

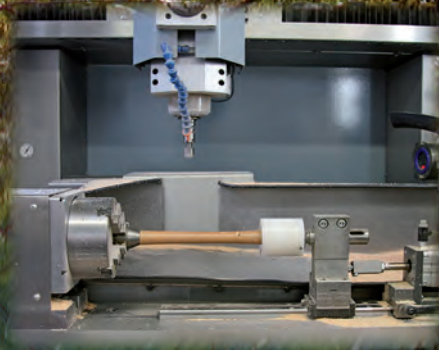
# AMERICAN RECORDER

MAY 2011

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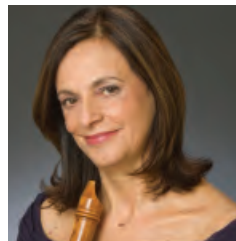


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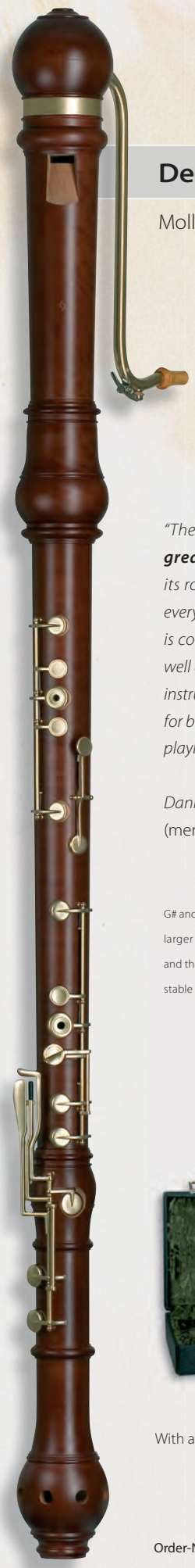


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# EDITOR'S NOTE

Readers of *AR* may have noticed over the years that there are times when coincidences cause a theme to emerge in an issue. That happened with this one.

Waiting in the Music Reviews queue were write-ups about several pieces related to **John Turner**. When reviews of two of his CDs (page 25) came in, it seemed to be time to also print that group of **Music Reviews** (page 28). Turner also makes a cameo appearance in **David Lasocki's** roundup, "**The Recorder in Print: 2009**" (page 14). The second part of this article will be printed in the September *AR*. Also set for that issue is coverage of the recent ceremony honoring Lasocki, the 2011 recipient of the ARS Distinguished Achievement Award.

If your summer plans allow you to attend the **Boston Early Music Festival**, June 12-19, we hope to see you at another ceremony. On June 17, **Louise Austin** will receive the ARS Presidential Special Honor Award. The recorder will be well-represented in both BEMF and ARS events all week long, as well.

Gail Nickless



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VOLUME LII, NUMBER 3

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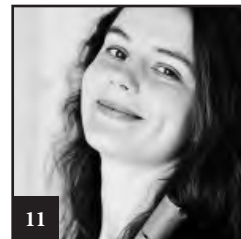


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GAIL NICKLESS, EDITOR

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Boating Party, c.1515.  
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2009, the Society enters its eighth decade of service to its constituents.

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

# PRESIDENT'S MESSAGE

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

May... the end of spring (hopefully, it has asserted itself by now!), perhaps a hint of summer... a time of transition.

Some of you may be frantically and furiously completing semesters, longing for the breather that summer promises. Many of you may be getting ready for the bustling summer workshop season as performer, teacher or participant. Perhaps others are eagerly planning and anticipating summer excursions, whether they take you exotically far from home, or peacefully to your backyard. May you all experience the smoothest of transitions and "spring into summer" in the most even keel!

I see this period as a continued time of transition for the Board. Yes, it has had a chance to settle in since last September's board meeting when we put into place and committed fully to a complete revamping of our committee structure. But as we know, while passing months feel like a lifetime to some, they fly by for others.

This paradigm shift is not insignificant; months later we sometimes find ourselves, not surprisingly, still navigating through some aspects of the reorganization. (One of the main themes of the April board meeting will be—was, by the time you read this!—an evaluation of how we're doing. What's working, and what needs tweaking? We'll have more to relate in the next *AR*.)

Several strong and exciting outcomes of the restructuring have manifested themselves with the Governance, Strategic Planning (SP), and

---

***Months later we sometimes find ourselves, not surprisingly, still navigating through some aspects of the reorganization.***

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Marketing & Public Relations (M&PR) Committees. These new committees, chaired by **Matt Ross** (Governance) and **Jeanne Lynch** (SP and M&PR), are guiding us in how to better govern ourselves, how to clearly define who we are, and how to success-

fully disseminate that message. It is a fascinating and illuminating process. I have learned so much and thank Matt and Jeanne for their knowledge, vision, time, and patience!

Transition ... sometimes unsettling, but with a well-intentioned and hard-working Board, only a phase before a new-found period of strength, stability, and endless possibilities emerges!

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*Recorder composer/arranger Brian Bonsor and viol maker Dominik Zuchowicz die, performance reports (a few redux)*

## Cancer takes Viol Maker Dominik Zuchowicz

Viol maker Dominik James Zuchowicz died peacefully on February 8 after a three-year battle with a rare cancer of the bone marrow, multiple myeloma. A well-known exhibitor at the Boston Early Music Festival (BEMF), Zuchowicz was an *AR* advertiser for at least two decades. A concert to honor him will take place at BEMF on June 18 at 11:30 a.m. at Emmanuel Church in Boston, MA. Proceeds from the event will go to the Multiple Myeloma Research Foundation ([www.themmrfr.org](http://www.themmrfr.org)). For more information, visit [www.bemf.org](http://www.bemf.org). A memorial service also took place on his 62nd birthday, March 26, in Ottawa, ON.

Zuchowicz was born in Winnipeg's north end to Stanley, a Polish immigrant and a skilled cabinet maker, and Elizabeth Zator; he was brought up in pioneer rural Manitoba. He never graduated high school. He took up the craft of historical bowed stringed instrument making and restoration. November 2010 marked the 40th anniversary of Zuchowicz beginning his apprenticeship with Harold Myers at the violin shop of James Croft and Son in Winnipeg.

His future wife Barbara was a customer of Croft's. In 1972, she needed a better instrument. Myers promised her a "nice" cello. Dom delivered. Barbara (in charge of "quality control") over the years played almost every instrument Zuchowicz made.

Zuchowicz began his career as an independent luthier in 1974, founding the repair shops of both the Winnipeg

and Ottawa Folklore Centers. With the help of one of two Canada Council grants Zuchowicz was awarded in 1981, he researched historical viols in European and North American collections. Canadian taxpayers received good value for their money: he slept on the train to save a dollar and visit more collections. The instrument drawings he created on this trip were the foundation for his whole career.

As Barbara completed a M.Mus. in Early Music Performance at New England Conservatory between 1981 and 1983, he acted as research consultant to the Casadesus collection of the Boston Symphony Orchestra and for the collection of the period music division of NEC, simultaneously developing a devoted worldwide clientele of musicians keenly interested in period music. Dominik and Barbara then happily returned to Canada, to make their home in Ottawa.

He made over 300 instruments, mainly bowed strings, but also a number of historical keyboards and period guitars. His instruments are in such private and public collections worldwide as the Opus Collection of the Canadian Museum of Civilization, the Juilliard School, Johns Hopkins University, Harvard University, McGill University, University of Montréal and University of Western Ontario; they are owned by members of Tafelmusik, Apollo's Fire, Renaissonics, Portland (OR) Baroque, Philharmonia Baroque, Boston Baroque, Colonial Williamsburg, Studio de musique ancienne de



Montréal, BEMF Orchestra, and by other professionals and amateurs.

Zuchowicz was finishing a new instrument three days before his final setback sent him to the hospital. This last viola da gamba will be completed by luthier Peter Tourin of Duxbury, VT. Zuchowicz was happiest with a blade in his hand: at his bench creating a new instrument, at the lake rowing his hand-made sailing skiff, or in the kitchen planning a delicious meal to feed the masses. He did at least one, and often three, *New York Times* crossword puzzles daily, with a pen; he was the first to admit to having a mind filled with otherwise useless trivia.

In addition to Barbara and son Nikolas, his large family spreads into western Canada and southern Ontario. Memorial donations made to the Ottawa Hospital Foundation to support Dr. Harry Atkins's research, or the Ottawa Humane Society building fund at [www.ottawahumane.ca/breakingground](http://www.ottawahumane.ca/breakingground), are appreciated.

*(Adapted from an obituary by Steve Mazey in the Ottawa Citizen, and used with his kind permission)*

## Bits & Pieces

Renowned recorder player and teacher **Jacqueline Dubach** will teach recorder at the Fontys Conservatorium Tilburg (The Netherlands) starting in 2011-12. Recorder repertoire of the Baroque era, as well as playing and singing ensemble music of the Middle Ages and Renaissance, is emphasized in the Fontys Early Music Ensemble. Dubach is artistic director of **Fortuna**, ensemble for 14th- and 15th-century music, [www.ensemble-fortuna.nl](http://www.ensemble-fortuna.nl). Information on Fontys music studies is at [www.fontyshogeschoolvoordekunsten.nl/Conservatorium/Opleidingen/Oudemuziek.aspx](http://www.fontyshogeschoolvoordekunsten.nl/Conservatorium/Opleidingen/Oudemuziek.aspx) (scroll down for English).

**Pat Petersen's** recorder offered high relief to the low sounds of **Basso** in a house concert near Chapel Hill, NC, on January 30. She played with Barbara Blaker Krumdieck, Baroque 'cello; Robbie Link, gamba, Baroque 'cello, violone; William Simms, lute, theorbo, Baroque guitar; and guest Sally Blaker, Baroque 'cello.

Author and ARS member **Carol Postle**, a retired elementary teacher and education administrator, is also an avid player in a seniors' recorder ensemble. Her book, *Alina and the Musical Pipes* (Trafford Publishing, ISBN-13: 978-1412070119), describes young Alina's discovery of Grandpa's hobby. Her introduction to his recorder group suggests how seniors can share their love of the recorder with youngsters.



Japan's recorder community, centered around Tokyo, is not greatly affected by the recent earthquakes and tsunami. Recorder professor Ewald Henseler, of Elisabeth University in Hiroshima ("built on sand") checked with two makers near Tokyo. Maker/performer Shigeharu Hirao-Yamaoka—whose instruments are played by such luminaries as Daniel Bruggen, Paul Leenhouts, Pierre Hamon and Dan Laurin—says his workshop is undamaged, although there are shortages of power, water, etc. Takashi Nakagawa, a maker of recorders and other woodwinds such as the traverso, said the same of his nearby workshop.

One U.S. distributor for Osaka's Hiroyuki Takeyama Recorders (maker of wooden recorders including a Bressan model, and instruments for people with hand problems) is Daniel Deitch, [www.danieldeitch.com](http://www.danieldeitch.com). By phone, Takeyama told Deitch that the disasters have not affected him directly; he will exhibit at the Boston Early Music Festival as usual. Daniel and his wife Yukari already had tickets on March 14, just three days after the quake, to go to Japan to see family. They were gladdened by the outpouring of support and sympathy given by the world to Japan and amazed to see how people in Japan have pulled together in such horrific circumstances.

Major manufacturers of plastic and mass-produced wooden recorders are also near Tokyo. Rhythm Band Instruments ([www.rhythmband.com](http://www.rhythmband.com)), the U.S. distributor for Aulos, says the factory expects no change in production.

*Musical groups as diverse as the Colorado Recorder Orchestra and Berlin Philharmonic are raising funds for Japan. One relief effort is at [www.mercycorps.org](http://www.mercycorps.org).*

### **Brian Bonsor (1926-2011)**

Teacher, composer and arranger Brian Bonsor died on February 22 at age 85. Born in Hawick, Scotland, he lived there for most of his life; his first job was as principal music teacher at Hawick High School.

In 1959, he became Director of the Recorder in Education and Musical Advisor to the UK's Society of Recorder Players (SRP). It was at SRP summer courses that he taught with Walter Bergmann, an editor at Schott & Co. Ltd. of London, who became a lifelong friend and colleague.

Bonsor's career as a composer/arranger took off when his first recorder works were offered by Schott in the late '50s and early '60s. The first volume of his *Enjoy The Recorder* series (1981) established Bonsor as an inspiring recorder teacher. The series became a best-seller and is still popular, as are two sets of *Concert Pieces* drawn from *Enjoy the Recorder*, and a graded collection of unaccompanied solos, *50 for Fun*.

Bonsor was awarded of the Order of the British Empire: Member (MBE) in The Queen's Birthday Honours in 2002 for his service to music education.



