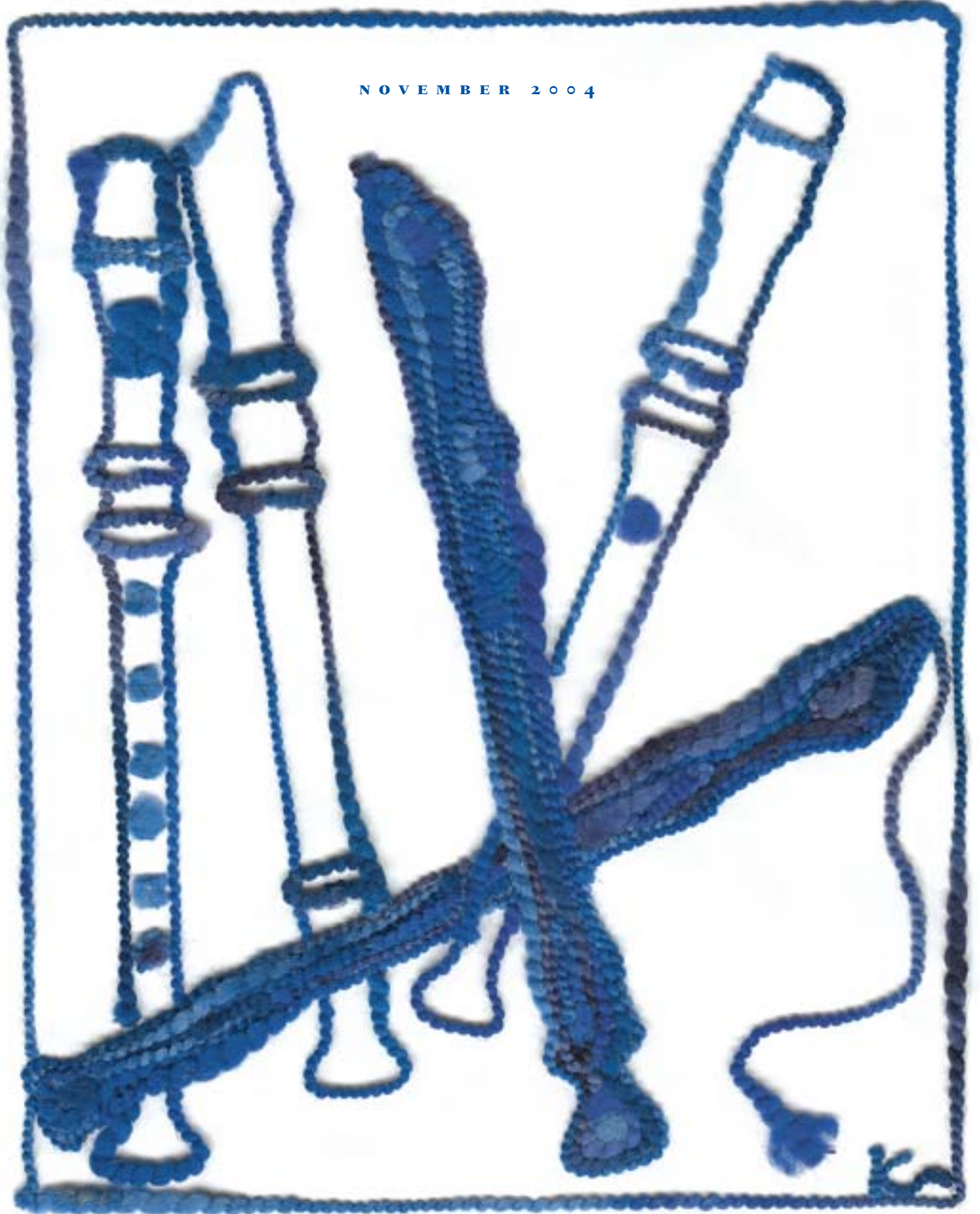


A M E R I C A N R E C O R D E R

NOVEMBER 2004



NEW MUSIC

- Moss: Lessons for the Basse-Viol (1671) Suites 1 – 13.** 137 pages VDGS061A \$42.00
Moss: Lessons for the Basse-Viol (1671) Suites 14 – 26. 147 pages VDGS061B \$47.00
These 2 spiral-bound volumes, first published in 1671, include Allmans, Corants, Sarabands and Jigg Allmans, all in the “usual keys” together with Thorough-Bass. Includes commentary.
- Castello: Three Sonatas (*Libro Primo, 1629*) - ScP** SS instrs LPMCS21 \$10.25
Telemann: Sonata Metodica, No. 6 – ScP A, Bc DOL0240 \$6.75
The most striking features of these sonatas is the decorated slow movements, in which Telemann gives both the basic melody, and his elegantly decorated version.
- Parcham: Solo on G – ScP** A, Bc DOL0291 \$5.75
Vitali: Sonatas da Chiesa, Vol. 1 – ScP TT/VV/FF, Bc TR00044 \$6.50
Included here are Opus 2, No. 7 published in 1667 and Opus 9, No. 1 published in 1684. Vitali’s work is considered to have influenced, among others, Corelli, Torelli and Purcell.

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The Polyphonic Recorder This totally unique CD features 33 tracks from your favorite composers (Byrd, Morley, Dowland, Bach, Mozart and *many more!*). Over one hour of music to delight! Performed on recorders by Ken Andresen. \$16.95

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These divisions are based on 5 well-known chansons of the mid-16th century: *Frais et Galliard, Une Gay Bergier, Petite Fleur, Coincte et Joyle & Alix avoit aus dens la Malerage.*
- 44 Italian Dances of the 16th Century (Thomas ed.) - sc.** ATTB instrs LPMDM02 \$9.75
Complete edition of the Royal App. 59-62 MS in the British Library, which is undoubtedly the main source of Italian dance music of this period. (2 volumes)
- The Jacobean Collection (Bernstein ed.) - ScP** A, Pf DOL0102 \$10.75
17 pieces by Holborne, Adson, Dowland, Gibbons, Coperario, Bull & Anon. There is little easy music for alto and continuo from before the 18th century, and these arrangements have been designed to fill this gap. Particularly attractive is a set of variations by John Bull.
- Bassano: 8 Ricercari** S instr LPMREPI0 \$8.25

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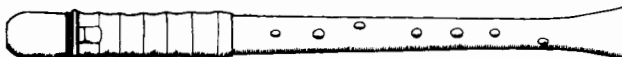
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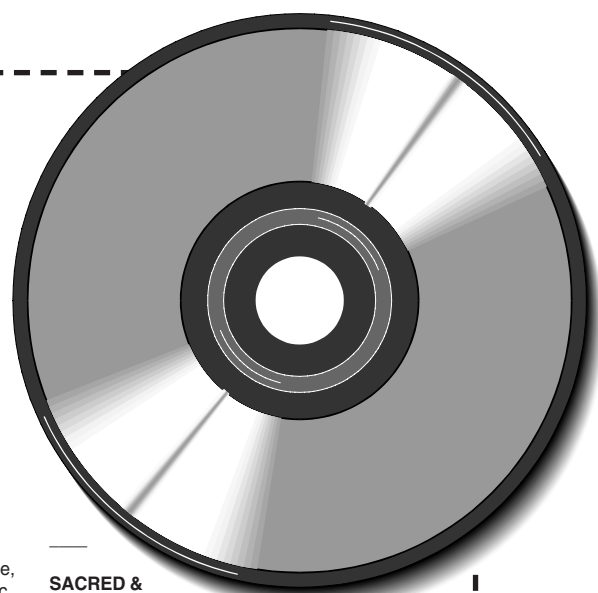

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OF J. H. SCHMELZER Ensemble Caprice Stuttgart. Matthias Maute & Sophie Larivière, recorders; Michael Spengler, gamba; Maria Grossman, harpsichord. Works by Schmelzer, Muffat, Vitali. Antes Edition. \$17 ARS/\$20 others.

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FLUTE Ensemble Caprice & Rebel. Matthias Maute & Sophie Larivière, recorders & traverso. Extended concertos and sonatas by Sammartini & Maute. Atma Classique. \$17 ARS/\$20 others.

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CONTINENTS Ensemble Caprice. Matthias Maute & Sophie Larivière, recorders. Selections by Purcell, Morley, Maute, Couperin, Van Eyck, others. Atma Classique. \$17 ARS/\$20 others.

VON PARIS NACH WIEN Duo Caprice Stuttgart. Matthias Maute, recorder & Michael Spengler, gamba. Works from Paris to Vienna by Rameau, Satie, Maute, J. Haydn, Chopin, others. Antes Edition. \$17 ARS/\$20 others.

IN STOCK (Partial listing)

ARCHIPELAGO Alison Melville, recorder & traverso. Sonatas & concerti by Hotteterre, Stanley, Bach, Boismortier and others. \$17 ARS/\$20 others.

BACH & HANDEL: BAROQUE MASTERS

Carolina Baroque. Dale Higbee, recorders. Excerpts from several of the masters' operas and cantatas, recorded in 2002 concert. \$17 ARS/\$20 others.

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Irmtraut Freiberg, Karin Heinisch, Susanne Jurdak, Eva Maria Kaukal & Prisca Loeffler, recorders. Ensemble works by Demantius, Monteverdi, Morley, Mozart, Schermann, Kaeser, W. W. van Nieuwkerk, Pachelbel, Reichard. \$17 ARS/\$20 others.

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FOLIAS FESTIVAS Cléa Galhano, recorders; Belladonna. 16-17th-century music by Falconieri, de Tafalla, Merula, others. Dorian. \$17 ARS/\$20 others.

FRUIT OF A DIFFERENT VINE Alison Melville, Natalie Michaud & Colin Savage, recorders; A. Hall, piano. Works by Hindemith, Berkeley, Leigh, Staeps. 1994 ARS Professional Recording Grant CD. S.R.I. \$17 ARS/\$20 others.

THE GREAT EMU WAR Batalla Famosa, a young ensemble, with first CD of Australian recorder music. Orpheus. \$17 ARS/\$20 others.

THE GREAT MR. HANDEL Carolina Baroque, Dale Higbee, recorders. Sacred and secular music by Handel. Live recording. \$17 ARS/\$20 others.

HANDEL: THE ITALIAN YEARS Elissa Berardi, recorder & Baroque flute; Philomel Baroque Orchestra. Handel, *Nel dolce dell'oblio & Tra le fiamme*, two important pieces for obbligato recorder & soprano; Telemann, *Trio in F*; Vivaldi, *All'ombra di sospetto*. Dorian. \$17 ARS/\$20 others.

IMAGINE II David Young, recorders. More contemporary interpretations of classic songs from the 1970s by Neil Young, Jim Croce, Carole King, and Moody Blues. Universe Music. \$17 ARS/\$20 others.

IN NOVA CANTICA. A Celebration of Christmas. Eileen Hadidian, recorder & Renaissance flute, with voice, violin, vielle, gamba and lute. Traditional carols, chansons and festive dances from the 13th-17th centuries. Healing Muses. \$17 ARS/\$20 others.

JOURNEY Wood'N Flutes, Vicki Boeckman, Gertie Johnsson & Pia Brinch Jensen, recorders. Works by Dufay, Machaut, Henry VIII, Mogens Pederson, W.W. Van Nieuwkerk & Maute—seven centuries. Kadanza Classics. \$17 ARS/\$20 others.

A JOURNEY AMONG TRAVELLERS (CD SHORT) Peter Bowman & Kathryn Bennetts perform Donald Boustead's 26-minute quarter-tonal piece for two alto recorders, which had its U.S. premiere at the 1998 Berkeley Festival. \$12 ARS/\$14 others.

LANDSCAPES David Bellugi, recorders; Ali Tajbakhsh & Chris Hayward, percussion. "Virtual" recorder orchestra created by Bellugi. Three centuries of ethnic music by Encina, Brouwer, Ortiz, Bartok. Frame. \$17 ARS/\$20 others.

LES AMIS DU BAROQUE Paul Nauta, recorder & Baroque flute; Koen Dieltiens, recorder. Music by Bassani, Corelli, Vivaldi, etc. Highlight Intl. \$17 ARS/\$20 others.

MIDNIGHT SUN Alison Melville & Colin Savage, recorders; Ensemble Polaris. New arrangements of traditional music of Norway, Finland, Estonia, Sweden, Scotland. *Classic CD* Disc of the Month, August 2000. Dorian. \$17 ARS/\$20 others.

MUSIC FOR A WINTER'S EVE, Bringing Light to the Darkness. Eileen Hadidian, recorder & Baroque flute, with voice, violin, viola da gamba & Celtic harp. Traditional, Renaissance and Medieval songs to celebrate midwinter and the changing of the seasons. Healing Muses. \$17 ARS/\$20 others.

MY THING IS MY OWN: BAWDY MUSIC OF THOMAS D'URFEY Tina Chancey, Grant Herreid & Scott Reiss, recorders & other early instruments; Rosa Lamoreaux, soprano. Improvisations on tunes of love, sex & seduction in 18th-century England. Koch Int'l. \$17 ARS/\$20 others.

PRIEST ON THE RUN Piers Adams, recorders. Concerti composed by the ensemble's namesake, flame-haired Vivaldi. Upbeat. \$17 ARS/\$20 others.

RECORDER JAZZ Warren Kime, recorder. Original jazz charts with a great groove. \$17 ARS/\$20 others.

REFLECTIONS. Music to Soothe and Uplift the Spirit. Eileen Hadidian, recorder & Baroque flute, with Celtic harp and 'cello. Celtic, traditional, Renaissance & Medieval melodies. Healing Muses. \$17 ARS/\$20 others.

SACRED & SECULAR CANTATAS OF J. S.

BACH. Carolina Baroque. Dale Higbee, recorders. Live performances of three cantatas, BWV 82a, BWV 202, BWV 209. \$17 ARS/\$20 others.

A. SCARLATTI: CONCERTI DI CAMERA Judith Linsenber, recorders; Musica Pacifica. Seven sonatas, various instrumentations. \$17 ARS/\$20 others.

LES SEPT SAUTS: Baroque Chamber Music at the Stuttgart Court. Matthias Maute & Sophie Larivière, recorders & traverso; Ensemble Caprice. Charming repertoire by Schwartzkopf, Bodino, Detri. Atma Classique. \$17 ARS/\$20 others.

SOLO, DOUBLE & TRIPLE CONCERTOS OF BACH & TELEMANN Carolina Baroque, Dale Higbee, recorders. 2-CD set, recorded live. \$24 ARS/\$28 others.

SOMETHING OLD, SOMETHING NEW John Tyson, recorders, with Renaissosics. Baroque & contemporary music. Titanic. \$17 ARS/\$20 others.

SONGS IN THE GROUND Cléa Galhano, recorder, Vivian Montgomery, harpsichord. Songs based on grounds by Pandolfi, Belanzanni, Vitali, Bach, others. 10,000 Lakes. \$17 ARS/\$20 others.

TELEMANN ALLA POLACCA REBEL Matthias Maute, recorders & traverso, play concerti and suites by G.P. Telemann. \$17 ARS/\$20 others.

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TRIO ATLANTICA Lisette Kielson, recorders. Works by Bach, Telemann, Montéclair, Leclair. Trio Atlantica. \$17 ARS/\$20 others.

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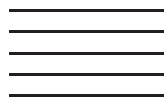
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EDITOR'S NOTE



Music criticism may not reflect the lasting quality of a work or of a composer; it is rather an impression of a moment. Nicolas Slonimsky's *Lexicon of Musical Invective* lists "critical assaults on composers since Beethoven's time," which now may seem humorous: "Beethoven always sounds to me like the upsetting of bags of nails, with here and there an also dropped hammer."

The profession of music criticism has been criticizing itself lately. In August, during the Aspen (CO) Music Festival, critics gathered for the first annual Music Critics' Institute. More recently, the Music Critics Association met in New York City, NY, for "Shifting Ears," a symposium on the "Present State and Future of Classical Music Criticism." One debate is whether negative remarks about classical music (admittedly being played to dwindling audiences) should be toned down, so as not to scare away new attenders. Many feel that the *critic*, however, must also let audience members know of shortcomings and give constructive criticism as appropriate—an important service to arts consumers.

Technology has provided new ways to express opinions of music via 'zines, 'blogs and other instant internet postings. Yet one wonders how much thought is really devoted to those types of writings—or, realistically, even to newspaper writings when critics must cover such a spectrum of music these days (plus the other arts).

In a niche group like our readers, covering recorder news worldwide gives any of you the opportunity to write about significant happenings that you attend. Witness thoughtful pieces such as Anita Randolf's review of **Quartet New Generation's** debut (page 4) and Nancy Hathaway's first-person account of **Les Journées de la flûte à bec 2004** (page 5).

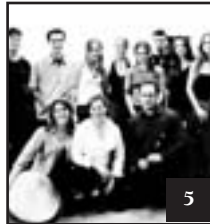
Another forum in AR is **Response** (page 20), for comments in general or on specific past AR articles, as well as occasional op-ed pieces. If you enjoy writing about music (printed or recorded), books or other resources, reviewers are also needed to write informed opinions in AR. See the **Classifieds** (page 40) for information on ways you can make your thoughts known. We can't do it without you.

Gail Nickless

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

Volume XLV, Number 5

November 2004



FEATURES

Shopping for a Tenor? 12
Letitia Berlin compares mass-produced tenor recorders

**Wooden Fluijten in Beverwijk,
A Dutch Colony in the New World** 16
by Susan E. Thompson



DEPARTMENTS

Advertiser Index 40

Chapters & Consorts 36

Classified 40

Education 19

Music Reviews 24

On the Cutting Edge 21

Opening Measures 34

President's Message 3

Q&A 23

Response 20

Tidings 4

An early music festival in Montréal; Quartet New Generation plays in Carnegie Hall; Focus on ARS Business Members; concert by American Pipers Guild; memorial concert for David Goldstein; Sotheby's sells Dusart caricature



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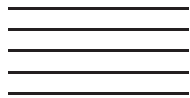
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PRESIDENT'S MESSAGE



Change is inevitable

There is a quote by Adlai Stevenson that, in my opinion, aptly summarizes the activities of the ARS Board this summer: "Change is inevitable. Change for the better is a full-time job."

