütz for strings, winds and organ, as well as a suite of dances by Johann Schein. The latter was cantor in Leipzig when Rosenmüller studied there, influencing the younger composer's dance suites. The music of Schütz also influenced that of Rosenmüller; both contributed to bringing the latest Italian developments in music to Germany.

Another concert with music totally unlike any this writer has ever heard was by **Ensemble Polaris**, which I heard last May in St. Catharines, ON. One of Canada's world renowned recorder players, Alison Melville, was a founding member of both of the Toronto ensembles in this report.

Started in spring 1997, Ensemble Polaris combines the diverse talents of seven gifted instrumentalists from Toronto's early, folk, new, improvisational and independent music genres, plus one singer. Their repertoire consists of "ancient songs with extraordinary words, laments and dances, all reworked for modern ears." Instruments included guitar, harp, bagpipes, accordion, violin, psaltery, 'cello, hurdy-gurdy, nyckelharpa, flutes, recorders, seljefloyte (these three winds played by Melville), clarinet and percussion. Not only the music but this great variety of instruments (each member playing several) made the concert unforgettable.

Called "Who's Who in Valhalla," this concert consisted of arrangements of traditional Nordic tunes. It was fascinating to hear the music, see the instruments (especially the unfamiliar ones) and marvel at the multi-talented performers. Visit ***www.youtube.com/user/EnsemblePolaris1*** to see and hear them.

Each group's web site includes photos and information such as a concert schedule: ***www.torontoconsort.org*** and ***www.ensemblepolaris.com***. If you have the chance to hear either ensemble live, be sure to go.

Bits & Pieces

Happy anniversary to ...

- **San Francisco Early Music Society**, in its 35th concert season
- **Viola da Gamba Society of America**, celebrating its 50th year and planning its 50th Anniversary Conclave July 22-29 at the University of Delaware

To prepare for the 50th anniversary of **Anthony Burgess**'s 1962 book *A Clockwork Orange*, November saw the world premiere in Manchester, UK, of *A Clockwork Operetta,* settings by University of Manchester's Kevin Malone of lyrics by Burgess (who died in 1993). While the five songs did not appear in the movie, they were in his popular stage play. Besides some 70 literary works, Burgess wrote more than 250 musical works including stage musicals, symphonies, a piano concerto, a ballet, and a recorder sonatina sold in the *ARS Erich Katz Contemporary Music Series*.

A new blog, the **Early Music Pioneers Archive,** covers figures who rediscovered pre-1800 repertoire, playing it in authentic style on period instruments. Posts tell the stories of scholars, performers, discoverers and makers of instruments, collectors and others, from Arnold Dolmetsch onward. The site needs readers, followers and commenters, and welcomes crowdsourcing at ***www.semibrevity.com***.

Recorders in New York City

By Anita Randolfi, New York City, NY

At Alice Tully Hall on August 14, as part of the 2011 Mostly Mozart Festival, the **Philharmonia Baroque Orchestra** under director Nicolas McGegan presented Handel's opera *Orlando*. There was some nice recorder playing from band members **Hanneke van Proosdij** and **Gonzalo Ruiz**. Impressively, they were both doing double duty: van Proosdij on continuo harpsichord, and Ruiz playing oboe.

Recorders were heard even more extensively in the presentation by **Les Arts Florissants** of Lully's opera *Atys* at the Brooklyn Academy of Music, September 20, 21, 23 and 24. I heard the September 21 performance.

Atys lasts a Wagnerian four hours, but William Christie's performers, steeped in Lully's high-toned style and aided by elegant costumes and sets, moved the opera along at a fair pace. Recorders were heard throughout the opera from the pit, but they joined the stage action during the act III dream scene, when Atys learns the goddess Cybele loves him. The sumptuously costumed instrumentalists played Lully's mysterious and harmonically intricate ensemble (scored for three recorders—**Sebastien Marq**, **Evolene Kiener** and **Michelle Teller**—plus two transverse flutes and lutes) from memory. This scene was, easily, the most beautiful in the opera.

Ensemble Breve's members **Deborah Booth**, recorder and flute, and **Stephen Rapp,** harpsichord, presented a short program at Immanuel Lutheran Church in Manhattan on October 12. Titled "Telemania," it consisted of four compositions from three separate collections by that most prolific composer. Booth played soprano recorder in the *Partita No. 4* from *Die Kleine Kammermusik*, and alto recorder in the B♭ major and D minor sonatas, both from *Essercizii Musici*; for the *Sonata in B minor* from *Tafelmusik*, she switched to transverse flute. Booth's playing displayed neat technique, fine gradations in dynamics, and expressive legato in the slow movements. Rapp was able and sensitive as collaborator. It was a pleasure to hear this repertory, so well-known to many recorder players, so well played.

The eastern end of Long Island, at the edge of the New York City metropolitan area, is home ground for the intrepid **Recorder Orchestra of New York** (RONY). Led by **Patsy Rogers**, the orchestra played its fall program twice: at the Jamesport (NY) Meeting House on October 30; and at Peconic Landing in Greenport, NY, on November 6. I heard the latter.

With 17 members, RONY is especially rich in low recorders. I counted seven C basses and a big F bass. This accounts, in part, for RONY's rich, grounded sound.

The carefully prepared program, titled "The Unexpected Recorder" and arranged in historical order, started with a 14th-century dance, through Renaissance and Baroque pieces, and ended with early-20th-century music. I particularly enjoyed the exchange of phrases between high and low recorders that made up the entire monophonic tune of the program's opening 14th-century anonymous saltarello. Also memorable was Josquin's famous chanson *Mille Regretz*, followed by the Kyrie from the *Missa Mille Regretz* by Cristóbal de Morales. Juxtaposition of the two made vivid Morales's masterly use of parody technique.

Also impressive was their articulate reading of the Heinrich Schütz motet, "Das ist je gewißlich wahr," composed for the funeral of his fellow composer J. H. Schein.

The concert ended with George Butterworth's *The Banks of Green Willow* (arranged by Denis Bloodworth—and, keeping with the willow theme, Scott Joplin's *Green Willow*. RONY was joined by vocalist Lucy Field for a delicious encore: Duke Ellington's *Mood Indigo*. Bravi, RONY!

The **Huelgas Ensemble**, an early music group from Belgium directed by Paul Van Nevel, was in concert at Manhattan's Church of St. Mary the Virgin on November 12. The program titled "Medieval Apocalypse" was part of the White Night Festival (October 20-November 19), sponsored by Lincoln Center as "an exploration of the transcendent in music."

On the program, many selections from the 13th and 14th centuries were by the ubiquitous anonymous; also included were the famous *Viderunt Omnes* by Perotinus, and the Kyrie and Gloria movements from the *Missa de Notre Dame* by Machaut. The nine singers of the Huelgas Ensemble were supplemented by two trombone and three recorder players. The instruments were used to support and enrich the vocal lines. Only *Cum martelli*, an anonymous Italian piece that made extensive use of hocket, was entirely instrumental. The recorder players were **Bart Coen**, **Peter de Clercq** and **Silke Jacobsen**.

The **Chelsea Winds Recorder Ensemble**, in which I play, started its season with an October 20 concert at historic St. Ann and the Holy Trinity Church in Brooklyn Heights. Usually Chelsea Winds includes several 20th- and/or 21st-century pieces on the program. This "Baroque-n-Recorders" program was an exception, consisting of trios by Vivaldi and Handel.

Readers might want to check out the Handel fugues *a3*, in excellent arrangements by Friedrich von Huene. (The group played the A minor, C major and D minor). The performers were **Gregory Eaton**, **David Hurd** and myself.

Greenwich International Early Music Festival

By Louis Nel, Tonbridge, Kent, UK

The 10th anniversary **Greenwich International Early Music Festival & Exhibition** returned November 11-13 to the glorious setting of the Painted Hall (*right*) and Queen Mary Undercroft at Old Royal Naval College in Greenwich, London. In this historic venue, the music seems to fit with the backdrop. Jointly promoted by The Early Music Shop, Greenwich Foundation and Trinity Laban Conservatoire of Music and Dance, it is the world's largest early music festival.

The range of printed music and the array of mostly handmade instruments is absolutely vast—for me, it is like walking into a huge Baroque marketplace where nearly 100 exhibitors, both established and new, are keen to show and explain their instruments as well as allow you to try them. This is a wonderful opportunity to find the instrument most suited to you. There are also a number of concerts and makers' demonstrations, either free to exhibition ticket holders or at a nominal fee, ensuring a full weekend.

2011 was the year of the biennual **Moeck/Society of Recorder Players (SRP) Solo Recorder Competition Finals**. It was adjudicated by a distinguished panel (**Matthias Maute, Ibi Aziz** and **Emma Murphy**) and featured as finalists three exceptional young recorder players: **Kerstin Fahr** (of Germany, most recently a student of Pierre Hamon), **Yi-Chang Liang** (a native of Taiwan and a student of Erik Bosgraaf) and **Eva Fegers** (who studies with Dorothee Oberlinger at Mozarteum Salzburg).

The competition took place on November 13 in the Peacock Room and was one of the free-admission events. Their programs were varied, but each had to include *Fantasie No. 8 in G minor* by Telemann; all also included some contemporary music.

Yi-Chang, only 19 years old, played a diverse repertoire from Renaissance, Baroque, contemporary and electronic music, displaying exceptional skill for his age. **Fegers** was the overall winner (providing her with a recital at the 2012 exhibition, plus a cash prize donated by Moeck UK, SRP and the Walter Bergmann Fund), with Yi-Chang second and Fahr third.

On the previous evening, the three adjudicators (Maute, Aziz and Murphy), with David Wright (the new harpsichordist with Red Priest), played in a concert in St. Alfege Church. Their program included Vivaldi, J. S. Bach, Handel, Telemann, Bovicelli and a composition by Maute. The event was performed to a packed church and was spellbinding.

Reverie for Play-the-Recorder Month—and Recorder Day!

By Mark W.F. Fischer

Introduction and arrangement for recorders by David W. Fischer

This piece was composed by my son Mark sometime in the 1990s. It was conceived originally as an untitled piano piece; it was not written out, but was something he simply enjoyed playing whenever he sat down at a piano.

The piece acquired its current form when I re-imagined the piece for recorder ensemble and requested it be written down. From that version, I adapted the piece to suit a recorder quartet, and gave it the present title.

A steady tempo is required throughout most of the piece, as well as a steady breath pressure. This is a good exercise in tuning, especially for some of the more unusual chords. For example, the "chords" in measure 7 and 8 are DEFG followed by ABCD —essentially expanded tone clusters. Play them with confidence!

The commas indicate the larger phrasings, and should be observed in all parts. Within the larger units, phrasing should be worked out to suit the flow of each part and the breath capability of the player. Some changes in tempo (faster, then slower) may be used in measures 15-19 and measures 20-27. Players of the three lower parts need to be prepared for the accidentals in two places.

Thanks to the ARS for selecting *Reverie* as this year's Play-the Recorder Month piece. I hope it will find a place in the repertoire for chapters and ensembles.

2012 Play-the-Recorder Month

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

Recorder Day!

The third Saturday in March, 3/17/2012, is designated **Recorder Day!,** when individuals and chapters around the world are encouraged to play David and Mark Fischer's original composition *Reverie*. You can listen to a midi version on the ARS web site.

Play-the-Recorder Month Contest

Chapters and consorts should submit a Play-the-Recorder Month Contest Entry Form on their activities to be eligible for prizes for the "Most Creative Event" contest. The deadline for the contest is **April 15**.