**Early Music Week  
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## Recorder Performances Around the U.S.

### New York City, NY

By Anita Randolfi, New York City, NY

For a double-reed band, **Symphonie des Dragons** directed by Gonzalo X. Ruiz employs a lot of recorder playing. The brighter, lighter recorder timbre mixed and contrasted nicely with the nasal, heavier oboe and bassoon sound that dominated the concert January 31 at the Morgan Library and Museum.

The program consisted mostly of suites culled from stage works by Lully, Philidor, Purcell, Handel and others. The printed program did not always make clear who played what instrument on what pieces, but of the reed players who doubled on recorder, I was able to identify **Rachel Begley** and **Kathryn Montoya**. Stylish interpretations, especially notable in the French repertory, characterized the playing.

**Il Giardino Armonico** came to Zankel Hall at Carnegie Hall on February 24, with its program "A Venezia." The group consisted of string quintet, lute, harpsichord, and music director **Giovanni Antonini** playing recorders.

Their program presented two types of music associated with Venice. The strings and continuo played 17th-century compositions by D. Castello, G. Legrenzi and—two of my favorites from that period, both by Tarquinio Merula—*Canzona a4 "La Lusignola"* and *Ciaccona for two Violins and Continuo*. Rather than isolate each relatively short piece, ensemble members improvised short connective passages, giving a forward momentum to the program.

The other part of the program was devoted to three concertos by Vivaldi for recorder, strings and continuo: RV444 and RV443, both in C major for sopranino, and RV441 in C minor for alto. The program order separated the concertos enough to prevent too much concentration on C.

All three concertos demand a high degree of virtuosity of the soloist, which Antonini met with aplomb. His manner was relaxed, but he was always in complete control of the elaborate passagework. His intonation was sure, even on the often treacherous 'nino; the range of dynamics was wide; the sound

was focused, unforced and full, even on the lowest notes. These qualities served all the music, but were especially notable in the dissonant harmonies of the slow movement of RV441.

Founded in 1989 by Antonini, **Il Giardino Armonico's** playing is very cohesive. Their relaxed and elegant approach expressed an engagement with, and a passion for, this repertory, which they readily communicated to the sold-out, enthusiastic audience. They rewarded us with several encores; I suspect we would have listened all night if they had been willing to play.

Zankel Hall hosted another all-Baroque concert when the **Akademie für Alte Musik Berlin** (or Akamus) played there on March 7. The 15 musicians of this group presented music by J.S. Bach, Handel and Telemann. Strings and continuo instruments form the body of Akamus, but the use of two recorders, traverso and continuo bassoon provided a strong wind presence.

The group brought stylish period playing to each piece on the program. The tuning was exemplary—both consonances and dissonances were a pleasure to hear. Akamus gave admirable readings of the Brandenburg Concerto No. 5, and the *Concerto for Violin and Orchestra, BWV1042*, as well as the wonderfully inventive Handel *Concerto Grosso, Op. 6, No. 2, HWV320*.

I will concentrate on the two Telemann pieces that included recorder parts. The concert started with Telemann's F minor *Overture, TWV551:f1*. F minor is a rather dark-hued key, good for recorder. Telemann took advantage of this by adding a pair of recorders (either sopranos or altos) to the strings in five of the nine movements. He used sopranos in the more sprightly dance movements like the *Passepied*, but his most extensive and expressive use is of a pair of altos in the long and intricate Chaconne movement. The excellent recorder players were **Christoph Huntgeburth** and **Anna Fusek**.

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Another Telemann piece closed the program: the *Concerto for Traverso and Recorder in E Minor, TWV52:e1*. The recorder soloist was Fusek, with Huntgeburth switching to traverso. The playing of soloists and orchestra was a delight. The quick movements were very fast and rowdy, but never lost their contours. The most compelling movement was the third movement Largo, with its noble E-major melody that the solo instruments express separately at first, and then unite to play; the entire movement is heard against an accompaniment of plucked strings.

If Il Giardino Armonico gave the impression of spontaneous composing as they played, Akamus impressed with the attention given to each detail of each piece. Both approaches made for engrossing music-making.

## Boston, MA

By Bonnie Kelly, Bedford, MA

On January 24, one of the most frigid evenings on record in Boston, Aldo Abreu and fellow New England Conservatory (NEC) faculty members brought "A Feast of Baroque Concertos" to Jordan Hall to warm bodies and souls. Abreu has taught at NEC for 16 years and chairs the Preparatory School's Early Music Department.

The evening was filled with Bach and Telemann, the only deviation being the premiere of a composition by contemporary composer Larry Thomas Bell. All pieces served as examples of the Baroque concerto grosso form. An 18-piece string orchestra—consisting of NEC faculty and students, prep students and alumni—accompanied.

Abreu's virtuosic playing on alto recorder was heard in all but one composition. The program opened



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with Telemann's *Concerto in E minor* for recorder, flute and strings with flutist Nina Barwell, Jacqueline DeVoe, flute; Julia McKenzie, violin; and Frances Conover Fitch, harpsichord, made up the concertino for the next piece, Bach's Brandenburg Concerto No. 5.

More Telemann followed: *Concerto a6 in F major* for recorder and bassoon. Boston Symphony Orchestra bassoonist Richard Ranti joined Abreu and the strings. After intermission came Bell's *Baroque Concerto*, written for Abreu and friends Sam Ou, cello, and Paul Cienniwa, harpsichord, with strings. Bell describes it as "modeled on the form and instrumentation of the concerto grosso of the eighteenth century."

Telemann's *Concert a tre* for recorder, horn (Eli Epstein) and continuo (Cienniwa, harpsichord; Susanne Friedrich, cello) was the only piece sans string orchestra. Ending this well-thought-out program was Bach's Brandenburg Concerto No. 2, originally for trumpet, recorder, oboe, violin and strings. Instead of trumpet, however, the soprano sax, played by Ken Radnofsky, was employed. The sax sounded amazingly like a Bach trumpet in this setting. Rounding out the quartet of players were John Ferrillo, oboe, and McKenzie, violin.

NEC offers many free Monday evening concerts and they are very well attended; this program was no exception. The audience warmly and enthusiastically applauded all participants.

Joan Smith opened her apartment to Matthias Maute in 2005 and continues to this day to extend her hospitality to him and his family when they visit Boston. On another chilly January evening, Maute presented her with a thank-you gift: a solo concert prepared just for her and performed in the intimate setting of her living room. Smith graciously invited an audience of about a dozen to join her.

Maute entitled the truly special *hausconcert* "Hommage a Joan Smith"

and included several of his own compositions plus those of J.S. Bach, Van Eyck and Handel. His final selection was indicated by the word "Surprise!" He had written (in Smith's apartment) a piece called *Blacksmith*—but retitled *Joan Smith*—using the same tune that Handel used so long ago.

## Miami, FL

By Suzanne Ferguson, Ft. Myers, FL

**Tropical Baroque Festival XII**—presented by the Miami Bach Society February 27–March 5—outdid itself in bringing together master musicians from Europe and the U.S. for a long week of shining concerts in Coral Gables, FL. The groups included the sublime gambist Paolo Pandolfo with lutenist Thomas Boysen; Il Giardino Armonico; Pedro Memelsdorff (well-known Mala Punica recorderist, here delivering a musicology lecture with vocal illustrations by soprano Barbara Zanichelli); the Miami-based Arcanum (tenor, flute, gamba and continuo); and the Paris-based *Fuoco e Cenere*, led by gambist, and co-musical director of the Festival, Jay Bernfeld. Despite the strong tilt toward French repertoire throughout the Festival, the recorder had its day—two days, actually.

Most of *Il Giardino Armonico's* members have been together for over 20 years, and their ensemble playing is beyond matchless. One is continually compelled to admire the perfection of the collaborating continuo (harpsichord, lute, cello, bass).

Fireworks are the province of director **Giovanni Antonini**, whose brilliant recorder work on soprano and alto recorders in three concerti of Vivaldi brought the audience to its feet for each piece (RV441, 443 and 444—with soprano specified, *flautino*, in 443 and 444). Along with his nearly incredible dexterity is the easy, seamless

inventiveness of Antonini's Italian-style ornaments, thrown off with the vivacity of a coloratura soprano in full flight.

I've listened to many recordings by *Il Giardino*, but hearing the group live is another experience altogether. It's as if they take delight in hurling themselves over waterfalls of sound, defying fear, loving the daring, egging each other on—all with the most elegant, polished sound imaginable.

**Fuoco e Cenere** gave a French program featuring the beautiful and dynamic singing of Brazilian soprano Luanda Siqueira da Silva, who currently lives in Paris. Called "Aix-en-Musique," the program focused on composers related in some way to Provence—in the case of Jean-Philippe Rameau rather tenuously—expressing its warmth and passion in dramatic vocal and instrumental gesture in cantatas (André Camprà, *Didon*; Louis-Nicolas Clérambault, *Orphée*) and Joseph François Salomon's "Air de la Nymphé," along with instrumental "suites" made from Provençal-oriented works by Michel Delabarre and Marin Marais plus dances of Rameau. Instrumentalists were Jay Bernfeld, gamba and artistic director; Patricia Lavail, recorders; and the continuo contingent of André Henrich, theorbo, and Laure Vovard, harpsichord.

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## *It's as if they take delight in hurling themselves over waterfalls of sound.*

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Lavail puts to rest for once and all, I think, the notion that French Baroque music must use transverse flute rather than recorder. Playing voice flute (tenor in d) and soprano in *Didon* and the "Air de la Nymphé"—those plus alto in *Orphée*—Lavail provided a vivid obbligato, matching timbre to texts and to the character of the singing. In the two pieces of the famous flute-composer Delabarre (especially the brilliant "Chaconne," in which she traded extravagant variations with Bernfeld), Lavail demonstrated both flashy fingerwork and stylishly-articulated melodies.

After the switch from voice flute to soprano in the opening cantata, there was no question: the recorder—at least in Lavail's hands—had claimed the French repertoire as its own.

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## Piffaro's Third Competition for Young Recorderists

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

It is wonderful to witness fresh, young talent asserting itself in the positive, musical fashion that the four finalists of Piffaro's recorder competition did on January 29 at the Arch Street Meeting House in Philadelphia, PA. The four young artists—(l to r in photo by Wayne Duerfeldt) **Julia Martin** (age 16, from Arlington, MA), **Norman Kalen** (age 15, from Wakefield, RI), **Bryan Duerfeldt** (age 17, from Bloomington, MN) and **Arial Branz** (age 18, from Boulder, CO)—played pieces ranging from a lively Medieval saltarello with percussion to unaccompanied works by contemporary composer Pete Rose.

All four impressed judges **Rainer Beckmann** and **Gwyn Roberts** with their technical prowess and musicality. But one player, Duerfeldt, stood out as the best among the best. Duerfeldt has been a finalist in all three of Piffaro's competitions—his first at age 13—and it has been wonderful to follow his musical progress through each event.


The final piece of his set, a movement from a Vivaldi recorder concerto, was a particularly fine example of his secure technique, his musical phrasing, and the subtle nuances of his playing.

Duerfeldt's reward? The chance to perform with Piffaro in a program on its concert series in December 2011.

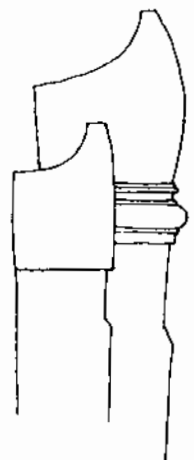
In addition, each finalist was given a year's student membership in Early Music America and the ARS.

Preceding the performances of the competitors, two groups of younger recorder players showcased their burgeoning talents. Eight fifth-graders from the Fountain Woods Elementary School in Burlington, NJ—members of the Recorder Sinfonia directed by music teacher Miriam Arbelo—were followed by a middle-school quartet from The Philadelphia School, coached by Piffaro artistic co-director Joan Kimball. It was exciting to see how their eyes lit up in amazement when they heard the older performers; they clearly were both awed and intimidated, yet inspired to continue their own studies and perhaps audition to be one of the finalists in a few years.

This event was nicely linked to Tempesta di Mare's chamber concert that evening, also held in the Meeting House, of cantatas and concerti by Handel and Scarlatti. The finalists and their parents attended for free; in addition, Tempesta kindly lent harpsichordist Adam Pearl and his instrument to accompany the players at the competition.



