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MARCH 2006



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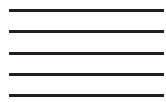
[More information and sound clips of these pieces are available on our website.](#)

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This delightful trio sonata places equal demands on the two recorder parts. Here you have the option of playing either alto 1 or alto 2 part. No second person is needed.
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Here you have the option of playing either alto 1 or alto 2 part. No second person is needed.
- #DOW 2502 Recercada I in G minor and II in G Major and "Greensleeves to a Ground" for Alto Recorder and Harpsichord/Basso continuo** This contains several challenging pieces.
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- #DOW 2504 Marcello: Sonata for Alto Recorder and Basso continuo Op. 2 No 2 in D minor**
- #DOW 2505 G. F. Händel: Sonata for Alto Recorder and Basso continuo Op. 1 No. 2 in G minor**
- #DOW 2506 G. F. Händel: Sonata for Alto Recorder and Basso continuo Op. 1 No. 7 in C Major**
Handel's sonatas provide an initial acquaintance with his wonderful music and therefore belong in the standard repertoire of every recorder player.
- #DOW 2507 G. Ph. Telemann: Sonata for Alto Recorder and Basso continuo TWV 41 : C2 in C Major**
This sonata for is very well-known and comes from the "Getreuer Musikmeister", a musical periodical edited by Telemann himself.

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EDITOR'S NOTE



It comes as no surprise to those of us involved in making music that the arts, and music in particular, help our brains remain nimble as time marches on. Whether the study is of nuns and priests, or seniors in Sweden, whether the results are reported from Australia, the U.S. or the U.K., the conclusion stays the same: music, especially playing music with others, helps retain brain function as we age.

Living proof of the truth of that axiom is **Anthony Rowland-Jones** (below), who turned 80 years young on February 17.



(The report is that he was fêted with a wild boar feast in celebration of the event.) In this issue's article (page 14), one of a series he has contributed to AR that are accompanied with dazzling visuals, he continues his quest via iconography to find the "first recorder."

This issue is full of reports about recorder players, young and old—news of another octogenarian, **Dale Higbee**, and **Carolina Baroque** (page 8); an interview with the rather younger **Dudley-Brian Smith**, who plays recorder in Scottish folk-pop group **Smithfield Fair** (page 10); and announcements of awards to **Marion Verbruggen** and **Constance Primus** (page 4). Connie keeps music reviews moving smoothly through AR, in the same way that Marion keeps notes flowing smoothly through her recorder performances.

Last, and certainly never least, is the annual compilation of **recorder workshops** (page 21)—mostly occurring during the summer, although this time the listings start in late May and go right through to November. What better way to keep those little grey cells active and healthy than to attend a workshop?

Gail Nickless

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

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March 2006



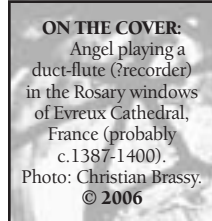
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ON THE COVER:
Angel playing a duct-flute (?recorder) in the Rosary windows of Eyreux Cathedral, France (probably c.1387-1400).
Photo: Christian Brassy.
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The third interview in a series on jazz and pop recorder players, in which Dudley-Brian Smith describes playing recorder in Charmer and Smithfield Fair, by Frances Feldon
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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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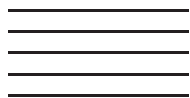
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PRESIDENT'S MESSAGE



Moving right along

In February, the Albuquerque, NM, chapter graciously hosted the Board's winter meeting. Not only did we have a productive meeting, but we got to talk to the local recorder players, play music together and share lots of good food.

Board meetings are a wonderful opportunity for the Board to visit recorder players around the country, and to continue the dialog on the relationship among ARS, local chapters and the larger recorder community. Many members—from the Albuquerque chapter and elsewhere in New Mexico—shared wonderful ideas about how to enhance these relationships. We tried to persuade some of these folks to run for the Board themselves, or at least to serve on an ARS committee!

If you really want to voice your opinion and have an audience with the ARS Board, have your chapter invite it to your city or town for one of its semi-annual Board meetings.

At each Board meeting, after a potluck supper hosted by the local chapter, we have an open forum. This is an opportunity for those attending to ask questions about the organization, and for the Board to discuss current projects. In Albuquerque, we outlined some By-laws changes that will go to a full membership vote by the end of the year.

The need for these changes became evident while preparing for the current Board elections. The Board realized that the election process spelled out in the By-laws was unnecessarily arduous. We knew something was wrong when we noticed it was harder to compile a Nominating Task Force (those charged with

finding potential Board members) than it was to get a slate of Board nominees.

Board members **Amanda Pond, Marilyn Perlmutter, Ann Stickney and Jerry Kaplan**, and along with two attorneys, are charged with the task of reviewing the ARS By-laws. They will ensure that all sections of the By-laws are consistent, have the best interest of members and the organization in mind, and will productively serve ARS for years to come.

We strongly believe that the majority of the Board should continue to consist of *elected* members if possible, and that its members should fairly represent the varied voices of the North American recorder community. We are also making sure that our By-laws comply with the statutes of the state of Missouri, the home of the ARS office. Keep watching in your ARS Newsletter for future announcements regarding By-laws changes.

In addition to the By-laws referendum, you should also be on the lookout for a new ARS survey or two. With the help of Jennifer Lee, assigned to work with ARS through the Business Volunteers for the Arts, we'll be inviting members to take a new and improved online chapter survey. We are also planning other targeted surveys to better under-

stand how ARS can connect with different segments of the recorder world. This is yet another way we hope to hear your opinion.

If you really want to voice your opinion and have an audience with the ARS Board, have your chapter invite it to your city or town for one of its semi-annual Board meetings. The Board loves to receive invitations, and we try our best to move around the country and visit as many chapters as possible. Hosting a Board meeting is not hard to do—in fact, it's similar to organizing and running a chapter workshop—and we are an easy-going and entertaining group (even if I say so myself). Please don't hesitate to contact me if you are interested.

Of course, the opportunity nearest at hand for each of you to express your opinion is on the enclosed ballot, on which you may choose five ARS members who will replace those Board members leaving office this fall. Please vote!

Wishing you a musical spring,

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



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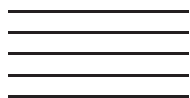
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Marion Verbruggen is Next ARS Distinguished Achievement Award Recipient

more than one specific area of achievement. In addition, the recipient should have a high public profile and have had significant influence in North America. The Board felt that Verbruggen's accomplishments and influence fit this description.

She joins past recipients, each of whom has had a similar impact on the recorder world: Friedrich von Huene, Bernard Krainis, Shelley Gruskin, Nobuo Toyama, LaNoue Davenport, Martha Bixler, Edgar Hunt, Eugene Reichenthal, Frans Brüggén, Valerie Horst and Pete Rose.

Verbruggen's full biography would take far more space than is available here, but even a short version aptly shows how important she has been and continues to be to the recorder—not only in North America and her home country of The Netherlands, but around the world.

After completing conservatory studies with Brüggén, Verbruggen was invited to join the faculty at the Royal Conservatory in The Hague, The Netherlands. Her prizes include the first International

Recorder Competition in Bruges, the Nicolai Prize for the Performance of Contemporary Dutch Music, and the Erwin Bodky Award for Early Music.

Verbruggen's performances throughout North America, Europe, Africa, Japan and Australia have drawn legions of fans to the instrument. Her technical virtuosity and impeccable style have dazzled newcomers and long-time recorder lovers alike. Her collaborations with contemporary composers have profoundly enriched the repertoire for the instrument.

Her diverse discography includes music ranging from 17th century Spanish songs and theatre music to her own transcriptions of J.S. Bach's cello suites.

Countless students in conservatories, workshops and master classes around the world have benefited from her insightful and inspiring teaching. Through her performing, teaching and recording she has been and continues to be a quintessential advocate for our instrument.

Verbruggen will be present to receive the award during the 2006 Berkeley Festival, set for June 4-11 in Berkeley, CA.

During the 2006 Berkeley Festival, the ARS **Distinguished Achievement Award (DAA)** will be presented to **Marion Verbruggen**, the world-renowned recorder virtuoso and ambassador for the recorder to the world.

In choosing a DAA recipient, the ARS Board is charged with honoring an individual whose work with the recorder has been at a high level, has extended over a long period of time, and has spanned

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The ARS is planning various activities during the **Berkeley Festival** (see www.americanrecorder.org/Berkeley/Berkeley2006.htm for Festival events plus some fringe event listings). In addition to ceremonies honoring the 2006 Distinguished Achievement Award and Presidential Special Honor Award recipients, the ARS will hold its **14th Annual Great Recorder Relay** on June 10, a Town Hall meeting and play-in, a roundtable—and, as usual, an ARS booth in the exhibition, with information about events of interest to recorder players. **Early Music America** will host a conference June 8-10 in Berkeley entitled "The Early Music Entrepreneur." For a schedule, see www.earlymusic.org.

Constance Primus to receive ARS Presidential Special Honor Award

At the recent ARS Board meeting, **Constance Primus** was selected as the 2006 recipient of the **Presidential Special Honor Award**. This award was established by the Board in 2003 and is granted at the discretion of the ARS President, with full Board approval. It recognizes and honors individuals who have made special contributions to the recorder world. David Goldstein was the first recipient of this award in 2003; Weezie Smith and Carolyn Peskin both received the award in 2005.

Primus has taught music to adults and children and has performed on recorder and flute for many years. She has taught at many ARS, early music and Orff workshops all over the U.S., and was director of the Colorado Recorder Festival at Colorado College from 1980-1994.

She has a degree in music history and literature from the University of Colorado, where she wrote a thesis on Ganassi's *Fontegara* and coached the collegium musicum.

A longtime member of the Greater Denver (CO) ARS chapter, she also helped organize the Boulder and Colorado Springs chapters.



As a member of the ARS Board for 14 years, she helped develop the ARS Education Program and the Junior Recorder Society, and served as the organization's president from 1990-1994.

Currently, she is music reviews editor of *American Recorder* magazine and is active as a performer and workshop teacher. She is also on the committee

that has overseen the creation and operation of the Recorder Music Center at Regis University in Denver.

The award will be presented to Primus during the ARS events set to coincide with the biennial Berkeley Festival, June 4-11 in Berkeley, CA. Please check the ARS web site, <www.americanrecorder.org>, for details on the award ceremony.

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The 2006 Berkeley Festival & Exhibition is dedicated to the memory of Laurette Goldberg (1932 – 2005).

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Bits & Pieces

NewART (New Amsterdam Recorder Trio), with recorderist **Nina Stern**, joined **Parthenia** for a concert of recorder consort and viol consort music in New York City, NY, in February, entitled “Double Delight.” Members of NewART are **Rachel Begley, Daphna Mor and Tricia van Oers**.

February also heard the recorder trio **Tarantella** play in answer to “the spider bite in all of us—the part that is open to Art, Love, and Nature.” The trio, based in the Boston (MA) area and performing nearby in Jamaica Plain, comprises the well-traveled American recorderist **Sarah Cantor, Héloïse Degrugillier** (from France, but currently studying Alexander technique in Newton, MA) and **Justin Godoy** (of Bolivia, and a student of the Longy International Baroque Institute).

As a cure for the spider-bite and its intoxicating venom, Tarantella’s program danced through haunting Medieval melodies, jazzy rhythms and tangled Italian Renaissance counterpoint, proud Spanish dances and subtle French Baroque music, by a cadre of composers including Anthonello de Caserta, Jacobo da Bologna, Matheus de Perugia, Guillaume Dufay, Francisco Guerrero, Adrian Willaert and Vincenzo Ruffo.

On March 25 and 27, **Reine-Marie Verhagen, Rachel Begley and Daphna Mor** will perform a program, “Imitation is the sincerest form of flattery,” on Long Island and in New York City, NY. The program of canons and counterpoint features music from the 13th to the 20th century, for one, two and three recorders—by J.S. Bach, Béla Bartók, Machaut and Telemann, among many others. Verhagen will also perform her own arrangement of Steve Reich’s *Vermont Counterpoint* in 12 parts (11 pre-recorded, as in the original version for flutes). Verhagen gave the work’s premiere in summer 2004.

In its second program of the season, on February 10 in Madison, WI, **L’Ensemble Portique**, led by recorderists and artistic director **Lisette Kielson**, presented another of its signature programs of Baroque and contemporary chamber music. Old and new merged together in works where composers look to past traditions for their innovative ideas. Works by Geminiani, Locke and Merula met three world premieres: by Michael Mayerfeld

Bell (Madison, WI), Gonçalo Lourenço (Lisbon, Portugal) and Jeff Snyder (New York City, NY).

Bell’s two-movement *Uisge Beatha* (Water of Life) is flavored with the tradition of Celtic dances and is described as “a rousing celebration of the fellowship of existence.” Lourenço writes an anthem of the Portuguese soul in *Alma Mater*, depicting the sadness, strength and vivacity of the Portuguese people. Counterpoint of textural and timbral ideas is the focus in Snyder’s *Dance Suite*, an abstract variation of the Baroque dance suite where “energy level and speed of information” replace the 18th-century practice of fast-slow-fast tempo indications.

March 17-19 saw **Philomel** continue their 30th anniversary season with three concerts around the Delaware Valley near Philadelphia, PA. The program, entitled “Venetian Magic,” offered glimpses of musical splendor behind Venice’s most majestic facades—and of exotic entertainments on rarely visited Venetian islands. Featuring chamber concertos and virtuosic sonatas by Vivaldi, Telemann, Fasch and Galuppi, the program combined music and commentary to explore music and daily life in three Venetian venues seldom revisited in modern concert programs: embassies, monasteries, and grand *palazzi* or palaces.

Philomel’s March concerts were also previewed in an hour-long radio broadcast on WRTI on March 12. Performers featured in Philomel’s March programs were **Elissa Berardi** (right), flute and recorder; **Virginia Brewer**, oboe; **Nancy Wilson**, violin; **Vivian Barton**, ’cello; and **Bruce Bekker**, harpsichord.

On May 5-7, Philomel’s season continues with its final Franklin 300th anniversary festival concert, “Franklin’s Paris,” a program featuring soprano **Julianne Baird** in arias by Jean-Baptiste Lully, Christoph Willibald Gluck, Nicoló Piccinni, and Andre Gretry, and in songs by Madame Brillon. The ensemble’s latest CD, entitled *Ben Franklin’s Musical World*, is now available online at <www.philomel.org> and at retail outlets, and features a lively mix of the Scottish songs Franklin especially enjoyed, plus coffeehouse and

pleasure garden tunes, and concert and salon music by Purcell, Handel, Haydn and Boccherini.

The **National Flute Association** (NFA) convention set for August 10-13 in Pittsburgh, PA, will feature Baroque flute. NFA will host a meeting of over 3000 professional, student and amateur flutists. Prominent U.S. and international flutists will be presented in a multitude of concerts, competitions, panels, workshops and exhibits. For information and a registration form, see <www.nfaonline.org> or call 661-299-6680.

The NFA Lifetime Achievement Award will be presented to English Baroque flute flutist **Stephen Preston**, a prominent figure in early music and historical dance who teaches at London’s four leading music schools: Trinity College, The Royal College of Music, the Royal Academy of Music, and the Guildhall School of Music.

Those attending the conference will be able to hear a master class in which Baroque flute master class competition winners play for North American flutist **Christopher Krueger**, who has performed as a soloist and ensemble performer with virtually every major early music organization in the U.S.



An open Baroque flute master class will be given by **Stephen Schultz**, founder of the American Baroque Orchestra and principal/solo flutist with the Philharmonia Baroque Orchestra.

Other workshops and lectures include **Karen Garrison** discussing “The Flute in the 17th and 18th Century” and **Betty Bang Mather** with insights on Bach’s *Partita*.

The NFA has over 6000 members in 50 countries. Founded in 1972, the NFA annually sponsors a convention and competitions for professionals and students, commissions new compositions for the flute, maintains a large library of flute works, and publishes *The Flutist Quarterly*.

The first commercial opera recording of the **Boston (MA) Early Music Festival** (BEMF)—Johann Georg Conradi’s *Ariadne*—was nominated for a Grammy Award in the category of “Best Opera Recording of 2005.”

First performed to critical and public acclaim as the fully-staged operatic centerpiece of the 2003 BEMF, the BEMF *Ariadne* was recorded with the original cast in July 2004 in Bremen, Germany, at the studio of Radio Bremen.



The three-CD set—complete with notes and libretti in French, German and English—was released on the CPO label for the June 2005 BEMF. Immediately in July 2005, BEMF’s *Ariadne* was released worldwide on the Naxos label.

Generous support for people affected by Hurricanes Katrina and Rita has been shown in many different ways. For musicians who have lost the tools of their trade—their instruments—**American Federation of Musicians** (AFM) Local 174-496 of New Orleans, LA, is holding an instrument drive.

“Immediately after the storm, we heard from people saying they had old instruments, asking if there was anyone who might need them,” explains

Kim Foreman, an officer and business representative for AFM Local 174-496. “It really helps musicians in this time of need to be able to play an instrument.”

Forman said that the local plans to store and sort the instruments in a rehearsal hall in the local’s headquarters. It welcomes all kinds of donations.

The union local distributes a newsletter to its members that lists the instruments they have to give away. The newsletter will have an application form for eligible musicians to fill out, to ensure that donated instruments are getting to the right people.

“New Orleans has long been known for its music,” said AFM president Tom Lee. “It is especially important during this time that its musicians are able to practice and perform their craft while the city rebuilds. We urge individuals and companies to contribute in any way they can.”

For more information, or to donate an instrument, call 504-947-1700 or e-mail <office@neworleansmusicians.org>.

AFM of the U.S. and Canada is the largest organization in the world dedicated to representing the interests of professional musicians. For more information, visit <www.afm.org>.



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Recorderists in News and Reviews

In the October 2, 2005, *Milwaukee (WI) Journal Sentinel*, Tom Strini's review—entitled “Recorders taken beyond twittering: Early Music Now program explores instrument's range”—posted glowing accolades to the performance by recorderists **Marion Verbruggen** and **Cléa Galhano** with gambist **Phoebe Carrai** and harpsichordist **Jacques Ogg**.

“Verbruggen and Galhano dispatched Telemann's abundant, antic chromatic runs in the unaccompanied *Duo [V]* with the aerobatic ease of swifts picking insects out of the air. [Hotteterre's *Premiere Suite de Pieces*, Op. 4], also unaccompanied, is all atwitter with ornaments. The recorder players integrated them seamlessly into the rhythmic and metric flow and made amusing gestures of them, from violent shakes to sly turns,” commented Strini in one part of the review.



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Near the review's conclusion, he went on, “High drama is the longest reach for the recorder. Verbruggen, Ogg and Carrai attained it in J.S. Bach's *Sonata BWV 1034*. Galhano joined them at the top in Bach's *Trio-Sonata BWV 1027/1039*. The recorders produced an array of subtleties, including biting attacks, fine gradations of staccato and legato, and a surprising range of dynamics, to inflect the line and the drama.”

In the February 7 *Salisbury (NC) Post* arts editor Sarah Hall interviewed Carolina Baroque's **Dale Higbee**. The octogenarian recorder player is a clinical psychologist by training, although he started playing recorder 50 years ago—after playing flute for 20 years before that (and at one point considering studies at the Juilliard School of Music).

His professional background, coupled with his musical activities, puts him in the unique position to offer “Essentials for a Fulfilling Life,” a sidebar accompanying the article. In addition to his advice there regarding diet, exercise, and being open to new experiences, the list includes having “A passion, which can be one's occupation, hobby or special interest. For Higbee, that is Baroque music and Carolina Baroque.”

Hall's interview mentioned, “At Harvard, he studied flute but chose to major in psychology. He also ‘minored in Boston Symphony.’ He witnessed Koussevitzky's last season, attending concerts regularly with his student season ticket, which in those days cost only \$28.”

She brought out more on this musical facet of Higbee's life that certainly

contributes to his happiness in his longevity. “Higbee has never regretted his decision to major in psychology instead of music. He points out that only a very small percentage of professional musicians make an adequate living financially. Also, with music as an avocation, he has been able to perform the music he chooses to perform. Professional musicians don't always get a choice, playing what they are hired to play.”

The interview was a precursor to the February 10 **Carolina Baroque** performance of “Music's Golden Age: Bach, Handel and Mozart” (see the *ARS CD Club* for several Carolina Baroque CDs). In Hall's review of that event, she pointed out that defining “golden age” might vary depending on the individual making the designation—but that certainly the high Baroque and the period encompassing Mozart's career fell neatly into that descriptive category. The program “ventured beyond the group's usual Baroque boundaries in planning this performance, including music of W. A. Mozart in honor of the composer's 250th birthday this year.”

Hall mentioned that, in transcribing the larger works for “reduced forces,” Higbee's recorder playing assumed the role of “mini band” playing parts originally scored for other instruments, such as oboe and trumpet...Higbee played with finesse, never upstaging the singers, and keeping good balance with the other instruments, whether performing an ornate counterpoint or a sustained chorale melody.”

