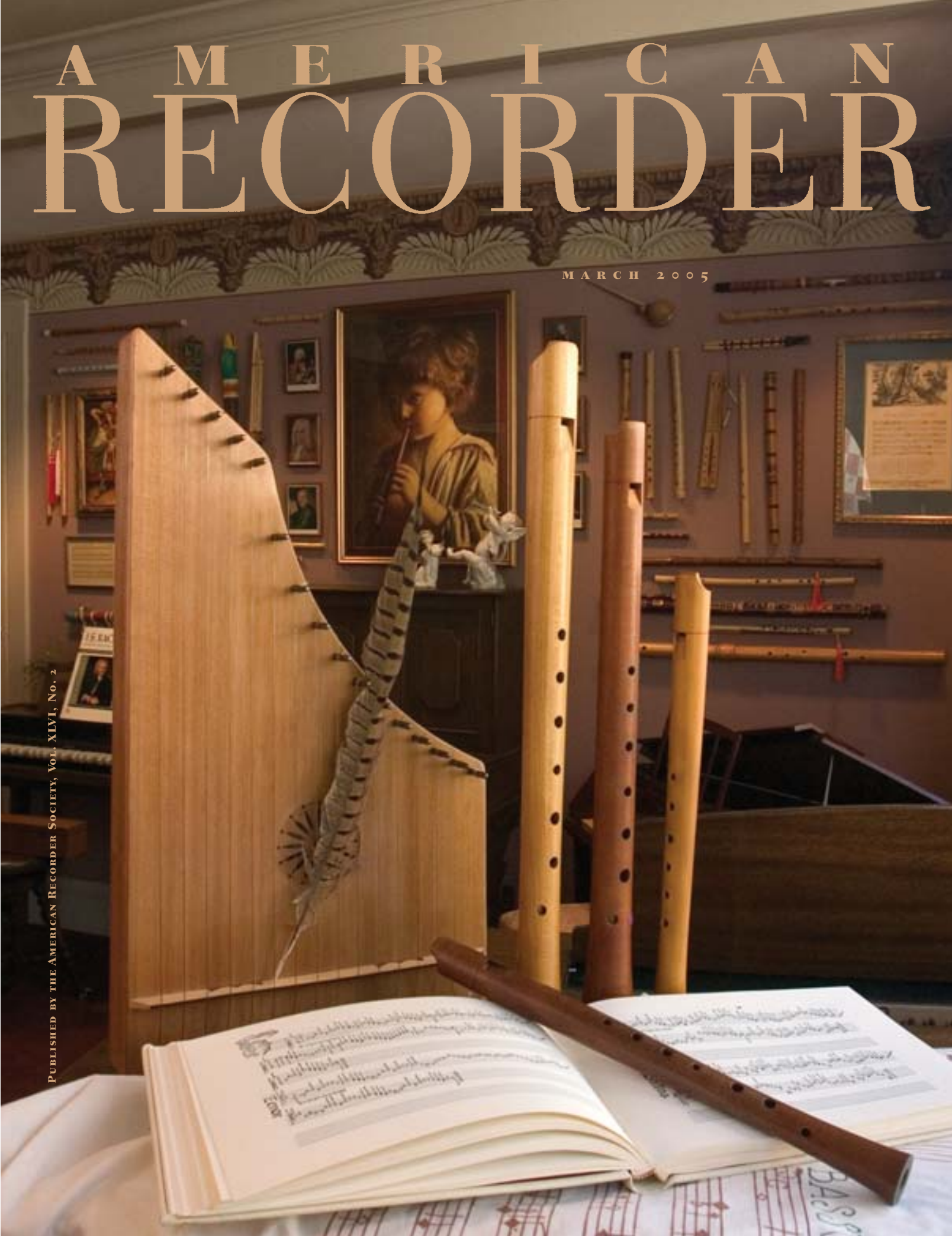


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MARCH 2005

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Irmtraut Freiberg, Karin Heinisch, Susanne Jurdak, Eva Maria Kaukal & Prisca Loeffler, recorders. Ensemble works by Demantius, Monteverdi, Morley, Mozart, Schermann, Kaeser, W. W. van Nieuwerkerk, Pachelbel, Reichard. \$15 ARS/\$17 Others.

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____ **THE GREAT EMU WAR** Batalla Famossa, a young ensemble, with first CD of Australian recorder music. Orpheus. \$15 ARS/\$17 Others.

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____ **LES AMIS DU BAROQUE** Paul Nauta, recorder & Baroque flute; Koen Dieltiens, recorder. Music by Bassani, Corelli, Vivaldi, etc. Highlight Intl. \$15 ARS/\$17 Others.

____ **MIDNIGHT SUN** Alison Melville & Colin Savage, recorders; Ensemble Polaris. New arrangements of traditional music of Norway, Finland, Estonia, Sweden, Scotland. *Classic CD* Disc of the Month, August 2000. Dorian. \$15 ARS/\$17 Others.

____ **MUSIC FOR A WINTER'S EVE**, Bringing Light to the Darkness. Eileen Hadidian, recorder & Baroque flute, with voice, violin, viola da gamba & Celtic harp. Traditional, Renaissance and Medieval songs to celebrate midwinter and the changing of the seasons. Healing Muses. \$15 ARS/\$17 Others.

____ **MY THING IS MY OWN: BAWDY MUSIC OF THOMAS D'URFEY** Tina Chancey, Grant Herreid & Scott Reiss, recorders & other early instruments; Rosa Lamoreaux, soprano. Improvisations on tunes of love, sex & seduction in 18th-century England. Koch Intl. \$15 ARS/\$17 Others.

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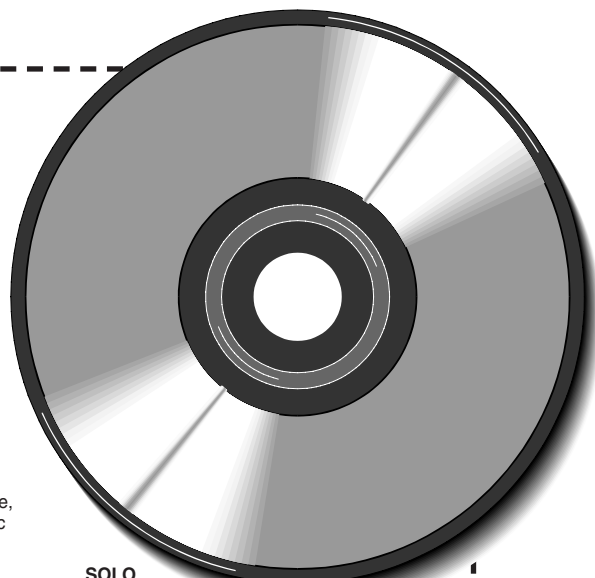
____ **RECORDER JAZZ** Warren Kime, recorder. Original jazz charts with a great groove. \$15 ARS/\$17 Others.

____ **REFLECTIONS**, Music to Soothe and Uplift the Spirit. Eileen Hadidian, recorder & Baroque flute, with Celtic harp and 'cello. Celtic, traditional, Renaissance & Medieval melodies. Healing Muses. \$15 ARS/\$17 Others.

____ **RENAISSANCE** David Young, recorders. Plays 11 of his own compositions inspired by a trip to St. Peter's in Rome. Also includes "Con Te Partire" (Time to Say Goodbye), made famous by Andrea Bocelli. Universe Music. \$15 ARS/\$17 Others.

____ **SACRED & SECULAR CANTATAS OF J. S. BACH**. Carolina Baroque. Dale Higbee, recorders. Live performances of three cantatas, BWV 82a, BWV 202, BWV 209. \$15 ARS/\$17 Others.

____ **SAMMARTINI: SONATAS & CONCERTOS FOR FLUTE** Ensemble Caprice & Rebel. Matthias Maute & Sophie Larivière, recorders & traverso. Extended concertos and sonatas by Sammartini & Maute. Atma Classique. \$15 ARS/\$17 Others.



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____ **TELEMANN: DUOS POUR FLUTES**, Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders & transverse flute, Alexander Weimann, clavierchord. Six Telemann duos & sonatas alternate with five fantasies for clavierchord by Maute. Atma Classique. \$15 ARS/\$17 Others.

____ **TELEMANN: TRIO SONATAS WITH RECORDER** Vicki Boeckman, recorder. Trio sonatas for recorder and violin, recorder and gamba, recorder and harpsichord. "Expertly played collection of chamber music..."—*Early Music America Magazine*. Qualiton. \$15 ARS/\$17 Others.

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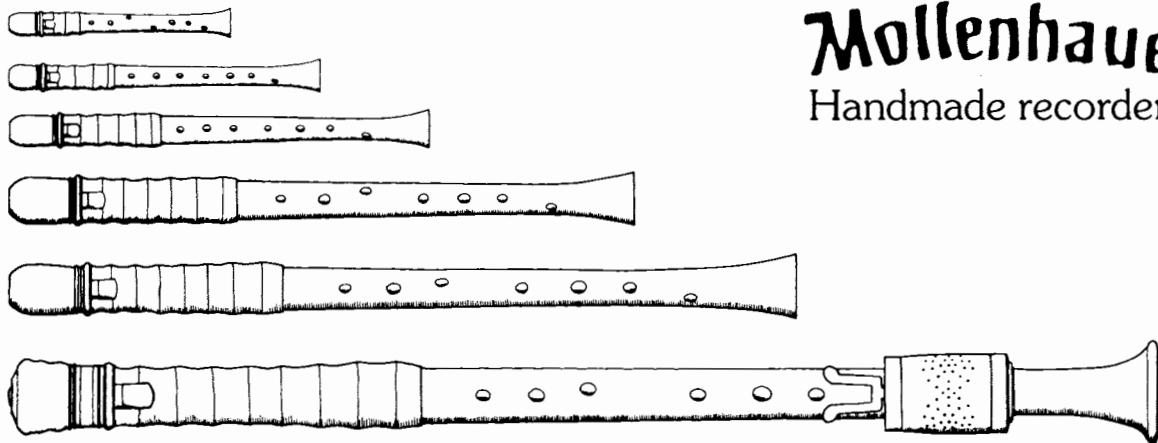
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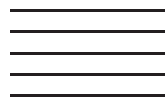

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EDITOR'S NOTE



In his column for this issue (page 3), ARS President **Alan Karass** gives a book report of sorts on *What the Best College Teachers Do* by Ken Bain. Karass relates the book's ideas to recorder teaching, and mentions, "The final conclusion presented in the book states that outstanding teachers systematically evaluate their own efforts and make changes accordingly."

Carrying this idea one step further, it could also be applied to the best recorder students. In a chart with accompanying explanation (page 20), **Frances Blaker** and **Letitia Berlin** give you ideas for how to find your current playing level before starting along the road to improvement.

If your summer travel may take you on the road to a workshop, the summer's offerings look promising. Browse through the possibilities in the **annual workshop roundup** (page 26) and start making your travel plans now.

You never know whose path you might cross when you attend a workshop. A privileged few have been able to start the workshop experience at a very young age, largely due to the efforts of **Marie-Louise "Weezie" Smith**. Others among us have played music by a composer/arranger of recorder music, **Carolyn Peskin**—music that she has shared with us at the workshops and chapter meetings she frequents, as well as through *AR* and the *Members' Library*. These two deserving individuals are the honorees for this year's **Presidential Special Honor Award** (page 4).

It's common knowledge that, during almost any period of musical history, there were many composers whose music was widely played when they were alive, but which didn't make it into the repertoire of music common after their death. Some of that music is languishing in archives, unpublished and awaiting discovery by scholars such as **David W. Music**. Surely a person with such a fitting name was destined to point us in the direction of rediscovering the music of now-unknown composers such as **John Weldon** (page 11)!

Gail Nickless

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Volume XLVI, Number 2

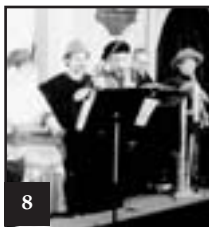
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happy anniversary to the von Huenes; tenor recorder with keys*

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

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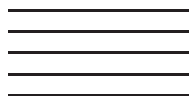
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PRESIDENT'S MESSAGE



What the best recorder teachers do

I recently stumbled across a book whose title caught my attention, *What the Best College Teachers Do*, by Ken Bain. After a 15-year study, the author presents findings that suggest that what really matters is what teachers understand, not what they do. Although the book is focused on college-level teaching, I think that his conclusions are very relevant to what makes a good recorder teacher or ensemble coach, so I'd like to share them with you.

Bain has six principal conclusions. His first conclusion is that outstanding teachers know their subjects very well. We've all had coaches who astonish us with their knowledge of the piece we're playing. They know about the life of the composer, the special characteristics of the piece and the genre, and they know how to perform the piece so that it makes sense musically.

The second conclusion is that exceptional teachers treat each class seriously, and prepare for them rigorously. I am always impressed when a coach has seriously considered the group and the music, and has formulated ideas for how to best present the material.

Bain's third conclusion is that outstanding teachers have high expectations of their students. A challenge is good!

The fourth is that exceptional teachers challenge students to evaluate what is good, important and intriguing, along with the preconceived notions that are brought to a situation. I think this is the hardest part of teaching. You are in good hands when a recorder teacher makes you think about how to play each note, how to relate it to the preceding and following notes, and how to make other decisions like this.

I think the most important of Bain's conclusions is the fifth one: good teachers trust students, treat them with politeness, and approach them and their ideas with an open mind. This is common sense, and I have no doubt that most teachers want their students to treat them in the same way.

The final conclusion presented in the

book states that outstanding teachers systematically evaluate their own efforts and make changes accordingly. For some, this can be the most difficult thing to do. It is easy to be overly critical of one's own teaching, or to simply ignore the whole idea of self-evaluation.

I think the most important of Bain's conclusions is the fifth one: good teachers trust students, treat them with politeness, and approach them and their ideas with an open mind.

Bain's book has given me a lot to think about, both as a teacher and a student. I have a new perspective on both teaching and learning.

The ARS Board, too, has spent time thinking about recorder teachers and professionals. In order to support continuing education for professionals, the Board recently approved the creation of a **Professional Development Fund**. Money from this fund will, first and foremost, provide a stipend to the recorder player who is awarded the Sitka Center for Art and Ecology's Recorder Residency; however, proposals for other projects will also be considered. The first stipend will be awarded in 2006.

Any professional recorder player may apply, however, although preference will be given to ARS members. All donations from the 2005 ARS Spring Fund Drive will benefit this fund and will augment the

seed money that has already been generously provided by the Oregon Coast Recorder Society, a small ARS chapter that started the Sitka Recorder Residency program.



And as we move out of winter and go about planting our spring seeds, I invite you to observe and think about Bain's six conclusions whenever you have a lesson or a coached ensemble session with an outstanding teacher. I'm willing to bet that you find that he is right.

Wishing you a musical spring,

Alan Karass, ARS President
<akarass@holycross.edu>

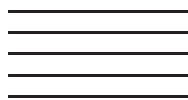
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Marie-Louise
Smith

TIDINGS



*International Congress on the Recorder Orchestra,
competitions announced, 50th anniversary wishes*

Marie-Louise Smith and Carolyn Peskin to receive Presidential Special Honor Awards

At the February ARS Board meeting, **Marie-Louise “Weezie” Smith** and **Carolyn Peskin** were selected as the 2005 recipients of the **Presidential Special Honor Award**. This award was established in 2003 and is granted at the discretion of the ARS President, with full Board approval, to recognize and honor individuals who have made special contributions to the recorder world. David Goldstein was the first recipient in 2003.

Weezie is well-known for her work as creator and director of the Pre-College Program (1989-2003) and the Recorder Academy (1993-2003), at the Indiana University (IU) School of Music Early Music Institute. The Pre-College Program included some 30 young recorderists, harpsichordists and gambists, ranging in age from 7 to 18. Participants had weekly private and group lessons, plus several performance opportunities each semester. Two recorder graduate students were funded by the program and worked closely with Weezie and the students.

The Recorder Academy brought young people ages 12–18 to IU from the U.S. and abroad for an intensive two-week program

of recorder instruction by an outstanding faculty as well as age-appropriate fun activities. Weezie has also taught courses in recorder pedagogy in the IU School of Music. She has touched the lives of many young musicians—inspiring them, encouraging them, and sharing with them her passion for early music.

Weezie is a graduate of Carleton College, and was the third person to be awarded the ARS Level III Teacher’s Certificate. She has been teaching private lessons for over 30 years. Weezie also has served as a music reviewer for AR and has recorded and annotated 13 15-minute programs of folk music for National Public Radio that were made available to 200 member stations nationwide.

Carolyn has been a tireless supporter of the ARS and the Greater Cleveland (OH) Chapter for more than 30 years. In addition to being a past member of the ARS Board, its vice president, co-chair of its Education committee, and chair of its Scholarship committee, Carolyn is currently coordinator of level exams for the ARS Education Committee. As a member of the Publications committee, she is com-

pleting chapters for a forthcoming ARS consort handbook. Serving as Q&A editor of AR since 1993, she has also written articles and music reviews for the magazine. The ARS has published several of her compositions and arrangements in AR and as *Members’ Library* editions.

Carolyn’s dedication to ARS, its projects and its mission are exhibited by her support of ARS scholarships, education initiatives, and new music for the recorder.

Carolyn first fell in love with the recorder and early music about 30 years ago, after hearing a student consort perform at her daughter’s elementary school. Self-taught at first, she later took private lessons and played in the Cleveland State University Collegium Musicum as well as in ensembles at the Cleveland Music School Settlement. Carolyn passed the ARS Level III playing exam in 1990.

A former high-school chemistry teacher, she took early retirement in order to pursue a master’s degree at Cleveland State in music history and theory, which gave her more tools and background to compose and arrange recorder music.

Both awards will be presented this summer. Carolyn will receive her award during the Boston (MA) Early Music Festival in June. Weezie will be honored during the ARS Festival & Conference in Denver, CO, in July. Please check the ARS web site for details on the award ceremonies.



Carolyn Peskin

The web site of the **Boston Early Music Festival (BEMF)** continues to add information about 2005 events, with several involving recorder. A plot synopsis and libretto for Johann Mattheson’s 1710 opera **Boris Goudenow** is posted, plus background on Mattheson. The opera score, reconstructed from manuscripts that were lost during World War II, includes a continuo orchestra with **Washington McClain**, **Geoffrey Burgess** and **Kathryn Montoya** doubling on oboes and recorders. Opera performances are: June 14, 16 and 18 (evening), and June 19 (matinee) at the Cutler Majestic Theatre in Boston, MA.