**STEPHAN BLEZINGER**  
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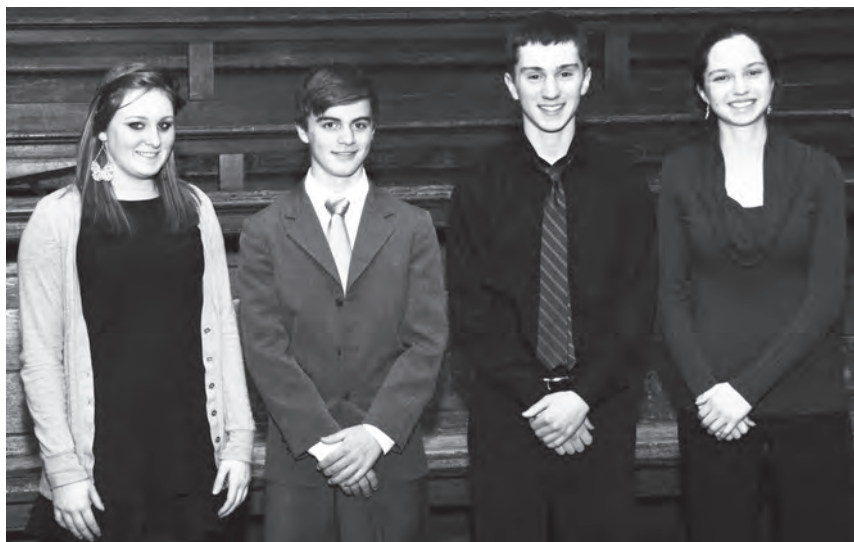
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# Of Rising Moon and Changing Tides: Experiences from the Sitka Recorder Residency 2009

By Annette Bauer, Oakland, CA

In the spring of 2009, I had the good fortune to spend seven weeks as the recorder artist-in-residence at the Sitka Center for Art and Ecology on the Oregon Coast, in part supported by an ARS professional development grant. The residency at Sitka presented me with the true gift of time and focus on my creative work, allowing for in-depth connection with my instruments, intensive research of new repertoire and concert programs, collecting sounds of nature, playing music out in nature, and inspiration for composition and improvisation.

The Sitka Center consists of a small campus with a few living and work studios, hosting up to four artists simultaneously. I stayed at the Morley house, which has a wonderful layout with a spacious living room (doubling as a practice space for me) with big windows and lots of natural light, a cozy wood stove in addition to central heating, and an upstairs loft as a sleeping area. Built into the stairway leading upstairs, there is a little desk space in front of a circular window opening up the view across the beautiful campus and towards the ocean. This was my favorite place to work when I was reading, writing, or working on the computer.

There is also a second little bedroom upstairs, which was ideal for those weeks when I had a colleague join me for a collaborative project.

The nature surrounding the Sitka Center is stunning, nestled as it is in the woods at the bottom of the Cascade Headlands. One can walk out the door, and step directly into nature's paradise, hiking right from the house up the Cascade headland trail with its majestic view of the ocean, or down to

the Salmon River, crossing over the estuary to the sand spit in a canoe (if the tide is right), where a broad, gorgeous, sandy beach opens up towards an intriguing rock formation, fittingly named Needle's Eye (*the background photo on this page*).

Wildlife can be observed close to the residences as well as on any of the surrounding trails, including a herd of elk that calls the headlands its home. It rains a lot on the coast, and the result is a wet, green, luscious ecosystem. The incoming and outgoing ocean tides shift the appearance of the sand spit and the beaches continuously, being a wonderful reminder of the constant nature of change in our lives.

I loved witnessing spring arrive during April and May, observing the subtle changes in the nature around me, and spending precious hours outside to nurture my spirit, gather inspiration, and relax when I wasn't working. I enjoyed finding and visiting favorite places on the trails around the Morley house, such as two trees intertwined by their roots, which made them appear as if they were holding hands.

My fellow artists-in-residence—Kathleen Crabill, Sayaka Taninokuchi, and Jesse Ring—were all visual artists. Kathleen spent much of her time meticulously cutting and sanding down hardened driftwood branches into coin-sized wheels, exposing the beautiful patterns of the year rings inside, and then stitching them together into a flexible wooden blanket. She also created gorgeous pencil drawings and photographs, and has a background in glass and metal work.

Sayaka concentrated on photography using a particular chemical process, which creates stunning blue colors. She often combined the resulting images with moss, glass and bark collected in

the surrounding nature. Another avenue of her work was amazing art video, capturing everyday natural events, like a slug—seemingly endlessly—crossing the path, or squirrels returning to a favorite food place. Jesse focused mostly on his work with ceramics.

We thoroughly enjoyed the little mini-community created simply by being residents at the Sitka Center at the same time, often sharing a meal or going on hikes together, exploring our shared experiences as artists in some memorable late-night conversations. One of my favorite memories was our hike up to the Cascade head, watching the full May moon rise, playing music during the moonrise, drinking hot tea against the cold wind, and finally hiking back home in the dark.

## **Projects and Collaborations**

During the first week of the residency, my colleague Tim Rayborn joined me from the San Francisco Bay Area. Tim and I co-direct the Medieval ensemble *Cançonier*, which we founded in the summer of 2008. During our time at the Sitka Center, we concentrated on rehearsing and completely memorizing a duo program of Medieval instrumental music, which we also performed twice during that week—once in Lincoln City and once in Portland.

We were happy to have the support of the Sitka Center and the local ARS chapter to advertise our concerts, as well as being featured prominently in a radio interview on Portland's classical radio station, and in an article in Lincoln City's local newspaper. Both concerts were well-attended and helped us make connections with local early music enthusiasts and fellow artists, while at the same time providing an opportunity of community outreach for the Sitka Center.



In addition to the concert preparation, we also spent time designing new concert programs, trying out new repertoire, and planning performances and recording schedules for the full quartet version of *Cançonier* for the following year. For most musicians, this kind of work often takes place in “stolen hours” between various other commitments—lessons, rehearsals, travel and performances—in our busy daily lives.

In addition to having ample time for the work itself, it was a real gift and pleasure to be in the beautiful surroundings of the Sitka Center, and to spend some time hiking, exploring, and being nurtured by the nature around us. Since music performance at its best is an incredibly personal experience, having a chance to connect and get to know a colleague over the period of several uninterrupted days has a deep, lasting impact on the quality of the musical connection beyond the time of the retreat intensive.

During the middle weeks of my residency, I had the chance to engage deeply with my instruments, working on technical aspects and exploring repertoire on my recorders. In addition to recorders, I also play a classical Indian stringed instrument, the *sarode*, which received some of my attention and time as well.

Over the course of the previous year, I had begun exploring two new wind instruments: the *duduk*, a traditional Armenian double-reed instrument; and the pipe and tabor, an instrument popular in the Middle Ages and Renaissance across Europe, and still used today in the traditional music of Spain, Southern France, and Italy. I spent time on new repertoire and techniques in my daily exploration and practice, and loved having an opportunity to listen closely to recordings of some of the finest interpreters on these instruments for further inspiration and training.

The manifold sounds of nature—the rising and falling humming of the ocean and its tides, the gentle murmuring of the freshwater streams, the repetitive stories told by the croaking frogs, the rushing of the wind, the rhythmic patter of the rain and hail—gave inspiration to my process of composing, crystallizing melodies out of extended improvisations. On one of my first nights at the Sitka Center, I played into the late hours of the evening watching a darkening sky through the big windows, and the rise of the stars and the moon, without feeling the need to turn on the light, instead following the stream of the music inspired by this magical moment.

I have often returned since to one of the deep personal lessons from my time at the Sitka Center: this sense of being present in each moment as a musician, regardless if it is in the unfolding of an improvisation or in the performance of a composition.

During the final week of my residency, percussionist Rachael Bouch joined me to engage in this improvisatory process together. Our ensemble *Magic Carpet* is purely based on improvisation, and we enjoy reacting to and including impulses from our immediate surroundings. We performed together during the presentations for the Sitka Open House (*invitation at left*), which provided a chance for all artists-in-residence to present our work to the wider community. Rachael and I also performed a concert titled “Music at Dusk” in one of the art studios a few days before my residency ended.

In early May, the Winds & Waves recorder workshop took place over the course of a long weekend. I enjoyed making the transition from my focused work by myself to the teaching demands of a workshop, and appreciated the company and vibrancy of the wonderful workshop community. It was also fabulous to get to work with and prepare a faculty concert with Letitia Berlin, Frances Blaker and Cléa Galhano in this context.

In addition to the workshop, the faculty concert, and the concerts I presented with Tim and Rachael, other opportunities for interaction with the larger community included a performance and presentation to local 6th-graders about Medieval instruments and Medieval music, my participation in the Earth Day events at the Community Center as part of the Sitka Center, and a music demonstration to a group of 3rd graders from Portland who came to visit the Sitka Center for a day.

## Impact Beyond Sitka

A major shift took place in my professional life, coinciding with the residency at the Sitka Center. I had been teaching general music part-time at an Oakland elementary school for the previous three years, side by side with my work as a performing artist. Prompted by the Sitka residency, I was granted an extended leave of absence from the school.

Since then, I have decided to continue focusing fully on my career as a freelance musician, performing, teaching early music and recorder workshops, as well as private lessons in my studio at home, and concentrating on my work with several different ensembles. This development in my professional life would not have been possible if it hadn't been for the impulse provided by the Sitka residency.

One of the main goals stated in my residency application was to prepare music for a first recording. Even though my focus in Oregon ended up including a wide variety of projects, I have worked on releasing four recordings with different ensemble projects over the course of the year since the residency: *The Lost Mode* (with Shira Kammen, Peter Maund and Derek Wright) and *The Black Dragon* (with Cançonier), *From Albion's Shores* (with the Farallon Recorder Quartet), all three released in 2010; and a forthcoming album of French Baroque music with Baroque ensemble Les grâces. See [www.annettebauer.com](http://www.annettebauer.com).

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*I would like to extend my most heartfelt thanks to everyone at the Sitka Center: to Jane and Frank Boyden for their artistic vision and dedication in creating the Sitka Center and the residencies; to Eric Vines, Jalene Case and Ernie Rose for their warm welcome and support during my stay, to the ARS Oregon Coast chapter for their financial support of the recorder residency; to my colleagues and friends Tim Rayborn and Rachael Bouch-Diamondstein, as well as my husband Derek Wright, for making the trip up to Oregon to spend time with me on this creative journey; to my friends in the Oregon Coast communities for taking me on bikes or inviting me into their homes for a meal and a conversation, especially to Corinne Newbegin (for taking me canoeing!); and finally to the ARS for its much-appreciated financial support through its professional development grant. I am deeply grateful for having had the opportunity to live this magical, life-changing experience, which will continue to inspire and inform my life as a creative musician for a long time to come.*

*moon glow just beyond the horizon rising, breathing  
I play. the wind plays. cold air rushes down the mountain elk are watching  
here comes the moon sitting in the mountain cradle like a tiny bird in a palm  
another song rises luring the yellow disc up and up  
changing its hue from yellow-golden-butter-cup to plain-white-and-crisp  
but always that familiar face slightly tilted waning smile wandering across the horizon  
transfer from female to male as the journey progresses  
disappearing a translucent disc into the ocean*

...  
*full moon rise at Sitka, May 2009, Annette Bauer*



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# THE RECORDER IN PRINT: 2009

## WHAT'S BEEN WRITTEN ABOUT THE RECORDER IN OTHER PUBLICATIONS AROUND THE WORLD

By David Lasocki

*The author writes about woodwind instruments, their history, repertory, and performance practices. The third edition of his book with Richard Griscom, The Recorder: A Research and Information Guide, will be published by Routledge later this year. He has just retired from his position as Head of Reference Services in the Cook Music Library at Indiana University and is now devoting himself to finishing a history of the recorder for Yale University Press (and many other unfinished writings and editions) as well as to the practice of energy medicine. See his web site, [www.instantharmony.net](http://www.instantharmony.net).*

*He had anticipated writing no more articles in the "Recorder in Print" series after the 2008 edition, but the need to compile the 2009 and 2010 entries for the Routledge research guide has given him the natural opportunity to write two more editions in the series.*

*This report, part one of the 21st in a series (with part two set to appear in the September American Recorder), covers books and articles published in 2009 that advance our knowledge of the recorder, its makers and players, its performance practice and technique, its repertory, and its depiction in works of art in the past or present. To save space, articles that appeared in AR are omitted. A few previously unreported items are also included. Readers can obtain most items through libraries (either in person at a large music library or from their local library via interlibrary loan).*

### Repertoire

In a major study, Anthony Rowland-Jones looks at the use of the recorder by Jean-Baptiste Lully (1632-87) and particularly its symbolism in his works. Rowland-Jones begins with a compilation of the no fewer than 60 occasions on which Lully scored for recorders, drawing on some previous research by Laurence Pottier and myself. "They are spread across seventeen ballets, mascarades, and divertissements, five *comédies-ballets* (mainly with Molière), and all but one ... of his fourteen completed *tragédies en musique*.... In the process he employs most of the recorder's uniquely wide range of associations and symbolisms."