A Musical Cruise of the Mediterranean

It's always interesting to hear the recorder in a new repertory and in an unusual venue. On February 5, the excellent recorderists **Daphna Mor** and **Nina Stern** joined to play such a concert at The Stone, a “listening” room in the East Village section of Manhattan in New York City, NY. There are many music clubs in the neighborhood, but The Stone is unusual in that it is only for listening: no food or drink is served, but the room is more like a club than a concert hall. About 40 eager listeners gathered to hear Mor and Stern and their collaborative musicians **Omer Aviel**, double bass and oud, **Tomer Tzur**, percussion, and **Uri Sharlin**, accordion.

Except for two 14th-century pieces from Italy and England, the program consisted of traditional music of Armenia, Macedonia and Greece. The slow, plaintive, Dorian-mode-oriented Armenian pieces were especially effective. Using tenor recorders, Mor and Stern exchanged melody and drone functions, to the accompaniment of the double bass or oud with percussion.

To the River was especially beautiful. The accordion joined the ensemble for the rowdy dance party pieces, often doubling the soprano recorders at the octave to good effect.

Congratulations to Mor and Stern for venturing into this alternate repertory. With their musicality and accomplished technique, they made a good case for the inclusion of the recorder in traditional Balkan and Armenian music. By performing in a non-traditional venue they introduced the recorder to an audience that might not otherwise hear it—and the more places recorderists can find in the larger world of music, the better.

Anita Randolfi

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An updated listing of all available CDs may be found at the ARS web site: <www.americanrecorder.org>.

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ARIAS, DUETS & BALLET MUSIC FROM HANDEL OPERAS Carolina Baroque. Dale Higbee, recorders. Live recording of a variety of excerpts from operas of Handel, including *Alcina* and *Giulio Cesare in Egitto*.

ARLECCHINO: SONATAS AND BALLETTI OF J. H. SCHMELZER Ensemble Caprice Stuttgart. Matthias Maute & Sophie Larivière, recorders; Michael Spengler, gamba; Maria Grossman, harpsichord. Works by Schmelzer, Muffat, Vitali. Antes Edition.

BACH & HANDEL: BAROQUE MASTERS Carolina Baroque. Dale Higbee, recorders. Excerpts from several operas and cantatas, recorded in 2002 concert.

BACH ARIAS, DUETS AND CHAMBER MUSIC Carolina Baroque. Dale Higbee, recorders. Live recording featuring Bach cantatas (BWV 140, *Wachet auf*) & other works.

BACH: MUSIC TO CHALLENGE THE INTELLECT AND TOUCH THE HEART Carolina Baroque, Dale Higbee, recorders. *Cantata No. 21, Part One: Cantata No. 182*.

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A. CORELLI Ensemble Caprice Stuttgart. Matthias Maute & Sophie Larivière, recorders; Michael Spengler, viola da gamba; Maria Grossman, claviorganum. Works by Corelli & Kuhnau. Antes Edition.

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HANDEL: THE ITALIAN YEARS Elissa Berardi, recorder & Baroque flute; Philomel Baroque Orchestra. *Nel dolce dell'oblio & Tra le fiamme*, two important pieces for obligato recorder & soprano; Telemann, *Trio in F*; Vivaldi, *All'ombra di sospetto*.

MANCINI: CONCERTI DI CAMERA Judith Linsenber, recorders. Musica Pacifica plays Marais's complete works for 2 treble lines and bass with varied instrumentation and orchestrations. 2CD set. EMI Records/Virgin Classics. \$30.

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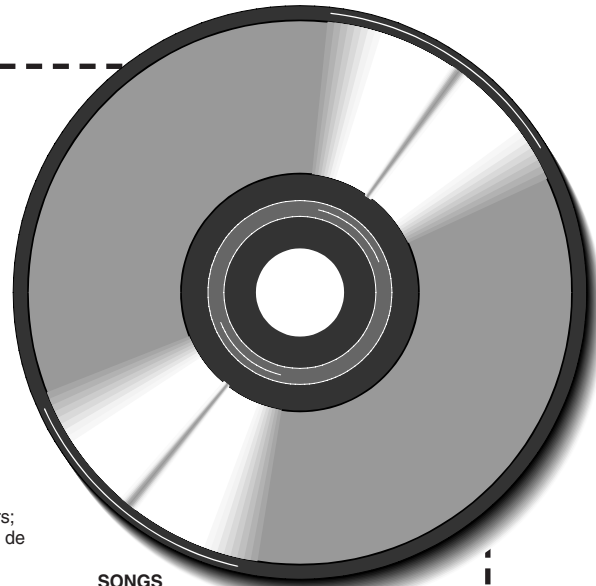
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RECORDER CHARMER

DUDLEY-BRIAN SMITH DESCRIBES PLAYING RECORDER IN CHARMER AND SMITHFIELD FAIR

by Frances Feldon

This article is the third in a series on American jazz and pop music recorder players. (See the January 2005 AR for the initial article, an interview with jazz drummer and recorder player Eddie Marshall. It was followed in September 2005 by an interview with Terry Kirkman of **The Association**).

Dudley-Brian Smith, based in Baton Rouge, LA, plays a number of instruments (including recorder) with the Scottish music-influenced acoustic “folk/pop” band **Smithfield Fair**. Their music, both original tunes and traditional songs, is exceedingly pleasant, and their CDs resound with an obvious Celtic spirit, which will resonate with anyone who loves Renaissance music of the British Isles. Smith’s occasional use of recorder in their music reminds me of the manner in which recorder is used in a Renaissance mixed consort.

He came to my attention when he first wrote to AR in response to reading the September 2005 interview with Terry Kirkman. Here is an excerpt from his letter:

I began playing recorder in the late 1960s—primarily because of Terry Kirkman and his work in The Association.

“I began playing recorder in the late 1960s—primarily because of Terry Kirkman and his work in **The Association**. I fell in love with the recorder’s organic, woody sound which so easily meshed with acoustic guitars, upright basses and the human voice. This love of recorders continues to the present day.

“From 1973-1989, I was Terry Kirkman’s multi-instrumental counterpart in the acoustic and vocal quartet **Charmer** [formed in the 1970s heyday of British folk bands like Steeleye Span], which was largely a touring unit through the Southern U.S. On all of the group’s eight albums, there is some recorder work, as all four members [brothers Bob Smith, Joel

Smith and Dudley-Brian Smith, plus Dudley-Brian’s wife Jan Smith] at some point performed on the recorder. In 1984 on the title track of *Dancing in the Dust*, there was a recorder trio featured within the driving acoustic guitars, bass and percussion, and underscoring the harmonized vocals.

“Throughout my recording career, I have maintained a case carrying a soprano, soprano, alto and tenor and a separate case for my pearwood bass. But eventually, I moved away from the recorder as **Charmer** became the Scottish-tradition-based ensemble **Smithfield Fair**. The recorder gave way to the tinwhistle—a dramatic change in the sound and timbre.

“Then in 2000, **Smithfield Fair** remixed its 1998 album *Highland Call* (Centaur Records CRC5023) for re-release. During the process - unhappy with the sound of the tin whistles - I was given a cassette copy of Terry Kirkman’s unreleased recording of “Bird Outside My Window” with **The Association**. It was brilliant and sent me scurrying for my recorder case. The tinwhistles were all replaced with recorders and the improvement was instantly apparent.

“On the next **Smithfield Fair** recording—2000’s *Cairdeas/Kinship* (Centaur Records CRC5024)—recorders were everywhere again and the traditional Scottish sounds and harmonies seemed to move closer to where **The Association** had left off. I continue to play recorder in studio and live with **Smithfield Fair** (<www.smithfieldfair.com>), and there is usually some recorder on the newer albums—standing strong, right alongside the bagpipes, mandolin, accordion, guitars, bass and vocals. I am one of the small breed of “folk/pop recorder players” - originally kicked into gear and continuing to be inspired by Terry Kirkman. Oh, and, yes, I play recorders - even the lower registers - to the side [like Terry Kirkman does] to accommodate getting in close to the microphone.”

The author performs chamber music with Flauti Diversi, an ensemble specializing in Baroque/contemporary works, and Danza!, a Renaissance mixed consort. She teaches recorder and Baroque flute privately at her studio in Berkeley, CA, and is a regular conductor and faculty member at recorder workshops throughout North America. Ms. Feldon directs the SFEMS Recorder Workshop and teaches at Albany Adult School.

In September 2003, she traveled to Montréal to conduct the recorder orchestra at the international festival Les Journées de la flûte à bec in her arrangements of George Gershwin tunes. Current projects include exploring contemporary works for recorder and multiple percussion and studying jazz recorder through courses at the Jazz School in Berkeley.

Ms. Feldon studied recorder and Baroque flute at Indiana University, where she completed a Doctor of Music in collegium directing. She has taught at Indiana University and UC Davis.

In October 2004, she traveled to the International Congress of Recorder Orchestras in Holland to conduct her Ellington arrangements and give a presentation on American jazz and pop recorder players.

FF: I hope to get at the “essence” of your music-making, or at least a bit of philosophical thinking about how recorder fits into your music-making.

DBS: Thanks for the opportunity to talk about and promote recorder playing. I’ve long had a love affair with the instrument, and although **Charmer** used it more than **Smithfield Fair**, we’re beginning to use it more again.

FF: What kind of music do you play, and what are your instrument(s)? Are there other musical activities—e.g., composition, arranging—you’d like to mention?

DBS: With **Smithfield Fair**, our music is known as being traditional Scottish material, but as we’re Scottish-Americans, there are other influences that give it a broader feel. In our original works, the music is better categorized (if one must) as acoustic and vocal “folk/pop.” We have strong classical influences, backgrounds in sacred music and those come forward into the traditional approach—but also dovetail very nicely in the acoustic pop setting.

In **Smithfield Fair**, I serve as principal guitarist, multi-instrumentalist (mostly mandolin, bagpipes, recorders, but occasionally acoustic bass, harmonica and autoharp) and one of the lead vocalists. I also fill the positions of arranger, main composer, researcher of traditional works, translator to/from Scots Gaelic/English, producer, agent, publicist, manager and driver. In small bands, everyone doubles up.

FF: How did you come to play recorder?

DBS: Though I was familiar with the recorder in Baroque and classical settings, I came to play the recorder in the mid-1960s completely through the work of Terry Kirkman and **The Association**. The folk coffeehouse thing was still happening in Louisiana, where I grew up; when I brought my soprano one weekend, other people pulled out their recorders and I furthered my education. It was one of those instruments that just seemed a natural in folk music’s largely acoustic settings.

FF: In what special way does it serve your “musical voice?” How is it distinctive from the other musical voices you use?

DBS: Because the music that I play is largely “guitar-driven,” you get a lot of percussive implications that are picked up by the acoustic bass and the *bodhran* (Celtic drum). The recorder presents a voice that

is very similar in tonality to the human voice and gives you those long flowing tones that are not necessarily as percussive, but complementary. Along with the accordion, it’s a perfect contrast and gives more support to the melodic structure of songs. We also find in singing harmonies that, occasionally, we’ll do a wordless section in which we imitate the recorder.

FF: What is your musical background, training and experience? Who were your mentors growing up? Mentors on recorder?

DBS: I grew up in a large musical family where everyone played something and all family gatherings – called *ceilidhs* (pronounced *kay-lee*) in Scottish traditions – ended with everyone singing together. We also grew up in church choirs, with my father as the choir director and both my grandmothers either music or voice teachers. So singing hymns in harmonies was a big part of our music – it still is.

I’m also a product of school music programs – growing up playing in marching and concert bands. As I grew, I picked up more instruments – curiosity, I suppose. “What sounds can I make with this?” Singing and playing instruments were never separate in our home.

My biggest mentor was my father, Baker Stevenson Smith, Sr. As a youth, he played in school bands and sang in church choirs directed by his mother. As a young man before WWII, he graduated from high school bands to touring swing bands where he largely played upright bass, tuba or trumpet – all of which he taught me. He was patient, insightful and passionate about music. He was a strong spiritual leader and led our church choirs, but also fostered in his children of love of music in its infinite variety.

I have other people along the line who stimulated my interests—my grandmother who taught me most of the Scottish music of our heritage; my uncle Bill Smith who loaned me countless recorder music books and continues the hymn singing tradition in our family; Martin Schreiber, my first pipe major (in bagpipe bands); my high school choir director Dorman Clayton taught me volumes about ensemble workings and arranging; and then, there were people like Terry Kirkman who just impressed and astounded me and made me hungry not only to listen and enjoy, but also to create music.

I grew up in a large musical family where everyone played something and all family gatherings – called ceilidhs (pronounced kay-lee) in Scottish traditions – ended with everyone singing together.



Dudley-Brian Smith with a tenor in the late 1980s

Dudley-Brian Smith (r, bass recorder) and brother Bob Smith (l, tenor) in a late 1970s Charmer performance of O, Sacred Head Now Wounded (which had guitar accompaniment played by brother Joel Smith, not shown in the photo)



FF: Have you had any special experiences playing recorder in your work?

DBS: I have many, but one of my earliest studio experiences was to lay down a two-part recorder solo in a song we'd just recorded. I'd never done it before—even though I'd seen Terry Kirkman play two recorders at once. The use of technology in multi-tracking really gave me the impetus to do some of the multi-recorder parts I've since done. ... In the studio, I learned I could put it all together myself—from conception to final product—saving time and money. That one experience has continued to open doors for me, in that I've become known as an improvisational player. Given the right key – I'm there and ready.

FF: What are the advantages/disadvantages of using recorder in your work?

DBS: The greatest advantages are the airy, soaring possibilities of the recorder [playing] melodically, and the textures it can add to the atmosphere of a work. With practice and increasing confidence in the instrument, it's an awesome sound—and I find when I'm working with it, I only want to do more. I'll have to start writing more specifically for the recorder's use.

The immediate disadvantage is the limitation of keys [in equal temperament]. I can play a lot of sharps and flats, but when you're recording, accurate intonation is crucial. It's better to use the prominent scale that's there on the instrument – playing in the key of the instrument.

FF: What, if any, genre or idiom do you think recorder is especially suitable for?

DBS: I really believe the recorder is uncharted territory in many ways. With the exception of Terry Kirkman's work in **The Association** and a few isolated instances, the [pop music] recorder hasn't come to prominence in a big way. We need a Yo-Yo Ma or a Jerry Douglas [bluegrass/crossover musician described as the Jimi Hendrix and the Charlie Parker of acoustic music] of the recorder.

But, I think it's wide-open. There are so many opportunities in newer acoustic music forms where the recorder would be limitless and very well suited—especially in the new acoustic pop music being created. Folk, pop, jazz, gospel, traditional forms and hybrids – all have so much appeal to recorder players.

FF: What characteristics of the recorder lend it to successful expression in pop/jazz?

DBS: That same airy tonality that easily matches vocals is perhaps the biggest charisma of the recorder. Such a deceptively simple instrument that gets overlooked, it has amazing potential for melodic exploration. That woody tone of it can be a great contrast to other instruments, too, and creates a real atmospheric shift in a song's arrangement. Just listen to the smoky, mystical tone Terry Kirkman gets at the end of "On a Quiet Night" from *Insight Out* – it really expresses the tone of the whole work. Terry's intro to "Time it is Today" on *The Association Live* album shows the mood-setting power of the tenor.

We need a Yo-Yo Ma

or a Jerry Douglas ...

of the recorder.

FF: How/what do you recommend for practicing recorder in jazz/pop context?

DBS: I'll have to echo Terry on that one [in the interview with Kirkman, September 2005 AR]. Learn to play the melody of songs and then branch off to the accompaniment and harmonic structures. Reading what's already on the page gives insights into what will and will not work. You'll eventually train your ear to hear other parts, but start off playing melodies and then harmonies.

FF: List any recordings you've made using recorder, including musical group, date, label and catalogue number—as well as availability.

DBS: With **Charmer**: The group I was in from 1973 to 1989 – **Charmer** – used recorders a lot. Although their albums are largely out of print, they can be found occasionally on ebay and in cut-out bins where vinyl is still sold. Most of **Charmer**'s eight albums have some recorder parts on them, as **Charmer** was really known as a band that used a lot of recorder – Jan, Bob and I all played recorders. If you can find [it], 1984's *Dancing in the Dust* has some wonderful ensemble parts and some fun soloing.

With **Smithfield Fair**: The remixed versions of 1998's *Highland Call* has a wonderful version of the Runrig song "Cearcall A Chuain" – replacing the tin whistle with a sopranino recorder to wonderful effect. **Smithfield Fair**'s 2000 release *Cairdeas/Kinship* features soprano as the lead on the Gaelic song "S Ann An Eile" (A Song of Islay); a tenor/soprano recorder duet, and then a trio with mandolin, on "Walk The Highlands"; and accordion and soprano on "Swept Away."

There is also some sweet soloing on soprano on 2001's *The Winter Kirk* (Stevenson Productions SP122890) – a collection of sacred songs.

FF: Any recordings you would recommend with recorder? Any recordings you would recommend specifically to recorder players—ones not necessarily using recorder?

DBS: Now that the work of **The Association** is out on CD, it would be easy to pick and choose and make a compilation of "best recorder tracks" – but the one that still gets me is *The Association/The Association* from 1969. Listen to how Terry integrates the recorder with those incredible vocals and gives spine-chilling texture.

FF: If you were stranded on a desert island, what three recordings would you like to have along?

DBS: I would seriously hope I could have *The Association/The Association* (known as "The Stonehenge Album" for the cover art) or perhaps a compilation of favorite tracks from **The Association** like "On a Quiet Night" from *Insight Out*, "No Fair At All" from *Renaissance*, and the requisite "Windy" and "Along Comes Mary"; also Jimmy Spheeris's brilliant *Isle of View* (which I put on and get out my tenor, to play along with Lee Calvin Nicoli's flute); and probably Richie Havens's *Grace of the Sun* – it always makes me play along. My guitar playing was greatly influenced by Havens's use of open tuning – which I still use, and which really is fun to play recorder over.



A 2005 photo of Dudley-Brian Smith at historic Anderson Fair (in continuous operation, hosting folk/original music troubadours, since the 1960s in Houston, TX)

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THE FIRST RECORDER...?

Some New Contenders

by Anthony Rowland-Jones

Some of the material in this article has appeared in my two-part article "Iconography in the history of the recorder up to c.1430" published in the November 2005 and February 2006 issues of the Oxford University Press journal Early Music, to which I would refer readers wishing to study the early history of the recorder in greater depth. Tess Knighton, editor of Early Music, kindly agreed to this; and I should, in addition, like to acknowledge the help given me by Nicholas Lander, webmaster of the Recorder Home Page, who has also written on the Medieval recorder. In particular, I would draw readers' attention to the 14th- and 15th-century entries in his Recorder Iconography catalog at <www.recorderhomepage.net/art.html>.

In the November 1997 issue of *American Recorder* appeared an article of mine, which the editor entitled "Recorders and Angels: First Sightings in Catalan Art," and two years later (November 1999), one called "The First Recorder: How? Why? When? ... and Where?," extending beyond the Kingdom of Aragon to the rest of Europe.

With the help of friends, I can now line up some new contenders for the perhaps unrealistic title of the "first recorder." (Note: There will be a summary of this and the previous two articles in an issue of *American Recorder* later this year.)

One of the new contenders is an actual artifact, but undated, and there are three iconographic representations of duct-flutes, one archival reference and one literary reference, all of which relate to the existence of the recorder before 1400.

The artifact is a bone-flute in the Museum of the Palace of the Knights of St. John at Rhodes, tucked away inaccessibly in a rarely-opened glass case. Jack Campin of Edinburgh, a specialist in traditional Scottish music, recognized the organological importance of this particular bone-flute.

The head is missing, but it is probably a duct-flute, as reed instruments were more likely to be made of cane. It has, he says, "holes in the usual recorderish places, including the thumb-hole; it looks very much like my Susato G soprano."

The Knights were at Rhodes from 1309 to 1522, when they withdrew to Malta in

the face of the advancing Ottomans, but the bone-flute has not yet been more closely dated; it is possible that it could be before 1400.

Campin adds, "Maybe isotopic analysis of the bone might pin its origin down, but the museum staff wouldn't even let me take photos."

As both Frederick Crane and Hermann Moeck show in their research publications, bone-flutes with seven or more holes are extremely rare. With their naturally built-in narrow bore, all bone-flutes overblow easily—so that, if carefully made, they could play a complete octave with only three finger-holes. It is therefore reasonable to conjecture that the maker of the Rhodes bone-flute might have seen an early high-pitched recorder and thus had used it as a model.

In the late 14th century, and well into the 15th century, there were cultivated Aragonese courts with musical establishments in Cyprus and Sicily that the Knights would almost certainly have visited. But, as Campin says, this bone-flute fragment could have originated anywhere from Portugal to Ukraine. A lot more research needs to be done on and around this instrument before reaching worthwhile conclusions.

