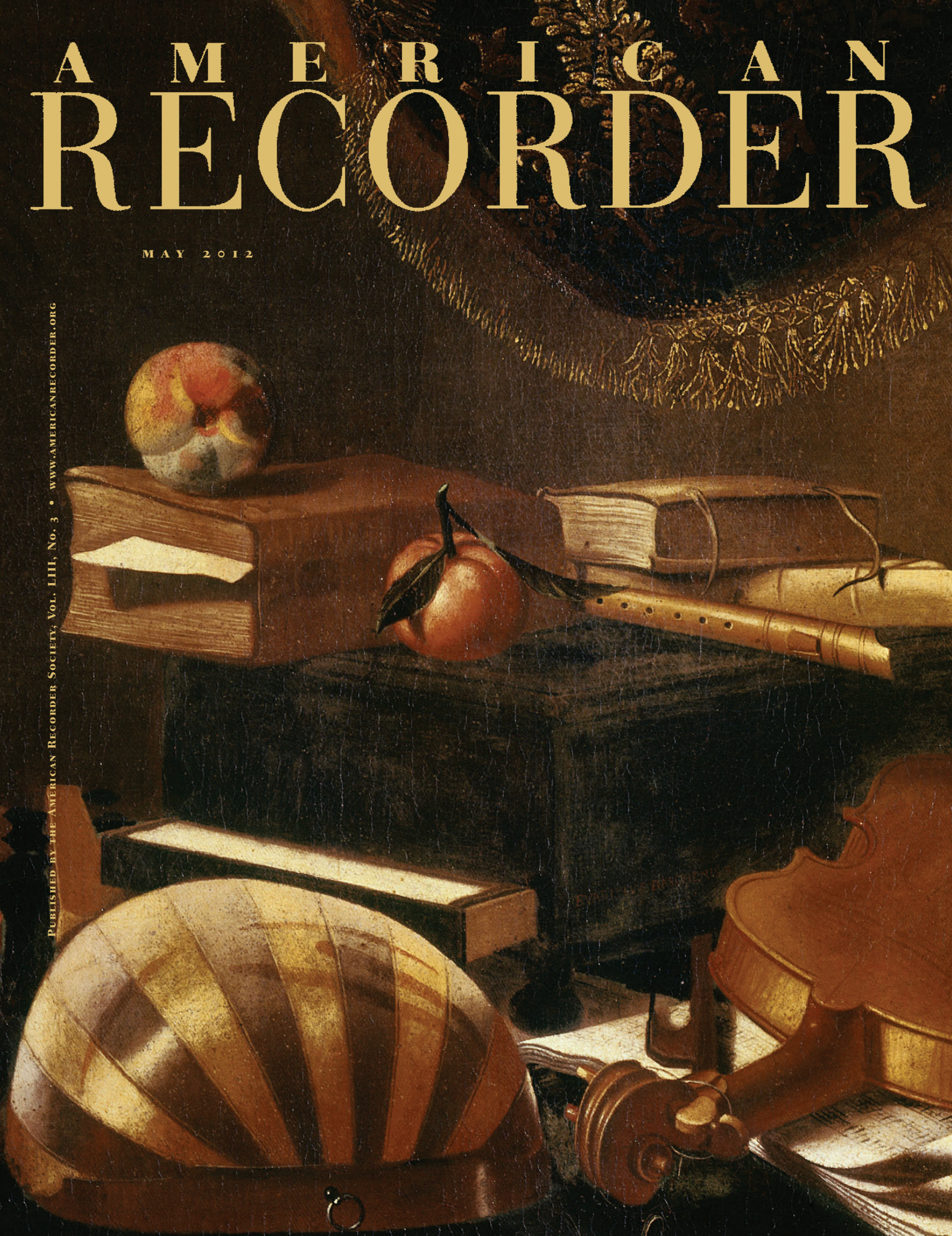


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MAY 2012

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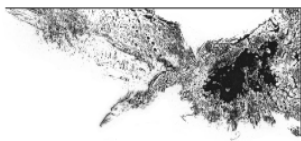
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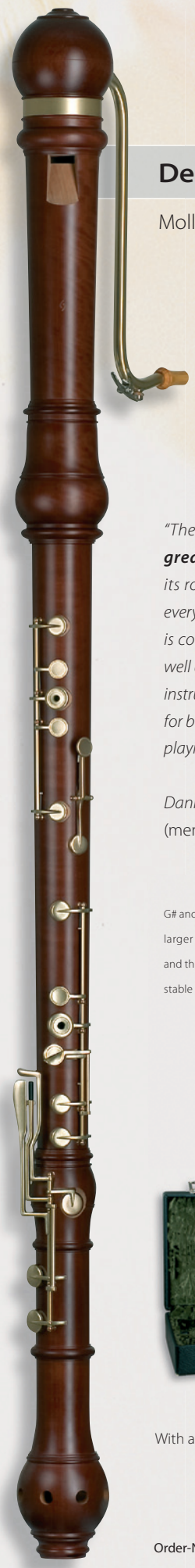


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EDITOR'S NOTE

This issue seems to have something for everyone: music from Medieval to John Cage, with plenty of stops in between.

The Medieval angle is pursued by several professional ensembles whose CDs are reviewed in this issue (page 20) by Tom Bickley. Their efforts embrace traditional music of other cultures, as well.

Tim Broege's column takes the opportunity, upon mentioning the 100th anniversary of the birth of John Cage (1912-92), to suggest some pieces by Cage to play on recorders. (His landmark piece, "4'33", can be transcribed for any instrument, and has long been the example of Cage's emphasis on listening. Cage's words, "everything we do is music," may also appeal to recorder players.)

This issue concludes a series by David Lasocki, begun in the 1980s and here in its 22nd installment (page 7). Lasocki assures us that his decades of writing about the recorder do not end with this article; there is more to come. Hear his ideas on what we've learned about the recorder over the last 20 years during the ARS Festival, July 5-8.

My years as a recorder player began in the band for a madrigal dinner, but the group also often played during an annual arts festival. If you need music for such an event, this issue's Music Reviews (page 25) have suggestions for art-inspired repertoire.

Gail Nickless

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VOLUME LIII, NUMBER 3

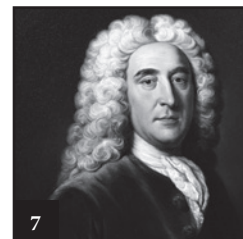
MAY 2012

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By David Lasocki



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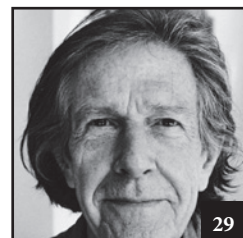
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources and standards to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies,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

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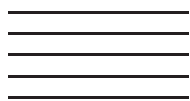
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PRESIDENT'S MESSAGE



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



This spring has presented me with wonderful learning experiences—opportunities to reach beyond my usual comfort zone (I highly recommend it)—opportunities to observe, reflect and (hopefully) gain insight. I was reminded that we don't travel our journeys alone, at least not entirely. I was reminded that relationships and feelings of connection (to one's Self and others) can be fragile, tenuous and fleeting. I was reminded of how impactful it can be to offer and receive support, and I witnessed indirectly the effects of its absence.

We all crave and need support, encouragement to lead healthy, fulfilled and happy lives. It's a part of the human condition—recorder player or not, musician or not. When we are offered support, we feel nourished and nurtured. We are propelled forward to reach our highest potential. When we don't receive it in times of need we can feel isolated, weak and filled with doubt.

My travels these last couple of months led me to think about this a lot—to ruminate on the issue of support. How it, or the lack of it, can affect our personal and/or professional lives. Continuing with this train of thought, I draw the parallel from an individual's need of support to that of an organization. So here I tie in my personal reflections to the global ARS and to you, its membership.

The ARS is a community of recorder lovers. Our community, our organization, relies on your support to be healthy and successful. And you deliver!

I draw the parallel from an individual's need of support to that of an organization.

You show support for the ARS in so many ways. You are members. You make financial gifts and volunteer your services. You speak positively about the organization, spread the word, and recruit new members. You participate in surveys and elections (It's not too late to vote for your 2012 Board of Directors!). You send in ideas, wish

lists and constructive criticism. You attend ARS Festivals (join us in Portland, OR, this July!)

The St. Louis Recorder Society supported the ARS Board in March by participating enthusiastically in the Playing Session held during the Board meeting weekend in St. Louis, MO. A heartfelt thank-you to them and to members of the American Orff Schulwerk Association local chapter who made it a wonderful evening!

And a thank-you to all for the many meaningful, much appreciated, ways in which you demonstrate your support for the ARS!

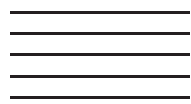
A circle is an amazing symbol of lasting beauty and enduring strength. There is no beginning; there is no end. A circle is like life itself, a continual flow of energy.



Help secure the future of the American Recorder Society

Please consider creating a bequest to the ARS through the Legacy Circle. It is the easiest way for you to make a significant gift after your lifetime.

For more information, contact Laura Kuhlman at (800) 491-9588 or at Fundraising@AmericanRecorder.org.



Berkeley Festival, blogging with Judy Linsenberg at Sitka

EMA Events at 2012 Berkeley Festival

Early Music America (EMA) will present its second **Young Performers Festival** (YPF), following the successful launch of this new initiative during the 2011 Boston Early Music Festival. The YPF is set for June 6-8 as part of the **Berkeley (CA) Festival & Exhibition** (BFX), June 3-10.

The YPF features six concerts by university-based early music ensembles, and will also offer coaching and networking to student participants. Twice-daily concerts are open to the public (\$10 suggested donation at the door).

Four of the university-based early music ensembles have been awarded College-Level Ensemble Grants by EMA to help underwrite their YPF travel expenses. The grant-winning ensembles are from Case Western Reserve University, Stanford University, University of North Texas and University of Southern California.

EMA will also offer a free music marketplace of about 40 vendors—instrument makers, music publishers, bookstores, early music workshops and service organizations. Exhibition dates are: June 7, 12-6 p.m.; June 8, 10 a.m.-6 p.m.; June 9, 10 a.m.-5 p.m.

The 2012 BFX is presented by the San Francisco Early Music Society, Cal Performances and EMA, with American Bach Soloists, Agave Baroque, Chanticleer, Magnificat, New Esterházy Quartet, Philharmonia Baroque Orchestra and Voices of Music.

The festival theme, “A Musical Mosaic,” traces how Western music has been profoundly shaped by encounters and cross-fertilization of adventurers artists, migrants and traders—sparking

astonishing creativity over the centuries. Highlights include concerts by:

- **Jordi Savall**, rebec, bowed lyre and rebab, two programs, June 9 & 10. “A Dialogue of Souls.”
- **Chanticleer**, June 6. “Music of New Spain: Exploring California’s Missions & Mexico’s Cathedrals.”
- **Musica Pacifica**, June 6. “300 Years On: A Dance Collection from the Reign of Louis XIV,” Judith Linsenberg, recorder; Elizabeth Blumenstock, violin; Debra Nagy, oboe; Josh Lee, viola da gamba; Charles Sherman, harpsichord; with guest dancers.
- **Voices of Music**, Hanneke van Proosdij, David Tayler, directors, June 9. “Roman Holiday.”
- **Philharmonia Baroque Chamber Players**, June 3. “Beethoven Songs and Haydn Trios,” Dominique Labelle, soprano; Elizabeth Blumenstock, violin; Phoebe Carrai, violoncello; Nicholas McGegan, fortepiano.
- **Blue Heron**, Scott Metcalfe, director, June 7. “Song of Songs/Songs of Love,” Sacred Polyphony and Spanish Love Songs.
- **American Bach Soloists**, Jeffrey Thomas, music director, June 8. “Tribute to Laurette Goldberg,” an evening of Bach (*Trauerode*, double-chorus motets *Singet dem Herrn* and *Fürchte dich nicht*).

Self-produced concerts will also happen on “The Fringe.” For a list of concerts and events, and to purchase tickets, see www.bfx.berkeley.edu. Also visit <http://berkeley-festival.org/the-fringe/129-2/> and www.earlymusic.org/ema-2012-berkeley-festival.