This summer was an eventful one for the ARS and saw some necessary changes.

First, some background information. The majority of ARS's operating expenses come from members' annual dues. Membership cycles are linked to publication of *American Recorder* and renewal notices are sent five times a year—in September, November, January, March and May, depending on when you first signed up as a member. Since renewal notices are not sent during June, July, and August, our income dries up during the summer. Some years this lack of summer income is a bigger problem than in others, depending on expenses and donations.

This summer was especially weak financially. Although donations and membership numbers were stable, expenses were higher than expected. Some costs are regular and constant, and others are unpredictable. Many of these are basic expenses that are required to keep the organization running.

The Board therefore faced a serious dilemma. After many long discussions with legal, financial and organizational specialists, and earnest discussion amongst the Board, we took action to remedy the situation. Just as corporations need to reinvent themselves periodically to optimize productivity and effectiveness, we realized it was time to restructure the administration of the ARS.

In August, the Board passed a resolution to close the Littleton, CO, office for the financial reasons described above. After closure of the office, a team of local volunteers and one part-time *per diem* staff member kept ARS running by answering phone calls, responding to e-mails, and opening the mail.

A Transition Task Force, consisting of three Board members (Sue Roessel, chair; Carolyn Peskin; and Marilyn Perlmutter),

was appointed to determine the best way to continue ARS operations. The model proposed by the Task Force recommended running ARS as a home-based office with a single full-time professional staff person, the ARS Administrative Director. Their plan, significantly reducing ARS staff and office expenses, offered a solution that provides considerable savings to ARS without sacrificing member services or projects.

Just as corporations need to reinvent themselves periodically to optimize productivity and effectiveness, we realized it was time to restructure the administration of the ARS.

The proposal was voted upon by the full Board and approved unanimously. The Task Force reviewed applications received for the Administrative Director position, and selected Kathy Sherrick of St. Louis, MO, as the new ARS Administrative Director. Kathy officially started on September 20.

We are very excited that Kathy accepted the offer. Kathy brings a wealth of skills and knowledge to ARS. She has extensive experience in bookkeeping, professional communications, as well as database, project, and organizational management. Kathy is an avid recorder player, has been active in the St. Louis (MO) ARS chapter, and served on the ARS Board for two years. As she assumes her new position as Administrative Director, Kathy has stepped down from her Board position.

Be assured that all ARS operations and projects will continue as before: five issues of *American Recorder* and the *ARS Newsletter* will be printed this year; two editions of the *Members' Library* will be distributed

this year; weekend and workshop scholarships will continue to be offered; and ARS will sponsor events at the 2005 Boston Early Music Festival. All of our plans—to support the Recorder



Music Center at Regis University in Denver, CO, the first ARS Conference (July 28-31, 2005, at Regis University), and ARS *Goldstein Editions*—are unchanged.

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Please do not hesitate to contact me directly if you have any questions about the ARS, its projects or administration. I have no doubt that the future will be a bright one for the ARS.

Wishing you a musical autumn,

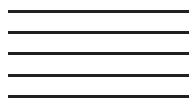
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Remembering David Goldstein, pipers play,
another award for Friedrich von Huene

Quartet New Generation gives Carnegie Hall debut

Last March, it was announced that the first prize winner of the 2004 Concert Artists Guild International Competition was a recorder ensemble, **Quartet New Generation** (QNG).

QNG was founded in September 1998 by four recorder players who met during their studies at the Amsterdam Conservatory and the University of the Arts of Berlin—**Hannah Pape, Susanne Fröhlich, Andrea Guttmann, and Heide Schwarz** (l to r below).

In 2003, the collective won the top prizes at the International Gaudeamus Interpreters Competition for Contemporary Music in the Netherlands; the International Chamber Music Competition for Contemporary Music in Poland; and France's "13ème Concours International de Musique de Chambre."

The Concert Artists Guild award is a wonderful development because it helps our instrument take its rightful place in North America as an instrument deserving

The most emotionally riveting piece played by QNG at their Carnegie Hall debut was *Lamentation* (1978) by Ryohei Hirose. The piece is full of wailing and whistling sounds, and is a reflection on the bombing of Hiroshima, Japan. QNG played it from memory, so that not even a music stand came between the audience and the raw impact of this music.

The ensemble's ability to play from memory is part of QNG's skill as performers, as distinct from their virtuosity as recorderists. They take command of and use their performing space—sometimes standing to play, sometimes sitting. Some pieces on the September program were played from music, others from memory.

They started the concert with T. Merula's *La Lusignuola* (1615), standing and playing from memory. They even came on to the floor of Weill Hall, and, from the four corners of the orchestra level, performed *Kites Flying* (1992) by the Russian composer Viktor Ekimovskij. The piece is constructed of fast trills and slow scale patterns that, all together, gave the impression of the hum one hears from a taut kite string.

This was an impressive evening for the recorder. The playing was brilliant; the music was interesting and often beautiful.

These four attractive young women have seriously thought about how to make contact with their audience by presenting a concert experience that is both musically significant and entertaining.

However, it was disappointing that, in the 277 seats of Weill Recital Hall, I saw only three other audience members who are recorder players. The orchestra level was nearly filled, presumably by supporters of the Concert Artists Guild, but the balcony was empty. It should have been filled with local recorder players. After all, if recorder players don't take an interest in and support these excellent young recorderists, who else will?

Anita Randolfi

This award is a wonderful development because it helps our instrument take its rightful place...as an instrument deserving of serious consideration.

The Recorder Magazine

we invite you to visit the site

www.recordermail.demon.co.uk

of serious consideration. As winner of the award, the quartet made its debut at Weill Hall of Carnegie Hall in New York City, NY, on September 14. The *New York Times* took this award seriously enough to

publish a preview article, as well as a review of the QNG concert. That's a lot more New York City press attention than the recorder usually gets in a year!

The QNG program consisted of nine pieces: three from the repertory of old music, five from the late 20th century, and a piece composed in 2001. The balance of the program reveals QNG's slant toward new music.

QNG works with contemporary composers to help develop a new and original repertory for recorder quartet. One such piece is *Wicked* (2001) by Michiel Mensingh. His piece has a cheerful vernacular tone, and he made witty use of the four big Paetzold recorders by taking advantage of the key mechanism for percussive effect.

These gifted young Canadians entertained a crowd of about 60 at the Montreal Recorder Festival. (Photos by Melvyn Pond)

Les Journées de la flûte à bec 2004: A Participant Reports

Shortly after I arrived in Montréal for its third annual **Recorder Festival**, **Les Journées de la flûte à bec 2004**, held from September 9-12, someone informed me that Montréal is “the best early music city in North America.” Thinking of other cities whose residents might dispute that claim, I almost laughed. But who knows? McGill University, where the festival was held, boasts a fine early music program. In a festival-crazy town, chamber music and Baroque celebrations abound. This year’s Recorder Festival, directed by **Matthias Maute**, provided further sustenance for early music aficionados.

But although the festival featured enough Bach and Telemann to make anyone happy, the focus was on improvisation, both in Baroque music and in jazz. Inevitably, this pulled in a wide range of contemporary music.

I attended as a member of the **Manhattan Recorder Orchestra** (MRO), which was scheduled to perform under Maute’s direction in a joint concert with **Flutissimo**, a Canadian orchestra directed by **Sophie Larivière**. Like everything else in Montréal, our two rehearsals were conducted in both French and English.

Was the international collaboration a success? It was. The concert went swimmingly. Among its highlights were Samuel Scheidt’s *Canzon XXVII for Five Voices*; three Erik Satie songs; and a world premiere of Maute’s *Ten Times Tenor*. (By my count, at least half a dozen Maute compositions were performed over the weekend.)

The signature selection was Hollywood composer Russell Garcia’s *Force 12*, which featured improvisations by three MRO members: Michael Rosenberg on alto, Steven Moise on soprano, and Anita Randolfi on tenor.

Improvisation also popped up in a master class given by harpsichordist Alexander Weimann and in a workshop. I attended the latter.

We began by sight-reading Maute’s *Ouverture-tutti*. Next came William J. Schinstine’s instrument-free *Rock Trap*, written entirely for “body percussion.”

Finally, Maute had us set down a foundation of D minor and C major chords, and then called on one person after another to improvise. The results were surprisingly convincing.

The most stunning improvisations reverberated through McGill University’s beamed Redpath Hall on September 11, in a Saturday night concert. **Ensemble Caprice**, co-directed by Maute and Larivière, and jazz pianist **Lorraine Desmarais** switched smoothly back and forth between Baroque music and jazz improvisation. For example, the first piece began with Bach’s *Prelude in C Major, BWV 846*, played on harpsichord by Alexander Weimann. Then Desmarais took over, richly improvising on the Bach/Gounod *Ave Maria* version of the prelude. Finally, Ensemble Caprice presented Maute’s version, on wooden flutes, of Bach’s timeless creation.

Another piece began with a powerful rendition by Maute (at right) on bass recorder of Erroll Garner’s *Misty*, progressed to Desmarais’ ingenious riff on a 16th-century tune, and concluded with Ensemble Caprice playing Vivaldi’s *La Follia*.

The connection between the two genres? Improvisation. As Maute points out, “Good taste in the 17th and 18th centuries dictated that one should never repeat oneself! A second performance of the same work was expected to sound different.” The same is true with jazz.

“It is exciting to rediscover the power of improvised music with its unpredictable twists,” he adds. “All of a sudden music becomes an adventure.”



The festival also offered two other concerts. The first was a solo recital by the German virtuoso **Michael Schneider**. Thanks to Amtrak, we missed half of the concert. But we did hear two Telemann fantasias, a set of Hotteterre preludes, and three contemporary works: Maute’s *Fantasia in D minor*; Makoto Shinohara’s challenging 1968 piece *Fragmente*; and Gerhard Müller-Hornbach’s *Sisyphos* (2004), which vividly evokes that mythical sinner’s repeated attempts to push a boulder up a mountain, only to watch helplessly as it tumbles downhill.

I was tempted to skip a late-afternoon concert by young artists. What a mistake that would have been! The musicians, most of whom seemed to be in their teens and 20s (with the tattoos to prove it), were gifted and prepared. Here, too, the music

spanned the centuries, beginning with a Pachelbel trio and concluding with a Paul Leenhouts arrangement of a Stevie Wonder tune.

Also on the festival agenda: chamber music workshops, children’s workshops, master classes, and a maintenance workshop by Jean-Luc Boudreau. “I work in the shop and I

destroy instruments,” he said, neatly illustrating his point by knocking the block out of a recorder.

Boudreau also makes quality instruments. “It’s technical work—scientific with a lot of intuition. My job is to be very consistent with what I do.”

Next year’s festival has been scheduled, and I hope to attend. I’d relish the chance to perform again in the splendor of Redpath Hall; to hear virtuoso recorder concerts that venture far from the usual thing; and—not least—to wander around in a city where everyone speaks French and yet understands English. *Quel plaisir*.

Nancy Hathaway

The Manhattan Recorder Orchestra and Flutissimo shared the stage for a concert at McGill University’s Redpath Hall.





Charlotte Poletti (at right in group photo) led the American Pipers Guild in its August concert. Duane Luster (l) and Alice Luster were two of the performers.



Concerto for 12 Debuts in Sacramento, CA

On September 26, **Glen Shannon** (at right in photo above) conducted the world premiere of his latest commissioned work, *Vivaldi's Ark: Celebration Concerto*, at a concert at Temple B'nai Israel in Sacramento, CA.

The concert, entitled *Vivaldi's Ark: They Played Two by Two*, was organized by Sacramento harpsichordist, composer and songwriter **Marta Belén**, and consisted of five duets—clarinets, recorders, oboes, trumpets and 'cellos—culled from various double concerti by Antonio Vivaldi. Belén commissioned Shannon to compose and conduct a concerto in Vivaldi's style, to bring everyone back "on deck" at the end of the duo performances. The nine-minute concerto featured each pair (plus a violin duet) moving in and out of the solo spotlight, with continuo holding it together.

In keeping with the "ark" theme, the audience was invited to ascribe various animals' personalities to the instruments, such as songbirds to the recorders and monkeys to the clarinets. The slow movement showcased a sullen soloist on cowbell—representing the lonely unicorn who missed the boat, but who comes back joyously at the end of the finale.

The concert may be repeated in Rocklin, CA, on a date not set by press time.

"Sally Gardens" and an arrangement combining "Peace Like a River" and "Kumbayah."

The third section of the program featured works especially written for bamboo pipe—solos for soprano pipe by Francis Poulenc and Albert Roussel, quartets by Jacques Ibert, British composer Betty Fernley, Dutch composer Tera de Marez Oyens, and Swiss composer Sascha Horowitz. Some of these works had their U.S. premiere performance at the concert.

Next came an homage to the British Pipers Guild, including selections from Vaughan Williams' *Suite for Pipes* and his settings of hymn tunes. The concert concluded with all playing *On Yonder High Mountain*, arranged by Margaret James, founder of the bamboo pipe movement. ARS Board member Rebecca Arkenberg accompanied on piano, and Poletti played the descant on soprano pipe.

Poletti remarked that members of the APG have diverse backgrounds—folk to classically-trained musicians, with little or no musical training, or with years of experience. "This diversity is encouraged by the many avenues offered by the pipers' movement. For some, making a pipe is their favorite part—learning about acoustics, decorating their instrument, or just experimenting. Others prefer playing with friends on a weekly basis or going to national and international meetings. Some like to accompany pipes with other instruments; others can manage only one simple pipe. Ironically, as we pursue all these possibilities for individual expression, strong bonds are forged as we create our instruments that unify us as a group."

To find out more, visit <www.americanpipersguild.org> or e-mail <bamboopipe@aol.com>. The next international bamboo pipe workshop will be held in 2006 in Colchester, England, and the next construction symposium is set for February 2005 in The Netherlands.

Rebecca Arkenberg

"If we are not careful we shall become a nation of mere listeners and we shall wake up one day to find that there is no one left to listen to, because we have not made the seed bed from which the sturdier plants can grow. It is to guard against this catastrophe that the Pipers' Guild exists where everyone not only makes his own music but makes his own instrument as well. . ."

These words by Ralph Vaughan Williams, chairman of the British Pipers Guild for almost 20 years, provided an introduction to *The Pipe Experience*, a concert of bamboo pipe music presented by the **American Pipers Guild (APG)** under its president **Charlotte Poletti** on August 27 in Lexington, MA. Twelve APG members performed (for some, in their first public performance) on pipes that they had made and decorated themselves. Pipes in all sizes, from soprano to great bass, were featured in music from Medieval to modern times, in solo and ensemble, sometimes accompanied by hammer and mountain dulcimer, piano, hurdy gurdy and percussion. The concert showcased the versatility of the bamboo pipe and introduced the audience to its history and development around the world.

The program began with Medieval and Renaissance music, including two works by Michael East familiar to recorder players, *Smooth and Soft* and *A Fancy: My Lovely Phyllis*. Folk music from the U.S. and the British Isles made up the next section, including well-known tunes like

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Over 40 participants from the U.S. and from Lima, Peru, attended the 2004 Suzuki Method Recorder, Flute, and Violin Institute, held July 12-13 in Ames, IA (participants from the second session, in photo above). A highlight included the new introductory course, attended by prospective Suzuki recorder and violin teachers, that was developed by the Suzuki Association of America and taught by Martha Shackford of Mount Vernon, IA, "Every Child Can!" Unit 1 for Suzuki Recorder teachers was taught by Katherine White from California. Students attended violin and recorder master classes and group classes covering such topics as ensemble playing, improvisation, technique, note reading, and theory. Enrichment classes included musical puppet plays of Japanese folk tales, Renaissance dances, and Music and Movement. An appearance by Jean Allison-Olsen of Honeysuckle Music, with her extensive collection of sheet music, instruments, and accessories, gave all a chance to browse and stock up on materials for the coming school year.

Bits & Pieces

L'Ensemble Portique, led by founding artistic director and recorderist **Lisette Kielson**, has announced the release of two CDs under its label, LEP Records.

Taste of Portique, released earlier this year, includes chamber music of the 18th to the 21st centuries. A major portion of the recording is devoted to music for recorder and harpsichord obbligato, with music by Boismortier, Telemann, J.S. Bach and C.P.E. Bach, featuring Kielson on recorders and Max H. Yount, harpsichord.

Released this fall, *Telemann: Canons and Duos* is a double-disc recording of the complete *Canons mélodieux* (canonic sonatas) and the prolific composer's *Sonates sans basse*, with Kielson and **Patrick O'Malley** playing recorders.

The mission of L'Ensemble Portique is to provide imaginative programming that explores repertoire from the past and present, including rarely-heard compositions and premieres. Incorporating period instruments and engaging audiences with lively anecdotes, the mixed ensemble's activities include tours, residencies, workshops, broadcasts and recordings. It is currently in residence at Calvary Presbyterian Church in Milwaukee, WI.

For more information, please visit <www.LEnsemblePortique.com>.

Ever wanted to visit Australia? The

Australian International Recorder Festival, subtitled "Steps in Time: Dance, Movement and the Recorder," is set for **January 15-22, 2005, in Armidale, New South Wales**. The event combines workshops, classes, concerts, performances and leisure activities. Dancers of all ages and backgrounds will be taught styles ranging from Renaissance court dance to tai chi and flamenco. Recorderists will play in consorts, master classes and technique sessions. See <www.orpheusmusic.com.au/festivals.htm> for more information.

Carl Fischer Music has announced the acquisition of the **Theodore Presser Company**, forming an historic union of two of the oldest firms in the music publishing industry.