Camerata Trajectina, with recorderist **Saskia Coolen**, is set to play its program, “The Perfect and Well-Equipped Ship: Dutch Sea Shanties from the time of Czar Peter the Great,” on June 13 at 8 p.m. at New England Conservatory’s Jordan Hall. Later that week, recorderist **Mathias Maute** is one of three soloists performing with the BEMF “Boris” Orchestra on June 17 at 8 p.m. at Jordan Hall. The program, “Five Concerti and a Magnificat” comprises concerti by Telemann, Vivaldi, Tartini and Hertel, plus the world premiere of a magnificat for double choir, trumpets and strings by Mattheson. Maute will also lead a master class on June 18 at 4 p.m. at First Lutheran Church.

For more BEMF 2005 information or tickets, visit <www.bemf.org> or call 617-661-1812.

The ARS plans a full slate of free events, including the **Great Recorder Relay**, a town hall meeting, round table discussion, play-in, and presentation of its awards: the Distinguished Achievement Award to **Pete Rose**, and the Presidential Special Honor Award to **Carolyn Peskin**. More information about ARS events will appear in the May AR.

Bits & Pieces

L'Ensemble Portique has created a new Advisory Board. Members **David Drexler**, **David Grindrod**, **Carolyn Sweets**, **Sara van Winkle** and **Richard Walters** bring backgrounds in music, education, advocacy and business. The Board met with artistic director **Lisette Kielson** and held a strategic planning workshop that focused on a three-year vision for the ensemble.

Early musicians **Sarah Cantor** and **Angus Lansing** welcomed daughter **Maika Sofiya Lansing** into the world on February 6.

The web site of **Early Music America**, <www.earlymusic.org>, now includes 24 one-minute radio spots, in non-encrypted MP3 format, to use as radio public service announcements educating the public about early music.

The spots introduce early music topics to a general audience—by focusing on specific composers (e.g., Hildegard of Bingen, Palestrina, Monteverdi), profiling specific early music instruments (e.g., crumhorns, organ, recorders), or discussing musical forms (e.g., fugue, ground bass, estampies). Written and narrated by EMA's executive director **Maria V. Coldwell**, these spots were produced with assistance from KING-FM of Seattle and can be heard at <www.king.org>.

Two pieces from a session recorded by **Hesperus** for the new Crossover Series on *Performance Today* were broadcast on the January 28 edition of the NPR radio show.

A new work by **Peter Seibert**, *Shades of Blue*, received its premiere in Tokyo, Japan, on November 26. Commissioned by the Yukimi Kambe Viol Consort based in Yokohama, the work will eventually be transcribed by the composer for recorders.

The world premiere of *Five Consort Songs* by **Norman D. Rodger** was presented on February 18 at Concordia University of River Forest, IL. The songs, written for high voice, recorder and two string instruments, employ texts by Shakespeare, Ezra Pound and Vachel Lindsey. They were conceived as an *homage* to the Elizabethan and Jacobean tradition of contrapuntal settings of serious texts for solo voice and a small group of instruments. Performing the premiere were tenor Willard Thomen; **Mary Anne Wolff Gardner**, recorders; Laura Zimmer, violin; and Diana Curry, cello.

An addendum to *Shopping for a Tenor?*

In the November issue of AR, article author **Letitia Berlin** mentioned some modifications that can be made to tenors for people with small hands or other obstacles to playing larger recorders without keys.

In this photo, **Susan Jaffe**, an Oakland, CA, recorder player, shows



her new plastic Yamaha tenor with two keys added for the third and fourth fingers (*detail at left*).

Berlin reports that the keys operate smoothly and quietly. Bill Lazar of **Lazar's Early Music** added the keys and charged \$200 for the modified instrument.

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Congress is in Session— for Recorder Orchestras

In October 2004, I was privileged to attend the very first **International Congress on the Recorder Orchestra** (ICRO), which took place at a spacious conference center located deep in the woods surrounding the town of Zeist, near Utrecht in The Netherlands.

ICRO is the brainchild of **Norbert Kunst**, the conductor of the **Dutch Recorder Orchestra Praetorius**, which was founded by his father Piet Kunst over 40 years ago. Anyone familiar with Norbert is likely to agree that he has exactly the kind of vision needed to conceive a meeting specifically designed for recorder orchestras and their conductors.

This was a truly international affair, well organized by members of Praetorius, with participants from many different countries who enjoyed some spectacular concerts, lectures and playing sessions.

Faculty were recruited from the U.S. (**Ken Andresen, Stan Davis and Frances Feldon**) and the U.K. (**Christopher Burgess and Colin Touchin**). There were also several recorder luminaries from The Netherlands who are well-known in the English-speaking world (**Paul Leenhouts and Reine-Marie Verhagen**), and others who are better known in Europe.

The playing sessions and workshops covered a wide range of topics, of which I can detail only a few. **Heiko ter Schegget**,

who builds recorders after historical examples and teaches at the Utrecht Conservatory, gave a fascinating lecture on the subject of how one can influence the sound produced by a recorder when playing it. Leenhouts led a lively playing session of English music from the late Renaissance. Andresen conducted an interesting mix of repertoire for recorder orchestras. Feldon conducted swinging “big band” music from the Roaring Twenties.

Lest anyone fail to notice his arrival, Kunst swaggered onto the stage via the catwalk, sporting a fake moustache and wearing a black fedora and a trenchcoat.

In the daytime, there were impressive concerts given by three of the participating recorder orchestras: Touchin’s **National Youth Recorder Orchestra** from England, the **Dortmund Recorder Consort** led by **Dietrich Schnabel**, and the **Recorder Orchestra Coro Monte Zavelli** conducted by **Hildegard Zavelberg**, whose program included a spirited performance of Bach’s *Brandenburg Concerto No. 2* arranged for recorder orchestra.

On two evenings, there were concerts performed by professionals in a beautiful, historic church near the magnificent castle in Zeist. In the first, entitled *A Noble Noyse of Musiche—Instrumental Masterworks of the English Renaissance*, Leenhouts conducted his 12-person ensemble, **The Royal Wind Music**. The ensemble played from memory and faultlessly, on wonderful matched instruments made by Adriana Breukink.

The next evening there was a stunning performance

by the award-winning **Quartet New Generation**, an ensemble of four talented and attractive young women specializing in contemporary recorder music.

Arguably the most unusual event of ICRO, and the last performance of the Congress, was the Dutch Recorder Orchestra Praetorius’s concert entitled *March & Swing*, conducted by Kunst. The venue was a tiny and pleasantly ramshackle theatre, also nestled in the woods and close to the conference center. When the approximately 200 ICRO participants arrived for the concert, many had to find places in the standing-room-only space at the back of the theater, alongside the stage technicians with their lighting paraphernalia. The younger people sat on the floor, surrounding a catwalk that led to the stage and that proved to be an integral and vital part of the scenery. Taking all this in, I couldn’t resist wondering how a U.S. Fire Marshall would have reacted.

The music, which included rousing arrangements of Sousa marches like *El Capitan* and *Washington Post* plus American favorites such as Irving Berlin’s *Putting on the Ritz* and Gershwin’s *Summertime*, was expertly presented by Praetorius members, who were dressed in assorted costumes and who “froze” in theatrical style, after playing each set of three pieces.

During these interludes, the Dutch actor Marcel Looman recited, in English, the story of *Porgy and Bess*, while a dancer performed on the catwalk. Lest anyone fail to notice his arrival, Kunst swaggered onto the stage via the catwalk, sporting a fake moustache and wearing a black fedora and a trenchcoat. Amid much welcoming applause, he reached in his pocket and pulled out a fake revolver, which he wielded for a few seconds before conducting the first piece: Lennon & McCartney’s *Yesterday*.

Again, no one who knows of Kunst is likely to be surprised at this description of a Praetorius concert, and I hope that some of our American recorder orchestras and players will be able to witness more of these unique events for themselves in the future.

The next ICRO will be held in 2006, on dates to be announced.

Amanda Pond, Milford, CT



Norbert Kunst, conductor of Dutch Recorder Orchestra Praetorius and founder of ICRO, speaks with a member of Praetorius. In the background is the exhibition of recorder makers and sheet music vendors.

ICRO: Another person's experience

Last October I was also fortunate to be able to attend the first **I**nternational Congress on Recorder Orchestra in Utrecht. The congress was in a beautiful conference center, which was like a three- or four-star hotel. The rooms were very comfortable, and the food was excellent, with mouth-watering desserts. The grounds surrounding the center offered nice walking trails.

The conference was held from Friday night to Sunday night. We had wonderful concerts in the evening and 45-minute workshops throughout the day.

The offerings of the conference covered a wide range of topics, including *Repertoire for Recorder Orchestras*, *Attitude and Movement*, *Live-electronics*, *Popular Music*, *Japanese Music*, and *Improvisation and Graphical Music*.

I particularly enjoyed two workshops. One was led by **Balderick Deerenberg**, *Improvisation and Graphical Music*. Deerenberg studied with Frans Brüggem and is now recorder teacher at the conservatories in Groningen, Amsterdam, Utrecht and Antwerp. His way of teaching is inspired by the Alexander technique and Zen philosophy. During this workshop, we discussed a piece of music that looked like a piece of modern art—all circles, lines and dots. We talked about ideas for how we would interpret it musically. After a lively discussion, we played it. It was one of the most interesting musical experiences that I have had.

The other workshop I enjoyed very much was with **Reine-Marie Verhagen**, who focused on how shakuhachi techniques could be imitated on the recorder. We also improvised a lot on the pentatonic scale.

The ICRO included an exhibition of many instruments and music. There I became acquainted with friendly, delightful people, and also found sources for music that isn't generally available in the U.S.

Helga Wilking, San Rafael, CA



Paul Leenhouts leads a session during the 2004 ICRO

Von Huenes celebrate 50th wedding anniversary

Recorder maker **Friedrich and Ingeborg von Huene** of Brookline, MA, celebrated their 50th wedding anniversary on December 30, 2004, having been married in St. Paul's Episcopal Church,

Brunswick, ME (photo above from 1954).

Family, friends and members of the congregation of All Saints Parish in Brookline commemorated the occasion on January 9 in a Sunday morning service enhanced by the music of J.S. Bach.

The music for the service included the sinfonia from Bach's cantata, BWV 29, *Wir danken dir, Gott, wir danken dir* (We thank you, Lord, we thank you), arranged

for recorders and strings by Friedrich; and the chorus "Wenn es meines Gottes Wille" (If it is my God's will) and chorale "Komm, du süsse Todesstunde" (Come, thou sweet death's hour) from *Cantata 161*; the aria "Bist du bei mir" (Be thou with me) from the *Anna Magdalena Notenbüchlein*, BWV 508; and the chorale "Sei Lob und Preis mit Ehren" (Now laud and praise with honor) from *Cantata 151*, *Jahzet Gott in allen Landen* (Praise God in every land).

Participating in the performance of these works were the All Saints Parish Adult Choir under the direction of Donald Teeters, organist and choirmaster, and the All Saints Schola, a young people's choir led by assistant organist and choirmaster Keith Glavash. Other musicians included Jessica Cooper, soprano; **Sarah Cantor, Majbritt Christensen, Mahrya Dakubu, Eric Haas, Roy Samson and James Young**, ensemble of recorders; and string ensemble members Lena Wong and Jane Starkman, violin, Laura Jeppesen, viola, and Sarah Freiberg, violoncello.

The von Huenes' children and grandchildren were all in attendance: son Andreas, his wife Katherine, and son Balthasar; son Patrick, wife Ming, and daughter Mina; son Nikolaus, wife Susan, and son Markus; daughter Elisabeth; son Thomas, wife Monica, and daughters Ella, Carina and Genevieve.

All in all, it was a grand occasion, topped by a gala reception for 300 in the church's parlor afterwards.

Susan E. Thompson

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Recorders and the Music of Redemption

As part of the **Boston Early Music Festival's** ongoing concert series, **Ensemble Caprice** presented a program titled "From Heaven and Hell" on January 15 at the First Church in Cambridge, Congregational, in Cambridge, MA. Near-arctic temperatures did not discourage concert-goers. The ensemble played to a full audience.

This was the second of three performances of this program, and the first U.S. performance. Ensemble Caprice consists of **Matthias Maute** and **Sophie Larivière**, recorders (shown at left in a photo taken by William Stickney in 2002); **Susie Napper**, violoncello and viola da gamba; and **Alexander Weimann**, harpsichord and organ.

"From Heaven and Hell" draws from 16th- and 17th-century repertoire from Germany, Italy and Spain, musically portraying the contemporary beliefs concerning Heaven and Hell. The battles with sin, mortality and the Devil came alive with the help of Maute's comments, program notes and accompanying text.

The concert opened with four pieces by Andrea Falconiero and Francesco Turini. These strongly emotional pieces, reminiscent of 17th-century Italian madrigals, were the introduction to the drama that followed.

The second set, mainly consisting of music by Falconiero, brought the listener face to face in battle with the Devil. The title of the first piece of the set, *Rinen, y pelean entre Berzebillo con Satanasillo, y Caruf, y Pantul* (Beelzebub and Satan bicker and fight, as well as Caruf and Pantul), aptly describes the music—a continuous stream of agitated melodic statements exchanged between the performers. Ensemble Caprice masterfully delivered the musical battles throughout the set, including the concluding piece, an anonymous *Ciaccona di Paradiso, e dell'inferno*. According to the program notes, "both paradise and the inferno are depicted in a drastic naturalism that was designed to keep the flock of believers on the right path."

Following this set, the audience was treated to a masterful performance of Gesualdo's *Canzon francese del Principe* and *Gagliarda* by Weimann on the harpsichord. Weimann's interpretation highlighted the chromaticism and melodic subtlety that makes Gesualdo's works popular among early music audiences.

There were many other diabolical treasures exhibited before the audience heard the two final works, including varied pieces by Falconiero, Schmelzer, Uccellini and Ortiz.

The penultimate work, *Sonata quarta* by Schmelzer, was a heavenly treat. The combination of Maute's technical prowess and expressive genius was matched by Weimann's inspired continuo playing.

The program ended with Schmelzer's *Serenata con altre arie*. During the sixth and final movement of the work, the harpsichord plays a single repeated note. According to the program notes, "After the joys of the carnival and the wild dances of *Arlecchino* (the second movement), the death bell tolls...the carnival must end because it is Ash Wednesday and the beginning of Lent. The struggle between good and evil will linger for ever..." It was a very provocative and somber, yet fitting, end to an ingenious program. The enthusiastic audience response to the program prompted an encore, a rendition of *La Folia*.

Both Ensemble Caprice's performance and its program were wonderful. Many concept-based programs can be interesting intellectually, but then fall short musically. "From Heaven and Hell" has real musical substance and invites the listener into a world of Renaissance musical and philosophical ideas. Its flawless execution by four marvelous musicians was a heavenly delight.

Alan Karass

The Richmond Consort played at the Stratford (CT) Yulefest/Take Joy! on January 8. Shown in the photo (l to r) are Rebecca Arkenberg, Gordon Arkenberg, Mark Eisenberg, Sheldon Campbell and Jean Hopkins. Not shown in this photo is consort member Bruce Larkin.





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COMPETITIONS

First Montréal International Recorder Competition

The first Montréal International Recorder Competition will be held in conjunction with the fourth Montréal International Recorder Festival, September 15-18. It is meant to serve as a springboard for players who wish to develop a professional career and is an opportunity for them to prove themselves as soloists.

The competition consists of three stages: pre-selection, semi-final and final.

The first step for pre-selection is for each candidate to submit the required information below. Recordings will be evaluated by the competition jury, who will select the semi-finalists.

Those candidates who advance to the semi-final stage will present a 30-minute program at a public concert on September 15 at the concert hall of the Jeunesses musicales du Canada, 305 rue Mont Royal East, Montreal, PQ, <www.jeunessesmusicales.com>. The jury will decide which semi-finalists advance to the finals.

For the performance, each semi-finalist must play a contemporary piece for solo tenor recorder by a Canadian composer (five minutes in length), plus works or excerpts from at least two other eras, for either solo recorder or with accompaniment. Upon request, a harpsichord accompanist can be provided.

The final portion of the competition consists of a 30-minute public concert, for which the program and artistic make-up is entirely left up to the candidate. The creative aspects of the program are very important, as well as the concept that gives the presented works an inner coherence. The final performance is slated for Redpath Hall at McGill University in Montreal, PQ.

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A jury of professionals with established international careers will evaluate the candidates at the semi-final and final levels, and will decide on the awarding of prizes. Attention will be paid to artistically interesting programming and to presentation utilizing creative elements such as improvisation, arrangement or composition.

The jury reserves the right not to award all available prizes, which are: first prize of CAD\$2000 (donated by **Moeck**); second prize, CAD\$1000 (donated by **Küing**); and third prize, CAD\$500 (donated by the **Montréal Recorder Society** and the Board of the **American Recorder Society**). **ATMA Classique** and **Jean-Luc Boudreau** have also donated a promotional CD for each prize winner.

To apply, a candidate should not be older than 32 on January 1, 2005. Candidates of all nationalities may apply. All candidates must submit the completed application form, available for download on the competition web site at <www.ensemblecaprice.com>.

Candidates must also provide the following documents:

- a 300-word biography in French and in English, submitted by e-mail to <info@ensemblecaprice.com>
 - a detailed list of the repertoire to be performed, including duration of pieces a recording (CD, DAT or mini-disc—no cassettes). The submitted recordings do not have to be studio-edited, but should clearly demonstrate the artistic profile of the candidate. The pre-selection tape should include one musical work or excerpt from each of the following musical periods: before 1800; between 1800 and 1850; the 20th or 21st century (a candidate's own composition or improvisation may take the place of a contemporary composer's work).
 - a money order or certified check in the amount of CAD\$100 for the application fee. Canadian candidates can pay by check. Payment must be made payable to: ENSEMBLE CAPRICE, 4841 Garnier Street, Montréal, Québec, H2J 3S8, Canada. Deadline to apply is **June 30**.
- For information concerning the competition and accommodation, call 524-523-3611 or e-mail <info@ensemblecaprice.com>.

EMA Medieval/Renaissance Performance Competition

With the generous support of a private donor, **Early Music America** (EMA) will sponsor its second Medieval/Renaissance Performance Competition. The winner of the competition will receive the \$5,000 Unicorn Prize and a concert performance as a concurrent event at the Berkeley Early Music Festival in June 2006.