Early Music America Young Performers Festival

Wednesday, June 6,

11a.m., **San Francisco Conservatory of Music Baroque Ensemble**, Corey Jamason, Elisabeth Reed, co-directors, “From Renaissance to Baroque.” Music for viols and voice by Byrd, Morley, Holborne, Gibbons, Castello, Marini, Vivaldi.

2:30 p.m., **University of California at Berkeley Baroque Chamber Ensemble**, Davitt Moroney, director, “An Exploration of Baroque Music Across Europe.” Music for cello (Domenico Gabrielli), recorder (Telemann, Handel), harpsichord (Girolamo Frescobaldi, J. J. Froberger, Louis Couperin); soprano arias of 17th-century Italian and French operas and cantatas.

Thursday, June 7

11a.m., **University of North Texas Collegium Singers**, Richard Sparks, director, “Victoria Requiem.” The *Requiem Mass* (1605) of Tomas Luis de Victoria, scored for six-part choir.

2:30 p.m., **Stanford University Baroque Ensemble**, Marie-Louise Catsalis, director, “Alessandro Scarlatti and his circle: cantatas and serenatas.” Works newly-edited by students from manuscripts in Munich, Montecassino and Berkeley

Friday, June 8


11 a.m., **Case Western Reserve University Baroque Ensemble and Collegium Musicum**, Julie Andrijeski, Debra Nagy, coaches, “Milk

and Honey: Sumptuous Music of the Seventeenth Century.” Works for instruments and voices by Heinrich Biber, Tarquinio Merula, Giovanni Sances, Claudio Monteverdi.

2:30 p.m., **University of Southern California Thornton Baroque Sinfonia**, Adam Gilbert, director, “Ars longa, vita brevis, or Only the Good Die Young: Music from the Thirty Years War.” Works by composers affected by the disastrous Thirty Years War: Johannes Vierdanck, Giovanni Antonio Rigatti and Dario Castello, whose lives were cut short by fever during the mid-17th century. Singers, continuo, violins, winds; instruments will improvise on grounds in 17th-century style during interludes.

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Bits & Pieces

Judy Linsenberg is currently the recorder resident at the Sitka Center for Art and Ecology (OR), a residency supported in part by an ARS Professional Grant. Her activities can be followed via the ARS blog page, <http://americanrecorder.org/blogs>; click on “Sitka 2012” in the top menu.

The **Regis University (CO) Collegium Musicum**, a vocal/instrumental ensemble that specializes in Renaissance and Medieval music as well as contemporary works arranged/scored

for early instruments, celebrated its 10-year anniversary with an April concert. To commemorate the occasion, the Recorder Music Center at Regis commissioned a new work by composer and music faculty member **Loretta Notareschi**. Her re-imagining (for chorus, recorders, dulcian and handbells) of the famous Medieval round, *Sumer is icumen in*, was premiered at the concert. The collegium, directed by founder **Mark Davenport**, is one of a handful of university ensembles focusing on early music. To hear two works performed by the group for the January meeting of the Colorado Music Educators Association, visit www.youtube.com/collegiumchannel.

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Recorders in New York City

By Anita Randolfi, New York City, NY

On the St. Bartholomew's Church Salon/Sanctuary Concerts, "La Serenissima - Music of Venice and Her Others" was offered January 20. La Serenissima—*i.e.*, the Most Serene Republic of Venice—was represented by music of Claudio Monteverdi, Barbara Strozzi and Giovanni Antonio Rigatti; portraying her "others"—*i.e.*, Venice's trading partners—was traditional music of Armenia, Arab-Andalusia, Turkey, Cyprus and Bulgaria.

Venice was a great commercial city and seaport, dominating the eastern Mediterranean world through the 17th century. The government of Venice accommodated its foreign communities with districts of their own, places where the traditional music of these communities could be heard. Recorder player **Nina Stern**, along with **Ara Dinkjian**, oud, and the brilliant percussionist **Glen Velez**, presented the traditional music.

I particularly admired Stern's florid and legato tenor recorder work. From the Venetian repertory, it was a delight to hear her soprano recorder in the canonic duet with soprano soloist **Jessica Gould** in Monteverdi's *Ciccona Zeffiro torno*. The continuo players were **Daniel Swenberg**, theorbo, and **Bradley Brookshire**, harpsichord.

The February 11 program given by the **American Classical Orchestra** (ACO) at the New York Society for Ethical Culture had a strong recorder component, featuring **Horacio Franco** and **Nina Stern**. **Thomas Crawford**, who conducts from the harpsichord, is also ACO's music director and founder.

The program, "Wind Power," began with a spirited reading of the *Brandenburg Concerto No.4 in G* by J.S. Bach; both recorder players responded

to Crawford's tempos with bright, focused sound.

Later in the program, Franco was heard in a suite of dance movements excerpted from Handel's *Water Music*. He sat to one side of the stage with the orchestra, leaving room for choreographer and dancer **Carlos Fittante** to present his interpretations of the dances. Though not strictly a solo part, Franco's soprano recorder playing tended to dominate the ensemble sound. During the repeats, he freely embellished the melody lines.

The concert ended with Franco as soprano recorder soloist in the *Concerto in D major, RV428, "Il Cardellino,"* by Vivaldi. Playing from memory, he favored very fast tempos and extensive ornaments. He had a witty take on the goldfinch calls (which give the piece its nickname) sprinkled through the first movement Allegro.

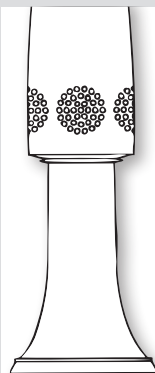
The final Allegro was taken at a very quick tempo. He devised a long, intricate cadenza displaying his technical work with just about every conceivable combination of fingers. It was dazzling—but also too long, suggesting something more likely found in a collection of advanced technical exercises than a reflection on the concerto.

"Il Cardellino" is in D major, so it often calls for tricky high F♯. Franco used a box device to "bell" occurrences of that note in tune, a tactic requiring virtuoso moves on his part. The audience and this listener loved it.

Consonancias, the duo of **Paul Leenhouts**, Renaissance recorders, and **Gabe Shuford**, harpsichord and organ, presented a program titled "D'amours me plains: embellished chansons and madrigals of the 16th and 17th centuries." They were part of Music Before 1800 Hell's Kitchen, a new series presented at the DiMenna Center in the (now quite upscale) Hell's Kitchen neighborhood.

This program consisted of 15 pieces from the French, Italian and Spanish repertoires. Often based on well-known popular tunes, these tunes required musicians to add their own improvised diminutions (fast notes). Performers could refer to many contemporary manuals with melodic formulas and cadences. It was from these treatises (often directed to wind players) that the players drew their inspiration—but rather than perform music from the treatises as written, they composed new diminutions, thus returning to the original intent of the treatises. For this program, Leenhouts was responsible for "all arrangements and additional diminutions."

In a program like this, a certain amount of sameness cannot be avoided, but the performers kept it interesting by frequently changing among recorder sizes and between keyboards. Among the many interesting pieces, I especially liked *Un gai bergier* by Rogniono, and *Mudarra's Recurde el alman dormida: Gallarda*.



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THE RECORDER IN PRINT: 2010

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

History and General

In German, the transverse flute and the recorder are both forms of *Flöte*. The *Lexikon der Flöte* (lexicon of the flute) published by Laaber-Verlag therefore includes a great deal of material about the recorder: writers of treatises, acoustics, types of instruments, composers, makers and manufacturers, performance practice, playing technique, players, types of ensemble, and forms. The major articles on the recorder—acoustics, history, repertoire, treatises, historical making, ensembles, family—are by Nikolaj Tarasov, Hans Reiners, Karel van Steenhoven and Jürgen Eppelsheim. Other contributors include myself on Barsanti, the Bassano family, Bressan, Ganassi, the Hotteterre family, the Loeillet family, Moeck, Paisible, Schickhardt, sixth flute and Vetter.

This doorstop of a book is handsomely printed and bound. *Lexikon der Flöte: Flöteninstrumente und ihre Baugeschichte—Spielpraxis—Komponisten und ihre Werke—Interpretieren*, herausgegeben von András Adorján und Lenz Meierott mit einem Geleitwort von Aurèle Nicolet (Laaber, Germany: Laaber-Verlag, 2009).

It may come as a surprise that what we have known until recently of the history of the recorder in the 17th and 18th centuries has largely been reconstructed from a limited number of sources: methods (tutors) and treatises, the music, a small fraction of the surviving instruments, and an even smaller fraction of the surviving works of art. The ready availability of other types of sources has been revolutionizing our view of this history. The “new” sources that I have been exploring myself in the past several years include inventories of instruments and newspaper advertisements. Readers may recall some of my articles that draw on this material, and another is described under “Instrument Makers and Making” below.

As the first book available from my own publishing house, Instant Harmony, I have made available some of the “raw material” of recorder history for you to explore yourself. Earlier I published material from inventories in the period 1388-1630. For the new book I covered the period 1630-1800, including not only inventories but British and American newspapers, other English-language newspapers (Canada, India, Jamaica), as well as Dutch newspapers (discovered by Jan Bouterse) and Dutch auction catalogs (collected by Gerard Verloop). Appendices cover Dutch references to the recorder and flageolet, 1801-50; references to

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, has just been published by Routledge.

He recently won the Frances Densmore Prize from the American Musical Instrument Society for the most distinguished article-length work in English published in 2010 for his two-part article, “New Light on the Early History of the Keyed Bugle.”

Since he retired from his position as Head of Reference Services in the Cook Music Library at Indiana University in January 2011, he has been devoting himself to many unfinished writings and editions, to his own publishing company Instant Harmony, and to the practice of energy medicine. See his web site, www.instantharmony.net.

This report, the twenty-second and last in a series, covers books and articles published in 2010 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 American Recorder 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).

Meet the author at the ARS Festival this July, where he will also offer a session on what we've learned in the past 20 years about the history of the recorder, and have a vendor's table exhibiting his company, Instant Harmony.

Acknowledgments: For sending sources and providing other support during the preparation of this review the author would like to thank Sabine Haase-Moeck and Moeck Musikinstrumente+Verlag, Nikolaj Tarasov and Conrad Mollenhauer GmbH, Bernard Gordillo, John Turner and David Fallows, and his former colleagues at Indiana University.

William Cavendish, Duke of Newcastle



the recorder in American newspapers, 1800-15; and additions to the listings for 1388-1630. All material in foreign languages (Dutch, French, German, Italian, Spanish) is translated into English.

Readers, I know inventories and ads may sound a bit dull, but these listings inspire the imagination to flights of fancy. Let me give you a few examples. A chieftain in Colombia bequeathed “an entire set of shawms with their recorders, all new” in 1633. What have you heard about the early history of the recorder in Latin America? Precious little, I’ll bet.

The Duke of Newcastle owned a “flute recorder” in 1636. Was that a flute with a recorder mouthpiece?

A citizen of Córdoba, Argentina, owned “49 small wooden recorders” in 1643. What on earth did he do with them all?

A brewer in Delft bequeathed his son “the consort of Nuremberg recorders and music books he was given when he left for Heusden” in 1653. Recorders from Nuremberg were famous, here finding their way to a citizen in The Netherlands for his son’s house music.

At the Court of Bavaria in 1655, an inventory lists “A very large black case, therein eighteen small and large

recorders; the nineteenth, the small discant recorder, has been given to His Grace Duke Maximilian to learn....” Another monarch learning to play the recorder.

Duty on merchandise imported into England in 1660: “Recorders, the set of case, containing five recorders £1.” Where were they imported from—France? Germany? We know there were several English makers, so

why did people import them?

Archduke Siegmund Franz of Innsbruck, Austria, owned “23 large and smaller recorders. (Eight recorders from Vienna)” in 1665. Were his musicians still using them?