Two of the three iconographic newcomers are from France. In the "first recorder" stakes, this gives more emphasis to the country that, from the 12th to the 14th centuries, was the acknowledged source in Western Europe of artistic achievement and innovation.

This was especially the case with Paris, although the glory of that city somewhat declined during the later part of the 14th century, owing to the deprivations of the Hundred Years War. Cultural pre-eminence then passed to the great ducal courts of Burgundy and of Berry (at Bourges), to the Papal court at Avignon, and to neighboring centers influenced by French culture, such as those of the Kingdom of Aragon and of London during Richard II's time. These are the environments in which the development of the recorder, an instrument designed to participate in courtly art-music, is most likely to have taken place.

The author, a retired university administrator, is active as a writer and researcher in the field of recorder performance and history. He is an Honorary Fellow of Anglia Ruskin University, Cambridge, and a musical adviser to the United Kingdom's Society of Recorder Players.

In addition to numerous articles in American Recorder and other journals, his work includes Playing Recorder Sonatas: Interpretation and Technique (Clarendon Press, 1992) and Recorder Technique (third edition, Ruxbury Publications, 2003).

In my 1999 article, I said that the earliest likely recorder representation in France was in a stained-glass window in Bourges Cathedral, high up and little restored, and securely dated to 1408-09. An instrument that may be a recorder is carved on a chair-back from the Duke of Burgundy's abbey at Champmol near Dijon, dated 1399 (installed 1401), but its identification is problematic.

The museum at Douai possesses a fragment of an altarpiece showing a shepherd playing a rather recorder-like pipe, but this is of Catalan origin. With much uncertainty, it is stylistically dated to the 1390s or thereabouts (it is illustrated in part 2 of my *Early Music* article).

By a brilliant piece of observation, Christian Brassy of Le Havre, a specialist in Medieval instruments, spotted a probable recorder high up in the Rosary stained-glass windows in the cathedral at Evreux, between Rouen and Paris. His photograph appears on the cover of this issue of *American Recorder*, and mine showing the part of the large area where it can be found is illustration 1.

The 27 medallions with angel-musicians in these windows were ruthlessly restored in a rather pre-Raphaelite style in 1893, but the angel playing the duct-flute seems to have escaped the restorer's zeal, as it still has heavy leading across the angel's face, and his rubbed-off right eye has not been replaced. Fortunately, the whole of the duct-flute is on one piece of glass (illustration 2)—but, unfortunately, the lower finger-holes are blurred, making it difficult to be absolutely sure that it has the number required for unambiguous identification as a recorder.

The Rosary windows were almost certainly made at the same time, and in

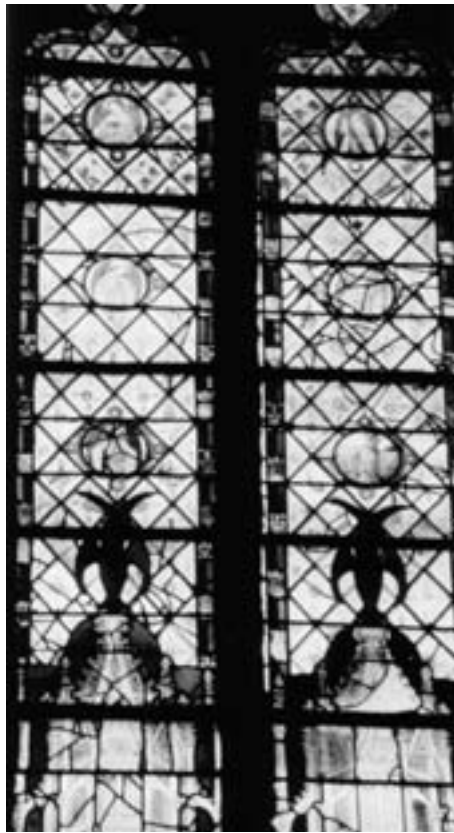


Illustration 1. Upper sections of two of the three lancets of bay 15 (also numbered 17) of the Rosary windows at Evreux Cathedral, probably c.1387-1400. It will be noted that the restored medallions are large single circular pieces of unleaded glass. This shows six of the 27 angel-musicians; the angel playing a (?)recorder, illustrated on the cover of this issue of *American Recorder*, is the lowest in the left lancet. Author's photo.



Illustration 2. Detail showing the single piece of glass with the recorder in the Rosary windows of Evreux Cathedral. Photo: Christian Brassy, with thanks for allowing its use here and on the cover.

the same Paris workshop, as the "Royal" windows high in the choir, which were installed in 1390-98, having been commissioned by Pierre de Navarre and Charles VI, King of France. During the 14th century, the Counts of Evreux were connected by marriage with the French monarchy. Moreover, the Counts were also Kings of Navarre, which borders both Aragon and France.

Archives from this period, now in Pamplona, attest to the lavishness of the musical establishments of the Navarre courts. Both King John of Aragon—and another neighbor across the Pyrenees in France, the Count of Foix—had late 14th-century compositions in the Chantilly Codex dedicated to them. Singers of this incredibly complicated and rhythmically subtle three-part music may easily have substituted a recorder, with its secure intonation, for a vocalized or non-texted part, "so that pitches should remain correct" (to quote a contemporary writer).

This web of circumstantial evidence strongly suggests that the instrument in illustration 2 is intended to be a recorder. Opinion varies as to when this section of stained glass was installed; it seems to have been later than 1387, but before 1400. One scholar gives the date of installation as 1397.

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Illustration 3. Folio 197v of the Casanatense Missal, Royal Library, Windsor Castle, MS 25010, c.1390-1408. The Royal Collection ©2006, Her Majesty Queen Elizabeth II.

Credit for the next “discovery” goes to Arnold den Teuling, archivist at Assen in northern Holland, who shares my interest in recorder iconography. At an exhibition in Nijmegen, he noticed angel-musicians in one of two sheets extracted sometime around 1864 to 1878 from a missal with music, now in the Casanatense Library in Rome. This missal probably belonged originally to Jean d’Armagnac, archbishop of Auch in Gascony from 1390 to 1400; and then belonged to Jacques d’Armagnac, Duke of Nemours, the great-grandson of Jean, Duke of Berry. The two separated sheets eventually became the property of the Royal Library at Windsor Castle.

One of them, folio 197v, shown as illustration 3, is a “Majestas” bordered by 16 musical angels. The second angel down on the right plays what is almost certainly a recorder of soprano/alto size (illustration 4). The artist has shown the upper (right) thumb outstretched beneath

the instrument, and the fingers are curled over, with the wrists low to facilitate control of the thumb-hole. All fingers are down, but, presumably deliberately, are shown bunched up in order to reveal the finger-holes nearest to

the foot of the instrument—of which two are clear, not in line, and possibly a third.

Moreover, the bell-end seems to be smaller in diameter than the body of the instrument. This probably reflects narrowing of the bore: recorder-makers use such constrictions to improve intona-

tion, especially of the lower notes. This detail suggests that the artist might have been copying an actual instrument. Note how he has twisted the recorder slightly towards the viewer to ensure recognition of an unfamiliar instrument.



Illustration 4. Angel-musician in the right border of fol. 197v, *The Royal Collection*.



The problem with this recorder is less with identification than of dating and location, which the Nijmegen exhibition catalogue gives as “Avignon or Northern France (?), c.1390-1408.” If it were before 1400, the representation would be as significant as the Catalan and Evreux images—but after 1400, fairly accurate recorder representations became more frequent.

Relatively few illuminated manuscripts can be precisely dated, as they may be the work of several scribes and illuminators over a period of years, particularly if the text is lengthy and richly illuminated. The illuminator of this part of the missal is thought to be an unknown miniaturist from the Duchy of Guelders, of which Nijmegen was the capital, but illuminators usually moved to the places where they had important commissions. A location at Avignon, where the closest stylistic comparison is dated 1390, would be especially significant—as Howard Mayer Brown, on convincing musicological grounds, suggested that the recorder might have originated in the highly cultivated Papal court there, although I have not yet managed to find any iconographical evidence to support his theory. This could be the first “discovery” of a recorder representation from Avignon.

As well as Paris, “Northern France” could be assumed to include Bourges and other sumptuous courts in the Duchy of Berry (stylistically a strong contender), or the Duchy of Burgundy, which ultimately stretched northwards to Flanders and Brabant, with courts at Brussels, Lille and Cambrai.

Not surprisingly, two of the three remaining contenders derive from the Kingdom of Aragon. They were found by Jordi Ballester of Barcelona’s second university. In 1996, when I was preparing a three-part article for the Spanish *Revista de Flauta de Pico* (6, 7 and 8, 1996-97), I took note of several recorder representations in the fine collection of altarpieces in the Museu Nacional d’Art de Catalunya (MNAC) in Barcelona.

In one of them, I saw a smallish wind-instrument with a flange at the blowing end—which I immediately assumed to be the lip-supporting pirouette of a shawm, and therefore looked no closer. Ballester

later pointed out that this instrument has a crudely drawn window/labium (see illustration 5).

An examination of the position of the finger-holes—ignoring the placement of the hands in shawm position—confirmed that this is a recorder, not a shawm. The instrument has paired little-finger holes, which can be found on both shawms and recorders, but the angel’s lip position is far too relaxed for shawm-playing.

The other two instruments shown with angel singers in this painting of the Virgin and Child are a small harp and a gittern—both soft instruments associated with the Virgin Mary. A loud shawm would be entirely out of place here.

Alas, this painting cannot be precisely dated, but it is stated to be earlier than 1400. What is especially interesting is that

the artist, Enrique de Essencop (the “Master of Longares”) has shown us a non-beaked recorder, not of the same design as that appearing in Pere Serra’s Tortosa altarpiece and in the paintings derived from it. He must have seen a different recorder from the instrument copied by Pere, confirming the existence of a plurality of recorders at the time. This is by no means the only representation of a non-beaked recorder, and some present-day folk duct-flutes are blown that way.

Furthermore, Longares is far from Barcelona where Pere Serra was a court painter. It is near Saragossa, an important city supporting a royal court, 150 miles east of Barcelona. We know from what I shall say later that there were recorders at the Saragossa court, sent from Valencia (200 miles to the south!), another city with a royal court.

**... recorders may
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Illustration 5. Detail of a recorder-playing angel from the “*Master of Longares*,” Enrique de Essencop, *Mare de Déu del Liri*, Museu Nacional d’Art de Catalunya, Barcelona, Inv. 64025, before 1400. Photo: Calveras / Mérida / Sagristà.



Illustration 6. Pere Serra, detail of an angel recorder-player from *Mare de Déu dels Angels i sants*, the central panel of an altarpiece for the church of Santa Clara, Tortosa, ?c.1385-90. Museu Nacional d'Art de Catalunya, Barcelona, before recent restoration, Inv. 3950. Photo: Calveras / Mérida / Sagristà.



Had Enrique seen recorders at Saragossa? As Ballester points out, recorders may have been known throughout the entire Kingdom of Aragon. This would include its northern capital, beyond the Pyrenees at Perpignan, now in France. And it seems more than likely that they might be found in the courts of neighboring territories, such as Navarre (with its connections with Evreux and Paris) and Foix, perhaps even in Toulouse.

Moreover, from 1394 an Aragonese pope, Pedro de Luna (“Benedict XIII”), ruled at Avignon and employed musicians from his own country. In Aragon’s far-flung realms, there was a musical court—and instrument-makers, at Palermo in Sicily, and even in Cyprus. King John I of Aragon, through his three (successive) French wives, had links with the court of

the Duke of Berry at Bourges, and with the Auvergne at Riom.

But let us first return to what Ballester has called “the eye of a musical hurricane” at Barcelona.

Readers who can look back to my article, with 11 illustrations, in the November 1997 *AR* will note the importance attached to the workshop of Pere Serra—both with regard to his own paintings and with those of his pupils—in depicting early recorders. The soprano-sized recorder shown in his Tortosa altarpiece at MNAC remains the most widely accepted “first recorder” in iconography. It was shown as Fig.3 on p.9 of my article, and dated “1390?” in its caption. It is shown again as illustration 6 here.

In that article, I mentioned that the dating, which can only be by stylistic

Pere may have copied an actual recorder, which he could easily have borrowed from a court musician. The clumsy placement of the fingers, however, shows that he did not use a player as a model.

evidence, might be as early as 1375. It is unlikely to be after 1390, when Pere seems to have become inundated with other major commissions.

The high quality of the draftsmanship and painting, and the impression of confidence it gives, suggest to me, however, that Pere produced it after he had gained maturity as head of the most important studio in the Kingdom of Aragon. I therefore now prefer a dating of “?c.1385-90.”

Since 1997, Angelo Zaniol, formerly professor of French and romance philology in Venice, Italy (who has not only written widely on the early recorder, but has made excellent instruments based on pre-Baroque models), has concluded that Pere may have copied an actual recorder, which he could easily have borrowed from a court musician. The clumsy placement of the fingers, however, shows that he did not use a player as a model. But Pere had noticed the low wrist position required for ease of thumbing.

In the original picture, Pere marked where the maker had misplaced fingerhole 4 and then filled in this first attempt. As a maker himself, Zaniol had experienced how careful one has to be in placing and sizing this hole, so that both the flat and natural fourth are in tune in relation to the recorder’s bottom note. Errors of this kind are all the more likely to occur in making a new and unfamiliar instrument.

Unfortunately, these faint markings were painted over during a recent restoration, and some other changes made, so that my illustration is of the Pere Serra angel as I saw it in 1996. Although Pere has placed the unused paired little-finger hole, plugged with wax, a little low down, he has observed that the bell-end curves in slightly to constrict the bore opening for tuning purposes.

Since I wrote my two *American Recorder* articles on this subject, Ballester, who has researched in depth the Aragonese Royal Archives in Barcelona

Illustration 7. Pere Vall, scene from an altarpiece in the church of St. Miquel, Cardona, Spain, painted about 1405, showing St. Peter greeting arrivals at the gates of Heaven, with an instrumental trio providing welcoming music. Although this is not a “first recorder” contender, it may be the first to show the recorder being played with other instruments—here a vielle and a lute—in what was surely a representation of an actual ensemble heard by the painter, a pupil of Pere Serra, a court painter at Barcelona. Photo: Jordi Ballester, with permission of Antoni Guixé, parish priest at Cardona; our thanks to Ballester for allowing us to reproduce it.



from the late-Medieval period, has discovered that the music-loving King John of Aragon, who reigned from 1387 to 1396, wrote a letter mentioning “flahutes” (see *Revista* 15, 1/2000, pp.10-12). It was written before he succeeded to the throne, from the court at Saragossa, asking for lutes and “flahutes” to be sent to him “as soon as possible” from an instrument-maker in Valencia.

“Flutes” in various European spellings can refer to a variety of instruments. Most of them, such as flageols and tabor pipes, would be played by jongleurs and minstrels rather than by aristocratic amateurs. Transverse flutes were then primarily military instruments. The reference in this context is therefore almost certainly to recorders.

The letter is dated July 23, 1378, 10 years before the appearance in the London archives of an unambiguous reference to the purchase of a “Recordour” for another heir to a throne, the future Henry IV. John, however, ordered more than one recorder, as well as “lutes,” which are frequently seen with recorders in iconography (see illustration 7).

And how many recorders, I wonder, had Ponç, the luthier at distant Valencia, made and sold locally, or further afield, before he achieved the reputation to receive this particular royal commission? What other recorders were there in London, where the future Henry IV purchased his in 1388? Did the vendor supply recorders to the francophile court of Richard II?

It is interesting that the two earliest written references to what may be recorders pre-date my revised dating of the Pere Serra angel—and, extraordinarily, both appear in letters written in 1378. But a new instrument needs to be established before it is likely to be represented in a work of art.

The second letter is earlier than John’s by exactly five months—February 23, 1378. It is written in a genial verse form by the poet Eustache Deschamps on behalf of Pierre de Navarre, who was ill in bed. I owe this reference to Pierre Boragno, who quotes it in an important article on “Flûtes du Moyen Age” in *Les cahiers de musique médiévale* (ii, 1998, pp.6-20).

In the verse letter, Pierre de Navarre says, “My nail(s) haven’t been so bad as to prevent me from learning to play the checker and the flageol.” The checker is a small clavichord about the size of a chess-board, as its name suggests. A miniature in a chansonnier in the British Library (Royal MS 20.A.xvi, f.3v) shows a lady seated on a low stool with the checker held comfortably on her lap.

With a clavichord, the strings are not plucked by hand, but struck mechanically by the player pressing buttons or keys. In the miniature, the lady’s hands are held fairly flat as she has no need to use her nails.

So Pierre’s curious remark cannot be about the checker, although we must admire his consideration in choosing a very quiet instrument that would not disturb those looking after him. “Flageol,”

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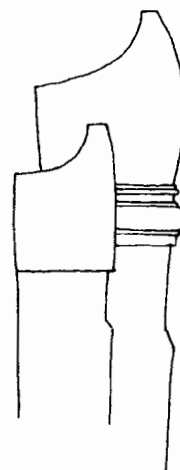
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STOP THE PRESS!

Well after writing this article, but just in time for this issue, I learned about the discovery of a recorder in Estonia dated “with some certainty . . . from the second half of the 14th century” (but not as yet dated more precisely than that). It is the subject of a short article, with a photograph, in the European Recorder Teachers’ Association (ERTA) *Newsletter*, No. 23 (January 2006), p. 2.

Like the Göttingen recorder, the instrument was found in a latrine. It was discovered by the archaeologist Andres Tvaari behind No. 15 Ulikooli Street, Tartu. Unlike the Göttingen and Dordrecht recorders, it is complete, and, except for a surface crack at the bell-end, in perfect condition, though slightly warped. Urgent conservation has caused some shrinkage, but it still plays across a range of a ninth at low soprano pitch. Its exact tuning needs to be the subject of further research by making a well-voiced copy with identical internal dimensions.

The instrument is made from maple with a birch-wood block. The finger-holes are in line and equally spaced, but they vary slightly in size.

The author of the article, Taavi-Mats Utt, writes, “During the late medieval period Tartu was an important Hanseatic city connecting Russia, especially Novgorod, with Western Europe. The house where the recorder was found was definitely that of a wealthy person. We see this not only from the remainders of pottery and glass, but also the shells of Greek nuts (quite a luxury in those days) and the fact that fine wool textile remains were used as toilet paper.”

The blowing end of the recorder is not beaked, but flat, or perhaps slightly concave to fit comfortably on a player’s lips. Near the head are two nicely turned ornamental rings. One conjectures that its probable wealthy merchant owner travelled widely and could have acquired the instrument in a cultivated North European court, or even from a rich merchant’s household. It is especially interesting that, before 1400, it seems possible that the recorder could have begun to permeate wealthy households with musical establishments *outside* the environment of princely courts.

Clearly, but allowing for generalizations for which there is not yet sufficient evidence, this discovery ups the odds for Northern Europe in the “first recorder” stakes.

in a variety of spellings, normally refers to a six-holed duct-flute used by jongleurs to accompany dancing. Like our modern flageolet, or Irish tin whistle, it overblows to a loud and piercing upper octave—a most unlikely instrument to be chosen by our considerate aristocrat, especially as learning how to play such a simple instrument would hardly have taken up many hours of convalescence.

But the recorder was much more demanding of a beginner, and it was also a new instrument at the time. It was not noisy, as it was designed to imitate the vocal style of the period in which high notes were sung softly. But, above all, alone amongst members of the flute family, it *does* require the use of a (thumb-)nail, in order to play those soft upper-octave notes effectively. The reference to *ongle*, here in the singular, can surely only refer to

the recorder, which would make this letter of February 1378 the earliest-yet known reference to our instrument.

This story has a rather satisfactory ending. Eustache Deschamps was a member of an intellectual group that included leading composer-musicians of the time, such as Solage and Trebor, who worked at Avignon and Barcelona as well as other great courts. And Pierre de Navarre (in northern Spain), also Count of Mortain (in Normandy), was the person who, with the King of France, commissioned the “Royal” windows at Evreux Cathedral (1390-98) in which he had himself portrayed—and these windows are associated with the Rosary windows made around the same time.

There, in the Rosary windows, as we have seen, is the earliest likely representation in France of a recorder.

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Summer Workshops ... and Beyond

TEXAS TOOT, SUMMER EDITION (ARS)

Concordia University, Austin, TX

May 28-June 3

(fall weekend: November 17-19)

Director: Daniel Johnson, Susan Richter

The Summer Texas Toot is a one-week program of classes in Renaissance and Baroque music at all levels. Our classes include an array of small, one-on-a-part ensembles and larger mixed vocal and instrumental groups. The size of the workshop enables us to create classes for all levels of students.