The purpose of this competition is to encourage the development of emerging artists in the performance of Medieval and Renaissance music. Applicants must be ensembles with a minimum of two performers using voice(s) and/or period instruments, performing music of the period between c.800-1550 AD.

All applicants must reside in the U.S. or Canada and be EMA members (either as individuals or as an organization). They must also meet the definition of "emerging artists"—ensembles that have not performed together for longer than five years and in which all of the performers are age 35 or younger. Prior winners are ineligible to compete.

Applications are due by **April 30**, and must include unedited audition recordings and printed material about the program and the artists. Finalists will be selected before June 30 by an anonymous panel of judges.

Finalists will perform in a live competition concert to be held in New York City, NY, in October. (Modest subsidies for travel to New York may be made available upon receipt of applications from finalists.)

Following an hour-long coaching session with a distinguished early music artist, each finalist will present a 20- to 30-minute program before a five-member jury and live audience. A winner will be selected from the finalists at this concert.

In addition to receiving the cash prize and performing in a full-length concert at the 2006 Berkeley Early Music Festival, the winner will be featured in a subsequent issue of *Early Music America* magazine and presented on the nationally-syndicated radio program *Harmonia*, hosted by Angela Mariani.

For full application materials, contact EMA: EMA Medieval/Renaissance Performance Competition, 2366 Eastlake Ave. E. #429, Seattle, WA 98102; telephone 206-720-6270; fax 206-720-6290, e-mail <info@earlymusic.org>.

The Recorder Music of John Weldon (1676-1736)

by David W. Music

The years between the death of Henry Purcell in 1695 and the settlement of George Frederick Handel in England in 1712 are often thought to have been fallow ones for British music, since no composer of the stature of these two giants was at work in the country during that period. While it is certainly true that the late 17th and early 18th centuries did not produce an English composer equal to Purcell or Handel, the period was not devoid of worthwhile music. A number of talented British composers were active in writing for church, theater, and concert venues—among those William Croft (1678-1727), John Eccles (c.1668-1735), Daniel Purcell (Henry's younger brother, d.1717), and the subject of this article, John Weldon (1676-1736).

While it is certainly true that the late 17th and early 18th centuries did not produce an English composer equal to Purcell or Handel, the period was not devoid of worthwhile music.

John Weldon was born in Chichester, England, and received his early education at Eton College, where he studied with college organist John Walter. Beginning in the spring of 1693, he studied for about a year with Henry Purcell, though it is not known for sure whether these were composition or performance lessons or both.

At the age of 18, Weldon became organist at New College, Oxford, a position he apparently retained until about the turn of the 18th century. In 1701, he was sworn in as a "Gentleman Extraordinary" of the British Chapel Royal, subsequently being appointed as organist (1708), an "additional composer" (1709), and second composer (1715).

In the meantime, he also served as

organist at two London churches—St. Bride's (beginning 1702) and St. Martin-in-the-Fields (1714 and following). Weldon apparently suffered a long illness during the late 1720s and early 1730s, and was unable to receive promotions in the Chapel Royal and perform some of his duties at St. Martin-in-the-Fields. He died in London in 1736.

Weldon's music was written principally for the church—over 35 anthems plus service music—and the theater. His most spectacular success in dramatic music came when his masque, *The Judgment of Paris* (1701), to a libretto by William Congreve, won a contest to determine who was the best contemporary theatrical composer in England. At least three other composers—John Eccles, Daniel Purcell and the Moravian Gottfried Finger—entered the competition, all setting Congreve's text as was required by the rules of the contest. The libretto itself seems to have been a symbol of the competition, for it centered on a beauty contest among the goddesses Juno, Pallas and Venus as judged by the human Paris.

Eccles, Purcell and Finger were all older and more experienced than Weldon, and the younger man's winning of the first prize occasioned a suspicion in some quarters that the contest had been rigged. While Weldon's score does show some significant weaknesses, it may be noted that these suspicions came mainly from the other contestants (or their supporters) and must be treated with caution.

Weldon's abilities were also demonstrated in a setting of *The Tempest*. Once attributed to his teacher, Henry Purcell, modern scholars now generally credit the score at least partly to Weldon.

Weldon also composed about 60 songs for various theatrical and concert venues, as well as several chamber works for instruments.

A number of Weldon's compositions incorporated the recorder. Like most composers of his era, Weldon used the label "flute" for his recorder parts. His music for recorder included accompaniments for vocal pieces as well as independent instrumental compositions.

David W. Music is an amateur recorder player and is also Director of Graduate Studies and Professor of Church Music in the School of Music at Baylor University, Waco, TX. His recorder editions and arrangements have been published by Loux Music Publishing Company.

WELDON'S VOCAL PIECES EMPLOYING RECORDER

Weldon's music for recorders as an accompaniment to vocal pieces includes four items from *The Judgment of Paris* and two independent songs. There are a number of common features in these pieces. All of them use alto recorders in pairs, often playing in parallel thirds or in alternation. The composer was fond of repeated bass patterns (ground basses and continuo ostinatos), and sometimes used modified rounded forms—in which the third section of a piece reused some of the material from the first, but without completely following a true ABA (*da capo*) form.

The Judgment of Paris

The four movements in Weldon's *Judgment of Paris* that employ recorders are the opening "Pastoral Symphony by Paris and other shepherds on Ida's top, while Mercury descends," the chorus "Happy thou of human race," and Venus's solos "Hither turn thee, gentle swain" and "Stay, lovely youth, delay thy choice."

The Pastoral Symphony, for two recorders, two oboes, drum, and continuo, is labeled "A Canon. 4 in 1," but this is not as impressive as it sounds, for the canon turns out to be merely a 17-measure series of arpeggios on the C major chord.

What is notable about the "Pastoral Symphony" is that it uses both recorders and oboes, for in 18th-century England the same performers generally played both. This supports other evidence that the orchestra for the original performances of *The Judgment of Paris* was a relatively large one for the time. The recorders and oboes are employed symbolically to suggest the pipes being played by Paris and the other shepherds.

The two recorder parts in "Happy thou of human race" are of little interest, since they are doubled by the violins and oboes. In fact, all of these instruments merely duplicate the choral soprano and tenor or alto lines.

Much greater significance attaches to the two solos by Venus. Weldon characterized each of the three goddesses (all sung by soprano voices) in the masque by accompanying them with different instruments: Pallas (goddess of war) with trumpet and drum; Juno (queen of the gods and goddess of marriage) with strings or with continuo only; and Venus (goddess of love) with recorders. The association of

recorders with love was a standard device in the Baroque period.

"Hither turn thee, gentle swain" is in two large sections, each setting two lines of text. The recorders and continuo open the piece in C minor with an eight-measure introduction, the second half of which repeats the first half with the recorder parts exchanged plus a few minor alterations in the continuo. The voice picks up the recorders' thematic material for the first line of text ("Hither turn thee, gentle swain"), breaking the melody up into distinct phrases separated by recorder passages based on the same material; this is then repeated wholesale.

The second line of text ("Let not Venus sue in vain") calls forth a new vocal theme, sung in alternation with the recorders in much the same fashion as the previous section. A recorder/continuo conclusion turns the music to the relative major key (E^b).

What is notable about the "Pastoral Symphony" is that it uses both recorders and oboes, for in 18-century England the same performers generally played both.

The second section of the solo begins with the voice singing the last two lines of the text ("Venus rules the gods above,/Love rules them, and she rules Love") in melodic sequences accompanied by continuo only. The two recorders and continuo repeat the soprano's theme, with the recorders playing the sequences in alternation. The music works its way back to C minor. At the end of the movement, the recorders return to some of their opening material, creating a hint of *da capo* form.

Like "Hither turn thee, gentle swain," "Stay, lovely youth, delay thy choice" is in C minor and comprises two large sections. However, there are few other resemblances between the two movements.

The opening section of "Stay, lovely youth" is based primarily on a three-measure continuo ostinato that modulates several times before returning to the home key of C minor. It is preceded by a "Symph[ony] for Venus" for oboes, curtal, strings and continuo, after which the voice begins immediately with the continuo.

The two recorders alternate phrases with the voice throughout the section. An unusual feature of this part is a six-measure passage for the two recorders alone, after which they are joined by the continuo for the conclusion of the section.

The second part of the solo opens in E^b, and the meter changes from the cut time of the opening section to 3/2 as the mood of the text turns from earnest entreaty ("Stay, lovely youth, delay thy choice") to soothing caresses ("Far from thee be anxious care, and racking thoughts that vex the great"). At least one manuscript source for the solo contains only this second part, treated as though it were a separate piece and omitting the recorder parts. As with the opening section of the solo, the recorders play in alternation with the voice, with the first recorder often repeating the soprano's melodic material and the second recorder acting as a harmonic filler between the first recorder and the continuo.

Both "Hither turn thee, gentle swain" and "Stay, lovely youth, delay thy choice" are attractive pieces that are well worth separate performance. The voice parts of the two pieces are not particularly difficult but require a soprano who can sustain a high tessitura. The recorder parts present only moderate challenges, though in both pieces the second recorder must negotiate several occurrences of low F and F[#], and both instruments are called upon to play low A^b.

"Peace, Peace, Babbling Muse"

One of Weldon's most remarkable vocal pieces to include recorders was his song "Peace, peace, bab[b]ling Muse." It was written to a text, by the 17th-century English poet Edmund Waller, that was printed in London in the 1645 *Poems, &c. Written by Mr. Ed. Waller . . . set by Mr. Henry Lawes*. Apparently, this publication was issued without Waller's direct involvement.

Although William Turner published a setting of "Peace, peace, babbling Muse" in 1699, no composition of that text is known to exist by Henry Lawes (the most prolific song composer in England at that time and collaborator on some masques with elder brother William, now known for his viol suites).

Weldon's music for Waller's text was set in D minor for tenor soloist, two recorders and continuo. This was published in *A Collection of New Songs with a through bass to each song for the harpsichord compos'd by Mr. Iohn Welldon perform'd att his Consort in York Bildings* (a collection

published in London in 1702 by John Walsh). The “Consort in York Bildings” was the most important concert series in London at that time. This particular event is probably one that took place on July 2, 1702, as advertised in the June 27 *Post Boy*. Weldon’s *Collection of New Songs* was advertised in the July 2-4 issue of the *Post Man* (a different newspaper from the *Post Boy*). The release of the song collection simultaneously with the concert was undoubtedly an effective marketing strategy.

Two points should be noted about the relationship between the “Consort in York Bildings” and the publication of “Peace, peace” in the *Collection of New Songs*. The advertisement for the concert mentioned only female singers, while the text of “Peace, peace” seems to call for a male singer. It is possible that the “consort” included male singers who were not named in the advertisement.

However, in several respects, “Peace, peace” does not fit with the other pieces in Weldon’s *Collection of New Songs*. The first page of each piece in the collection (including “Peace, peace”) contained the title and composer’s name, suggesting several possibilities: they had all been previously printed separately; the publisher planned to issue them individually at a later time; or they were to appear at the same time in both separate and collected form. Indeed, separate issues (or reprints in other collections) of all the pieces are known in the identical format used in the *Collection of New Songs*.

But “Peace, peace” was the sole work in the volume that employed obbligato instruments; all the others used continuo only. Furthermore, it was the only one that was paginated (beginning with “1”).

Since it was also the last piece in the book, it is possible that this work was inserted at the last moment to fill out the volume. This—plus the problem of the concert advertisements, mentioning only female singers while “Peace, peace” was obviously designed for a male—raises the possibility that the song was not performed at the “Consort in York Bildings” at all.

The distinctly sectional nature, variety of compositional procedures and musical themes, and length (229 measures) of “Peace, peace” approach the form and dimensions of a cantata. The first 100 measures of the work are based on a five-measure continuo ostinato that is repeated six and one-half times, then subjected to variation, modulation and further repetition. Two statements of the continuo ostinato precede the first entry of the voice; over the second statement, the recorders introduce the principal theme that will be taken up by the voice (see ex. 1).

The voice sings the first phrase of text, repeats it using a slight variation of the same music, and presents two new text phrases in contrasting music, each textual phrase being separated by recorder/continuo interludes.

The whole process is then repeated, though using somewhat different music. Melismatic runs and expressive sighing figures feature prominently in the voice part. Of the nine instrumental sections in the opening part, five are based on the principal theme of the movement and two others use different music but are nearly identical to one another.

The 3/4 meter and D minor key of the first section give way to cut time and F major for an 18-measure arioso for voice and continuo. The text of this second

The “Consort at York Bildings” was the most important concert series in London at that time.

Example 1. “Peace, peace, babbling Muse,” mm. 6-11

Example 2. "Peace, peace, babbling Muse," mm. 105-107

The text of this second portion is ready-made for word painting..., an attribute of which Weldon took full advantage.

portion is ready-made for word painting (e.g., "she strikes my lute," "hurl it on the ground," "some fierce lion does embrace his breathless corpse"), an attribute of which Weldon took full advantage (see ex. 2).

The recorders return for the beginning of the third part, which also marks the return of the original time signature, key and continuo ostinato.

The recorder and continuo parts of this final section are derived mainly from the opening of the piece, but the voice part presents both new text and new music. This creates an interesting shape for the piece, in which the instrumentation and instrumental parts suggest an ABA form, but the voice presents entirely new material in the second A section. The repetition of the opening instrumental themes helps give unity to a rather long piece, but the new vocal theme provides a necessary element of variety.

Like a number of Weldon's other pieces, "Peace, peace" includes several features that were either intentional repudiations of conventional contemporary composition practice or that demonstrate carelessness on the part of the composer

or printer. For example, several sets of parallel fifths (two voices moving in parallel motion, staying five notes apart) occur between voice and continuo (see ex. 3). Some passages contain a string of consecutive dissonances that seem to serve no larger purpose (see ex. 4). There is also perhaps too much exact, or only slightly varied, repetition of the music.

However, these shortcomings (if that is what they are) are more than offset by the expressive nature of much of the music. An example is Weldon's setting of the words "then [than] the poor wretch that feigns him dead"—which features an unexpected harmonic shift from F major to F minor, complete with a double-diminished chord (B-D-F-A^b, shown in ex. 5, second measure, second note).

"Peace, peace, babbling Muse" requires a tenor singer with an expressive, flexible voice. The recorder parts are not difficult, are effectively written, and lie mainly in the middle to lower range of the instrument. Unfortunately, "Peace, peace, babbling Muse" does not yet appear in a modern edition.

Example 3. "Peace, peace, babbling Muse," mm. 69-70

Example 4. "Peace, peace, babbling Muse," mm. 80-81

Example 5. "Peace, peace, babbling Muse," mm. 109-112

"In vain we say"

Another Weldon song with recorder accompaniment is "In vain we say," set to an anonymous text. This was published in several different formats during the early 18th century, including that of a solo song with continuo accompaniment only.

However, the 1703 printing, in London by John Walsh, of this song in *Mr. Weldon's Third Book of Songs beginning with single songs perform'd at the consorts in York Buildings and at ye Theatre as also symphony songs for violins and flutes never before publish'd* included parts for two recorders, as well as the notation that it was "Sung by Mrs. Linsey." Listed in other publications as "Mrs. Lindsey," presumably she was the soprano soloist for which the vocal part calls.

"In vain we say" opens with a section in F major for voice and continuo only. After a full stop, the key changes to F minor and the time signature from cut time to "3," and a typical Weldon continuo ostinato is introduced. As with "Peace, peace, babbling Muse," the recorders principally play in alternation with the voice (see ex. 6).

Both the vocal and recorder parts use expressive sighing figures and sequential melismas. The continuo briefly leaves the ostinato pattern, ultimately returning to it in the relative major (A^b). After two statements in major, it reverts to its original F minor form.

At the final cadence of the voice part, the ostinato is taken over by the recorders, the continuo introduces new accom-

panying material, and together they play a 43-measure instrumental section (see ex. 7 on the next page; this may be performed separately). The performers are then instructed to "end with the first part" (i.e., the opening section without recorders).

As with Weldon's other vocal accompaniments, the recorder parts of "In vain we say" are of only moderate difficulty and concentrate on the lower and middle ranges of the instrument. The players must be able to negotiate low A^b. The vocal solo part is not extreme in range, but does require a singer with a light, flexible voice who can execute the melismas. No modern edition of "In vain we say" is currently available.

Example 6. "In vain we say," mm. 51-59

28

34

38

"end with the first part"

EXAMPLE 7.

"In vain we say," mm. 118-160 (voice part in m. 118 omitted).

If performing separately ignore "end with the first part" marking and end continuo on first bass note

*2 eighth notes in original.

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A MIDI playback of this piece is available on Recorder On-Line at <www.recorderonline.org>.

ARS members may make photocopies of this music for their own use.

INDEPENDENT INSTRUMENTAL PIECES

A Collection of Aires
Two sets of pieces by Weldon were written specifically as independent instrumental works for recorders. The most substantial of these was a set of “ayres,” published in London in 1703 by John Walsh as *A Collection of Aires for two flutes and a bass compos’d by Mr. J. Weldon, Mr. Henr. Simons and others*. (The title page uses the spelling “aires”; inside the collection they are labeled “ayres.”) Weldon and Simons were the only composers mentioned, both on the title page and in the body of the publication; the “others” remain anonymous.

...all of the Weldon pieces in the collection are in the same key (C major) and make a satisfying unit; the composer may have viewed them as a single four-movement work.

Four Weldon pieces open the collection. The title of the volume in which they were published suggests that this was a miscellaneous group of pieces from which individual movements could be selected for separate performance. Without disputing the possibility of such use, however, it may be noted that all of the Weldon pieces in the collection are in the same key (C major) and make a satisfying unit; the composer may have viewed them as

Example 8. “Allegro” from A Collection of Aires, mm. 51-59

Example 9. “Aire” from A Collection of Aires, mm. 1-4

a single four-movement work. In fact, the pieces have been published in this manner in a modern edition (see *Suite in C* in the list of resources at the end of this article).

The first piece is divided into two sections by the tempo markings “Adagio” and “Allegro.” This suggests the form of the French overture, but none of the other characteristics of this form appear (dotted rhythms in the slow section, imitation in the fast section).

The Adagio section is quite short (14 measures), and makes use of alternation between the recorders, brief sequences, and writing in thirds.

The Allegro features exchange of parts between the recorders, suggesting a conversation between the two instruments (see ex. 8). There are also several sequential runs, and two brief passages for the recorders without continuo.

The second movement is marked “Brisk” and uses two-part form. The recorders mainly play in parallel thirds; a few “Scotch snaps” (reversed dotted rhythms) appear in the first recorder part.