The composer Jacob van Noort in Amsterdam went bankrupt in 1671; his bankruptcy inventory lists “18 recorders.” He spent too much money on recorders, perhaps? We all know the feeling. And so on.... David Lasocki, *A Listing of Inventories, Sales, and Advertisements relating to Flutes, Recorders, and Flageolets, 1631-1800* (Bloomington, IN: Instant Harmony, 2010; available as an e-book from www.instantharmony.net/Music/available.php); Lasocki, “A Listing of Inventories and Purchases of Flutes, Recorders, Flageolets, and Tabor Pipes, 1388-1630,” available from <http://library.music.indiana.edu/reference/inventories1630.pdf>; Lasocki, “Lessons from Inventories and Sales of Flutes and Recorders, 1650-1800,” in *Flötenmusik in Geschichte und Auführungspraxis zwischen 1650 und 1850: XXXIV. Wissenschaftliche Arbeitstagung Michaelstein, 5. bis 7. Mai 2006*, herausgegeben von Boje E. Hans Schmuhl in Verbindung mit Ute Omonsky,

Michaelsteiner Konferenzberichte 73 (Augsburg: Wißner; Michaelstein: Stiftung Kloster Michaelstein, 2009), 299-330; Lasocki, “New Light on the Recorder and Flageolet in Colonial North America and the United States, 1700-1840, from Newspaper Advertisements,” *Journal of the American Musical Instrument Society* 35 (2009): 5-80; available as a free download at <http://instantharmony.net/Music/miscellaneous.php>.

In the early 19th century, a few encyclopedias still mention the recorder as a living instrument. But, besides surviving instruments from that century, what evidence do we have that they were actually being used?

As one indication, Nik Tarasov has unearthed some intriguing examples of Baroque recorders that were modified by later makers. In Budapest there is a basset recorder by Johann Christoph Denner (1655-1707) to which someone added a closed key for the low G#, similar to the D# key on a traverso. “The idea of such a note produced with a key is archetypal of csakans and flageolets in the first decade of the nineteenth century,” so we may assume the instrument was “modernized” then. A similar key is found on an alto recorder by Nikolaus Staub (1664-1734) that was auctioned at Sotheby’s in 2007.

Both the Denner basset in Budapest and an alto recorder by Johann Benedikt Gahn (1674-1711) in Leipzig have had their thumbholes altered by inserting a plug of ivory containing a narrowed hole, again in the manner of early 19th-century csakans and flageolets. Tarasov goes on to wonder how these innovations were used by performers of the time. “Old or new repertoire? Solo or in ensemble?” Tarasov, “Barockblockflöten 2.0: Indizien für die Verwendung von Barockblockflöten um 1800,” *Windkanal* 2010-1, 12-15.

Dale Higbee reminds us that the voice flute (in d') and sixth flute (in d''), which played a modest role in the late

The composer Jacob van Noordt in Amsterdam went bankrupt in 1671; his bankruptcy inventory lists “18 recorders.” He spent too much money on recorders, perhaps? We all know the feeling.

Baroque era, “have gradually become more appreciated” today. In a short article that I overlooked earlier (my apologies to him), he describes how two other sizes of recorder can be useful to the modern player: what the Baroque called the third flute (in a¹) and the fourth flute (in b¹). Readers may recall that this naming-convention works by the interval above the alto in F.

Because the third flute requires the same third-transposition as the oboe d’amore, Higbee has found it suitable for playing oboe d’amore music such as J. S. Bach’s Concerto in A major, believed to be the original version of the keyboard concerto BWV1055, and Concerto in D major, the supposed original of BWV1053, as well as an aria from the Easter oratorio. Higbee likes the fourth flute for “music composed for oboe or violin written in keys with flats.” That requires thinking of soprano fingerings and transposing a tone higher (“With a little practice one can do this at sight”). He appends a list of 15 suitable pieces by Bach, Handel, Purcell and Vivaldi. Higbee, “On Playing the 3rd Flute & 4th Flute (Recorders in a’ and b flat),” *Recorder Magazine* 27, no. 3 (autumn 2007): 91.

I have reservations about two recent articles by Douglas MacMillan. The first, on the English flageolet in the 19th century, begins with some doubtful history of the flageolet, not to mention small duct flutes in the 18th

century. Then he misses the significant fact that the original “English flageolet” was a recorder under a more trendy name.

He spends the most time on the double and triple flageolet, then briefly covers the flute–flageolet and the French flageolet. He quotes from a *Parisian Divertimento* by John Parry for the interesting combination of single flageolet, double flageolet and piano. And he concludes with a look at the flageolet as performed by both amateurs and professionals.

The second article, positing that the csakan and the flageolet constituted “the alternative recorder” in the 19th century, is based on two arguable propositions: first, that the csakan is “a different instrument from the recorder, although it is clearly a close relative—a duct flute of the early Romantic period of definitive origin and with its own particular repertoire and organological development.” Second, it presents as fact that the English flageolet was derived from a combination of the French flageolet and the recorder.

In any case, what I suppose he means is that these two instruments were an alternative to the recorder. But the csakan *was* a recorder, regardless of its origin: a duct flute with a thumb-hole and seven fingerholes. And the English flageolet, as I have said, was but a recorder with a fashionable name.

What happened to all duct flutes in the 19th century is a remarkable story. Both English and French types of flageolet underwent considerable development, adding keywork in the manner of the Boehm flute. The csakan did the same, then abruptly fell out of fashion around the middle of the 19th century. MacMillan, “The English Flageolet, 1800-1900,” *Early Music* 38, no. 4 (November 2010): 559-70; “The Alternative Recorder: The Csakan and the Flageolet in the Nineteenth Century,” *Recorder Magazine* 30, no. 1 (spring 2010): 13-17.

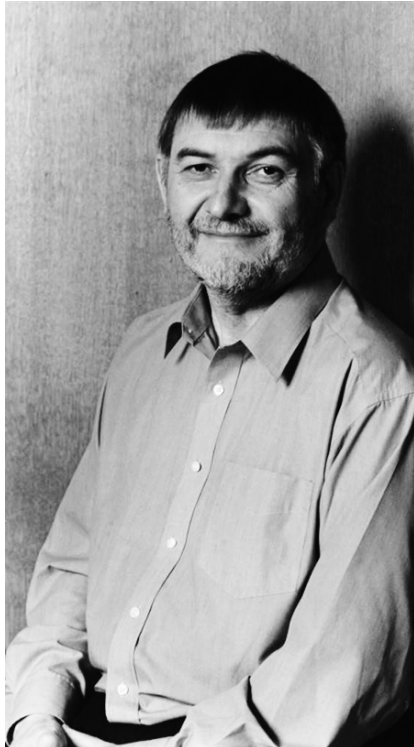
Repertoire

In an article about flutes and recorders in the orchestras of Jean-Baptiste Lully and Marc-Antoine Charpentier, Philippe Allain-Dupré notes that scholars have stated that the plain word *flute* (*flûte*) in France in the 17th century always referred to the recorder. He even attributes this statement to me in “dozens” of e-mail messages to him. If I ever said anything so dogmatic, I hereby withdraw it, because even one piece of contradictory evidence would make the statement null and void, and I am open to examining all the surviving evidence.

One of the purposes of Allain-Dupré’s article is to discuss one such piece of evidence: the second *flute* part in Lully’s celebrated “Sommeil” from Act III of the opera *Atys*, LWV53 (1676). The published *livret* (libretto) names “*Six Songes jouants de la flûte*” (six dreamers playing the recorder), but there are only two parts for *flutes*, in G1 clef with the ranges g¹-b² and e¹-g². The players, at least two of whom were known as the earliest performers on the new Baroque transverse flute, evidently performed three to a part.

Here the range of the second part is puzzling. Was it intended for alto recorder and the e¹ an oversight? Or was it intended for tenor recorder, left in G1 clef rather than the C1 clef we would expect from Lully’s practice elsewhere?

More likely, Lully intended this part for the transverse flute, an instrument for which the G1 clef would be appropriate. Then *flutes* would be construed in the sense of “members of the flute family.” Allain-Dupré supports this interpretation: “To play these two parts correctly using transverse flutes therefore seems to be indispensable, perhaps in unison with the alto recorders who don’t play the low E in the second part ... or else three alto recorders



Conductor Peter Holman (who sometimes appears with a different Peter—recorderist Peter Holtslag and The Parley of Instruments).

on the first part and three transverse flutes on the second.”

One piece of supporting evidence I have found for the occasional *flute* as transverse flute: Charpentier has such a pairing of alto recorder (*flute a bec*) and transverse flute (*fl allem*) in his *Orphée descendant aux Enfers*, H.471 (1683–84); and at the beginning of the second system, when the parts have to be indicated on a single staff, he writes “*flutes*,” clarifying it as “*fl al et a bec*” in the third measure of the system when the instruments double the part.

One piece of evidence in favor of flexibility for “*flute*” parts: Lully’s “Sommeil” made an enormous impression on Charles II of England in 1676, only six months after its premiere at Saint-Germain, when it was performed by French singers with French musicians who, according to a report by the French ambassador, “*jouent fort bien de la fluste*” (play the *flute* very well).

The musicians in question, who evidently came over with the French opera composer Robert Cambert, included James Paisible, the best-known recorder player of his day; and there is no surviving evidence that he played the transverse flute or indeed that this instrument was significant in England until at least the 1690s; on the contrary, in the 1710s Paisible took up a different flute-instrument capable of making dynamics, the echo flute—probably a joined pair of recorders, each having different dynamic and tonal characteristics.

Citing operas by André Campra and Marin Marais, Allain-Dupré states in his conclusions that “the ambiguity of the word *flute* in French instrumentation persists until around 1700.” Allain-Dupré, “Les flûtes traversière et à bec dans les orchestres de Lully et Charpentier,” *Tempo flûte*, no. 3 (December 2010–May 2011): 17–22; John Buttrey, “New Light on Robert Cambert in London, and his *Ballet de Musique*,” *Early Music* 23, no. 2 (May 1995): 205–7.

Gottfried (Godfrey) Finger (c.1660–1730), a Moravian composer and gambist, arrived in England in 1686–87 to serve under the Roman Catholic monarch James II. When James fled to France in 1688, Finger began a career as an independent performer, composer and concert promoter.

In 1701, Finger left the country, reportedly disgruntled that he was awarded last place in a composing competition. Before leaving England, Finger sold a large collection of his music to two of his colleagues, John Banister II and Gottfried Keller, presumably to pay his travel expenses as well as his living expenses until he found new employment.

Peter Holman has now turned up the published catalog of that collection, which sheds some light on the repertoire of the famous concerts Finger co-promoted at York Buildings, London. We can now ascertain that the concerts employed an orchestra of up to 30 instrumentalists, including strings, oboes (doubling recorders), probably bassoon, trumpets, timpani and two continuo instruments. The sale of tickets alone could hardly have supported such a large number, so Holman suggests “events of this sort were partly financed by a group of aristocrats prepared to pay much more than the advertised ticket price.”

As for the music Finger wrote for the recorder, two sonatas listed in the catalog—one for two violins, two recorders, tenor violin and basso continuo; and one for recorder, viola da gamba and basso continuo—have not survived. The three sonatas for four recorders and basso continuo presumably included the anonymous surviving one in G major in the British Library, which its modern editor tentatively attributed to another colleague of Finger’s, James Paisible.

Curiously, Finger’s sonatas for two recorders, two oboes and basso continuo are described as being “in

2 Chorus's," a designation that elsewhere in the catalog refers to two vying instrumental groups. This may have meant that the parts were doubled, but perhaps it just refers to the tendency of the recorders and oboes to vie with each other. Holman, "The Sale Catalogue of Gottfried Finger's Music Library: New Light on London Concert Life in the 1690s," *Research Chronicle* [Royal Musical Association] 43 (2010): 23-38; James Paisible (attrib.), *Sonata for Four Treble (Alto) Recorders and Harpsichord (Piano)*, ed. Layton Ring (London: Schott, 1955).

Lucia Becker Carpena's doctoral dissertation (in Portuguese) demonstrates in glorious detail how we have neglected one of the most prolific and idiomatic composers for the recorder in the late Baroque era: Reinhard Keiser (1674-1739), the foremost German opera composer of the day. Keiser was trained at the Thomasschule in Leipzig—of course, long before J. S.

...we have neglected one of the most prolific and idiomatic composers for the recorder in the late Baroque era: Reinhard Keiser (1674-1739).

Bach worked there—and wrote a few operas for the Court of Braunschweig-Wolfenbüttel in 1694-98.