Rowland-Jones augments the information in the scores from the *livrets*, the printed librettos made available to the audience before the performance, which give the names and often also the instruments of the performers. They were generally royal musicians, especially members of the Hotteterre, Philidor, Pièche, Descoutteaux and Destouches families, who "would have responded to Lully's known intentions as to where to play and what instruments to select for each occasion" where they were not marked in the score.

The heart of Rowland-Jones's article is a 17-page table of all the recorder occasions, classified in symbolism under 13 headings: earthly (pastoral, sensual, love, sleep, water, birds) and heavenly (magic, gods, sacrifices, death, Mercury, Muses, conflict)—generally more than one symbolism for each occasion. He begins with the *Ballet d'Alcidiane* of 1658, although he could have mentioned that the ballet *L'amour*

*malade* the previous year included a "Concert champestre de l'Espoux" (pastoral wedding concert) that was performed by similar musicians, including Jean Hotteterre and two of his sons.

I am sure the table was quite long enough already, but from the point of view of recorder history it is a shame that the performers' names could not have been included. Such information would have also reinforced the point that Lully generally had two or three performers to a part. For example, for *Les amants magnifiques* (1670), Rowland-Jones mentions only a "Ritournelle pour le Flûtes." The *livret* tells us that six onstage musicians were accompanied by eight recorders and oboes (*flûtes et hautbois*) and names the eight *flûtes* as "les Srs Descousteaux, Pieche le fils, Philidor, Boutet, Du Clos, Plumet, Fossart, Nicolas Hotteterre." Given that the *ritournelles* had only two top parts and a bass line, the recorders would presumably have played three plus three plus two on the lines.

After the table, Rowland-Jones goes through some of the more important works, adding comments and conjectures. Of the second work employing recorders, the *Ballet de la Raillerie* (1659), he notes in the table that "Two male voices, two violins and two recorders, using in turn the same two lines of music, create *Echos* in pairs (in a canonic sarabande form) contrasting ... courtly love and Arcadian love." In the commentary, he suggests that "Lully's experience of sonorities in the *Echos* may have convinced him that the assertive sounds of old-style late Renaissance or transitional recorders matched neither the tone-qualities of his violins nor the subtleties of French singing

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**The exact timing  
of the development  
of the Baroque recorder  
from the Renaissance  
types has not been  
established yet.**

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style, and therefore caused him to encourage the Hotteterres and others to redesign the instrument. Their success in producing a refined and expressive new style of recorder may have led Lully to exploit the recorder's qualities more frequently and in a wider range of associative contexts." A lot to follow from one work!

The exact timing of the development of the Baroque recorder from the Renaissance types has not been established yet, and even the participation of French woodwind makers in the initial stages does not have evidence to back it up as firmly as we would like. I am glad that Rowland-Jones does not repeat his suggestion in a previous article that Lully deliberately took a break from using recorders between 1659 and 1663 to allow the Hotteterres to develop the new style of recorder (see the counter-arguments in my review for 2004).

Rowland-Jones points out, "there is little that is innovative in Lully's symbolic use of recorders," citing their less-well documented use in earlier French *ballets de cour* "across 40 years." He rightly cautions that "Because references to instrumentation in the Lully sources are so much more frequent than in those of earlier *ballets de cour* and other dramatic works with music, one needs to be cautious in believing that Lully used recorder symbolism in his own *ballets de cour* more often than they had." Nevertheless, "the Table clearly shows that in his *tragédies en*

*musique* his recorder usage is more frequent and greater in range. The symbolism is more purposeful and more skillfully applied. In this respect Lully does deserve credit for innovation, perhaps to be shared with [his librettist] Quinault...." One of the innovations, the employment of recorders for funeral scenes, "probably derived as much from their classical antecedents as from their use in sacrifice scenes in earlier pastoral dramas."

Rowland-Jones slightly misquotes one marvelous passage about the *pompes funèbres* scene in the *tragédie-ballet Psyché* (1678 version?) when "five recorder players from each side of the stage, dressed as ancient Greeks, process as if they were *aulos* players at a funeral cortège." Fontenelle actually wrote in one of his *lettres galantes*, published in 1690, that Mademoiselle de V, on her first visit to the opera after leaving a convent, could not refrain from long-pent-up weeping in her box when the heroine's execution was stayed. Mademoiselle's "handkerchief became drenched in tears" and she imagined that everyone's eyes would be on her and she would be dishonored forever. During the singing of the lament "Deh! piangete al pianto mio," "all the instruments of the orchestra drew long sighs and the recorders let out a thousand sobs."

In contrast to the other kinds of symbolism, "It was Lully's own imagination which resulted in his use of recorders in sleep scenes," starting with *Les amants magnifiques* and moving on to the celebrated scene in *Atys* (1676), cited by Buttrey, that so impressed the British king Charles II when he heard it played by French recorder players at his Court that he requested it repeatedly. Rowland-Jones concludes that "The encouragement given by Lully ... to the redesigning of the recorder as a more gracious and responsive instrument, taken together with his early realization and later development ...

of its symbolic potentials, undoubtedly contributed to a revival of interest in the recorder at a time when decline had set in for other standard late Renaissance woodwinds such as the windcap families and the cornetts...." But let us be careful of words like "undoubtedly" and "revival" in this context, as the history of the recorder in the mid-17th century remains to be explored more thoroughly.

Rowland-Jones has also written a pair of short popularizing articles about Lully's recorder music. The first summarizes his long article, recommends some recordings, and encourages amateurs: "Lully has the knack of writing music which is playable at sight by non-advanced recorder players but yet which is extremely enjoyable and effective, provided one understands its style and ... context."

The second article looks at the Ballard edition (1688) of Lully's *tragédie en musique Thésée* (1675), describing the pastoral context of a *rondeau* with "naïveté and simple charm" in Act 7, analyzing its musical structure, showing how to adapt it to modern performance by a recorder trio, and commenting on its performance practice. By "unequal tempo" for the eighth notes he means *notes inégales* (uneven rhythm). Anthony Rowland-Jones, "Lully's Use of Recorder Symbolism," *Early Music* 37, no. 2 (May 2009): 217-49; Rowland-Jones, "Lully's First Use of 'Hotteterre-style' Late Baroque Recorders—Some Conjectures," *Early Music Performer*, no. 19 (December 2006): 4-14; publ. earlier in German as "Mutmaßungen über Lullys erstmaligen Einsatz spätbarocker Blockflöten des Hotteterre-Typus," *Tibia* 29, no. 4 (2004): 264-75; John Buttrey, "New Light on Robert Cambert in London, and his *Ballet et Musique*," *Early Music* 23, no. 2 (May 1995): 199-220; Rowland-Jones, "Thank You, M. Lully," *Recorder Magazine* 29, no. 4 (winter 2009): 137; 30, no. 1 (spring 2010): 4-5.



***A portrait by Sir Peter Lely shows Mary “Moll” Davies with the unguent jar of St. Mary Magdalen, in a pose as the reformed sinner, similar to poses in other contemporary portraits showing royal mistresses. The popularity of portraits of royal mistresses equates their status to that of great sex symbols of the 20th century.***

Bruce Wood’s beautiful new edition of John Blow’s *Venus and Adonis* includes an extensive preface, of which a short excerpt appears on Wood’s blog. He corrects the date of the little Court masque from 1681 to probably composed in 1682–83, first performed at Court in 1683, and performed again in 1684 at Josiah Priest’s Boarding School in Chelsea (where Purcell’s *Dido and Aeneas* had its premiere).

The part of Venus was taken by Moll Davies, a former mistress of Charles II, and the librettist was Anne Kingsmill, a maid in the service of the Duke of York (later James II). Wood writes that it is therefore “highly likely that the first recorder part was entrusted to the distinguished French player Jacques (James) Paisible, who

also appears to have been in the Duke’s service at the time. It is noteworthy that in the original version of the work only the part of Venus in Act I ... has an obbligato accompaniment for recorder; what is more, in the earliest source of the masque ... [almost] this entire part is clearly an afterthought.... The reason why this distinctive obbligato is confined to twining itself around the sensuous phrases in which Venus describes her amatory techniques may be nothing more than the erotic associations of the instrument; but it is perhaps also relevant that in 1686 Paisible married Davies; if the two of them

already had a blossoming relationship when the opera was first produced, this feature of its scoring would have had the court audience chuckling over yet another private joke—one not even requiring words.” John Blow, *Venus and Adonis*, edited under the supervision of the Purcell Society by Bruce Wood, Purcell Society Companion Series 2 (London: Stainer & Bell, 2008); [blog.magnificatbaroque.com/2010/09/03/venus-amorous-recorder/](http://blog.magnificatbaroque.com/2010/09/03/venus-amorous-recorder/).

When James II, a Roman Catholic, came to the throne of Britain in 1685, he made important changes to the structure of the musical establishment at Court. Instead of the separate consorts that had lasted since the beginning of the 16th century, he cre-

ated a Baroque orchestra of strings, woodwinds, and basso continuo, following the Lullian model. As Andrew Pinnock and Bruce Wood make clear, the members of this new Private Music “honed their orchestral skills in the court ode repertory above all—pieces ... as far as we know never performed in public.”

In 1689, when James fled to France and the Protestant William III and Mary were crowned in his place, they at first retained the musical establishment, although Catholic musicians such as the woodwind players François La Riche and James Paisible were displaced. But William and Mary began cutting the Private Music in 1690, “straight after the performance of Queen Mary’s opulently scored ... birthday ode *Arise, my Muse*,” when 16 members lost their jobs, including Henry Purcell, and the cuts were confirmed in 1692. Some of the woodwind players found work in the oboe “band” (an ensemble of six players) attached to Princess Anne and her consort Prince George of Denmark, including Paisible, who returned to England after a few years with James in France. La Riche stayed around for several years, then headed off to greener pastures in Dresden.

Purcell made a brilliant response to the cuts: he converted the Court orchestra into a theatre orchestra. As Pinnock and Wood report in their racy style: “he developed Dorset Garden [Theatre] as a performance space in which court-originated musical products could be sold on to the public with their prestige still intact, as a job-creation agency for members and former members of the Private Music, and as a multimedia advertising site. Virtuoso playing demonstrations helped to sell instruments, sheet music, tutor books and private lessons. Royal warranty (‘Performed ... by Their Majesties’ Servants’), the conspicuous consumption of royal-orchestral labour power,

standards of orchestra performance unachievable without court-subsidised rehearsal and a fast-expanding range of goods and services available to customers who liked the music enough to want to try it at home: all these were present in Purcell's operatic 'product mix.'

The "operas"—or "semi-operas," as we call them—that Purcell wrote for the theatre from 1690 until his early death in 1695 included some with recorder parts: *Dioclesian* (1690), with the celebrated "Two in One upon a Ground," *King Arthur* (1691), *The Fairy Queen* (1692), and *The Indian Queen* (1695). These parts would have been played by the orchestra's oboists.

Pinnock and Wood show how Purcell redeployed some features of his ode style in works for the theatre: "new, distinctive, and, once heard, instantly recognizable sound-mixes caught on. The mix usually originated in an ode. Questions of bowing, wind articulation, tuning and balance were settled during royal-orchestral rehearsal sessions. The same mix could then be re-created in later operas and odes without time-consuming discussion: experienced



**Dorset Garden Theatre, built in 1671, in its early years also known as the Duke of York's Theatre, or the Duke's Theatre.**

players slotted quickly into the groove." They give one example of such a "sound-mix" for countertenor voice, two alto recorders, and basso continuo, "But ah, I See Eusebia Drown'd in Tears" from *Arise my Muse* (1690) that reappears in "Since the Toils and the Hazards of War's at an End" from *Dioclesian*. Andrew Pinnock and Bruce Wood, "Come, Ye Sons of Art—Again: Court Cross-Subsidy for Purcell's Opera Orchestra, 1690-1695," *Early Music* 37, no. 3 (August 2009): 445-66.

A new reference book about Handel's instrumental music, edited by Siegbert Rampe, contains not the usual condensed essays but a vast survey of compositional influences on the composer, performance practice, musical style, the published collections, the sonatas and trio sonatas for each instrument, and the orchestral music. Rampe himself writes at length about the recorder during the period, especially in England, the six recorder sonatas, the Opus 1 and 2 collections, and the *Water Music* with great breadth of learning.