The **National Youth Recorder Orchestra** held its annual residential course last July at Casterton School, near Kirkby Lonsdale in Cumbria, England. The group's 60 members are the cream of the crop of young recorder players from all over the UK, and are conducted by musical director **Colin Touchin**. A mother of one of the group's players commented, "I attended the concert and have never seen big instruments like that before—many of the youngsters were playing instruments much taller than themselves."

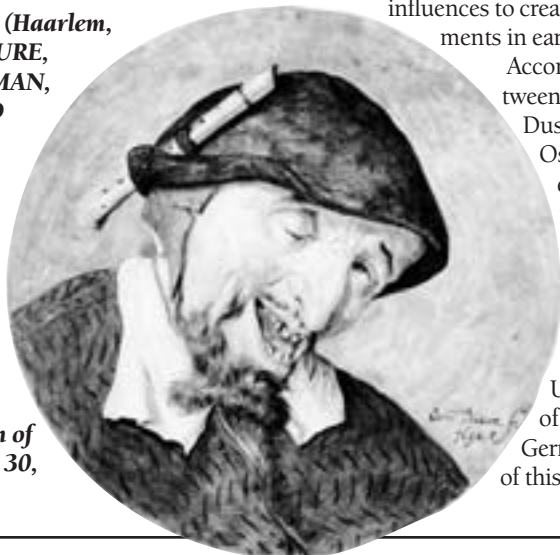
In May, Sotheby's Amsterdam auctioned the Unicornio Collection, which included a 1690 drawing by the Haarlem master **Cornelis Dusart** (1660-1704). The Dusart drawing depicts the head of a leering man, a recorder tucked into his hat.

Lots number 77 to 80 in the sale of the Unicornio Collection of Old Master Drawings, collected by Saam Nijstad and Lily Nijstad-Einhorn, belonged to a series of similar circular caricatures by Dusart, others of which are in Linz and Vienna, Austria. Sotheby's describes them as lively and rustic, yet at the same time elegantly drawn and colored. The works encapsulate the influence of Dusart's teacher Adriaen van Ostade on Dusart's figure and composition types, and also on his drawing technique—yet he transcended these influences to create a very personal style that anticipates developments in early 18th-century Dutch art.

According to Sotheby's, the fascinating balance between backward- and forward-looking tendencies in Dusart's work became more apparent after Ostade's death in 1685—five years before the execution of the drawings in lots 77 to 80—and is also particularly evident when the condition of the watercolors is as fine as was that of the four examples just auctioned.

The Dusart drawing was initially valued at 4500-6000 EUR (\$5550-7400 U.S.), but was actually sold for 10,072 EUR (just over \$12,400 U.S.). While Sotheby's cannot reveal the identity of the purchaser, it was confirmed that a German private buyer is the new owner of this caricature.

Lot 80: Cornelis Dusart (Haarlem, 1660 - 1704) CARICATURE, HEAD OF A LEERING MAN, A RECORDER TUCKED INTO HIS HAT. Signed and dated, lower right: Corn. Dusart. fc./ 1690. Red and black chalk and watercolor, within a drawn circle, on vellum, 155 by 144 mm. (image diameter 97 mm.) (Photo used with the kind permission of Sotheby's, De Boelelaan 30, 1083 HJ Amsterdam)





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Early Music Performances in Portugal



Directed by teacher **Francisco Rosado**, the **Ensemble de Flautas de Loulé** of Algarve, Portugal, presented a program of Renaissance dances and Italian canzonas from the first half of the 17th century at a joint concert at the **Sixth Encontro de Música Antiga de Loulé**. The concert, shared with voice and lute duo Canto e Alaúde, took place at the main church of Salir on September 27.

The Renaissance dances included an allemande by Claude Gervaise and two pieces by Thoinot Arbeau—"Basse Dance" and "Bouffons"—as well as quintets by Anthony Holborne from 1599: a pavana, an almaine and three galliards including "The Sighes," "As it fell on a holie eve" and "Heigh ho holiday."

The 2004 Encontro de Música Antiga de Loulé included seven concerts, among them a spectacular recital by **Brisk Recorder Quartet** of Amsterdam. One of the members of Brisk, Bert Honig, gave a master class in which nine students participated, presenting works by J.S. Bach (BWV 1031), Telemann (the trio sonata, "The Heroines," plus the fourth *Methodical Sonata*), Quantz (a sarabande with doubles), and J.M. Hotteterre (the passacaille from the first suite for two alto recorders).

The whole ensemble also participated in the master class, playing a *Pavana Passamezzo* for six (Hessen Brothers, Breslau, 1555) and a piece for *cori spezzati* by Michael Praetorius from 1608, *In Dulci Jubilo*.

Friedrich von Huene receives Lifetime Achievement Award of National Flute Association

At its August annual convention in Nashville, TN, the National Flute Association presented its **Lifetime Achievement Award** to **Friedrich von Huene**.

This is the latest of several honors given to the maker of recorders and Baroque flutes, including the first **ARS Distinguished Achievement Award** in 1987 and the 2003 **Curt Sachs Award** of the **American Musical Instrument Society**.

Von Huene's comments to the gathering of flutists pointed out that his first flute was a recorder, an alto given to him by an aunt. After starting with German folk songs, he progressed to playing Bach, Handel, and Telemann. When his family was forced to flee from its farm in northern Germany, to escape the advancing Russian army, he took the recorder with him.

At age 17 he borrowed a Boehm flute from his younger brother, and began playing Mozart, Haydn and eventually even Hindemith on it. After moving to the U.S. in 1948, he took up Baroque flute when asked to play that instrument on a piece with the Boston Camerata—on a Baroque flute that he had made for the ensemble only a year earlier. "Of course, I could not blame the instrument if I did not do a good job."

Later, he said, "Playing a silver flute for three years in the Air Force made me a U.S. citizen. Four years of apprenticeship in the workshop of Mr. Powell made me into an instrument maker."

He pointed out that the Baroque flute, or German flute, and the recorder, or English flute, may be appreciated today as distinct instruments because of their differences. "Not every tenor wants to sing like Pavarotti, and not every flute player wants to play like Galway... To play the 18th century music on 18th century instruments gives us a special appreciation of style which can be compared to sailing into Massachusetts Bay on a replica of the Mayflower, instead of cruising in the Caribbean on a modern yacht."

(For an interesting interview in which von Huene recounts more about his early experiences with both playing and making recorders and flutes, see Susan Thompson's discussion with him in the January 1999 *American Recorder*.)

Celebrating 25 Years!



In 1979 J.D. Wall published Don Muro's *The King's Highroad*, the first commercially published composition for recorders with synthesizer accompaniment.

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ARS President Alan Karass, Goldstein's longtime friend Alan Ginsberg, and concert organizers Michael Zumoff and Judith Davidoff posed behind memorabilia from Goldstein's life.

David Goldstein Remembered

The life of David Goldstein—pediatrician, composer, arranger, musician, poet, artist, uncle and friend—was celebrated at Corpus Christi Church in New York City, NY, on the afternoon of September 12. **Judith Davidoff** of the Viola da Gamba Society of Greater New York, and **Michael Zumoff** of the New York Recorder Guild organized the concert and memorial on behalf of those two event co-sponsors. The afternoon featured music composed or arranged by Goldstein, as well as reminiscences by his friends and family.

The program included works for viols, recorders, flute, bassoon, voice and organ. *Savoy Suite*, an arrangement of Gilbert and Sullivan tunes, featured **Susan Iadone, Judith Wink, Henry Zehner** and **Zumoff. John**

DeLucia and **Amy Herbitter** performed the inventive and witty *Southwest of Baroque*, which featured a closing gigue, "O My Name is Wyatt Earp," with a running gun battle.

Deborah Booth and **Morris Newman** played flute and bassoon on two songs, *Seal Lullaby* and *The Laurel's Egg*. Viola da gamba players included Davidoff, Jane Furth, Rita Kaplan, Virginia Kaycoff, Lawrence Lipnik, Margaret Panofsky, Jillian Samant, Lisa Terry, Thomas Thies and Edward Truettner. Lawrence Rosenwald narrated Goldstein's *Psalm 23*; countertenor Jeffrey Dooley sang *Psalm 130*; and Pedro d'Achino performed on the church's organ.

ARS President Alan Karass, Board member Richard Carbone, Goldstein's niece Kirsten Barre, his nephew Joel Goldstein, Rita Kaplan and Alan Ginsberg shared personal reminiscences of David. They spoke of his poetry and music, freely given to friends; the hours that he shared with his young family members; and his modesty at learning he was to be honored as the first recipient of the **ARS Presidential Special Honor Award** in 2003.

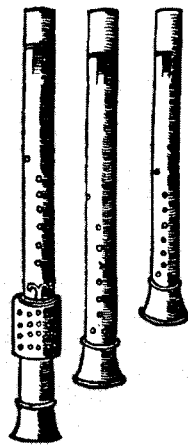
Larry Lipnik, Wendy Powers and Deborah Booth (l to r) visited at the reception following the memorial concert honoring David Goldstein. (Photos by Rebecca Arkenberg)



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Shopping for a Tenor?

Comparing Mass-produced Tenor Recorders

by Letitia Berlin

The author teaches recorder and coaches ensembles in California and at workshops around the country, including the Amherst Early Music Festival, Port Townsend Early Music Workshop, Oregon Coast Recorder Society spring workshop, and the Hidden Valley Institute of the Arts Elderhostels and Early Music Seminars.

*Ms. Berlin performs regularly with the **Farallon Recorder Quartet** and the recorder duo **Tibia**. She received a master's degree in early music performance practice from Case Western Reserve University and a bachelor of music degree in piano performance from the University of North Carolina at Greensboro. Her mentors and teachers have included Inga Morgan, Frances Blaker, Marion Verbruggen and Carol Marsh.*

Ms. Berlin serves on the Board of the American Recorder Society.

Are you thinking about purchasing a tenor recorder? In my teaching at home and at workshops, I have met many people who wanted help in choosing a recorder.

The tenor presents more challenges than some others, by virtue of its size and keys. I hope that this article and the accompanying chart will be of help as you try out new instruments.

In comparing mass-produced tenor recorders, I used a set of criteria that included tone (general and specific); high and low note responsiveness and clarity; hole spacing, with thought for smaller hands; weight; and price. General comments and my personal opinions and recommendations supplement ratings in each of these categories.

Although my findings may be helpful in general as you look for a tenor, I strongly encourage that you try many different recorders yourself, preferably with the help of a teacher or other professional recorder player. If you live where ongoing private recorder instruction is not available, try to attend a summer or weekend workshop and ask for assistance from one of the recorder faculty. Take along instruments to try there, or make arrangements ahead of time to borrow specific instruments from any recorder business that is displaying its wares during the workshop.

All instruments are different, so bear in mind that the Küng Superio I tried will be different from the one you try, and the Yamaha wooden tenor I try today will be different from the one I try tomorrow.

Valuable help for this article was given by Nik von Huene of the Von Huene Workshop/ Early Music Shop of New England and Bill Lazar of Lazar's Early Music, both of whom let me try tenors from their shops.

Hand-made recorders, modified modern recorders, Renaissance-style recorders and Renaissance recorders would warrant separate articles on their own and are not included in this comparison.

The Process

For me, the most important considerations when buying an instrument are the **kind and quality of tone** I can produce on that instrument, and the instrument's

responsiveness on high and low notes. Minor tuning problems can usually be fixed.

The next most important factors are **spacing of holes** and **weight**, especially if the player's hands are small. Fortunately, there are solutions for small-handed people who have fallen in love with a recorder with widely-spaced holes. A technician can add a key to most holes, or in the case of plastic, turn the head joint into a bent neck. I recommend adding a key rather than getting a bent-neck instrument, because the bent-neck tenors I tried encouraged poor posture and didn't do well in the tone category.

For those who need a key on the sixth (double) hole, solutions are harder to find, although not impossible. At the Von Huene Workshop, a remedy is now being sought for this problem.

If a recorder weighs too heavily on your thumbs, put a movable thumb-rest on it to help your right thumb. If it's still too heavy, keep looking.

It's important that you try recorders *yourself* with the help of a good, objective set of ears—those of your teacher or another accomplished player. This process takes time and should be considered the same as a lesson if your teacher helps you.

I usually ask a student to have several instruments sent at the same time, with permission from the vendor to keep them for a couple of weeks. I ask the student to try the recorders before the lesson, decide which qualities are best in each instrument, and then bring them to the lesson, where I play each instrument while the student's eyes are closed. Then we determine together if the same instrument is still the favorite—plus the pros and cons of each instrument.

If necessary, more recorders are ordered on approval. The goal is to find an instrument in the student's price range that feels good when being played, and sounds good. The secret ingredient of the perfect match is unique to each player. If you feel happy when you play an instrument, use that one as a benchmark that the others have to beat. Keep in mind all the details I write about here, but use your gut reaction as the primary decision-maker.

The Instruments

The tenors compared in this article range in approximate price from \$80 to \$1400. My personal favorite tenors are the Yamaha maple Baroque model (\$719 and up), and the Moeck Hotteterre (\$1008 to \$1400).



The **Yamaha maple tenor** (left) is comparable in price to the Küng Superio (discussed in the middle price range, below), but has much more tonal variety.

The one complaint I've heard about the Yamaha is that it can be lower in pitch than some other recorders. My inclination would be to tell the other players to pull out a little—but that's not always possible, for example, if you are playing with single-piece Renaissance recorders.

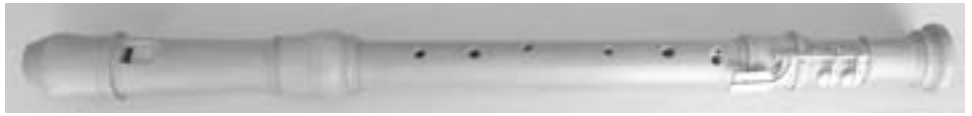
The **Moeck Hotteterre** (below left) is the best of any mass-produced tenor I have tried so far. The Yamaha would have been best, if I hadn't tried the Hotteterre. If you have the money, the Hotteterre is a good buy, considering that many hand-made tenors cost in the \$2000 range and up.

Of the recorders in the middle price range of the low \$500s to the mid-\$700s, my favorites were the **Küng Superio** with two keys and a **boxwood Moeck Rottenburgh** with **double holes** instead of keys.

The boxwood Moeck Rottenburgh listed for a low of \$489 and a high of \$509.50. I liked this instrument better than a more expensive rosewood version of the same model with keys.

The prices for the Küng Superio ranged from the high \$600s to the mid-\$700s.

For recorders under \$489, none compared favorably in any category with the plastic Yamaha (about \$80, with two keys).



In comparing the tone of the Küng Superio (above) and the rosewood Moeck with the comparably-priced Yamaha maple, I found that the Küng was strong throughout its range with a warm and direct sound, though lacking in the subtlety and possibilities of tonal variation of the Yamaha.

The Küng Superio is a real workhorse, and a good choice for someone who needs a Baroque-style tenor that can blend in consort playing.

The tone of the rosewood Moeck Rottenburgh was a little breathy but warm, softer than the Küng and with subtler tone colors. The Küng and the Moeck Rottenburgh were both nice instruments with very different tone colors.

Another tenor in the \$600 and up category is the Mollenhauer Dream tenor. I was disappointed in the ones I tried. While I've enjoyed playing the Dream soprano and alto, and found a gorgeous Dream alto in ebony recently, this pearwood tenor was heavy, clogged immediately, and had a breathy, unfocused tone. Although the low notes spoke with great difficulty, the high notes spoke easily and strongly. The right hand holes were very close together, a plus for the small hand.

Since I have tried and loved hand-made Dream recorders by Adriana Breukink, I would have to urge Mollenhauer to institute consistent quality control on the factory-produced Dreams. (Also, after completing the tests for this article, I tried another Dream tenor, and it proved my point that all recorders are different, even the same make and wood. This one played beautifully throughout the range and the keys worked smoothly.)

Another big disappointment in the \$600-\$700 range was the Mollenhauer Denner in palisander wood (\$678). The tone was breathy, the recorder clogged immediately, the high notes were raspy, and the low C# was weak.

For recorders under \$489, none compared favorably in any category with the **plastic Yamaha** (about \$80, with two keys). I highly recommend this plastic tenor.

For the small-handed or short-torsoed player, the choice lies between the bent-

neck plastic Yamaha (available from Bill Lazar, \$100), the Mollenhauer Canta bent-neck (starting at \$373), and the Küng Studio bent-neck (starting at \$333), or any tenor modified with extra keys by one of several skilled craftspeople.

Neither the Mollenhauer Canta nor the Küng Studio came anywhere close to satisfying my tone requirements, though the Canta did have a full sound. The Canta was breathy and rough (but full), and the Studio was rough, flat and unfocused. The bent-neck Yamaha plastic beat both these wooden recorders hands-down in the tone category.

If you prefer wood and a bent neck, I recommend the **Küng Studio** (right), but I prefer one of the top three wooden recorders with extra keys added.

To sum up, my favorites of the instruments I tried were:

- the **Moeck Hotteterre tenor** and the **Yamaha maple tenor** in the \$700 and up price range
- the **Moeck Rottenburgh in boxwood** in the \$500 range
- the **Yamaha plastic** in the range below \$500.

The Küng Superio is a nice tenor for someone wanting a strong, direct sound without subtle tonal possibilities.

Once a recorder does well in the tone category, it must also do well in the others. For those of you who need concessions for hand size, have a key added to the fourth hole (by Lee Collins of Collins & Williams, or another technician), or get the plastic Yamaha tenor with a bent neck (available from Lazar's Early Music for \$100). No bent-neck recorder I tried provided a satisfactory experience.

Please remember that a different recorder of the same make and model might give different results. And don't forget—ask a teacher to help you, and listen to your gut instincts.



Please turn to the next page for a comparison chart of the recorders tested for this article.