Then from 1696 or '97, on and off until about 1728, paralleling the fluctuating fortunes of his workplace, Keiser was the main house composer for the Hamburg Opera at the Gänsemarkt (Goosemarket) Theater. He wrote at least 66 operas, of which fewer than a third have survived, although that includes "largely complete scores of 19 operas and substantial portions of several others" (*New Grove*).

John Roberts writes of Keiser in *New Grove*: "Among 18th-century German musicians Keiser was held in

very high esteem. Mattheson called him 'the greatest opera composer in the world,' and Scheibe considered him 'perhaps the most original musical genius that Germany has ever produced.' He had a profound and lasting impact on the style of Handel, who, moreover, borrowed countless melodic ideas from *Claudius*, *Octavia* and other operas.

"Yet even at the height of his fame Keiser's operas were scarcely performed outside Hamburg and Brunswick, and after the collapse of the Hamburg Opera in 1738 they virtually disappeared from the stage and seem to have been largely forgotten except by connoisseurs.... to date the modern revival of Baroque opera has largely passed him by, probably because of the formidable demands he often makes on performers, the disconcerting mixture of languages [German and Italian], and a tendency among twentieth-century listeners to approach him with expecta-



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**Example 1. Reinhard Keiser, Adonis,
“Angenehmste westen Winde,” mm. 53-57.**

Alto Recorder 1

Alto Recorder 2

Violin I

Violin II

Soprano Solo
(Venus)

An - - - - - ge - - - - - neh - - - - - ste -

Violoncello

we - - - - - sten - - - - - Win - - - - - de,

an

tions based on the very different styles of Bach and Handel.

“Keiser was the first great figure in German operatic history. If he failed to establish a truly national genre and even contributed to the increasing italianization of the existing form, he nonetheless raised German dramatic music to a new level, matching if not surpassing the achievements of his principal French and Italian contemporaries. It is unfortunate that so much of his music is lost and that during his final years, when his creative powers were at their peak, he should have had so few opportunities for composing entirely new operas.”

Carpena established that, of the surviving operas, only *Hercules und Hebe* (1706), *Desiderius* (1709) and *Tomyris* (1717) do not have recorders in the instrumentation. No fewer than 20 operas feature the recorder: *Adonis* (1697), *Janus* (1698), *La Forza della virtù* (1700, rev. 1718), *Pomona* (1702), *Claudius* (1703), *Nebucadnezar* (1704), *Octavia* (1705), *Masaniello furioso* (1706), *Almira* (1706), *Carneval von Venedig* (1707), *Orpheus* (1709), *Arsinoe* (1710), *Croesus* (1711, rev. 1730), *Heraclius* (1712), *Fredegunda* (1715), *Tomyris* (1717), *Ulisses* (1722), *Cupido* (1724), *Jodelet* (1726) and *Circe* (1734).

Collectively these operas include 59 arias and eight other movements (for example, a “Sommeil” in *Masaniello furioso*) with recorder parts. The recorders are scored mostly in pairs (44 arias), but also singly or in unison (11), in threes (2), four (1) and five (1), sometimes in unison or octaves with other instruments such as the violin, viola, cello and *zuffolo* (perhaps bagpipe, today frequently performed by a sopranino recorder or piccolo).

Keiser uses recorders with the same symbolisms and associations as other composers: the representation of nature (wind, flowers, forest), birds, sleep, and love fulfilled. But he also puts recorders in what Carpena calls

“unusual contexts”: love that is unfulfilled, suffering or unhappy; farewell, lament or despair; irony; and magic.

Despite Carpena’s careful analysis and background material, I couldn’t wait to get to her Appendix IV, where we finally get to see some musical examples from these arias. The first comes from Keiser’s earliest surviving Hamburg opera, *Adonis*: the aria “Angenehmste western Winde,” scored for two alto recorders, two pizzicato violins, soprano voice (Venus), and basso continuo. The recorders are allotted breezy dotted 16th-note figures in thirds, perhaps representing “the most pleasant western wind,” against the violins and voice mostly in eighth notes (Example 1).

Keiser can create the most haunting affects from the simplest of figures, as we see in the sleep aria “Entschläfft ihr Sinnen” from *La Forza* (Example 2). In contrast, there is a brilliant bird-imitation aria with three recorders,

Example 2. Keiser, La Forza, “Entschläfft ihr Sinnen.”

Recorder I

Recorder II

Soprano Solo (Clotilde)

Violoncello

Ent-schläfft i - hr Sin-nen, ent-schläfft ihr

Sin-nen, ent -schläfft

ent-schläfft, ent-schläfft, ent-schläfft i-hr Sin-nen, entschläfft,

schläfft, ent - schläfft.

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Example 3. Keiser, *Masaniello furioso*, "Seliger Stand!"

Alto Recorder 1

Alto Recorder 2

Alto Recorder 3

Baritone Solo (Antonio)

Violoncello

2

4

f

p

f

p

Se - - - - -

li-ger Stand!

"Seliger Stand!" from *Masaniello furioso*, reminiscent of Handel's "Augelletti" from *Rinaldo*, but written five years earlier (*Example 3*).

In another bird aria, "Du angenehme Nachtigal" from *Ulysses*, I was astonished to see a top part for "Violini con Flauto" (violins with recorder) and a second part marked "Flauto d'Echo" (echo flute). I had hoped for a clue about the famous *Fiauti d'Echo* problem in Bach's Fourth Brandenburg Concerto, but here the echo-flute part simply echoes the top part without any notated dynamics; perhaps the instrument was offstage to create the contrast.

Masaniello furioso also includes an aria with recorder obbligato, "Philo-mele, kräusle die Züge," where the recorder sets up furious virtuoso figuration soon taken up by the soprano voice (*Example 4*). Moreover, the opera features an "Aria con tutti le Flauti all'unisono" (aria with all the recorders, probably actually only two, in unison), "Non mi mirate"; it has a tortured, almost Bachian melodic line. The aria is unusual in beginning with the unaccompanied recorder part, then switching to a duet with the soprano voice, including striking sections in unison, before the basso continuo accompaniment finally enters in m. 11 (*Example 5*).

We could be forgiven for presuming that many of Keiser's recorder obligatos were in the style of Handel, Bach or Telemann, but these masters were all indebted to him. Perhaps the last word should go to Quantz (1752): Keiser "seems to have been born with an agreeable disposition for singing and a rich inventiveness, and thus enhanced the new [*i.e.*, Italian] manner of singing in a most advantageous way. Good taste in music in Germany undeniably has much to thank him for."

Clearly, recorder players have much to thank him for as well. Carpena, "Caracterizaçao e uso da flauta doce nas operas de Reinhard

**In his youth Handel
learned to play the
violin, recorder and oboe.**

Keiser (1674-1739)" (doctoral diss., Universidade Estadual de Campinas, Brazil, 2007).

Siegbert Rampe writes on "new and old things" about Handel's recorder sonatas. The old is a summary of the current knowledge of the autographs and prints of the sonatas, as well as their dating. In the "new" he makes a brilliant case for the sonatas having been written for Handel to play with his student Anne, Princess Royal (1709-59), the eldest daughter of England's future King George II.

Anne's governess, Lady Jane Martha Bentinck, Countess of Portland, recorded in a diary entry for her in 1723: "4 jusqua 5 ou jouer du clavier ou lire; apres jouer avec Handel" (between 4:00 and 5:00 either play the harpsichord or read; afterwards play with Handel). She is known to have played the flute, "which in that era doubtless (still) assumes a secure association with the recorder."

Besides keyboard instruments, in his youth Handel learned to play the violin, recorder and oboe. So composer and royal student would have been able to alternate playing the recorder part and realizing the basso continuo on the harpsichord. (In the autograph manuscripts and prime copies, the works are always designated *Sonata a Flauto e Cembalo*, not for *flauto* and continuo.)

We can also assume that Anne's younger sisters Amelia and Caroline Elizabeth would have had a similar musical education, including playing the recorder. The royal sisters could thus have played the sonatas among themselves. Both arrangements would account for the generally modest technical demands of the recorder part, but the high musical value of the sonatas.

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Example 4. Keiser, Masaniello furioso, "Philomele."

Alto Recorder

Soprano Solo (Aloysia)

Violoncello

2

4

6

7

Phi - lo - me - le, Phi - lo - me - le,

kraus le die Zu - ge,

kraus le die Zu ge der lok ken den Keh le die Zu ge der lok ken den

Example 5. Keiser, Masaniello furioso, “Non mi mirate.”

Alto Recorder

Soprano Solo (Mariane)

Violoncello

3
Non mi mi - ra - te, no, mi - ra - te.

5
no, non mi - mi - ra - te, no, no, no, no, no, non

7
vo - glio nuo - ve, nuo - ve pe - ne, non mi mi - ra - te, no, non vo - glio no, no,

9
no, non mi mi - ra - te, no, non vo - glio no, no,

10
no, non nuo - ve pe - ne, non vo - glio, no, no, no. I sguar - di son

6

Count Aloys Thomas Raymund Harrach (1669-1742), now housed “in two very different places on this earth: the Austrian State Archives in Vienna and the New York Public Library.” Schneider mentions, but does not discuss, more than 20 previously unknown recorder sonatas, mostly by Italian composers, presumably commissioned when Harrach served the Holy Roman Emperor Karl VI in Naples.

These sonatas are now appearing in editions by Johannes Pausch for Edition Musiklandschaften in Hamburg. A concerto in G minor attributed to Telemann has already appeared in print (Edition Walhall) and on CD.

Harrach’s collection included two more “extremely interesting” concertos: for solo alto recorder, strings and continuo by Johann Friedrich Fasch; and for recorder, strings, bassoon and continuo by the Bohemian composer Matthäus Nicolaus Stulick, both also published by Edition Musiklandschaften.

The Fasch concerto makes “extreme technical demands, comparable only to the most virtuoso concertos of Antonio Vivaldi.” Schneider wonders whether the concerto was really intended for Harrach himself, or some other player. The opening fast movement, in 2/4, includes “divisions” in 32nd notes. The slow movement has a tortuous melody in a Bachian manner.

The final movement begins like a regular 12/8 giga, but erupts into volleys of 16th notes, mostly in broken chords. “The Fasch concerto will certainly become a standard work in the recorder repertoire and will soon appear on programs on an equal footing with works by Vivaldi, Sammartini, and Telemann.”

The more modest Stulick work is really a chamber concerto with the recorder serving as “first among equals” with the first violin, and the bassoon

Rampe also argues that the Sonata in G major, HWV358, which earlier scholars had claimed for a G-alto recorder or the violino piccolo, was intended for the pochette, or miniature violin. Rampe, “Neues und Altes zu

Händels Sonaten für und mit Blockflöte(n),” *Tibia* 35, no. 3 (2010): 187-97.

Michael Schneider reports the happy discovery of some recorder music formerly in the possession of

“above all as basso continuo partner for the recorder.” The third movement begins as a wild dance in octaves, in what I take to be Bohemian style—similar to the Polish style of the period that we know from works by Telemann. Schneider, “Neue Musik für Blockflöte!—Die Schätze des Grafen Harrach,” *Tibia* 35, no. 2 (2010): 199-203.

The autograph manuscript of Georg Philipp Telemann’s Quartet in A minor, TWV43:a3, for recorder, oboe, violin and basso continuo has not survived. The three existing editions of the work were all based on a copy of the score in Darmstadt.

Now a copy of the parts has emerged in The Hague. Klaus Hofmann makes use of it to discuss at length some problematic passages in the work as transmitted by the Darmstadt manuscript. Hofmann, “Dem Urtext auf der Spur: Eine fehlerhafte Stelle in Telemanns a-Moll-Quartett für Blockflöte, Oboe, Violine und Generalbass,” *Tibia* 35, no. 2 (2010): 101-10.

John Turner continues his remarkable series of articles about the recorder music of modern British composers by looking at Peter Hope, a native of the Manchester area who has lived “for many years in an old mill in rural Dorset.” Hope has made a living not only as a composer of relatively tonal music, but also an arranger for radio, television, pops orchestras, and even pop groups.

Hope’s recorder music, virtually all written for Turner, includes works for solo recorder (*A Walk with my Dog Molly*); recorder and guitar; recorder and piano; recorder, string orchestra, harp and percussion; recorder or oboe, bassoon and harpsichord; mixed chorus, unison recorders and piano; soprano voice and recorder; and two song cycles: for soprano, recorder and piano, and for countertenor, recorder, cello and harpsichord.