In 2006 our featured faculty will be the Flanders Recorder Quartet (Bart Spanhove, Joris van Goethem, Han Tol, Paul van Loey); Rosamund Morley, viols; Tom Zajac, reeds and brass; plus experienced faculty in voice, lute, historical harp and harpsichord. A *commedia dell'arte* theater project will be prepared and performed.

The weeklong workshop is held at the beautiful, walkable and fully air-conditioned campus of Concordia University in lively Austin, Texas.

Boulder Early Music Shop and Lazar's Early Music will be on site with instruments, music, accessories and more. Register on our website. Complete class offerings will be available there in late April.

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 2-4

Directors: Nancy Chabala, Carol Stanger and 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. On site instrument repair. 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, Cléa Galhano, Albert Jackson, Kim Katulka, Lisette Kielson, Laura Sanborn-Kuhlman, Karen Snowberg, Mary Halverson Waldo, and Todd Wetherwax.

Contact: Nancy Chabala, 8609 45th St., Lyons IL 60534-1616
708-442-6053 (day), 708-386-4247 (fax), <nchabala@mymailstation.com>, <thewieses@sbcglobal.net>

INTERLOCHEN EARLY MUSIC INSTITUTE (ARS)

Interlochen Center for the Arts,
Interlochen, MI

June 17-22

Director: Mark Cudek

Adult Early Music Institute—*Mary Queen of Scots: French, Scottish and Celtic music exploration*. This six-day institute focuses on learning early-style techniques, articulation, ornamentation/improvisation, and arrangement, culminating in performances on period instruments.

Director: Mark Cudek, B.F.A., State University of New York at Buffalo; M.M., Peabody Conservatory. Founder and Director of the High School Early Music program, Interlochen Arts Camp. Founding member of the Baltimore Consort. Member of Duo Encina. Guest artist with the Folger Consort, the Western Wind, Piffaro, Pomerium, and Apollo's Fire. Early Music America's 2001 recipient of the Thomas Binkley Award for outstanding collegium director. Top prize winner, first annual Baltimore Chamber Music Competition. Appearances at the Boston Early Music Festival; Tage Alter Music, Regensburg; Glasgow International Early Music Festival; Vienna Konzerthaus; Teatro Nacional, Panama; New York Metropolitan Museum; Spoleto Festival, Charleston; and the Kennedy Center. Radio appearances on NPR, CBC, and BBC. Television appearance on CNN's "World Beat." Performed for "Hunter's Moon" and "Sleepy Hollow" sound tracks. Former faculty, College of the Virgin Islands, Towson University.



Most recently, Cudek was appointed Director of Early Music at the Peabody Conservatory and received the 2005 Outstanding Contributions to Early Music Education award by Early Music America.

This institute is limited to 20 participants. Housing and meals: lodging is available on the Interlochen campus on a first-come, first-served basis. Accommodations range from residence hall rooms to housekeeping cottages at a variety of rates. Meals also may be taken on-campus.

Contact: Peter Colson, PO Box 199, ICA, Interlochen, MI 49643;
231-276-7387; 231-276-5237 (fax); <colsonpj@interlochen.org>; <www.interlochen.org/adult>; housing contact: 231-276-7570

SCHOLARSHIPS

for recorder players to attend
recorder/early music

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.

Workshop scholarships are made possible by memorial funds established to honor Andrew Acs, Jennifer Wedgwood Lehmann and Margaret DeMarsh.

AMERICAN RECORDER SOCIETY
1129 Ruth Dr. St. Louis, MO 63122 U.S.A.
800-491-9588 • 314-966-4649 (fax)
recorder@americanrecorder.org

*Amherst Early
Music Festival*
Connecticut College
New London, CT
July 9-16 and 16-23, 2006
*Music of France
and the Franco-Flemish
Tradition*

with
Saskia Coolen, Dan Laurin,
the Flanders Recorder Quartet
and many others

Central Program classes both
weeks for all levels in Medieval,
Renaissance, and Baroque music, plus
July 9-16

Baroque Academy
Opera Project: Campra's *L'Europe galante*
Historical Dance Program

July 15-16

Music and Instrument Exhibition

July 16-23

Virtuoso Recorder

Recorder Seminar for ages 15-18

Lambert de Sayve Project, Wim Becu, dir.
Machaut Project, Grant Herreid, dir.
and

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and Mauricio Molina, percussion



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aimed at making music become
part of a child's life, and that's
what Nina is doing."

Libby Larsen, composer

SOXQ

Marilyn Boenau, Director
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www.amherstearlymusic.org

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

Dominican University,
San Rafael, CA
June 18-24
Director: Phebe Craig;
David Morris, assistant director

A music-packed week of master classes,
coached ensembles, scene workshops,
faculty and student concerts, concerto
evening, Baroque dance, orchestra, vocal
and wind ensembles, continuo classes,
and 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;
Kathleen Kraft, flute; Martha McGaughey,
violin; Marc Molomot, voice; David Morris,
'cello; Michael Sand, violin; and Steve
Vacchi, bassoon.

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

**OBERLIN BAROQUE
PERFORMANCE INSTITUTE**

Conservatory of Music, Oberlin College,
Oberlin, OH

June 18-July 2

Director: Kenneth Slowik

*Airs from the South: Italian Musical Influences
Throughout Europe.*

Contact: Conservatory of Music, 77 West
College St., Oberlin, OH 44074;
440-775-8044; 440-775-6840 (fax);
<ocbpi@oberlin.edu>;
<www.oberlin.edu/con/summer/bpi>

**SFEMS MEDIEVAL & RENAISSANCE
WORKSHOP (ARS)**

Dominican University, San Rafael, CA
June 25-July 1
Director: Hanneke van Proosdij,
Louise Carslake

Ensembles, master classes, viol consorts,
Renaissance windband, continuo coach-
ing, concerts, lectures, and projects.
Featuring recorder faculty: Letitia Berlin,
recorder; Louise Carslake, recorder &
Renaissance flute; Rotem Gilbert, recorder
& Renaissance reeds; and Hanneke van
Proosdij, recorder, harpsichord & organ.
Other faculty: John Dornenburg, viol;
Shira Kammen, Medieval strings & viol;
Peter Maund, percussion; Robert Mealy,
Collegium Director, vielle & violin; Eric
Mentzel, voice; Lawrence Rosenwald,
poet & language coach; Gail Ann
Schroeder, viol; David Tayler, lute &
theorbo; Kiri Tollaksen, cornetto;
Catherine Webster, voice.

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

**Workshops carrying ARS
designation have joined the
ARS as workshop members.
The ARS has not sponsored or
endorsed workshops since 1992.
Other shorter workshops may be
sponsored periodically through
the year by ARS chapters, and are
listed in the calendar portion of
each ARS Newsletter, as well as on
the ARS web site, as information
becomes available from chapters.**



**SUZUKI METHOD
CSMA RECORDER INSTITUTE (ARS)**

Community School of Music and Arts
at Finn Center, Mountain View, CA
July 2-14 (Teacher Training, Book 1)
July 2-7 (Teacher Training, Book 6)
July 9-14 (Teacher Training, Book 4)
July 5-14 (Student Session)
Director: Sally Terris

Masterclasses, group classes, group playing, faculty and student concerts; for teachers, adult students and children (age 5 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 for Book 1 includes 28 hours of pedagogy, 15 hours masterclass observation. Teacher training for Books 4 and 6 include 15 hours pedagogy, 8 hours masterclass observation.

Faculty/Performers: Patrick O'Malley (IL), Alan Thomas (FL), Mary Halverson Waldo (MN), Katherine White (CA).

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

For teacher training pre-requisites and information about Suzuki Method:
www.suzukiassociation.org.

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>

MADISON EARLY MUSIC FESTIVAL

University of Wisconsin-Madison
July 8-15

Directors: Cheryl Bensman Rowe and Paul Rowe, artistic; Chelcy Bowles, program

Explore *Early Music from the Iberian Peninsula*. Join us as we voyage to the world of Columbus, Cervantes, the Inquisition and the Conquistadors.

Classes, lectures and concerts will focus on musical traditions that originated in the Christian, Jewish and Muslim cultures from all over the Iberian Peninsula. Special emphasis will be given to works written for the cathedrals of Madrid and Barcelona, dances and songs from Andalusia, and of the Sephardim.

MEMF was created to provide an opportunity for musicians, scholars, teachers and early music enthusiasts to gather and exchange information and ideas about Medieval, Renaissance and Baroque music and to bring acclaimed early music artists to the Midwest to perform in beautiful Madison, Wisconsin.

Featured MEMF 2006 guest artists-in-residence ensembles include Ex Umbris, The Baltimore Consort, Chatham Baroque, and Piffaro.

Recorder faculty members include Rotem Gilbert, Joan Kimball, and Robert Wiemken.

Contact: Chelcy Bowles, University of Wisconsin-Madison, 720 Lowell Center, 610 Langdon St., Madison, WI 53703; 608-265-5629; 608-262-1694 (fax); <music@dcs.wisc.edu>; <www.dcs.wisc.edu/lsa/memf>



**July 8-15, 2006
Early Music from
the Iberian Peninsula**
Featuring
**Chatham Baroque
Baltimore Consort
Ex Umbris Piffaro
Ivory Consort**

Join us as we voyage to the world of Columbus, the Inquisition, Cervantes, and the Conquistadors. Classes, lectures and concerts will focus on musical traditions that originated in the Christian, Jewish and Muslim cultures from all over the Iberian Peninsula.

Guest Artists-in-Residence Rotem Gilbert, Bob Wiemken, and Joan Kimball will teach technique and repertoire classes for intermediate and advanced players, as well as lead recorder consorts.

**For more information
contact Chelcy Bowles
(608)265-5629
music@dcs.wisc.edu**

www.dcs.wisc.edu/lsa/memf

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**International
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Institute at
Longy**

July 21-30, 2006

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The International Baroque Institute at Longy offers a comprehensive program for professional and pre-professional baroque musicians taught by an unparalleled international faculty.

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Phoebe Carrai, *cello & co-director*
Elizabeth Blumenstock, *violin*
Maxine Eilander, *harp*
Arthur Haas, *harpsichord*
Ellen Hargis, *voice*
Ken Pierce, *early dance*
Gonzalo Ruiz, *oboe*
Janet See, *flute*
Stephen Stubbs, *lute*
Margriet Tindemans, *viola da gamba*

INFORMATION

For more information
please contact:

Margaret Denton
Coordinator of
Continuing Studies &
Summer Programs
Longy School of Music
One Follen Street, Cambridge,
MA 02138

617+ 876-0956 x611

mdenton@longy.edu

www.longy.edu

**CANTO ANTIGUO EARLY MUSIC
AND RECORDER WORKSHOP**

Chapman University, Orange, CA
July 9-15

Directors: Shirley Robbins,
Thomas Axworthy, Ronald Glass

This one-week workshop is designed to broaden the performance skills of experienced students, and introduce Renaissance and Baroque instruments and musical experiences to beginning and intermediate players. Students at all levels will participate in instrumental, vocal, and dance instruction and performance.

The workshop will take place at Chapman University. This invitingly landscaped, peaceful campus with garden paths is a mixture of historic and modern architecture. The theme of this year's workshop is *Music of the Renaissance*. Dances, masses, motets, and ceremonial music will resonate as we explore the music of Byrd, Purcell, Victoria, Morales, *et al.* A new class entitled "Conducting a Recorder Ensemble" will be offered. The workshop studios, dining hall, and residences are all air-conditioned.

Faculty will include Thomas Axworthy, Mark Davenport, Inga Funck, Ron Glass, Carol Lisek, Jim Maynard, Alice Renken, and Shirley Robbins.

Contact: Ronald Glass, 3037 Motor Ave.,

Los Angeles, CA 90064; 310-213-0237
(day); 310-574-3288 (evening);
310-558-8205 (fax); <evanesa2@
aol.com>; <www.cantoantiguo.com>

AMHERST EARLY MUSIC FESTIVAL (ARS)

Connecticut College, New London, CT
July 9-16 and 16-23 (see below for
descriptions of weekly offerings)

Director: Marilyn Boenau

Theme: *Music of France and the Franco-Flemish Tradition*. Two weeks of classes in most early instruments, voice, dance and notation. (*July 9-16 **July 16-23)

Central Program offers classes at all levels in Medieval, Renaissance, and Baroque music; no audition required. Intensive programs (audition only): Baroque academy*, Fully staged opera* *L'Europe Galante* by André Campra, directed by Andrew Lawrence-King, performance July 14, Virtuoso recorder**, and Recorder Seminar** for ages 15-18.

Special projects: Lambert de Sayve project** directed by Wim Becu, Machaut project** directed by Grant Herreid, and *Flutes and Drums around the World***: Seminar for music teachers taught by Nina Stern.

Music & Instrument Exhibition, July 15-16. Evening activities include English country dance, madrigals, barbeque, and

informal playing sessions.

Connecticut College in eastern Connecticut offers comfortable accommodations, natural areas for walking, and a view of the Long Island Sound. Scholarships and workstudy aid available.

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

**EARLY MUSIC WEEK AT
PINWOODS CAMP (ARS)**

Pinewoods Camp, Plymouth, MA
July 15-22

Director: Sarah Mead

It's about time! All music is about time, but early music is about historical time as well. This year at Pinewoods Early Music Week our program is entitled *Time and Time Again*. Themed classes will explore and contrast the styles and aesthetics of different historical periods, with particular emphasis on matters of timing: pulse, tempo, proportions, dance rhythms and rubato, as well as the skills of keeping time, playing rests, and leading, which make for a tight ensemble. Pinewoods Early Music Week combines top-level teaching with a New England summer vacation. Some of the country's best-known players and coaches offer a full schedule of classes for

SCOTT REISS'S
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WORKSHOP

Play by Ear!

Frederick House :: Staunton, Virginia :: August 13-19, 2006

Director Tina Chancey (bowed strings)
Coaches John Tyson (recorders), Bruce Hutton (banjo, guitar, mandolin, lap dulcimer),
Nick Blanton (hammered dulcimer, galoubet)

Serious fun for amateur and professional musicians of all ages. Throw away your music stands! Learn to play early and traditional tunes by ear in a warm and supportive atmosphere. Hear modes, meters and forms; create spontaneous counter melodies and ornaments; add accompaniments, drones and chords.

TOTAL COST: \$925 single, \$825 double, \$800 triple. Private baths, large rooms, gourmet meals. Get info on the facilities & town at www.frederickhouse.com or www.staunton.va.us. Find answers to workshop questions, faculty bios & an application online at www.hesperus.org, or call (703) 525-7550. SoundCatcher is a HESPERUS workshop.

“I’m classically trained and never thought I could play by ear. At SoundCatcher I was improvising over chord patterns by Tuesday. This workshop has changed my life!”

—2005 SoundCatcher Participant

DON'T BE PAPER TRAINED



recorders, viols, and singers, as well as double reeds, brass, harp, lute, and keyboard. Ensemble and masterclasses are complemented by movement in the form of Renaissance and English Country Dance, with nightly dancing and playing sessions. Two clear ponds for swimming and boating, cabins nestled in the forest, wonderful fresh food and a warm and welcoming community of long-time attendees

and newcomers alike make Pinewoods a wonderful place to spend a week improving your skills. For details on classes and faculty, visit our website.

Contact: Steve Howe, Country Dance and Song Society, PO Box 338, Haydenville, MA 01039-0338; 413-268-7426 X3 (day); 413-268-7471 (fax); <camp@cdss.org>; <www.cdss.org/em>

MIDEAST WORKSHOP (ARS)

LaRoche College, Pittsburgh, PA

July 16-22

Director: Marilyn Carlson

Dance Music ~ Medieval, Renaissance, Baroque Suites. 60-65 students of all ability levels. Adults only.

Instruction for recorder (all levels except novice), viol, harp, flute, capped reeds.

You may enroll for recorder, viol, flute as primary instrument; harp, capped reeds, voice, recorder, viol as secondary instrument.

Large and small ensembles include All-Workshop Ensemble (instruments and voices), Renaissance Band, Medieval Collegium, Consorts (by level), Vocal Ensemble, English Country Dance.

Other classes on special early music topics and literature.

Faculty: Marilyn Carlson, director; Martha Bixler, Stewart Carter, Majbritt Christensen, Judith Davidoff, Eric Haas, Mary Johnson, Peter Ramsey, Kenneth Wollitz, James Young. Air-conditioned dorms and classrooms. Tuition (includes room and board): \$700.

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 16-22

Directors: Frances Feldon,
Katherine Heater

Explore the full range of recorder music from the Middle Ages, Renaissance, and Baroque to the 21st century, world music and jazz, through technique sessions, ensemble work, recorder orchestra.

For the devoted amateur intermediate to advanced. All ages! Friendly, intimate atmosphere, small classes.

Special offerings: Renaissance recorders, master class, concerto class, recorder orchestra composition contest.

Faculty: Annette Bauer, Vicki Boeckman, Frances Feldon, Norbert Kunst, and Matthias Maute, recorders; Katherine Heater, harpsichord.

Contact: Frances Feldon; SFEMS, PO Box 10151, Berkeley, CA 94709; 510-527-9840; <franfel@aol.com>; <www.sfems.org>

Canto Antigo ***West Coast Early Music and Dance***

Featured Faculty

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Mark Davenport
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Ronald Glass
Carol Lisek
Jim Maynard
Alice Renken
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Beautiful Campus
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Early Music Workshop ***July 9-15 2006***

Chapman University
Orange, CA

Classes in
Baroque Music
Recorder Ensemble
(all levels)
Vocal Ensemble
Renaissance Brass
and Reeds
Viols
Collegium
Folk Dance

www.cantoantigo.com



**INTERNATIONAL BAROQUE INSTITUTE
AT LONGY**

Longy School of Music, Cambridge, MA
July 21-30
Directors: Paul Leenhouts, Phoebe Carrai
*Per cantare e suonare: cantatas & incidental
music of the 17th & 18th centuries.*
Contact: Margaret Denton, One Follen
Street, Cambridge, MA 02138;
617-876-0956 X611 (day); 617-492-6723
(fax); <mdenton@longy.edu>;
<www.longy.edu>

RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI
July 23-29
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. 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 approxi-
mately \$35.) Students are encouraged to
bring *all* of their recorders and other
miscellaneous musical instruments!

Adrienne Paffrath coached on recorder with
ARS teachers. She is director of music at
Racine's First Presbyterian Church.

In addition to early music instruments,
Patricia Badger has studied natural and
classical trumpet. She is performing arts
head of The Prairie School.

Jointly, Pat and Adrienne have performed
for Medieval festivals, Shakespeare celebra-
tions, grape stompings, art fairs, and with
the mounted band in the Milwaukee Circus
Parade.

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
SUMMER WORKSHOPS 2006

RECORDER Workshop · July 16–22, 2006

La Dolce Vita di Flauto · Explore the full range of recorder music from the Middle Ages, Renaissance, and Baroque to the twenty-first century, world music and jazz, through technique sessions, ensemble work, recorder orchestra. For the devoted amateur intermediate to advanced. All ages! Friendly, intimate atmosphere, small classes. **Special offerings:** Renaissance recorders, master class, concerto class, recorder orchestra composition contest. **Faculty:** Annette Bauer, Vicki Boeckman, Frances Feldon, Norbert Kunst, and Matthias Maute, recorders; Katherine Heater, harpsichord.
Info: Frances Feldon 510-527-9029; franfel@aol.com

BAROQUE MUSIC & DANCE Workshop · June 18–24, 2006

Music of the French Baroque: Droll, Dramatic, and Sacred · Featuring recorder faculty Frances Blaker and Marion Verbruggen. Master classes, concerto evening, coached ensembles, Baroque dance, faculty and student concerts.
Info: Phebe Craig 510-684-5177; phebec@aol.com

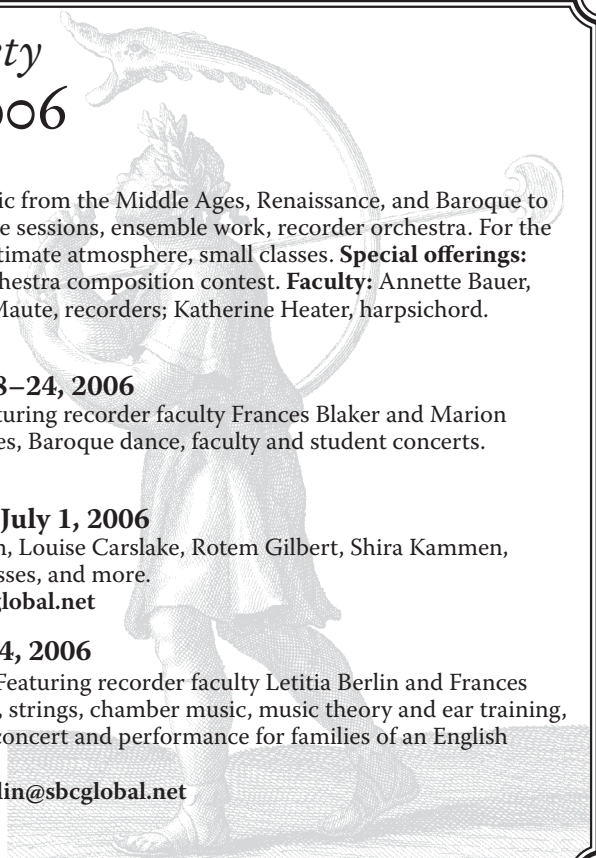
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Info: Letitia Berlin 510-559-4670/510-882-1169 (cell); tishberlin@sbcglobal.net

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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 and Frances Blaker, recorder; Tekla Cunningham, violin; Katherine Heater, harpsichord/theory; Farley Pearce, 'cello/viol; Allison Rolls, English Masque production. Some financial aid available.