The third movement, “Aire,” is also in two sections and likewise makes considerable use of writing in parallel thirds, but moves mainly in quarter notes and emphasizes the off beats (see ex. 9).

The final movement is a minuet, again in two sections, with the principal melody in the first recorder part while the second recorder primarily provides accompaniment (see ex. 10).

The recorder parts of this set of pieces are not difficult and lie well beneath the fingers. The second recorder is called upon to play a low F several times in the Allegro of the first movement.

Example 10. “Minuett” from A Collection of Aires, mm. 1-4

Duos Anglois

Another 18th-century publication that included recorder music by Weldon was Pierre Mortier's *Duos Anglois des différent maîtres à 2 flûtes ou violons*, published about 1709 in Amsterdam (although a modern edition erroneously gives the publication date as 1738). This was perhaps a reprint of a volume advertised by the English publisher John Walsh in 1703 as *A Collection of Aires for two flutes by eight eminent masters*, no copy of which is known to be extant.

Duos Anglois contains pieces for two alto recorders without continuo; the named composers include Weldon, Eccles, Finger, Gasparini, King, Paisible, H. Purcell, "Purcell" (Daniel?), Tenoe and "E.D." The entire collection has been printed in a modern edition (see "Resources for Performance" at right).

Duos Anglois includes two works by Weldon, a "symphonie" and an "air." Since the two pieces are in different keys (F and G), and are separated by music by other composers, they do not form a unit and are intended for separate performance. Both works follow a similar format, being in two sections distinguished by different meters—the "symphonie" moving from

cut time to "3," and the "air" just the opposite.

The "symphonie" also employs crossing of the recorder parts, writing in thirds, and passages in which imitation between the two instruments is implied, but not in fact carried out. The "air" calls for a low F# in the first recorder part (measure 30) and uses a wide variety of rhythmic patterns—two 16th notes followed by an eighth note, an eighth note followed by two 16ths, dotted-eighth/16th-note pairs, even eighth notes, and 16th-note runs.

As with most of Weldon's music involving two recorders, the upper part contains the principal melodic material, but the second recorder includes much that is interesting both to play and to hear.

John Weldon was neither a prolific composer of recorder music, nor necessarily a better writer in this medium than his British colleagues of the time. However, his music for recorders is interesting, accessible to players of moderate ability, and well worth exploration. He may also be taken as representative of a number of lesser-known composers of 18th-century England whose music, though worthwhile, remains largely unexplored and unavailable to modern performers.

One of the challenges for recorder lovers of the 21st century will be to recover, and make available to a broader public, music by composers such as Weldon.

RESOURCES FOR PERFORMANCE

This annotated list catalogs modern editions of recorder pieces by Weldon discussed in the article.

The Judgment of Paris

John Weldon, *The Judgment of Paris*, ed. David W. Music, no. 94 of Recent Researches in the Music of the Baroque Era (Madison, WI: A-R Editions, 1999). See pp. 3, 25, 36, 66.

Suite in C

John Weldon, *Suite in C*, ed. Robert Salkeld (London: Schott & Co., 1955), RMS 764. Contains all of the Weldon pieces from *A Collection of Aires*.

Duos Anglois

F. J. Giesbert, ed., *English Duets for Flutes (Recorders) or Violins* (Kassel: Edition Nagel 507, 1966; first pub. 1934). Contains all the pieces from *Duos Anglois*, including the two works by Weldon.



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How to Rate Yourself as a Recorder Player

by Frances Blaker and Letitia Berlin

As workshop season approaches, it will soon be time to choose classes for one or more of the many workshops being offered this summer. If you've been to a workshop before, you have an idea of your playing level as compared to others attending—but, if this is your first time, filling out the self-rating part of the registration can be confusing. You need a way to accurately identify your playing level.

We hope this article and chart will be helpful to novices and repeat workshop shoppers alike, as well as to workshop organizers—as a way for a player to identify not only general playing level, but also strengths and weaknesses including specific areas for improvement. A useful feature in this rating scheme is the distinction between a player who is advanced in certain respects, but intermediate or even beginner in others.

This new rating system is a work in progress and will need fine-tuning. As players (and your teachers) use this system, we hope you will send us feedback, so that we may refine this system.

One can also use this system to track increasing ability in these areas. We have hopes that it will turn out to be a flexible tool, not only for workshop class placements, but also for daily guidance in playing our beloved instrument to the best of our abilities. (*See sidebar for more ideas for self-improvement.*)

The accompanying chart shows categories of recorder technique and musical skills, and a scoring system for different levels. It is a good idea to go through the chart with your teacher or another player, so that another person can help you make objective judgments.

Though this chart presents what we consider to be the ideal self-rating parameters, some criteria may be too detailed for workshops. It is our hope that a version of this article and chart, with input from our colleagues, will eventually be used by workshops around the continent. Our ultimate goal is to improve the quality and standard of recorder playing, to make it easier for organizers to sort workshop classes, and to demystify the self-rating process for recorder players.

Instructions for using the chart:

The Self-Rating Chart attempts to objectify a naturally subjective task—that of rating one's technical and musical skills. Technical and musical abilities are divided into 15 areas.

Descriptions of ability level are placed at the top of the chart (novice level), in the middle of the chart (middle-intermediate) and at the bottom of the chart (pinnacle). This helps provide a smaller range within which to rate each skill. The descriptions provided at 1, between 6 and 7, and at 12 are intended to make it easier to assign a number for each category. In fact, you are rating each category on a scale of 1 (worst) to 12 (best).

The most effective way to fill out this chart is with the help of a teacher or a recorder playing friend. Think about each skill, each column, separately. Ask yourself where you fit in among the three descriptions. Go through the chart column by column, making an "x" in the box where you think your ability lies. Try to evaluate each category on its own without thinking about other skills.

Rate yourself in each column. As an example, if you (or your teacher or friend) think you are at a low level for number of recorders played (soprano only, for instance), give yourself a 2 in Recorder Sizes. Or if you play soprano well, but have only just begun alto, you might give yourself a 3 or 4.

In the Fingers column, if your fingering skills are better than the novice level description, but not quite as good as the middle-intermediate description, you can rate yourself between 1 and 6—perhaps 5. On the other hand, if your finger skills are certainly better than the middle-intermediate level, rate yourself between 7 and 12—perhaps 8.

So, while the judgments are still subjective, there are some guideposts along the way between novice and pinnacle.

Note that we have chosen to call the top level pinnacle rather than professional, because it's possible to be a professional recorder player and still have some skills that are not at pinnacle level. Keep in mind that pinnacle is the very highest

achievement of skill in each level. There are only a few people in the world who could rate themselves a 12 in every category.

Once you have made an “x” somewhere in each column, add up the numbers. For example, if you have an “x” in row 4 for Recorder Sizes and an “x” in row 10 for Fingers, add the two numbers to come up with 14, and so on for all columns.

Find your total number for the scoring chart—this is your overall recorder playing level. You can look at the whole chart, with your entries of each “x” creating a graph, to get a picture of your recorder playing abilities. In this way, a player can see on the score chart not only an overall score, but also a particular weakness or a strength in a certain area.

Logically, one might prefer the chart to be reversed, with novice at the bottom and pinnacle at the top. However, people read charts from the top down, so beginning skills are at the top of the chart.

You can cut your chart out of the magazine and rearrange it as you please. Laminate it, and mark your ratings with a dry erase marker so that you can change your ratings as you progress. Hang the laminated chart on your practice room wall, along with your musical trophies.

We will take you through two sample ratings. Here are the total scores that describe various ability levels.

Scoring

15 topics, 12 levels.

$15 \times 12 = 180$ (maximum points).

Six levels: $180 \div 6 =$

30 points per level.

0 - 30 = novice

31 - 60 = lower intermediate

61 - 90 = intermediate

91 - 120 = upper intermediate

121 - 150 = advanced

151 - 180 = pinnacle

Case #1: A good musician with no recorder teacher

Our first imaginary student has played the recorder for 10 years. She can't take lessons because there are no teachers in her area, but she has been attending workshops for the last five years, working to improve her technique and playing level.

Tone: Aware that her tone needs improving, but is not quite sure in what way it needs improving. Practices blowing and breathing exercises, and can hold a steady *mezzo forte* tone for about six

seconds. Her *piano* tone is not yet steady, but she is working on it. Score: 6

Fingers: Knows that her hands and fingers are tight on the recorder, but has not been able to relax the “grip.” So many other things claim her attention during playing that she generally forgets to think about relaxing the hands until a teacher mentions it or her wrist starts to hurt. Score: 3

Tongue: Aware that there are many different tonguing syllables, but has only practiced with “tu” and “du.” Fast passages are choppy because she hasn't practiced the combination of these two single tonguings. Practices scales with the two different tonguings separately. Score: 5

A useful feature in this rating scheme is the distinction between a player who is advanced in certain respects, but intermediate or even beginner in others.

Breathing: Unaware that her breathing is often shallow when she plays. Instead of using abdominal muscles and rib cage muscles to inhale, she uses the upper chest only, except for the initial breath. When playing, can't get through whole phrases and often feels out of breath. When practicing breathing exercises, can use the abdominal and rib cage muscles; when playing music, she forgets. Score: 6

Recorder Sizes: Plays soprano, alto and tenor recorders. Doesn't read bass clef yet, so doesn't play bass recorder. Score: 8

Intonation and Listening Skills: Very keen sense of pitch, honed during years of choral singing. Can hear when she is out of tune, but can't always make the proper adjustment to correct intonation. Score: 8

Sight Reading: Sight reads well on pieces of easy to medium difficulty, at moderate tempi. In more difficult music, can keep her place and get back in easily. Score: 10

Clefs: Reads only treble clef and modern notation. Score: 3

Rhythm: Excellent sense of pulse, again from the choral experience and from piano lessons as a child. Reads all kinds of

rhythms well, including Renaissance rhythms. Does not have to tap her feet to keep a steady beat; internalized a sense of pulse. Score: 12

Phrasing: Hears phrasing well, but shallow breathing often causes her to be unsuccessful at playing the phrasing she hears. Score: 6

Keeping Place: Very good at keeping her place; but if others around her are losing theirs, has difficulty maintaining hers. When playing with other good players, she is very good at getting back in, if she does lose her place. Score: 7

Repertoire: Playing knowledge of repertoire limited to Renaissance ensemble pieces played with her quartet at home, and to pieces played at workshops. Enjoys Baroque music, but has no one with whom to play it; doesn't practice it, and has not taken Baroque music classes. Knows no modern repertoire and not much Medieval repertoire. Score: 6

Knowledge of Musical Styles: Familiarity with musical styles is greater than her repertoire because of singing and other instrumental experience, and from listening to concerts and recordings. Ability to play different national styles in different historical periods is limited or non-existent. Score: 5

Expression: A very expressive player, to the extent she is able to be. Technical shortcomings hamper her ability to be as expressive as she would like to be. Does not realize that a more focused regime of technique work would increase her ability to express what she is hearing in her head. Score: 6

Total score: 92 = the low end of upper intermediate



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Case #2: Professional who could still improve

This person is a professional recorder player and teacher who happens to have one large flaw in her playing. (Notice that even a seasoned professional player may have specific areas in which he or she wishes to improve.)

By going through the rating categories, this player can get a better overview—and perhaps realize that her lack of tone production skills is also adversely affecting specific other areas. This may inspire her to improve the core skill, thus improving overall playing and enabling greater musical expression.

Tone: poor tone, lack of dynamic control, inflexible sound with an edge (all due to lack of knowledge or control of muscles). Knows that her sound is rough and that she can't get the sounds she would like. Score: 4

Fingers: Good co-ordination, knows all the fingerings, relatively fast fingers. Score: 11

Tongue: Quite fast tonguing, clean. Knows "t," "d," "r" combinations; can do compound tonguing "dg" and "did'll." Does not know "l" articulations. Score: 10

Breathing: Does not have a lot of air (connected with flaws in tone due to lack of muscle control), but is very aware of phrasing and own abilities and limits—so chooses breathing spots well and is able to work around problems of most long phrases; meticulous about figuring out where to breathe. Score: 9

Recorder Sizes: Plays all sizes of recorder, including less common ones such as voice flute, recorders in g, fourth

and sixth flutes, great bass and contra bass. Score: 12

Intonation and Listening Skills: Very good ear, notices other players and responds to them. Good sense of intonation, especially regarding other players (her own intonation suffers somewhat due to lack of breath control). Score: 9

Sight Reading: very good sight reader. Can play anything you put in front of her. Score: 12

Clefs: Reads all clefs, including movable C-clefs, though with most facility in F- and G-clefs and alto C-clef. Score: 11

Rhythm: Good pulse and subdivision sense, can figure out all sorts of rhythms without trouble. Score: 12

Phrasing: Very good sense of phrasing, but somewhat hampered by poor breath control. Score: 10

Keeping Place: Keeps place very well, rarely gets lost, and almost always able to get back in quickly. Score: 10

Repertoire: Knows a great many pieces of music from all periods of western music history, with main emphasis on Renaissance and Baroque periods. Score: 11

Knowledge of Musical Styles: Very familiar with different playing styles within Baroque and Renaissance music; also very knowledgeable about American folk music style. Score: 11

Expression: Very expressive, except in dynamics (again because of lack of breath control). Score: 10

Total Score: 142

This falls in the professional level, but points out an area for improvement that affects several of the scoring areas, lowering the overall score by a fair amount.

HOW CAN I IMPROVE?

There are many paths to better recorder playing. If you have a professional in your area, take regular lessons. If you live in an area with more than one teacher, take trial lessons until you find the best fit for you.

If you have no teacher in your area, or if your teacher would like supplementary material for your lessons, the ARS has published a *Personal Study Program* (PSP) for guided practice. The *13 Stages*, a checklist that is part of the PSP, was mailed to all ARS members when it was issued and to new members as they have joined since then. (There is a cost of \$3 for each member replacement copy or for each non-member copy.)

The *Guidebook* and *Music Lists* for the PSP are also available for an extra charge. See the publications page in this issue of *American Recorder*, or call the ARS office, to order your copy.

To use the ARS *Personal Study Program in 13 Stages* to improve your playing level, determine your current level using the chart here. If you score below 7 in any category, work on Stages 1-6 in the *13 Stages*. If you score below 12 but above 7, use Stages 7-13.


Use the *13 Stages* and this rating chart to improve your playing, to see what your goals are, and to see how far you have come.

Two resources to improve the basic areas of breathing, blowing, tonguing and fingering are *The Recorder Player's Companion* by Frances Blaker, and *The Modern Recorder Player*, volumes I and II, by Walter van Hauwe.

The ARS *Personal Study Program* provides specific exercises such as scales, exercises to improve sight-reading and ear-training, and suggestions for improving knowledge of musical styles in the *Guidebook*, as well as repertoire suggestions in the *Music Lists*.

Written scales are readily available in published method books or on the Internet.

As you advance, reward yourself with a new piece of music, a workshop, a new instrument!



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Part 1: Technical Skills – physical mechanics of playing; Musical Skills – intonation/listening, reading music

Stage	Tone	Fingers	Tongue	Breathing	Intonation and Listening Skills	Recorder Sizes	Sight Reading	Clefs	Playing by Ear
Lowest	Has not yet developed awareness of tone; tone scratchy, airy, uneven, too soft/loud, harsh; lack of support	Fingers stiff, tight, inflexible, gripping; hand position awkward; finger movement awkward, stumbling; unsure of fingering	Has difficulty controlling tongue; not yet aware of the various syllables; air leaks, noises, tongue flapping; too much force/limp tongue; slow tongue	Has not developed awareness of breathing and where to breathe; shallow/high breathing; loud breathing; breathes through nose; can play only short phrases	Has not yet developed awareness of intonation; not yet able to adjust pitch; not yet able to hear other players in the group	Plays one size of recorder	Does not yet read music, or still very insecure in reading music	Reads only one clef; reads only modern notation	Not yet able to play by ear, or very insecure playing by ear
1									
2									
3									
4									
5									
6									
	Aware of tone; in process of improving tone through practice and learning; able to hold fairly steady long tones; able to play fine arches in chains of 20; developing support; learning to control pitch when making dynamic differences	Developing free and natural hand position; fingers usually relaxed; developing smooth and fluid finger motion through consistent practice; finger co-ordination good; can play fairly rapidly	Able to pronounce "r" and "d" cleanly and with fair rapidity, singly and in combinations; beginning to learn "r" and/or double-tonguing	Able to keep breaths low; breaths quieter; breathing more efficiently; aware of importance of choosing good breathing spots, and able to make fairly good choices; increasing length of phrases	Becoming aware of intonation, even if not always able to tell whether flat or sharp; able to adjust pitch to a degree; aware of other players, even if not always able to hear all parts at once	Able to play S, A, T, B recorders fluently	Fluent in reading treble and bass clefs; able to read music of fair complexity, variety of note values	Fluent in treble and bass clefs; beginning to learn to read Baroque or Renaissance notations	Able to sound out tunes by ear; starting to improvise; able to memorize short tunes
7									
8									
9									
10									
11									
12									
Best	Aware of tone and tone color; clear, pure and steady tone; in control of support; full range of vibrato; flexible dynamics with control of pitch	Sure of all fingerings; hand position enables free motion; finger motion fluid, economical, rapid and precise	Precise control of tongue position and movement at all speeds; clean, noiseless motion; able to produce and use all syllables, both modern and historical	Control of all forms and positions of breathing; breaths silent, through mouth; economical use of breath allowing long phrases; breaths placed according to musical content rather than lack of air	Fine intonation discernment; able to control and adjust pitch; aware of, and listens to, all other musicians in the group	Plays all sizes of recorders including those in F, C, G, D, etc; plays Baroque, Renaissance, Medieval recorders with historical fingerings; knows how to learn any new fingering system	Reads modern notation well; can play with facility at first sight	Reads G, F and C clefs; reads Baroque notation, Renaissance notations; reads early Renaissance and Medieval notations	Able to play tunes by ear; able to improvise in many styles; able to memorize entire pieces

Part 2: Musical Skills – rhythm, phrasing, ensemble playing; repertoire, musical styles, expression

	Rhythm	Phrasing	Keeping Place	Repertoire	Knowledge of musical styles; Ornamentation	Expression
Lowest	Weak sense of pulse; knows only basic rhythms consisting of whole, half, quarter and eighth notes; taps foot unawares	Not yet aware of phrasing; not yet able to recognize where one phrase ends and a new one begins	Unused to playing with others; loses place frequently; difficulty finding place again	Not yet aware of repertoire; knows only material in beginning book	Not yet aware of musical styles and forms; not yet aware of ornamentation styles	Not yet able to play in an expressive manner; mechanical playing; notes all equally weighted; lack of dynamic differences; musical direction unclear
1						
2						
3						
4						
5						
6						
	Sense of pulse fairly secure; able to read rhythms that include up to 16th notes; taps foot only as a tool for learning difficult rhythms – aware of doing so	Learning to recognize phrases in various types of music; able to recognize hemiola patterns and cadences	Plays with others in various ensemble types; gets lost from time to time, but not frequently; able to find place again, for the most part	Knows a number of recorder sonatas and/or consort pieces; learning music from more than one time period or musical genre	Learning about Baroque national styles; able to apply basic Baroque ornaments and make basic Renaissance divisions	Able to make flowing lines; beginning to vary weight and emphasis of notes; beginning to use dynamic differences and articulations for effect; able to decide on own interpretation in a Baroque sonata
7						
8						
9						
10						
11						
12						
Best	Secure sense of pulse and subdivision; does not tap foot or bob with beat; able to read and play any rhythm; able to figure out new rhythms	Aware of and understands phrasing in all types of music	Experienced at playing with others; rarely loses place, and if so, finds place again quickly	Knows many pieces; can be ready to perform a full-length concert program at any time	Understanding of elements of musical styles for all historical periods; knowledge of Baroque national styles; able to ornament fluently, extempore, in the Baroque and Renaissance styles	Brings all techniques together for expressive playing; knows which notes to emphasize, which to lighten; can play a phrase using several different interpretations; clear use of, and ability to alter, musical direction

SCHOLARSHIPS

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SUMMER WORKSHOPS

applications must be postmarked by April 15;

for recorder players to attend recorder/early music

WEEKEND WORKSHOPS

throughout the year, apply two months before funding is needed.