Hope is quoted enthusiastically on the characteristics of the recorder family: the range of colors, and “the agility in scales, arpeggios, repeated notes and flutter tonguing.” He found no balance problems with harpsichord, guitar, piano (“if one avoids very full textures”) and small orchestra, and the recorder is “most effective with voices.” Turner, “The Recorder Music of Peter Hope,” *Recorder Magazine* 30, no. 4 (winter 2010): 115-22.

Performance Practice

The popularity of Corelli’s 12 violin sonatas, Op. 5, in England in the 18th century spawned some recorder arrangements, as well as many ornamented versions of the slow and sometimes fast movements for both violin and recorder. Maurice Steger’s article on these ornamentations is most useful for reproducing a beautiful example of two from an anonymous manuscript in Manchester—for the violin, but within the compass of the alto recorder—that he rightly describes as “profound, harmonically and melodically imaginative, and complex.”

He also analyzes the first two measures of another movement in seven different versions. Even such a modest example is enough to demonstrate a few different approaches to ornamentation.

The simplest style is to merely add fixed ornaments: trills, passing appoggiaturas, slides and turns. Although all ornamenters generally stick to the original melodic outline, even preserving a distinctive downward leap of a fifth, in some places the ornamented line skips up or down to a chord tone, then fills in the intervals. A few versions are highly intricate rhythmically, including places that are notated freely.

Interested readers should also consult the articles by other researchers listed here. Steger, “Corellis Sonaten op. 5 in verzierten Fassungen des englischen Barock,” *Windkanal* 2010-3,

The simplest style is to merely add fixed ornaments: trills, passing appoggiaturas, slides and turns.

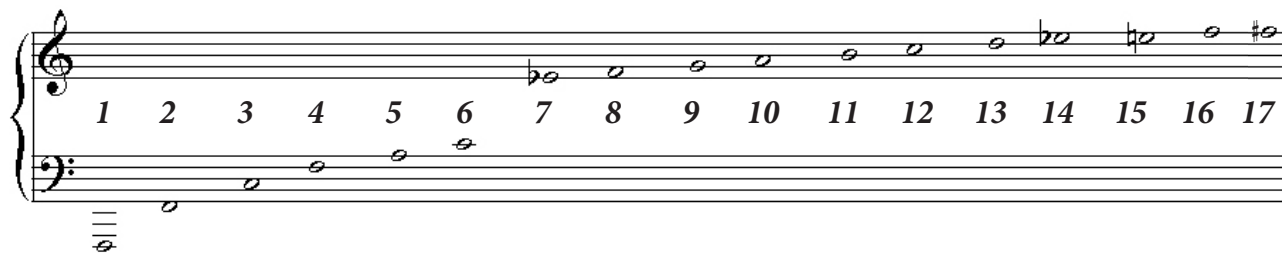
8-15; Marianne Betz, “Verzierungspraxis im italienischen Stil am Beispiel der Sonate op. 5/9 von A. Corelli,” *Tibia* 8, no. 2 (1983): 343-50; Neal Zaslaw, “Ornaments for Corelli’s Violin Sonatas, Op. 5,” *Early Music* 24, no. 1 (February 1996): 95-115; Peter Walls, “Performing Corelli’s Violin Sonatas, Op. 5,” *Early Music* 24, no. 1 (February 1996): 133-42.

Instrument Makers and Making

The advent of databases containing facsimile pages of the majority of 18th-century newspapers from both England and the U.S. has now made a systematic examination of this body of sources possible for information about woodwind makers. In a 70-page article (large format) I present the copious results of such a search for England, supplementing it with results from other databases.

Significant new information emerged for more than 40 makers, including the following who made recorders: John Hall, Simon Robinson, Peter Bressan, Harris, Thomas Stanesby Jr., George Brown, John Mason, the Schucharts, Henry John Muræus, Caleb Gedney and his daughters, the Cahusacs, Joshua Collins, George Astor, William Bailey and George Goulding. An abridged version of some of the recorder material appeared in the March *AR* under the title, “The Recorder in English Newspapers, 1730-1800.” Lasocki, “New Light on Eighteenth-Century English Woodwind Makers from Newspaper Advertisements,” *Galpin Society Journal* 63 (2010): 73-142.

Overtone series on F (beginning in the bass clef to avoid leger lines).



The German recorder player, teacher and scholar Peter Thalheimer takes a look at the *Mensur* of early recorders, a term normally translated into English as “scaling.” In organ-building, the term simply means the relationship between the length and the width of a cylindrical organ pipe.

For woodwinds, the German instrument scholar Herbert Heyde identified three different meanings in use: the length and diameter of the body and their relationship to one another; the width of the fingerholes; and the relationship of the cut-up to the mouthhole. In recorder-making, because the bore of the instrument is mostly conical, the organ-building definition must necessarily be modified.

In the 1930s, the German recorder pioneer Peter Harlan confused the issue by using *Mensur* in two senses: the width of the bore (narrow, medium or wide) and the distance between the first and seventh fingerholes. Recorder makers in Vogtland, Germany, started using the terms “long” and “short” *Mensur*, referring to how stretched out or compressed the fingerholes were along the body of the recorder.

Thalheimer goes on to assess recorders by how the type of scaling affects the fingering and production of the second partial (octave above the fundamental tone), third partial (twelfth), fourth partial (double octave), and fifth partial (double octave plus a third). Recorders may be classified according to whether the fourth partial overblows: (1) in tune, (2) up to 100 cents too high, or (3) more than 100 cents too high.

Recorders in category (1) have a strong lower register, a compass of about two and a half octaves, and a $I\#^3$ that is possible without problems (yes, the notorious high $F\#$ on an alto!). The sounding length is very long and the fingerholes of the right hand are relatively spread out. Certain fingerings vary according to whether the instruments have: (a) a cylindrical, or wide, inverse conical bore; or (b) a normal inverse conical bore. The instruments in Ganassi’s fingering charts (1535) bearing the maker’s marks of Rauch and Schnitzer fall into this category, being able to play the fourth and even fifth partials in tune.

Recorders in category (2) have low and high registers of equal strength, and $I\#^3$ can also be readily obtained. They are considered to have a “long *Mensur*.” Such recorders are represented in the fingering charts of Majer (1732)

and Minguet e Yrol (1754), who have fingerings for high $F\#$ and the rest of the high register up to b^3 or c^4 .

Recorders in category (3) have a weak low register, a sonorous middle register, and an unstable high register, especially on I^3 ; $I\#^3$ is unplayable. They have a “short *Mensur*.” Hotteterre’s fingering chart (1707), widely copied in the early 18th century, is for a recorder of this type. He states flatly: “There is no high $F\#$.” Thalheimer, “Eng oder weit, kurz oder lang? Blockflöten-mensuren und ihre Auswirkungen auf Tonumfang und Griffsystem,” *Tibia* 35, no. 1 (2010): 311.

Following on from his herculean study of Dutch woodwind instruments between 1660 and 1760, in a series of three recent articles Jan Bouterse turns his attention to one of the most celebrated makers of recorders in the Baroque era. Born in France as Pierre Jaillard, Peter Bressan (1663–1731) settled in London around 1688 and remained there until 1730, when he retired to Flanders, dying there a year later.

In the first article, Bouterse examines five alto recorders by Bressan, based on drawings and measurements by other researchers, who unfortunately left some incomplete features and puzzles. Nevertheless, Bouterse is able to conclude that “the windways and labium edges of the Bressan recorders are on average slightly more curved than ... recorders by most of the Dutch makers.” The windows are rather narrow in relation to the length and pitch of the instruments.

Bouterse’s second article looks at the pitch and sound of the same five altos, based on recordings and on the descriptions of others, which he criticizes for their vagueness: “What exactly is a ‘centered sound?’” Or a “woody sound?” “With such descriptions, you must always consider the sense or nonsense of the reverse meaning”: a “non-centered sound” or a “non-woody sound.”

He concludes that we cannot make any conclusions about the sound of a Bressan alto. But on recordings he could hear “the fine attack, resonant sound in the lower register, and the clear sound in the middle and upper register.” The pitch of the instruments varied from about $A=405$ to 414 Hz, a modest difference considering the shrinkage of the wood over the centuries, but he finds it “remarkable, because the lengths of the joints and the dimensions of the

bores are not so different at all (with the exception of the feet).”

The third article discusses the bore profiles which, as on all Baroque recorders, is narrow in an irregular way from top to bottom. Although the length of the middle joints and the position and size of the fingerholes had “a remarkable consistency,” their bore profiles varied somewhat.

Even more so, the foot joints showed a surprising variation in length and bore profile: length from 101 to 110 mm, corresponding to the “short” and “long” feet (scaling) of other makers. Bouterse observes: “as far as I can see, there are not so many makers who made both types of feet.... Bressan must have used several reamers” or a “stirring the soup” technique incorporating lateral motion.

Bouterse found something that surprised him when he made some Bressan copies: a longer middle joint for playing at 392 Hz, “the French

Bouterse found

something that surprised

him when he made

some Bressan copies.

Baroque pitch,” produced a fuller and sweeter sound, “everything well balanced, a great joy to play.” He doesn’t say so, but Bressan was trained in France and would have needed to adapt his instruments to English pitch (around 408 Hz) when he arrived in London. Bouterse, “Five Alto Recorders by Bressan: Windways and Blocks,” *FoMHRI Quarterly*, no. 115 (March 2010): 16-26; “Bressan Alto Recorders: Pitch and Sound; and Some Tips to Make a Copy,” *FoMHRI Quarterly*, no. 116 (August 2010): 15-24; “Alto Recorders by Bressan,” *FoMHRI Quarterly*, no. 118 (April 2011): 5-16.

In a complementary pair of articles, John Turner first writes about his discovery of an oboe from Joshua Collinge in a junk shop in Liverpool. Then I argue that this was the same man as Joshua Collins, who emigrated from “Manchester” (probably in fact Burnley, north of Manchester) to Annapolis, MD, around 1773. There he announced himself as a turner, woodwind maker, instrument repairer and tuner, and woodwind teacher. He still made “common Flutes” (recorders).

Turner, “Joshua Collinge: an Eighteenth-Century Mancunian Woodwind Maker,” *Manchester Sounds* 8 (2009-10): 4-7; David Lasocki, “Joshua Collins: an Eighteenth-Century American Woodwind Maker (perhaps) from Manchester,” *Manchester Sounds* 8 (2009-10): 8-13; available as a free download at www.instantharmony.net/Music/miscellaneous.php.

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COMPACT DISC REVIEWS

Reviewed by Tom Bickley,
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In 1975, the release of the LP *L'Agonie du Languedoc*—recorded by Thomas Binkley's groundbreaking ensemble *Studio der frühen Musik* and Languedoc folk singer Claude Marti—broke even newer ground. For many of us, this was the first encounter with a collaboration of early music performers and the living textual and musical tradition directly descended from that early repertory.

The effect of this disc was breathtaking, engaging listeners with the sonic connections between the poetry surviving from the horrific Albigensian Crusade and the music of that distant time. It served to encourage adventuresome explorations of connections among other traditions. To some extent, that lineage was carried on in England by groups such as the *City Waites* in their vigorous renditions of the vernacular music tradition.

For several years now, especially among the middle generation of recorder

players, there's been growing use of folk dance material, especially from Eastern Europe. This material, often in odd-meter rhythms and less familiar modal scales, creates a striking musical conversation when placed alongside temporally distant, but affectually close, repertory from the European Medieval period.

It's also been a fertile ground for new compositions that make these sonic connections. Among the recordings featuring these works are *The Lost Mode* (Annette Bauer, recorders; Shira Kammen, strings; Peter Maund, percussion; Derek Wright, oud), *East of the River* (Nina Stern and Daphna Mor, recorders, with Omer Avital, bass and oud; Uri Shalin, accordion; Tomer Tzur, percussion) and *Transience: Contemporary modal music* (Racheal Cogan, recorders; Tony Lewis, percussion), all reviewed in earlier issues of *AR*. The three new discs reviewed here bear strong connections to this essential practice of making connections among vernacular music traditions and early music.