Although this territory already has been examined carefully by many scholars, including myself, I was impressed by Rampe's insights, especially into the widely varied structure of the recorder sonatas and the form of their movements. He believes that the principle of *varietas* confirms the notion that Handel intended the recorder sonatas as a unified group. He concludes: "no other composer ever took the idiomatic but limited properties of the recorder as seriously and brought them into sound in such advantageous ways."

A few quibbles: Rampe corrects the spelling of what Walsh wrote when, after putting out an edition that purported to come from the late Jeanne Roger in Amsterdam, he reprinted the Opus 1 and 2 sonatas under his own name. Rampe therefore misses the irony of the wording: "N.B. This is more Corect than the former Edition."

Rampe was also misled by the entries in Waterhouse into believing that the maker Joseph Bradbury was not a member of the Turners Company of London; he was apprenticed into the company but not freed.

Also, he was misled to believe that Thomas Garrett, the master of Bradbury and Thomas Stanesby Senior, lived in Stapleford. Bradbury was the son of a turner from that town in Hertfordshire; Garrett lived in London. *Händels Instrumentalmusik*, hrsg. Siegbert Rampe (Laaber: Laaber Verlag, 2009); William Waterhouse, *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: Tony Bingham, 1993); David Lasocki with Maurice Byrne, "Woodwind Makers in the Turners Company of London, 1604-1750," forthcoming.

Nik Tarasov briefly surveys all of Handel's recorder music: not only the solo and trio sonatas and orchestral music, but the obbligato parts in the cantatas, operas, and other vocal music, as well as arrangements. At the end he reports that in 1933, Carl Rudolph, and Millicent Dolmetsch went into the Abbey Road Studios of the Columbia Gramophone Company to record Handel's F major sonata, HWV369, "and thereby gave the starter's gun for a number of recordings that is still climbing today." Nik Tarasov, "Händel & Blockflöte: Einblicke in Händels umfangreiches Blockflötenwerk," *Windkanal: Das Forum für die Blockflöte* 2009-4, 8-14.

The Court *Kapelle* at the principality of Anhalt-Zerbst in eastern Germany was founded in 1699, when Prince Carl Wilhelm promoted the civic musician Johann Christopher Grahmann to the post of director (*Principalen*). The prince requested a total of six musicians, including Grahmann himself, a vocalist who could sing a pleasant aria (*angenehme Arie*), and other musicians proficient on stringed and wind instruments: "1. A consort of

violins with bass violin; 2. A consort of oboes with bassoon (or still dulcian); 3. A consort of recorders and 4. A group of at least two or three violas da gamba, with all necessary changes having been made” (1. *Ein Chor Violinen mit dem Baß Violons*; 2. *Ein Chor Hautbois mit dem Dulcianen*; 3. *Ein Chor Fleutes Douces* und 4. *Eine Partie, wenigstens von 2. bis 3. Viol di Gamben, mutatis mutandis*). This happy discovery of another Court purchase of a consort of recorders augments the other such consorts we know of from this period: the Swedish navy (1685), Tuscan Court in Florence (1700), Gronsfeld (1710) and Göttweig (1720).

An inventory of the Zerbst Court’s musical instruments in 1743 included “four recorders” (*Vier Flöten*) and “two basset recorders” (*Zwey Flöten Basse*). Another inventory in 1774 still mentioned six “recorders” (*flutes à bec*) and “another big *flute* of the same kind” (*Noch eine dergl. grose Flute*), presumably a tenor or basset recorder, as well as two *flageolets* and one ebony transverse flute. Barbara M. Reul, “Music Life at the Court of Anhalt–Zerbst: An Examination of Unknown Primary Sources at the Landeshauptarchiv Sachsen–Anhalt, Abteilung Dessau,” in *Musik an der Zerbster Residenz: Bericht über die Internationale Wissenschaftliche Konferenz vom 10. bis 12. April 2008 im Rahmen der 10. Internationalen Fasch-Festtage in Zerbst* (Beeskow, Germany: Ortus Musikverlag, 2008), 197–222.

The Kapellmeister in Zerbst in the period 1722–58 was Johann Friedrich Fasch, known to recorder players today as the composer of some charming chamber works for the instrument: Trio Sonata in Canon in F major for Alto Recorder, Bassoon, and Basso Continuo, FWVN:F5; Sonata in G major for Flute, Two “Violas” (probably actually Alto Recorders), and Basso Continuo, FWVN:G1; and Quadro Sonata in B<sup>b</sup> major for Alto Recorder, Oboe, Violin, and Basso Continuo, FWVN:

B1. Fasch also wrote four vocal works that include parts for two recorders: *Du sollst Gott, deinen Herrn lieben* (FWVD: D10), *Herr, lehre uns bedenken* (FWVD: H2), *Ich bin der Weg* (FWVD:I1), *Niemand kennet den Sohn* (FWVD: N2), and *Sage mir an, du, den meine Seele liebet* (FWVD:S2).

The Court inventory of 1743 lists the Canonic Sonata as well as an Overture for two orchestras, one of which includes two flutes (*Flutes trav.*) and the other includes three recorders (*Flûtes à bec*). The inventory also lists recorder music by other composers: a concerto by Telemann for *Flauto piccolo* (perhaps not the same as his extant concertos in C major and F major for alto recorder); a Quartet by him for Recorder, Oboe, Viola, and Continuo (perhaps TWV43:G6); a concerto by him for 2 Recorders, 2 Oboes, and Continuo (perhaps TWV44:15); a Trio by him for Recorder, Oboe, and Continuo (five survive: TWV42:c2, c7, F9, F15 and a6); a recorder concerto by Martini (presumably Giuseppe Sammartini); a Trio for Recorder, Violin, and Continuo by Handel (perhaps the one in F major, Op. 2, No. 5); and a concerto and a sonata by Bomoliere (perhaps Joseph Bodin de Boismortier).

In addition, three vocal works by Fasch’s successor as Kapellmeister, Johann Georg Röllig, have recorder parts with pastoral and spiritual symbolism. Nigel Springthorpe lists a Christmas cantata *Und da die Engel von ihnen*, but does not discuss it. The aria “Kommt, ihr Hirten” from the Christmas Cantata *Das Volk so im Finstern wandelt* “refers to the shepherds sprinkling myrrh in the manger.” The aria “Mein Geist wird innerlich erquickt” from the St. Mark Passion, *Die Betrübte und getröstete Geistliche Sulamith* (1750, repeated 1754, 1758 and 1764), “is placed at the moment Jesus and the disciples ascend the Mount of Olives after the Last Supper” and the text refers to “spirit.”



Röllig tends to use the recorders in thirds, doubling the other instruments at the octave. In the St. Mark Passion, however, he sets flutes in thirds, with recorders doubling an octave higher and bassoons an octave lower against pizzicato strings, and the music is thoroughly progressive in its “slow harmonic rhythm, frequent cadences, Lombardic rhythms and syncopated figures coupled with characteristic mid-century triplet figures.”

Springthorpe, who otherwise writes perceptively about this music, unfortunately does not understand that the alto recorders are notated in the French violin clef (G on the first line of the staff) rather than the treble clef. So he is forced to invent the preposterous theories that (1) “the recorder players in Zerbst had an unusual set of alto and sopranino recorders which were pitched in E<sup>b</sup> in relation to the *Kammer-Ton* pitch adopted in court” or (2) the players had csakans in A<sup>b</sup> 60 years ahead of their day to “substitute for a sopranino recorder.” Nigel Springthorpe, “Recorders in the Repertoire of the Court of Anhalt–Zerbst,” *Recorder Magazine* 29, no. 3 (autumn 2009): 90–98; corrective letter to the editor by Ian Abernethy, 29, no. 4 (winter 2009): 457.

Peter Reidemeister takes a close look at the recorder versions of songs that were popular in England from about 1680 to the middle of the 18th century—a genre that has been neglected by scholars. The versions were printed on single song sheets or in collections, but always at the foot of the song in question, transposed to fit the range of the alto recorder. Tutors contained a “Scale shewing how to transpose any Tune which is set for ye Violin or Voice”—a minor or major third higher, depending on the key of the song, to result in a comfortable key for the recorder.

Reidemeister finds the recorder versions interesting for a few reasons. First, they can help to teach instrumentalists something about vocal phrasing, articulation, melismas, and how melodies are constructed. Occasionally the recorder versions include ornaments, either notated with signs or written out as passing notes. Alas, unlike in France, there were no written-out *doubles* (variations).

Second, they have a fascinating social history. The songs themselves have a certain sentimentality, with pastoral and moral themes. They had a relatively short “shelf life,” disappearing after about 10 years, for which reason the print runs were probably small. Reidemeister’s article is copiously illustrated with facsimile pages of songs and their versions “For the Flute.” Peter Reidemeister, “The Song Tunes for the Flute,” in *Flötenmusik in Geschichte und Aufführungspraxis*, 87-128.

The traverso player and musicologist Steven Zohn has been cited in these reviews before for his outstanding research on Telemann—his dissertation on the composer’s trios and quartets, then articles on the “sonata in the form of a concerto” (*Sonate auf Concertenart*) and the composer as self-publisher. Zohn has now published a book about Telemann’s instrumental music: not the usual genre-by-genre examination or

chronological assessment, but a series of essays on different aspects of the composer’s work, partly drawing on earlier articles, including the two just mentioned.

In chapter 1, “Acquiring a Mixed Taste: Telemann as a ‘Great Partisan of French Music,’” the Sarabande from the Suite in F minor for 2 Recorders, Strings, and Continuo, TWV55:f1 (where the recorders are actually *tacet*), is cited as an example of Telemann going beyond his Lullian model in creating a tragic affect. The “justly celebrated” “A-minor Suite” for Recorder, Strings, and Continuo, TWV55:a2, is discussed as an example of the *concert en ouverture*, a combination of French overture-suite and Italian concerto. Since the only surviving 18th-century source is a score copied in Darmstadt around 1725, Zohn suggests it was probably intended for the woodwind virtuoso Michael Böhm, Telemann’s brother-in-law, then a member of the Darmstadt Hofkapelle. The suite goes up only to e<sup>3</sup>, which would work well for the “English recorders”—presumably by Bressan or one of the Stanesbys—that Böhm, in a letter of 1729, mentioned he had borrowed from the Court.

In chapter 3, “Never from the Heart? Telemann’s Concertos,” Zohn addresses the composer’s claim that, because he was saturated in French music, “I could never love nor imitate” concertos. After briefly analyzing the F major and C major recorder concertos, TWV51:C1 and F1, Zohn notes their emphasis on the high register, suggesting they were again written for Böhm, playing a recorder by Jacob Denner. If so, then Böhm owned such an instrument himself, in addition to those he borrowed from the Darmstadt Court.

In chapter 5, “Something for Everyone’s Taste’: Telemann’s Sonatas to 1725,” Zohn again considers “Telemann’s penchant for stylistic and generic [*i.e.*, genre] amalgamation.” He

cites the Concerto for Recorder, Oboe, Violin, and Continuo, TWV43:a3, as “the equal of his finest published works from the 1730s,” drawing particular attention to the second movement, a strict triple fugue. In the opening movement of the Concerto for 2 Recorders, 2 Oboes, 2 Violins, and Continuo, TWV44:42, “the Renaissance-style imitation involves all seven parts.” In chapter 6, a re-examination of “Telemann and the *Sonate auf Concertenart*,” Zohn notes that the composer’s early Quartet for Recorder, Violin, Viola, and Continuo, TWV43:g4, uses ritornello form while having “nothing particularly Vivaldian about its style or structure.” The Concerto for Recorder, Oboe, Violin, and Continuo, TWV43:a3, has a fourth movement notable “for ingeniously fusing ritornello form with the concertante rondo,” as analyzed in detail. In chapter 8, “Telemann für Kenner und Liebhaber: The Music of the Hamburg Publications,” Zohn names the composer’s *Sonates sans basse* for 2 Flutes, Violins, or Recorders, TWV40:101-6, as “extraordinarily effective on a variety of instruments ... now undoubtedly the most widely played instrumental duets from the 18th century [and] among the composer’s best-known music during his lifetime.”

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### ***Telemann found canons useful as a composer and as a teacher.***

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Telemann found canons useful as a composer and as a teacher. The Trio for Recorder and Treble Viol, TWV42:C2, is “strictly canonic at the unison throughout its four movements,” including an interesting second movement in which the distance between the two parts is variable.