Contact: Letitia Berlin, SFEMS, PO Box 10151, Berkeley, CA 94709; 510-559-4670 (day) or 510-882-1169 (cell); <tishberlin@sbcglobal.net>; <www.sfems.org>

**SCOTT REISS'S SOUNDCATCHER WORKSHOP:
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Frederick House, Staunton, VA
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Coaches: Tina Chancey (bowed strings), John Tyson (recorders), Bruce Hutton (banjo, guitar, mandolin, lap dulcimer), Nick Blanton (hammered dulcimer, galoubet)

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Contact: Tina Chancey, 3706 N. 17th St., Arlington, VA 22207; 703-525-7550; 703-908-9207 (fax); <tina@hesperus.org>; <www.hesperus.org>

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Peter Meckel, HVIA

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Week I Faculty: Recorder: Letitia Berlin, Frances Blaker, Louise Carslake, Cléa Galhano. Viola da gamba: Margriet Tindemans

Week II Faculty: Recorder: Letitia Berlin, Frances Blaker, Janet Beazley. Early strings, singing, Medieval topics: Shira Kammen. Viola da gamba, Medieval topics: Margriet Tindemans

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

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2006 SUMMER RECORDER WORKSHOPS

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COST	\$475 ETW	\$790	\$1,035	\$749 D	\$349 T	\$800 E	\$700 D	\$835 ED	\$780 D	\$300 T	\$780 D	\$780 D	\$925	\$780T/ \$430T/ \$310T	\$738	\$240
NO. OF DAYS	7/14	7	7	7/14	6	8	6	8	7	6	7	7	7	13/6/8	7	3
ARS DISCOUNT	NO	YES	NO	NO	NO	NO	NO	NO	YES	YES	YES	YES	YES	NO	YES	NO
NO. OF FAC/ RECORDER FAC.	65/19	8/5	2/2	5/4,3	1/1	25/4	9/6	18/9	13/2	6/2	14/4	6/5	4/2	4/4	12/4	14/11
NO. OF STUDENTS	150/wk	35	19	30		110	65	100	60	25	65	35	24	25	45	100
RECORDER CLASS LEVELS	LI,HI, A,V	B,II, HIA,V	LI,HI,A	LI,HI, A,VA	LI,HI,A	LI,HI,A	HI,A,V	B,II, HIA,V	LI,HI, A,V	B,II, HI	HI, A,V	LI,HI,A	LI,HI, A,V	B,II, HIA,V	LI,HI, A,VA	B,II, HIA,V
SPECIAL CLASSES USING RECORDERS	RP,C, MR,MB, 20,EN, M,R,O, P,T	MR, MB,EN, RO,P,T	CRO	CMR, MB,20, M,R,O, P,T	MR, EN, M,T	CMR, MB,RO, P,T	CMR, MB,20, M,T,O	CMR, MB,EN, RO,T	MB, M,P,T	CMR, MB,M, P,T,O	CMR, EN,M, P,T,O	RO,P, T,O	CMB, P,O	RP,C, M,T,O	CMR, 20,M, P,RO, T,O	CMR, MB, 20,T,O
NON-RECORDER CLASSES	C,W, K,V, PS,D,O	C,W, V,D	C	V,T,O	C,W,P, K,V,PS	V,PS, D,T,O	V,PS, D,O	C,W,K, V,PS, D,T	C,W,K, V,PS, D,T,O	CK, V,T,O	P,K,V, PS,T,O	O	C,W, P,T,O		C,W,K, V,PS	C,W,V, D,T,O
MUSICAL ACTIVITIES	F,S,L, SP,P	F,S	S,P	F,S,LP	S,L	F,S,L, P,O	F,S,L, P,O	F,S,L, SP,P	F,S,L, SP,P	F,S, SP,P	F,S,LP, D,G,B,	F,S,P,O, D,G,B,	F,S,L,P, D,F,B,	F,S,L, P,O	F,S, SP,P	S,P,O
RECREATION OTHERS WELCOME	D,G,S, T,W,O	D,G	F,B,S,W	W	S,T,W		G,O	D,S,W	G,B,S,T	D,O	S,T,O	S,T,O	T,W	W,O	D,O	D
DIRECT TRANSPORTATION	S,C,P A40, B2, T2	S,B,C,P A10, B5, T5	B,P	PU,P A12, B20, T20	CP,U,P A16, B16		A,B,C, PU,P A20, B10, T10	S,C A50, B15, T15	CP A26, B2, T15	PU,P A20, B2, T5	CP A26, B2, T15	CP A26, B2, T15	P A,T	S,C,LP A15, B15,	S,FU, CP	P
TERMINALS																
ROOMS	S,D	S,D	S,D,C	S	S,D,C	S,D	S,D	S,D	S,D	CALL	S,D	S,D	S,D+	S,D	S	S,D+
BATHS	S	SP,P	S,SP,P	P	P	S	P	S	S	CALL	S	S	P	SP,P	SP	S
FOOD	C,V	C,V	F,V	F	C,V	C	C,V	F,V	C,V		C,V	C,V	F,G,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	CALL		CALL			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, V=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 (some with "+" can accommodate up to triples), C=cabins, O=other *Graduate dorms

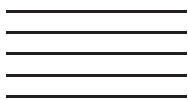
BATH FACILITIES: S=shared, SP=semi-private, P=private

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

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

**INFORMATION SUPPLIED
BY WORKSHOP DIRECTORS**

ON THE CUTTING EDGE



An astounding listen and a stimulating read

I hope readers of this column took notice of Tom Bickley's review of the CD *Recorderist Pete Rose* in the November 2005 AR. Seconding Bickley's comments, I want to say that I have heard Pete Rose "live" on several occasions and this new CD, produced by the American Festival of Microtonal Music, is an authentic way to encounter his astounding virtuosity.

In a previous column of mine, written shortly after the death of Luciano Berio, the solo recorder work *Gesti* was discussed at some length. Rose's performance of *Gesti* on the new CD is a real delight. My advice in the earlier column was to get to know this piece as quickly as possible, if you hadn't already. Here is the performance that I, at least, have been waiting for.

Here is the performance that I, at least, have been waiting for.

My second favorite item on Rose's CD is Ryohei Hirose's *Meditation*, a true classic of contemporary recorder literature. Again, Rose's performance is definitive.

As Bickley's review mentions, all performances on the CD were recorded live in concert at five different New York City venues between 1988 and 2000. I much prefer live recordings to studio produc-

tions, so the sounds and ambiances on this disc pleased me very much.

I highly recommend this CD. Find out more about the American Festival of Microtonal Music at <www.afmm.org>.

The topic of minimalism has come up several times in recent columns. By now, minimalism is well established as a mainstream style, particularly in American concert music. The early experimental days of Philip Glass (*Music in 5ths*, *Music in Similar Motion*) and Steve Reich (*Four Organs*, *Drumming*) are long past. Strict minimalist/conceptualist composers such as LaMonte Young and Alvin Lucier are still working, but generally minimalism has "morphed" into a mainstream, even conservative, style—often turning up in film and television scores. It is frequently the style of choice for young composers.

A remarkable new book from the University of California Press is worthy of the attention of both fans and critics of minimalism. The book is titled *Repeating Ourselves: American Minimal Music as Cultural Practice*. Author Robert Fink is associate professor of musicology at UCLA, and this is no book for the casual reader. It is a serious discussion of minimalism based on an intriguing concept: namely, that the culture of repetition that is endemic to American consumer society—endlessly repeated television commercials, endlessly repeated loops

and beats in commercial popular music, endless rituals of contemporary life (cellphones, iPods, shopping)—finds a mirror in minimalist music.

In the author's preface, Fink writes, "... As a cultural practice, repetitive music implicates creators, performers, and auditors in repetitive commercial culture like advertising and television; in the consumption of low-caste repetitive functional musics like Muzak, Vivaldi concertos, and disco; and in production 'methods' like Shinichi Suzuki's strange repetitive hybrid of Zen pedagogy and the violin factory floor." Later in the book, he writes, "Listening to pulsed minimal music, hearing every repetition, is like having the experience not of any one consumer, but of all consumers at once. You are the mass market, and you feel the entire pressure of the mass media's power to construct desire.... In minimal music, the media ... is the message."

This is a well-written, serious study based on an original concept. No fan of minimalism myself, I was nevertheless impressed with the author's evenhandedness. His is not a negative dissection of minimalism, but a far more wide-reaching cultural study. Brush up on your Baudrillard and your hermeneutics, and take an intellectual plunge into this stimulating new book.

Tim Broege <timbroege@aol.com>



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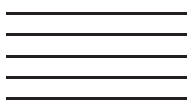
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OPENING MEASURES



Intonation revisited

Some years ago (in the May 1999 AR) I wrote about intonation and gave some exercises with which to develop blowing stability and a sense of intonation. Now I will expand on that, with exercises specifically for improving your ability to play in tune.

I hope you all have had many opportunities to play in groups and ensembles. It's a very enjoyable and rewarding part of recorder playing. However, there is the ever-present possibility of that horrible sound, a hideous, nerve-jangling sound: the out-of-tune recorder ensemble. To be fair, I must say that an out-of-tune string ensemble is every bit as awful—and the same goes, in fact, for any type of music group.

In mainstream ensemble situations, players learn to play in tune through instruction and repeated emphasis on the issue of tuning. Recorder players often are not trained in this way, and thus routinely play out-of-tune, which ends up giving us recorder players a bad reputation.

In mainstream ensemble situations, players learn to play in tune through instruction and repeated emphasis on the issue of tuning. Recorder players often are not trained in this way.

I ask all recorder groups—large and small, coached or independent—to begin each session by tuning, and maybe even to tune again half-way through the session.

I am a member of the ARS Board. As I write this, we have just finished our winter Board meeting, this time held in Albuquerque, NM, at a church that hosts a great many community activities. As we met around our table in the library, we could hear at various times (and sometimes simultaneously) pre-school

classes, an opera rehearsal, youth groups—and a local recorder ensemble holding its weekly practice! I was particularly pleased to hear this group begin its session by playing exercises. Exercises can help improve intonation as well as ensemble precision and many other things. Here are some you can try out with your group.

Unison Scale

This is perhaps the most basic of intonation exercises. Pick a scale; let's say G major. Tune everyone's lowest G. Play the scale very slowly, never leaving a note until it is well in tune. Breathe as needed.

Variation (for small groups): one person plays the scale alone. A second person joins and both play the scale—other group members give comments about intonation (being sure to keep a light and friendly air). A third player joins for the third time through the scale, and so on.

Chord Tuning

Pick a chord—again, let's say G major. The notes of this chord are G–B–D.

Each member of the group chooses one of these notes. A good distribution is: bass–G, tenor–D, alto–B, soprano–G. You should have more people playing G (the chord's root), fewest playing B (the third step of the G major scale and chord), and a medium number playing D (the fifth step of the G major scale and chord).

First, tune G. Add and tune D to the tuned G. Finally add B.

Your chord is in tune when you hear a calm, pure and pleasing sound. If it's not pleasing, it's not in tune.

Variation: once the chord is tuned, each ensemble member gets a chance to play all the notes of the chord in turn, tuning each to the rest of the ensemble. This is an *extremely* useful and effective exercise.

Telephone

Like the children's game in which a word or phrase is passed from person to person in a whisper, this intonation exercise tests the ability of group members to reproduce a pitch as exactly as possible. This is best done with a tuner, but can work without one—in which case, the first player must

have a strong memory for pitch (which you can develop through this exercise).

All players sit or stand in a semi-circle.

Player 1 plays a clear steady tone (any note will do) while watching a tuner that only she/he can see. Player 1 tries to remember that pitch by sound or by noting the position of the tuner indicator.

Player 2 joins in half-way through the note and matches the pitch of player 1. Player 1 drops out.

Player 3 joins in half-way through, after player 1 has dropped out, and again matches the pitch.

And so on, until the last player joins in half-way through and matches the pitch. When the next-to-last player drops out, player 1 joins in and matches pitch with the last player. Player 1 reports back to the group whether the pitch is the same as his/her original pitch. (Ideally, it will be the same, but in practice I have never found a group who could keep the pitch. This is a challenge for you! Let me know how it goes).

Suspensions

Pick a chord, choose who will play which notes, and tune the chord. See my music example, which again starts with a G major chord.

This exercise should be done in a slow 4/4 meter. Those playing the root and the third of the scale/chord will play whole notes.

Those who play the fifth of the scale/chord begin one note too high (on the sixth note of the scale), holding this dissonant tone for a half-note before resolving to the fifth of the chord, which will also be a half-note.

Everyone should revel in the tension of the dissonant chord, and relax into the sound of the resolution.

In the next measure, those playing the fifth hang onto that same note for another half-note, while everyone else moves down one step and holds for a whole note. The note hanging over becomes a dissonance that is again resolved on the second half-note by going down a step.

The principle behind this exercise is that it is sometimes easier to recognize a pure, clear in-tune sound by first

Tuning Exercises with Suspensions

Soprano Recorder

Alto Recorder

Tenor Recorder

A simpler version

S. Rec.

A. Rec.

T. Rec.

experiencing a jangling sound—in this case, a planned dissonance rather than an out-of-tune note.

**The most effective thing
of all is to become
aware of intonation.**

Interval Training

This can be done with just two players, or with a whole group. One person (or half of the group) plays any note.

The other person (other half of the group) plays the note a perfect fifth above, making every effort to play perfectly in tune. Again, if it sounds pleasing, it is probably in tune—whereas if it sounds displeasing, it is certainly out of tune.

The players of the lower note must do everything in their power to avoid any pitch changes, while the players of the upper note may need to change their blowing to adjust pitch.

These are just a few exercises that you can do to improve your intonation. The very most effective thing of all is to become aware of intonation. I read once a

very true statement that said, “90% of good intonation is attention.” If you don’t notice what is going on around you, chances are you will not mesh, either in tuning or in timing.

On the other hand, trust your ear and your “intuition” (which, in this case, is really your ear telling you what needs to be done) and change your pitch accordingly.

It can be very difficult indeed to hear in a large group what you need to do to fix your own tuning. Therefore I think it is very important, from time to time, to have a subsection of your group play for the sake of intonation—whether it plays an exercise or a piece of music.

Finally, for those of you who do not have a group to play with on a regular basis but who wish to improve your intonation skills (kudos to you!), many of these exercises can be modified so that you can do them alone. Use a recording device (now available for iPod!) to play one note. Play it back and tune another note to it.

Use your imagination and creativity to find other ways to work on intonation. If you come up with good ideas, let me know—the more exercises, the better!

Good luck and good intonation,

Frances Blaker

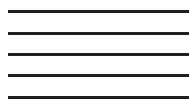
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BRITISH RECORDER CONCERTOS.

JOHN TURNER, RECORDER, WITH CAMERATA ENSEMBLE, PHILIP MCKENZIE, CONDUCTOR. Dutton Epoch CDLX 7154, 1 CD, 1:20:00, Abt. \$18, <www.duttonlabs.demon.co.uk>.

RENOVATA. ERWILIAN. Wood, Wind & Wire Productions WWW0502, 1 CD, 59:00, \$13, <www.erwilian.com>.

Two CDs from the Epoch series of English label Dutton offer works from the mainstream of British music-making, both directly connected to the Dolmetsch family. In its own way, Erwilian grows from that same lineage.

The Dolmetsch family (particularly *paterfamilias* Arnold Dolmetsch and son Carl Dolmetsch) was the primary force in the 20th-century revival of the recorder, certainly in England, and arguably internationally. We do well to learn their story. I recommend three books about the Dolmetsches: *Dolmetsch: the Man and his Work* by Margaret Campbell (University of Washington Press, 1975, reviewed in AR, XVIII:2), *Personal Recollections of Arnold Dolmetsch* by Mabel Dolmetsch (Macmillan, 1958), and *Carl Dolmetsch and the Recorder Repertoire of the 20th century* by Andrew Mayes (Ashgate, 2003, reviewed in AR, XLV:3).

The Complete Works for Recorder by the Flautadors and colleagues is a jewel of a production, exemplifying high values of musicianship, programming, audio production, and design and content of the booklet. Works by Benjamin Britten and Edmund Rubbra converse with related

pieces by Josquin, Vasquez and Machaut. The recorder playing is vigorous and persuasive. I recommend this disc as a companion to the books mentioned in the preceding paragraph.

Britten (1913-1976) and partner Peter Pears were active as amateur recorder players, having been brought into that community by Imogen Holst. Britten's compositions form a central core of English art music in the 20th century—ranging from challenging, yet performable, works for amateur musicians to chamber, orchestral and stage works that have entered the international canon.

If Pete Rose is the father-figure for those of us in experimental recorder composition and performance, Turner deserves regard as such for more traditional recorder composers and performers.

In his professional concert writing, Britten's unique voice shines through in combinations of pitch, rhythm and timbre, and is both accessible and strikingly innovative. His *Serenade for Tenor, Horn and Strings*, Op. 31, and *Lachrymae* for orchestra, Op. 48, are examples.

That voice comes through in his sacred music as well—e.g., *Noye's Fludde*, Op. 59, which includes wonderful recorder writing within the ensemble of voices and other instruments.

His writing for recorder ensemble is less striking but enjoyable. On this disc, the *Alpine Suite for Recorder Trio* and *Scherzo* for quartet sound like competent, but not significant, recorder music. Much quirkier are the two pieces from his opera *Gloriana*, arranged by Imogen Holst.

The works by Britten on this CD are fine, but the outstanding repertory here is

The Dolmetsch lineage

by Rubbra (1901-1986). Rubbra is too little known to most audiences. He was a friend of Carl Dolmetsch and wrote most of the music on this disc either for Dolmetsch or at his urging. Like Britten, Rubbra's unique voice eclectically blends streams of early Western and Eastern musics with evocative, bold and inviting harmonies.

In the CD booklet, Andrew Mayes notes that many people regard Rubbra's *Meditazioni sopra 'Cæurs Désolés'*, Op. 67, as "among the finest works for recorder of the twentieth century." Catherine Fleming, alto recorder, and Laurence Cummings, harpsichord, play it wonderfully. Fleming demonstrates robust playing, which fits this repertory to a tee. Listening to their performance benefits from also listening to the excellent performance by the Flautadors of the Josquin chanson.

Also in the booklet, Fleming describes the recorders (by von Huene, Prescott, and others) used in this recording and the rationale for their choice. The colors work very well, with a remarkably effective blend—not only as a recorder consort, but also in combination with harpsichord, string quartet, soprano and viola da gamba.

Somewhat of a companion disc to the Flautadors's work is *British Recorder Concertos* performed by the estimable John Turner, for whom all of the works on this recorder were composed. If Pete Rose is the father-figure for those of us in experimental recorder composition and performance, Turner deserves regard as such for more traditional recorder composers and performers.

Five concertos for combinations of solo recorder with strings, harp and percussion form a listenable program that spans a range of styles from very conservative to somewhat less. Turner performs similar repertory on the 2002 disc *English Recorder Concertos* (CDWHL2143).

Of the composers on the Dutton disc, likely Hans Gál (1890-1987) is the best-known to the American recorder

community. His *Concertino* for recorder and string orchestra, Op. 82 (1961), sounds familiar to many of us. That work—plus David Dubery's *Mrs. Harris in Paris*, Ian Parrott's *Sinfonia Concertante* (2001-03) for recorder, solo violin, string orchestra and (nearly solo) percussion, and Peter Hope's *Concerto* (2003) for recorder, strings, harp and percussion—is thoughtfully-written. These are all tuneful pieces, and would work as soundtracks (exactly the case for the Dubery work).

However, in David Beck's *Flute-a-Beck* (2002) for recorder, strings and harp, and David Ellis's *Divertimento Elegiaco (in memoriam Ida Carroll)*, Op. 54a (1996-2004), we hear music that sounds related to the streams of energy and innovation found in Rubbra's recorder works. Beck and Ellis write immediately accessible music that is alive with ear-catching timbral twists and lively rhythms. We hear the excitement of rediscovery by the Dolmetsch family of the recorder family's individual voices—and the contribution they continue to make to the post-modern world of music.