Play-the-Recorder Month Membership Special

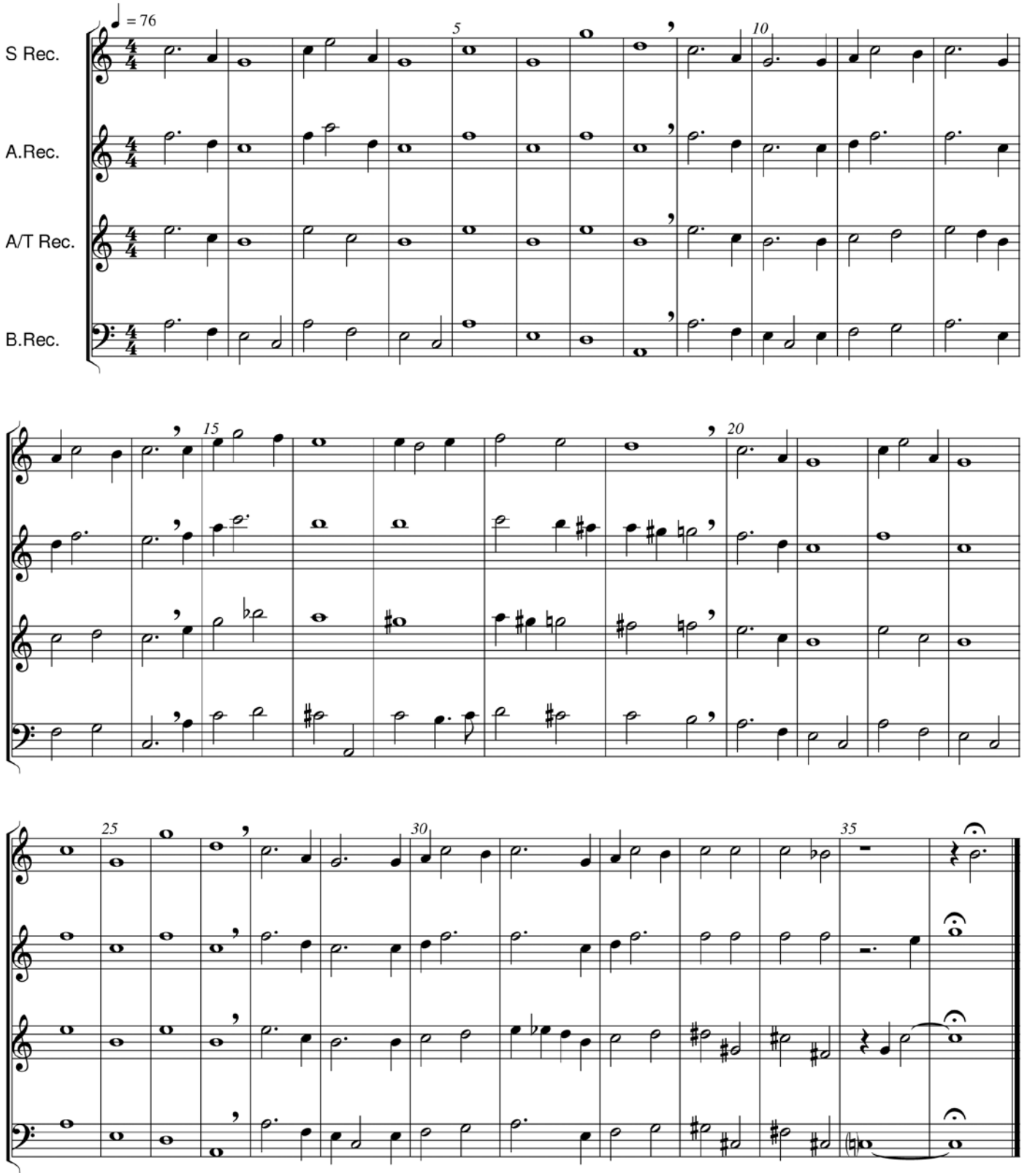
ARS holds a Membership Special during Play-the-Recorder-Month. New members, or those whose memberships have lapsed for more than 2 years, may join the ARS for $35. That's a 25% savings off the normal price of $45. Join online or send your Membership Special Application to the ARS office by **March 31**.

Plan your celebration of **Play-the-Recorder-Month**. See our Timeline for planning your events. For more information about Play-the-Recorder Month, see ***www.americanrecorder.org/events/ptrm.htm***.

Reverie

Mark W.F. Fischer
arr. David W. Fischer
Rev. Dec. 2011

Lento



Variation Technique: Jacob van Eyck as a *homo ludens*

By Thiemo Wind

Born in Enschede, The Netherlands, in 1961, Thiemo Wind studied musicology at Utrecht University with Marius Flothuis and Willem Elders, and recorder at Hilversum Conservatory. He has written many articles on early woodwinds and other subjects, specializing in Dutch 17th-century solo music for recorder. On May 29, 2006, he defended his dissertation, Jacob van Eyck and the Others—Dutch solo repertoire for recorder in the Golden Age, *at Utrecht University (see David Lasocki's report in the September 2006* AR). *The book became available in English in August 2011 from Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis (KVNM). (This important new book will be reviewed in a coming issue of* AR.*) This article is based on a section from the author's book. The translated quotes in the article are from Johan Huizinga,* Homo ludens. A Study of the Play Element in Culture *(Boston: Beacon Press, 1970).*

Wind has served as musicological advisor to Frans Brüggen and the Orchestra of the 18th Century, and made performing editions of most Beethoven symphonies for them. As an editor, Wind has prepared several music publications, including the only complete edition of Jacob van Eyck's Der Fluyten Lust-hof *and an anthology of all solo recorder pieces by Van Eyck's colleagues,* The Gods' Recorder-Heaven *(both for XYZ Edition). Facsimile editions of* Der Goden Fluit-hemel (1644) *and Van Eyck's* Euterpe oft Speel-goddinne (1644) *were published by the Dutch Foundation for Historical Performance Practice, STIMU. Further editions include recorder sonatas by Diogenio Bigaglia (Schott), Giovanni Paolo Cima and Francesco Geminiani (Broekmans & Van Poppel). For the newest edition of the* New Grove Dictionary of Music and Musicians *he covered several topics, including Jacob van Eyck.*

The author gives lectures, classes and workshops about Van Eyck. Past appearances have been at the Akademie für Alte Musik, Bremen, Germany; the Royal Conservatory in The Hague; Mozarteum University, Salzburg, Austria; and for European Recorder Teachers Association branches (UK and The Netherlands). See ***www.jacobvaneyck.info.***

Wind is music editor of the leading Dutch newspaper De Telegraaf *and lives in Houten, a village six miles south of Utrecht.*

The variation genre has, throughout the ages, suffered an image problem. Various factors have led to this bad press: the principle of repetition, the reliance on ornamentation, the danger of vacuous virtuosity, and the loose, strung-together structure.

Nevertheless, the art of variation has survived these same centuries intact and even remained popular. The variations from *Der Fluyten Lust-hof* by Jacob van Eyck (c.1590–1657) are the stock-in-trade of amateur and professional recorder players worldwide, after more than 350 years.

How can one explain this popularity? "Variety is the spice of life," the proverb says. Varying something is simply fun. This kind of pleasure is basic human nature; its longevity and its many forms prove its vitality.

In improvised diminution, melodic lines were treated to figuration, indicating that variation is not necessarily a formal principle. It has merit in itself. "Variation is the joy of Nature," wrote Johann Mattheson in the 18th century.

Van Eyck employed a straightforward brand of variation technique. The procedure was simply, and aptly, called *breken*, or "breaking." The notes of a theme were replaced in the variations by groups of shorter-valued notes—they were literally "broken up." This was achieved by dividing the longer notes: a quarter note in the theme, for instance, could be replaced in the variation by two eighth notes, by an eighth note and two 16ths, or by four 16ths.

As early as the 13th century, the term *fractio modi* was used to indicate the division of the rhythmical *modus* into smaller note values. Van Eyck employed this principle, by and large, according to its most elementary formula: from one variation to the next in a set, the notes were "broken" into progressively smaller parts, with a corre-

Varying something is simply fun. This kind of pleasure is basic human nature.

sponding increase in virtuosity. The simplicity of this type of variation is in the concept itself, and decidedly not in its execution.

A useful model for interpreting the art of variation on a fundamental level is that of the *homo ludens*, "the playing human," described by the Dutch cultural historian Johan Huizinga in his 1938 book, *Homo Ludens: A Study of the Play Element in Culture*. In Huizinga's opinion, play is not a consequence of culture, but rather is a fundamental element of it.

He supports this theory with the observation that play is also present in the animal kingdom and is therefore not a product of humankind, an achievement of human civilization. Play preceded culture. Huizinga describes the relationship between play and culture thus: "Culture is, in its earliest phases, played. It does not come *from* play like a babe detaching from the womb: it arises *in* and *as* play, and never leaves it."

If we are to approach the art of variation from the point of view of the "play element," then the longevity of the genre is easy to explain. It is in fact a musical genre that epitomizes, more than any other, "humans at play." It is also important not to forget the kinship between variation and improvisation, the ultimate form of "play" in music.

Melodic figuration was, until well into the 19th century, a favorite tool of salon variations. But the practice came to an end in the same century, and understandably so. As Huizinga wrote:

> *In summary, one can witness a dramatic recession of the element of play in nearly all cultural manifestations during the nineteenth century. The spiritual as well as the material organization of society have impeded any visible expression of this factor. Society has become over-conscious of its interests and goals: it has, so to speak, become too big for its boots. It has pursued its earthly welfare as a scientific scheme. The ideals of labor, child-rearing and democracy left hardly any room for the age-old principle of play.*

The times, they were a-changing. In 1838 Robert Schumann said of the variation:

> *The days when one would swoon over a sugary ornament, a languorous suspension, an E-flat run over the keyboard, are gone: one now yearns for ideas, inner cohesiveness, a poetic whole, all bathed in fresh fantasy. The other flickers for a moment and dies.*

The fact that melodic figuration survived so long in the variation genre shows the extent to which musicians took pleasure in ornamenting a theme. From an intellectual standpoint, figuration can be defined as a weakness, but considered from the position of the *homo ludens*, it is far from it. It offers, in fact, a foundation. Again consulting Huizinga:

> *As a civilization becomes more complex, more variegated and more overladen, and as the technique of production and social life itself become more finely organized, the old cultural soil is gradually smothered under a rank layer of ideas, systems of thought and knowledge, doctrines, rules and regulations, moralities and conventions which have all lost touch with play. Civilization, we then say, has grown more serious; it assigns only a secondary place to playing.*

In his analysis, Huizinga is quick to arrive at a concise, yet comprehensive, definition of the concept of "play." He characterizes it as:

> *… a voluntary activity or occupation executed within certain fixed limits of time and place, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy and the consciousness that it is "different" from "ordinary life." … embracing everything we call "play" in animals, children and grown-ups: games of strength and skill, inventing games, guessing games, games of chance, exhibitions and performances of all kinds. We ventured to call the category "play" one of the most fundamental in life.*

Variation: A Shared Game of Disguise

In the musical art of variation, the element of play manifests itself on different levels. The fundamental level is the enjoyment found in varying the theme. This can, strictly speaking, be considered the solitary activity of a composer or an improviser, but it can be more than that.

Few forms of musical expression presume the presence of an audience as much as variation. Musical variation is an excellent example of the kind of entertainment that invites the participation of an audience.

Variation, one could say, falls somewhere between a solitary diversion and a parlor game. It is perfectly acceptable as a solitary endeavor, but it works best in a social context. The audience is not an adversary or antagonist, but rather an ally who empathizes and shares the experience of enjoyment with the performer.

The use of popular melodies in variations was thus a self-evident matter of, literally, playing to the grandstand. Van Eyck's variations were no exception. Not only did this create a common bond between the composer/performer and the audience, but it had a practical purpose as well: there would be little point to a variation set without the element of recall. A familiar theme made it easier for the listener to follow the variations upon it, and in turn facil-

itated the comprehension of the variation process itself.

Here we have one of the essential concepts of the art of variation. A familiar tune is altered, either in an ordered series or not. There is a transformation from the familiar to the unfamiliar. But, thanks to the recognizability factor, the familiar is still identifiable.

The necessity of this factor was acknowledged in the 19th century by C. F. Michaelis (a talented musician, whose writings popularized Immanuel Kant's aesthetic theory and applied it to music) in his *Katechismus der Musik* (1824): "Variations are new dressings or decorations of some simple melody, which as a theme can always be discovered in the variations and more or less sounds through them."