Comparing mass-produced tenors: comments from Letitia Berlin

Make/model (approx. price)	Wood/tone grade	Description of tone
Moeck Hotteterre* (\$1008 to \$1400)	boxwood/10	beautiful, capable of subtle tone variety
Moeck Hotteterre A=415*	boxwood/10	beautiful, same as 440
Moeck Rottenburgh (\$1200+)	maple/6	a little breathy in general, but lovely warm low C and C#; high C a little difficult
Moeck Rottenburgh (\$774 to \$850)	ebony/6	slightly breathy, though nice low C and C#
Moeck Rottenburgh (\$600+)	rosewood/7	a little breathy, but warm; softer than K \ddot{u} ng; unfocused in high range, warm in bottom
Moeck Rottenburgh* (\$489 to \$509.50)	boxwood/8	nice tone throughout; beautiful low C and C#
Mollenhauer Denner (\$678)	palisander/3	breathy, clogs right away
Mollenhauer Dream #1 (\$600+)	pear/3	unfocused
Mollenhauer Dream #2	pear/4	better in general than #1; beautiful high C, but very weak high G#
Mollenhauer Dream #3	pear/4	better low C than #1 or #2; still has a weak high G#
Mollenhauer Cantia bent-neck (\$373+)	pear/3	breathy, rough, but a full sound
Mollenhauer Cantia (\$373+)	pear/5	breathy and unfocused
K \ddot{u} ng Superio (hi-\$600s to mid-\$700s)	pear/8	strong throughout range, warm and direct rather than subtle. Good hard-working tenor
K \ddot{u} ng Studio bent-neck (\$333+)	pear/5	rough, flat
Yamaha maple #1* (\$719+)	maple/9	warm and clear throughout
Yamaha maple #2	maple/7	not as good as #1
Yamaha plastic* (about \$80)	plastic/8	strong, clear, bright

*Indicates a strong recommendation

Tone grade: higher numbers had the best tone, among the recorders tested.



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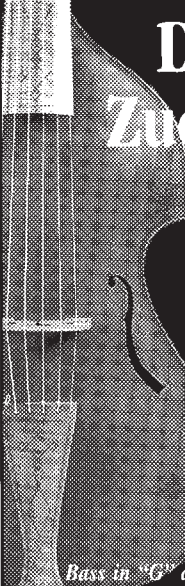
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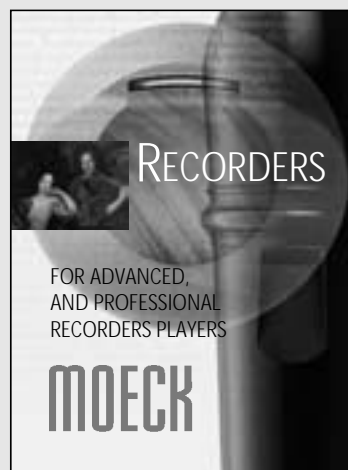
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Instruments from left to right:
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Wooden Fluyten in Beverwijck, A Dutch Colony in the New World

by Susan E. Thompson

Not long ago, while considering when European recorders might first have entered the New World, I discovered an inventory of clothing and household items that offers provisional evidence for recorders having arrived here as early as 1664.

I initially came into contact with this inventory while thumbing through Jonathan Pearson's *Early Records of the City and County of Albany, and Colony of Rensselaerswyck: 1656-1675*—a collection of documents, surviving from 17th-century settlements in the Hudson River Valley, which have been translated into English from the original Dutch by the author. Most of these documents are deeds that record the purchase of land from Indians or the transfer of patents (i.e., parcels of land) between early colonists. But the collection also contains a small number of contractual agreements that record the business of everyday living, like the drawing up of conveyances, the settling of estates, the designating of powers of attorney, etc.

Had he not complicated matters by seeking items from this restricted piece of furniture, a second inventory of his possessions would never have been necessary. As it stands, this second inventory includes several items not listed in the first.

The author teaches recorder at Yale University, where she is director of The N.Y.A.R.E. (Not Your Average Recorder Ensemble) and is Curator of the Yale Collection of (Historical) Musical Instruments, <www.yale.edu/musicalinstruments>.

Buried amidst this assortment of deeds and contracts are two inventories denoting the possessions of Jan Gerritse van Marcken, a Dutchman who came to America in the 1650s. The first inventory dates from the “11th of December, 1663;” the second, from the “25th of March, 1664.”

According to Pearson's *Early Records*,

J. G. van Marcken and his wife Geertje Huybertse came over on the good ship *St. Jacob* in 1654. In 1657, he received a patent for a lot near Fort Casimir (near present-day New Castle, DE), and is recorded as being an inhabitant of New Amstel (the subsequent name for Fort Casimir) in 1659. Banished from there, he traveled north to the Hudson River Valley.

In 1662, he became farmer of the excise (collector of taxes on consumable alcoholic beverages) in Beverwijck (roughly “Beavertown,” later renamed Albany, NY). In 1673, he was appointed sheriff (*Schout-Fiscals*) of Schenectady, where he is known to have resided for several years.

The Two Inventories

Pearson does not convey to his reader why the inventory of December 1663 was necessary. Obviously it was not a *post-mortem* accounting of effects, for Van Marcken had not died. He was, in fact, very much alive when the inventory was undertaken.

Quite possibly, the inventory was necessitated by position. Given that Van Marcken served as farmer of the excise, he could have been accused of misconduct or misdealings. If so, then his possessions would have fallen under the scrutiny of town officials, who then insisted that an inventory be carried out.

This first inventory lists the contents of a clothes chest: sundry items of clothing, household linens and an ivory tobacco box. Also listed are “goods which hang loose about the house,” such as a looking glass (mirror), a hollow cane, books, pictures, guns, pocket pistols, tongs, etc.

When the men who had been obliged to take this inventory had finished their task, they sealed the clothes chest so that Van Marcken would not have access to its contents. Just how they went about sealing the chest is unknown, but surviving documentation indicates that the chest was sealed at the time of their departure.

Whatever their intentions, their efforts were all in vain. Sometime between December 1663 and the following March, Jan Gerritse van Marcken broke the seal, opened the press, and “abstracted goods

therefrom.” Had he not complicated matters by seeking items from this restricted piece of furniture, a second inventory of his possessions would never have been necessary. As it stands, this second inventory includes several items not listed in the first.

Included in the 1664 inventory are “Loose Goods,” such as earthen platters, pewter plates, a pewter mug, large wine glasses, iron scissors, a copper lamp, a copper kettle, and a copper smoothing iron. Also listed are some items found in a separate chest: 20 girls’ and boys’ caps and some gloves, 10 wooden flutes (*fluyten*), a pair of yellow child’s stockings, assorted men’s and women’s clothing, a boat pilot’s book, and two compasses.

Fluyten or Fluijten? Recorders or Transverse Flutes?

It was the word *fluyten* in this last section of the inventory that caught my eye. *Fluyten???*

Had *fluyten* been the word used by the author of the original inventory in 1664? Or, had the word actually been “*fluijten*” (an earlier, but orthographically sound, spelling of the word *fluyten*)? In order to be absolutely certain, I had to seek out the original document—in this case, the 17th century manuscript in Albany County.

Fortunately, an Internet search put me in touch with Janny Venema, who is affiliated with the New Netherland Project situated at the New York State Library in Albany. Venema was well-acquainted with the inventory of Jan Gerritse van Marcken, since she herself had recently completed an English translation of it while gathering data for her doctoral dissertation. She very kindly agreed to examine the manuscript pages pertaining to the inventory and, after doing so, discovered that the entry having to do with wooden flutes read “10 *houte fluijten*,” and not *fluyten* as Pearson had indicated in his text (see illustration 1).

Because the Dutch word *fluyten* has more than one meaning, it is open to interpretation. In musical contexts, it can refer to both recorders and transverse flutes. Modern Dutch speakers, for example, distinguish between *blokfluyten* and *dwarsfluyten*, whereas those of the 17th century apparently distinguished between *dwarsfluijten* and *hand-fluijten* (as Jacob van Eyck did in *Der Fluyten-Lusthof* of 1649). In naval or mercantile contexts *fluijte/fluyte* designates a type of Dutch trading ship with a wide hull that was used

to great commercial advantage in the 17th and 18th centuries because of its capacity to transport exceptionally large amounts of cargo. Although it is tempting to think that the “10 *houte fluijten*” mentioned in the Van Marcken inventory may have had something to do with trading rigs—specifically, models thereof, it is doubtful that they did.

As Venema observes, “If they were ship models, there would have been an explanatory word describing them as toys or such. Actually, I have never seen any references to ship models in my work with the *Beverwijck* manuscripts.” Thus, it can be surmised that the 10 *houte fluijten* in the Van Marcken inventory were musical instruments and not ship models.

So, if the *houte fluijten* were not models, were they recorders or flutes? “Most likely recorders,” observes the woodwind historian David Lasocki, who points out that “the word *fluijten* ...up to and beyond that time was *not* ambiguous. It *always* meant recorders, at least as far as I’ve been able to determine from period documents, including those mentioned on my web site, <www.music.indiana.edu/reference/bibliographies/inventories1630.pdf>.”

Based on this evidence, the Van Marcken *fluijten* were almost certainly recorders. Presumably they were Dutch-made, but no clue is given as to their place of origin—nor is any given as to their size. The only characteristic known about them is that they were wooden. Since they were stored with children’s caps and gloves, and a pair of *kinder koussen* (children’s stockings), they could well have been wooden recorders of the descant range intended for use by children of the day (see illustration 2). But whether this was truly so, we doubtless shall never know.

Thus, it can be surmised that the 10 *houte fluijten* in the Van Marcken inventory were musical instruments and not ship models.

Illustration 1. Detail of the inventory taken in March 1664 of goods belonging to Jan Gerritse van Marcken, farmer of the tavern excise in Beverwijck. The entry of 10 *houte fluijten* can be seen at line 4. Photograph by the author. Courtesy of the Archival Collection of the Albany County (New York) Hall of Records.





Illustration 2: Detail of an oil painting entitled Dutch Interior by Quiring (Quiringh) Gerritsz van Brekelenkam (c.1620-1668), depicting a young boy playing a wooden descant recorder (with left hand over right, seen in detail at left). The interior of Dutch households in the colony of Beverwijck may well have resembled that illustrated here. Copyright, Marischal Museum, University of Aberdeen, Scotland.

An Even Earlier Reference to a Flute in the New World?

When I first stumbled across the entry of 10 *houte fluyten* in the Van Marcken inventory, I wondered if it might not constitute the earliest known reference to flutes or recorders in Dutch colonies of the Hudson River Valley. How exciting it would be if that were so!

With high hopes, I broached the subject with Janny Venema who, after apologetically quelling my enthusiasm, informed me that an even earlier reference to the *fluyt* could be found in a Beverwijck document dating from December 1660. Here it is noted that a man by the name of Claes Marechael left the alehouse of Pieter Bronck one Sunday evening “befuddled but in a good humor with a big flute in his pocket.”

For more information, see: Jonathan Pearson, *Early Records of the City and County of Albany* [New York], and Colony of Rensselaerswyck: 1656-1675 (Albany, NY: J. Munsell, 1869), pp. 75, 296, 340, 343-44; Jacob van Eck [Eyck], *Der Fluyten Lust-Hof* (Amsterdam, 1649), introductory pages; and Janny Venema, *Beverwijck: A Dutch Village on the American Frontier, 1652-1664* (Verloren/State of New York University Press, Hilversum/Albany NY, 2003), p. 312; or the web site of the New Netherland Project, <www.nnp.org>.



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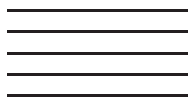
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EDUCATION



Extending teaching past the method book

Like most teachers, I have used a variety of method books in my teaching. While I base the majority of my instruction on a sequential approach that method books offer, I have found that some excellent opportunities for learners lie in supplemental materials.

It would be nearly impossible to teach in either a classroom or a private setting without using supplemental materials. At some point, we teach harmony using duets or trios that may not be in the method book. We also have to make a transition into solo literature. And how does one teach the idea of tuning with solely one book?

School districts around the country will soon be requiring students to carry laptop computers (or other portable computing devices) from class to class. E-mail for educators will soon combine voice mail, fax, conferencing and calendars into one application.

Students are becoming accustomed to instruction that incorporates technology. As publishing companies continue to improve online textbooks that will be purchased by school districts, we music teachers have to find ways to make our instruction relevant to the type of lives students will lead. These technologies will make our jobs as teachers easier if we learn to use them effectively.

Already there are several music theory programs that are used in classrooms around the country. For several years, I have used the workbook (and later the supplemental CD) *Essentials of Music Theory*, published by Alfred, <www.alfred.com>. This has been an excellent resource that was made even better when Alfred developed a software package based on these books. For \$59.95, a student can purchase a single-computer version of this software. Teachers in a school district can purchase the educator version, which will automatically grade students who complete the units. For a full description of this product, check out <www.lentine.com/articles/alfred.htm>.

Although not software or web-based, one of my favorite tools is *The Tuning CD* available at <www.thetuningcd.com>.

This product is \$19.95 and works on the principle of pure intonation. When used in conjunction with electronic tuners, this CD is immensely valuable. The chart on the CD insert alone is worth the cost. It details the number of cents one should adjust from a=440 in order to tune intervals, so that students are not blindly adjusting to tune their notes within a chord. I used this in one group rehearsal and half of the members ordered the CD the same week.

Notation software has been in use for years and is becoming increasingly user-friendly. Finale and Sibelius are two powerful programs that are familiar to many musicians, even if just by name. (See the Q&A column in the May AR for more on music writing software.)

A web search or browsing through a catalog will reveal some other useful choices. A free download of Finale NotePad is available at <www.finalemusic.com>. This is more limited than the full version of Finale, but it will give students an opportunity to get a taste of basic notation.

Students are becoming accustomed to instruction that incorporates technology.

Besides some fairly obvious uses like composing or arranging music as an advanced student project, there are numerous teaching applications for notation software. To demonstrate knowledge of note names, for example, the teacher can write out the names of the pitches, and the student can put those into the notation program; upon playback the student will automatically hear whether or not the attempt was correct. As a teacher, I use notation software to write out scales the way I want them played, to transpose music for students who do not yet transpose easily, and to notate public domain music.

Speaking of public domain music, the web is also an excellent source for

free scores. One of my favorites is the Choral Public Domain Library, <www.cpdl.org>. These choral pieces are some of the same tunes we play as part of our Renaissance ensemble repertoire. Site users can also share with others arrangements they have completed.

MusicaViva, www.musicaviva.com, is another source of music; unlike the Choral Public Domain Library, this site does have recorder-specific scores. Once you start clicking links, you will find yourself at many other web sites that have free music to download.

Technology is bringing a new world to our doorsteps. Virtually every aspect of being a musician can be supplemented by use of computers or other technology, whether ordering instruments online, making an intonation chart with applicable software, editing tracks recorded at recitals, or learning music theory.

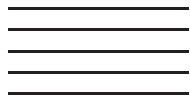
For me, it was time to accept the change when my students started coming to lessons with new trill fingerings they had found on the online fingering charts. I knew these resources existed, but didn't realize that students would use them as a primary source—quite contrary to my photocopying the same fingering charts I have used for 20 years!

Now you will probably want to check out the materials available for your students and make a list of sites that you find helpful. A list of web sites that address tips on maintenance or offer fingering charts, theory games, and playing hints is a great start, and your students of all ages will enjoy exploring the sites. Your thorough research will also help your students know what to avoid if there is information contrary to your teaching style.

If you still feel ill-equipped to explore web resources on your own, don't hesitate to start with the popular Recorder Home Page maintained by Nicholas Lander, <<http://members.iinet.net.au/~nickl/recorder.html>>. This site is, in my opinion, the single best online source of information for recorder players. Best of luck in your online research!

Jody Miller

RESPONSE



Credit where credit is due

Reine-Marie Verhagen wrote to correct a mistake in the September AR article that describes the 2003 performance of a flute ensemble work by Steve Reich that she has transcribed for recorders: "When we worked at The Hague on *Vermont Counterpoint*, we did this with the students of the school. The solo part was performed by a student; I made the transcription and I [led] the rehearsals." The article reported that she had performed the solo part in that live ensemble premiere.

She also reported that, in September, she played the version with tape (the same arrangement premiered in Vermont last summer) in The Hague, a European premiere of that scoring for soloist with tape.

More on resting your thumbs

In response to Anthony Rowland-Jones's letter in the [September] AR, I'd like to add my approval to his suggestion that moveable plastic thumb-rests are a good alternative to the permanent kind. A big advantage to using them is that one often finds that there is no "permanent" place for a thumb-rest, particularly on a tenor recorder. It's useful to be able to move it around. There is a risk of scratching when used with wooden recorders, but this can be prevented by putting moleskin on the edges.

Moveable plastic thumb-rests are carried by Courtly Music and others, as well as Rhythm Band.

I want our readers to know also that Courtly Music has a stand for bass recorders. It is called a Shaw Universal Bass Floor Rest, and is, of course, adaptable. It's a great alternative to neck straps!

Martha Bixler, New York City, NY

Another use for AR covers

I love the cover of [the September] issue so much that I've torn it off and placed it on the cover of my trio book. This beautiful photo greets me each time I glance at the music stand. Please give my congratulations to the photographer [William Stickney], and much appreciation for such an outstanding choice of covers.

Janice Arrowsmith, Trenton, NJ

The sounds of...

Many thanks for your review of *Kathryn und Peter durchqueren die Antarktis* in the [September] *American Recorder*.

The music recording session was interesting. In addition to the studio mics, we had lapel mics taped to our cheeks specifically so that the breathing sounds could be heard—walking thousands of kilometers across Antarctica in atrocious weather conditions is hard work, and that had to be heard.

Having spent years learning to breathe efficiently and quietly, it was a bit of a shock to be asked to make as much breathing noise as possible.

With best wishes,

Peter Bowman, Tonbridge, England

In praise of Mary

We were very disappointed in the review by Valerie Hess [in the September AR] of Will Ayton's *Mary Danced*. The Englechor Consort and La Spirita, based in Princeton, NJ, have joined together to perform this work five times over several years and found it one of the most satisfying works we have ever performed. The audience response has always been very enthusiastic—a professional musician who heard it said, "I have heard a lot of Christmas music in my day, but nothing to compare with this."