Finally, in chapter 9, “Telemann’s Polish Style and the ‘True Barbaric Beauty’ of the Musical Other,” two of



### Zohn's book is a "good read."

the composer's recorder works are cited as examples. The finale of the Concerto for Flute, Recorder, and Strings, TWV52:e1, is "Telemann's *style polonais* at its most viscerally thrilling." In the Trio for Recorder, Treble Viol, and Continuo, TWV42:d7, the concluding gavotte *en rondeau* is "the Polish style as comically disruptive and grotesque—an intrusion of the lower class upon the domain of the upper class, of the country upon the city, of the 'crude' upon the 'refined.'"

As these modest excerpts bear witness, Zohn's book is a "good read," full of insights, succeeding in its aim to demonstrate that "Telemann was not only an innovative composer of 'fluent' and 'tasteful' music, but also an original—and at times even revolutionary—creator of concertos, sonatas, and suites, more than a few of which rank among the 18th century's finest." Steven Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Music* (Oxford: Oxford University Press, 2008).

Klaus Hofmann takes a hard look at the Trio Sonata in D minor for Alto Recorder, Violin, and Basso Continuo, TWV42:d10, attributed to Telemann in what we have believed to be its sole surviving source—a manuscript in the Brussels Conservatoire, and accepted as genuine in the *Telemann-Werkverzeichnis*. Zohn had assigned the

work on stylistic grounds to the 1720s, and cited its fast movement as an example of Telemann's adaptation of the Polish style, although he noted that the work's fast-slow-fast-fast order of movements was not found in any other trio sonatas of the composer.

Hofmann rejects Telemann's authorship on a number of grounds. He begins by pointing out the plethora of wrong notes in the manuscript, which might be attributed to the copyist, except that some of them "affect the musical logic." The basso continuo part contains many parallel fifths and octaves with the recorder part and is generally the "weak point of the composition." Despite all criticisms, however, "The thematic invention is lively and original, and each of the four movements has its own distinctive profile." Hofmann concludes that the composer must have been in Telemann's milieu, perhaps his circle of students.

In an update in the next issue, Hofmann notes the similarity of the first movement of the "Telemann" trio sonata to the second movement of one for Alto Recorder, Viola da Gamba, and Basso Continuo by Pierre Prowo (1697-1757), organist in Altona, near Hamburg. In a further update he reports his vindication: in the Landesbibliothek Mecklenburg-Vorpommern in Schwerin he found a manuscript of the "Telemann" trio sonata among the large collection of works by Prowo. The manuscript bears the owner's name "Fick"—the Altona town musician Hans Adolph Fick, older brother of the organist Peter Joachim Fick, who worked in Schwerin.

The Schwerin manuscript differs in a number of ways from the Brussels manuscript, notably an extra Adagio movement before the finale. Stylistically, the work resembles others by Prowo, even in its unskillful handling of parallel intervals and dissonance treatment, and Prowo owned copies

of Telemann's instrumental music. Klaus Hofmann, "Unter falscher Flagge? Rätsel um eine Triosonate 'del Sigr: Telemann,'" *Tibia* 34, no. 1 (2009): 322-29; "Nachtrag zu meinem Aufsatz *Unter falscher Flagge* in *Tibia* 1/2009," 34, no. 2 (2009): 437; "Des Rätsels Lösung: Zweiter Nachtrag....," 35, no. 1 (2010): 17-19.

In the head title of his Fourth Brandenburg Concerto, BWV1049 (1721), Johann Sebastian Bach specified two *Fiauti d'Echo*, which play almost as prominent a role in the work as the solo violin, creating a quasi-triple concerto. In the staff headings of the first movement, Bach wrote only *Fiauto 1mo* and *Fiauto 2mo*, perhaps taking the "d'Echo" appendage for granted, or perhaps having something else in mind. In contrast, Bach's surprisingly late F-major arrangement, BWV1057, of this concerto (c.1738) is scored for solo harpsichord and two *Fiauti a bec*, and in the Second Brandenburg Concerto, BWV1047, he calls for one *Fiauto*.

According to a survey made by Ulrich Prinz, in other works Bach employed the following terms for the recorder: *Flauto*, *Flaute*, *Flauti*, *Flaut:*, *Fiauto*, *Fiaut:*, *Fiauti*, and *Flutti*. In a memorandum he submitted to the Leipzig Town Council on August 23, 1730, Bach referred to recorders as *Flöten ... à bec*. Thus the instruments intended in both BWV1047 and 1057 were recorders.

But the term *Fiauti d'Echo* is unique to the Fourth Brandenburg Concerto, and scholars have spilled perhaps more ink over the identity of these instruments than over Vivaldi's *flautino*. Several main schools of thought have developed. (1) The instruments were regular alto recorders in F. (2) They were alto recorders in G. (2½) The first was an alto in G, the second one in F. (3) They were soprano recorders or flageolets sounding an octave higher than written. (4) They were special recorders, probably like the

two double recorders preserved in Leipzig, consisting of two altos having slightly different tonal properties joined together with flanges. In this context it is worth noting that Etienne Loulié referred to “*Flûtes d’Echo*” in 1698, and James Paisible played on an “echo flute,” also a “small echo flute,” in London in 1713–19. (5) The term “Echo” referred to an echo, literal (even spatial) or figurative. Despite the copious evidence now available, it seems impossible to come up with a definitive answer to this question, for at every turn alternative explanations are plausible.

Josef Wagner presents a fair and comprehensive view of the “state of research” on this question. But when all is said and done, he concludes: “The answer to the remaining central question of why Bach chose the expression ‘Fiauti d’Echo’ can only be hypothetical.... Musical practice remains at liberty to opt for the hitherto-normal solution with two alto recorders in F, because there is insufficient evidence against such a performance.”

Mark Starr has pointed out that Bach’s word *Echo* is not Italian, which uses the spelling *eco*, but German, and capitalized as all German nouns are (we should note, however, that the adjective *Principale* for the solo violin is also capitalized in Bach’s title). Besides its modern English meaning of “echo,” in German the noun means a response, usually favorable, to a request, appeal, or application. Even in English, the *Oxford English Dictionary* gives “A response received or expected as a matter of course from the nature of the address” as an obsolete definition of the noun.

Bach sent the Brandenburg Concertos to the Margrave of Brandenburg along with a famously obsequious dedication to him that includes the statement: “For the rest, Sire, I beg Your Royal Highness very humbly to have the goodness ... to be assured that nothing is so close to my heart as the

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### ***Starr concludes that the slow movement is therefore an elaborate pun.***

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wish to be employed on occasions more worthy of Your Royal Highness and of Your Highness’ service....” In other words, Bach was making a request for employment and seeking a response to it.

Starr accepts the argument of Rampe and Zapf that in the slow movement of the Fourth Concerto, Bach intended echo flutes. Starr notes that the fermata sign over the double bar at the end of the first movement would have given the recorder players a chance to set down their normal altos and take out their echo flutes; and the way the echoing phrases begin after the downbeat allows a fraction of a second to switch from one side of an echo flute to another. The 22 measures of rest for the recorders at the beginning of the third movement would have given the players ample time to switch back to their normal altos.

Starr concludes that the slow movement is therefore an elaborate pun: echo flutes seeking an *Echo*, or response, to Bach’s job application. This is certainly a neat and intellectually satisfying explanation, but it does not make the evidence for echo flutes any stronger. The repeated echoing phrases alone would have created enough of an echo to get Bach’s punning point across. Josef Wagner, “Die ‘Fiauti d’Echo’ in Johann Sebastian Bachs viertem Brandenburgischen Konzert (BWV 1049): ein aktueller und kritischer Überblick über den Forschungsstand,” *Tibia* 34, no. 4 (2009): 576–85; Ulrich Prinz, *Johann Sebastian Bachs Instrumentarium: Originalquellen, Besetzung, Verwendung*, Schriftenreihe der Internationalen Bachakademie Stuttgart, Bd. 10 (Stuttgart: Internationale Bachakademie; Kassel: Bärenreiter, 2005), 206–7; Mark

Starr, *The Humorous Mystery of Bach’s due Fiauti d’Echo: Being the Amusing Story—Behind the Story—of Bach’s Brandenburg Concertos: a Baroque Thriller* (CD-ROM, privately distributed, 2006); Siegbert Rampe and Michael Zapf, “Neues zu Besetzung und Instrumentarium in Joh. Seb. Bachs Brandenburgischen Konzerten Nr. 4 und 5,” *Concerto: Das Magazin für alte Musik*, no. 129 (December 1997–January 1998): 30–38; no. 130 (February 1998): 19–22.

Michael Schneider discusses the practice, common in the Baroque but neglected today, of arranging harpsichord and lute works for a melody instrument with basso continuo. We have one good example straight from the recorder repertory: Francis Dieupart’s harpsichord suites, which were published simultaneously in versions for recorder and basso continuo, “with considerable differences regarding ornamentation, harmony, and voice-leading.” Another case is François Couperin’s “Le rossignol en amour” for harpsichord, which the composer said “would sound best on the flute, if it is well played” (*reüssit Sur la flute Traversiere on ne peut pas mieux: quand il est bien joué*)—and which recorder players appropriate nowadays, too.

Schneider points out that, of the approximately 200 movements in Couperin’s four books of harpsichord pieces, about 150 could in principle be played by a melody instrument and basso continuo using the original harpsichord notes. He goes on to mention several that would work on a voice flute, fourth flute, soprano recorder, or sixth flute.

Jean Philippe Rameau’s published arrangement (*Pièces de clavecin en concert*) of some of his harpsichord pieces is elaborate, virtually recomposing the pieces in a more colorful manner. So arranging the many other works by Rameau for harpsichord would require the ability to compose in Rameau’s

style. Handel made it a common practice to “borrow” movements (from himself and others), switching medium without any qualms among harpsichord, recorder and basso continuo, and orchestra, as the need arose.

We could do the same, borrowing from his harpsichord and orchestral music, and transposing as necessary: for example, the Overture to the opera *Orlando*. And the same could be done for some works by Johann Sebastian Bach for harpsichord or for violin and basso continuo, or the solo lute suites of Silvius Leopold Weiss. Michael Schneider, “*Mis en concert: Ein Beitrag zur Aufführungspraxis nicht nur für Blockflötisten,*” *Tibia* 34, no. 2 (2009): 420-30.

The centennial of Hans Ulrich Staeps’s birth here and gone already? It seems hardly possible for those of us who grew up on his *Reihe kleine Duette* (could they really have been published in 1950?) and were astonished by the recommendations in his pamphlet *Problems and Readings of Historic Models: The Recorder Literature of the Late Baroque* (1966). Ross Winters assesses Staeps’s work in four categories: group music-making, education, traditionalist, and that notorious pamphlet.

Staeps identified one of his “most personal fields of work” as group music-making. Winters looks at several of Staeps’s recorder compositions in which the parts can be doubled by recorders at the octave or by other instruments. His educational exercises, disarmingly offered for young people and amateurs, remain challenging. The preface to *Tonfiguren* (Note patterns) “refers to the goal of the exercises as being the development of alert (*wach*) and meaningful (*sinnvoll*) playing.” Amen to that!

Staeps’s compositional style had much in common with that of Paul Hindemith, and he was also fond of including pre-existing material, such as folk songs, and of using Baroque forms.

In *Problems and Readings*, Staeps proposed “improving upon” the harmony or melody of the boring or less effective parts of Baroque sonatas. Otherwise, we may “remain in the ivory tower of historicism.” This jazzy proposal seems far less radical now than when I first read it 40 years ago. After all, the composers of the Baroque are long gone, and we are here to enjoy their works now. Ross Winters, “Hans Ulrich Staeps (1909-1988): A Centenary Evaluation,” *Recorder Magazine* 29, no. 4 (winter 2009): 129-32.

The indefatigable British recorder player and enthusiast John Turner (*right*) continues his remarkable series of articles about British recorder composers of the 20th (and 21st) century with Stephen Dodgson (b. 1924). Dodgson studied horn and composition at the Royal College of Music, London, then taught theory and composition there until 1982, when he retired to devote himself to composing full time.

Dodgson’s most famous recorder work, *Shine and Shade* for Alto Recorder and Harpsichord (1975), was written for a student of his, the recorder player and composer Richard Harvey. According to Turner, “Richard’s crazy quasi-medieval folk music, always diatonic but spiced with mischief, as well as his spectacular tonguing, caught Stephen’s imagination and made him think of the recorder ... as the custodian of ... a more ancient music.... his connection with Richard Harvey ... was the catalyst for all the recorder music that he has composed since.”