Renovata by Erwilian fits reasonably well into the bin labeled "contemporary Celtic." The quintet includes Jordan Buetow and Bethel Melton playing

recorder, joined by seven guests including recorder player Becky Friddel. Other instruments used are dulcimers, guitars, bouzouki, ukelele, dobro, mandola, mandolin and percussion.

While some of the high recorder playing is done with very strong vibrato—such that, on first listening, I thought I was hearing a tinwhistle—the group is technically quite proficient. The heavy-handed post-production on this recording strikes me as unnecessary, given the quality of musicianship. The effect recalls the late 1950s recordings of Renaissance dance music by the Collegium Terpsichore, in which a different choir of instruments enters with each melodic phrase. I suspect that Erwilian is much more satisfying in person, and that they are making an impact especially in their home region of the Pacific Northwest.

Erwilian fits into the Dolmetsch lineage by reconnecting use of recorders to an ongoing folk tradition. That use has temporally-close Dolmetsch connections in such groups as The Weavers and other folk bands from the 1950s and 1960s, bringing the same sort of influence into our continuing 21st-century recorder lives.

Tom Bickley



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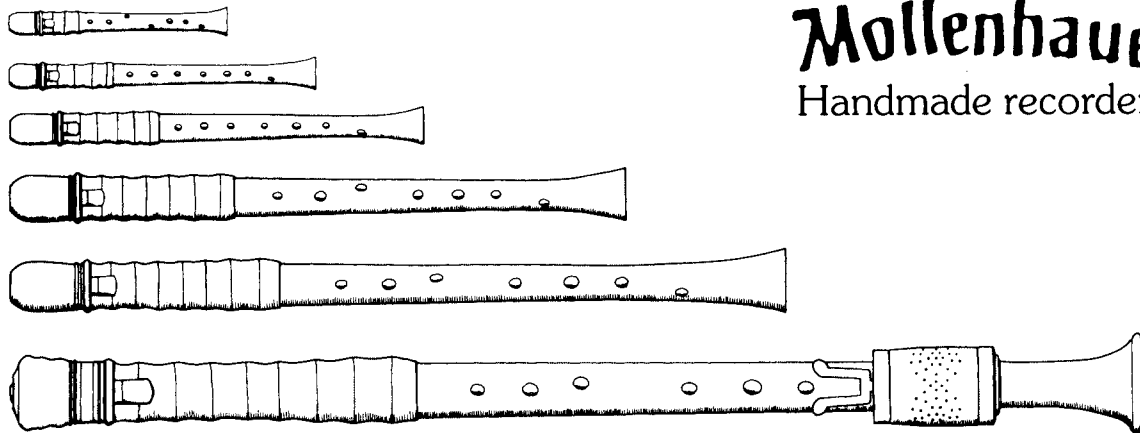
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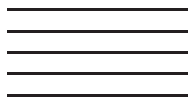
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CHAPTERS & CONSORTS



More holiday happenings, recorder orchestra news,
Chicago composition contest winners, recorders meet other instruments



Kalamazoo Recorder Players (above) participated in January in a special compline service at the Cathedral of Christ the King in Kalamazoo, MI. Compline is the last service of the day, often practiced by Medieval monks as the epiphany season approached. Led by **David Fischer**, the group performed as a whole, later providing music in three smaller ensembles.

In other KRP news, **Judith Whaley** completed her 30 years as the chapter music director with the chapter's public performance last May. In her "step-by-step" retirement, she is directing only three chapter meetings this year.

East Bay (CA) Recorder Society hosted a March 4 workshop by **Adam Gilbert** entitled "The Borrowers: Imitation in Renaissance Music." In a fast-paced and densely informative session, Gilbert answered that tantalizing question we all have had when listening to Renaissance music: "Where have I heard that phrase before?" Attendees left the workshop with a picture of society in the Renaissance and of the intimate interaction among folk, liturgical and court music—as well as between composers. Gilbert's combination of musicianship, charismatic teaching style, and encyclopedic musicological knowledge made all in attendance appreciative beneficiaries.

Four ARS members who managed to stay near New Orleans (LA) during and after Hurricane Katrina began playing music together in November. A few more

members trickled in between Thanksgiving and the end of 2005.

Enough had returned that they were able to resume the play-in that was so rudely interrupted by Katrina. **New Orleans** and **Baton Rouge** chapter members enjoyed an uplifting play-in on December 17, when they convened for the first time since the levee flooding caused the evacuation from New Orleans.

David Kemp, a member and musical director of St. George's Episcopal Church, led the group of 12 in Medieval Christmas music plus pieces by Purcell and Schmelzer, among others. Lunch was accompanied by an exchange of hurricane stories—the major pastime currently in New Orleans.

On December 9, the **Pilgrim Pipers Consort** sponsored a holiday workshop with **Wayne Hankin**. They were joined by the **Pasco Collegium Recorder Consort** from Pasco County and the **Imperial Recorder Consort** from Lakeland—all groups in Florida.

Hankin is a winner of the Noah Greenberg Award, and has worked with Center Stage, the Shakespeare Festival, Lincoln Center and the American Repertory Theater. He is currently one of seven musicians with the Cirque de Soliel production *Varekai*, which was in St. Petersburg through December.

Hankin demonstrated for those present on a variety of instruments he plays as a part of the circus (see inset photo below)—including ocarina, recorder, bagpipe, jaws harp and bone flute. He spoke of his experience playing for the performers and shared with the group a 15-minute DVD of their TV appearance on the *Jay Leno Show*.

Each group came prepared to play selections to be critiqued by Hankin. Pasco Collegium played *Greensleeves* and *Down By the Riverside*. The Imperial Consort played *Lord of the Dance*, arranged by Richard Geisler, and *Bläser-sinfonie* by Bach. The Pilgrim Pipers played *Bergamasca* by Larry Bernstein and *Der Gott Unsers Herrn Jesu Christi* by Telemann. With each group Hankin



Pilgrim Pipers Consort of St. Petersburg, FL, performed on a star-studded stage during the December workshop led by Wayne Hankin (left): (l to r below) Richard Carbone, Winnie Anderson, Genie Terrell, Jim Furdell, Marilyn Kaminski, Gordon Terrell, George Mohammed, Elizabeth Snedeker, Stanley Kaminski, Rodney Snedeker.



provided interesting, challenging and helpful suggestions.

The inspiring morning concluded with the whole group playing four selections from Eric Haas's two collections of Christmas songs.

The **Rio Grande chapter** (musicians from El Paso, TX, and Las Cruces, NM) had a busy fall 2005 season, first hosting a weekend workshop attended by about 50 participants from several states. The workshop featured an exciting faculty comprising **Cléa Galhano, Vicki Boeckman** and **Mark Davenport**. Reports are that it was one of the most popular and fruitful fall workshops the chapter has sponsored, with the faculty concert at the conclusion still a topic of discussion.



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Soon after that came the annual **Las Cruces Renaissance Faire**, where Rio Grande members offer an information booth and give performances. The booth this year was across from another with taped and live dulcimer music—at times, played rather louder than the chapter's taped recorder music. "If you can't lick 'em, join 'em": chapter conductor **Scott Hancock** struck up an impromptu duet on his pennywhistle with a surprised dulcimer player, delighting everyone within earshot (including the dulcimer player).

A few weeks later, the **El Paso Early Music Consort** (right) gave two local performances featuring recorders with harpsichord voice and viols.

The fall activities finished with the chapter's December meeting of assorted holiday music, closing 2005 with a feast of good food and conversation.

Los Angeles Recorder Orchestra (LARO) began its second season in January with a concert entitled "Bach, Byrd and Bomba." Performed twice in January, the concert was the fourth for LARO since it was founded in June 2005 by **Lia Starer Levin** and conductor **Thomas Axworthy**. Its 30 recorder players come from the Southern California area and rehearse twice a month.

The program included "Il Piffaro Veneziano," with selections by Monteverdi, Johannes Pioris and Gabrieli; Bach's *Cantata #156*, and "The Byrds of London," a compilation of short pieces by William Byrd. Also on the program was *La Bomba*, a theatrical piece by the Spanish composer Mateo Flecha that dramatizes the moment when a sinking ship is saved by its crew's devotion to the Virgin.

"This is the first program by LARO of strictly 'early music,'" said Axworthy. "Selections come from the 15th, 16th and 17th centuries. These pieces represent the normal repertoire of the recorder family, but have been extended to include all of the family of recorders, from soprano to contra bass." Earlier programs have delved into a variety of music arranged for recorder, from early English keyboard to ragtime. Most of the works performed have been edited and arranged by Axworthy, who is an active performer in many ethnic, specialty and chamber groups of Southern California. "We know that early music works well with the recorder, but want to show that modern works do, too."

In November, while performing in Los Angeles, the noted composer and recorder virtuoso **Matthias Maute** was a guest conductor for a LARO rehearsal.

El Paso Early Music Consort after their October 2005 concert: (back row, l to r) Marcia Fountain, George Wheeler, Lynda Abshire (at the harpsichord), Robert Hyland, Paul Hallsted, Robert Garrick; (front row) Kathy Massello, Barbara Hyland, Joyce Henry.



The Front Range Recorder Orchestra, originally comprising recorder players from the chapters on the “front range” of central and eastern Colorado, has broadened its scope and renamed itself the **Colorado Recorder Orchestra**. A committee of members is currently making plans for the recorder orchestra to go on tour to Japan early next November. The proposed 13-day tour of Japan includes performances in Tokyo and Yamagata, plus sightseeing in Kyoto.

Colorado’s sister state in Japan is Yamagata, and 2006 is the 20th anniversary of the sister-state agreement—an ideal time for cultural exchange programs such as this tour. The committee is investigating performances in schools as well as for the public.

Recent CRR rehearsals led to concerts in Fort Collins and Denver for Play-the-Recorder Month, after which the group starts preparing its fall concerts, which include the concerts in Japan.

The **Highland Park Recorder Society** (HPRS) dealt initially with the perennial questions regarding membership that come up in chapters by inviting string players to perform with recorders as a chamber orchestra, the Garden State Sinfonia (GSS). HPRS and GSS perform an annual concert, based each year on a different theme. In some years, instruments are added such as harpsichord, oboes, trumpets, percussion, and even a chorus, depending upon musical requirements.

When playing as the GSS, HPRS pays professional performers invited to play on the other necessary instruments. To pay those fees, HPRS applies for and receives grants, either through the state of New Jersey or the Middlesex County Cultural and Heritage Commission.

Most rehearsals are attended by recorder players only. Recorder players at all levels may participate in rehearsals, but only those who are proficient on their parts perform, occasionally with a part

doubled by a stronger player to provide support. Strings and chorus rehearse separately and join HPRS in the weeks before a concert. When they do, all performers finally hear all the parts, and enjoy the full effect of the sound of the chamber orchestra, which is conducted by **John Eisenhauer**.

HPRS is in its 19th year, and has recently won its 14th consecutive grant (for the second year in a row, a grant of \$4500). Typically, the group has performed both early and 20th-century music for recorder ensemble or recorder orchestra, plus additional forces, but has also commissioned new works. For Play-the-Recorder Month in March, HPRS will use some of its funding to launch a series of three free concerts featuring music from the time of Benjamin Franklin, whose birth in 1706 is being celebrated in 2006. The first concert includes music by American and European composers heard in Colonial and Federal

America in the time of Franklin, as well as lively compositions from the Big Band era.

In April, GSS will perform music that was heard in America during the time of Franklin and during the years immediately following his death in 1790. The concert will also highlight music which was played at a concert in New Brunswick courthouse on September 3, 1799, offering a taste of New Jersey’s musical heritage.

The third concert of the series, in June, will be played by **Musica Dolce** (a chamber ensemble from the HPRS and GSS of recorder, ’cello, harpsichord, and, most recently, violin). performing works of composers whose music was popular in the Colonial and early Federal periods.

In addition, members of the HPRS, GSS and Musica Dolce do outreach performing in the community and for underserved populations, such as disabled children and adults, senior citizens, inner-city children, disabled New Jersey Veterans, and residents of nursing homes. Photos of the outreach events of the various groups in the inner-city schools of Elizabeth, NJ, can be seen at <www.hprecorder.org>, as well as photos of other events such as workshops.

Chicago Chapter Announces 2005 Recorder Composition Contest Winners

The winners of the 2005 Chicago (IL) chapter recorder composition contest have been announced. First prize was awarded to **Nancy Bloomer Deussen** of Palo Alto, CA, with *Impressions Around G*, and second prize to **Will Ayton** of Providence, RI, with *Sonatina a 4*. Third prize was a tie: **Suan Guess-Hanson** of Bloomington, IL, with *Treasures*; and **Karl Stetson** of Coventry, CT, with *Impressions of Three Latin Dances*.

The first prize carries a stipend of \$150, while the second prize is \$75 and third prize is \$25.

This year the chapter’s call for compositions specified recorder quartets only. Entries had to be original unpublished compositions suitable for ensemble playing in chapter meetings that are likely to have players of varying levels of ability. The pieces were to last between five and ten minutes.

The chapter received 15 excellent entries by 14 different composers from across the country, and even one from Germany. Judges were Laura Sanborn Kuhlman, Mike Becker, Kathy Smart and Jim Heup. In judging this year’s impressive array of entries, the panel evaluated each piece on its originality, technical merit, and playability by a group of players of mixed abilities.

The submission that they unanimously decided best met all three criteria was *Impressions Around G* by Nancy Bloomer Deussen, an accomplished composer of orchestral, choral and band music whose works are known for their sweet lyricism. She is an associate faculty member of the Mission College music department in Santa Clara, CA. She began her love affair with recorders in the 1950s, when she moved to the Los Angeles area and joined a group of avid recorder players that included Erich Katz. For many years, she led the Peninsula Recorder Ensemble, a Bay area youth group.

Second place winner Will Ayton is professor of music at Roger Williams University in Rhode Island. Ayton performs in various early music ensembles and composes for a variety of musical media between bouts of grading papers. He was born in Kansu Province China, of missionary parents.

The winning compositions were scheduled for playing at a special March Chicago chapter meeting with the composers present.

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SIX SUITES FOR TWO TREBLES FROM OPUS 27, BY J.B. BOISMORTIER, ED. AND RECORDED FOR PLAY-ALONG CD (COMPANION TRACKS RECORDER PARTNER) BY CHRISTINE LUCERNE. Self-published in Tasmania, Australia (<www.companiontracks.com>), 2004. AA. Score 32 pp + 2 CDs. Abt. \$26 + P&H.

TWO TRIOS FOR TWO TREBLES AND TENOR RECORDER, BY JAMES HOOK, ED. AND RECORDED BY CHRISTINE LUCERNE. Self-published in Tasmania, Australia, 2004. AAT. Score 15 pp, pts 7 pp each + 2 CDs. Abt. \$26 + P&H.

25 RENAISSANCE DANCES FOR RECORDER QUARTET (THE SUSATO COLLECTION, VOL. I.) BY TYLMAN [TIELMAN] SUSATO, ED. LARRY BERNSTEIN, WITH CD RECORDED BY CHRISTINE LUCERNE. Dolce DOL 108 (with Companion Tracks), SATB. Sc 22 pp + 2 play-along CDs. Abt. \$28 + P&H.

I am thrilled to welcome a new contributor to the recorder play-along CD market. Christine Lucerne is a professional recorder player and teacher who was graduated from the Conservatorium für Musik in Graz, Austria, and now lives in Tasmania. She was a finalist in the Australian-New Zealand Recorder Competition held in Melbourne in 1995, and is a member of the Kepler ensemble and Dolcimelo.

Each of these play-along CDs contains a full performance of the works, followed by the opportunity to play any of the parts with the other recorded parts. The CDs are produced entirely in Lucerne's home studio using Macintosh computers, Pro-Tools software and Rode NT5 microphones.

What struck me at first was the almost incredible steadiness of the tempos in both the full performance and in the play-along tracks. There is an occasional *ritard* at the end of a section, but none of the

tempo-rubato give and take that we are accustomed to hearing in a performance. In this respect, these discs are the antithesis of the *DiscContinuo* series, which introduce many subtle, and some not so subtle, tempo variations. However, playing along with the *DiscContinuo* takes careful listening and marking the music beforehand. With Lucerne's CDs, you are likely to be successful on your first play-along. The music is very nicely performed with tasteful articulation and ornamentation.

As with most play-along CDs, there are tempo-setting metronome taps at the beginning of each movement. These are not notated in the printed music, so the player can occasionally be caught unprepared by not comprehending the note values that are being tapped. Therefore, you will want to get your pencil out and notate the taps.

There are no extra track numbers in the middle of movements; however, these are really not necessary in this music. I find the tempos to be very appropriate; some are (and should be) quite fast and may require considerable practice.

Each publication has a complete score and could be used with or without the CD. The printed spiral-bound music for the Boismortier and the Hook is edited and self-published by Lucerne. The music included for the Susato is Volume I of the 1987 Dolce publication entitled *The Susato Collection*.

The Boismortier set consists of six easy-to-learn suites, four in the key of C and two in the key of G. My favorite is *Suite No. 5 in G major*, which begins with a really nice "Allemande" and ends with a very lively, fun-to-play "Chaconne." Remember that you get to play both parts with the CD, and both parts are interesting.

The two Hook trios are also great fun to play, and here you get to play all three parts with the CD. The top part is the most challenging: it occasionally has short little solos, so there is nothing sounding on the CD in the way of metronome taps or muted melody to help you get you back in with the other parts, other than the steadiness of your own internal beat.



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The tempos in the Hook trios are quite fast, so Lucerne has created a second CD that has all of the tracks for the fast movements played at a slower tempo. Many students will indeed need to start off with the slower CD. These trios come with score and parts, rather than just a score—a much-appreciated “extra.”

Most of what Lucerne has chosen to record has not previously been represented in the play-along market. However, some of the Susato dances were recorded years ago by the New York Renaissance Band on the Music Minus One label. These were played on a variety of wind, brass and stringed instruments, and most were pitched a perfect fourth higher than in the Dolce publication.

Also, the only missing part was the top part. In Lucerne’s new recording, students get a chance to play all four parts with the CD.

As mentioned above, the Susato CDs come with the Dolce edition of the printed music. Therefore you will need to spend a few minutes writing track numbers onto the printed music so that you can navigate through a CD that has over 60 tracks.

The soprano part is the most active part in these dances, but I enjoyed playing the bass line almost as much as the soprano part. The alto and tenor parts are challenging from the standpoint of fitting right in there, intonation-wise.

This is also a great opportunity for developing musicians to practice those shifting 3/2 and 6/4 meters. In addition, they may practice ornamenting repetitions of phrases and motives similar to the examples on the recording. These dances, with their more vertical, less contrapuntal style, must have been a huge project to record. Congratulations on a job well done!

I have dabbled with multi-track recording in my home and found it to be much more difficult than I ever imagined. It is very easy to become bogged down in listening to one track while recording another track—and this can result in less-than-perfect ensemble. There are spots here and there where Lucerne’s ensemble is not 100% tight, but this is very minor, so I must praise Lucerne’s persistence in recording so many note-perfect tracks.

Lucerne has two other exciting projects in the works—a play-along CD of the Telemann *Canonic Sonatas*, as well as one for bass recorder players using choral music from the Baroque and Renaissance eras. I look forward to these releases.

Sue Groskreutz

CONCERTO PASTORALE, BY J. C. PEZ, ARR. ULRICH HERRMANN. Noetzel N3948. (C. F. Peters), 2004. SSAATB. Sc 16 pp, pts 6 pp ea. \$24.

CONCERTO C-DUR, OP .8 NR.2, BY J. CHR. PEPUSCH, ARR. ULRICH HERRMANN. Noetzel N3944. (C. F. Peters), 2003. SAATB. Sc 8 pp, pts 3 pp ea. \$17.95.

SUITE NR. 2 F-DUR, BY J. B. BACH, ARR. ULRICH HERRMANN. Noetzel N3943. (C. F. Peters), 2003. SATB. Sc 19 pp, pts 5 pp ea. \$22.

Very little Baroque music was composed for recorder ensembles without keyboard or other instruments. Therefore such “whole consorts,” so prevalent today, must turn to arrangements if they wish to have a taste of this repertoire.

Luckily Noetzel is publishing a series of works arranged by Ulrich Herrmann for recorder ensembles of various sizes. Here we have a sextet, a quintet and a quartet. Originally Pez’s *Concerto Pastorale* was for two alto recorders, two violins, two violas, and continuo; Pepusch’s *Concerto* was for two recorders (or flutes), two oboes (or violins) and continuo; and J. B. Bach’s *Suite* was for strings.

The *Concerto Pastorale* by Pez (b. Munich 1664, d. Stuttgart 1716) evokes the idyllic music and dance of

shepherds. In this transposed arrangement, the soprano recorders take the part of the two alto recorders in the original, often imitating the sound of shepherds’ pipes, while the bass occasionally drones on below for a bagpipe effect. The three inner parts do more than fill in the harmonies, however, often acting antiphonally against the top two voices.