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www.moeck-music.de



*Here is the ghost
of a summer
that lived for us,*

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Promise of Summer

to be.

- William Ernest Henley,
Rhymes and Rhythms

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William Stickney Photography**

**Workshops carrying ARS
designation have joined the ARS as
workshop members. The ARS has
not sponsored or endorsed
workshops since 1992.**

TEXAS TOOT, SUMMER EDITION (ARS)

Concordia University, Austin, TX

May 29-June 4

Director: Daniel Johnson

Held on the compact, air-conditioned, centrally located campus at Concordia, the Texas Toot Summer 2005 focuses on German music. Heading the international faculty are Saskia Coolen and Frances Blaker.

Contact: Daniel Johnson, PO Box 4328, Austin, TX 78765-4328; 512-371-0099; <info@toot.org>; <www.toot.org>

**WHITEWATER EARLY MUSIC
FESTIVAL (ARS)**

University of Wisconsin, Whitewater, WI
June 3-5

Directors: Nancy Chabala, Carol Stanger, Pam Wiese

Our workshop is held in the beautiful, relaxed setting of the University of Wisconsin-Whitewater—about two hours north of Chicago, IL, and about 60 miles SW of Milwaukee, WI. Classes include technique and specialty area instruction for all levels of recorder playing, as well as beginning consort, viola da gamba, Baroque flute, wind band, a full vocal program, and mixed consort.

A variety of special interest recorder classes are provided and a Saturday evening Renaissance Revel of period dance with volunteer dance band. The various classes include music from Medieval to modern. Several music and instrument vendors are in attendance. All ages are welcome, as well as non-participants. Faculty includes Dale Armentrout, David Echelard, Julie Elhard, Michael Foote, Cléa Galhano, Albert Jackson, Kim Katulka, Lisette Kielson, Patrick O'Malley, Laura Sanborn-Kuhlman, Karen Snowberg, Mary Halverson Waldo and Todd Wetherwax.

Contact: Carol V. Stanger, 8328 Woodland Drive, Darien IL 60561-5265; 630-789-6402 (day), 312-201-2322 (evening), 630-789-6441 (fax), <cvstanger@aol.com>; Pamela J. Wiese, <thewieses@sbcglobal.net>

**SAN FRANCISCO
EARLY MUSIC SOCIETY
BAROQUE WORKSHOP (ARS)**

Dominican University,
San Rafael, CA

June 19-25

Director: Phebe Craig

The Flowering of Baroque Music in Italy. Master classes, concerto evening, coached ensembles, daily continuo sessions, classes and mini-lectures. Featuring recorder faculty Frances Blaker and Marion Verbruggen. Other faculty: Phebe Craig, harpsichord; Sand Dalton, oboe; Anna Carol Dudley, voice; Angene Feves, dance; Arthur Haas, harpsichord; Sandra Hammond, dance; Kathleen Kraft, flute; Jennifer Lane, voice; Michael Sand,

violin; Mary Springfels, viol; Steve Vacchi, bassoon; Marc Vanscheeuwijk, cello.

Contact: Phebe Craig, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-684-5177; <phebec@aol.com>; <www.sfems.org>

**SUZUKI METHOD RECORDER
INSTITUTE/CALIFORNIA (ARS)**

Community School of Music and Arts at Finn Center, Mountain View, CA
June 19-25 (Teacher Training Courses Unit 2 and 5)

June 21-25 (Student Session)

Directors: Sally Terris, Kathy White

Master classes, group classes, group playing, performances for teachers, adult students and children (age 3 and up). Non-Suzuki students welcome with advance notice. Participants make use of the Suzuki repertoire recorded by Marion Verbruggen, Arthur Haas and Mary Springfels. Other recordings demonstrating historically informed performance practice are also included in highly successful, supportive classes.

Teacher Training Courses include 15 hours of pedagogy/playing repertoire and eight hours of master class observation per unit. For Teacher Training pre-requisites and information about Suzuki Institute benefits: <www.suzukiassociation.org>.

Faculty/Performers: Mary Halverson Waldo (MN), Alan Thomas (FL), Katherine White (CA).

Easy transportation. Area attractions: San Francisco, Monterey Bay Aquarium, Berkeley, San Jose, beaches, redwood trees, amusement park, shopping, local parks. Facilities are air-conditioned.

Contact: Sally Terris, Community School of Music and Arts, 230 San Antonio Circle, Mountain View, CA 94040; 650-917-6800 X316 (day); 650-917-6813 (fax); <sterris@arts4all.org>; <www.arts4all.org/suzuki>



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June 19-July 3

Director: Kenneth Slowik

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Contact: Anna Hoffmann, Conservatory
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Dominican University, San Rafael, CA

June 26-July 2

Director: Hanneke van Proosdij

In a friendly atmosphere we offer classes in
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and intermediate players. Guaranteed daily
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ing recorder faculty Annette Bauer, Patricia
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Other faculty: Annette Bauer, early notation;
Daniel Johnson, voice; Shira Kammen, vielle,
violin; Jennifer Lane, voice; Peter Maund,
percussion; Robert Mealy, vielle, violin;
David Morris, viola da gamba, 'cello; Patricia
Petersen, early notation, English country
dance; Hanneke van Proosdij, harpsichord;
Lawrence Rosenwald, scriptwriter, language
coach; Gail Ann Schroeder, viola da gamba;
David Tayler, Collegium Director, lute.

Contact: Hanneke van Proosdij, SFEMS,
PO Box 10151, Berkeley, CA 94709;
510-236-9808;
<medren2005@sbcglobal.net>;
<www.sfems.org>

**MOUNTAIN COLLEGIUM
EARLY MUSIC WORKSHOP (ARS)**

Western Carolina University,
Cullowhee, NC

July 3-9

Director: Robert Castellano

Contact: Robert Castellano,
32 Farrar Road, Shutesbury, MA 01072;
413-367-0318; <mountaincollegium@
yahoo.com>; <www.mountain
collegium.org/summer.html>

MADISON EARLY MUSIC FESTIVAL

University of Wisconsin-Madison

July 9-16

Directors: Chelcy Bowles, David
Douglass, Cheryl Bensman Rowe,
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Contact: Sarah Marty, UW-Madison, 720
Lowell Center, 610 Langdon St., Madison,
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(fax); <cbowles@dcs.wisc.edu>;
<www.dcs.wisc.edu/lisa/memf>

**CANTO ANTIGUO EARLY MUSIC
AND RECORDER WORKSHOP**

Chapman University, Orange, CA
July 10-16

Directors: Shirley Robbins,
Thomas Axworthy, Ron Glass

This one-week workshop is designed to
broaden the performance skills of experi-
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PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)

Ft. Worden State Pk., Port Townsend, WA
July 10-16

Director: Margriet Tindemans

The Seattle Recorder Society's Port Townsend Early Music Workshop offers the opportunity for players of recorder, viol and historical winds to study & play music of the Middle Ages, Renaissance, Baroque, & 20th century. Recorder faculty include Tish Berlin, Frances Blaker, Vicki Boeckman, Cléa Galhano, Debra Nagy, Kim Pineda and Peter Seibert.

Some classes include technique study; others focus on a particular historical style or are developed around specific tasks or themes.

Participants will have the opportunity to perform in a masque especially created for this workshop. Everyone will have a chance to choose his/her company of "maskers," to sing, dance, act, or play in various groups. Margriet Tindemans will be overall director of this *Midsummer Masque*.

Wednesday afternoon is open for informal activities on campus, in town, or on field trips. Evening activities include a salmon bake on the beach, faculty concert, recorder orchestra and informal meetings of ARS and VdGSA.

Contact: Ann Stickney, Administrator,
PO Box 30855, Seattle, WA 98113-0855;
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TO REGISTER: Call Scott Reiss at 703-525-7550
or e-mail scottreiss@cs.com

AMHERST EARLY MUSIC FESTIVAL (ARS)

Bennington College, Bennington, VT

July 10-17 and 17-24

Director: Marilyn Boenau

Theme: *Music of the British Isles*. Two weeks of classes in most early instruments, voice, dance and notation.

Classes at all levels include Medieval, Renaissance, Baroque and contemporary music; no audition required. Intensive Programs (audition only): Baroque Academy and Virtuoso Recorder. Special projects: Henry Purcell's *Dido and Aeneas* directed by Andrew Lawrence-King, performance July 15; Ben Jonson's masque *Oberon* directed by Grant Herreid, performance July 22.

Concurrent events: Historic Brass Festival, Historical Harp Society Conference, Lute Society of America Seminar, Music & Instrument Exhibition. Evening activities include English country dance, madrigals, barbecue, and informal playing sessions.

Bennington College in southwestern Vermont offers spacious accommodations and stunning views with hiking, swimming, covered bridges and antique shops nearby. Scholarships and workstudy aid available.

Contact: Marilyn Boenau, 47 Prentiss St., Watertown, MA 02472; 617-744-1324 (day); 617-744-1327 (fax); <info@amherstearlymusic.org>; <www.amherstearlymusic.org>

SUZUKI METHOD RECORDER INSTITUTE/IOWA (ARS)

Ames, IA

July 11-16, July 18-23 (Students)

July 14-15 (Workshops open to anyone, *Every Child Can! An Introduction to the Suzuki Method*, Martha Shackford, IA)

July 15-23 (Teacher training, Suzuki Violin Unit 1, Martha Shackford, IA)

Director: Irmi Miller

The Suzuki Recorder Institute of Ames is designed for children, adult students, and teachers, using the Suzuki Method Recorder School curriculum, which has been recorded by Marion Verbruggen, Arthur Haas and Mary Springfels. Recorder and violin student opportunities include master classes, group playing, technique, ensembles, theory and note reading, eurhythmics: music and movement, improvisation, music for puppet plays, history of pieces and composers of the Suzuki repertoire, Renaissance dances, public performances and student, parent and teacher meetings. Teacher training sessions are offered as listed above. Please refer to the SAA web site, <www.suzukiassociation.org>, for teacher trainee audition requirements and procedures.

Contact: Irmi Miller, 4033 Ross Rd., Ames, IA 50014-3832, 515-292-6118, <irmim@netscape.net>; <www.geocities.com/irmisrecorders/2005-Institute.html>

EARLY MUSIC WEEK AT PINEWOODS CAMP

Pinewoods Camp, Plymouth, MA

July 16-23

Director: Gene Murrow

There's always much to celebrate at Early Music Week at Pinewoods, and many beloved traditions have evolved over the years to express the joy both newcomers and veterans always feel at our unique program. Our theme this year, *Ceremonies and Celebrations*, will capture the extraordinary spirit of Early Music Week in music and dance. The marking of significant events in human life has inspired composers and choreographers throughout the ages to their highest level of accomplishment, and we'll partake in the banquet they've provided us.

You need not be an accomplished musician to attend Early Music Week. If you've never played a musical instrument, but wish you could; or if you studied music years ago and have forgotten everything; or if music is just a small part of your life and virtuosity is not on the horizon—we welcome you nonetheless!

Advanced and intermediate players of historical winds, strings (including viols, violin, harp and other plucked instruments) and keyboard (harpsichord or piano); singers; and dancers will also find a wealth of activity, including high-level technique classes and challenging ensembles.

What makes the program so successful are the long-standing traditions that are the hallmark of Pinewoods Early Music Week: an experienced, supportive faculty dedicated to the highest standards of teaching and promotion of student achievement and self-confidence; a wide variety of classes exploring the gems of the literature related to our theme; and a host of special events.

Contact: Steve Howe, Country Dance and Song Society, PO Box 338, Haydenville, MA 01039-0338; 413-268-7426 (day); 413-268-7471 (fax); <camp@cdss.org>; <www.cdss.org/camp>

INTERNATIONAL BAROQUE INSTITUTE AT LONGY

Longy School of Music, Cambridge, MA

July 16-25

Directors: Paul Leenhouts, Phoebe Carrai

The International Baroque Institute at Longy offers a comprehensive program for professional and pre-professional singers and players of Baroque instruments, taught by an unparalleled international faculty. The seminar features eight full days of master classes, ensembles, orchestra sessions, coaching, concerts and lectures.

Contact: Sarah Hornbeck, One Follen Street, Cambridge, MA 02138; 617-876-0956 X611 (day); 617-492-6723 (fax); <shornbeck@longy.edu>; <www.longy.edu>



INDIANA UNIVERSITY RECORDER ACADEMY

Indiana University, Bloomington, IN

July 16-30

Director: Eva Legène

The Indiana University Recorder Academy, founded in 1993, offers young recorder players (ages 12-18) an intensive and varied program at one of the world's finest schools of music.

Contact: Eva Legène, Indiana University School of Music 1201 E. 3rd St., Bloomington, IN 47405; 812-855-9411; <elegene@indiana.edu>; <www.music.indiana.edu/som/precollege/recorder/>

MIDEAST WORKSHOP (ARS)

LaRoche College, Pittsburgh, PA

July 17-23

Director: Marilyn Carlson

Theme: *La Contenance Angloise - Late Middle Ages and Early Renaissance in England*. 60-65 students of all ability levels, adults only; small college campus, one bath per double room, all facilities air-conditioned. Primary enrollment for recorder (all levels except novice), viol, flute; secondary enrollment for harp, capped reeds, voice, recorder, viol. Large and small ensembles: All-Workshop Ensemble, Renaissance Band, Medieval Collegium, Ad-Hoc group, consorts (by level), English Country Dance. Many other classes on special early music topics and literature.

Faculty: Marilyn Carlson, Majbritt Christensen, Stewart Carter, Martha Bixler, Judith Davidoff, Eric Haas, Mary Johnson, Peter Ramsey, Kenneth Wollitz, James Young.

Air-conditioned dorms, classrooms and dining room. Tuition (includes room and board) \$685. Transportation to and from public terminals at a small additional fee.

Contact: Marilyn Carlson, 1008 Afton Road, Columbus, OH 43221-1680; 614-457-1403; 614-573-7690 (fax); <mcarlson@columbus.rr.com>; <www.mideastearlymusic.addr.com>

**SAN FRANCISCO EARLY MUSIC SOCIETY
RECORDER WORKSHOP (ARS)**

Dominican University, San Rafael, CA
July 17-23

Director: Letitia Berlin

Full range of classes for all levels of recorder player from low intermediate to advanced, featuring music from the Middle Ages, Renaissance, and Baroque all the way up to the 21st century. In-depth technique classes for all; ensemble classes, master class, Renaissance recorder class; orchestra with Norbert Kunst. You can have it all! A unique opportunity to study in intimate settings with world-renowned faculty. Evening events include dancing, faculty and student concerts, informal playing. Faculty: Letitia Berlin, Francis Colpron, Cléa Galhano, Judith Linsenberg, Norbert Kunst.

Contact: Letitia Berlin; SFEMS, PO Box 10151, Berkeley, CA 94709; 510-559-4670 or 510-882-1160 (cell); <tish-feb@mindspring.com>; <www.sfems.org>

RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI
July 24-30

Directors: Pat Badger, Adrienne Paffrath
Recorder ensemble has been a tradition at The Clearing for over 25 years. Ensemble playing is the focus of the week.

Each day begins with a warm-up of our voices and bodies as we sing rounds and ready our muscles for performance. Using music drawn from 700 years of rich recorder literature, day-

time sessions focus on rhythmic challenges, recorder technique and ensemble blend. Evening sessions feature pieces provided by participants. This "lighter fare" ranges from Renaissance to jazz—bring pieces from your own libraries and multiple copies of at least one piece for sharing with others.

The emphasis is on growth, process and, most of all, enjoyment. To participate fully, you should have at least intermediate skills on a C or F recorder.

Music lists will be provided after May 1, so that you can purchase your own copies of the class materials. (The cost is approximately \$35; contact Courtly Music, The Pillars, 84 Main Street, Warrensburg, NY 12285, 800-274-2443). Students are encouraged to bring all of their recorders and other miscellaneous musical instruments!

Adrienne Paffrath has studied Renaissance dance with Julia Sutton; coached on recorder with ARS teachers; played percussion with the Racine Symphony. She is director of music at Racine's First Presbyterian Church, a 2003 Woman of Distinction in Education, and an accomplished costume designer.

In addition to early music instruments, Patricia Badger has studied natural and classical trumpet; her next instrument will be the Italian bagpipes. In Racine, she is performing arts head of The Prairie School and the Symphony's principal trumpet.

Jointly, Pat and Adrienne have performed for Medieval festivals, Shakespeare celebrations, grape stompings, art fairs, with the mounted band in the Milwaukee Circus Parade, and, once, in the Ellison Bay Fire Station.