It is thus a game of disguise that harbors a secret, which Huizinga described as one of the most crucial characteristics of play:

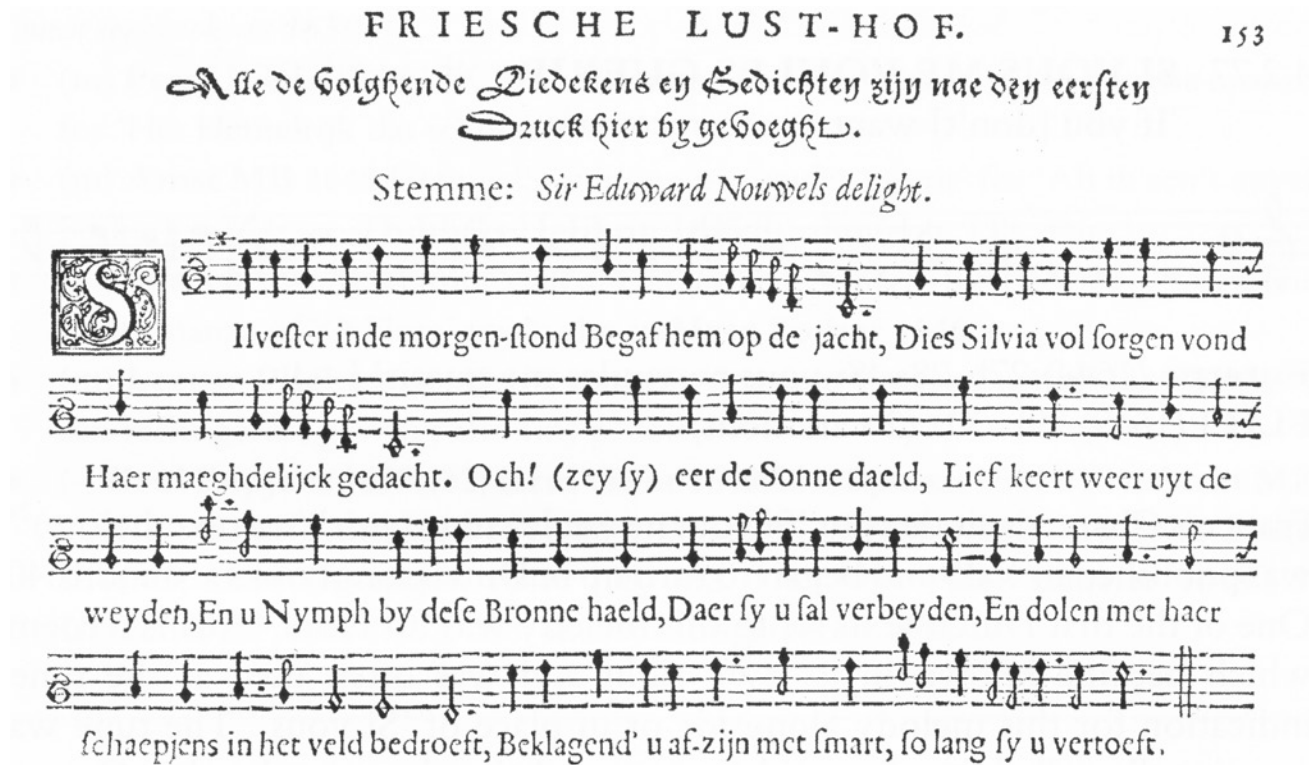
> *The exceptional and special position of play is most tellingly illustrated by the fact that it loves to surround itself with an air of secrecy.… The "differentness" and secrecy of play are most vividly expressed in "dressing up." Here the "extra-ordinary" nature of play reaches perfection.*

A familiar tune is altered, either in an ordered series or not. There is a transformation from the familiar to the unfamiliar. But, thanks to the recognizability factor, the familiar is still identifiable.

The choice of a well-known melody has yet another effect. It makes a variation work widely accessible; it does not exclude anyone on the basis of background or social status. Anyone who is familiar with the tune can follow the variations. In this sense, Van Eyck's variation œuvre, just like the melodies on which it is based, can be regarded as part of what British historian Peter Burke (author of a number of books including *Popular Culture in Early Modern Europe*, 1978) described as "popular culture": a culture for *all* sections of society.

And the Winner is … Van Eyck

Song melodies circulated in myriad guises and variants in Van Eyck's day. Nevertheless he did not meddle with popular tunes: once he had chosen a version, he stuck to it religiously in his variations, "according to rules freely


FRIESCHE LUST-HOF. 153

Alle de Volghende Liedekens ey Sedichtey zijy nae dey eerſtey Sanck hier by geVoeght.

Stemme: *Sir Edward Nouwels delight.*

Ilveſter inde morgen-ſtond Begaf hem op de jacht, Dies Silvia vol ſorgen vond

Haer maeghdelijck gedacht. Och! (zey ſy) eer de Sonne daeld, Lief keert weer uyt de

weyden, En u Nymph by deſe Bronne haeld, Daer ſy u ſal verbeyden, En dolen met haer

ſchaepjens in het veld bedroeft, Beklagend' u af-zijn met ſmart, ſo lang ſy u vertoeft.

"Silvester inde morgen-stond" (Sylvester in the morning time), from the songbook* Friesche Lust-hof *by Jan Starter. Comparison with the version from Van Eyck's* Der Fluyten Lust-hof *reveals many small differences. Due to oral transmission, melodies usually circulated in many variants. For this reason, a composer of variations had to present the unadorned theme first: it was a true "modo 1"—the "first manner."

accepted but absolutely binding," as Huizinga says.

It gave both composer and audience a solid foothold, and one might even go so far as to call it a moral duty. Every structural deviation from the familiar tune could sow confusion in the listener, clouding his concentration or losing him entirely. Huizinga writes:

> *… Play demands order absolute and supreme. The least deviation from it "spoils the game," robs it of its character and makes it worthless. The profound affinity between play and order is perhaps the reason why play … seems to lie to such a large extent in the field of aesthetics.… The words we use to denote the elements of play belong for the most part to aesthetics, terms with which we try to describe the effects of beauty: tension, poise, balance, contrast, variation, solution, resolution, etc. Play casts a spell over us; it is "enchanting," "captivating." It is invested with the noblest qualities we are capable of perceiving in things: rhythm and harmony.*

Order is an obvious aspect of Van Eyck's œuvre. By "order" we mean not only the coherent relationship between the individual variations and the theme on which they are composed, but also a logical order of succession. This in turn raises the question: what produces the tension or excitement?

Van Eyck's instrumental variations are sedate and harmonious. First and foremost they reflect a carefree aesthetic in which decoration rules: the themes are "artfully and charmingly embellished." The beauty is in the flaunting. The element of tension is, however, by no means absent. In general, the listener's expectations are piqued at the beginning of each variation. The listener hangs on tenterhooks, wondering which way it will go.

The loose structure of many variation works, the absence of an organic inevitability, could be seen in a negative light from the standpoint of form, but the excitement of the unexpected is by the same token a positive feature. In regard to Van Eyck's output, however, this is a moot point, because progression in his compositions is, by and large, predictable.

The variations are clearly inter-related and are not randomly interchangeable. The fundamental process of "breaking" ensures that, variation by variation, the note values become gradually smaller and the virtuosity intensifies.

A crucial element of tension lies in that increasing virtuosity. The performer's nerves are put to the test as the music becomes progressively more challenging. The execution intensifies, as do—if an audience is present—the expectations. The listener's excitement keeps pace with that of the performer, because he empathizes with the player and realizes that the more virtuosic the music, the greater the risks.

The listener's own role becomes progressively more demanding as well—for, the more virtuosic the passagework, the faster the notes fly by, and thus the more challenging it is to keep track of the theme and keep up with the composer's discourse.

The element of success or failure is also a basic principle of play. Huizinga writes:

> *"There is something at stake"—the essence of play is contained in that phrase. But this "something" is not the material result of the play, not the mere fact that the ball is in the hole, but the ideal fact that the game is a success or has been successfully concluded.… The pleasurable feeling of satisfaction mounts with the presence of spectators, though these are not essential to it.... In all games it is very important that the player should be able to boast of his success to others.*

The performing artist who succeeds in carrying off a difficult composition is the "winner": this is an unmistakable aspect of Van Eyck's art. Although he was officially a carillonneur by profession, his tombstone mentioned the recorder first *(quoted on a modern memorial stone, above).* As a performing musician, he was able to make the most favorable impression with the recorder, that superbly flexible and undeniably virtuosic instrument.

Significantly, three of Van Eyck's contemporaries paid tribute in print to his virtuosity as a recorder player. The Utrecht poet Regnerus Opperveldt spoke of Van Eyck's "agile mouth." Thomas Asselijn praised his "measured finger-dancing." And Lodewijk Meijer, in his elegy at Van Eyck's death, recalled "those hands, which with skilled fingers, on carillon keys and pipe, [could play] so swift and sure."

The basis of repetition on which a variation set is built can also be regarded as an element of play. Each variation is, in a sense, a "new round" of the game. Should the listener lose track of things in the middle of a variation, he has the opportunity to jump back on the bus as soon as a new variation begins.

Huizinga describes repetition as a characteristic of play:

Play begins, and then at a certain moment it is "over." It plays itself to an end. While it is in progress all is movement, change, alternation, succession, association, separation. But immediately connected with its limitation as to time there is a further curious feature of play: it at once assumes fixed form as a cultural phenomenon. Once played, it endures as a new-found creation of the mind, a treasure to be retained by the memory. It is transmitted, it becomes tradition. It can be repeated at any time, whether it be "child's play" or a game of chess, or at fixed intervals like a mystery. In this faculty of repetition lies one of the most essential qualities of play. It holds good not only of play as a whole but also of its inner structure. In nearly all the higher forms of play the elements of repetition and alternation (as in the refrain) are like the warp and woof of a fabric.

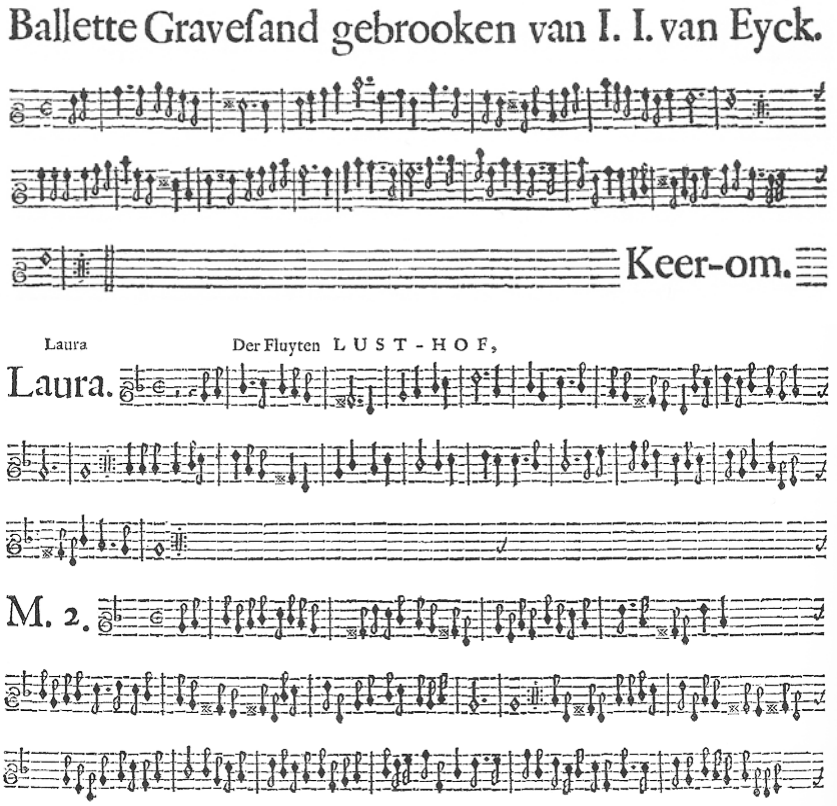
The Joy of Playing Van Eyck's Der Fluyten Lust-hof

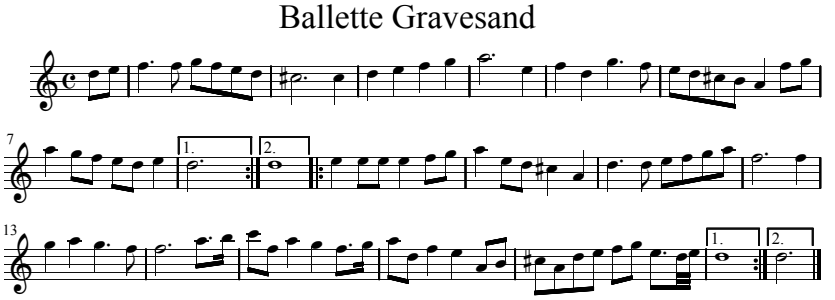
The repetitive nature of play is evident in Van Eyck's works. Some themes in *Der Fluyten Lust-hof* return for a second or even a third variation set. The variations on an identical tune are at times completely different, at other times similar or even identical. And even those that seem indistinguishable can differ in key, such as the first and second "Rosemond," or "Laura" and "Ballette Gravesand" (*see examples*).