This work is about Mary, and presents the events of the Nativity from the unusual perspective of her reflections, "...Mary kept all these things and pondered them in her heart." For this reason, we have found that this cantata works well in the season of Epiphany. We have never heard any negative comments about the particular order of the pieces, for example, that the "Song of the Wise Men" comes before the "Shepherd's Song." That said, however, except for the "Prelude" and the "Postlude," the pieces could be performed in any order.

Each of the five songs is a gem. Especially noteworthy are "Joseph's Song," which includes a marvelous dialogue between the voice and the bass viol; the "Ave Maria"—three beautifully interwoven parts (our tenor viol players fought over who got to play this!); and "Rachel's

A correction, thumb-rests redux, and breathing across Antarctica

Song" with its moving text by Marcia Anderson, "And the sweet rain of heaven turns black with my tears for the children who are not, are not." A member of the viol group Parthenia who worked with us on the songs for voice and viol praised the composer's sensitive setting of the texts.

The instrumental pieces are equally satisfying. While the songs are primarily for voice and viol, the instrumental pieces mostly feature the recorder. "Mary's Dance" has a lyrical melody in 6/8, while the "Dance of the Animals" moves from 6/8 to 7/8, challenging us to imagine one animal or another. In the "Song of the Wise Men," recorders and viols share the mesmerizing Middle Eastern melody with its tricky 7/8 rhythm. The "Shepherds Song" works well on all recorders, creating a visual picture of a shepherd with his pipe.

We found this [cantata] required a lot of hard work to perform well. While it looks fairly straightforward on the surface, every part has some difficult passages and unusual rhythms, including the voice. The real challenge is in putting it together. Nevertheless, we found it definitely worth the effort! The work takes approximately 55 minutes to perform.

We hope that many more groups will discover, play and perform this marvelous, challenging, moving, fun and inspiring work.

Mary Benton, Patricia Hlafter, Elizabeth Horn, Judith Klotz, Mary Elizabeth Stewart, Amy Warren and Joan Wilson, Princeton, NJ

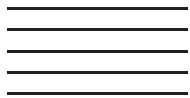
Keeping up with Alec

[In response to the letter from Alec V Loretto in the September AR], apparently, my old sparring partner Alec Loretto does not know the meaning of "apparently" or "error." I wish he would make his knowledge of the sources more apparent, so that truth may prevail unaided by letters to the editor:

David Lasocki, Bloomington, IN

Responses from our readers are welcomed and may be sent to *American Recorder*, 7770 South High St., Centennial, CO 80122.
Letters may be edited for length and consistency.

ON THE CUTTING EDGE



Recorders and organs: friends or foes?

Many musicians assume that the recorder and the pipe organ are natural allies. It is true that the small, movable “continuo organs,” used widely in concert by early music ensembles, work well with recorders. These lightly-voiced boxes of mostly wooden pipes do not overwhelm the low register of the recorder. Such organs are based primarily on flute tone, and I can attest that they can provide an excellent accompaniment to the recorder.

However, most churches do not have such small organs. Pipe organs in churches and concert halls are often quite large and voiced to project sound into rooms of considerable size. In such circumstances, the recorder player and organ accompanist must seek out organ tone that complements and balances the recorder part.

Many organs in fact contain stops labeled “Recorder,” which is usually a lightly-voiced flute stop of two-foot pitch (sounding two octaves above the notated pitch). But this does not mean that many larger organs adapt readily to the recorder as a solo instrument. Many of the softer organ stops—such as the “Aeoline,” “Unda Maris” or “Dolce” stops—possess a timbre that sounds good in music of the Romantic era, and do not work well with early music. Many of the louder stops—principals and reeds—are too powerful to partner with the recorder.

It is a dilemma that many recorder players must confront when asked to perform in church or concert hall spaces with organs. As both a recorder player and organist, I had long considered the challenge of creating new music for recorder and organ.

Finally, I took the plunge and early this year completed my *Sonata da Chiesa* (“Church Sonata”), which I dedicated to the excellent Atlanta-based recorder player **Jody Miller** (this magazine’s very own Education Editor!).

On this past July 31, Jody presented a concert at Saint Bartholomew’s Episcopal Church in Atlanta, GA, with the **Ritornello Baroque Ensemble**. Featured were Renaissance, Baroque and contemporary works for recorders and strings, as well as the premiere of my piece for recorder and

organ. Jody also included my suite *For Solo Recorder* on the program.

Because my schedule did not allow me to attend what I am sure was a superb program, I wanted to find out more about the preparation, problems and solutions used by Jody and his organist, Jonathan DeLoach (who is also an accomplished recorder player). Jody graciously agreed to be interviewed via e-mail, and he has provided illuminating answers to questions about recorder and organ performance.

TB. Can you describe the acoustics of St. Bartholomew’s Episcopal Church in Atlanta, and the organ located there?

JM. St. Bart’s, as we call it around here, is one of the most acoustically-desirable spaces in Atlanta. The church has an active musical program, and the nave is about 10 years old. The organ was installed and dedicated just a couple of years ago. It is a Rosales organ that is quite large.

TB. How easy or difficult was it for you and your organist to adjust to the instrument and the acoustics?

Because of the size of the instrument and the successful attempt to install the best organ for the space, balance was certainly an issue. Jonathan DeLoach (my “recorder twin,” as the locals know us) played organ and came up with creative registrations. I can’t say that it was difficult to make this work with the combination of instruments, but we had to go into the process completely willing to ignore any of your suggestions for registrations.

TB. What alterations to the score—range, dynamics, organ registration—did you find necessary?

I found that the first movement, scored for soprano recorder, was written fairly low. With the organ in St. Bart’s, there were only a few measures where the soprano recorder stood any chance at all to be heard. I substituted an alto recorder for the entire movement. I had to go into the third octave of the instrument, but it was not a huge challenge. I was even surprised that some of the fingerings of the passages of sextuplets and sixteenth notes were easier on alto.

I think the Rosales organ was a special case, requiring us to thin out the registration in many of the passages. If we couldn’t thin out the sound enough, we simply chose a different registration altogether. Once again, we kept timbre in mind; we chose not to use registrations where the recorder and organ sound completely blended.

TB. Did you find yourself playing in any different way from what you normally do? If so, can you describe what you did differently?

I think that composers choose instrument combinations based on the qualities and timbres of those instruments. Since the organ and recorder can blend almost too well at times, I treated the recorder as a modern chamber instrument, using vibrato and dynamics as necessary to stress the individuality of the two solo instruments. The live acoustical environment required more attention to articulations.

Jody Miller performing during the 2002 ARS Great Recorder Relay in Berkeley, CA



TB. What recorders did you play?

I used a Von Huene Rippert copy alto in grenadilla, a Moeck Rottenburgh copy soprano in blackwood, and a Yamaha Rottenburgh copy plastic tenor. I experimented with some Ganassi-style recorders and some Renaissance-style recorders, but there were problems tuning the temperament or there were range issues.

TB. *How much rehearsal time did you and Jonathan spend on the piece? Was all rehearsal time spent in the church?*

I am not much of a keyboard player at all, but I played through the organ score some on my own first. Jonathan and I used a practice organ at Emory University just for rhythmic work. After that, we practiced only in St. Bart's. The first step was to get a good ensemble feel. When we were comfortable with this, we had a couple of trusted musician friends listen and give feedback about balance.

TB. *There were pieces by Frescobaldi, Falconieri and Cima on the program. Was the organ used on any of these pieces, or any other place on the program?*

We have a wonderful Mersenne French-model harpsichord by Willard Martin at our disposal; instead of dealing with the scheduling conflicts of getting into the nave to rehearse with another accompanist, Ritornello Baroque Ensemble used the harpsichord as our continuo instrument.

Brad Hughley, the organist at St. Bart's played the Frescobaldi, Falconieri, and Cima works with us on a mini-concert a couple of weeks later. We used the organ, but Brad is very familiar with the instru-

ment. The subsequent performance was successful. Honestly, though, the organ was too large for us to use it to its full expressive capabilities.

As with any combination of instruments, one of the best rehearsal techniques is to just listen to each other perform the music. Before making an attempt to combine two rehearsed parts, get a feel for how the other player interprets the music.

TB. *What advice can you give to recorder players regarding the preparation of a recorder and organ performance?*

As with any combination of instruments, one of the best rehearsal techniques is to just listen to each other perform the music. Before making an attempt to combine two rehearsed parts, get a feel

for how the other player interprets the music. I got a ton of phrasing ideas from Jonathan this way.

The most obvious (but easily overlooked) advice is to have someone else listen to you play together several times before you perform. I am never keen on "giving away" a new piece of music before the audience hears it for the first time, but it is necessary. Jonathan and I worked for several hours before taking advantage of another set of ears. Many issues that we thought were problematic were either minute or nonexistent. On the other hand, there were some problems in places where we suspected everything was fine.

What an enjoyable piece to play! My gauge is always audience reaction. I try to choose music based on audience appeal. In the end, they are not as concerned about how difficult a piece of music is—they are much more interested in whether or not their experience of being captive in a performance hall was worth the effort.

The audience enjoyed this rare combination of instruments; it is certainly a shame that not much other contemporary chamber music for recorder and organ is available.

Tim Broege <timbroege@aol.com>



AESTHÉ

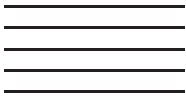
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Q & A



The role of a lutenist in a recorder ensemble, and the mystery of the reversed time signature

Question: I am the director of a recorder ensemble. A man who is learning to play the lute would like to join the group. He is not yet an accomplished lutenist but is an experienced jazz guitarist, so he can probably learn quickly. How can I fit him into the ensemble? What kind of music should I expect him to play and what line(s) should he play?—Tinker Viets, Green Bay, WI

Answer from Stephen Toombs: The addition of a lutenist to your ensemble opens up all kinds of wonderful possibilities, which are limited only by the skill or ambition of your lutenist. If he is a beginning player or a beginner to ensemble playing, I suggest that he see this as a major learning opportunity. On the simplest level, the lutenist can double a single part. Note that this will sometimes mean doubling the part down an octave to play it in a comfortable range on the lute.

If he only plays from tablature, he should intabulate his part [transcribe it to lute tablature] before beginning to play with the group, but he should also start to learn to read from pitch notation.

At first consider doubling one of the inner parts since these can sometimes be hard to hear in the texture of a quartet or larger ensemble. As the lutenist gains confidence, he can try doubling the top line and adding some simple divisions. Members of the ensemble who have more experience with adding divisions may be able to make suggestions.

If your lutenist is not yet an accomplished player, I would suggest avoiding highly contrapuntal, rhythmically intricate pieces for the time being. Possible choices might be mid-16th-century dance music, Italian frottole and balletti, Parisian chansons, and English ayres.

For the dance repertoire, your lutenist can add chords on major beats to help reinforce the basic dance rhythm of the piece. If he only plays from tablature, he should start by intabulating some of the parts, such as the soprano, alto, and bass lines in a quartet. As with doubling, he will

sometimes have to drop parts an octave to place them in a comfortable range on the lute.

He can also fill out chords over a bass line if he is able to recognize what the chords are, but he should not change the bass notes. Members of the ensemble with more experience in harmony may be able to make suggestions about where it is appropriate to add a chord and what the chord should be.

Stephen Toombs is the music librarian for Case Western Reserve University. He studied lute and basso continuo with Toyohiko Satoh at the Dutch Royal Conservatory in The Hague. He directs his own quartet, Ensemble Lautenkoncert.

The preface of Barlow's book states that there is a clear difference between the two time signatures...

Question: I am a beginning senior recorder player and am learning to read music. I have noticed cut-time signatures written backwards (and upside-down) in the London Pro Musica edition of Playford Dances, Vol. 1. Can anyone explain to me the significance of those signatures?—Tony Elliott, Charleston, SC

Answer: I referred your question to Eric Haas of the Von Huene Workshop/Early Music Shop of New England, which sells the edition you mentioned, and also to Martha Bixler, a long-time teacher of English country dance. They both gave me the same answer, which can be found in Jeremy Barlow, ed., *The Complete Country-Dance Tunes from Playford's Dancing Master: 1651-ca. 1728* (London: Faber Music, 1985).

In place of "cut time," I will use the 17th-century term, *alla breve*, which signifies two half-note beats per measure. I will use "♯" to represent the usual *alla breve* signature (C with a vertical slash) and "/C" to represent the signature written backwards. The preface of Barlow's book states that there is a clear difference between the two time signatures, "/C" signifying a much faster tempo than "♯."

The difference is explained further in Playford's *A Brief Introduction to the Skill of Musick* (7th edition, 1674): "Note that when this Common Mood is reversed to /C, it is to signify that the Time of that Lesson or Song, before which it is to be set, is to be Play'd or Sung as swift again as the usual Measure." Translated into modern English, this statement means that "/C" is twice as fast as "♯." In other words, "/C" signifies a fast duple tempo with one whole-note beat per measure.

Carolyn Peskin

EARLY Music

A M E R I C A



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MUSIC REVIEWS

A short history of Telemann sonatas, Vivaldi arranged, ornamentation and a variety of styles of music of the present

COMPLETE ORIGINAL RECORDER SONATAS FOR ALTO RECORDER, BY GEORG PHILIPP TELEMANN, ED. BERNARD THOMAS. Dolce 0124 (Magnamusic), 2002. A and bc. Sc 67 pp, pts 32 pp and 24 pp. \$27.50. Separately bound recorder and continuo parts (0124-01 and 0124-02) \$8.50 ea.

At last! Here we have all of the Telemann recorder sonatas under one roof, so to speak, in a fine new edition edited by Bernard Thomas. As Thomas states in his preface, these are “core sonatas for recorder players, deservedly so, because of the composer’s admirable inventiveness and refusal to rely on formulas. Eight of them come from three printed collections engraved and published by Telemann himself, while the last sonata is found only in a manuscript in Brussels.”

At last! Here we have all of the Telemann recorder sonatas under one roof.

Why are these sonatas so much loved by recorder players? Telemann was, as Thomas indicates, one of the best writers of his time for the recorder, certainly more aware of its strengths than Handel. And Bach wrote no sonatas for recorder.

Sonatas 1-4 in this edition first appeared in *Der getreue Music-Meister*, a collection of vocal and instrumental chamber music by Telemann that he published himself in the year 1728 in two-week installments. No. 1, in F Major, is serious, in the Italian style throughout. It is short, having only three movements, with an affect that is easy to grasp. The performer must be willing to master high F and G, and the last movement contains a high C, the highest note written (in the 18th century) for the instrument.

The second sonata in Thomas’s edition, the C Major, has one of the prettiest first movements ever written for the recorder, I believe. I always wish it were

longer. The sonata is not easy; the second movement requires virtuosic playing, and the last leaps all around the instrument.

The third sonata, the B^b Major, is an oddity. Canonic throughout, it needs no continuo realization. The fourth, the F Minor, is perhaps the most beautiful of the sonatas. We recorder players, who now know that it was originally intended for bassoon, do well to snatch it away for ourselves.

The fifth and sixth sonatas are from another collection, *Essercizii Musici*, published in 1739-40. No. 5 in C Major has an interesting first movement. Here Telemann alternates Adagio and Allegro passages as in his *Fantasias* for solo alto recorder. No. 6, the D Minor, is another great favorite. It has a serious affect and is in strictly Italian style, like the first. The extravagant ornamentation of the first movement is supplied by Telemann himself.

The seventh and eighth sonatas in the Dolce edition were pieced together by Thomas from a printed collection, *Neue Sonatinen fürs Clavier, violine, Flûte trav und Flûte à bec*, 1731, which survived with no bass part; and a manuscript of duet sonatas for violin in Dresden that contains the same two pieces. They are in a very different *galant* style. This means changing affects, rather lighthearted slow movements, and a general lack of seriousness.

The ninth sonata, back in the Italian style, was found in a single manuscript source. In F minor, it is given its traditional Baroque key signature of three flats.

In all of his sonatas, Telemann shows his love for the highest notes on the alto recorder.

There are plenty of other editions of the six well-known Telemann recorder sonatas; the notes are unchanging in all, as each sonata comes from a single source. The best modern edition of the four sonatas from *Der getreue Music-meister* was for years the *Hortus Musicus* edition, edited by Dietz Degen and published by Bärenreiter in 1941. The edition is reliable, with an informative preface (in German), a fingering for the high C in

Sonata No. 1, and a clunky realization (usual in those days) of the figured bass.

For the two sonatas of *Essercizii Musici*, we recorder players of the 1950s and ‘60s relied on the C.F. Peters edition of 1939, edited by Waldemar Woehl. This is also an accurate Urtext edition, with no introduction, and even clunkier continuo realizations—worsened by being often written too high for the right hand of the keyboard player, which is thus forced to compete with the recorder part instead of complementing it. (Of historical interest is the fact that, as in other Peters editions of recorder sonatas of the time, a version is provided of the recorder part for *Blockflöte in F*, to be used by recorder players who can’t learn F-fingering).

In 1974, Schott published Walter Bergmann’s edition of Sonatas 1-4 from *Der getreue Music-Meister*. Dr. Bergmann dealt with both the recorder and keyboard parts and wrote the informative preface in both English and German. (Bergmann is the first modern editor to use Telemann’s rather quirky spelling of *Music-Meister*.) Dr. Bergmann gives us helpful suggestions for articulation, which was beginning in the ‘70s to be of interest to American recorder players. He also tells us much more about the sonatas: that the canonic sonata was originally for viola or viola da gamba and continuo, and the F Minor sonata was really for bassoon.

In addition, Bergmann gives us the original key signature of three flats for this sonata. Suggestions for the performer include interpretations of the tempo markings and a fingering for the high C in the first sonata. Most welcome of all to me, as a keyboard player, are the graceful continuo realizations in this edition. Bergmann was justifiably proud of his realizations, and he even exhorts the performer, in his preface, to stick to what he wrote and not to “spoil his (often hidden) ideas and the balance in sound by altering the realizations.”