Contact: Kathy Vanderhoof, The Clearing, PO Box 65, Ellison Bay, WI 54210-0065; 877-854-3225 (toll-free); 920-854-4088 (day); 920-854-9751 (fax); <clearing@theclearing.org>; <www.theclearing.org>

**SAN FRANCISCO EARLY MUSIC SOCIETY
CHILDREN'S DISCOVERY
WORKSHOP (ARS)**

The Crowden School, Berkeley, CA
August 1-5

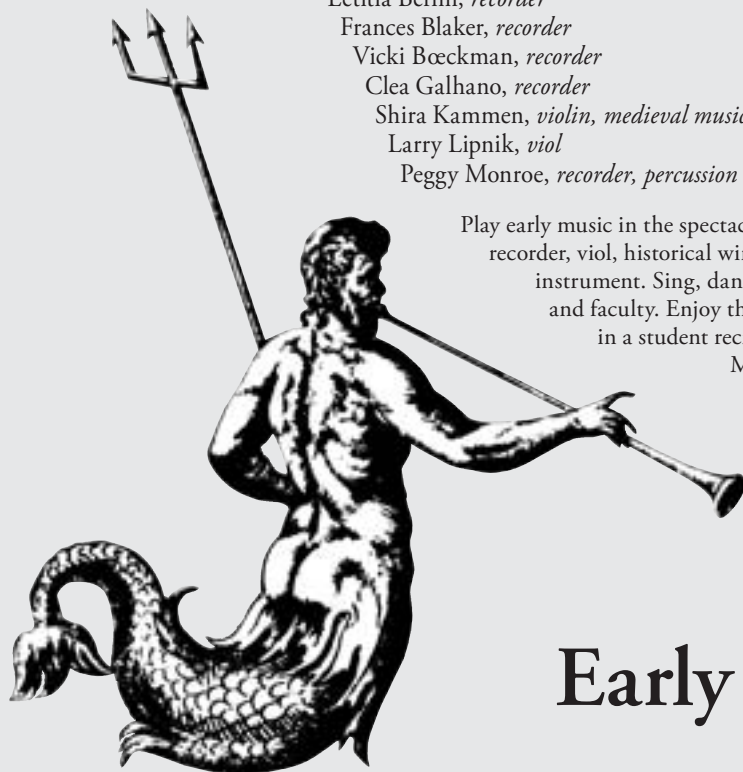
Director: Katherine Heater, Letitia Berlin
Early music and Renaissance social history for youth ages 7-15. Come join us for a week of instrumental instruction including recorder, harpsichord, strings, chamber music, singing, music theory, crafts, games and more at the beautiful facilities of The Crowden School, 1475 Rose Street in Berkeley. End the week with a performance for families and a Renaissance-themed celebration. Beginners to advanced welcome.

Please note this is a day camp. Out-of-town students please contact the director regarding accommodations with host families. Faculty: Letitia Berlin, recorder; Amy Brodo, 'cello, viol, crafts; Katherine Heater, harpsichord.

Contact: Katherine Heater or Letitia Berlin; SFEMS, PO Box 10151, Berkeley, CA 94709; 408-279-1694 or 510-559-4670; <kheater@california.com> or <tish-feb@mindspring.com>; <www.sfems.org>

Jack Ashworth, *viol, violin*
Letitia Berlin, *recorder*
Frances Blaker, *recorder*
Vicki Bøeckman, *recorder*
Clea Galhano, *recorder*
Shira Kammen, *violin, medieval music*
Larry Lipnik, *viol*
Peggy Monroe, *recorder, percussion*

Rosamund Morley, *viol*
David Morris, *viol, cello*
Debra Nagy, *recorder, loud band*
Kim Pineda, *recorder, flute*
Peter Seibert, *recorder, director of Madrigališts*
Larry Stark, *recorder, crumhorn*
Margriet Tindemans, *viol, recorder, director*
Brent Wissick, *viol*



Play early music in the spectacular Pacific Northwest! Choose from classes for all levels in recorder, viol, historical winds, and percussion. Polish your skills and/or take up a new instrument. Sing, dance, play, or act in a Masque produced by workshop students and faculty. Enjoy the faculty concert, celebrate at a costume gala, and take part in a student recital. Make the most of your stay with a hike in the Olympic Mountains, a picnic on the beach, or a swim in Puget Sound.

For information or to request a brochure, call (206) 784-5518
write to Port Townsend Early Music Workshop
P.O. Box 30855 / Seattle, WA 98113-0855
or visit www.seattle-recorder.org

July 10-16, 2005

Port Townsend Early Music Workshop

Margriet Tindemans, *Director*
Presented by the Seattle Recorder Society

**HIDDEN VALLEY INSTITUTE
OF THE ARTS EARLY MUSIC SEMINAR
AND
RECORDER ACADEMY FOR YOUTH AT
HIDDEN VALLEY INSTITUTE (ARS)**

Carmel Valley, CA
August 13-19

Director: Letitia Berlin

For advanced adult players: master classes for recorder, viola da gamba and harpsichord. Renaissance recorder consort, viol consort, continuo class for harpsichordists, Baroque ensembles for all. Limited enrollment. Some scholarship assistance available. Faculty/performers: recorder, Geert Van Gele, Letitia Berlin; viola da gamba, David Morris. harpsichord, Webb Wiggins.

For recorder students ages 12-18: a week-long workshop with master classes, ensembles, theory/musicianship, improvisation. Student & faculty recitals, recreational opportunities. Harpsichordists may take Webb Wiggins's master class in concurrent workshop. Faculty/performers: Letitia Berlin, director/recorder; Cléa Galhano, recorder; James Brown, theory, improvisation, sight-singing.

Contact: Peter Meckel, PO Box 116,
Carmel Valley, CA 93924; 831-659-3115
(day); 831-659-7442 (fax);
<hvms@aol.com>;
<www.hiddenvallymusic.org>

HESPERUS: SOUND CATCHER (ARS)

Hilltop House Hotel, Harpers Ferry, WV
August 14-20

Directors: Scott Reiss, Tina Chancey

SoundCatcher—Play early & traditional music by ear. Throw away your music stands! We'll teach you to play Medieval, Renaissance, Appalachian & Irish tunes by ear. With HESPERUS: Scott Reiss (recorder, Irish whistle), Tina Chancey (viol, fiddle) & Bruce Hutton (guitar, banjo), you'll learn to hear modes, meter & forms; pick out important pitches, intervals & repeated melodic fragments. Working with three different coaches helps you find the approach that suits you best in a warm and supportive learning environment.

To play by ear, you just need a basic facility on your instrument: know your note names and fingerings. In mixed ensembles you will arrange tunes: adding accompaniments, variations, improvisation, ornaments & countermelodies. Crossover medleys of early & traditional tunes are HESPERUS's specialty. Electives: beginning Irish whistle, early strings & lap dulcimer. No experience necessary!

The setting is beautiful & restful at Hilltop House in historic Harpers Ferry, WV, with breathtaking views of the Potomac & Shenandoah Rivers. Enjoy hiking, swimming, canoeing, antiquing & visiting Civil War sites.

Contact: Scott Reiss, 3706 N. 17th St.,
Arlington, VA 22207; 703-525-7550; 703-
908-9207 (fax); <scottreiss@cs.com>;
<www.hesperus.org>

**THE ELDERHOSTEL
EXPERIENCE**

The sixth annual **Elderhostel Recorder Early Music Workshop** will be held November 6-12 and 13-19 at the Hidden Valley Arts Institute in Carmel Valley, CA. According to Institute founder and general director Peter Meckel, the relationship with Elderhostel has become a major part of the Institute's mission.

Established in 1962 to provide a school for the development of talented young musicians, the Institute broadened its offerings over the years to include theatre, dance and opera. Recently, it has held master classes for young professionals with members of the New York Philharmonic and Cleveland orchestras, a series of flute programs for high school students, and an opera season for American singers.

Its events have included many in the traditional Elderhostel vein—on topics like the natural history of the Monterey Peninsula and on John Steinbeck, a major figure in local history.

The first invitation to recorder players was extended in 1999, when nine recorders joined the orchestra week, playing in small recorder consorts and Baroque chamber ensembles with the other instrumentalists. In 2000, under the direction of Letitia Berlin, the first workshop week for recorders and strings was held, with 45 registrants making music in Medieval and

San Francisco Early Music Society Workshops 2005

RECORDER WORKSHOP: July 17–23, 2005

Full range of classes for all levels of recorder player from low intermediate to advanced, featuring music from the Middle Ages, Renaissance, and Baroque all the way up to the 21st century. In-depth technique classes for all; ensemble classes, masterclass, Renaissance recorder class; orchestra with Norbert Kunst. You can have it all! A unique opportunity to study in intimate settings with world-renowned faculty. Evening events include dancing, faculty and student concerts, informal playing. **Faculty:** Letitia Berlin, Francis Colpron, Cléa Galhano, Judith Linsenberg, Norbert Kunst.

Info: Letitia Berlin 510-559-4670/510-882-1169 (cell); tish-feb@mindspring.com

BAROQUE Music and Dance: June 19-25, 2005. Featuring recorder faculty Frances Blaker and Marion Verbruggen. Music of the Italian Baroque. Masterclasses, concerto evening, coached ensembles, baroque dance, faculty and student concerts. **Info: Phebe Craig 510-684-5177 ; phebec@aol.com**

MEDIEVAL RENAISSANCE: June 26-July 2, 2005. Featuring faculty Annette Bauer, Shira Kammen, Peter Maund, David Morris, Patricia Petersen, Hanneke van Proosdij, Mack Ramsey. Collegium, consort classes, and more. **Info: Hanneke van Proosdij 510-236-9808; medren2005@sbglobal.net**

MUSIC DISCOVERY: August 1–5, 2005

Early music and Renaissance social history for youth ages 7-15. Instruction includes recorder, harpsichord, strings, chamber music, singing, music theory, crafts, games and more. End the week with a performance for families and a Renaissance-themed celebration. Beginners to advanced welcome. **Faculty:** Letitia Berlin, Amy Brodo, Katherine Heater. **Info: Katherine Heater 408-279-1694; kheater@california.com or Letitia Berlin 510-559-4670; tish-feb@mindspring.com**

For more information, visit our website: www.sfems.org

Hidden Valley Music Seminars Proudly Announces Its Third Annual

EARLY MUSIC WORKSHOP

August 13th - August 19th, 2005

Recorder Viola da Gamba Harpsichord

Faculty:

Letitia Berlin
recorder

Geert Van Gele
recorder

Margriet Tindemans
viola da gamba

Webb Wiggins
harpsichord



For more information please contact:

Hidden Valley Music Seminars
Post Office Box 116
Carmel Valley, CA 93924
Ph: 831-659-3115
Fx: 831-659-7442
email: hvms@aol.com
hiddenvalleymusic.org

Baroque ensembles, technique classes and orchestra.

Each year since, 45-50 participants have joined three to four recorder instructors—including Berlin, Frances Blaker, Louise Carslake, Hanneke van Proosdij and Maria Diez-Canedo—at Hidden Valley. Early string instruments specialist Shira Kammen has taught classes for both strings and recorders, and Van Proosdij has offered harpsichord instruction. Activities include faculty and student concerts, an afternoon for sightseeing or relaxing, an early morning exercise program, and time to play together in *ad hoc* groups.

Enthusiasm for the workshop has brought a number of participants back each year. The atmosphere is relaxed and friendly, yet focused on improving skills and enjoying the opportunity to playing together. Classes are offered for intermediate and advanced players.

For information, contact Letitia Berlin, 806 Washington Ave., Albany, CA 94706, <tish-feb@mindspring.com>; or Hidden Valley Music Seminars, PO Box 116, Carmel Valley, CA 93924, <www.hiddenvalleymusic.org>.

START EARLY, TRAVEL FARTHER

If you want to attend a workshop before summer, or you seek a travel destination with recorder study, try these ideas or see the chapter workshops listed in the *ARS Newsletter*.

For the 14th consecutive year, the East Bay (CA) ARS Chapter welcomes intermediate-to-advanced recorder and viol players to its **Marin Headlands Workshop May 20-22** (see faculty list in this *ARS Newsletter* Calendar). Topics include “Ecco la Primavera,” music by Dufay, Machaut and Landini; “Gregorian Chant for Instruments”; “Happy 500th Birthday, Monsieur Crecquillon, Mr. Tallis and Mr. Tye!”; and “The Alternate Universe: Special Fingerings.” The Point Bonita YMCA has views in all directions of the Marin Headlands, Golden Gate Bridge, San Francisco, and the ocean. Information: Susan Richardson, 510-526-7861, <susanvrichardson@yahoo.com>.

Farther down the coast, the annual San Diego Early Music Society weekend at **Mt. Palomar, CA**, is also set for **May 20-22**. The theme is *Angels and Demons: English sacred music and Italian secular music of the late Renaissance and early Baroque*. Faculty are listed in this *ARS Newsletter* Calendar. Information: Lynn Lipetzky, 619-445-3695, <lynnlipetzky@sbcglobal.net>.

The Greater Denver (CO) ARS chapter offers **Rocky VI** in the mountains from **May 20-22**. The biennial workshop, at YMCA of the Rockies near Rocky Mountain National Park, includes faculty Frances Blaker, Mark Davenport and Connie Primus. The Boulder Early Music Shop is in residence, and Dale Taylor is on-site to repair instruments. Information: 303-791-7402, or see <www.DenverRecorder.org>.

A **Workshop for Recorder Players of Intermediate and Advanced Levels** with faculty Francis Colpron and Femke Bergsma will take place **August 7-8** in Vancouver, BC, Canada at the UBC School of Music. Information or brochure: Early Music Vancouver, 604-732-1610, <workshops@earlymusic.bc.ca>, or see <www.earlymusic.bc.ca>.

Come to Arezzo, Italy, for a **Dancing/Playing Holiday** in Tuscany. Set for **August 5-12**, the workshop is open to all instruments, with instruction by John Tyson and Miyuki Tsurutani (music) and Charles Garth (dance) in all major Renaissance and Baroque dance forms, improvisation and ornamentation. Classes and accommodations are in the renovated Villa Godiola. Information: <www.dell-arte.org>, or contact the music instructors at <tysonsoturu@aol.com>.

2005 SUMMER RECORDER WORKSHOPS

	AMHERST	CANTO ANTIGUO	THE CLEARING	HESPERUS/ SOUND CATCHER	HIDDEN VALLEY EARLY MUSIC	HIDDEN VALLEY YOUTH	INDIANA RECORDER ACADEMY	LONGY BAROQUE	MIDWEST	PORT TOWNSEND	SFEMS BAROQUE	SFEMS CHILDREN'S	SFEMS MEDIEVAL & RENAISSANCE	SFEMS RECORDER	SUZUKI METHOD REC INST/CA	SUZUKI METHOD RECORDER INST/IA	WHITEWATER
COST	\$465 TW	\$790	\$995	\$800D	\$850D			\$570T	\$685D	\$915	\$780D	\$250T	\$780D	\$780D	\$380T /180T	\$750 EW	\$235
NO. OF DAYS	7/14	7	7	7	7	7		10	7	6	7	5	7	7	7/6	6/13	3
ARS DISCOUNT	NO	YES	NO	YES	NO	NO		NO	NO	YES	YES	YES	YES	YES	NO	NO	NO
NO. OF FAC/ RECORDER FAC	65/19	8/5	2/2	4/2	4/2	3/2		11/1	10/6	16/10	14/2	3/1	14/3	5/5	3/3	8/3	14/11
NO. OF STUDENTS	150/wk	35	20	25	12	21	16	50	65	110	60	25	65	35	20	20	125
RECORDER CLASS LEVELS	LI,HI, A,V	B,II, HI,A,V	LI,II,A	LI,HI, A,V	A	LI,II,A		A,V	B,II, HI,A,V	LI,HI, A,V	LI,HI, A,V	B,II, HI,A,V	LI,HI, A,V	LI,II,A	B,II, HI,A,V	B,II, HI,A,V	B,II, HI,A,V
SPECIAL CLASSES	CMR, MB, 20,EN, M,RO, P,T	MR, MB, EN, RO,P,T		P,O	C,MB, 20,M, P,T,O	C,MB, 20,M, P,T,O	RP,MB, 20,M, P,T,O	MB, M,P,T	II,III, 20,EN, M,T,O	MR, MB, 20,M, RO,P,T	MB, M,P	CMR, MB, 20,M, P,T,O	CMR, M,P,T, O	C,20, RO,P, T,O	RP,C, M,T,O	CMR, MB,M, T,O	CMR, MB,20, T,O
NON-RECORDER CLASSES	C,W, K,V, PS,D,O	C,W, V,D		O	K,V,O	K,V,T		W,K, V,PS,D	C,W, V,PS, D,O	C,W, V,D	C,W,K, V,PS, D,T,O	C,K,D, T,O	C,W,P, V,PS, T,O	O	T,O	D,T,O	C,W,V, D,T,O
MUSICAL ACTIVITIES	F,S,L, SP,P	F,S		F,S,L, P,O	F,S,L	F,S,SP, P	F,S,L	F,S,L	F,S,L, P,O	F,S, SP,P	F,S,L, SP,P	F,S, SP,P	F,S,L, SP,P	F,S,P,O	F,S,L, P,O	F,S,L, P,O	S,P,O
RECREATION OTHERS WELCOME	D,G, B,S	D,G	B,S,O	B,S,O	F,W	F	F,G,S,T	G,O	D,F,S, T,W	G,B,S, T,O		G,B,S, T,O	D,G,B, S,T,O	F,S, W,O	G,S	D	
DIRECT TRANSPORTATION	S,P	S,B,C,P	S,B,P	C,P,U,P	S,P	S,P	S,L	B,C	B,C, PU,P	S,P	CP	PU	CP	CP	S,C,L, P,O	S,B,C	P
TERMINALS	A50, B3, T50	A10, B5,T5	A90, B90	A15, T1	B20, T25	B20, T25	A52, B52	A10, B5,T5	A45, B30, T30	A65, B65, T65	A26, B2, T15	A20, B2,T5	A26, B2, T15	A26, B2, T15	A15, B1,T1	A40, B3	A60
ROOMS	S,D	S,D	S,D,C*	S,D	S,D	S,D	D	S,D	S,D	S,D	S,D		S,D	S,D	S,D	S,O	S,D
BATHS	S	SP,P	S,P	SP,P	P	P	S	S	P	S	S		S	S	SP,P	SP	S
FOOD	C,V	C,V	F	F,V	C	C	C	C	C	C,V	C,V		C,V	C,V		C,V	C,V
HANDICAP ACCESS	H,C,D	H,C,D	H,C	H,C,D	H,C,D	H,C,D	H,C,D	H,C	H,C,D	H,C,D					H,C,D	H,C,D	H,C,D

KEY

COST: Includes tuition, room (single occupancy unless otherwise noted), meals, plus other fees.