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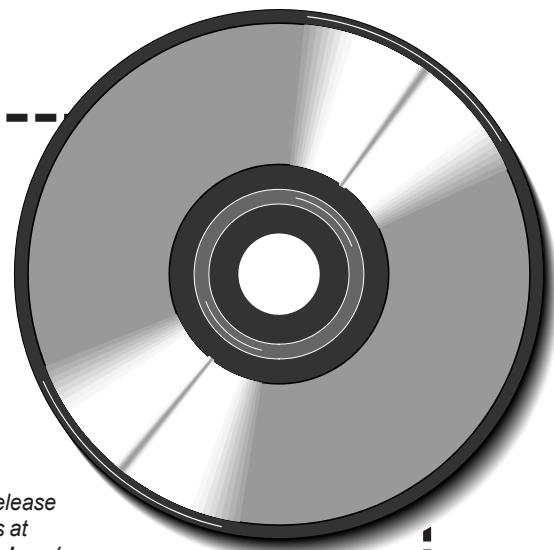
There's been growing use of folk dance material, especially from Eastern Europe. This material, often in odd-meter rhythms and less familiar modal scales, creates a striking musical conversation when placed alongside ... repertory from the European Medieval period.

MAMBRINI, FRANCESCO SIMEONI, TRAD. POETS FROM PIGNA, CORSICA, FRANCE). Raum Klang Records (Arkiv Music) RK 2410, 1 CD, 67:03. \$19.99 (mp3 download less). www.raumklang.de
Ensemble Lucidarium (www.lucidarium.com), co-directed by recorder player Avery Gosfield and string player Francis Biggi, is a large ensemble that clearly works and plays well with wisely-chosen guest artists. These two discs provide much entertainment and substance.

Hombres de Maiz bears a descriptive subtitle meaning "the Italian soul in Mexican music." Research into the influence of Jesuit missionaries to the Yaqui people raised questions about the streams of Italian music entering vernacular Mexican music. The result is thoroughly ear-catching. Much of the repertory sounds familiar to fans of Renaissance dance music.

The disc contains 27 tracks divided into four sections: "The Bergamasca and its travels," "Songs of world upside down," "Matachin, Matazi and other warriors," and "Songs of the earth." These titles evoke a dream-like quality of interweaving, and well-written notes confirm that the repertory choices were informed by childhood experiences of singers Barbara Ceron (from Mexico) and Gloria Moretti (from Italy).

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Little Girl Skipping and Alouette et al

(SATBcB) Timothy R. Walsh

Los Pastores (S/AAA/T + perc)

Virginia N. Ebinger, arr.

New Rounds on Old Rhymes (4 var.)

Erich Katz

Nostalgium (SATB) Jean Harrod

Other Quips (ATBB) Stephan Chandler

Poinciana Rag (SATB) Laurie G. Alberts

Santa Barbara Suite (SS/AA/T) Erich Katz

Sentimental Songs (SATB) David Goldstein, arr.

Serie for Two Alto Recorders (AA)

Frederic Palmer

Slow Dance with Doubles (2 x SATB)

Colin Sterne

Sonata da Chiesa (SATB) Ann McKinley

S-O-S (SATB) Anthony St. Pierre

Three Bantam Ballads (TB) Ann McKinley

Three Cleveland Scenes (SAT) Carolyn Peskin

Three in Five (AAB) Karl A. Stetson

Tracings in the Snow in Central Park (SAT)

Robert W. Butts

Trios for Recorders (var.)

George T. Bachmann

Triptych (AAT/B) Peter A. Ramsey

Two Bach Trios (SAB) William Long, arr.

Two Brahms Lieder (SATB)

Thomas E. Van Dahm, arr.

Variations on "Drmes" (SATB) Martha Bishop

Vintage Burgundy (S/AS/ATT)

Jennifer W. Lehmann, arr.

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The disc *Una musa plebea* has a rougher, but no less charming, sound. Many of the recordings of the poetry performed by the Tuscan and Corsican guest artists were done live in the hometowns of the poets. There's a bracing quality to the audio as well as to the performances, and the gentle contrast between audio and studio recordings works well. All in all, this disc reminds me of the European audio collage radio theater tradition known as "hörspiel" (hear play).

Both discs by Ensemble Lucidarium demonstrate a great sense of energy and vitality as the group "lives into" the music, and the sound will appeal to most people who enjoy the pop/vernacular edge of Renaissance music. It may even appeal to a larger audience in the folk music world.

ROSE OF THE COMPASS.

NINA STERN, RECORDERS & CHALUMEAU; ARA DINKJIAN, OUD; SHIRA KAMMEN, VIOLIN & VIELLE; GLEN VELEZ, PERCUSSION. Nina Stern Music 8450151623, 1 CD, 56:54. Abt. \$16. www.cduniverse.com, etc.; also mp3 downloads.

Nina Stern's disc *Rose of the Compass* bears more sonic resemblance to the aforementioned projects *The Lost Mode*, *Transience*, and her own *East of the River* than to the sound of the Ensemble Lucidarium discs reviewed here. Conceptually, they fit together very well.

The 14 tracks from the New York-based recorder player and clarinetist include two well-known monophonic Medieval dances (*Ghaetta* and *Tre Fontane*), three traditional Bulgarian dances, two traditional Armenian dances, one traditional Serbian/Romanian piece, one classical Arabic work, and two compositions by Sayat Nova (1712-95), as well as works by Komitas Vardapet (1869-1935), Grigor Narekatsi (951-1003) and Riyad Al-Sunbati (1906-81). Although this is a wide variety of names/sources, the

rhythmic and melodic similarities yield a very listenable and unified sound.

The well-engineered audio conveys the quartet's great sense of ensemble. While the recorder is the "featured" instrument, the playing by Dinkjian, Kammen and Velez also provides a great deal of the pleasure.

The timbres and the photographs in the CD package reveal that Stern uses a set of Medieval recorders made by Bob Marvin, plus Baroque recorders, and a chalumeau (a predecessor of the clarinet). While the booklets with the Ensemble Lucidarium discs provide sumptuous notes, there's very little text (and no booklet) with *Rose of the Compass*. This certainly encourages purchase of the mp3 downloads.

Although the music speaks for itself, given the connections among pieces spanning 1000 years, textual commentary from Stern and her colleagues would be likely to give listeners more insight into and a fuller experience of their powerful performance.



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BOOK REVIEWS

Reviewed by Gwyn Roberts

JACOB VAN EYCK AND THE OTHERS: DUTCH SOLO REPERTOIRE FOR RECORDER IN THE GOLDEN AGE, BY THIEMO WIND. Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht, The Netherlands, 2011. Hardback, 753 pp, 362 music examples. ISBN: 978-90-6375-2190-4. Abt. \$110.

Like many recorder players, I first encountered the music of Jacob van Eyck in a modern edition, neatly printed in three volumes and full of fun tunes and variations to play on my soprano. I used them as a technical challenge and as a way of learning to ornament and articulate, and I mostly focused on the more-accessible secular tunes—as did most of the recordings I heard—shying away from the psalm tunes and their seemingly-inscrutable and endlessly-*arpeggiated* variations.

Years later, when I arrived in Utrecht for my first week as a recorder major at the conservatory, I was amazed to learn that the bus to my new student housing would depart from the Janskerkhof, the now-paved-over churchyard where Van Eyck had played his little flute centuries earlier. But the connection between that strolling, blind recorder player and the social, musical and historical world in which he lived—the hows, whys, where-froms and where-tos of his music and his music-making—remained mostly mysterious.

Thiemo Wind's masterful recent tome, *Jacob Van Eyck and the Others*, addresses all of these questions and

Now we get it: new book examines Van Eyck and his music

much more. Weighing in at a hefty 753 pages, it thoroughly contextualizes the man, his instrument and his music. Wind develops the type of material in Ruth van Baak Griffioen's groundbreaking 1988 dissertation on Jacob van Eyck and the 1991 book derived from it, which is primarily (but not exclusively) concerned with tracing the origins of the tunes in the collection. He also expands the area of inquiry enormously.

Wind begins by addressing the question of who the “lovers of the recorder” were—who originally heard, played and inspired the publication of Van Eyck's works—citing the *hand-fluit's* unique suitability to players of all levels and social classes and of both sexes, along with its affordability and portability, as reasons for its popularity. He then discusses Van Eyck's life, his publisher, his works, his compositional and variation techniques, and other composers active in the same time and repertoire. The prose is at once clear and comprehensive, illustrated by copious plates and musical examples.

A central chapter entitled “Bells and recorder: The secret of the psalm variations” addresses that puzzle I have been wrestling with since I first played Van Eyck as a teenager. Wind engages in no fewer than four separate “evaluations” of the psalm variations—positing along the way that these solemn tunes may not, in fact, have been a part of Van Eyck's regular recorder repertoire. Instead, he draws a connection between the largely chordal, highly regular quality of those variations and Van Eyck's main job as carillonneur, where playing psalms was an

I find it comforting and inspiring that this authoritative and meticulously researched book concludes by urging us all to go out and enjoy Van Eyck's music.

important part of his work. Since bells ring for a long time after they are struck, the most effective way to make a pleasing variation on each main note is to stay largely within a single harmony. Now I get it!

Throughout this and the following chapters discussing Van Eyck's compositional techniques, Wind uses language that is scholarly and precise while steering clear of unnecessary jargon, making the work accessible to readers with a general knowledge of musical terms. The final section of the book is dedicated to questions of performance practice, including choice of instrument, tempo, ornamentation and delivery, all of which receive the same comprehensive yet not-too-dogmatic treatment.

I find it comforting and inspiring that this authoritative and meticulously researched book concludes by urging us all to go out and enjoy Van Eyck's music. Wind gives us license to play it on whatever instrument sounds good and in a “clear, charming, natural, uninhibited, easy-going” way, informed by the history of the repertoire and inspired by the spontaneity of its creator.

An article adapted from Jacob Van Eyck and the Others appeared in the January 2012 AR.

MUSIC REVIEWS

ECHOES OF FERRARA, BY GEOFFREY GORDON. SpencerSongs Music, Inc. Self-publ. (<http://geoffrey-gordoncomposer.instantcore.com>), 2006. A/T (one player), hc. Sc 39 pp. Publ. \$20, PDF \$14.50.

American composer Geoffrey Gordon (b. 1968) is composer-in-residence for the Xanthos Ensemble of Boston (MA) and has written works in many genres that have been widely performed and acclaimed by audience and press alike. I have found his music consistently impressive, especially in its command of timbral and formal dimensions, and his work speaks with an authentic and substantial musical voice.

Echoes of Ferrara (2005) is a three-movement piece, about 20 minutes in length, for solo recorder (outer movements for tenor; inner for alto) and harpsichord, inspired by the history of 15th-century Ferrara, Italy. The particularly rich legacy of music and art of that period is the source material (including extensive musical quotations from Josquin, Ockeghem and Compere), which Gordon blends into an imaginative fantasy.

The three movements are named for the three Graces—Aglaea (Beauty), Euphrosyne (Desire) and Thalia (Fulfillment), based on a specific fresco panel painted by Francesco del Cossa.

This is the first work of Gordon's that I have encountered incorporating historical musical material into its discourse, and these modal/tonal elements are seamlessly combined with Gordon's own freely atonal harmonic palette. Both recorder and harpsichord parts are moderately difficult and include

some elements of contemporary notation. The players are also called upon to whisper text rhythmically.

This piece would make a terrific inclusion at an early music conference or as a recital offering, particularly in the context of a mixed program.

Carson Cooman is an active composer with a catalog of more than 600 musical works in many forms, ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His work is recorded on over 10 labels, including Naxos and ABC Classics.

THREE MATISSE IMPRESSIONS, BY EDWARD GREGSON. Forsyth Music Publishing, 2000. A/S'o, pf. Sc 18 pp, pt 8 pp. Abt. \$14.

British composer Edward Gregson (b. 1945) has received numerous commissions to compose for a wide variety of media. Several web sites document his career—including his own, www.edwardgregson.com. Gregson and the dedicatee of the *Three Matisse Impressions* (1993), Alix Denzier, are both admirers of the French artist Henri Matisse. The three movements of this work take their titles from three Matisse paintings, "Pastoral," "Luxe, calme et volupté" and "La Danse."