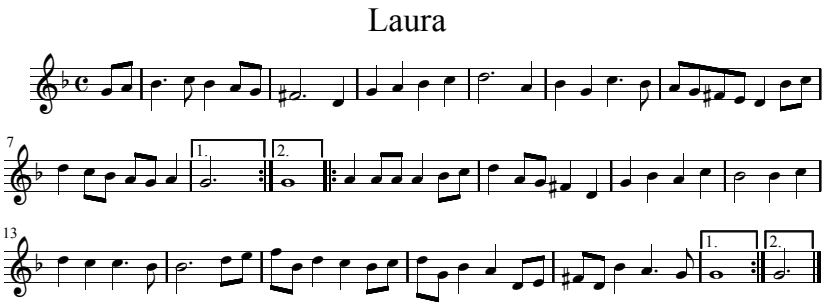
Van Eyck's open-air recorder performances in the Janskerkhof (*see next page*) would have ingrained themselves as a "creation" or "treasure" in the mind of his audience. The publication of *Der Fluyten Lust-hof* added to that one-off experience a further element of repetition, affording this same audience the opportunity to relive it at home.

Van Eyck appears to have been aware of the wishes of the consumer market when he wrote in the preface to *Euterpe* that he had his music printed

The themes of "Ballette Gravesand" and "Laura" (with the beginning of modo 2), in original notation and modern notation. The melodies are much the same, as are the variations that Van Eyck composed on these pieces. However, the first melody is in D minor, whereas the second has the key of G minor. These differences affecting range, plus other slight melodic differences, allowed him to vary the melodies in slightly different ways—the element of play in his daily routine.







with "the urging of various lovers of the art of instrumental music" in mind. As Huizinga writes: "A play-community generally tends to become permanent even after the game is over."

Van Eyck's outdoor soirées were pure diversion. The idyllic Janskerkhof was the perfect place for a carefree evening stroll, leaving the day's worries behind, and his music contributed to this atmosphere. The carefree delight of his compositions is found not only in the diminution, but also in the blithe, untroubled melodies on which they are based. "Entertain"—that was the word the canons of St. John used when they added playing the recorder to the blind jonker's job description in 1649.

The second series of variations on "Lanterlu" clearly shows how skillfully Van Eyck could work an audience. The diminution process proceeds very gradually, stretching the work to seven modos. Twice (in modos 3 and 6), he elongates the closing note of a variation, as though it were the last. Van Eyck the performer has his audience eating out of the palm of his hand: make them think you have reached the climax, and then go on.

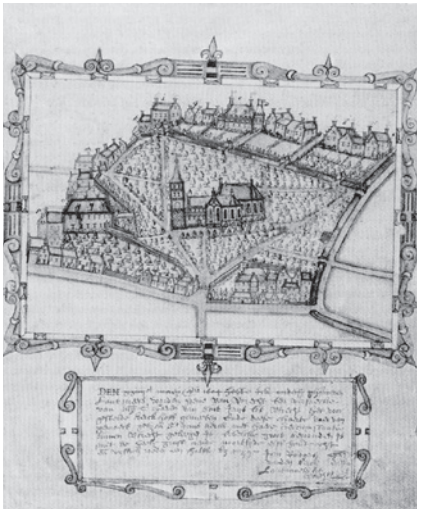
Van Eyck not only entertained the strolling public, he amused himself as well. The enjoyment was mutual. It must have been: why else would he have done this for years without pay, outside his official duties as a carillonneur? His recorder playing was a labor of love, at first totally voluntary (until he began being paid in 1649). Huizinga calls that one of the characteristics of play in its purest form:

> *… It interpolates itself as a temporary activity satisfying in itself and ending there. Such at least is the way in which play presents itself to us in the first instance: as an intermezzo, an interlude in our daily lives. As a regularly recurring relaxation, however, it becomes the accompaniment, the complement, in fact an integral part of life in general. It adorns life, amplifies it and is to that extent a necessity both for the individual—as a life function—and for society by reason of the meaning it contains, its significance, its expressive value, its spiritual and social associations, in short, as a culture function. The expression of it satisfies all kinds of communal ideals.*

Van Eyck not only entertained the strolling public, he amused himself as well.

The shared enjoyment of a musical experience is exemplified in this colorful description of Jan Pieterszoon Sweelinck's variation skill, as recorded by Willem Baudartius in 1625:

> *I remember that, together with several good friends, I called on my good*



The Utrecht Janskerkhof (St. John's churchyard) in 1604 (l), seen from the south. Seventeenth-century citizens would still recognize today's churchyard by its shape, which has hardly changed—and, of course, by the present-day church itself. The bell tower was dismantled in 1681.

friend master Jan Petersz. Swe[e]-linck with some other good friends, in the month of May, and he, having begun to play upon the harpsichord, kept at it until around midnight, playing songs such as Den luste-licken Mey is nu in zijnen tijdt, *that he—if memory serves—proceeded to play in five and twenty different ways, first like this, then like that. When we stood up to take our leave, he beseeched us to listen to this piece, then to that piece, and could not stop, as he was in such pleasant humor, entertaining us, his friends, and also entertaining himself.*

Twenty-five variations on "Den lustelicken Mey," played by an exuberant Sweelinck: what better example exists to illustrate the joy of variation? Baudartius completely ignores the issue of structure or form, referring to the variations as "first like this, then like that."

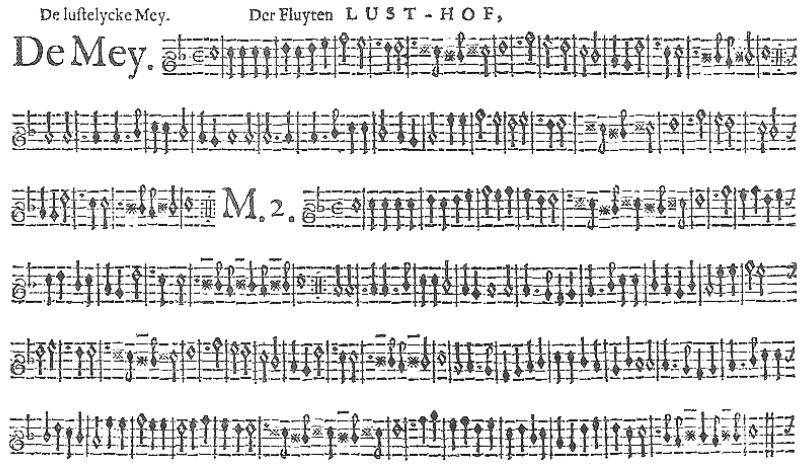
Play as a voluntary activity: does that mean that Van Eyck's public recorder performances fundamentally changed once he started getting paid to do them? That is improbable. In the first place, the condition in his duties "sometimes during the evening" suggests a fair degree of discretionary freedom.

But aside from that, play can also be an obligation. Huizinga notes the nuance in the concept of freedom in regard to play:

…The need for it is only urgent to the extent that the enjoyment of it makes it a need. Play can be deferred or suspended at any time. It is never imposed by physical necessity or moral duty. It is never a task. It is done at leisure, during "free time." Only when play is a recognized cultural function—a rite, a ceremony—is it bound up with notions of obligation and duty.

Der Fluyten Lust-hof is first and foremost a document of what Van Eyck, in all his freedom as a recorder player, did in practice: "first like this, then like that." Regardless of whether we define the variations as fixed compositions or frozen improvisation, the fact is that he mastered a technique that also belonged to the domain of improvised diminution technique.

Van Eyck played with the themes, and played for and with his audience. *Der Fluyten Lust-hof* fundamentally reflects the activities of a "playing human," and invites today's musicians to discover the *homo ludens* in the notes and in themselves.



"De lustelycke Mey" (Delightful May) is a variation cycle that can be linked directly to Van Eyck's summer evening performances in the Janskerkhof. They started every year on May Day Eve, so this piece is likely to have been created for opening night. At the annual festival, an order was given to guard the trees in the yard, which proves that something special happened, although we don't know exactly what. The theme of "De lustelycke Mey" is the same tune on which Sweelinck played variations for his friends.

Antoine Le Nain, The Village Piper

There are not many paintings from Van Eyck's time of recorder players performing in front of an audience. One example is this work by the French artist Antoine Le Nain (1588-1648), known as *The Village Piper* (1642). The original is in the Detroit Institute of Arts. This engraving after Le Nain's painting dates from the 19th century.

This issue's cover is one of a number of similar paintings by brothers Antoine, Mathieu (1607-1677) and Louis Le Nain (1593-1648), all French artists. The paintings are scattered in museums around the world, and sometimes can be attributed only to the Le Nain brothers, since the paintings are signed only "Le Nain" and were often collaborations. A number of these works include a person playing a recorder.

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On the Cutting Edge

The Pleasures of Looking Backward (or not)

By Tim Broege, ***timbroege@aol.com***

A recent CD from the Atlanta Symphony Orchestra and Chorus has set me thinking about the conservatism of so much contemporary music being composed in the U.S. The CD contains world premiere recordings of Jennifer Higdon's *On a Wire* and Michael Gandolfi's *Q.E.D.: Engaging Richard Feynman*. The Higdon features the fine contemporary music ensemble **Eighth Blackbird** deployed as a concertino group, with the orchestra mainly used as accompaniment. Gandolfi uses texts selected from the writings of renowned physicist Richard Feynman, imaginatively set for chorus with a fully participatory orchestra sharing the spotlight.

I didn't care much for the Higdon, which seems to me a rehash of tired tonal clichés from the worlds of movie music and minimalism. The writing for Eighth Blackbird holds my interest much of the time, but the orchestra has little to do.

At first, my reaction to the Gandolfi was less than enthusiastic. "Here we go again," I thought, as the music conjured up big-budget Hollywood film scores and television commercials.

However, closer listening has convinced me that the Gandolfi piece has real merit. Not only is it skillfully written, but it also bursts with energy and high spirits. This composer is having a good time with his material, and he wants the listener to share in the fun.

He seems to be channeling Ralph Vaughan Williams in the first movement, and stirs up a nice mixture of the best parts of John Adams along with Benjamin Britten and Aaron Copland in the second. It works, and looking backward does not prevent the composer from coming up with something new and engaging.

This brings me to *Baroque Concerto* for recorder, 'cello, harpsichord and strings by composer Larry Bell, ***www.LarryBellmusic.com***. Premiered in January 2011 in Boston, MA, the piece was featured in a June concert at the 2011 Boston Early Music Festival (*photo, below, by Charles Coldwell, showing Bell standing to the left of the soloists*). Written for recorder virtuoso **Aldo Abreu**, 'cellist Sam Ou and harpsichordist Paul Cienniwa, the piece looks backward to the 18th-century concerto grosso, utilizing the trio both with and in contrast to the string orchestra.

It is a gentle piece, very tonal, and skillfully written in an archaic style that will no doubt fall gratefully on the ears of listeners less enthusiastic than I am about contemporary music (particularly of the European variety).

In his program notes for the piece Bell has written:

> *My* Baroque Concerto *is modeled on the form and instrumentation of the concerto grosso of the early 18th century ... The movements are in the traditional order, fast-slow-fast. The first movement opens slowly in the manner of a French overture. It is followed by a moderately fast fugue. The most unusual formal characteristic of the last movement, by Baroque standards, is a recall of the slow second movement towards the end of the finale. On the whole, the* Baroque Concerto *is a light-spirited work with quirkiness of character, and wit and surprise.*

I agree with this description. However, the "quirkiness" is limited, and there is not much surprise.