E=estimated, T=tuition only, D=double occupancy, W=one week

NO. OF DAYS: Includes arrival and departure days

ARS DISCOUNT: Discount offered for ARS members

FACULTY/RECORDER FACULTY: Number of faculty/recorder faculty within that number

STUDENTS: Average over last two years

RECORDER CLASS LEVELS: B=beginners, LI=low intermediate, HI=high intermediate, A=advanced, II=very advanced

SPECIAL CLASSES USING RECORDERS: RP=recorder pedagogy, C=one-on-a-part consorts, MR=mixed Renaissance ensembles,

MB=mixed Baroque ensembles, II/III=ARS Level II or III exam preparation, 20=contemporary music, EN=early notation,

M=master class, RO=recorder orchestra, P=private lessons available, T=technique, O=other

NON-RECORDER CLASSES: C=choral, W=other winds, P=percussion, K=keyboard, V=viols, PS=plucked strings, D=dance,

T=theory, I=instrument building, O=other

MUSICAL ACTIVITIES: F=faculty concert, S=student concert, L=lecture, SP=special production, P=organized informal playing, O=other

RECREATION: D=dancing, F=field trip, G=gym, B=biking, S=swimming, T=tennis, W=waterfront/beach, O=other

OTHERS WELCOME: S=non-playing spouses/friends, C=children (day care not generally available)

DIRECT TRANSPORTATION TO WORKSHOP: S=shuttle from airport, B=bus, C=cab, L=limo, PU=will pick up, P=free parking, O=other

TERMINALS: A=air, B=bus, T=train (number indicates miles from workshop to nearest terminal)

ROOMS: S=singles, D=doubles, C=cabins, O=other *Graduate dorms

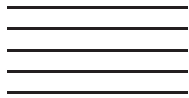
BATH FACILITIES: S=shared, SP=semi-private, P=private

FOOD: C=college style, F=family style, G=gourmet, V=vegetarian

HANDICAP ACCESS: H=housing, C=classrooms, D=dining

**INFORMATION SUPPLIED
BY WORKSHOP DIRECTORS**

COMPACT DISC REVIEWS



MATTHEW LOCKE: CONSORT OF FOWER PARTS. FLANDERS RECORDER QUARTET. Aeolus AE 10106, 2004, 1 CD, 59:32, abt. \$25.

The latest recording by the Flanders Recorder Quartet (FRQ) of consort music by Matthew Locke does not immediately grab you by the ears. Rather it is a slow, subtle, yet steady seduction, all the more ravishing with each repeated visit. The more you listen, the more you hear—and the more you hear, the more you want to hear even more. Yes, this CD is curiously and surprisingly addictive!

The English composer Matthew Locke (c.1622-1677) wrote a substantial amount of consort music, and the six suites that make up the *Consort of Fower Parts* (i.e., four parts) comprise fantasies, courantes, ayres and sarabands. Locke was one of the generation of composers bridging the gap between the English Renaissance and Henry Purcell; indeed, Purcell himself mourned Locke's passing by asking, "what hope for us remains now he is gone?" These consorts are mysterious music, not yielding up their treasures easily—but treasures, to be sure, are there within.

Dominik Zuchowicz

Violas da gamba
Violins, violas, cellos:
modern, classical
and baroque.
Violones and other
contrabasses.

Enquiries welcome at:
35 Kenora Street
Ottawa, Ontario
Canada K1Y 3K7
(613) 729-8956

Bass in "G" after Busch

I must confess that on first listening to the latest CD from FRQ I was rather bemused. If you have listened to the quartet's recent recordings *Magic* and *Bach* (see the review of the latter in the November 2003 AR), or had the good fortune to hear the ensemble in concert, you will have come to expect a sense of welcome and generosity in their performances, an enticing quality in both their sound and their interpretation.

In contrast, this CD is surprisingly aloof and restrained—at first contact. Maybe the CD should come with a label warning: "Do not be put off by first impressions!"

Like a fine wine, it takes some time to fully appreciate its complexity, and indeed, like wine, it is slowly intoxicating too!

It is rare to find oneself more and more intrigued, the more one listens to a recording—especially if one's first impression is not especially enthusiastic—but I found myself increasingly captivated. FRQ's approach to such issues as tempo, ornamentation, articulation and rubato is both extraordinarily understated and virtuosic, while also being unostentatious.

Contemporary diarist Samuel Pepys described the effect of hearing a recorder consort as making him feel love-sick. And just as the more time that lovers spend together, the more involved they become, so I find I become more and more involved with Locke's music and with FRQ's interpretation of it. Like a fine wine, it takes some time to fully appreciate its complexity, and indeed, like wine, it is slowly intoxicating too!

FRQ uses Baroque recorders on this CD, and we are treated to almost the entire range, from soprano down to contra bass. For the recorder player, it is wonderful to hear these artists effortlessly soar to the

Matthew Locke distilled



heights and swoop to the depths of their instruments' range. Just to hear the rich quality and evenness of

tone through every register on every size of instrument, together with exquisite intonation within the ensemble, is reason enough to listen.

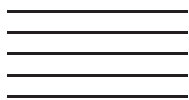
But this recording is not simply for recorder lovers; sophisticated music lovers of all persuasions will appreciate the depth and quality of these world-class musicians who seem to instinctively bring out the best in each other. The degree of individual expressivity within the context of the recorder consort is one of the reasons FRQ continues to beguile listeners.

I would like to single out a few personal highlights from this recording, although I can guarantee that, by the time you see this in print, I will have new and different ones—that is one of the delicious features of this CD! The sublime sophistication and restraint of Han Tol's ornamentation, Joris Van Goethem's exquisitely nimble yet supportive bass lines, the extraordinary sweetness and depth of Bart Spanhove's tone on the soprano, and Paul Van Loey's delightfully intuitive and passionate tenor playing, and above all, the warmth of sound and the divine intonation, will keep this CD on my play list for some time to come.

Rachel Begley

Each CD review contains a header with some or all of the following information, as available: disc title; composer (multiple composers indicated in review text); name(s) of ensemble, conductor, performer(s); label and catalog number (distributor may be indicated in order to help your local record store place a special order; some discs available through the ARS CD Club are so designated); year of issue; total timing; suggested retail price. Many CDs are available through such online sellers as <www.cdnnow.com>, <www.towerrecords.com>, <www.amazon.com>, etc. Abbreviations: rec=recorder; dir=director; vln=violin; vc=violoncello; vdg=viola da gamba; hc=harpsichord; pf=piano; perc=percussion. Multiple reviews by one reviewer are followed by that reviewer's name.

ON THE CUTTING EDGE



Searching for recorder-friendly spaces

I've been thinking about acoustics and recorders. Less powerful than its sister woodwinds, the recorder is very much at the mercy of the sound environments in which it is played. Even when amplified, our favorite wooden (or plastic) instruments can thrive in some performance spaces, and wither in others.

What makes a room complimentary to the recorder? In general, a space that is comfortable for singers is equally suitable for recorders. Vocalists look for an acoustical "bloom" that supports and enhances both solo and choral tone without excessive echo or frequency peaks.

A reverberation time of one to two seconds, coupled with effective front to back projection, is ideal. Such acoustics are often found in smaller chapels and churches built of stone with high ceilings and walls: fortunate are the singers and recorderists who have access to such nurturing sonic environments.

Contemporary recorder pieces need acoustical clarity as well. Rapid figuration, elaborate roulades and multiphonics can disappear into the haze of an overly reverberant hall. An overly "dry" room, on the other hand, can make contemporary musical language harsh and offensive to general audiences.

I have found that almost everything sounds good in excellent acoustics; even Mozart and Brahms can sound bad in a poor setting. Clarity and resonance in perfect balance are rarely encountered, but halls in which such conditions exist are prized throughout the musical world.

With the 2005 Boston Early Music Festival (BEMF) on the horizon, my thoughts turn to some of the fine Boston (MA) performance spaces that are especially flattering to the recorder.

The lovely little Lindsey Chapel in Emmanuel Church (on Newbury Street) is high-ceilinged and built of stone, with plenty of decorative surface detail to aid in sound dispersal. To my ears, this is one of the best rooms for recorders (and voices) in Boston.

The fine acoustics at Jordan Hall in the New England Conservatory of Music have enough warmth and projection to make a

recorder program highly effective. Jordan Hall is moderately large, but soft instruments such as lute, harpsichord and recorder easily carry to the last row of the balcony in this beautiful space.

Recorderist **Saskia Coolen** will perform with the group **Camerata Trajectina** in Jordan Hall on Monday, June 13. **Matthias Maute** will be featured with the BEMF "Boris" Orchestra in the hall on Friday, June 17. Although these are early music programs, listeners can expect to encounter some "ear-opening" recorder virtuosity that is very much a part of modern times.

In general, a space that is comfortable for singers is equally suitable for recorders.

The recent opening of Zankel Hall—located in the basement of the venerable Carnegie Hall in New York City, NY—represents a contemporary approach to acoustics. While the main hall at Carnegie Hall (now called Isaac Stern Auditorium) is ideal for 19th- and 20th-century orchestral music, it is too large for chamber music. Its warm, resonant sound tends to blur the details of contemporary scores, and the room is positively at odds with amplified music, which tends to bounce around the walls creating distracting echoes and distortion.

The new Zankel Hall, however, is a flexible space. The seats and floor can be reconfigured as needed, and other parameters of the room can be altered to suit the requirements of the music at hand. So far, the room has proved highly effective for chamber music, early music, jazz and contemporary music. Amplified instruments sound well in the hall, as does a string quartet or solo piano.

For the recorder, the new room offers an effective setting for both amplified and traditional playing. A passing subway train may occasionally be detected during soft passages, but this is minor.

Upstairs in Carnegie Hall is the highly reverberant Weill Recital Hall—a lovely room in which to hear a harpsichord recital, but too small for a concert grand piano, which can be deafening. Woodwinds in general are better served by Zankel Hall, I think.

Other halls I have encountered as performer or audience member that I treasure are Lutkin Hall on the campus of Northwestern University in Evanston, IL, and Caruth Auditorium on the campus of Southern Methodist University in Dallas, TX. Lutkin is a small hall, originally a campus chapel, excellent for chamber ensembles, solo piano and voice recitals. Medium-sized, Caruth has warmth and projection that enable instruments to "come across" beautifully.

I'm sure readers can identify plenty of other excellent performing spaces. In communities outside large cities, recorder players should investigate churches, museums, school auditoriums and libraries. Who knows? There may be an ideal acoustical room lurking in your own neighborhood.

To summarize, good performing spaces for recorders can be found all over the place. Here are some suggested sonic criteria:

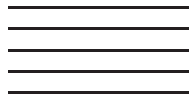
- Moderate reverberation time (one to two seconds)
- Effective sound dispersal (no "dead spots")
- Effective front-to-rear projection
- Warmth coupled with intimacy (reverberation and detail in balance)
- Absence of ambient noise (ventilation systems, street noise, etc.)

Of course, a charismatic player and exciting new music can be effective even in someone's living room. But spaces that enhance the recorder can make the musical experience unforgettable.

Tim Broege <timbroege@aol.com>

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MUSIC REVIEWS



Folk songs, unknown Baroque music, and pieces for youngsters; marionettes, spiders, cats and zoo animals

SECHS MARIONETTE, SIEBEN EPIGRAMME UND ANDERE STÜCKE (SIX MARIONETTES, SEVEN EPIGRAMS AND OTHER PIECES), BY PETER HEILBUT. Heinrichshofen N2542 (C.F. Peters), 2002. A (or flute) & kbd. Sc 20 pp, pt. 8 pp. \$19.50.

The composer of these 19 original pieces had a family or small ensemble uppermost in his mind when conceiving of this collection. In fact, his own children served as motivation and models.

He styled the solo alto part for intermediate to advanced young students, in my opinion. Middle-schoolers would love the challenge of this collection.

These delightful pieces are short and employ the full two-octave range of the alto. Key signatures are mostly simple, but two pieces are in B \flat major and one has a B \flat /F \sharp key signature.

Six of the pieces contain several accidentals, and several combine duple and triple meters. The melodies are up-to-date in content, with stylistic repetition in rhythms. Be prepared for large interval leaps and intricate technical challenges.

The titles and expression markings are all in German. The keyboard part is designed for the intermediate player and harmonizes well with the solo part.

A marionette motif on the cover makes the packaging delightful. The print is easy to read and well edited.

FIRST STEPS IN THE LIMELIGHT, BY BRIAN CLARK. Prima la Musica (<www.primalamusica.com>), 2003. S & kbd. Sc 14 pp, pt 8 pp. Abt. \$18 incl. P&H.

Brian Clark is a Scottish recorder player, teacher and composer. His 10 short pieces are written in a variety of styles, including a calypso, a rumba, two 1920s-style pieces, a sonatina movement, and some slower, more reflective movements. They were written in 1990 for his pupils and later revised with a keyboard part for publication.

The rumba and calypso pieces are most delightful, with catchy, original tunes. The sonatina movement is a serious solo and could be used for competitive purposes—the rhythms and repetitions in this movement make it a formidable piece.

The title and cover design would be attractively appealing to the young soprano recorder soloist, but the recorder solo lines are not designed for the beginning player.

Key signatures (e.g., A major and B \flat major), trills, accidentals, 20th-century

rhythms, use of the full two-octave range, octave leaps, allegro tempos, and duple/triple meters all make this music more attainable for intermediate to advanced players.

PROGRESS SUITE, BY TIM KNIGHT. Tim Knight Music IN603 (<www.tim-knight.20m.com>; <tim.knight.music@ntlworld.com>), no publication date listed. S & pf. Sc 10 pp, pt 3 pp. Abt. \$11.50 + P&H.

Tim Knight's musical portfolio ranges from beginner woodwind pieces to large-scale orchestral works, and over 90 of his works are currently in print in the U.K. and U.S. In the composer's words, "The *Progress Suite* was written in response to a request by a local recorder player. The status of the recorder has seemingly suffered due to its school connections. This piece, in three movements, progresses from the very easy to the very difficult and gives the recorder a new concert piece."

The first movement, "Adagio," is 10 measures in length, with slurred quarter, half and whole notes. The second movement, "Andante," contains eighth notes, triplets, dotted rhythms and some 16th notes. This movement is 16 measures in length.

The third movement, some 70 measures long, has no tempo marking in the solo part, but the keyboard part is marked "Allegro Moderato." It is the most fun! Complex rhythms, time signature changes, and repetitions in various keys allow the melodic lines great depth and variety. You will love this third movement.

A creative use of this piece would be using recorder choirs—starting with the very young students on the first movement, then progressing to the middle school students on the second, and last, employing the most advanced students to play the third movement.

Knight has not indicated how his piece should be orchestrated, but has merely stated, "since its first performance in

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Leeds as part of the Yorkshire Composers Festival in 2001, it has since been performed both sides of the Atlantic and has always astounded and delighted audiences."

Margaret Peterson is a Nationally Certified Teacher of Music (NCTM) by the Music Teachers National Association (MTNA). She holds a Bachelor of Arts degree from Wheaton College in Wheaton, IL, and Master of Music degree in flute performance from Northwestern University, Evanston, IL. She taught for 15 years at Colorado Academy in Denver, CO, and initiated its flute and recorder program. She teaches flute and recorder in her private studio in Golden, CO, and is a member of the Colorado Flute Association Board as well as the Colorado Federation of Music Clubs Board.

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without the guitar,
if none is available.**

EUROPA UNTERWEGS: EUROPEAN FOLK SONGS, ARR. GERALD SCHWERTBERGER. Doblinger 04 484 (<www.doblinger.at>; <shop@doblinger.at>), 2003. SAT w/opt. guitar. Rec pts 12 pp. each, guitar pt 15 pp., recorder sc 16 pp. Abt. \$22.50 + P&H).

Here is a wonderful collection of traditional European folk songs masterfully arranged for recorder trio, to be played either with or without the guitar. Each has an A section that is predominantly homophonic and a B section that tends toward polyphonic texture.

The pieces reflect a variety of moods and styles and are selected from a total of 15 different European countries. There is one song from each country.

The set consists of a score showing the SAT recorder parts, a recorder part for each of the three recorders, and a guitar part. The whole publication is very attractively presented, from the well-proportioned spacing of the music on the staff to the measure numbers at the beginning of each line in the parts. The page numbers match throughout all three recorder parts, too, which really helps in rehearsal.

The SAT recorders do well on their own without the guitar, if none is available. The

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guitar parts are, in my opinion, extremely well-crafted. They interplay beautifully with the recorder parts, often providing momentum and building excitement as each arrangement takes on a life of its own. Intermediate recorder players will find moderate technical challenges and will greatly enjoy the rewards of the ensemble experience provided by these arrangements.

Gerald Schwertberger has arranged numerous pieces for all types of instruments. As I found out when I visited his web site, <<http://members.chello.at/schwertberger.gerald/default.htm>>, he started arranging over 30 years ago as a necessity to provide suitable popular music material for his students. He has arranged numerous pieces for various combinations of instruments, in a variety of styles, including spirituals, Latin and ragtime.

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SONATA, OPUS 3 #4 (1713), BY LOUIS-ANTOINE DORNEL, ED. CHARLES NAGEL. Cheap Trills TR 41 (Magnamusic), 2003. ATB opt. bc, Sc 8 pp., pts 3 pp ea. \$6.

Louis-Antoine Dornel (c.1680-after 1756; other dates are sometimes listed) was a minor Baroque composer and organist in France. The details of his life are few; it is not known where he was born or where he received his musical training.

His name first surfaces in the archives of Ste. Madeline-en-la-Cité, where, in 1706, he unsuccessfully competed against Jean-Philippe Rameau for the post of organist. Dornel eventually was appointed to the post after Rameau turned down the job.

Laudatory references to Dornel chiefly concern his sacred music, none of which seems to have survived. He also composed instrumental music in the style of the day, which was heavily influenced by in-vogue Italian composers like Arcangelo Corelli. The last historical reference to Dornel is in a statement, published in 1780, to the effect that he had died some 25 years earlier.