Very little Baroque music was composed for recorder ensembles without keyboard or other instruments.

There are six movements: a quiet “Pastorale,” a lively presto “Aria,” a grave “Aria,” an allegro “Aria Pastorale” (in duple meter) followed by an “Adagio” (in 3/2), a “Menuett” in four parts (SATB) with “Trio” in three parts (SST), ending again in six parts with another allegro “Aria.” Therefore this work, as a whole, provides a lot of welcome contrast in tempos, moods, and dynamics, created by varying the number of recorders playing at a time.

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It can sound good played by a large group, as well as by a sextet, as long as the balance of the parts is worked out carefully. We found it best if the first soprano part, which goes to high B^b, and the first alto part, which frequently reaches up to high E and F, are not doubled.

While most of the movements are easy, they would sparkle with added ornaments, and there are some fast passages in 16th notes that require careful ensemble precision.

The *Concerto in C Major* by Pepusch (b. Berlin 1667; d. London 1752) has three movements with contrasting tempos (“Vivace,” “Grave,” “Allegro”) and contrasting modes (C major, C minor, C major). This arrangement has been transposed from the original key of G.

The scoring for soprano and alto recorders in the upper two parts, originally for two altos, keeps the range of these parts easier on the ear than in the Pez, which has two sopranos on the top.

In the first movement, “Vivace,” the upper three recorders play around with a lively theme and passagework in eighth notes over a harmonic bass and tenor. The second movement is an elegant “Grave,” in which two duets (soprano with first alto and the second alto with tenor) converse in dotted notes over the bass in running equal eighths. The final “Allegro” is like a *giga* with lots of imitation and tossing about of themes.

Intermediate ensembles, either one-on-a-part or with parts prudently doubled, should love this piece!

The *Suite* by Johann Bernhard Bach (b. Erfurt, Germany 1676; d. Eisenach,

Germany 1749) is a typical Baroque suite with seven movements. The composer was a cousin and near contemporary of Johann Sebastian Bach (1685-1750). In fact, this suite and three others by J. B. Bach were found in the personal library of J. S. Bach, who performed them with his Collegium Musicum in Leipzig.

Originally in G major for strings, this work has been transposed down to F major for a recorder quartet. The first movement is a typical French overture, having a “Grave” section with dotted notes followed by an “Allegro” section in 6/8, then returning to a final “Grave.” I find it difficult, perhaps impossible, for amateur recorder groups playing French overtures to reach the precision and stylistic effects achievable on strings.

The following six dance movements, however, are delightful and quite performable on recorders independent of the overture. They are typical examples of French Baroque dance music: “Gavotte en Rondeau,” “Sarabande,” “Menuet,” “Bourrée,” “Air” and “Gigue.”

The lower parts are quite easy with the soprano part somewhat more challenging—good teaching pieces. More experienced intermediate consorts who can play them at appropriate tempos with stylistic articulation and added embellishments will find that these dance movements have great audience appeal.

Thanks are due to members of the Colorado Springs, CO, ARS chapter, and to students at the Greater Denver chapter’s 2005 spring workshop, who all really enjoyed playing these three multi-movement works!

Constance M. Primus

ROMANCE (1964, REV. 2003), BY EDWARD GREGSON. Peacock Press PJT 046 (Magnamusic). S & string quartet. Sc 8 pp, pts 2 pp. ea. \$16.50.

ROMANCE (1964, REV. 2003), BY EDWARD GREGSON. Peacock Press PJT 045 (Magnamusic). S & piano. Sc 7 pp, pt 2 pp. \$9.50.

FESTE’S SONG (2004) BY HOWARD SKEMPTON. Peacock Press PJT 042 (Magnamusic). Sop. voice, S rec & guitar. Sc 5 pp. Pts 2 pp. ea. \$12.50.

FRED’S BLUE GINGER STAIRCASE MUSIC (2002) BY DAVID ELLIS. Peacock Press PJT 021 (Magnamusic). S & guitar or piano. Sc 11 pp. Pts 4 pp. ea. \$17.75.

TRIPTYCH (2003) BY JOHN VEALE. Peacock Press PJT 018 (Magnamusic). S & string quartet. Sc 11 pp. Pts 4 pp. recorder/2 pp ea. strings. \$19.50.

All of the pieces covered in these reviews are part of Peacock Press’s “The Contemporary Recorder” series of publications, edited by the noted British recorder player and new music specialist **John Turner** (photo above right, c.1999). Peacock is to be commended for publishing these recorder works by significant British composers, and Turner is to be highly commended for continuing to commission works for the recorder from noted composers who are not “recorder specialists.”

Edward Gregson (b. 1945) is a distinguished and highly regarded British composer. He is best known for his work within the world of wind instruments—particularly concert and brass bands. Many of his compositions in those genres are considered part of the standard repertoire. He is currently a faculty member at the Royal Northern College of Music in Manchester, England.

Gregson’s *Romance* is a recent revision for Turner of a work from 1964 originally written for clarinet. Turner commissioned and premiered both versions (with piano and with string quartet) of this work. The recorder part remains identical between the two versions.

The piano version is, however, far more than simply a “rehearsal” reduction, but rather a fully performable alternative version for when a string quartet is not available. The work is written in the appealing and personal tonal language of Gregson’s music; his style has remained quite consistent throughout his career.

The opening section of the work is marked “Slow and languid.” The music gains agitation and momentum towards a faster and more energetic section marked

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All of the pieces covered in these reviews are part of Peacock Press's "The Contemporary Recorder" series of publications, edited by the noted British recorder player and new music specialist John Turner.

"Flowing." After a recorder cadenza, the mood of the opening returns at the end.

This work is an attractive and compelling recorder work from a significant composer of concert music. The recorder part is moderate in difficulty, and the work is strongly recommended as a recital offering, most especially if the recorder player can perform it with string quartet. As with all of the editions in this Peacock Press series, the score and parts are printed on heavy paper and engraved with great care for appearance and page turns.

British composer and accordionist Howard Skempton (b. 1947) became a well-known name in the 1960s through his association with composer and ideologue Cornelius Cardew and the highly avant-garde "Scratch Orchestra." In recent years, like composer Gavin Bryars and other active avant-gardists, Skempton has returned to a more traditional composition style, founded upon simple and attractive musical ideas. Although not known for recorder music, Skempton has been widely performed as a composer of orchestral and ensemble music.

Skempton's *Feste's Song* is a brief piece written in honor of the 90th birthday of famed British musicologist and composer Wilfrid Mellers. The song is a setting of a poem by William Shakespeare from his play *Twelfth Night*, beginning "When that I was and a little tiny boy,/With hey, ho, the wind and the rain;/A foolish thing was but a toy/For the rain it raineth every day...."

Skempton's setting is extremely simple and in a minimalist style. The guitar provides a running three-beat ostinato of the pitches G and D only. Over this the recorder and the soprano double each other in a simple melodic song in the Lydian mode. At times the recorder and the soprano are separated by thirds; other times, they are in unison or an octave—but they are always metrically aligned.

The meter changes periodically between 2/4 and 3/4, thus making the simple guitar ostinato fall into different places in relation to the melody. The overall effect of the work is hypnotic, creative and extremely effective. It provides something that will truly sound "different" from other pieces without being listener-unfriendly in any way. I strongly recommend it.

British composer David Ellis (b. 1933) is noted primarily for his orchestral music. During his active career he worked primarily for the BBC throughout England and served finally as Head of Music for the BBC North. He has served as composer-in-residence with numerous ensembles and has composed works for many significant performers. In addition to the work reviewed here, he has composed a few other recorder chamber pieces—all for Turner, who is also commissioner of this work.

Ellis writes the following about his *Fred's Blue Ginger Staircase Music*: "This piece was written to celebrate the renovation of the medieval Staircase House in Stockport. The Fred and Ginger of the title are, of course, Astaire and Rogers from the heyday of the great Hollywood musical. Little excuse was needed for them to launch into a dance routine, usually backed by a full symphony orchestra...."

This work's accompaniment is scored in versions for either guitar or piano. It is cast in three brief movements. The first, "Waltz in Green Chiffon," is, after a slow introduction, a gracious and lilting waltz. The second movement, "Steps in Blue," features a dancingly energetic recorder part over a "boogie-woogie" bass in the piano (or a "quasi double-bass" texture in the guitar). The first few measures call for some slap-tonguing.

The final movement, "Escalation in Red," is a *moto perpetuo* for the recorder, under which the piano/guitar play a slow and declamatory melody. The opening slow introduction of the first movement returns as a coda at the very end.

This piece is moderately difficult (mainly due to the speedy runs of the last movement) and light-hearted. Although there seems to be no end these days of "light hearted" works for the recorder, this work is certainly a valuable contribution to this genre. This reviewer finds the version with piano to be slightly more effective than the version with guitar, although both are idiomatically written.

Unusual for composers of his generation, John Veale (b. 1922), though born in Britain, studied composition in the U.S.

John Turner

(with Roger Sessions and Roy Harris) after his initial studies in his homeland. Veale's primary career was spent writing scores for British feature films, but he returned to composing concert music within the last 20 years.



Although called *Triptych*, this work is cast in one movement that has three short sections. The composer writes: "All three sections of this short piece are based on the same two themes. The brisk opening section is dance-like, with much syncopation. The second section is slower and gently melancholy, with even the odd touch of intensity. The third section is a waltz, which implicitly tempts the players into satirical caricature—in other words it's a bit of a spoof. The piece is intended to be fun for the players, fun for the audience—and was even fun for an obsessional creative agoniser to write!"

Veale is indeed correct that the work is fun, and it maintains a pleasant and jovial spirit throughout. The string writing is particularly effective when combined with the recorder part, which is moderately difficult because of a number of extended runs. In recital it would make an excellent pairing with the Gregson *Romance*, reviewed above, when a string quartet is available.

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THE ROSE IS SHAKEN IN THE WIND, OP. 137, BY JOHN JOUBERT. Peacock Press PJT 035 (Magnamusic), 2001. Sop voice & rec (one player, playing SAB). 2 sc 16 pp ea. \$17.75.

Peacock Press's wonderful "The Contemporary Recorder" series is edited by noted British recorder soloist John Turner, who either has commissioned or performed the premiere of every work in the series. Thus far, the series has focused largely on works by British composers who are best known in other musical areas, outside of the recorder world. Through Turner's advocacy and enthusiasm, many of these composers have been creating their first works for recorder for him.

British composer John Joubert (b. 1927) was born in South Africa but spent his educational and professional career in England, studying at the Royal Academy of Music and teaching for many years at Hull and Birmingham universities. He has been retired since 1986 and has focused entirely on composition.

Joubert is extremely well known for his sacred music, where some of his Christmas carols (notably *Torches*) have truly become part of the standard contemporary carol repertoire. However, he has worked throughout his career in other musical forms, including a variety of works involving the recorder.

The Rose is Shaken in the Wind is a four-song cycle of about 12 minutes duration, based on poetry by New Zealand poet Ruth Dallas (b. 1919). It was composed in memory of soprano Tracey Chadwell, who had been an active performer of Joubert's vocal music.

The first song, "Spring Day, near Arrow Town," uses a soprano recorder; it is buoyant and vibrant as dancing trills and figurations in the recorder part intertwine around active vocal arabesques. The second song, "Tombstone Song," is slow and elegiac, using the bass recorder so that the lines fall often below the soprano voice. Scotch-snap rhythms (characteristic of traditional lament music of the British Isles) pervade the recorder part. The third song, "The Gardener's Song," brings back an excited mood as the soprano recorder's busy part mimics the sounds of birds. The final song, "The Rose is Shaken in the Wind," uses the alto recorder and is beautifully elegiac.

The lovely poem contains evocative memorial imagery (e.g., "All those I sing / And among them name your name, / Who left the earth richer than when they came"), and the recorder and voice combine in very long extended phrases.

This work is a truly beautiful, moving, and exceptional song cycle for soprano and recorder and is strongly recommended to any recorder player who has the opportunity to work with a strong vocalist. The varied moods invoked will require sensitive collaboration between both artists. The musical language throughout stays in the extendedly tonal world typical of Joubert's compositions, and his use of the three types of recorders is perfectly suited to the temperament of each song and text.

There is some difficult passagework for the recorder, although extended techniques are limited to flutter-tonguing in the last movement. The vocal part requires a confident singer, able to negoti-

ate the extended vocal lines without the chordal support that would be provided by a piano.

The score is well prepared and two copies are provided. However, a page turner (or photocopies) will be required for the recorder player, in whose part there are a number of page turns during active lines. It is one of the finest works for voice and recorder that this reviewer has ever seen, and is a piece that will be well worth the effort to prepare.

OVERTURE TO "THE RIVALS," BY PETER HOPE. Peacock Press PJT 042 (Magnamusic), 2004. Rec (one player, playing S'oS) or oboe, with bassoon (or 'cello) & hc (or kbd). Sc 12 pp, pts 8 pp. ea. \$12.50.

British composer Peter Hope (b. 1930) has been an active presence on the British musical scene as an arranger (for such artists as vocalists Jose Carreras and Kiri te Kanawa, and composers John Williams and James Horner) and also as a composer of original works.

Overture to "The Rivals" is a self-arrangement by Hope, in that it is based on cues that he wrote as incidental music for the Royal Academy of Dramatic Art's production of Richard Brinsley Sheridan's famous comedy. (*The Rivals* is the play containing the character Mrs. Malaprop, whose name has become synonymous with a certain sort of "mis-speak.") Hope's program notes for the work provide a specific demarcation of the measures within this overture that correspond to different scenes within the play.

Originally written for recorder, bassoon and harpsichord, Hope notes that an oboe could substitute for the recorder, a 'cello for the bassoon, or any keyboard instrument for the harpsichord. It thus provides a variety of flexible performance options. This reviewer, however, prefers the keyboard part played on the piano to the harpsichord.

The musical language is somewhat French-inflected, reminiscent a bit of the work of Francis Poulenc. Though the general mood is light and bouncy, a slower middle section provides lyrical contrast.

The publisher has helpfully included the parts for both recorder and bass together, whereas the keyboard score contains all three. Because of the passagework, this piece is moderately difficult, but an appealing choice when one can play with a bassoonist or 'cellist.

Carson P. Cooman

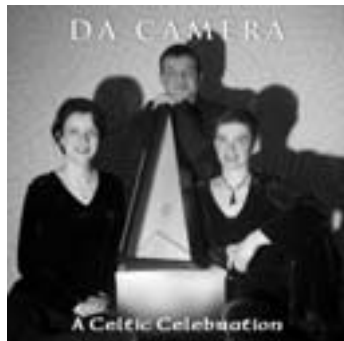
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INTERLUDES FROM "HAMLET" (1961/2005), BY ALAN RAWSTHORNE, ED. AND ARR. DAVID ELLIS. Peacock Press PJT 044 (Magnamusic), 2005. Rec (one player, playing SA) & pf. \$16.50.

SONATINA (1964/2003), BY MICHAEL HURD. Peacock Press PJT 025 (Magnamusic), 2003. Rec (one player, playing SA) & pf. Sc 18 pp, pt 7 pp. \$19.50.

SONATINA, BY DAVID DUBERY. Peacock Press PJT 009 (Magnamusic), 2003. Rec (one player, playing ST) & pf. Sc 18 pp, pt 5 pp. \$17.75.

THE GARDEN OF EDEN, BY NICHOLAS MARSHALL. Peacock Press PJT 036 (Magnamusic), 2004. Rec (one player, playing S'oSA) & pf (hc). \$17.75.

These four recent editions are part of an ongoing series from Peacock Press entitled "The Contemporary Recorder," a series edited by renowned British recorder player John Turner. The series features recorder music written in a relatively conservative manner from the mid-20th century, and ranging through to truly contemporary music.

It is the Rawsthorne that perhaps makes the most lasting impression of these pieces, but all four are worth investigating.

There was a time, not so long ago, when an avant-garde style of writing for the recorder was predominant. As with the music world in general, however, there has more recently been a relaxing of boundaries and an openness to a variety of musical approaches in the recorder world, and more conservative styles of the sort represented by the four pieces presented here have received new acceptance.

All of these pieces except the Dubery *Sonatina* are reworkings of earlier incarnations. Hurd's *Sonatina* was originally written for flute and piano; the Marshall was originally for recorder, guitar and harpsichord; and Rawsthorne's interludes were taken from incidental music composed for a stage production of *Hamlet* primarily featuring wind band. All the music has been transcribed well for recorder and piano, and all of the pieces have been performed in public by Turner himself within the last few years.

Alan Rawsthorne is probably the best-known composer among the four. He was born in 1905, and died in 1971 after a distinguished career as a composer of both concert and film music. Composer David Ellis has made a very effective sequence from the complete score of selections involving the recorder, with the whole arranged edition tied together by the recurrence of a striding "Danish March." While the piano part is very full on occasion and used prominently in a soloistic role, the balance with the recorder is carefully maintained.

In common with the other music reviewed here, Rawsthorne's writing features a sense of extended tonality with recognizable key centers and a very melodic character, but with plenty of dissonant coloration. This piece is particularly apt for public performance because of the very clear contrast of moods from section to section, and because of the clear connection with the Shakespeare play.

Michael Hurd's *Sonatina* was also originally published in the 1960s. The composer himself, in consultation with Turner, has made the transcription for recorder: alto in the first two movements and soprano in the last. Hurd studied with Sir Lennox Berkeley, and this work is in some ways reminiscent of Berkeley's own very fine *Sonatina*. Despite the diminutive title, Hurd's is a substantial work lasting about eight minutes.

The three movements are in the standard format of a first movement "Allegro" in something very like sonata form, a gently rocking second movement, and a bright and virtuosic finale. Throughout, the two instruments are equal partners, and the music is very closely argued with lots of sophisticated play of musical motive.

David Dubery's three-movement *Sonatina* similarly equalizes the piano and recorder parts (soprano recorder for the quick outer movements and tenor for the slow middle movement), but is characterized by striking textural contrasts and a more pungent harmonic palette. Dubery (b. 1948) works primarily in the musical theater so, although his musical material comes from the world of concert music, there is a keen sense of

the theatrical in his writing. Like the Rawsthorne, this would make a good piece for recital performance.

Finally, *The Garden of Eden* by Nicholas Marshall (b. 1942) is a suite of five pieces portraying the three inhabitants of the Garden (Adam, Eve and the Serpent) as well as a "Siesta" taken by the two humans before the arrival of the snake, and a very jazzy closing scherzoso entitled "A Little Temptation." Obviously, there is much of the dramatic here, too, and, of all the pieces under review, this might well go over best in performance.

Marshall's piano part is the fullest of these four pieces, perhaps reflecting its original scoring (not to mention a further alternative scoring for recorder and string quartet). Partly for that reason, it is hard to imagine that the part could be played effectively on harpsichord, as is indicated as an option. Three of the movements use alto recorder, while "Eve" is portrayed by the soprano, and it is the soprano that provides the temptation at the end. The style has something of a popular feel to it, with plenty of strong rhythmic characterizations and evident technical virtuosity in both the recorder and piano parts.

Upper intermediate players of both recorder and piano may be able to comfortably manage certain movements in these pieces, but they are really directed toward advanced performers. While flutter-tonguing is the only extended technique to be found, much of the soprano writing lies consistently quite high, and, despite the care that has obviously been taken, much musical sensitivity will be necessary to maintain good balance between the parts and to make the most of dynamics and other expression marks indicated.

The presentation from Peacock Press is attractive and practical (with care taken to eliminate difficult page turns in the recorder parts, for instance). There seems to be only one discrepancy between score and part in all four editions, a missing accent in the recorder part in bar 40 of the first movement of the Dubery. The Hurd has several pages bound in twice, but the staple binding makes this easy to remedy.

It is the Rawsthorne that perhaps makes the most lasting impression of these pieces, but all four are worth investigating for anyone with an interest in this style, which has given the recorder world so many important and lasting works.

Scott Paterson

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ANNIE'S BLUES COLLECTION (SWINGIN' RECORDER/JAZZFLÖTE), BY UWE HEGER. Version for S (or flute/oboe): Noetzel N 3960 (C. F. Peters), 2001. Version for A (or fl): Noetzel N 4666, 2001. Both with CD. [Note: all text is in German.] Sc 39 pp. \$27 each. **STRASSENMUSIK A 3 (KLEZMER, BLUES, RAGTIME UND LATIN-FOLK), HEFT 1,** BY UWE HEGER. Noetzel N 4888 (C. F. Peters), 2003. SAT plus opt bass inst (B rec, 'cello, string bass, bassoon, etc.). Sc 51 pp. \$16.95.

Annie's Blues Collection is a set of 62 short pieces, all 26 bars long—24 measures of music plus a two-bar intro. Each of the tunes follows the standard 12-bar blues pattern with the second 12—not surprisingly—a variant of the first. The two volumes are exact duplicates of each other, with the alto recorder version simply an octave higher than the soprano version.