In the ternary "Pastoral," two four-note motives are set in contrary motion to one another in the piano. The *sostenuto* pedal creates an ethereal effect, particularly where the piano stops to allow the recorder to reply, using two distinct motives of its own.

The opening of "Luxe, calme et volupté" recalls the initial bassoon solo in Igor Stravinsky's *Rite of Spring*. As in the first movement, the piano makes

Music inspired by paintings and that paints its own pictures

liberal use of the *sostenuto* pedal to produce an effect approaching a harp glissando. Much of this movement is unmeasured; in the learning stages at least, the recorderist is well-advised to play from the score. Melodic and harmonic material are based on synthetic scales (scales having some alteration to the notes of standard major/minor scales or modes). For some players, the brief moment of flutter-tonguing on low G could be problematic; no other special techniques are required.

The breakneck final movement in compound triple meter, "La Danse," requires the sopranino for the recapitulation. Here, as elsewhere, the accompaniment is light and well-suited to the recorder. The style strongly suggests the British festive style that has evolved since the 1960s. The quick movements of Gregson's much-played *Tuba Concerto* also feature this idiom.

The publisher deems the work suitable for intermediate-advanced recorder players and the reviewer ventures likewise for the accompanist. The duration is about 10 minutes.

Readers may wish to investigate Gregson's more recent *Romance* for recorder and piano (Peacock Press, 2003), which also exists in a version for recorder and string quartet.

John Turner is the editor of the Forsyth Recorder Music series, featuring the work of contemporary British composers. Their catalog is online at www.forsyths.co.uk/sheet-music.

Piers Adams has recorded *Three Matisse Impressions* on *Shine & Shade* (Upbeat Classics URCD150). In 1997, Gregson produced a version of the *Impressions* for recorder, strings, harp

and percussion that Turner recorded on Olympia with the Royal Ballet Sinfonia. This is no longer available on Olympia, but is available as Naxos 8.572503.

MONET'S BRIDGE, BY DAVID PYE. Orpheus Music OMP157 or OMP157 PDF (www.orpheusmusic.com.au), 2006. AATT. Sc 7 pp, pts 2-3 pp ea. Publ. abt. \$18, PDF abt. \$14.

French Impressionist Claude Monet's painting of the Japanese bridge at Giverny was the inspiration for this quartet by Australian composer David Pye, a percussionist, conductor and composer who is particularly drawn to dance and theatre music. He is keenly interested in the music of India and Western Java. At the time of this writing, *Monet's Bridge*, which won the 2005 National Recorder Composition Competition (Australia), was Pye's only work in the Orpheus catalog.

After a brief set of flourishes, the quartet embarks on a mesmerizing interplay of motives whose rhythms bring to mind Eskimo throat-singing. An ever-present $E\sharp$ adds to the hypnotic effect. Double-tonguing, flutter-tonguing, overblowing and pitch-bending are required in all parts.

Pye notes the affect of the Japanese end-blown bamboo flute, the *shakuhachi*. The allusion is perhaps to the pitch-bending technique integral to its music. Although *shakuhachi* repertoire is pentatonic, such scales are not a feature of this piece.

KEY: rec=recorder; S \circ =soprano; 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 Groszkreutz, 1949 West Court St., Kankakee, IL 60901 U.S., suegroszkreutz@comcast.net](mailto:Sue_Groszkreutz@comcast.net).

French Impressionist Claude Monet's painting of the Japanese bridge at Giverny was the inspiration for this quartet by Australian composer David Pye.

The composer writes that another source of inspiration was Percy Grainger's *Immovable Doh*, in which a given pitch is sustained throughout. Henry Purcell experimented with this technique masterfully in his *Fantazia in F Upon One Note* for four viols. More recently, Elliott Carter, inspired by Purcell, also composed static-pitch pieces (e.g., "Etude No. 7" from *Eight Etudes and a Fantasy* for woodwind quartet, composed in 1949).

As the piece concludes, the rhythmic density, pitch range and tempo diminish gradually. The duration is about five-and-a-half minutes.

The four parts are equally important, and playing is more or less continuous in each. Technically, the piece is moderately challenging. The opening bars are a bit tricky to coordinate; a reading with the score is advised.

DEGRAVES STREET FOR SOLO TREBLE RECORDER, BY ADRIAN VINCENT.

Orpheus Music OMP168 (www.orpheusmusic.com.au), 2007. A solo. Pt 4 pp. Publ. abt. \$16.50, PDF abt. \$13.

Adrian Vincent is an Australian composer and recorder player whose interests include popular and art music. His activities and accomplishments are outlined at www.run2r.com/running-music-artists.aspx?ArtistID=9.

Degraves Street is a musical vignette of life on this Melbourne street at morning, noon and evening. The score includes a rather grainy photograph of a street scene, c.1940—while uncaptioned, one presumes it is Degraves Street at a busy time of day.

"Morning," the first movement, is in ternary form. In the recapitulation, the opening phrases return, but in altered sequence. The opening phrase is also the concluding phrase. As it approaches the cadence, the Lydian mode is suggested; the second phrase has a Dorian quality.

Mood contrasts are indicated with "free," "playful" and "urgent." Modal bipolarity manifests itself in the middle where B and B \flat are opposed in a given bar, then F and F \sharp .

At two points the performer is asked to lift the upper lip off the recorder briefly to produce a *sotto voce*. The result is a physical unsteadiness that could be avoided by instead opening the lips at the sides so that the instrument remains securely in place and the embouchure can more precisely regulate the ventilation.

In "Noon," the performer might well deliver the desired "light, energetic" quality at somewhat slower tempi than indicated. Irregular meters such as 5/8 and 7/8 are featured. The slendro scale (an oriental pentatonic scale) makes a transient appearance, evocative of Balinese gamelan.

"Mysterious, with expression" is the style indication for "Evening." Symmetry is accomplished by a mid-stream shift from low-to-mid tessitura to high, then back to low-mid, rather than by melodic scheme.

The composer reveals awareness that special techniques are effective in inverse proportion to their use. Thus, although glissandi, finger vibrato and extreme overblowing are required, they are ancillary rather than predominant. Vincent suggests an amplified performance with artificial reverb, as well might be warranted outdoors or in a dry acoustic. Opportunities for *rubato* and indefinite pauses in the first movement abound, making duration difficult to specify. The reviewer's playing of the piece ran just over six minutes.

The publisher assigns *Degraves Street* a difficulty rating of "moderate."

KLEINE ABENDGESELLSCHAFT,
BY RAINER LISCHKA. Girolamo
Musikverlag G12.031 (www.girolamo.de), 2010. T/S solo. Sc 7 pp. \$Abt. \$19.

This set of five brief pieces for unaccompanied solo recorder comprises musical portraits of characters one might encounter at—as the translated title calls it—a small evening party. All but the fourth, which is for soprano recorder, are for tenor recorder.

Rainer Lischka (b. 1942) taught composition at the Dresdner Musikhochschule in Germany until 2007. He composed the present work in consultation with the Dresden recorder teacher Gabriela Richter.

**... musical portraits of
characters one might
encounter at ... a
small evening party.**

The opening movement, “The Charmer,” is in ABA form and begins with a perky pentatonic tune. Gradually, modal inflections appear.

The second movement, “The Careless” (perhaps better translated as “The Indolent”), is in blues style and features glissandos as well as sputato and flutter-tonguing. Markings are in an assortment of German, English and Italian.

ABA form returns in the third movement, “The Chatterbox and the Taciturn.” Quick staccato notes and flights of 32nd notes represent the former, while the latter is reflected in terse groups of notes punctuated by rests. Various meters are juxtaposed.

The player then takes up the soprano recorder for the fourth movement, presumably because it conveys the voice of “The Capricious Princess” better than the tenor, which is perhaps a male voice in this suite. For this movement too, the reviewer proposes an alternative translation—“The Moody Princess,” as evidenced by frequent meter changes. Tremolos, glissandos and foot-stomping are features.

The performer returns to tenor for the last movement, “The Pompous.” Although marked “Tango,” the characteristic tango rhythm is unclear here and a rhythmic accompaniment seems wanting. It is in major rather than minor, as one expects in a tango.

Top C, which can be recalcitrant on some tenor recorders, is abundant in this piece, a rather challenging suite of about 8'30" duration. Notes and instructions are provided in German as well as rather unidiomatic English.

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

WATER CREATURES, BY LANCE ECCLES. Orpheus Music OMP221 (www.orpheusmusic.com.au), 2010. SATB. Sc 7 pp, pts 3 pp ea. Abt. \$15.80.

Lance Eccles is an Australian composer whose music I have known since the early 1980s. His first pieces (self-published), with titles like *Blue Neon*, *Pink Neon* and *Nuclear Cloud*, were extremely popular with a recorder consort I played with at the time. They were written for Eccles's own group, the Reluctant Consort, a group of (obviously accomplished) recorder players at Eccles's university in Sydney, where he was until recently a senior lecturer in Chinese.

Eccles has also composed for the Sydney Society for Recorder Players. Since the late '80s, he has been published by Orpheus Music. His prolific output is for all combinations of recorders, and the pieces are enchant-

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The collection would probably work best for a beginner looking for new challenges.

ing, whimsical, sometimes puzzling, sometimes difficult, and very original.

The three pieces included in *Water Creatures* are “Tadpoles,” “Water Snails” and “Whirligig Beetles” (Gyrinidae). I hoped to try out this publication with an intermediate consort I coach. While all three pieces are delightful, I discovered that this group was only able to make friends with the middle one, “Water Snails.”

All three pieces are programmatic, and one can easily imagine the slithers and slipperiness of the inhabitants of a freshwater pond on hearing them, but “Water Snails” has the most melodic content, along with a firm and easily-grasped formal structure. The waving of the tadpole tails and speedy circling of the water beetles are depicted in the other two pieces, but the players must be able to sightread the parts, as they are too unrewarding for extensive individual practice (at least for the members of my group) with their repetitious passages and fast 16th notes.

The web site lists this piece as Grade 6, and I would label it as “Moderately Difficult.” For an upper intermediate to advanced group, it should be a pleasurable addition to their repertoire of concert pieces.

Martha Bixler has long been active in the administration and with various committees of the ARS. She has been a member of the Board of Directors and twice been President of the Society, and served for 10 years as editor of the ARS Members' Library Editions. She is a teacher/performer on recorders, piano, harpsichord, sackbut and viola da gamba. Prominent early music ensembles with which she has performed include New York Pro Musica, Musica Sacra, Bach Aria Group, and Berkshire Bach Society.

DRAGONFLIES, BY LANCE ECCLES. Orpheus Music OMP198 (www.orpheusmusic.com.au), 2009. A, pf. Sc 3 pp, pt 1 p. Abt. \$17.

RHYTHMIC RECORDER, BY SR. DUCHESNE LAVIN. Orpheus Music OMP144, 2005. A, pf. Sc 10 pp, pt 4 pp. Abt. \$21.

FALSE LIGHTS, BY EDWARD SOUTHALL. Orpheus Music OMP190, 2008. A, pf. Sc 6 pp, pt 3 pp. Publ abt. \$17, PDF \$13.50.

These three recent editions of music for alto recorder and piano from Orpheus Music are typical of the range of material available from this enterprising Australian publisher, which provides a valuable service by offering such a scope of works by composers of varying backgrounds.

Lance Eccles is a prolific composer for recorder with a lively sense of humor. *Dragonflies* is a tuneful evocation of the creatures, and places only moderate demands on both players.

Written in a flowing 3/8 time, the piece features a lyrical recorder part that uses the upper range of the alto to good effect. The melody is broken occasionally with trills and tremoli and the piano accompaniment features darting arpeggiated figures, all of which suggest the whirring wings and sudden gestures of the dragonfly. There are some abrupt harmonic shifts, but these, too, suggest the random movements of the dragonfly's flight. At about two minutes' playing time, the piece does not wear out its welcome and would make an entertaining novelty for a recital program.

Sr. Duchesne Lavin's set of four short pieces entitled *Rhythmic Recorder* also paints a series of tone pictures and would be quite manageable by lower intermediate players. “Jazz Waltz” and “Rondo Rag” have the strongest rhythmic characteristics, while “Pensive” and “Pentatonic” provide a reflective contrast.