Turner observes that “Dodgson’s writing for the recorder ... is extremely idiomatic. He instinctively understands the instrument’s limitations and idiosyncracies.... the parts are liberally scattered with instructions as to mood and interpretation, and he artfully crafts the works to the personality of the performer for whom they are written. Variation and decoration are at the



heart of this music. It is often challenging but always grateful to perform. His music is tonal, but often ambiguously so, with key conflicts much to the fore, and much use of short motifs generating the musical material.”

The bulk of the article consists of comments on all Dodgson’s recorder music by both Turner and the composer himself (who is “extremely articulate on the subject of his own music”). John Turner, “The Recorder Music of Stephen Dodgson,” *Recorder Magazine* 29, no. 2 (summer 2009): 49-64.

### **A New Csakan Chapter?**

Before reading Nik Tarasov’s new articles on the csakan, I went back to the book from which I first learned about recorder history, Edgar Hunt’s *The Recorder and its Music* (1962), to see what it said about the instrument. I had remembered that it did not consider the csakan a recorder, but this is the entry: “something very much like a recorder, but called a csakan, was sufficiently popular, about 1830, for B. Schott’s Söhne of Mainz to bring out a *Csakan-Schule*. Here the csakan is identified with the flûte douce, and, according to the table of fingerings, had a range of two octaves and a fifth (c’ to g’’’). The table also shows that it had the seven fingerholes and thumb-

hole of the recorder with the addition of a D sharp key. The csakan was evidently treated as a transposing instrument, its actual pitch being from a flat to e flat" (so it says in the [method] book—probably an octave higher in fact)." Not a bad assessment, based on a single source.

Our subsequent knowledge of the csakan at first progressed slowly. The French recorder player and conductor Hugo Reyne wrote a little article in 1985 about the instrument under the cute title "The Romantic recorder exists: I have encountered it."

But the first significant milestone was Marianne Betz's dissertation, "The csakan and its music: Viennese musical life in the early 19th century, represented by the example of a walking-stick recorder," published 30 years after Hunt's book in 1992. She showed that the instrument had wide popularity in the Austro-Hungarian empire, looking at its etymology, form, makers, sellers, composers, players, social history, and music (more than 400 pieces published between 1807 and 1849).

In 2000, two of the most prolific writers about the recorder today, Tarasov and his teacher Peter Thalheimer, threw their hat into the ring. Tarasov showed that Ludwig van Beethoven referred to the csakan in his conversation books and seems to have owned one himself; some of his music was also arranged for the instrument. Thalheimer outlined the csakan's history (three main types) and especially

its repertory, expressing the need to make a lot more of it available in modern editions. Tarasov's pathbreaking article "Recorders in the 19th century: fiction or reality?" (2005) recognized the csakan as part of "an especially rich chapter in the history of the recorder."

One of Tarasov's two new articles presents an overview of the instrument and assesses the progress of its rediscovery. Amazingly, the csakan grew out of a Hungarian war hammer of that name (see *the photographs on Google*). Around 1800, some unknown person had the idea of converting it into a recorder, perhaps for playing military music. Tarasov illustrates that there is still a Slovakian folk "stick flute" that has its head in the former of a hammer, and also that the early 19th-century maker Franz Schöllnast in Pressburg made csakans with a similar stylized hammerhead.

The idea of combining a walking stick with a recorder was already practiced by Richard Haka and Michiel Parent in Amsterdam in the late 17th century, and similar combinations with flute or even oboe turn up in the 18th. Combining walking sticks with other functions (e.g., umbrella, sword) was all the rage around 1800. Of the combinations with musical instruments (flute, oboe, clarinet, horn, kit), that with the csakan was the simplest to play and "the big winner." No person of taste would be seen without one in Vienna.

Then the csakan, also known by the old French name of the recorder,

*flûte douce*, began to undergo the same changes in design as other woodwind instruments. Two types developed, the Vienna and Pressburg styles, differing in their thumbholes. The instrument began to be made independent of walking sticks. Up to 12 keys were added, similar to those on contemporaneous flutes, creating a form known as the "complicated csakan" (*Complizierter Csakan*). Both professional and amateur models of different qualities were produced. "The csakan had its own infrastructure: a public of amateurs and connoisseurs, critics, and heroes." The Austrian virtuoso Ernest Krähmer (1795-1837), who toured as far afield as Russia, even created "diminishing and also swelling the notes, up to a scarcely believable loudness," presumably through special fingerings, as with virtuoso recorder players today. The instrument had a large repertoire of original and arranged works, even Strauss waltzes.

After the middle of the 19th century, however, the csakan rapidly lost steam. "Perhaps its tone was too sober for late Romantic grandiloquence?" But today? "The csakan is gradually being rediscovered. We are eagerly waiting the first modern copies (see *the Mollenhauer ad, left; Martin Wenner also has two models*). Meanwhile, several publishers have issued new editions of csakan music. There are courses and symposia on the theme. And even a few institutes are beginning to deal with it. Therefore, all in all: the time is ripe for a new csakan chapter!"

Tarasov's other article, about "duct-flute culture" in the 19th century, is an expanded version of a lecture at the 2006 flute symposium in Michaelstein, Germany. It begins by covering some of the same territory about the csakan, although I found a few new interesting tidbits. For example, Krähmer wrote the following about why the instrument is in A<sup>b</sup>: "Every duct flute, when it is pitched higher



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than A<sup>b</sup>, becomes too shrieking and, primarily in the high register, too unpleasant; if it is pitched lower, the high register is certainly more beautiful, but the low register becomes too weak, and often spoils the tone.” And Tarasov’s conclusion: “In the csakan the recorder came not only into a new existence; it developed further, so to speak, parallel in principle to other woodwind instruments.”

In the remainder of the article he discusses the two other main branches of “duct-flute culture”: the English flageolet (*about which I write in part II of this review*) and the French flageolet. The latter had existed in the same form (four fingerholes, two thumbholes) since at least the early 17th century, and eventually became the dominant duct flute of the 19th century, attracting some flute-like keywork and colorful touring virtuosi. “Although the new duct-flute variants developed further in various countries seemingly independent of one another, they all originated

in the same period around 1800 and in the 19th century represented a continuation of duct-flute culture that directly preceded the rediscovery of the old recorders and early music.” Edgar Hunt, *The Recorder and its Music* (London: Herbert Jenkins, 1962); Hugo Reyne, “La flûte à bec romantique existe: Je l’ai rencontrée,” *Flûte à bec & instruments anciens*, no. 15 (June 1985): 4-5; in German as “Die romantische Blockflöte existiert—ich habe sie gefunden,” *Zeitschrift SAJM* 20, no. 6 (November 1992): 3-6; Marianne Betz, *Der Csakan und seine Musik: Wiener Musikleben im frühen 19. Jahrhundert, dargestellt am Beispiel einer Spazierstockblockflöte* (Tutzing: Hans Schneider, 1992); Nikolaj Tarasov, “Neues von Beethoven: Csakan-Recherchen in Beethovens Konversationsheften,” *Windkanal* 3/2000: 6-10; Tarasov, “Neues von Beethoven: Csakan-Recherchen beim großen Wiener Klassiker. 2. Teil,” *Windkanal* 4/2000:

6-9; Peter Thalheimer, “Csakan-Musik—eine Nische im heutigen Blockflötenrepertoire,” *Tibia* 25, no. 4 (2000): 288-95; Tarasov, “Blockflöten im 19. Jahrhundert: Fiktion oder Wirklichkeit?” *Concerto* 22, no. 12 (December 2005-January 2006): 28-31; Tarasov, “Was ist ein Csakan? Von der Waffe zum Musikinstrument,” *Windkanal* 2009-1, 14-19; Tarasov, “Lieblich oder schrill—Blockflötenkultur zwischen 1750 und 1900 wider die Vergessenheit,” in *Flötenmusik in Geschichte und Aufführungspraxis*, 129-70; [http://wennerfloeten.de/einblock\\_csakan.html](http://wennerfloeten.de/einblock_csakan.html).

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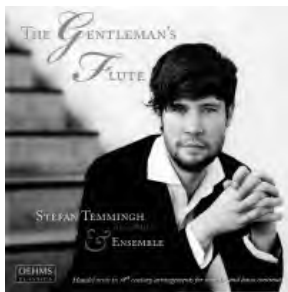
# COMPACT DISC REVIEWS

Four reviews by Tom Bickley

## THE GENTLEMAN'S FLUTE.

STEFAN TEMMINGH, RECORDER,  
AND ENSEMBLE (OLGA MISHULA,  
PSALTERY; OLGA WATTS, HC;  
DOMEN MARINCIC, GAMBA;  
LYNDON WATTS, BAROQUE BAS-  
SOON; AXEL WOLF, LUTE, THEO-  
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atid=451](http://www.oehmsclassics.de/cd.php?form<br/>atid=451), [www.stefanemmingh.com](http://www.stefanemmingh.com)).

Berlin-based music journalist  
Shirley Apthorp's interview with  
Stefan Temmingh forms the core of



the program  
booklet for *The Gentle-  
man's Flute*  
and brings  
out the  
solid links

among scholarship, performance prac-  
tice and love of the music that sound  
so clearly through this project. This  
CD focuses on 18th-century transcrip-  
tions of music from George Frederic  
Handel's operas.

Temmingh employs a Baroque-ly  
appropriate kaleidoscope of articula-  
tions. This fits marvelously with the  
timbres and phrasing of the ensemble.  
Much of this music (most notably the  
aria "Lascia ch'io pianga" from *Rinaldo*)  
will sound familiar even to listeners  
unaware of the operatic sources. As  
Temmingh points out, in an age before  
recorded audio, transcriptions of popu-  
lar arias were the way to enjoy those

tunes at home after hearing them in  
public performances. Thus demand  
drove the development of these publi-  
cations.


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in the clarity of phrasing  
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collections." Tunes known to many from Van Eyck's *Der Fluyten Lust-hof* appear in settings as early as Clemens non Papa (1554) and as late as J.S. Bach (mid-18th century).

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**CHAMBER MUSIC BY JOHN VEALE AND ROBERT CRAWFORD.** JOHN TURNER, RECORDER; LINDA MERRICK, CLARINET; ADDERBURY ENSEMBLE. Métier msv28520, 1 CD, 77:41. \$15.99 ([www.divineartrecords.com/CD/28520info.htm](http://www.divineartrecords.com/CD/28520info.htm)).

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in its rightful place as a modern instrument. These two releases from UK label Métier present Turner's work with three composers of tuneful, mainstream chamber music.

Deserving particular note is the double-disc set *White Dawn*. A strong connection exists between all music and the natural soundscape of our planet. Australian composer David Lumsdaine's work makes this connection very clear, and this set provides thoroughly enjoyable demonstration of that. Ideally one would listen to this along with a recording of the 18th century repertory from *The Bird Fancier's Delight*.

On *White Dawn* listeners are treated to five beautifully engineered recordings of the Australian soundscape, interspersed with works for recorder, voice, piano, cello and chamber ensemble. Most remarkable is the work *Metamorphosis at Mullet Creek* for solo soprano, which follows *Australian Soundscape V: Hunting a Crested Bellbird for Dr Gilbert at Palm Creek*.

The works of English composer John Veale and of Scottish composer Robert Crawford stand richly in the tradition of Ralph Vaughn Williams. On this disc of chamber works, Turner plays Crawford's *Elegiac Quintet for Recorder and String Quartet*, and Veale's *Triptych for Recorder and String Quartet* and *Impromptu for Solo Recorder* with grace and expressive, yet restrained, taste that fits the music well.

Of special interest is Crawford's *Three Two-part Inventions for Recorder and Clarinet*. Clearly alluding by title and concept to J.S. Bach's *Inventions* for keyboard, these pieces are playful, tuneful, enjoyable for the listeners and somewhat demanding for the performers. The music welcomes the audience into the textures and interplay. The instrumental timbres work very well together and hint at a combination deserving more exploration by composers and performers.

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# MUSIC REVIEWS

*All of the reviews in this issue are of music relating to John Turner, the prominent recorder player born in Manchester, UK. He has had an active musical life, giving premiere performances of some 300 works for the recorder, but also for years was a lawyer representing distinguished musicians. Upon joining David Munrow's Early Music Consort of London, he was hooked and kept playing the recorder. He now devotes his time to performing, writing, reviewing, publishing and composing. The Maze is available through Magnamusic; the other pieces are available from Forsyth Brothers, [www.forsyths.co.uk](http://www.forsyths.co.uk).*

**THE MAZE (FOUR EPISODES IN SEARCH OF AN EXIT), BY STEPHEN DODGSON, ED. JOHN TURNER.** Peacock Press PJT078 (Magnamusic), 2006. A. 6 pp. \$9.50.