All of the tunes have a catchy, jazzy feeling deriving from composer Uwe Heger's background as a jazz saxophonist and trumpeter.

Listening to the performances on the CD is fun and is a good way for those not truly tuned in to the jazz style to begin to feel the flavor of the pieces.

The accompanying CD has two sets of tracks. One has Annie Heger (the Annie of the title) performing each of the pieces accompanied by piano, bass and drums. A second set of tracks has just the accompaniment to allow for play-along. Interestingly, there are only 12 purely accompaniment tracks; this presents some interesting possibilities for performance. Once the basic chord pattern can be determined (most likely the standard 12-bar blues sequence), a pianist can repeat the progression while the soloist plays a selection of pieces, or one piece with as many variations as one can imagine in a true blues fashion.

One note of some interest: Annie Heger plays fast- and medium-tempo pieces on a metal alto recorder invented by Gyula Foky-Gruber. There is an ad for three different models of the instrument in the center of each book. The alto

version seems to have an extended range, reaching to an A above the usual high F of the typical alto.

The tessitura of pieces for which the metal recorder is recommended is consistently high, with frequent chromatic passages above high C. This will definitely limit their usefulness for those without a metal recorder.

Slow blues, on the other hand, are recommended for standard wooden or plastic recorders, and the ranges are comfortable. In the version for soprano, none of the pieces for either metal or standard recorder presents any similar range problems.

In general, I found the pieces interesting and mildly challenging—primarily because of the jazz flavors. Listening to the performances on the CD is fun and is a good way for those not truly tuned in to the jazz style to begin to feel the flavor of the pieces. The cost, including the CD, is not exorbitant.

Straßenmusik (Street Music) is a wonderfully eclectic mixture of styles and sources: Yiddish, Latin-American and American. The first four pieces in the book (all conveniently limited to two pages) are a klezmer ballad, a rag, a tango, and a 12-bar blues—a sequence generally repeated for the rest of the book. Titles are in a variety of languages, including Hebrew for the klezmer pieces.

The ranges present no problems, and most performers will not have any trouble with the styles of the blues or rags. The Latin dances are generally notated clearly enough so that reading them as written should result in a fairly close approximation of the true style.

It might be helpful for those not acquainted with the klezmer style to ask for some help. A former colleague of mine at Georgia State University (who happens to be Greek) plays and arranges klezmer, and a lot of my ideas about how this music should sound come from his example. There is a knack to it, and I'm not sure if recorders can really match the wailing sound of a well-played klezmer clarinet. One can but try.

I found these two books most entertaining. I've been able to play along with *Annie's Blues* and have taken the trios to Atlanta (GA) chapter meetings. They are a good source of a repertoire that is not all that common and one that deserves to be added to our fund of modern popular music.

John Nelson

MIDNIGHT RUN & DAVID'S RAMBLE I & II, BY ROBYN ELLIS, Orpheus Music OMP 11 (<www.orpheusmusic.com.au>), 2004. S & pf. Sc 8 pp, pt 3 pp. \$15.

These three short pieces for soprano recorder and piano are a delight to play. They are whimsical, with catchy melodies, infectious rhythms, and enough quirks to warrant repeated play.

Midnight Run is marked "animato," with no time signature indicated. An off-beat melody moves from 5/4 to 4/4 to 12/8 time in the first three bars of music alone. The rhythm continues to change throughout the piece—but, since the two performers support each other, the effect is more whimsical than difficult and very catchy. I usually found myself drumming the rhythm on the edge of any available table for some time after practicing the piece. (Note that, in bar 32 of *Midnight Run*, there is a missing accidental in the recorder part. The final G in the bar should be G# to bring it in line harmonically.)

The two pieces called *David's Ramble* are a little simpler rhythmically, since they are predominantly in 6/8, but Ellis adds the occasional bar in 9/8 and some syncopation just to keep you on your toes. Both pieces feature a key change in the middle (G major to F# minor in #1, and G major to D minor in #2), and the second *Ramble* requires a fair bit of dexterity in the soprano's highest register.

These pieces appear to be Ellis's first published works for recorder, and we can only hope for more to come. They are highly recommended.

Geoffrey Allen
with thanks to Peter MacDonald

EIGHT CHANSONS (1571), BY GERARD DE TURNHOUT, ED. BERNARD THOMAS. London Pro Musica LPM TM27 (Magnamusic), 1981/2004. 2 recs (various combinations). 2 sc, 12 pp. ea. \$7.75. **IL PRIMO LIBRO DELLA MUSICA A DUE VOCI (1598),** BY GIOVANNI GIACOMO GASTOLDI, ED. BERNARD THOMAS. London Pro Musica LPM IM21 (Magnamusic), 2004. 2 recs (various combinations). Sc. 61 pp. \$13.

These two editions of Renaissance duets were originally published about a generation apart from each other. They are typical of the sort of imitative duets based on popular melodies that abound in that time period. Musically, I find the Turnhout to be the more attractive of the two, but the Gastoldi also has much to offer.

The editor indicates that the Turnhout pieces can be sung by two voices or played on two instruments. For recorder players, most of the duets would fit comfortably on soprano and alto up, but there are other combinations of instruments that would also work. In fact, part of the fun of these pieces can be found in playing them on a variety of instruments, challenging yourself to read alto up an octave, tenor down an octave, etc.

The text for each song is included in the score, which aids in phrasing these pieces. Translations of the old French verse are not included, however, but the pieces seem mostly to deal with the bitter-sweet pains of love.

Most of the duets would fit comfortably on soprano and alto up, but there are other combinations of instruments that would also work. In fact, part of the fun of these pieces can be found in playing them on a variety of instruments.

Turnhout was a Flemish composer born around 1520. His music shares the gentle sonorities of the Franco-Flemish school of musicians from this period. It isn't surprising to find that he based these pieces on works by his contemporaries—the likes of Lassus and Crecquillon. They have a common beauty to them, though the pieces in Turnhout's collection are much simpler than those of the best of his peers.

The Gastoldi collection has quite a different sound to it. The *Primo Libro* was published a generation later than the Turnhout, in Milan to the south, and illustrates a shift in musical ideals. Only the first 20 duets in the *Primo Libro* are by Gastoldi; the remaining 16 duets are by Italian contemporaries like Vecchi, Rogniono and Cima, and are not included in this collection.

Gastoldi's pieces are more linear and dance-like than those by Turnhout. They were clearly meant as instrumental pieces and contain a bit more passagework. To my ear they lack the beauty of Turnhout's harmonies, but that is a generalization, and this large collection has quite a bit of variety in it. While I find the Gastoldi

pieces a bit simple and dry, they do make a good introduction to these sorts of Renaissance duets.

The later pieces in the collection become a bit more challenging—though still falling far short of the sort of virtuosity Rogniono, for example, could show in his most elaborate divisions.

This edition is indicated for various similar instruments, not just recorders. Many of the pieces work on soprano and tenor recorders, though often the lower voice is scored in the bass clef. The ability to read alto up an octave is needed for several pieces.

Both selections are typical of the fine quality we have come to expect from London Pro Musica. There are minor typos in each one, but none that would cause most players any difficulty (a repeat sign used to close a section that doesn't actually repeat, for example).

This newly published edition of the Turnhout contains two copies of the music so that the performers each have their own copies. The much larger collection by Gastoldi comes as a single set requiring the players to share, but the print is large and clear enough that it shouldn't be a problem for most people.

Geoffrey Allen

SOLO FLUTE À BEC, BY DETRI, ED. OLAF TETAMPEL & JÖRG JACOBI. Edition baroque eba1117 (Magnamusic), 2003. A, bc. Sc 9 pp, pts 4 pp. Abt. \$8.25 + P&H.

SONATA SEXTA & CHACONE [SIC], BY DANIEL PURCELL, ED. JÖRG JACOBI. Edition baroque eba1150 (Magnamusic), 2004. A (Chacone also for voice flute), bc. Sc 15 pp, pts 7 pp. Abt. \$16.50 + P&H.

SÄMTLICHE SONATEN, BAND III: SIBLEY NR. 15 & 25, BY GIUSEPPE SAMMARTINI, ED. JÖRG JACOBI. Edition baroque eba1103 (Magnamusic), 2004. A, bc. Sc 17 pp, pts 11 pp. Abt. \$15.50 + P&H.

These three recent editions show German publisher "edition baroque" to be an enterprising company issuing music that recorder players will want to investigate. All three volumes contain works from the early- to mid-18th century, but each piece has something special about it that places it apart from the typical Baroque sonata.

The *Sonata in C minor (Solo flute à bec)* by "Signor Detri" is found in a manuscript at the university library in Rostock, Germany. A brief note in the edition states that little is known about Detri, not even his first name, but that the style of his music puts it in the first half of the 18th century.

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It is a forward-looking style, however, with some colorful melodic motion and harmonic surprises. There is a distinctly virtuosic quality to the writing too, especially in the fast movements, which feature extraordinarily large leaps as part of the usual quick-note figuration. Otherwise the sequence of movements is a fairly typical “Adagio,” “Presto,” “Adagio” and “Giga.”

Editor Jörg Jacobi pairs a *Sonata in A minor* by Daniel Purcell (from a 1709 joint publication with Godfrey Finger) with an arrangement of an orchestral chaconne from Purcell’s incidental music to the play, *The Unhappy Penitent*. While the two works really have nothing to do with one another—save that they are presented here in the same key—Daniel Purcell (Henry’s brother) was a very fine composer, and it is a pleasure to have this music made available.

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The *Sonata* was published originally in F minor for violin, but Jacobi’s transposition makes the piece seem quite idiomatic for alto recorder. Purcell’s harmonically based style is full of intriguing textures and striking melodic gestures.

The *Chaconne* would work best on a voice flute (or a tenor with a good high

register), but editorial alternatives make the piece quite playable on alto. An intermediate-level player could manage both works with careful practice.

Giuseppe Sammartini is well known to recorder players as the composer of the wonderful *F Major Concerto* for soprano recorder. In Jacobi’s preface to this edition of two of Sammartini’s sonatas, the editor notes that the composer seemed to have enjoyed writing for the recorder: the manuscript collection in Rochester, NY, from which these pieces are taken, contains several unpublished sonatas for the instrument.

Sammartini did have some of these sonatas published, but in adaptations for the more commercially viable transverse flute.

Once again, as in the Detri and the Purcell, it is the melodic invention and harmonic daring that have drawn Jacobi’s eye to these sonatas. They also share other characteristics of the avant-garde flute sonatas of the late Baroque with their passages of interpolated quick triplet motion, expressive melodic leaps, and innovative form (the C minor *Sonata* consists of a common-time “Andante,” 3/4 “Spiritoso,” and cut-time “Allegro,” all to be played without a break).

At the same time, the sonatas are quite idiomatic to the recorder, though they will require an experienced player to make the most of their challenges.

These editions are neat and carefully laid out. There are occasional discrepancies between score and parts, some of which may make for surprises during a read-through, but all of which are easily resolved. Jacobi’s continuo realizations go well beyond simple chord resolution, even to the extent of frequently adding extra harmonic color, but they are effective. Edition baroque is a publishing house worth keeping an eye on.

Scott Paterson

BATAGLIA FRANCESE, BY CLEMENT JANEQUIN, ED. OLAF TETAMPEL. Edition baroque EBA 5001 (Magnamusic), 2005. AATB. Sc 15 pps, 2 pts (divided scores), 8 pp ea. \$22.50.

CANZON DELLI UCELLI, BY CLEMENT JANEQUIN, ED. OLAF TETAMPEL. Edition baroque EBA 5002 (Magnamusic), 2005. SATB. Sc 15 pp, 2 pts (divided scores), 8 pp. ea. \$18.50.

DIE NACHTIGALL (CANZON “LA LUSIGNUOLA” BY TARQUINIO MERULA AND CANZON “LA ROSIGNOLA” BY GIOVANNI BATTISTA RICCIO), ED. JÖRG JACOBI. Edition baroque EBA 5050 (Magnamusic), 2004. SATB + bc for the Riccio. Sc 12 pp, 4 pts 4 pp ea, bc pt 3 pp. \$23.50.

These three recent and very welcome volumes are the first to cross my music stand from a German publisher previously unfamiliar to me, “edition baroque” of Bremen.

The four pieces are all what later generations would term “program music”—that is, music that contains an extramusical meaning or program. Modern listeners are familiar with the Romantic tone poems of Liszt and Smetana, but the concept of program music dates back to the time of the early Renaissance, if not before.

The 16th-century four-part chanson “La guerre” by Clement Janequin is considered by many to be the first important piece that specifically evokes the sounds of battle. Attempts at onomatopoeic effects had come earlier (for example, Isaac’s four-part “A la bataglia”), but Janequin’s “La guerre” served as a model for numerous imitators. It was written to commemorate the victory in 1515 at the Battle of Marignano, where François I secured a victory over Swiss mercenaries employed by Duke Ercole Sforza of Milan. “La guerre” was first published by the Parisian publishing house of Pierre Attaignant in 1528.

Some of the effects used by Janequin in “La guerre” show up in later battle pieces: repeated notes and ostinato figures indicating drum rolls and triadic motifs representing trumpet calls. Battle pieces showing these characteristics are seen as late as the eight-part madrigal by Andrea Gabrieli (published in 1587) and the unusual solo ricercar by Aurelio Virgiliano in *Il dolcimeolo*.

Clement Janequin was born around 1485 in Châtellerauld and died in Paris in January 1558. His career was a curious one. He seems to have been the only

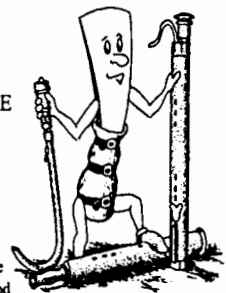
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major composer of the era not to have held a post at a major court or cathedral. It was only in his final years that he became *compositeur ordinaire du roi*. The high quality and popularity of Janequin's many chansons has accounted for his lasting influence.

The piece by Janequin reviewed here, *Bataglia Francese*, was published posthumously by Angelo Gardane in Venice in 1577. It is similar to the very long and elaborate eight-part pieces intended for wind instruments by Annibale Padovano and Andrea Gabrieli (1590). This four-part battle piece is great fun to play, but it is long (233 measures), and therefore requires great stamina. The tendency may be to take this piece too slowly—the *alla breve* time signature indicates a whole note pulse, and the triple-time sections should be played with a dotted whole note beat.

There are a few problems with this edition of *Bataglia Francese*, such as the numerous repeated low Cs in the tenor part. Played on a Baroque recorder, these notes can be swamped by the activity in the other parts; if a Renaissance tenor recorder is not available, doubling of this part is highly recommended.

Also, the title page indicates this edition is suitable for violas da gamba or violins. This is a misleading statement. The publisher provides only two pairs of parts (divided scores): Alto Recorders I and II, and Tenor and Bass recorders. The reasoning behind this escapes me.

If each player had been provided with his or her own part, rather than sharing parts, the notation could have been made larger and no page turns would have been necessary. (There is a single sheet for page 3 to avoid a page turn, but this requires three pages to be laid out instead of two). This is a difficult situation for recorder players, but it is impossible for viol players, so the only option is to make illegal copies. Additionally, the commentary is completely in German—unlike, by comparison, London Pro Musica, which routinely provides commentary in both English and German.

Birdsong dates back even earlier than battle music—at least as far back as the 14th century. It is frequently found in music of the Renaissance, usually with some allegorical meaning. The unmistakable sound of the nightingale sometimes represents the plaintive call of the unrequited love of the courtier, while the cuckoo stand for the fickle

object of the courtier's attention. Often birdsong can stand for spring, joy and rebirth, as in the renowned "Sumer is icumen in."

Of the three birdsong-inspired works under consideration here, the piece by Janequin is the oldest. It dates from a posthumous publication, by the Venetian publishing house of Angelo Gardane, *Musica de diversi autori sopra la bataglia francese et Canzon, delli Uccelli* of 1577—the same collection from which the above-reviewed *Bataglia Francese* was taken.

Canzon delli Ucelli (literally, "song of birds") is a substantial piece, far longer and weightier than the short bon-bon-like pieces typical of the Renaissance. The nature of this piece fits a recorder consort perfectly and suggests that the piece might have been originally intended for recorders. Recorders were frequently called upon to deliver birdsong.

As in Janequin's *Bataglia Francese*, the correct choice of tempo is critical to the success of a performance of this piece. If the birdsong upon which this piece is based is truly to sound like birdsong, then a whole note beat should be taken.

Also, as in *Bataglia*, the parts represent a bit of a problem because, again, rather than giving each player his or her own part, the parts are printed in pairs: "Recorder I/II" and "Recorder III/IV." Given that each pair of parts has eight pages, this decision on the publisher's part mandates a large number of page turns.

While the music is certainly delightful, the edition could use some reworking. Enterprising players will probably find themselves either cutting and pasting, or using music editing software, to create more usable parts.

The volume entitled *Die Nachtigall* ("the nightingale") contains two pieces: *Canzon "La Lusignola"* by Tarquinio Merula and *Canzon à 4 la Rosignola in Ecco* by Giovanni Battista Riccio. Both are based on birdsong—namely, that of the nightingale.

Merula (c.1594/5-1665) was one of the most progressive composers working in the generation succeeding Gabrieli. He was born in Cremona and was known as a violinist as well as organist. After spending a short three-year appointment in Lodi as organist of the church of the Incoronata, he served less than two years as the organist for Sigismund III of Poland. He left his next appointment (in Bergamo) under a cloud. He seems to have had a bit of a

quarrelsome personality, as he spent the next few years bouncing from post to post, usually leaving in a dispute over salary.

As his compositions show, he was aware of the stylistic musical innovations from Venice by Monteverdi and his contemporaries. Merula was of the generation that grew up with the *concertante* style and did not think of it as a novelty.

His *Canzon "La Lusignola"* was first published in 1615 and is thus an early piece by Merula. Many recorder players will know it from earlier editions. It is more in the mold of the *canzoni* published 20 years earlier by such composers as Andrea and Giovanni Gabrieli than the dramatic madrigals for which Merula would later become famous.

As the opening motive clearly shows, this is music more suitable for strings than winds, but, given the natural association between birdsong and recorders, the piece can work very well played by a recorder consort, particularly an advanced group.

Each member must have a clear command of double-tonguing in order to clearly articulate the rhythms and ornaments. The natural tendency with intermediate ensembles would be to take a tempo commensurate with the group's ability to handle the fastest notes, with the unfortunate result of playing the music much too slowly. In this case the individual players must have the technique to accommodate the demands of the music, which are considerable but not insurmountable.

Giovanni Battista Riccio remains a shadowy figure, despite more than 30 years of research into his life and work. All that is known about him is that he was appointed organist at the confraternity of San Giovanni Evangelista in the San Polo district of Venice in 1609. Although hired as an organist, he was described in his contract as a violinist. He published three books of vocal religious music and secular instrumental music in 1612, 1614, and 1620/1.

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB= contra bass; Tr=treble; qrt=quartet; pf=piano; fwd=foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpichord; P&H=postage 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.

Today Riccio is perhaps best known to members of the ARS as one of the earliest composers to write solo music specifically for recorder. These pieces were published in the 1970s by London Pro Musica.

Riccio's ensemble canzona, *La Rosignola*, is another substantial piece well worth investigating. As its full title indicates, it is an echo canzona. At first glance, it appears to be intended for a combination of instruments other than for recorders, since dynamic markings abound. In fact, Riccio used dynamic markings on his solo canzonas that were specifically intended for recorders (*flautini*).

This edition of *La Rosignola* presents the original basso continuo part fully realized, idiomatically except in an occasional passage. In areas where all four recorders are not playing and the continuo is supplying critical harmonic support, the editor has thoughtfully supplied notes in the otherwise silent voices. This small gesture enhances the usability of this edition by making the continuo part optional for those ensembles without a harpsichord or chamber organ.

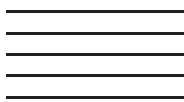
As has been noted above, there are idiosyncrasies in these publications by edition baroque. However, in *Die Nachtigall*, unlike the other editions already noted, each player has an independent part.

Furthermore, the piece begins with a 4/2 time signature while the triple-time sections are in 6/1, requiring a dotted whole note beat. This has seemed to me, and all the ensembles with which I have played this music, to be unnecessarily complicated. We felt that going from a half note beat to a dotted half note beat would be much easier than going to a dotted whole note beat. As long as there is a reduction in note values for double time sections, it should be consistent in the triple time sections.

The music presented in these editions is of high quality, and I found all of them very interesting and enjoyable to play. However, the quirks and inconsistencies found in these editions make them at times maddening and may detract from the overall experience. Nevertheless, a determined player, well-armed with a photocopier and a pair of scissors, should not be deterred. For the rest of us, the old saying is well worth considering: *caveat emptor* ("let the buyer beware").

Frank Cone

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