This is the problem when it comes to looking backward for one's inspiration. I once heard the late George Perle, a distinguished American composer whose elegant (and non-tonal) music pleases me very much, say in an informal lecture that everything has

["Inscrutability"] is the mysterious aspect of music, that which defies easy explanation or analysis. This is what separates the best music from language, and what makes music unique among the arts.

already been written using tonality. The tonal composer is in effect condemned to recycling the past.

Contemporary music in the U.S. seems mired in a tonal swamp. I believe it is very difficult to compose in the language of the past and still say something fresh and effective.

An important component of the music I listen to a lot these days is what I call "inscrutability." It is the mysterious aspect of music, that which defies easy explanation or analysis. This is what separates the best music from language, and what makes music unique among the arts.

I regret to say that I think Bell's concerto fails the "inscrutability" test. It is too familiar in language, too predictable in form, too conventional in the narrative. But the writing for the instruments is effective—although I would have enjoyed more prominent material for the recorder—and I believe the composer accomplished what he set out to do. For me this is not enough.

Kudos to Abreu and his trio mates for helping to bring this piece to life. Abreu has told me that the piece came together easily, with just two orchestral rehearsals conducted by the composer. It's always good to see composers and performers working closely on a new composition.

I am grateful that Abreu was able to share a recording of his BEMF concert (now posted at ***www.youtube.com/user/americanrecordermag***). It's always a pleasure to hear him play.

I suggest you listen to *Baroque Concerto* and consider its merits for yourself. Judging by much of the music published in *AR*, many recorder aficionados may be more enthusiastic about the piece than I find I am. Meanwhile, seek out some of the music of Salvatore Sciarrino, Wolfgang Rihm and Helmut Laschenmann—composers (one Italian, two German) who look forward more than back.

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Compact Disc Reviews

Mainstream Baroque and related works

Reviewed by Tom Bickley

SIMPLE PLEASURES, HIDDEN TREASURES: BOISMORTIER TRIO SONATAS. **L'Ensemble Portique (Lisette Kielson, recorder; Garry Clarke, violin; Craig Trompeter, viola da gamba, cello; David Schrader, harpsichord).** Centaur CRC3121, 1 CD, 2011, 55:00. $16 (mp3 download $9.99). ***www.centaurrecords.com***, ***www.lensembleportique.com***

The music on this disc captures much of the appeal of the style we call "Baroque." The melodies catch the ear; the energy is strong with appealing affect in quick and slow movements.

The humor of the title of this disc requires understanding that a "trio" sonata can consist of two lines of music and a bass line.

As Lisette Kielson (current ARS President) points out in her notes, Boismortier moves easily between the French and Italian styles of 18th-century music. The composer's successful marketing strategy of fitting these works to a variety of melody instruments explains the diversity of tessituras. While these are "simple" pleasures on one level, they succeed due to a broad approach by Boismortier in writing the music, and to L'Ensemble Portique in genuinely playing with it.

The recorder and violin sound wonderful together, as does the support from the basso continuo. This disc gives us the opportunity to hear eloquent playing on soprano and alto recorders as well as on the voice flute.

J. S. BACH: TRIOS FOR TWO. **L'Ensemble Portique (Lisette Kielson, recorder, flute; Paul Boehnke, harpsichord, organ).** Centaur CRC3069, 1 CD, 2010, 78:48. $16 (mp3 download $9.99). ***www.centaurrecords.com***, ***www.lensembleportique.com***

The humor of the title of this disc requires understanding that a "trio" sonata can consist of two lines of music and a bass line. Thus, there are trio sonatas for organ alone, as well as ones that work well with four players: two "solo" instruments, keyboard and bass instrument.

Lisette Kielson and Paul Boehnke play various Bach works, adjusting instrument choices to highlight aspects of the music. The result is a collection of very pleasing interpretations of these works, as all are modified in significant ways from the original scores. The approach yields good results, thanks to the performers' respect for the music.

I'd be remiss if I didn't note that this tradition of "rearranging" music by Bach dates back to J. S. himself and is an ongoing enterprise in the world of historically-informed performance.

FRANCESCO BARSANTI RECORDER SONATAS. **Ensemble Electra (Vicki Boeckman, recorder; Jillon Stoppels Dupree, harpsichord; with Joanna Blendulf, 'cello).** Ensemble Electra 8450145196. 2010, 1 CD, 59:30. $18.50. ***www.vickiboeckman.com***

The six sonatas for recorder by Francesco Barsanti are repertory composed specifically for the recorder, even as the transverse flute was becoming *the* popular flute of the day. In this music, Barsanti, an Italian musician in London, elegantly illustrates the strengths of the Italian/English lineage of recorder-writing in the 18th century.

These are recorder solos with accompaniment. They stand in contrast to Handel's Opus 1 sonatas, which are more like duos for melody and bass. Tuneful melodies, virtuosic

passages, and ample opportunities for ornamentation characterize Barsanti's work.

Boeckman and company play engagingly, maintaining an appropriate balance between the nascent Romanticism and more restrained, formal elements in the music. The recording provides a good stereo image of the ensemble, with recorder pleasingly to the foreground, yet well-connected with the harpsichord and 'cello.

Packaging for this CD is simple and appealing, with concise notes, information about the instruments, a track listing and photographs.

***KALÉIDOSCOPE*. Flûte Alors! (Jean-Michel Leduc, Marie-Laurence Primeau, Alexa Raine-Wright, Vincent Lauzer, Caroline Tremblay, recorders).** Flûte Alors! 2011, 1 CD, 61:20. Abt. $19.30. *www.flutealors.com/Flute_Alors%21/Discographie.html*, *www.flutealors.com*

Montréal recorder ensemble Flûte Alors! presents a disc of seven works played deftly and attractively. The five musicians, all relatively early in their careers, are among the generation of McGill University students of Matthias Maute that is now establishing a strong presence in the international recorder scene.

Images in the design of the packaging suggest pieces of broken glass, with the fragments depicting the patterns of a kaleidoscope.

Music on this disc will connect easily with most listeners. Works by Maute (*Kaleidoskop*) and David Désilets (*À deux pas du sol*) give satisfying glimpses of new, readily accessible, compositions. Boismortier and Bach fill out the disc with familiar repertory.

The ensemble sound is bright, not shying away from high registers, but demonstrating how well they can be used.

Chapters & Consorts

Chapters suggest new music to play, give and sponsor concerts

The Muskegon Recorder Players and St. Gregory's Episcopal Church, in Norton Shores, MI, hosted Wayward Sisters and John Lenti on October 2 in a concert called "The Naughty List: Music by Braggarts, Hotheads, Curmudgeons, and Snobs," featuring works of Purcell, Brade, Castaldi, Merula, Jocke, Vivaldi, Matteis and Castello. Pictured are Anne Timberlake, recorder; Beth Wenstrom, violin; John Lenti, theorbo; and Anna Steinhoff, 'cello. (Photo courtesy of Jocelyn Shaw)

RECORDERS JOIN HANDBELLS

By Carol Stanger, Darien, IL

On Sunday, October 16, at Wesley Methodist Church in Aurora, IL, eight recorder players gathered from three ARS chapters: **West Suburban** (Nancy Good, Kathy Hall-Babis, Ed Green and Carol Stanger), **Chicago** (Ann Greene) and **Milwaukee** (Mary Ellen Close, Carol Goodfellow and Diane Kuntzelman). They joined Bill Nelson's handbell choir and 13 guest players for an excellent performance of *Suite for Recorder and Bells* (Prelude, Grazioso and Scherzetto) by **Donald E. Allured**, a prolific composer of handbell music. The suite incorporates 50 bells and AATB recorders (which were doubled).

This piece was originally composed for Phyllis Kirk, the Recorder Consort, and the Ladies Bell Choir, Shades Valley Presbyterian Church, Birmingham, AL, and is the only one found in his archive of handbell music utilizing a recorder ensemble. Allured passed away in February 2011, leaving his unpublished piece to Nelson.

Allured's wife, Marjorie, was pleased to learn from Nelson that the piece would be performed again and looks forward to hearing the recording that was made and to seeing the photos.

Thanks go to Nancy Good, who entered the original manuscript into excellent performance notation in Sibelius. Inquiries about *Suite for Recorder and Bells* should be directed to Bill Nelson at 630-896-0204, or at Wesley United Methodist Church, 14 N. May St., Aurora, IL 60506. The piece currently cannot be performed by other groups, but acquisition of rights is under way, as other recorder and handbell choirs have shown interest in performing the piece.

Zajac takes Philadelphia Recorder Players on New World Tour

By Janice Arrowsmith, Philadelphia, PA

Tom Zajac led the October workshop of the **Philadelphia (PA) Recorder Society** (PRS) at Cathedral Village Retirement Community. Because Zajac was in town to perform with Piffaro in their first series concert, his PRS workshop theme, "Music in the New World," echoed the concert's theme, "Spanish Pipers in the New World."

About their concert, Piffaro wrote: "Nearly 200 years after its discovery and conquest by the conquistadors, the New World (today's Central and South America), was a thriving amalgam of Old World cultures combined with the varied indigenous peoples of the region. Throughout the 17th Century, many great composers were drawn to the New World and taught the native people to play instruments and dance. Spanish composers like Gaspar Fernandes drew inspiration from the vast culture surrounding them, and over time developed a unifying sound that defined the New World. The indigenous people of the Americas became wonderful purveyors of music, both in practice and instrument-making. This concert is an all-instrumental homage to the music of Spain that was brought from the Old World, interspersed with music that was developed in the New World." This description could also apply perfectly to the workshop, which comprised an abundant collection of New World pieces with European, Indigenous and even African influences, arranged in three to five parts, and also including three eight-part double-choir pieces. He made the unusual rhythms and sounds characteristic of this music enjoyable for the 25 participants.

Comments included these insights: "He chose the music well: some easily within everyone's range and some to grow on." ... "I was amazed and even awed to find the fact that music traveled to new lands with people and that it assimilated marvelously with the natives' music. What a beautiful, peaceful and interesting evolution it is!" ... "

The Adirondack Baroque Consort presented an historically researched program of Medieval music on October 22 at the Cathedral of All Saints, Albany, NY. The ABC, as it is known, celebrates 50 years of making early music come alive in 2012. Seated (l to r): Tanya Hotalen, Laura Lane; back row, Allen Carpenter, James Oppenheimer, Thomas Hotalen and Joseph Loux, artistic director. (Photo courtesy of Joseph Loux)

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to: **AR**, ***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. Digital videos for the* **AR** *YouTube channel are also accepted. Please send news, photos or video enquiries to the* **AR** *address above, and to the following: ARS Office,* ***ARS.recorder@AmericanRecorder.org,*** *206A Crestwood Plaza, St. Louis, MO 63126; and to Bonnie Kelly, Chair, Chapters & Consorts,* ***bonniekellyars@gmail.com,*** *45 Shawsheen Rd. #16, Bedford, MA 01730.*

PLAYING FOR THE COMPOSER JEANNINE VANIER

Jeannine Vanier (l) listens to Mary McCutcheon (playing recorder, l) and Andrée Beaudry (r) as they make improvisatory twitters around a tune played by Timothy Walsh. (Photo by Maryse Papineau)

By Mary McCutcheon, Montréal, QC

Three Montréal (QC) recorder players visited the home of **Jeannine Vanier** in October and played a short concert for her, a cousin and a few neighbors. The musical centerpiece was her *Fantasia* (SAT, 2'20", first published by BMI Canada, Ltd., later as Berandol DER1045). The work won a 1961 Recorder Music Contest of CAMMAC (Canadian Amateur Musicians–Musiciens amateurs du Canada).

This visit came about because "Trillium" (Judith Seubert, Jeanne Lynch and Susan Campbell) in Portland, OR, liked the trio very much and asked this writer for information about the composer. After some digging, I indeed found her; she, in turn, was pleased to learn of this international interest in *Fantaisie pour flutes à bec*—her only work for recorders. It was written when she attended the CAMMAC summer center, a hotbed of amateur music-making directed by recorder teacher-player Mario Duschenes, among others.