This sonata, which is a trio sonata, was originally intended for flutes, violins or oboes. The editor points out that the part books are labeled “pardessus I” and

“pardessus II,” indicating a possible aim of Dornel to sell his music to the amateur players of the *pardessus de viole* (a slightly smaller, higher treble viol). The solo parts, written by Dornel in the French violin clef, reinforce this. (They are presented here in treble clef.)

This piece is not a sonata in the Classical era’s sense of the term, but rather a collection of stylized dance movements, not unlike the suites or partitas written around the same time by J.S. Bach or G. F. Handel. In recent years, French Baroque music has taken a back seat to the more celebrated music coming from Germany, England and Italy at the same time. This is indeed unfortunate, as much of this music is certainly well-written and contains elements of interest.

I was pleasantly surprised by this piece, which is charming and pretty, if not profound. There are contrapuntal intricacies not found in Corelli’s music, presumably due to Dornel’s training as an organist.

As noted above, this sonata is scored for alto, tenor and bass recorders, and the pieces work very well in that configuration. In their original scoring, the solo parts would have been played by matching instruments, so here the players—especially the tenor recorder player—need to play with a great deal of sensitivity to avoid swamping each other.

Although Nagel has arranged and edited the music for a recorder trio, its true beauty is revealed by adding a harpsichord on the continuo part.

The tenor part frequently rises to first line A and descends to D above middle C, while the alto part is consistently in the upper register. For this reason, experienced players are needed for a performance, but less experienced players should not be deterred from playing this piece. Its technical demands lie more in dynamic adjustment than in articulation.

Although Nagel has arranged and edited the music for a recorder trio, its true beauty is revealed by adding a harpsichord on the continuo part (the realization has been supplied without comment) and using a viola da gamba to replace the bass recorder. Nagel’s edition is versatile enough to accommodate both approaches.

Charles Nagel is to be applauded for bringing this undeservedly obscure music back into the light. This is a well-laid-out and easy-to-read edition, designed with the player in mind. There are no page turns in the parts. Rather than printing on the back of the parts, Cheap Trills has elected to provide an insert sheet for Movement IV.

This kind of thinking has been applied to the keyboard part as well: the movements are printed out of order (IV before III) in order to avoid page turns. Keyboard players will thank Nagel for such consideration.

My only criticisms are the lack of tempo markings, and the lack of translation for those players unable to read French. The less experienced player, unfamiliar with the idiom, tends to take all movements more slowly than intended.

I believe that most players will benefit from a perusal of this edition. The music is technically within the reach of most players, but requires good musicianship to fully reveal its beauty.

Frank Cone

SHORT WAVE, BY PAUL LEENHOUTS. Edition Moeck 2825 (Magnamusic), 2004. AATB. Sc 5 pp, pts 2 pp each. \$20.

Short Wave is a finely crafted and slightly experimental work in the context of a catchy old-time jazz-influenced style. According to the edition's preface, Leenhouts was inspired to write this composition by "the image of people dancing the Charleston, wearing hats with feathers and having smoky discussions around dimly lit tables...depicting the social life of the thirties."

Yet, the music (and, incidentally, the imagery) seems to recall more the speak-easy environment of the 1920s. By the 1930s, the two-beat Charleston feel that Leenhouts employs gave way to the four-beat fox trot.

The type of formal structure employed in *Short Wave*, which is multithematic (like marches, ragtime compositions, and much of the pre-1930s jazz repertory), was eschewed in favor of simpler monothematic forms such as the 32-bar song and 12-bar blues.

In two sections of *Short Wave*, there are jazz solos that are completely written out. Their construction, like the solos in middle-to-late 1920s jazz, is largely based on arpeggiation, rather than on a more varied melodic swing style.

However, all of the above may be less anachronistic than it seems. The

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Ramblers, Holland's finest jazz band of the 1930s, played in a two-beat style and generally sounded like a U.S. band from the '20s. Perhaps Leenhouts's choices are more a matter of local reference than of anachronism.

The edition is beautifully printed and prepared with instructional notes in German, English and French. There are no page turns in the parts. *Short Wave* requires a good ensemble group.

...Leenhouts was inspired to write this composition by "the image of people dancing the Charleston, wearing hats with feathers and having smoky discussions around dimly lit tables...."

MUSIC FOR SUNRISE, BY NIGEL BUTTERLEY. Orpheus OMP 115 (<www.orpheusmusic.com.au>), 2004. See below for instrumentation. 2 sc, 5 pp each. Abt. \$15 + P&H.

ASIADDEH AND OTHER SONGS, BY RACHEAL COGAN. Orpheus OMP 112, 2004. See below for instrumentation. Sc 7 pp. Abt. \$13.50 + P&H.

Both of these new editions from Orpheus contain music that leaves much to the moment of performance.

Music for Sunrise was composed by Nigel Butterley—whose *White-Throated Warbler*, written years ago, was recorded by both Carl Dolmetsch and David Munrow and became an icon of (pre-Benjamin Thorn) Australian recorder music. *Sunrise* is a large and somewhat ritualistic aleatoric work for eight or more recorders (minimum requirements: 3S 3A 2T), flute, and seven percussion instruments (large and small drums, maracas, wood block, suspended cymbal, small bell and triangle, with one player on each instrument), and a conductor.

The conductor's job is mainly to mark off sections, consisting of collages of fragmentary ideas of four to 16 beats in length, that the players independently repeat over and over. This is not as easy as it sounds. The various instrumentalists are not playing in strict alignment and do not come together at transitional points.

The piece begins with the non-pitched percussion and pitched recorder/flute groups alternating with each other, and builds into the full ensemble at the end. *Sunrise* stops abruptly when the conductor gives the final cue.

Butterley's pitch world is organized around a not-so-strict 12-tone method. For example, in the second entrance of the recorders, one part has a repetitive melodic phrase using the notes G B C D F. Another part enters soon after with a repeated figure using the notes A E F^b D^b, and a third part enters with A^b G^b B^b, so that all 12 tones of the chromatic scale are heard.

Asiadeh and other songs by Racheal Cogan offers four rather long monophonic modal melodies in a style influenced by Greek, Balkan and Turkish music. (See her diary chronicling her travels through Greece in the November 2002 issue of *American Recorder*.)

The composer suggests several manners of performance: solo, solo recorder with improvised percussion accompaniment, several melody instruments in unison, or solo with drone. Combined variants are also welcome.

Cogan offers some performance instructions, particularly in regard to improvisation and ornamentation, but many recorder soloists and groups do somewhat similar presentations of Medieval monophonic dances and will find this to be fairly familiar territory.

The editions are clearly printed, but the spacing of the notes often leaves something to be desired.

One of the two scores in the edition of *Music for Sunrise* is in book form, the other in file form. Obviously the latter is provided for photocopying. The individual parts are easy to play, but putting this piece together will require a bit of rehearsing.

Asiadeh, on the other hand, is fairly difficult and will need advanced player(s).

It's hard to evaluate compositions that are so open-ended. Both have the potential to be effective.

Pete Rose

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

FEEDING TIME AT THE ZOO, BY LANCE ECCLES. Orpheus Music OMP 073 (<www.orpheusmusic.com.au>), 2001. SATB. Sc 39 pp, pts 15-17 pp each. Abt. \$28 U.S. + P&H.

OCEANIA, BY LANCE ECCLES. Orpheus Music OMP 070, 2001. ATTT. Sc 9 pp, pts 3 pp each. Abt. \$15.50 U.S. + P&H.

ALLEYCAT'S PICNIC, BY LANCE ECCLES. Orpheus Music OMP 069 2001. ATTB. Sc 4 pp, pts 1 p each. Abt. \$14 U.S. + P&H.

SPIDERS, BY LANCE ECCLES. Orpheus Music OMP061, 2001. SATB. Sc 11 pp, pts 4 pp each. Abt. \$15.50 U.S. + P&H.

These four works by the Australian composer Lance Eccles—each in an attractive, easily read and carefully edited publication—are intermediate in performance level and contemporary, though relatively conventional, in style. All of the reviewed works are programmatic, musically depicting animals or scenes.

Eccles' other publications by Orpheus Music include both original works and settings of folk songs of various nationalities. Eccles is a senior lecturer in Chinese at Macquarie University in Sydney, whose interests include the Coptic and East Timorese languages, as well as composing for the recorder.

For teachers and groups interested in music that can effectively demonstrate the descriptive possibilities of music to young students, the 20 movements of *Feeding Time at the Zoo* will be a welcome find. Between the twittery "The Sparrows" and the clip-clopping "The Horses," the music appropriately slithers, howls, squirms, flaps, etc. Techniques used to evoke the images employ rhythm, harmony or melody, plus combinations of these.

Most of the movements are also good music, apart from their programmatic value, and are fun to play, though a few are less interesting ("The Peacocks" and "The Maggots" in particular). Several shorter programs could easily be assembled with selections from the suite, taking care to vary the pieces in tempo and mood.

Among the best of the livelier movements in *Feeding Time at the Zoo* is "The Horses," which expresses its character largely through its regular eighth and 16th-note rhythms (especially fun for the octave-jumping bass, but a good fast trot for all parts). "The Kangaroos" is hoppy by way of a 12/8 jig style; the parts of "The Sharks" ominously circle each other with little harmonic variation; and "The Tadpoles" is constantly busy and agitated.

"The Wolves" and "The Seagulls" are both fast waltzes, but very different in

mood. Good slower pieces are the predictably sluggish, but pleasant, "The Slugs"; the chorale "The Salamanders," which gradually changes from open to more traditional harmonies; and "The Carp," with an Oriental flavor and contemporary harmonies (including minor seconds). "The Wombats" is somewhat faster and agreeably melodic. A favorite of my test consort was "Queen Bees," a modern incarnation of a Baroque trio over a ground of "God Save the Queen."

The best of the three *Oceania* movements may well be "Mudflats," a minimalist work in harmonically interesting four-measure phrases. With its slow quarters and halves in a short melodic range, it is deceptively easy to play—but requires sensitive interpretation to bring out the bluesy feel and make it sound as good as the composer meant it to be.

Playing "Petrels" truly presto, as marked, brings out the offset rhythms and rhythmic patterns. "Dolphins" is so percussively repetitive that it can be tedious, though the challenging rhythms and dissonances add interest.

Alleycats' Picnic is a jazzy, brassy piece in 12/8, evoking swing "cats" at least as much as the feline variety. A good alto player is essential in order to avoid having the piece sound like actual fighting alleycats, since the treble (alto) part is in the instrument's highest range except for a brief mellow section.

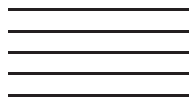
Sight-reading was challenging at first, due to the mix of rhythms in the parts. After playing enough to identify the style, however, we realized that Eccles was writing out what swing musicians would naturally do to the rhythms—for example, approximating swing beat anticipations. By feeling the solid four beats per measure, played by the bass throughout most of the piece, and by letting the anticipations and hemiolas float/swing in reference to the beats, rather than counting, the rhythms come together nicely.

The three movements of *Spiders* ("Red-back," "Orb Weaver," and "Funnelweb") are more similar in style and mood than the movements in the other suites reviewed. But all three are very appealing, especially melodically. They are musical expressions of three short poems by Eccles (printed at the beginning of the edition) about different types of Australian spiders.

In all of the reviewed works, Eccles apportions interest and activity evenly between the parts, when possible, and in *Spiders* the balance is particularly good.

Sally Harwood

CHAPTERS & CONSORTS



Playing for First Night and making recorder stands; recorder orchestras: on both coasts, and in between

Members of the **Bella Vista Recorder Consort** helped to usher in 2005 by participating in the First Night celebration in downtown Fayetteville, AR. Performing at the “Classics” venue, they presented their favorite instrument to an enthusiastic audience. The varied program, of music old and new, included works by Hassler, Ninot, Van Eyck, Donato, Bach, Mozart, Sweelinck, Staeps and Raksin.

A special feature was an arrangement, made by consort member **Hildegard Erle** of the Welsh tune “Ashgrove.”

Consort members **Bill Rees** and **Roger Widder** also played with the **Arkansas Early Music Players**, performing at the same venue.

Members and friends of the **St. Louis (MO) Recorder Society (SLURS)** met at **Norm Stoecker’s** workshop to build inexpensive folding recorder stands in February. Participants built 13 stands from pine lumber and hardwood dowels, each tailored to fit a particular set of instruments. Afterward, the cheerful carpenters relaxed and socialized over a potluck.

The **ARS Miami (FL) Chapter** was honored to have **Martha Bixler** (*seated at left in photo at right*) of New York City, NY, conduct a playing session for its December chapter holiday meeting.

Sheila Ravin also left the chilly city sidewalks of New York to join the Miami group of 13 in playing selected pieces from Will Ayton’s work *Mary Danced*. Attendance at the Saturday afternoon session was better than usual.

The descriptions of disappointment and praise that were expressed respectively in the September and November issues of *American Recorder* piqued chapter members’ curiosity about Ayton’s work. With Bixler’s keen direction as to articulation and expression, the Miami players were soon able to feel pleased with the group’s sound. The group’s enjoyment of Ayton’s compositions grew



with each replaying, with an overall feeling for this music that was very positive.

As in the AR review, participants liked “Mary’s Dance,” especially its harmonies and lightness, but were also struck by the vocal beauty of the “Magnificat” and “Ave Maria,” as sung by a mezzo-soprano who is a member of the chapter.

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Recorder Orchestras Perform

The **Highland Park (NJ) Recorder Society** and the chamber orchestra **Garden State Sinfonia** plan a joint April 3 concert entitled "Fairrest Isle, A British Musical Miscellany" for chorus, recorders, oboes, trumpets, strings and harpsichord.

The concert program will feature music of British composers of the Baroque era and the early 20th century—G. F. Handel, Henry Purcell, Jeremiah Clarke and James Paisible from the earlier times, and 20th-century composers Ralph Vaughan Williams and Edmund Rubbra. Princeton-area guest artists on the program include recorderists Stephen Berkelhammer and John Burkhalter; harpsichordists Gavin Black, Dean Poulsen and Eugene Roan; and 'cellist David Black.

Recorder quartets will perform dance music of Purcell and music from his opera *Dioclesian*, plus the less-familiar *Suite for Recorders* of Vaughan Williams and *Notturmo* of Rubbra. Strings will perform works by Paisible.

Soloists will be featured in music from Handel's *Rinaldo* and a Handel sonata in B \flat for oboe and basso continuo. The program will close with Purcell's *See Nature Rejoicing* for chorus, oboes, trumpets, strings and harpsichord.

On another coast, the **American Recorder Orchestra of the West** (AROW) has a similar theme for its 2005 concert series, "Music of the British Isles," with six concerts set to be performed in northern California and Nevada during the months of March-May.

Large, multi-part works created for recorder orchestra will be contrasted with intimate performances of small, one-on-a-part ensembles. In addition to recorders ranging from garklein to contra bass, AROW uses 'cello, harpsichord, harp, guitar, percussion and voice to complement the orchestra's timbre.

Among the large works slated for performance by AROW is a suite of six Baroque pieces arranged by Denis Bloodworth, conductor of the London Recorder Orchestra. Another is an original composition by Paul Clark, former conductor of HERO (Heart of England Recorder Orchestra), presenting variations on the folk tune "Scarborough Fair." AROW's conductor, **Richard Geisler**, has also arranged a suite of five well-known Holborne quintets.

Among the small ensemble pieces are a part song by Francis Pilkington, based on the nursery rhyme "Little Boe Peep,"

which will be sung by AROW member Ellen R. Fisher. In addition to several other pieces with a "bird" theme, AROW's new assistant conductor **Greta Hryciw** will conduct the round *A Robyn, Gentil Robyn*, in which the audience will be invited to sing along.

The new **Los Angeles Recorder Orchestra** (LARO), turned its rehearsal space at St. Bede's Episcopal Church in west Los Angeles, CA, into a concert hall for its debut performance on January 23. Conducted by **Thomas Axworthy**, the 31-member ensemble has been rehearsing since its founding last summer by **Lia Starer Levin** and Axworthy.

LARO is the third recorder orchestra to be formed in California—the northern part of the state boasts two.

January's program, described as "Renaissance to Rag," included music ranging from the 16th to the 20th centuries and offered a showcase for the spectrum of recorder voices from soprano to contra bass.

A full house of more than 100 friends, relatives and other early-music lovers gave the new ensemble a standing ovation. "We got off to a good start," said Axworthy. LARO's next concert is scheduled for June.

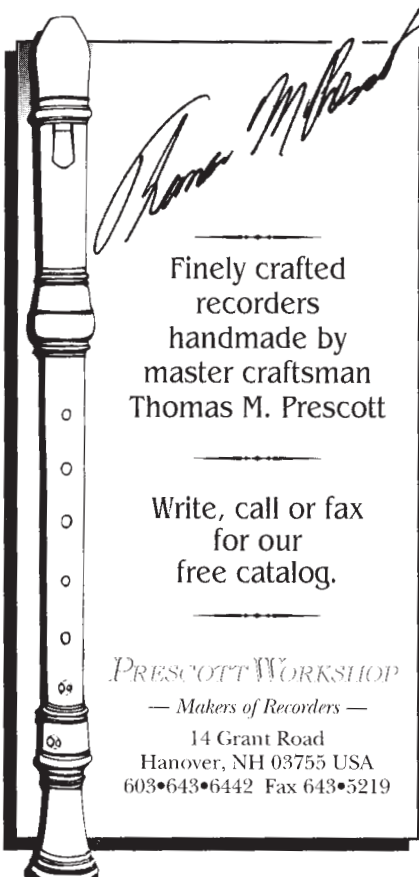
Following on its mini-performance debut last fall for the **Early Music Colorado** fall festival in Boulder, CO, the **Front Range Recorder Orchestra** regrouped to rehearse for a full concert during **Play-the-Recorder Month**. The members of the new ensemble come from the **Boulder, Denver, and Fort Collins** ARS chapters to play in Colorado's first recorder orchestra.

Conducted by **Rosi Terada**, the March program, "An Italian Tour," will focus on the early music of Italy, with performances set for Longmont and Fort Collins.

Correction

In the January report on the **Greater Denver** (CO) chapter's November meeting conducted by **Connie Primus**, there is one mistake that some readers may notice: the group played two arrangements of the Thanksgiving hymn.


The one in *Seventeen Old Favorite Hymns*, published by Sweet Pipes, was arranged by William E. Hettrick. The David Goldstein arrangement came from his *Hymn Preludes for Four* published by Provincetown Bookshop. *American Recorder* regrets any confusion caused by the information.



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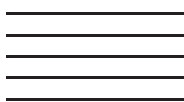
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