The Amadeus edition of the four *Music-Meister* sonatas, in four separate volumes, was published in 1977. A wel-

come addition, it gave English and German prefaces, sparse yet melodic continuo realizations, and—oh, joy!—facsimiles of the original “lessons” in Telemann’s publication. Seeing the facsimile solves the puzzle of the two G’s an octave apart in the bass, in bar 22 of the first movement of the F Major sonata—which is to play the upper G with the right hand. (Bergmann only tells us that it is original, and that the reason for it should be obvious!)

We even get, as a bonus, on the bottom of the facsimile page with the first movement of the F Minor sonata, the duet for the “well-mannered” Houyhnhnms and the “naughty” Yahoos from Telemann’s rather nutty *Gulliver-Suite* for two violins. In the modern edition of this sonata, Amadeus, like Schott, is slightly more *echt* than the Peters edition in showing the original bass clef for the recorder (bassoon) part and showing also the original key signature of three flats.

The chief merit of the newest (Dolce) edition of the Telemann recorder sonatas is its completeness, with the addition of three more recorder sonatas to the well-known six. In his English preface, besides the background of these sonatas, Thomas gives us useful suggestions for interpretation. For those sonatas clearly intended for another instrument, such as the F Minor for bassoon, he tells us it is not necessary to slavishly follow Telemann’s marks of articulation, which may well not apply to the recorder. He even suggests that the D Minor sonata from *Essercizii Musici* was originally for bassoon as well. This exempts the recorder player from the agonizing necessity of applying the dynamics of *p*, *pp*, and *f* literally in the first movement.

Some of the sonatas have almost no slurs or phrase-marks at all, and here Thomas makes an interesting suggestion: take the sonatas from Telemann’s *Methodical Sonatas (Sonate Metodiche)* of 1728 and 1734, and apply the lessons learned from them concerning phrasing and embellishment of slow movements to the present sonatas. He even provides, in the preface, useful examples from the *Methodical Sonatas* themselves.

Robin Bigwood is responsible for the Dolce continuo realizations. I found them to be no better and no worse than many of the others. I looked in this new edition for a solution to the problem of page-turns for the keyboard player, but found that, as in all the other editions, there is none for all movements of all the sonatas. Photocopied pages or the assistance of a page-turner are required for performance.

There are two oddities in this edition: the first is in the order given for the first six sonatas, which differs from all the other editions. This is probably unimportant, except for the difficulties encountered when comparing different editions. The other is that Thomas presents the F Minor sonata from *Music-Meister* with a key signature of only two flats, thus requiring the addition of both A’s and D’s in the body of the piece for it to be in the key of F minor. I can’t see any justification for this; not only were there three flats in the original publication, but sometimes the notes in both the recorder part and the realized continuo do not agree with the figures in the bass.

There is a tiny misprint on page ii of the preface: *Essercizii Musici* was published in 1739-40, not 1539-40.

Martha Bixler

CONCERTO IN A MINOR, BY GEORG PHILIPP TELEMANN, ARR. GRETE ZAHN. Moeck 764/765 (Magnamusic), 2003. AATB. Sc 7 pp, pts 3 pp each. \$10.

The Trinity Consort was delighted with this piece, which has four movements: Gravement, Vistement, Largement, and Vivement. It is based on Telemann’s *Concerto à 2 Flauti, 2 violini, viola e Basso*, the manuscript of which is in Dresden. Grete Zahn, the arranger, writes: “The idea behind this adaptation for recorder quartet was to make this music accessible to recorder ensembles. The two upper voices can be played without any alterations on treble recorders. Octave changes had to be made in the bass voice because of the wide range. Due to the denseness of the score the tenor voice had to be adapted or changed accordingly...In the manuscript articulation marks are to be found only in the slow movements which have been completed correspondingly. In the fast movements, apart from occasional slurs indicating triplets, no further articulation marks are notated. Missing trill signs and breathing marks have been added by the editor.”

Regarding the trill signs, students of Baroque performance practice will know that many trill and other ornamentation signs were not routinely marked into the music because it was expected that everyone knew where to add them. For example, major leading tones were never left bare, but were always appropriately ornamented to the tempo and style of the music. We could debate whether the editorial trills are indeed complete, but I will let the members of your ensemble sort that

out for themselves.

I found it odd that this arrangement has numerous sections marked “Tutti” and “Solo” throughout the four movements of the concerto. When four people are playing, how does one distinguish between “Solo” and “Tutti?” The obvious way is by the use of dynamics, which Zahn suggests. However, I found myself wanting a group of eight or 12 players, which could play in a true *tutti* while also utilizing a true *solo* quartet.

This would be a great piece to take to a chapter meeting, using several people per part and designating four to be soloists.

Therefore, this would be a great piece to take to a chapter meeting, using several people per part and designating four to be soloists. I think the contrasts would be much more effective this way than attempting to produce them dynamically.

This is wonderful music and a good addition to your group’s library.

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AIR AND GAVOTTE FROM THE ORCHESTRA SUITE NO. 3, D MAJOR (BWV 1068), BY J. S. BACH, ARR. MARTIN NITZ. Moeck 762/763 (Magnamusic), 2002. S/A A T B. Sc 9 pp, pts 2 pp each. \$10.

There is much debate in the world of musical transcriptions. Some people love them; others hate them. Some pieces of music transfer nicely to another medium; others do not. We organists who have played for weddings are very familiar with the organ transcriptions of these pieces, as many wedding music books for organ contain one or both of these pieces. They make great pre-service music as well as processional and recessional options. In the hands of a sensitive recorder group, I think this arrangement will work well, too.

The arranger, Nitz, writes in his brief introduction: "Apart from the transposition to G major and occasional octave changes due to the range of the recorder, this adaptation of the two movements from...BWV 1068...follows the original to the greatest possible extent. Articulation marks have been taken over from the original...Neue Bach Asgabe...edition. Any further additions have been indicated by dotted lines." I appreciate that kind of honesty in editing. For those of us who want to come as close as possible to the original intent of the music, even as we play it on different instruments, it is helpful to know what Bach thought of the music instead of only what an editor thinks.

These are wonderful pieces and I recommend this set, especially for those of you who offer your group for weddings, with a couple of cautionary remarks regarding the "Air." (The "Gavotte" is pretty straightforward.)

First of all, make sure you have ensemble members who can breathe well with notes held for a long time, and can play *legato* well. Playing a long measure of whole notes in slow tempo on string instruments or on the organ is vastly unlike playing it on a recorder. The danger here will be in finding a tempo that isn't too fast but isn't so slow that your upper ensemble members are turning blue.

Second, the bass player gets a rather uninteresting part. It is the low strings/organ pedal part, which is an uninterrupted series of repeated eighth notes for the entire piece. However, it is an important part because the rhythm must be kept very steady. (This is a good part for someone who may be proficient on other recorders, but has come to the bass recorder more recently.)

The one problem for me comes in the descending bass line where it culminates with a low F#. At that note, there is a little asterisk that encourages one to "ad lib." Translation: if you don't have it or can't play it, jump up. That long descending bass line would be significantly interrupted, in my estimation, by having to jump the octave on the last note of the pattern.

Make sure that the "grace notes" are treated in Baroque style. The four 16th-note patterns with preceding grace note need to be played as a grouping of five even notes. Also, the trill at the end needs to fit the tempo of the piece—not a sudden, fast fluttering, which would be uncharacteristic of the steady, flowing rhythm that characterizes this wonderful work.

Overall, this arrangement would make a nice addition to a group's repertoire.

Valerie E. Hess

IRIS, BY PATRICK GUILLEM. Editions Combre C06122, (Theodore Presser), 2000. S & violin. 2 sc, 9 pp ea. \$19.95.

This collection of nine pieces has been composed as an introduction to chamber music. One selection is for solo soprano recorder and one is for two recorders; the rest are duets for recorder and violin.

The introduction says that these pieces will offer students a new consonance, enlarge the repertoire, and encourage group teaching. Although they are simple in concept, they make use of certain more advanced techniques that, it is assumed, will have already been taught. Therefore these duets are for beginning chamber musicians rather than for beginners.

The violin and recorder parts are both printed in score form and look exactly alike, one being stapled into the cover and the other an insert.

The tunes are lively and fun, and the duet parts are well-written and simple, yet very effective. They utilize various key signatures, and most pieces also have accidentals. Tempo markings are included for every piece, and time indications in minutes and seconds are shown at the end of every one. Average length of the pieces is slightly over one minute. Besides the usual Italian musical terms, like *piu mosso* or *molto rit.*, directions are in French. The short preface to the edition has English and German translations, but a translation of the French directions within the actual parts would also be helpful.

There are ample and very clear markings to indicate bowings and other articulations, some of which are commonly as-

sociated with much more advanced and quite contemporary music. These include the flutter tongue and quartertone pitch bending in the recorder parts, and the Bartok *pizzicato*, the *glissando* and the *col legno* for the violin. The violin parts are all written for the open strings, while the recorder parts have most of the melodic interest. Since this is for beginning chamber players, a key or glossary of the markings would be helpful.

Composer Patrick Guillem trained as a guitarist with Albert Ponce, Roland Dyens and Pierre Cullaz, and he is a solo performer with the Radio France ateliers. He has written several books, composed ballet music and a musical *conte*. Besides teaching at the conservatory of Epinay-sur-Seine, he is a member of the Alborado Trio and the Latin jazz group Camino.

Bill Linthwaite

CHAMBER MUSIC FOR THREE TREBLE RECORDERS FROM THE 14TH-18TH CENTURIES, ED. JÁNOS BALI. Editio Music Budapest (Presser), 2001. Sc 47 pp. \$12.95.

We thought this collection very fine and *bon marché*: 47 pages of music, sectioned by era, and laid out well. Including various periods and composers, it contains some familiar tunes, but no clichés. Composers representing the Middle Ages are de Lescurel, Machaut, Landini and, of course, the mysterious Anonymous; those for the Renaissance are Perusio, Busnoys, Dufay, Brumel, Obrecht and Josquin; and for the Baroque are Constantin, Foucart, Mattheson, Dornel and Boismortier.

Although only one piece in the collection (Johann Mattheson's *Sonata, Op. 1, No. 9*) was composed explicitly for recorders, János Bali wrote in his informative and scholarly preface: "...it is almost certain that the rest of the pieces were also performed on recorders in those days." [Ed. note: This statement comes through rather strong in translation: "...it is almost certain..." probably should read: "it is very possible...".]

Bali's preface continues, "In the Baroque era, it was customary to play pieces for the flute (by Dornel and Boismortier in the present volume) on the recorder, transposed a third higher. From the Middle Ages and the Renaissance, several descriptions and pictures provide evidence of the fact that vocal pieces were also rendered on instruments, occasionally on recorders (the composition *In seculum* was originally an instrumental one, and perhaps Obrecht's

hymn arrangement as well.)”

Also included in the preface are editorial transpositions, modern metrical equivalents for mensural notation, and typography for French Baroque ornaments, along with other pertinent information, such as a comparison of the French *virelai* and Italian *ballata*.

All of the pieces are accessible to intermediate players. From beginning to end, we thought the balance between the three altos excellent—no player felt stepped on, crowded out, or outdone, and we could hear all the parts all the time. Our group found that adding a bass to the lower part, or playing all parts on bass, worked very well for many of the pieces.

This edition is in score without parts. The page layout is thoughtful and efficient; only the “Chaconne” movement of the Dornel *Sonata* required a page turn. Our only musical complaint was the unison end in the same sonata.

PARTITA JESU, MEINE FREUDE, BY JOHANN GOTTFRIED WALTHER, ARR. GRETE ZAHN. Moeck 758/759 (Magnamusic), 2002. SAT 2 sc 7 pp ea. \$10.

Johann Gottfried Walther (1684-1748) was a cousin of J. S. Bach and also Bach's friend and pupil at Weimar. As a theorist, Walther is known for his extensive musical dictionary containing musical terms and biographies of musicians who lived before and during his time. As an organist and composer, he wrote over 100 chorale preludes, ranging from simple settings to chorale fugues and chorale partitas, of which this is one. His chorale variations are thought worthy of comparison with Bach's, but also display techniques used by other German composers such as Böhm, Buxtehude, and Pachelbel.

This *Partita* (suite) contains six movements (or “partitas”) based on the familiar chorale tune “Jesu, meine Freude” (Jesus, My Joy). Each movement has its own interesting and varied character.

Partita 1 has a plain soprano line that the alto and tenor embellish contrapuntally. Partita 2, perhaps the most charming one, gives the active line to the soprano. In Partita 3, all lines join in a flurry of seconds.

In Partita 4, a lightly chromatic melody flows across the lines. Partita 5 offers suspensions with stepwise ornamentation in the soprano line. Partita 6 is the most reminiscent of J.S. Bach, with its surprising accidentals and larger intervals.

They are all appropriate for intermediate players, but Partita 4 in particular pro-

vides challenges in intonation. The edition is laid out well—only Partita 5 requires a page turn, but it is between two sections.

Barbara Duey, Jean Hopkins,
and Suzanne Niedzielska

CONCERTO PER QUATTRO FLAUTI AFTER THE CONCERTO IN D MINOR, OP. 3 NO. 11, BY ANTONIO VIVALDI, ARR. DANIEL BRÜGGEN. Moeck 2824 (Magnamusic), 2003. SSTB. Sc 12 pp, pts 4 pp. \$25.

CONCERTO, OP. 8 NO. 1 “LA PRIMAVERA,” BY ANTONIO VIVALDI, ARR. JEAN CASSIGNOL. Noetzel N 3916 (C. F. Peters), 2001. AAB/AAA/SAB/STB, Sc 16 pp, pts 10 pp. \$16.95.

CONCERTO, OP. 8 NO. 2 “L’ESTATE,” BY ANTONIO VIVALDI, ARR. JEAN CASSIGNOL. Noetzel N 3931 (C. F. Peters), 2003. ATB, Sc 19 pp, pts 9 pp. \$18.95.

CONCERTO, OP. 8 NO. 3 “L’AUTUMNO,” BY ANTONIO VIVALDI, ARR. JEAN CASSIGNOL. Noetzel N 3909 (C. F. Peters), 2000. ATB, Sc 19 pp pts 7 pp. \$14.95.

CONCERTO IN F MAJOR, OP. 10 NO. 1 “LA TEMPESTA DI MARE,” BY ANTONIO VIVALDI, ARR. DOMINIQUE GAUTHIER. Gérard Billaudot G 7274 B (Theodore Presser), 2002. AAA, Sc 12 pp, pts 4 pp. \$19.95.

Among the more famous examples of musical arrangement in the Baroque period are J.S. Bach's keyboard reworkings of several of Vivaldi's violin concertos. These arrangements have been taken as justification for any number of modern transcriptions of Baroque repertoire, both good and bad. Vivaldi's music, like that of J.S. Bach himself, does often work quite well in transcription, since so much of its effect lies in its rhythmic and harmonic vigor rather than in details of scoring. The arrangements reviewed here are successful to varying degrees, but each gives recorder players an opportunity to enjoy some well-known Baroque works “from the inside.”

Perhaps the most intriguing of these transcriptions are the first three concertos from *The Four Seasons*, Vivaldi's Op. 8. (*Winter* was submitted too late for review with these three; a review of that concerto will appear in a future issue). Arranger Jean Cassignol is well-known for his reconstruction of Vivaldi's *Flautino Concerto*, RV312R. He knows the recorder well, and his arrangements capture the flavor of the originals well enough to be entertaining for both performers and listeners.

As inventive as he is at reproducing string textures (through techniques such as transposition to strong recorder keys or



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the changing instrumentation in the *Spring* concerto), three instruments simply do not have enough weight to capture the wide range of effects employed by Vivaldi. *Spring* should be well within the reach of an experienced intermediate ensemble, but the other two concertos are quite demanding and would need advanced performers to do them full justice. Despite these observations, however, anyone who loves *The Four Seasons* will want to try these arrangements for the fun of recognizing favorite moments, even if at a somewhat reduced tempo.

Given the limited success of Cassignol's arrangements, Dominique Gauthier's reworking of *La tempesta di mare* for three altos is surprisingly effective. Undoubtedly, a large part of the explanation lies in the fact that the concerto was originally scored for alto recorder as the solo instrument. As made clear in Baroque trios originally composed for three altos, the alto is the most versatile of the recorders. Here the third alto also serves well as a continuo bass when necessary. The first alto part reproduces almost exactly the original concerto solo part from the Op. 10 set—a less technically demanding part than the infamous *flautino* concertos and within the reach of most intermediate players.

Finally, there is Daniel Brügger's arrangement of the *D Minor Concerto for Two Violins* from Vivaldi's Op. 3, as performed by the Amsterdam Loeki Stardust Quartet. This concerto, with no overt programmatic elements, is probably the most tuneful and well-constructed of the works discussed here and was one of Vivaldi's concertos arranged for organ by Bach.

As might be expected, Brügger's arrangement is very musical and eminently practical—well within the reach of an upper intermediate ensemble. There is a special challenge, though, in the scoring for two sopranos along with the tenor and bass. Although the high tessitura gives a fitting brilliance to the arrangement, the first soprano part sometimes lies quite high, and the use of two sopranos requires extra care in regard to intonation.

The arrangers have adapted Vivaldi's original expression markings in order to better suit the recorder, but each has also retained a number of detailed dynamics in order to encourage a more orchestral style of performance. Gauthier even recommends doubling with soprano and bass to fill out the *tutti* sections in her arrangement. The parts in all the editions are clean, error-free and laid out thoughtfully.

THE GRAMMAR OF ORNAMENT: ORNAMENTATION & EMBELLISHMENT IN THE LATE BAROQUE, BY ERIC HAAS. Self-published (available from The Early Music Shop of New England, <www.vonhuene.com>, phone 617-277-8690), 1998. Melody instrument, Sc 30 pp. \$15.