The writing is simpler here and the effects less dramatic than in the

Eccles, though “Rondo Rag” has a nice jazzy feel and some challenging syncopations. The collection would probably work best for a beginner looking for new challenges.

Edward Southall's *False Lights* is at the other end of the spectrum, filled with challenging writing and subtle effects. Its overall style is reminiscent of later Arnold Schoenberg, with disjunct melodies, pervasive dissonance, and extremely detailed dynamic and articulation markings. A composer's note describes the piece as having been “inspired by tales of the deliberate wrecking of ships sailing near to the east coast of England.”

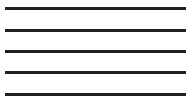
The character of the opening and closing seems to evoke the eerie coastal setting, while the middle section, marked “weightless and simple,” is scherzo-like. Throughout, the complex interplay between the two instruments will provide a challenge even for advanced players, as will the necessity of maintaining a clear forward direction with such fragmented musical material. While the dynamic markings are wide-ranging and detailed, they tend to follow the rise and fall of the line in the recorder part and so should generally have their intended effect.

This style is not often encountered in music written for the recorder, and so will prove intriguing for the skilled and adventuresome player.

All three editions are thoughtfully and attractively presented. Although there are a number of discrepancies between the score and part in *Rhythmic Recorder*, the two can easily be reconciled with a few minutes' careful comparison.

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

ON THE CUTTING EDGE



By Tim Broege, timbroege@aol.com

From our friends at Stichting Blokfluit in The Netherlands (NL), www.blokfluit.org (Jorge Isaac and The Recorder Foundation), comes word of recent commissions for new recorder pieces commissioned by VisiSonor in 2011. Here is a partial list:

- André Douw (NL): *Music to Hear*
- Mirtru Escalona-Mijares (Venezuela/France): *Un Espejismo de Mercurio*
- Nico Huijbregts (NL): *Farfanesque*
- Roderik de Man (NL): *Fuerza Interior*
- Chiel Meijering (NL): *Danzai*
- Fred Momotenko (NL/Russia): *The Cloud Messenger* for recorder and electronics
- Héctor Moro (Chile/Germany): *Interior Holandés IV* for recorder, viola, accordion, percussion
- René Uijlenhoet (NL): *Signal Hill*

(Except for the two with instruments listed above, instrumentation is recorder, panpipes, viola, accordion and percussion.)

Isaac writes that he hopes to commission 20 new works for 2012. One of these, written by Russian/Dutch composer Fred Momotenko for recorder and multimedia, will represent The Netherlands during the World Music Days 2012.

Cage's "number pieces" get their titles from the number of performers involved. Many are for unspecified instrumentation.

I have had an original **Roland Digital Harpsichord** for over 20 years. It has served its purpose for rehearsals, outdoor performances with amplification, and demonstrations of historical tunings. The harpsichord sounds were not bad, and even fooled some audiences from time to time that they were hearing a "real" harpsichord. The organ sounds that came with the instrument, however, were less than satisfactory.

I was pleased to discover the redesigned Roland harpsichord. It now has a very practical rectangular case (like a rectangular virginal), improved harpsichord sounds, and a vastly improved and very usable organ sound. Specifically, this is an 8' flute organ stop, quite acceptable for Baroque continuo purposes. In fact, the model C-30 digital harpsichord has two different sound sets for small positiv organs, plus forte-piano sounds—and both French and Flemish harpsichord sounds.

The C-30's improved key action more closely simulates harpsichord "pluck." The addition of a pedal for sustaining effects and register changes, plus key-sensitive expression control, are important technical advances.

The ability to switch from A=415 to A=392 (as well as modern A=440) is a big plus. Temperaments include Werckmeister, Kirnberger, Vallotti and Meantone. Of course, the instrument requires no tuning, a big plus for rehearsals and transport.

Since so much contemporary music (with and without recorders) uses amplification and/or computer modification, the C-30 seems ideal for such an environment. Visit the product web site and take a listen: www.roland.com/classic/c30/productinfo/index.html.

Catching Up: Odds & Ends

I had the great pleasure of attending the final concert on February 3 of the "**Sound Re-imagined: John Cage at 100**" at the Juilliard School of Music in New York. Held in the stunning (completely remodeled) Alice Tully Hall at

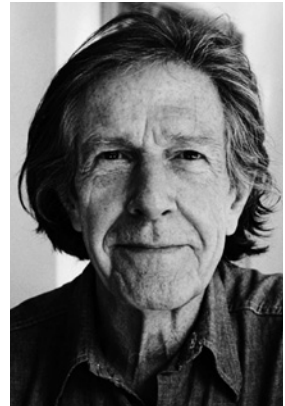
Lincoln Center, the concert included one of Cage's loveliest late works, *Fourteen*, performed simultaneously with another of his late works, *Litany for the Whale*, for two equal voices.

Cage's "number pieces" get their titles from the number of performers involved. Many are for unspecified instrumentation.

Contemporary music recorderists might enjoy looking at Cage's *Three*. The composer's description is: "Ten time-brackets, all but one with flexible beginnings and endings, for three numbered but not specified instruments. Dynamics are free for short sounds, on the soft side for long ones".

Another choice for recorders is *Five*, for any five voices or instruments. All of the late composer's music is published by Edition Peters.

John Cage is considered by many to be America's greatest composer. Why not celebrate the 100th anniversary of his birth with some performances of his number pieces—in many ways his most accessible music?



CHAPTERS & CONSORTS

The Los Angeles Recorder Orchestra (LARO) featured two of its members as soloists with the orchestra on two February concerts, on a program spanning 17th-century to contemporary. LARO members **David Whitley** and **Marianne Martin** were soloists on selections from Bach's *Cantata 106* and Vivaldi's *Concerto in G Minor*.

LARO music director **Thomas Axworthy** edited both works. "I thought it would be relatively easy to find a full concerto for two alto recorders, but it wasn't," he said. Rather than adapt one of two concertos by Telemann, he arranged a Vivaldi concerto for two oboes.

The Bach cantata, for small string orchestra and two recorders, took some creativity. It appears in manuscripts in two keys, he said. "My assumption is that this was because of the pitches at



Reiko Yoshimura and Mollie Habermeier, students of Carole Rogentine, played Bach's fourth Brandenburg concerto with string orchestra and harpsichord at the January 30 service at Cedar Lane Unitarian Church in Bethesda, MD.

the various organs in the churches where Bach worked. One of the keys is F, very easy to play on recorders. The other key is E \flat ," not as forgiving.

His solution was for the soloists to play the version in F on alto recorders at A=392 (French Baroque pitch, a step lower). This was compatible with the orchestra's E \flat version. "This was a modern solution, making the piece more playable for the solo recorders," he said.

*Soloists for a concert, Queen for a day,
Swinging with the Swingettes*

The program included two works by English composers. Ralph Vaughan Williams's *Concerto Grosso* was written in 1950 for a string orchestra. *Buskin* is a jazzy work written for the Manhattan Recorder Orchestra by prolific contemporary composer Andrew Challinger.

Another modern note was added by *Bohemian Rhapsody*, an international hit written in 1975 by singer Freddie Mercury for his rock group Queen.

Connie Koenenn

Lucy and the Swingettes



(l to r): Diana Foster, Jean Johnston, Karen Rowley, Patsy Rogers, Karen Wexler, Nancy Tooney, Debbie Love, Lucille Field. Photograph by Ruth Gangbar.

Lucy and the Swingettes, led by **Patsy Rogers**, bring swing music of the 1930s and '40s to libraries, assisted living centers and birthday parties on Long Island, NY. Vocalist **Lucille Field** regularly sings with the seven recorderists in instantly recognizable works by

Ellington, Gershwin, Carmichael and other swing-era composers. The group plays ATB and contra bass in toe-tapping arrangements by Stan Davis. The contra doubles the bass, taking the role of a jazz string bass to anchor the group.

For a February 12 gig, the ensemble appeared in a celebration of Valentine's Day at the Mattituck Public Library on Long Island. Music ranged from up-tempo "oldies" (*Ain't She Sweet* and *Sweet Georgia Brown*) to ballads (*Heartaches* and *I Get Along Without You Very Well*). The audience especially enjoyed singing along on *Bye, Bye Blackbird*—and, of course, Valentine's Day treats.

Field, professor emerita of music at Brooklyn College, has performed all over the world in venues from classical music halls to dive bars. Rogers, a composer and recorder teacher, conducts the Recorder Orchestra of New York.

Nancy Tooney, Brooklyn, NY

The Northern Virginia Recorder Society (NVRS) celebrates its 25th anniversary this year. In the group's 25 years, it has played at least 15 public concerts and hosted two workshops. In 1990, NVRS published a *Study Guide for the ARS Level Two Exam*, with support from an ARS grant.

The group typically plays an array of instrumentations and a similar broad sampling of musical styles and composers, including original works by Thomas Gutnick and arrangements for recorder by Bruce Crane. A spring concert on April 22 featured five NVRS charter members: Dick Bahler, president Ed Friedler, Tom Gutnick, treasurer Inge Newstead, and music director Deborah Roudebush. To prepare for the concert, musical selections were posted on the NVRS web site, <http://sites.google.com/site/nvrecsoc>, so members could practice at home accompanying the full "orchestration."

Ed Friedler

Queen for a Day

In March, the Renaissance and Ragtime Recorder Ensemble celebrated the 90th birthday of one of its members, Maryann Miller. She expected only a card and lunch at the restaurant of her choice after a weekly playing session (the usual form of celebration).

Instead, awaiting her at the curb was a Rolls Royce limousine once owned by another fine musician named Lennon. After donning a Queen's "crown" and "purse," she was driven to lunch in royal style.

The Longmont-based group has played together, with some personnel changes, for over 25 years. Current members are Maryann Miller, Sue Peiker, Trudy Wayne, Ed Pinfield, John Geohegan, Judy Fritz, and part-timers from Michigan Didi and Lynn Hoepfinger. Some are local chapter members (Denver and/or Boulder), while the Hoepfingers play with the group when in Colorado.



Maryann Miller with "chauffeur" Dick Fritz, photo by Didi Hoepfinger; (l to r, group photo by Dick Fritz) Didi and Lynn Hoepfinger, John Geohegan, Trudy Wayne, Maryann Miller, Judy Fritz, Sue Peiker, Ed Pinfield.



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Sarasota Winter Workshop
Rainer Beckmann led the annual **Sarasota (FL) Recorder Society** workshop on February 4, presenting “The Bassano Connection: Music related to the Bassanos, Anglo-Venetian Family of Outstanding Musicians, Composers and Instrument Makers (1531-1665).” Most of the day’s music focused on the English/Venetian Bassano family of composers, also including selections by Orazio Vecchi, A. Ferrabosco II, and John Adson.

The last part of the afternoon shifted to modern and folk music from Brazil: Ernst Mahle, Oswaldo Lacerda and Heitor Villa-Lobos. Participants numbering 41 brought recorders—including four each of Paetzold great basses and contras, and viola da gamba. Rainer created 4' and 8' choirs by pairing SATB lines with TBgBcB. For



example, the 8' choir (lower voices) might play the section, and the 4' choir enter

on the repeat—a magnificent sound. Also, a participant contributed her beautiful soprano voice to one piece.

The workshop was held in a large meeting room of a church on Siesta Key, with lunch in the courtyard, fea-

turing a covered outdoor chapel where some gathered.

Afterwards, this Pennsylvania visitor walked less than a mile to the beautiful white, soft, sand beach of Siesta Key for a half-hour of Gulf-gazing: a lovely end for a fulfilling day.

*Janice Arrowsmith,
 Philadelphia, PA,*

and workshop coordinator

Nancy Paxcia-Bibbins, Sarasota, FL

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to:

AR, editor@americanrecorder.org,
 7770 South High St., Centennial, CO

80122-3122. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3"x4"x300dpi TIF or unedited JPG files. Digital videos for the AR YouTube channel are also accepted. Please send news, photos or video enquiries to the AR address above, and to the following: ARS Office, ARS.recorder@AmericanRecorder.org, PO Box 220498, St. Louis MO 63122; and to Bonnie Kelly, Chair, Chapters & Consorts, bonniekellyars@gmail.com, 45 Shawshen Rd. #16, Bedford, MA 01730.

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