*The Maze*, by Stephen Dodgson, is published in The Contemporary Recorder series. The green cover shows an appealing drawing of the editor, John Turner, playing the recorder. Turner gave this piece its premiere in August 1998. This edition has high-quality printing and is easy to read.

Most of the solo is suited for an intermediate player; however, Dodgson throws in very high notes, which may be more appropriate for an advanced player. Other than that, the techniques are pretty conservative and obvious (no spitting, stamping or roaring).

The edition provides interesting information about the composer, who was born in 1924 and resides in London. Mainly recognized as a composer for guitar, he has also written six prominent piano sonatas. Other recorder works include *Warbeck Dances*, *Shine*

and *Shade*, *High Barbaree*, and *Capriccio Concertante No. 2*.

From the player's perspective, I appreciate the edition's thorough description of Dodgson's intentions—almost an analysis of the piece, which kindly lifts the player up to look at the maze from above and prevents the feeling of being lost within the maze.

In fact, the piece is a competitive game between B $\sharp$  and B $\flat$ , as well as G major and G minor triads. The first and longest episode, called "lively and pointed," introduces the competitors, B $\sharp$  and B $\flat$ . The music shifts between rhythmic and melodic passages, and finishes with a B $\sharp$  that lacks confidence. Here, the player has the tricky task of making the B $\sharp$  sound insecure without sounding timid as a performer.

The second and third episodes, labeled as "measured; insistent," and "nervous and erratic," intensify the conflict between the competitors. Some pointy instances of high B $\flat$  seem to insist that B $\flat$  is right, sending the B $\sharp$

into the same insecure position as in the first episode. Nevertheless, the B $\sharp$  is the last note in the first three sections.

In the last part, "sprightly; care-free," the winner seems to be predetermined—yet the listener does not know which of the two notes has won until the very end. There, the B $\sharp$ , no longer tentative, triumphantly trumpets.

*The Maze* is an intriguing piece of music. Although obvious for the player, after reading the introduction, the piece would not allow an audience to find its way out of the maze just by listening. Therefore, I recommend that the performer provide an explanation to the audience, just as the composer did for the performer!

*Mirja Lorenz was born in Lübeck, Germany, into a musical family. She learned her first recorder notes on Sunday mornings in her mother's bed, accompanied by a lingering smell of coffee and motivated by hugs. She studied recorder in Duisburg, Germany, with Gudrun Heyens, and later in Utrecht, The Netherlands, with Heiko ter Schegget, while teaching the recorder in local music schools. When she came to the U.S. in 2002, she allowed her recorder a break in favor of a Bachelor's degree in English Literature.*



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

**CONCERTINO FOR TREBLE  
RECORDER AND PIANO, BY  
DAVID LYON.** [www.forsythys.co.uk](http://www.forsythys.co.uk),  
2008. A, pf. Sc 15 pp, pt 9 pp. Abt. \$15.

The edition supplies essential information about composer David Lyon, including a partial list of his previous compositions: a piano concerto, a string quartet, a Gerard Manley Hopkins song-cycle, an English mass, the full-scale musical *Albert's Bridge*, a series of children's *Adventures* for audience and orchestra, *Concerto for Horn and String Orchestra*, *Fairytail Suite*, and *Ballet for Orchestra*. For a complete listing, see [www.impulse-music.co.uk/lyon.htm](http://www.impulse-music.co.uk/lyon.htm). Lyon's works have been recorded on Naxos, ASV and Olympia labels. He is also a professional jazz pianist.

The piece was composed in 1999 for Turner as *Concertino for Recorder and String Orchestra* (and recorded in that version on Olympia OCD667, performed by Turner and the Royal Ballet Sinfonia, Gavin Sutherland, conductor; it was a Gramophone Editor's Choice for July 2000.)

This newer adaptation of the *Concertino* with piano accompaniment was completed in 2000, and was premiered by Turner on October 28, 2000. This version is not simply a piano reduction—it is a new arrangement, in which musical aspects that are idiom-

atic for string players have been adjusted and made idiomatic for piano.

This delightful *Concertino* contains three movements. The first movement, "Allegro moderato," presents the first main theme, which contains a descending fifth/descending fourth motive. Skips of fourths and fifths remain important throughout the piece in the recorder part and in the piano part, offering motivic unity.

The very jazzy, rhythmic second theme continues with the use of the descending fifths, but follows them with upward skips into ninths. This movement is lighthearted and has a childlike "Pop Goes the Weazel" playfulness. It shows off the full range of the recorder, yet does not use high notes that require covering the bell.

The recorder and the piano participate in interesting and intricate interchange of melodies, and the piano part punctuates the piece with lively chords in jazz rhythms. Accents create exciting rhythmic shifts—off-beat triplets drive the first movement to its conclusion. Occasionally, this listener was surprised by sudden phrase endings or by unexpected silences.

The second movement, "Reverie," features two waltz-like melodies that appeared previously in Lyon's musical *Albert's Bridge*; these melodies retain

the innocent, childlike atmosphere presented in the first movement. At times, the tranquil melody played in the piano is set against a bouncy recorder theme that made me picture a young puppy hopping around its calm mother.

"Promenade," the third movement, is a theme and variations based on a TV theme. I could not identify the theme, so I wrote the composer to ask. He replied: "It's hardly surprising that you haven't been able to place the origin of Promenade—it was written 25 years ago (for a variety of solo instruments, but not Recorder!) for a small BBC regional TV children's quiz program called *Music Makers*." Lyon further states that the theme is probably unfamiliar to 99% of British TV viewers as well—a pity, as it is indeed a delightful melody, first presented in its entirety in the piano followed by variations with piano and recorder together.

This movement demonstrates the recorder's ability to throw off triplets, quintuplets and sextuplets, and other fancy fingerwork. I especially love its humorous ending, a series of short motives in the recorder ending with a G major chord in the piano only.

It is interesting that none of the three movements has a key signature. Yet this does not strike me as a heavily atonal composition. Harmonies are certainly mildly contemporary; there is a freedom from the resolution of dissonance. By listening to only the recorder melody that opens the piece, one would hear the key of C minor; the piano part sets up the tonal ambiguity. Within this ambiguity, this composition is a fun-loving romp through the various chromatic harmonies and key areas.

I believe that a performance of the piece requires an advanced recorderist, but it is not extraordinarily difficult. An advanced intermediate player who has good rhythmic skills could learn this piece with practice.

It does, however, need an advanced pianist who can get around the keyboard quickly. There are places where, for a few notes, the piano and the



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recorder are suddenly in unison; thus, the ensemble must be perfect.

This is both a showy piece for recorder, yet well-balanced between the recorder and piano. The composer's jazz piano background really shows in his off-beat, punctuated piano accompaniment and in his striking use of parallel seventh chords. For those who have a skilled pianist available, I highly recommend this piece.

*Sue Groskreutz*

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## ODE TO MANANAN, BY PETER CROSSLEY-HOLLAND.

[www.forsyths.co.uk](http://www.forsyths.co.uk), 2008. A/B, pf.  
Sc 14 pp, pt 4 pp. \$18.95.

Peter Crossley-Holland (1916-2001) was an English ethnomusicologist and composer. He studied composition with John Ireland, Mátyás Seiber, Edmund Rubbra and Julius Harrison. After World War II, he became Music Programme Director for the BBC Third Programme. During his 15 years at the BBC, he broadcast non-Western music, especially Asian. He contributed 10 chapters on non-Western music in the *Pelican History of Music*.

Crossley-Holland left the BBC for an ethnomusicology position at the International Institute for Comparative Music Studies and Documentation in Berlin, Germany. After three years, he came to the U.S. and taught at the University of Illinois (Urbana), University of Hawaii and University of California-Los Angeles. Among his other compositions are two cantatas, a symphony, and three symphonic poems.

This piece was composed for the 26th Mananan International Festival of Music and the Arts. John Turner and Keith Swallow performed its premiere on June 19, 2000.

An alternative version exists for solo recorder, string orchestra and harp. The score and parts for this version are available from Forsyths. Performance time is approximately seven minutes.

Mananan (Celtic: Manannán) is a Celtic sea god. Mananan traditionally ruled an island paradise, protected sailors, and provided abundant crops. He gave immortality to the gods through his swine, which returned to life when killed; those who ate of the swine never died. He wore impenetrable armor and carried an invincible sword, riding over the waves in a magnificent chariot.

This piece is a single-movement tone poem—in this case, a tonally modified sonata form. A tone poem is based on some type of literary idea. Turner's notes are an excellent guide to the literary connections in this compo-

sition; I will quote from his notes among my own comments.

This piece begins with a portrayal of Mananan in his three-legged form, represented by gentle falling triplets in the recorder part. Mananan rolls "like a fiery wheel from a mountain-top, fast as the wind." Tonal instability is set up right from the start, with a key signature of B<sup>b</sup> major supported by an F pedal point in the bass.

Theme I is hymn-like and graceful, "suggested by a song of the sea-going folk as they put out from shore, asking the blessing and aid of Mananan, ever a friend of sailors and fishermen." The theme has haunting reminders of Medieval music such as brief statements of parallel octaves combined with contemporary harmony. This gentle theme is repeated an octave higher while the piano part becomes more active.

Theme II is "Dance-like," a light-hearted theme on recorder accompanied by sparkling 16th-note filigree on the piano. This is a little-known Manx melody: "Song of the Glashtin" (a species of water-horse). This theme is followed by another dance-like melody, a tune for May-Day dancing, ending with a return to the tumbling triplets.

Next, an eight-measure piano solo, marked *misterioso* with the performance instruction "veiled," is meant to



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represent Mananan traveling in the mists. This is followed by a more animated, exciting section as Mananan raises a sudden storm—created musically by double-tongued triplets and flutter-tongued high notes, with the piano providing arpeggiated chords and rumbling octaves in its low-bass.

The storm is short-lived as the dance-like theme reappears and ushers in the recapitulation. This recap states the second dance-like theme first, but quite varied and accompanied by rippling arpeggios in the piano. It is then presented again in the left hand of the piano, decorated by rapid arpeggios in the recorder.

When the hymn-like first theme returns, the listener gets the most delightful surprise—it is played on a bass recorder *senza vibrato*.

This piece is really quite lovely and could be learned by an advanced amateur recorder player. The piano part is not just accompaniment—it is charming in itself, and it interacts with

the recorder part to create an interwoven “whole” where one part simply cannot be separated from the other. You will want to find an expressive pianist who can get around the keyboard quickly and who has a light touch for the filigree passages.

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

**RECITAL PIECES VOLUME 3, ED. JOHN TURNER.** [www.forsyths.co.uk](http://www.forsyths.co.uk), 2003. A, pf. Sc 47 pp, pt 17 pp. Abt. \$23.

This collection comprises 10 pieces by 10 composers: John Gardner, “Waltz for Jock, Op. 243”; Percy Young, “Retrospect”; David Johnson, “Gigue”; Philip Cowlin, “Lament”; David Cox, “A Cornish Carol”; Arthur Butterworth, “Reverie, Op. 113”; Roy

Newsome, “A Song from Norway”; Emma Hancock, “Pupazzetto”; Norman Kay, “Mr. Pitfield’s Pavane”; and Alec Roth, “Venus Dancing.”

I have not seen Volumes 1 and 2; thus, I am unable to comment on how they relate to Volume 3. The earlier volumes are readily available on the publisher’s web site, [www.forsyths.co.uk/sheet-music/31244-recorder?p=13](http://www.forsyths.co.uk/sheet-music/31244-recorder?p=13).

These are quite challenging pieces, for recorder player and pianist alike. The rhythms, ranges and use of accidentals in all of the pieces would require more advanced skills and some serious practice time. All 10 pieces are contemporary and are best used with experienced, advanced students exploring modern compositions for the recorder.

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



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**SATURDAY SOUNDTRACK,**  
**BY KEVIN MALONE.** FMK01,  
*www.forsyths.co.uk*, 2008. S, pf.  
 2 sc, 5 pp ea. Abt. \$6.50.

Kevin Malone (b. 1958) is an American-born composer who has resided for many years in England; he is currently on the University of Manchester faculty. Malone has produced music in many genres, with a focus in recent years on multimedia works, particularly those mixing theatrical elements with live electronics and ensembles.

This brief piece is a purely acoustic composition, but it requires a great deal of “dramatic performing” from both players. Malone writes that the piece “evokes the background music to an imaginary animated cartoon, complete with appropriate sound effects.” The work is suitably humorous, calling on

both players to perform a variety of physical actions and sound effects (slapping, drumming, wheezing, etc.).

The music changes mood every few measures. Both parts are of moderate performance difficulty, but demand performers who are completely uninhibited and willing to “act.”

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