VERZIEREN LEICHT GEMACHT: 50 SPIELSTÜCKE MIT ANLEITUNG ZUR STILGERECHTEN AUSFÜHRUNG VON BAROCKMUSIK FÜR 1 ODER 2 ALTBLOCKFLÖTEN, BY CHRISTA ROELKE. Heinrichshofen N 2483 (<info@heinrichshofen.de>), 2000. A & AA, Sc 64 pp. Abt. \$18.50 + P&H.

Ornamentation can be one of the most forbidding aspects of Baroque performance practice. Not only are many ornaments difficult to execute technically, but each historical period and locale (sometimes each individual composer!) presents a different style to master. While there is no shortage of literature on the subject of Baroque ornamentation—from facsimiles of the original sources to large modern tomes minutely dissecting the topic—the two publications under review take a practical approach, concisely presenting the essential facts about Baroque ornamentation, offering a number of musical examples illustrating various styles of ornamentation, and suggesting exercises to help the student gain first-hand experience.

Ornamentation is one of those topics that can never be completely exhausted.

Eric Haas's *The Grammar of Ornament* places Baroque ornamentation in the context of 17th- and 18th-century ideas about rhetoric. He describes ornamentation as creating gesture and accent, and relates those ornamental gestures to the many verbal rhetorical gestures identified in treatises of the time. He gives examples of a variety of grace-type ornaments, but the majority of the book is devoted to a discussion of free ornamentation. Haas presents written-out examples of free ornamentation by composers such as Telemann and Geminiani, but also includes his own systematic ornamentations of sections of Handel recorder sonatas, giving as many as 13 different versions, each illustrating a different ornamental figure (e.g., repeated pitches, passing tones, etc.).

Christa Roelke takes a more technical approach to the subject, presenting the

grace-type ornaments individually in some detail and including dozens of musical examples, almost always in duet form. Many of these examples are arrangements of pieces for a solo instrument with continuo, or just the two upper parts taken from a trio sonata, but they are generally well-chosen to demonstrate the use of the ornament under discussion. Her presentation of free ornamentation is briefer and less systematic than Haas's, building instead almost exclusively on historical models. She also includes a short section on dynamics, articulation, tempo and rhythm as they relate to ornamentation.

Roelke's title, *Ornamentation Made Easy*, is perhaps a little too optimistic. Her subtitle, which translates roughly as "50 Baroque Pieces for 1 or 2 Alto Recorders with Guidelines for Stylistic Performance," is a better description of the book's primary value as an examination of Baroque ornament signs in their original context. While the text of her book is in German only, the many musical examples will be clear to users of any language.

Haas's book will be especially helpful to those looking for guidance in regard to free ornamentation. Both books include concise but helpful bibliographies. *The Grammar of Ornament* includes some obvious typographical errors, but nothing that stands in the way of understanding.

In the end, ornamentation is one of those topics that can never be completely exhausted. There is always more information to be learned and new ideas to be explored. The best approach is probably to work with a good teacher, listen to good performances, and read as much as you can. Neither of these books gives the final word on the subject, but each does give a thought-provoking overview that will inspire students to further exploration.

Scott Paterson

FRANKLIN RIVER, BY MALCOLM TATTERSALL. Orpheus Music (<www.orpheusmusic.com.au>) OMP 102, Copyright by the composer, 1980. A solo. Sc 5 pp. Abt. \$9 + P&H.

12.5.83, BY DRAKE MABRY. Drake Mabry Publishing (<www.drakemabrypublishing.com>; <info@drakemabrypublishing.com>), 1983. A solo. Sc 10 pp. Abt. \$5 + P&H.

NEIN!, BY AGNES DORWARTH. Edition Moeck (Magnamusic) ZFS 760, 2002. A solo. Sc 5 pp. \$7.

Given the eclectic state of modern recorder music, it should not be a surprise that these three solo works seem to have

nothing in common. But if one looks beyond surface characteristics, they do share something. While all three use techniques, notations and formal structures that were pioneered in the avant-garde recorder music of the 1960s, each piece is in its own way an attempt to find new modes of expression for these devices.

Malcolm Tattersall's *Franklin River* is a 12-tone work that is surprisingly melodic and almost Romantic in its esthetic. Its most avant-garde aspect is its mobile form, which allows the performer to make choices in the selection and ordering of given material. This was used in many late-1960s works and is probably most familiar to recorder players through the still-popular *Fragmente* by Makoto Shinohara (it was actually invented by American composer Earle Brown, who was inspired by Alexander Calder's mobiles). But while Shinohara more typically applies this idea to a set of fragments that are different from each other except for an occasional "trope" (i.e., a brief insert consisting of generic material from another fragment), Tattersall allows the performer a choice of phrases (within each of the composition's five movements) that are more or less variations of the same essence; Tattersall calls them "commentaries."

Unlike *Franklin River*, Drake Mabry's *12.5.85* is not generated by a method or shaped by a melodic sense. It springs directly from an extraordinary instrumental technique, its three movements being held together only by a generic similarity and a few recurring patterns that may simply be under Mabry's fingers.

For all its temporal distance from the 1960s, it still has a cutting edge (or as is often said today, "bleeding edge") avant-garde feel. The second movement is more effective than the others, with its wild, continually building dynamism that requires very fast reflexes and intense focus. The first and third movements also have fast moments, but these are brief and sporadic, set amongst slow, sustained passages. Throughout, Mabry utilizes the performer's voice as a coloring device.

Agnes Dorwarth's *Nein! (No!)* is also built out of a super-virtuoso technique. The first of its three sections throws a barrage of sweeping fast runs and glissandos at the listener. The second features rapid staccato and sputato passages alternating with slow, sustained material, interrupted by loud verbal declamations. The last section is a perpetuum mobile that evolves from, and sort of snakes out of, an opening trill.

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These editions are beautifully printed. All of the page turns in 12.5.83 are bad, and therefore the piece can only be performed from a photocopy. The other editions have no bad page turns.

All three contain excellent instructions—*Nein!* in English, German, and French, the others in English only. *Franklin River* could be played by an advanced amateur; 12.5.83 and *Nein!* require the very highest level of technique. It is important that they be published because the example provided by history is that the spectacular virtuosity of the present will be the student level of tomorrow.

The spectacular virtuosity of the present will be the student level of tomorrow.

MIND YOUR STEP, BY ZANA CLARKE. Orpheus Music OMP107 (<www.orpheusmusic.com.au>), copyright by the composer, 2003. A solo. Sc 5 pp. Abt. \$10.50 + P&H.

MIND YOUR STEP, BY ZANA CLARKE. Orpheus Music OMP 108, copyright by the composer, 2003. AATB. Sc 8 pp, pts 2 pp each. Abt. \$12 + P&H.

Australian recorderist Zana Clarke is best known as the proprietor of Orpheus Music (a publisher of recorder compositions by Australian and/or Australian-based musicians) and for her mastery of singing in duet with her own recorder playing. To my knowledge, she has developed this technique beyond anyone else. It is required throughout the original solo version of *Mind Your Step*.

This work, like so much music today, mixes elements from different genres and times. It possesses the steady even beat of a march and stiff, jerky syncopated rhythms of ragtime music—two popular idioms from the early decades of the 20th century. In its excessive repetition and simple harmony, it resembles the minimal music of a more recent era.

Each measure of *Mind Your Step* is like a block—and the entire work a row of blocks, some identical, some similar, and a few that are different from the ones preceding and/or following. From a larger view, the piece wanders into a number of episodic territories.

Towards the end, it picks up momentum by introducing 16th-note runs.

In addition to the difficulty of singing a separate part while playing the recorder, there is also the difficulty of covering the wide range of the voice part: from e^b to c''' (an octave and a sixth). That compass also limits the gender of the performer to female, though Clarke suggests that a male recorder player might play the piece an octave lower on bass recorder while also singing the voice part down a corresponding octave.

Unexplained are the use in measures three and four of the recorder part of low e^b , which lies below the instrument's range. A very soft and veiled e^b may be obtained on an alto recorder by fingering low f^b and tightly sealing the bell hole, but it does not seem to be usable in this context.

In the quartet version of *Mind Your Step*, the original material is slightly fleshed out and transposed up a step. However, it is not based on an exact transcription of the solo version. Here and there, measures are added and subtracted, though the rationale for this seems unclear. One section builds into a Van Eyck-like variation, offering a dissonance and textural complexity that is foreign to the solo version.

In the quartet adaptation, the voices of the performers are used only in two brief sections, in both cases singing either in unison or octaves with the recorders.

The solo version is nicely printed, but all of the page turns are bad. The quartet score is excellent, but the notes in the parts are too closely spaced, especially in the first page of the top alto part. There are no page turns in the parts.

I did not find this music particularly interesting, but it may appeal to some.

Pete Rose

TALL BAMBOO: FOUR PENTATONIC SONGS, BY ZANA CLARKE AND BENJAMIN THORN. Orpheus Music OMP 097 (<www.orpheusmusic.com.au>), 2002. SAT, Sc 7 pp, pts 2 pp each. Abt. \$13.50 + P&H.

ABBOT'S BROMLEY HORN DANCE AND OTHER ENGLISH FOLKSONGS, ARR. BENJAMIN THORN. Orpheus Music OMP 063 (see above), 2001. SAT, Sc 12 pp, pts 4 pp each. Abt. \$15 + P&H.

Amateur recorder players and teachers will welcome these two sets of trios by the well-known Australian composers Zana Clarke and Benjamin Thorn, whose numerous compositions have been reviewed in this magazine. Most of their pieces are for advanced or professional players, with many calling for extended techniques, but

these two editions are well-suited for lower and upper intermediate groups. They are excellent teaching pieces that are fun to play and hear in performance.

Tall Bamboo, which is the easier of the two collections, contains four pieces that are strictly based on the G pentatonic scale (G A B D E)—the first notes taught by many recorder teachers to beginners. However, these pieces are not for absolute beginners, such as those in school music classes, because the ranges of the parts extend beyond the usual beginning notes. Most of the soprano and tenor parts range from low D to high E (although some stay within the octave), and the alto parts range from low G to high A.

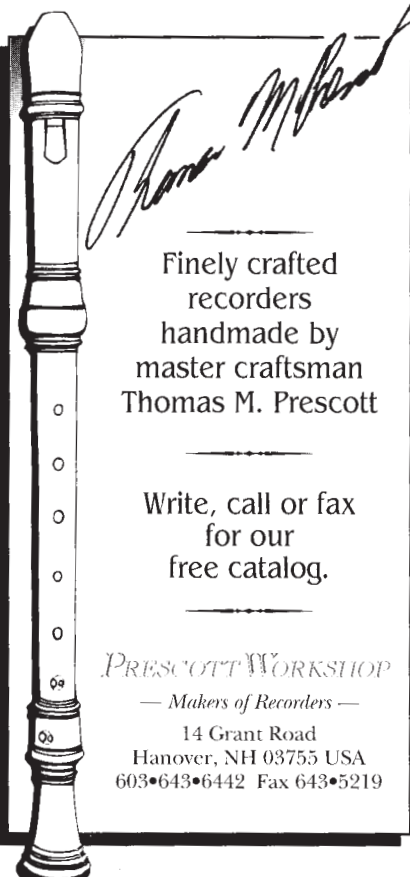
According to the Orpheus web site, the pieces in *Tall Bamboo* have "oriental resonances"—most pentatonic pieces seem to sound "Chinesey to our ears!" Happily, though, these pieces don't sound childish, and all parts are fun to play.

The title piece, "Tall Bamboo," effectively uses open fifths reminiscent of Medieval organum. "Long Road" features a Scottish-sounding melody (Celtic music is often pentatonic), which is given to the tenor recorder in a solo passage. The melody of "Red Lily" is accompanied by an ostinato-like duet in the lower two parts, featuring syncopation and a little welcome dissonance. This is the most interesting of the four pieces but may be the most difficult for novice recorder players because of the persistent low notes in the tenor and alto parts. The easiest piece of all, the merry "Rice Paddy," ends the collection.

Abbot's Bromley, for more experienced players, presents lively arrangements of seven English folksongs and dances: "Abbot's Bromley Horn Dance," "Ye Mar'ners All," "Droylsden Wakes," "John Barleycorn," "The Power Waltz," "A Sou'wester Blowing Billy," and "Lovely Joan." Displaying Thorn's skill as a composer, his arrangements differ from many other arrangements of folk music for recorder in that each part has its interest and challenges—technical, rhythmic and ensemble-wise.

Although most of the pieces are marked no faster than "moderato" or "con


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



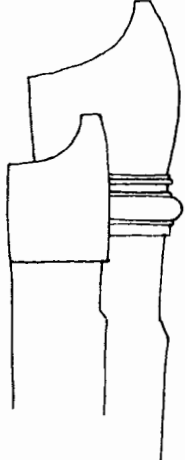
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moto,” agile fingering is required—not only for the soprano but also for the lower parts. Rhythmic challenges include the 5/4 meter signature in “Ye Mar’ners All” and a few hemiolas, such as the change from 6/8 to 3/4 in the top parts versus the prevailing 6/8 in the tenor in “Droylsden Wakes.” All of the pieces call for precision ensemble work, such as accurately fitting together the fast moving notes in two of the parts against the slower or rhythmically contrasting accompaniment part.

I highly recommend both of these well-crafted collections for teaching, recreational playing, and performing.

B-A-G BOSSA NOVA, BY JIM TINTER. Jim Tinter Productions (1-800-230-3577; <recorderman@hotmail.com>; <www.recorderman.com>), 2003. SS and SA opt. perc. with CD accomp. Student book 16 pp with CD, \$14.95 + P&H; Teacher Kit 31 pp with CD (and license to copy printed material), \$29.95 + P&H.

JINGLE BELLS IN 10 FLAVORS, BY JIM TINTER (REV. 2ND ED). Jim Tinter Productions (see above), 2002. Combinations of S, A, T with opt. perc. and CD accomp. Student book 16 pp with CD, \$14.95 + P&H; Teacher Kit 40 pp with CD (and license to copy printed material), \$29.95 + P&H.

Just listen to the introduction to “Hot Cross/Merrily Mambo,” the first piece in *B-A-G Bossa Nova*, and you will realize that this is not your ordinary classroom method book. Tinter uses two easy-to-play, though trite, songs (“Hot Cross Buns” and “Merrily We Roll Along”) to introduce fingerings and staccato articulation. But these tunes become “really cool” when accompanied by the lively mambo Afro-Cuban rhythms on the CD.

This is not your ordinary classroom method book.

Just one soprano recorder with the CD sounds great, but the score provides options for a second recorder (soprano or alto), an array of percussion instruments, and/or voices. The rest of the book offers further variations on “Merrily We Roll Along”/“Mary Had a Little Lamb” in the styles of pop music that kids love to hear—swing, R&B, big band, and bossa nova. The melody parts use only five notes (G to D), while the harmony parts, which can be played on soprano or alto recorders, add chromatics and high notes.

Therefore, the main challenge is to learn to play and feel the jazzy rhythms rather than to quickly add new fingerings. As an added challenge, two of the pieces leave room for improvised solos, and Tinter carefully teaches that skill through his Solo/Echo Patterns on the CD.

Furthermore, this is an unusual method book in that teaching is done verbally on the CD as well as in print. The Interactive Lessons on the CD use the rote method to teach fingerings, breathing, and tonguing; theoretically, a non-recorder player could be the instructor. Also on the CD are Demonstration Tracks for all of the pieces (with recorder on the melody), Performance Tracks (without melody), and Solo/Accompaniment Tracks (chords and rhythm only).

The Teacher Kit has suggestions for performing each piece and contains full scores as well as individual parts that can be legally copied after registration with the publisher. The Student Book, also with CD, is intended for purchase by parents who wish to encourage their children to practice the material at home. It contains briefer instructions and two- or three-part scores.

In similar fashion, Tinter’s *Jingle Bells in 10 Flavors* contains variations on the familiar holiday song with creative teaching and performing instructions for each piece, both in the Teacher Kit and on the CD. Most of the variations call for an ensemble of recorders and percussion instruments (to be varied *ad lib*), and all of the pieces can be sung as well as played (solfege symbols included).

The first piece, “Traditional,” introduces “Jingle Bells” in four recorder parts (S S S/A S/T) with sleigh bells and a lively CD accompaniment. “March,” is dramatized by a crashing cymbal and saluting players shouting “hey!” “Waltz” uses body swaying to encourage recorder players to play legato. “Swing” is in an unexpected 5/4 meter, which is carefully introduced on a CD Interactive Lesson.

“Cha-Cha” adds an ensemble of Latin percussion instruments to a recorder trio. “Rap” is performed with spoken words and rhythmic movements accompanied by a single soprano recorder and bass xylophone. “R&B/Gospel” calls for singing, clapping and hand-shaking, and it offers a “virtuoso” recorder student a part that extends to high G and ends with a glissando. “Country & Western” is to be performed “with an exaggerated western accent and lots of scoopin’ & slidin’!”

In “Native American,” the “Jingle

Bells” melody is accompanied by a persistent tom-tom beat. And a lively, swinging “Boogie Woogie” provides an “upbeat” ending to this set of variations.

Tinter, who is a public school teacher and composer for many instruments, “plays the recorder with the style, phrasing and passion of a jazz saxophonist.” He shares his experience in Orff, Kodály, Dalcroze, and music technology at many workshops and conferences in the U.S. and as far away as Japan.

Tinter’s arrangements in these attractive publications invite young recorder players, even beginners, to experience making music of the present before they are introduced to music of the past. This material encourages creativity and is versatile enough to use with single home-schoolers, small Junior Recorder Society groups, large general music classes, and even, for fun, with some adult ensembles.

Constance M. Primus

INCANTATIONS FOR THE SOLAR YEAR, BY WILL AYTON. Cheap Trills TR 40 (Magnamusic), 2003. SAT recs or TTT (TTB) viols, Sc 12 pp, 5 pts (2 in C clefs) 4 pp each. \$7.25.