Vanier, born in 1929 in Laval-des-Rapides near Montréal, studied under distinguished Quebec composers. She became a professional church organist and taught playing-by-ear (*audition-musicale*) at the University of Montréal from 1967 to 1983, after early studies and teaching at the city's Louis-Braille Institute for the blind. She was blind from childhood. (No, she is not related to Canada's former Governor General Georges Vanier.)

After we played the *Fantasia*, bracketed by a *Fanfare* by another woman composer (Anne Eggleston, 1934-94) and the Prelude from *Divertimento, Op.60, No. 3* by Max Baumann, also written in 1961, lively conversation ensued. She told us not to be afraid to play the piece with expression and said the alto line could have been played more loudly. She hadn't heard the piece in years and remembered that her aim had been to write correctly.

When composing, she had the sound of the piano in mind. She commented that she stopped because there got to be too many tunes in her head! Her works are not numerous but earned acclaim, especially *Salve Regina* for women's choir (recorded on a 33-1/3 rpm disc of Canadian music, RCI206) and *Five Pieces for Children* (Waterloo B000595wJ0) that won a competition for children's piano music.

One of our players, Timothy Walsh, writes and arranges music that can be sampled in *ARS Members' Library No. 29*. We played three of his one-page children's pieces to end our program.

After tea and cookies, this writer handed out Montréal Recorder Society flyers to the visitors, and Vanier offered to play her *Five Pieces …* on the piano. Walsh listened intently and proposed to set the pieces, which are progressively more difficult, for recorder duo, trio and quartet respectively. We look forward to making possible this second recorder work from this memorable musician, and to playing again for her.

Last August, during a family reunion, a three-generation sextet gathered to play. Four of the participants had been introduced to the recorder by Bill Rees: a niece, a nephew, a grand-nephew and Bill's wife Eileen; all continue to play. (l to r): Eileen Rees, Bella Vista, AR; Jacqui Baron, Slidell, LA; Bill Rees, Bella Vista; Soyeon Choi & Nathan Knispel, Philadelphia, PA; Brian Erle, Las Vegas, NV. (Photo courtesy of Eileen and Bill Rees)

E-mail reports on, or photos or videos of, events held for the 10th anniversary of 9/11 to editor@americanrecorder.org.

Milwaukee-area (WI) Ensemble Musical Offering, directed by Joan Parsley, performed J. S. Bach's cantata* Gottes Zeit ist die allerbeste Zeit (Actus Tragicus) *in observance of the 9/11 10th anniversary. The two recorder parts, which are mostly in unison, were played by Louise Austin and Patrick O'Malley. (Photo by Sy Kreilein)

Music Reviews

Sonatapalooza, with some sonatinas, plus other forms and etudes mixed in

***TRUMPET SONATA Z.850,* by Henry Purcell, arr. R. D. Tennent.** Avondale Press AvP142 (Magnamusic), 2009. SSATB. Sc 7 pp, pts 2 pp ea. $15.50.

This popular three-movement sonata, as composed by Henry Purcell c.1694, contrasts the brilliance of a piccolo trumpet with a smooth string accompaniment. This arrangement replaces the trumpet part with soprano recorder, and the string parts are carried by SATB quartet. The trumpet line would be most effective with a louder, distinctive soprano recorder that would stand out from the rest of the ensemble. All of the parts are intermediate level and equally active.

The first movement, Allegro, starts with the solo soprano line establishing the theme, then the remaining parts responding. A call-and-response pattern continues through the section.

While written in this arrangement for five instruments, the Adagio was originally played by the strings with the trumpet *tacit*. In this version of the Adagio, the top string line is divided between the two sopranos—which is unnecessary for such a short movement and ineffective if the instrument playing the solo line sounded louder and more aggressive than the instrument used for the second soprano part.

The Presto movement starts with each of the quartet instruments entering a few measures apart, playing the theme. The solo line restates the theme, followed by call-and-response between the solo and the quartet, and continues that interplay to the movement's end.

A problem occurs when both sopranos play in unison for over 11 measures. With the difficulty of getting two sopranos to play in tune in the upper octave, it would be better to have just one instrument play that section—or to have them alternate measures.

Finally, the top soprano's last note would be better played up an octave to a high C (if possible), with the second soprano playing middle C rather than low C. Thus the movement would finish with a more dramatic final chord.

Generally, this is an effective arrangement that players could make more interesting with minor alterations. The printing is high-quality. The notes are unfortunately much smaller than desirable. With plenty of white space on each page, there is no reason not to enlarge the music.

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

***ARTICULATION ETUDES - PART II FOR THE RECORDER,* by Aldo Abreu.** 2009. A. 25 pp. $15.

***4 VIBRATO EXERCISES AND 4 SOUND CONTROL AND SILENT BREATHING ETUDES FOR THE ALTO RECORDER,* by Aldo Abreu.** 2007. A. 35 pp. $15.

Both self-publ. (***www.vonhuene.com***).

Aldo Abreu is a distinguished performer and teacher who concertizes widely and teaches in Boston, MA, at the New England Conservatory. He has issued a series of self-published collections of etudes for the recorder over the years, and the two volumes here are among the most recent.

Abreu's etudes are at once challenging, but also imaginative, as well as carefully judged to be as accessible as possible and consistent with the high standard of playing they encourage.

Part I of the *Articulation Etudes,* published in 2002 (reviewed in the May 2003 *AR*), served to introduce various articulation colors and to encourage evenness and control. The 12 etudes in Part II combine the articulations in many different combinations—some rather unusual, but all the more challenging and thought-provoking for that. There is a gradual increase and decrease in speed through the course of each etude, emphasizing control of the patterns and at the same time making the studies more approachable.

While the etudes are designed more as exercises than works of art, Abreu cites John Baldwine's rhythmically sophisticated music of the 1590s as an influence, and he uses a portion of Henry Purcell's *Three Parts Upon a Ground* as the basis for Etude No. 32.

The *4 Vibrato Exercises and 4 Sound Control and Silent Breathing Etudes* are somewhat more traditional in character but, like the articulation etudes, they are presented with great care so as to be as effective as possible.

The *Vibrato Exercises* work the vibrato up from a quarter-note pacing to quintuplet 16ths, all at ♩=60. Students are advised to use a tuner, so as to be able to measure and compare the width of the vibrato.

The *Breathing Etudes* are based on scale figures, again at ♩=60, the first

Abreu's etudes are at once challenging, but also imaginative.

featuring 16ths interspersed with long-note passages, and the rest longer and longer strings of quarter notes with less and less time to breathe between them. Students are advised to breathe as quietly as possible and to focus on tone quality and intonation throughout.

In each volume, Abreu gives helpful directions for the performance of the individual etudes. As a bonus, each volume closes with the same very extensive chart giving both standard fingerings and trill fingerings for the alto. The chart includes three notes below and nine notes above the normal range of the instrument as well as enharmonically distinct fingerings (*e.g.*, F♯ vs. G♭) and as many as 10 different fingerings for some notes.

The recorder does not have the vast repertoire of etudes enjoyed by many other instruments, but exercises such as these, prepared by a master performer with the needs of the student foremost in mind, are worth volumes of less-well-considered note-spinning.

SONATA IN A MINOR.
A, bc. Sc 13 pp, pts 6 pp ea.
SONATA IN C MINOR.
A, bc. Sc 9 pp, pts 5 pp ea.
CONCERTO IN A MINOR.
A, 2 vlns, bc. Sc 14 pp, pts 5 pp ea.
All by Leonardo Vinci, ed. David Lasocki. Instant Harmony (***www.instantharmony.net***), 2011. $10 ea or $25 for all three.

Eminent musicologist and editor David Lasocki has made available three works for recorder by Leonardo Vinci (1696?-1730). Vinci's music is not often heard today, but, as Lasocki points out in his informative preface, the composer was one of the first to bring together the elements of the light, pleasing Galant style. In contrast to the music of the high Baroque, his melodies come in short phrases and are less dependent on the working out of long sequences. Harmonies change less frequently, but there is an abundance of graceful rhythmic activity.

The two sonatas and the concerto presented in these editions come from a manuscript at the University of North Carolina at Chapel Hill. In line with Vinci's innovative character, all three pieces have unexpected features: the A minor sonata is in five movements (slow-fast-slow-fast with an added Minuet); the C minor sonata has an abundance of dramatic fermatas and is in something of an unusual key (moving to F minor in the third movement); and the string accompaniment for the concerto consists of two violins playing in unison throughout.

Each piece, including the concerto, would be approachable by an upper intermediate player. A good rhythmic sense is needed (and a willingness to plunge into the flats of the C minor sonata), but Vinci's style generally avoids virtuosic passagework, and his true métier as an opera composer comes through in a consistent singing quality, even in the faster movements.

The music is available as a download, so the layout is spacious. There are some minor discrepancies between score and parts, such as a missing trill in the recorder part in the third movement of the A minor sonata, but nothing that cannot be fixed easily. Bernard Gordillo's continuo realizations are straightforward and especially helpful, since the bass is generally unfigured.

Although rather unassuming, these pieces are a welcome addition to the repertoire, especially since they were originally written for recorder. Players at all levels will enjoy exploring the somewhat unusual style of this well-crafted music.

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

DIVERSIONS ON AN AIR BY THOMAS CAMPION,* by Elliot Weisgarber.** Canadian Music Centre (www.musiccentre.ca***), 2007. A, hc,'cello/b viol. Sc 8 pp, 2 pts 2 pp ea. $19.

Diversions is part of a large body of unpublished work available through the Canadian Music Centre. It is distributed on a print-on-demand basis, by mail order or online.

Born in 1919 in Pittsfield, MA, Elliot Weisgarber received both Bachelor's and Master's degrees from Eastman School of Music in Rochester, NY. He studied composition with Edward Royce, Bernard Rogers, Howard Hanson, Halsey Stevens and Nadia Boulanger. After teaching at the University of North Carolina, in 1960 he joined the faculty of the newly-formed music department (now school of music) at the University of British Columbia in Vancouver. He made a special study of Japanese music, especially the shakuhachi; this was an influence on some of his compositions. Weisgarber died in Vancouver in 2001.

Diversions is composed in five sections that flow seamlessly together. The piece starts with the Air presented in slow half notes (♩=c.63) while the keyboard part provides moving contrast with runs and turns.

In the second section, and those following, we find freely-conceived melodic patterns, inspired by the original Air, for both the recorder and the keyboard. These are not divisions in the usual sense. The second section moves slightly faster, while the third is slower.

The fourth section is much slower (*molto meno mosso–comodo*) but with turn-like sextuplet patterns on the quarter note for both recorder and keyboard. This section is the critical part of the piece; playing the sextuplets with apparent ease, smoothly and rapidly, is

absolutely necessary. It is this section that indicates the piece is intended for an advanced recorderist—and a top-notch keyboard player, as well.

In the final section, the original tempo returns. The Air reappears in the keyboard part, as the recorder provides embellishments, often syncopated. Then follows a *da capo* to the first section, which should be ornamented according to the performer's taste—a very satisfying conclusion to a charming and interesting piece.

The following performance suggestions are offered: Piano may be substituted for harpsichord. If a 'cello is not used, the keyboardist may wish to add some notes from the 'cello part. Note that the 'cello line is an independent part, not a Baroque-style continuo line.

The layout of the printed pages is excellent in the parts. The score may be confusing at first, as the harpsichord part is on the middle two staves of a four-staff system, with all notes the same size.

EIGHT PIECES FOR RECORDERS (1962),* BY ELLIOT WEISGARBER.** Canadian Music Centre (www.musiccentre.ca***), 2007. SA to SAATB. Sc 16 pp, 5 pts 3-10 pp ea. Abt. $50.

Eight Pieces for Recorders is another work in the large body of unpublished work available through the Canadian Music Centre (CMC), for purchase on a print-on-demand basis, by mail order or online.

The eight pieces in this collection were not composed in the order given, and do not necessarily appear to be intended for performance as a unit, although that is possible. The first and last are the only two composed for full SAATB, and are arguably the most accessible. Overall, this set will be of interest to more advanced players.

No. 1 has a gentle dreamy feel, with parts moving independently by quarter and half notes in 3/2 time. From time to time, patterns coincide to produce strange, haunting tonalities.

Nos. 4, 5 and 7 ... are generally homophonic and more accessible.

Rhythmic variety increases in No. 2, a trio, while No. 3, a duet, features a challenging series of 5-, 6-, 7- and 9-tuplets. (It will help to have a non-playing member of the consort count during the read-through of this piece.)

No. 6, another duet, is similarly challenging. Nos. 4, 5 and 7 (quartet, trio and quartet) are generally homophonic and more accessible.

The last piece in the set is based on the English folk song, "I Will Give my Love an Apple," and opens with alto I playing the 16-measure melody, with supporting harmony from tenor and bass. Then the soprano offers the theme, with alto II following a measure later. The original melody becomes increasingly fragmented and varied, disappearing in the interplay of various new short themes. Eventually, parts of the melody reappear, presented by each of the voices on the way to the grand climax of the piece.

The layout of the printed pages is excellent, and the scores have no page turns during a piece. Moreover, for the duets (which present the most rhythmic challenges), the individual parts give both voices in score format. The only errors noted were two missing time signatures in No. 6: C at m. 17, and 3/4 at m. 25.

The appeal of these eight pieces may be limited by the difficulty of the duets and trios, and also by cost. However, there is another option. The score only can be bought for about $11 + postage. For works with five or fewer performers, CMC will loan out the parts for two months (three months outside North America) at no cost other than return postage. See the CMC web site for full details. Select "Find Music," search for the piece, click on "Add Item," select the "Request List" tab and click on "Borrowing, Rental or Sales Info."

***SONATINA,* BY BERNARD W. SANDERS.** Moeck ZfS809/810 (Magnamusic), 2006. A, pf. Sc 13 pp, pt 4 pp. $10.50.

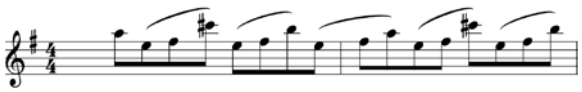
Bernard W. Sanders is full-time music director of the parishes of St. Gallius and Mary Queen for the Tuttlingen area in Baden–Wurtemberg, Germany, a position he has held since 1994. Born in 1957, he has a Bachelor of Music degree from St. Norbert College, DePere, WI, and a Master of Music degree in organ performance from Wichita State University (KS), as well as postgraduate study in Germany.

He has composed sacred and secular works for a wide variety of media—from solo instruments to full orchestral compositions, and from solo voice to large choir. His organ and chamber music is recorded on at least five CDs.

The *Sonatina* is a charming, but challenging, piece in three movements. The first movement, marked *beseelt* (animated), begins with a pastoral theme in 6/8 time. This soon yields to a livelier passage, which freely shifts among 5/8, 3/8 and 4/8 before returning to the original theme in a new key. After another passage in 5/8 and 3/8, the theme returns in its original key.

The second movement, marked *friedlich* (peacefully), also uses theme-variation-theme structure to provide a sense of unity. In the middle of this movement, the piano has a nine-measure solo that provides variety of texture. Ample cues are provided to guide the recorder's re-entrance. The original theme returns at the movement's end.

The real technical challenges of the piece are in the third movement, marked *freudig* (happily). A sprightly theme is followed by a near-imitation starting a step higher, leading to a cantabile passage. A variant of the original theme introduces a three-note pattern that appears first as eighth notes, then as triplets (on the quarter), and finally as a series of finger-tangling 16ths. For the truly virtuosic player, the two difficult measures might yield themselves to much practice; for mere mortals, this



short section is a barrier to performing what is otherwise a charming piece. If it is permitted to offer an alternative, the passage above provides a possible *ossia* to measures 37 and 38 that retains the spirit of the original without the difficulties.

The layout of the piece is excellent, with one easy page turn for the recorder. The phrasing is well-marked and the intention is clear. This is certainly a worthwhile addition to the library of the advanced player.

David W. Fischer is a member and past president of the Kalamazoo ARS chapter, and director of their annual fall recorder workshop. He has studied with Judy Whaley and holds the ARS Level III proficiency certificate. He is a member of the Troubadours ensemble.

***SONATA IN G MAJOR,* by Giuseppe Sammartini, ed. Andrew Robinson.** Peacock Press PAR0202 (Magnamusic), 2006. A, kbd. Sc 9 pp, pt 7 pp. $15.
***SONATA IN B-FLAT MAJOR,* by Giuseppe Sammartini, ed. Andrew Robinson.** Peacock Press PAR0203 (Magnamusic), 2006. A, kbd. Sc 11 pp, pt 7 pp. $15.

Giuseppe Sammartini was famous as an oboe player but is best known today for his *Concerto in F* for soprano recorder. "He also wrote thirty or so sonatas for alto recorder, which survive in two Italian manuscripts that were presumably written before Sammartini came to London in about 1728" (from editor Andrew Robinson's introduction). In these editions, the keyboard parts have been realized, although Robinson believes it is possible that the bass could have been intended for 'cello alone. Robinson also includes a long list of editorial notes for various measures, documenting things he has edited throughout the pieces.

The alto recorder parts in both sonatas are difficult. The continuo parts are nicely realized; since there are no separate parts for a 'cello or other bass instrument, I assume these two sonatas are to be played with an alto recorder and piano, although it would be fairly easy to have a 'cellist play the bottom line of the keyboard part.

12 SONATAS FOR TREBLE RECORDER AND CONTINUO FROM THE PARMA MS. SANV. D. 145*, by Robert Valentine, ed. Nicola Sansone.** UT Orpheus Edizioni Urtext FL13 (www.utorpheus.com***), 2011. A, bc. Sc 38 pp, 2 pts 23 pp ea. Abt. $36.50.

First of all, I must warn you that not only is this volume for more advanced recorder players (uncommon keys at times, as well as technical facility), it is also for advanced continuo players, as the figured bass is not realized. (There is a separate part for the 'cello in addition to the recorder part.) Therefore, this could be a good teaching volume for practice in figured bass realizations, as much as in challenging a recorder student.

This music comes from the private collection of Paolo Antonio Parensi (1688-1749), son of a wealthy family in Lucca, Italy. Of the five volumes from Parensi's collection, two contain compositions by an English musician, Robert Valentine (1671/1674-1747), who lived and worked in Rome from before 1701 until his death. It seems that Valentine wrote these pieces for Parensi.

There is an index in the original manuscript, which lists not only the sonatas themselves but also the single dance movements grouped together by type, an indication that this may have been written for teaching purposes. The style of these sonatas shows influence from Vivaldi's works, whose style was very popular in Rome about 1730.

These are pleasant pieces and could be a good addition to a teacher's and/or performer's library.

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

SONATINA FOR DESCANT RECORDER AND PIANO,* by John Hardy.** Orpheus OMP153 (www.orpheusmusic.com.au***), 2006. S, pf. Sc 7 pp, pt 4 pp. Publ. abt. $16.22, PDF abt. $13.
SONATA FOR TREBLE RECORDER AND PIANO,* by John Hardy.** Orpheus OMP154 (www.orpheusmusic.com.au***), 2006. A, pf. Sc 20 pp, pt 12 pp. Publ. abt. $22.31, PDF abt. $17.88.

In these two pieces, Australian composer John Hardy (b. 1963) has restricted himself to the whole-tone scale for both melodic and harmonic material—and, in so doing, has perhaps risked setting the listener adrift in a musical sphere void of the harmonic tensions and landmarks to which tonal music has accustomed us. His idiom might be considered a form of scalar and harmonic minimalism.

In remarks accompanying the *Sonatina*, the composer in fact states that this soundscape is evocative of the Australian desert, "which … seems stark and inhospitable at first, but soon reveals its own special set of mysteries …." In his *Twentieth-Century Harmony* (1960), Vincent Persichetti cautions that "The true value of the whole-tone scale lies in the contrast it provides when it is used in combination with other scales and techniques."

The two versions of the whole-tone scale are c-d-e-f♯-g♯-a♯-c, and c♯-d♯-f-g-a-b-c♯ Because the scales are symmetrical, the listener has no sense of tonic, and, without recurring rhythms, metric shifts and well-defined form, is liable to feel disoriented and

This soundscape is evocative of the Australian desert.

ultimately bored. Hardy opposes the two scales from movement to movement, but never within a movement. With respect to holding our attention, he goes out on a limb, to some degree.

Hardy relies heavily on motivic economy, contrast, and formal re-iteration. Motivic interplay between the instruments abounds. Driving syncopations and off-beat accompaniment patterns engage the listener viscerally in the quick movements. Hardy avoids chordal accompaniment; chords derived from the whole-tone scale are inherently augmented in structure.

Without contrast to chords of other quality, tedium can take hold. The preponderant texture of the piano is two-part, and where the texture thickens, the recorder is well up in the range where it can hold its own. The composer could have offered more contrast in texture by thickening in passages where the recorder is *tacit*.

The publisher's web site rates both works as moderately challenging—way off the mark with respect to the *Sonata*, which is very demanding of soloist and accompanist alike. Highly disjunct melodic writing is the chief complication. Both the *Sonata* and *Sonatina* exceed the conventional recorder compass, and a number of slurred notes are unfeasible. Alternative fingerings are frequently warranted in brisk passages.

By convention, an accidental is not given next to a note that has been so inflected previously in a given bar. However, this practice does not lend itself to non-diatonic music. For ease of assimilation, the publisher could have applied accidentals throughout.

Orpheus Music has a catalog of over 200 pieces, the majority of which are contemporary. Both of the works under discussion are available in PDF format from the publisher's web site.

From the pianist's point of view, an unbound format is more practical, since it eliminates difficult page turns. The score's narrow margins, and a staff width of only six millimeters, produces an overall cramped appearance.

By contrast, the recorder parts are easily-read, and page turns can be effected at leisure. The hard copy is simply staple-bound and will likely fall apart quickly.

At the time of writing, the *Sonatina* is incorrectly listed as "*Sonata*" on the web site. The composer's biography, as well as program notes supporting the exclusive use of the whole-tone scale, appear at the end of the *Sonatina* score, but not in the *Sonata*.

These pieces are not liable to win over players or audiences immediately. This is true particularly of the four-movement *Sonata*; at over 15' in duration, it could produce a severe whole-tone allergic reaction. The *Sonatina* comes to about half the *Sonata*'s duration. At roughly 2', the *Sonatina*'s slow movement is terse, yet appealingly lyrical. Its merits might have been set in greater relief, had the surrounding movements not also been whole-tone.

Once technical obstacles are surmounted, these pieces may begin to ingratiate themselves to players. Audiences may require a few hearings before the music begins to deliver.

Those who find appeal in these pieces may also enjoy Claude Debussy's "Voiles" in his *First Book of Preludes* (~4') which, although predominantly whole-tone, does contain traces of pentatonicism and chromaticism.

Anthony St. Pierre, of Toronto, ON, has composed extensively for recorders. His Folia à 4, *third prize in the 2007 Chicago Chapter's composition competition, may be heard at:* **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 Tafelmusik Baroque Orchestra and with the Studio de musique ancienne de Montréal.*

SONATA G-MOLL,* by Johann Friedrich Fasch, arr. Ulrich Herrmann**. Noetzel Edition N3921 (www.edition-peters.com***), 2009. AATB. Sc 12 pp, pts 4-6 pp ea. $21.

Johann Friedrich Fasch (1688-1758) is not mentioned once in my copy of Donald Grout's widely-used textbook, *History of Western Music* (third ed.), and mentioned only three brief times in *Music in the Baroque Era* by Manfred R. Bukofzer. In fact, none of the music history books in my rather large collection has a word to say about Fasch's compositional style. Yet, our Baroque group is quite taken with Fasch's chamber music; we offered his *Sonata B-Dur* on our concert series.

The German composer was educated at the Thomasschule and the university in Leipzig. In 1708 he began a collegium there that competed with Telemann's (formed six years prior).

In 1722, he was appointed court Kapellmeister at Zerbst. Fasch composed at least 14 masses, 9-12 cantata cycles (articles in the *Oxford Music Dictionary* disagree on how many), a *Passio Jesu Christi*, and four operas. Instrumental compositions include 19 symphonies, 64 concertos, 18 trio sonatas, and 12 four-part sonatas.

Most of his choral music has been lost, but many of his instrumental works are extant, and demonstrate transitional style changes between the high Baroque and the Classical styles of Haydn and Mozart. Fasch is also unique in that he had no formal instruction in composition.

Regardless, he became renowned as a composer; Duke Moritz Wilhelm of Saxe–Zeitz commissioned him to compose operas for the Naumburg Peter–Paul festivals in 1711 and 1712. In spite of this, none of Fasch's music was published during his lifetime, and he was neglected by music historians.

Around the year 1900, the German musicologist Hugo Riemann (1849–1919) recognized Fasch as one of the most important innovators in the transitional period between Bach

and Haydn, one who "set instrumental music entirely on its feet and displaced fugal writing with modern 'thematic' style" (*Oxford Online Music Dictionary*).

The first movement of this lovely sonata is a G-minor Largo that moves to D minor, leaving you hanging on a Phrygian half-cadence (IV^6-V). The texture is contrapuntal from the first measure. There are passages of parallel thirds and sixths between the two alto parts, which play in the same range, and cross freely and frequently.

The second movement, Allegro, is still in G minor. It demonstrates Fasch's conservative Baroque side: the movement presents fugal techniques in the top three voices, but is not a strict fugue (three of four voices begin the movement together rather than entering separately with the fugue subject, and only three voices participate in the lively subject against a more Classical bass line). There are episodic sections where the two alto players get a bit of a workout, playing 16th-note passages that are more idiomatic for strings and are challenging on recorders.

A gorgeous Largo, the third movement travels from B♭ major to F major and back. The upper three voices play a lovely trio using dotted rhythms and stepwise melodies running in parallel thirds and sixths. The bass consists primarily of quarter notes to support and set off the dotted rhythms.

The fourth movement, Allegro, returns to the home key of G minor. This movement, like the second movement, shows Fasch's conservative contrapuntal/fugal fusion with his Classical side. A main theme alternates with secondary thematic material. In this main theme, the top two parts are in canon at the unison separated by only one beat; they play in the same octave and thus cross each other frequently. The tenor line plays some of this melodic figuration, but the bass line is again very functional and stays out of the melody. This main theme travels around key-wise: G minor to B♭ major to E♭ major, back to B♭ major, with a final return to G minor.

The perky, syncopated secondary theme starts with four measures of a descending-fifth sequence, and then moves right into an ascending sequence. After a transition over a five-measure pedal point, yet another sequence of downward triads leads back to the main theme in a new key. That is a lot of sequential activity, yet the sequences do not sound overdone.

This movement has leanings towards rondo form, or, with the key changes, sonata-rondo form, another instance of Fasch's Classical tendencies. In any case, there is a duality of thematic material combined with key changes that certainly support Fasch's importance as a transitional composer.

This is a great piece in its original instrumentation for two violins, viola and continuo, and the version for recorders is very successful. The original, in D minor, is transposed up a fourth to G minor. A measure-by-measure comparison to the Breitkopf & Härtel version edited by Hugo Riemann (available at ***IMSLP.org***) indicates a solid faithfulness to the original composition.

The most interesting differences between the Riemann and Herrmann editions are in the first movement, where Riemann begins on the third beat of the measure with a second measure of six beats before it settles into a steady cut time. Two more six-beat measures appear in the Riemann edition. This new Herrmann arrangement starts the piece out on beat one, and omits all of the six-beat measures, laying the movement out in straight 4/4 time.

There are numerous instances of octave changes that inevitably result from arranging music for instruments with a smaller range. There are also short sections that were originally in the third voice (viola) that have been moved to the bass recorder. In some cases, lines moving between octaves have been simplified as repeated notes—again, to solve range problems. A plethora of interpretive signs in the Riemann edition (crescendos, decrescendos, ritards, a tempos) have been totally eliminated from this edition.

Finally, I hope the above does not imply that the bass line is in any way unrewarding for a recorder player. While the bass line does tend not to participate in the melodic lines, it is very active.

This piece will require advanced intermediate players at the very minimum, due to the above-mentioned difficult passages in the second movement and some intricate 16th-note passages in the fourth movement. But it is a great piece for ambitious players—and highly recommended!

***SONATA SETTIMA À 4*, BY JOHANN ROSENMÜLLER, ARR. KLAUS-JÜRGEN GUNDLACH.** Moeck 1145 (Magnamusic), 2009. AATB, bc. Sc 20 pp, rec pts 3 pp ea, bc 2 pp. $39.95.

Johann Rosenmüller (1619–84) was a German Baroque composer, trombonist, organist and teacher. Although he spent the major part of his creative life in Italy, his music was praised in Germany and thus was influential in the dissemination of Italian styles.

The foreword of this edition contains interesting information about the life of the composer: his first musical position was an appointment as organist for Nicolaikirche in Leipzig. He is known to have taught in the lower classes at the Thomanerchor, where he

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.***

Rosenmüller's compositional style was highly praised.

was also music assistant for funerals. He was promised the succession to the Thomaskirche cantorate in 1653.

After he was arrested on suspicion of child abuse, hopes for the Thomas cantorate ended. He escaped imprisonment, and records of his life resurface in 1660, when he was a composer and a composition teacher in Venice.

It was during this period that he composed *12 Sonate à 2, 3, 4, è 5, Stromenti da Arco & Altri* (the source for this new edition). This manuscript is housed in the music library of the Städtische Bibliothek in Leipzig.

Dedicated to the duke of Braunschweig–Wolfenbüttel—possibly why Rosenmüller was appointed Kapellmeister at the court of Wolfenbüttel—these sonatas influenced Dietrich Buxtehude and Johann Philipp Krieger. Rosenmüller himself was greatly influenced by the Italian composers Giovanni Legrenzi and Arcangelo Corelli, and the German composer Heinrich Schütz. Rosenmüller's compositional style was highly praised by fellow composer and theorist Johann Mattheson in *Der volkommene Capellmeister (The Complete Music Director).*

This sonata did not originally call for specific instruments. The arranger has transposed it from D minor to G minor, making needed octave changes.

This delightful piece with six short movements opens with a fugal Largo, presenting a slow, upward-climbing, chromatic subject, alternating tonic and dominant entrances, before moving to a more playful, active countersubject.

Later, the main chromatic subject appears inverted—still a slow-moving, chromatic subject, but heading downward. All voices present this inverted theme, alternating tonic and dominant. Here, the countersubject is even more active, using 32nd notes as well as 16th notes. Because this is a Largo, the notes of the countersubject are not difficult, but rhythms might be challenging to newer players. The movement ends in a homophonic texture.

The second movement is the first of three Adagios. Its opening B♭ major chord is extended with a fermata, then progresses in mostly homophonic rhythms to a Phrygian cadence.

The third movement, a Prestissimo, is very contrapuntal and imitative. The lively main subject jumps from voice to voice in densely overlapping stretto. During the episodes, the voices have fun running around in parallel thirds and sixths. After a flurry of activity, the piece closes with three measures of homophonic half-note chords ending on a D major chord.

The fourth movement, the second Adagio, is composed homophonically in 3/2 time. After a cadence in the home key, the movement ends with a four-measure cadential extension in duple time that moves to the key of B♭ major. This sets up ambiguity in what the ear expects to hear next.

But, sure enough, the Allegro fifth movement is still in G minor. It returns to contrapuntal texture with a fugal exposition, wandering around harmonically, until all voices pause on an E major chord, followed by a three-measure phrase that seems to be in D. Talk about harmonic suspense—this is the fourth consecutive movement ending in an unexpected key.

The sixth and final movement is a virtual repeat of the second Adagio, but finally brings the piece to rest in G minor. The final phrase of this Adagio (as well as the previous Adagio) is marked *piano* and is an exact repeat of the previous phrase. This echo-effect comes off beautifully on stringed instruments. For recorder players, options for this echo phrase might be to alter the length of the notes or to add some gentle ornamentation.

We tried this piece both with and without fully-realized continuo, and we all preferred the recorder quartet version without basso continuo. According to the notes in the preface, the continuo part has been notated as *basso seguente* (drawn from whichever part in the ensemble is the lowest at any moment). In the contrapuntal movements, the bass line of the continuo part tends to be a less ornamented or simplified version of the bass recorder line. In the homophonic movements, the two bass lines are almost exact octave doublings with some rhythmic simplification in the continuo bass.

Depending on the instrument used for the continuo, the intricate activity in the recorder lines can be lost to the listener when adding the continuo bass line plus realization. This is because the arranger's realization is sometimes on the heavy side, often playing along melodically in parallels with one or more of the recorder parts. The original figures are provided, so the right hand of the basso continuo can easily be thinned-out. One version that we liked was to add just the bass line of the continuo on organ.

Full of harmonic twists and melodic delights, this is a really nice addition to the recorder repertoire. Strong intermediate players could perform this piece, but lower intermediate players might need to study the more complex rhythms. All of the voices are equally active for the recorder players.

Performance time is 8-9'. There is a gorgeous recording of this piece on Jordi Savall's album entitled *Johann Rosen Muller: Sonate Da Camera E Sinfonie (Sonata Vii).* It is inexpensive to purchase on iTunes.

I must agree with Mattheson's comments (in the Preface) about Rosenmüller's work: "I cannot resist admiring the beautiful cantability in every part .... One feels obliged to say: go and follow this example."

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

Education

A Passion for Excellence in Brazil

By Mary Halverson Waldo,
mhalvwaldo912@gmail.com

Master class with Mary Halverson Waldo and young student working on air and articulation. Teacher Renata Pereira observes.

Why would any recorder teacher, or prospective teacher, put in the time and effort to practice like crazy, submit an audition video, and travel a great distance to take a teacher training course? The only reason anyone would willingly go through such a marathon experience would be, first, out of a passion for the recorder; and second, out of a desire to gain excellence in teaching the instrument.

This is exactly what a diverse group of 10 Brazilian teachers did in preparation for the October 2011 Suzuki Method Unit 1 training at the **Brazil Suzuki Festival**. Unit 1 is the first of eight levels of teacher training available through the Suzuki Association of the Americas.

Located on the site of a garden-like monastic retreat center outside of São Paulo, the October Festival marked the first Suzuki Teacher Training ever to be offered in Brazil.

Courses in violin and 'cello were also available, and the string folks were happily enlightened in hearing the high quality of music coming from their recorder colleagues.

Who attends a teacher training course like this? The same kinds of people were there who attend similar events throughout Latin America and North America: teachers experienced in elementary through high school, choral, piano, Orff, Kodaly, Montessori as well as pre-professional performers.

Frederico is an engaging young physical therapist and a dynamite recorder player who, through a social music project, brings the gift of recorder playing to children in the Rio de Janeiro slums. Cinthia is one of 50 teachers for 10,000 recorder students in her home state of Piaui, 2,806 km from São Paolo. Raquel studied mathematics, but now finds herself the sole recorder teacher for the entire central-western state of Rondonia, 3,000 km from São Paolo. When Raquel originally submitted her required audition tape, it did not quite meet the standards for acceptance. Determined to succeed, she showed up for the course anyway and practiced so diligently during the week of training that she passed a live "entrance" audition on the last day.

Along with the teachers attending the Festival were excited children of all ages. Adult students also made the pilgrimage to take master classes and play in ensembles. Accompanying each child was a parent or other responsible adult, who enjoyed the Suzuki Method bonus of learning to play the recorder right along with the child.

While learning new concepts in recorder pedagogy, the seasoned instructors also freely shared their own valuable ideas about classroom teaching. They were happy to learn that Suzuki offers a rich system that is adaptable to every individual teacher, rather than a rigid, inflexible structure with strict rules.

A highlight of the week was the powerful performance by the dynamic **Quinta Essentia** recorder quartet, recently back from a European tour. The energetic young quartet member and Suzuki teacher, **Renata Pereira,** is working toward her doctoral thesis on the French Baroque composer Hotteterre Le Romain.

I look forward to seeing my Brazilian friends again next year at the second annual Brazil Suzuki Festival.

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