Will Ayton was born in 1948 in Kansu province, China, of missionary parents. He received a bachelor of music education degree from Shenandoah Conservatory of Music, a master of music education degree from New England Conservatory of Music, and a doctor of musical arts in composition from Boston University. He lives in Providence, RI, with his wife and son. He is a music professor at Roger Williams University in RI, occasionally performs in various early music ensembles, and composes for a variety of musical media.

Incantations for the Solar Year contains four movements entitled: “Winter Solstice Song,” “Dance for May Eve,” “Summer Canticle,” and “Rune for Autumn’s Wind.” “Winter Solstice Song,” a moderately fast piece in D dorian (occasionally D minor, sometimes with a touch of Phrygian mode), gracefully moves along, emphasizing parallel thirds and sixths with some sporadic striking dissonance. All three parts are continually in motion, thus creating something of a “busy” texture.

The word “solstice” means “standing-still-sun”—at the winter solstice, because of the earth’s tilt, our hemisphere leans farthest away from the sun, and therefore the daylight is shortest. I wish that this publication had included an explanation as to how the music is connected to the literal meaning of “winter solstice.”

"Dance for May Eve" is another "busy" movement, in 6/8 time and in the key of B dorian. This is a fun piece, but it requires great rhythmic precision because sometimes the rhythm is trochaic (long-short) and sometimes iambic (short-long), and oftentimes these two rhythms go on simultaneously, lending a surprisingly thick texture to a three-part piece. At one point, a mystical D# appears, disappears, and then reappears. One gets the feeling that this D# wants to lead the piece into the major mode but just can't quite make it, so instead a G# appears, making the note "A" into a temporary tonic. The movement ends on a perfect fifth, lending a Medieval flavor to the conclusion.

"Summer Canticle" does sound like its title, with a kind of relaxed, wandering, carefree melody. When I played through this with a recorder trio, we had the problem of trying to make the melody heard over the accompanying alto and tenor parts. Occasionally, the alto or tenor is playing in a higher range while the soprano dips into its lower range. It is difficult to bring out this line unless the alto and tenor players really have control over dynamics and can play softly while staying in tune. Eventually the tenor recorder takes over the melody, but this is difficult to bring out against the continuing activity in the soprano and alto parts.

"Rune for Autumn's Wind" is my favorite movement. Again the music sounds like its title—the almost constant flow of eighth notes is occasionally interrupted with bursts of 16th notes, and these bursts sound like wind gusts.

I feel that all of the movements have a surprisingly thick texture for an SAT piece. All three parts just want to stay active throughout. It takes a certain amount of skill with articulation to avoid the "notey" sound that can result from the active parts.

Although there is nothing difficult technically about any of the individual parts, a tight and very controlled ensemble is an absolute necessity. Otherwise, the many instances of parallel thirds and sixths, and places where rhythms are subtly different from each other (trochaic vs. iambic), can sound quite chaotic. Therefore, I would recommend this piece only to advanced recorder ensembles.

However, I would probably prefer to hear this piece played by viols, rather than recorders, as viols have more dynamic control and thus more ability to de-emphasize parts that are clearly only accompaniment.

Susan Groszkreutz

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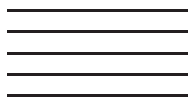
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OPENING MEASURES



Plodding—how to avoid this flaw

Plodding is not so much a recorder issue, as one for musicians in general—but, since I often meet up with it in recorder players, I think I should address it here.

We all recognize the sound of plodding players. Everything sounds heavy and uninspired, stuck in the mud. As a recorder player, you can remedy this problem in several ways.

Plodding is the result of playing every beat strongly, with equal emphasis, combined with a lack of flow from note to note.

Plodding is the result of playing every beat strongly, with equal emphasis, combined with a lack of flow from note to note. Plodding is also the result of a lack of variety in length of note, articulation and dynamics. Vary any of these things and your music will be less plodding.

Try it out: play the following phrase of music on soprano, alto or tenor recorder. Purposefully make each note just as strong as all the others—use equal emphasis and loudness, and play each note for its full value. Articulate all notes with “t.”

From *Select Preludes and Voluntaries for the Flute (1708)*
published in full in *The Baroque Solo Book*

Dolce 111

Johann Christoph Pepusch

31, first half



What do you think? How do you sound? Not very graceful, I would guess! You might like to record yourself playing in this way for reference.

Next try to work with each of the variables mentioned above: articulation, length of note, and dynamics (loudness/quietness). If you just recorded your plodding version, you should also record each of the following versions—but don’t listen to the recording. Hands off for now! (Further instructions will follow below.)

Articulation

Using just two syllables—“t” and “d” with any vowel between “ee” (i) and “oo” (u)—will give an incredible amount of shape to your melody.

Before applying these syllables to your piece of music, practice the following articulations.

Play the note “g” over and over in quarter notes articulating “t–t–t–t–” and so on, at about 72 on the metronome. Keep each note the same in all ways, but play with a sense of direction, moving forward.

Play “g” over and over in quarter notes, articulating “t–d, t–d, t–d, t–d” and

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so on. Notice how the “t –” leads into the “d.”

Play “g” as above, but now articulating “t–d–d–d, t–d–d–d–.” Notice that the “d’s” help you to keep your air flowing from note to note.

Now play the tune below—the same tune as before, with a different articulation. How do you sound? Is it any better than before?

So, using “t–d” results in one stronger and louder note followed by a softer and quieter note. We might call this micro-dynamics, because the dynamic effect occurs in a very short space of time.

We also need to think about the larger picture. Make a long *crescendo* or *diminuendo* extending over many notes.

As you blow louder, allow your cheeks to puff out, blowing with an “oo”

vowel; feel yourself to be big and round with rich sound.

As you blow softer, imagine your sound focusing to laser beam fineness while gradually changing your vowel from “oo” to “ee.”

This, together with articulation, will result in small dynamic variations within a large dynamic shape. How exciting the music becomes!

Record all your variations. Then put your recording away in a safe place and wait one week.

After one week, listen to all your recordings. What do you think? How does your music sound? How do you sound?

I hope and expect that you will be pleasantly surprised, if not astounded, by the grace and flow of your playing, when compared with the plodding nature of the first version.

You can use all of these musical tools, in everything you play, to create sounds of beauty and elegance.

Frances Blaker

From *Select Preludes and Voluntaries for the Flute (1708)*

published in full in *The Baroque Solo Book*

Dolce 111

Johann Christoph Pepusch

31, first half



Practice a few times before recording.



Length

When you use a combination of syllables, the note length is also changed. Go back to the “t–d, t–d, t–d, t–d” from above. I pointed out that the “t–” leads to the “d.” In other words, the “t–” note is blown for its full length. What I did not mention is that the “d” (notice that this is different from “d –”) is allowed to be passive—the air flow weakens to almost nothing, giving a shorter note with a little silence following.

Play the bit of music again with the articulation I suggested above, but this time listen closely to the eighth-note passages with alternating occurrences of “t” and “d.” Notice how the various articulations also effect the lengths of your notes. You might like to exaggerate the effect a little so that you can clearly feel and hear it. Record yourself both ways—exaggerated and normal.

Strength (and loudness/quietness)

You have probably just noticed that I said the “d” is “allowed to be passive—the air flow weakens to almost nothing.” Alert readers will realize this means that the note using “d” gets softer, less loud, *piano*! That’s just fine—we can use this effect.

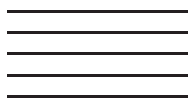
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CHAPTERS & CONSORTS



Workshops abound, young recorder players in action, and a new recorder orchestra in California



The **Desert Pipes (Phoenix, AZ) Chapter** of the ARS holds an annual *Workshop in the Pines* during the summer, when temperatures soar above 115 and stay there. The meeting is sponsored by the **Mountain Winds Recorder Consort** of Prescott, AZ.

In 2004, when the group was planning its third annual gathering, it learned that **Vicki Boeckman** would be visiting family in Cottonwood, AZ, just down the road from Prescott—serendipity! Boeckman agreed to spend the day leading the workshop, and a wonderful time was had by all.

In addition to playing some “large” works for recorder orchestra (see photo above by *William Stickney*, with *Boeckman directing at left*), the workshop participants enjoyed the chapter’s typical fundraising event—a garage sale! Participants were asked to bring music, books, CDs and other small items. These were donat-

ed to the chapter and sold for small amounts. All proceeds go to help fund future workshops—like the March 2005 concert and workshop, when we look forward to seeing Boeckman again with the trio **Wood’n Flutes** in Phoenix.

Beverly Jackson of Grand Junction, CO, invited local teachers who use recorders in their classes to attend a half-day workshop given by **Connie Primus** on September 11. Other local

recorder players and early musicians also attended.

For this playing session, Jackson asked Primus to include music and ideas from the **ARS Junior Recorder Society** program. Selections based on the structure of the JRS (Volume 1, “Folk Music;” Volume 2, “The Recorder Through History;” and Volume 3, “Modern Recorder Music”) led to discussions on the history of the recorder and its repertoire.

Among the pieces played were the Medieval motet, *Alle Psallite*, which encouraged experimentation with instruments available in the classroom; Van Eyck’s variations on the folk song “Bockxvoetje” (Goat-foot), which challenged faster-fingered players to play the divisions while others played the simple melody; and Bob Margolis’s *7-Minute Recorder Quartet*, which provided an introduction to aleatoric, avant-garde

music—and which will be remembered by all, whether they liked it or not!

A blow has been struck for the recorder at Oak Park (IL) River Forest High School, where **Laura Osterlund** recently was a winner in the annual concerto competition. To the best of anyone’s knowledge at the school, this was the first time a contestant has entered it playing the recorder, much less won the contest.

Laura was a 2002 ARS workshop scholarship winner.

Competing in the concerto contest as a sophomore against about 20 others, mainly upper classmen playing piano, violin, flute and other instruments, she played the only pre-Classical work: Vivaldi’s *Concerto in C* on soprano recorder.

The competition was held in two parts. All entrants competed in the first stage, a closed-door audition before a three-judge panel of the high school’s music faculty. Eleven performers were selected for the second phase of competition, an open performance before a live audience, with three judges brought in from outside the school district.

Laura was named a co-winner with two other performers—seniors playing violin and piano. Along with her co-winners, she will play her competition piece with the high school orchestra in a public concert, tentatively set for December.

Earlier in the summer, other Chicago-area young recorderists gave their first concert before a large audience of parents, teachers and other students. The fourth-

The Aeolus Recorder Konsort in Arkansas celebrated Labor Day weekend on September 3-4 with a master class and a workshop directed by Lisette Kielson (standing at left, front row). The workshop was held in downtown Little Rock at the Central Arkansas Library. It was entitled “What Attitude!: Chromaticism as a Means of Expression in 16th and 17th Century Music” and was an enticing look into the late-Renaissance and Baroque use of chromaticism. The workshop included music by Frescobaldi, Stephan, Pachelbel, Tomkins/Simpson, and Sweelinck. Participants included players from Oklahoma and Missouri in addition to Arkansas. (Photo by Don Wold)





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graders of **Murray Language Academy** marched in to perform at the June 15 School Year Awards Assembly, playing *Aura Lee* (with percussion assistance from Chicago Chapter member **Hilde Stanulis**) and *Sakura*. They had been prepared for the recorder program by **Tim Andrews** with the help of teacher **Mary Ellen Ziegler**. More importantly, they also receive assistance from the Chicago Chapter's outreach program and its **Kroesen Scholarship and Education Fund**.

Five members of the **San Francisco (CA) Chapter** gave an October benefit concert at St. John's United Church of Christ, which provides meeting space for the chapter. Performing Medieval, Renaissance and modern music were **Mary Carrigan**, **Jack O'Neill**, **Susan Richardson**, **Daniel Soussan** and **Dana Vinicoff**. Proceeds of the concert, the second annual event, are shared by both chapter and church.

The **Moss Bay (WA) Recorder Society's** annual trek to Enumclaw to play music with the **Cascade Recorder Consort** was a great success. Among selections led by **Claire Wesley** at the May meeting was a song by Felix Mendelssohn, chosen for a summer afternoon spent in the country. **Wini Jaeger** also conducted an eight-part *Sinfonie* by Viadana, in which the solo band did not mind sitting outside the meeting room for a special effect. The final work was a folk song entitled *The Clammy Trip*, appropriate for the day's weather.



Olde Pipes Consort members are: (back row, l to r) Felix Nepveux, Pat Davis, Gene Wachter, Joan Smith, Tony Elliott, Martha Rudisill and John Thomas; (front row, l to r) founder/director Hillyer Rudisill, Adelaide Nichols, Ursula Stuerken, Erika Stancliff, Joan Matzner and Rudy Matzner.

Hillyer Rudisill has submitted the first official photograph of a new consort, the **Olde Pipes Consort** in Charleston, SC. The group meets at the Lowcountry Senior Center, which opened in 2002. Shortly after that, Rudisill began working with the group as its volunteer director. He writes that, at age 70, he's the only member of the current group who is not completely retired—he still teaches philosophy and music appreciation.

The consort members have varied musical backgrounds, ranging from those who have never participated in any music to those who previously have played recorder (some 60 years ago!) or other instruments.

Jan Smith sent news that the **Northwinds Chapter** in upper Michigan held an April workshop led by **Bob Pattengale**, retired professor of

early music at Moorhead College (ND). Six of the group also presented a program in May for 75 fourth-graders who had been learning recorder in their music class. To help the youngsters visualize the history of music and of the recorder, the group made a timeline (shown in photo below) using information found in Natalie Jane Prior's children's book entitled *The Recorder: How it changed the world, saved the universe, and topped the charts*.



A consort including (clockwise from left) Mary Margaret West, Bev Koester, Nell Waltner and Cindy Osborne, with Triangle (NC) Recorder Society music director Patricia Petersen facing away and holding drum, played at the TRS spring recital on May 16.

Young Recorderists at Play

Recorder Kids of Rogersville, AL

On May 11, the **Rogersville Recorder Kids** performed their third annual spring recital at the Lauderdale County School in Rogersville, AL, located about 40 miles west of Huntsville on the Tennessee River. The Recorder Kids program is a joint project of the **Rogersville Optimist Club** and the **Birmingham ARS Chapter**.

For the past three years, the Rogersville Optimist Club has provided the necessary financial backing for music and instruments—and this past year they added money for a teacher's aide. The Birmingham ARS Chapter has provided a volunteer teacher to organize the project and to teach two or three weekly after-school recorder classes each semester. Rogersville resident **Susan Roessel**, a member of the ARS Board and treasurer of the Rogersville Optimist Club, leads the project.

The purpose of the program is to offer to students a level of musical instruction that would not normally be available. Anyone in the fourth and fifth grades of the local elementary school is invited to join.

On the recital, players included beginners, plus an intermediate group that had studied recorder last year and some third-year students. This year's new teacher's aide was a charter member of the program and an invaluable help with classes.

The Recorder Kids program was started at a time when no music classes were included in the third or fourth grades at the school. That has fortunately changed.

The program is now offered to fourth and fifth graders, with a maximum of eight Kids in a class. There have been as many

as three after-school classes taught weekly.

The Kids are encouraged to work at their own pace and to enjoy being recognized by earning *Levels*. Most of the kids can earn the early *Levels* in one semester.

The first three *Levels* concentrate on soprano recorder. Using the *Sweet Pipes Recorder Time Book 1*, they work on blowing, breathing, tonguing, tone quality, intonation and reading music. Once they can play the first two duets in the book, they earn *Level A*: the *Duet Time* book. Work begins on duets and ensembles with several to a part, augmented by accompaniments in the book and use of the CD that corresponds with the book.

After completing *Book 1* and two duets, Kids earn *Level B*: *Recorder Time Book 2* plus a soprano, which works well with small hands—they love the tiny recorders. Kids work on the first tunes they learned, using proper soprano fingerings, while continuing to learn soprano fingerings, a process that moves along quickly.

When Kids are ready, they may borrow one of the two tenor recorders the program owns. Three of the current group have bought their own tenors.



Rogersville Recorder Kids (l to r): Megan Love, director Susan Roessel, David Prosser, Casey Bloodworth, Josh Howard, Katie Rogers (teacher's aid, behind Josh Howard), Brent Thacker, Jacob Strickland, Chastity Singleton, Monica Moss, Sarah Weems, Baily Payne and Jesse Williams.

For *Level C*, the Kids play tunes from the first half of *Book 2* as well as several tunes on soprano. Since they read music quite well at this point, some will play tunes from a hymnal or other books. (One asked that *The Star Spangled Banner* be written out for him. Even though it required three new notes, he was able to play it by the next week.)

After finishing *Level C*, each Kid can decide to start learning alto (if the reach is comfortable), or continue with soprano or tenor. Two of the Kids are able to play bass (unfortunately the program only has one!). The May recital was the first with students playing an SATB quartet.

As the Kids continue to progress, *Levels* will be added, with an eventual goal for them to pass the **ARS Level I Exam**.

If others are interested in establishing similar programs, contact Roessel at <sr dura@hiway.net>.



The Darrington Recorder Ensemble (l to r): Jessie Green, Breanna Miller, Daniel Botamanenko, Joe Roy, Tim MonteCalvo, and organizer Kim Wardwell. (Photo by William Stickney)

The **Darrington Recorder Ensemble (DRE)**, organized by **Kim Wardwell**, was surprised at the warm reception they received when they played at the Seattle (WA) Recorder Society members' night in May. The group's youngsters live in an economically recessed lumber industry area near Marysville, WA—where Baroque and other classical music is not common, and the recorder is often viewed as either a toy or a pre-band instrument. The group involves adults and young players, a prime example of mentoring to help keep youth interested.

The student half of the DRE—Jessie Green (ninth grade), Breanna Miller (sixth grade) and Daniel Botamanenko (fifth grade)—all started playing recorders as fourth-graders. They have each taught themselves to read and play SATB recorders, while learning two or more band instruments.

At the Seattle Recorder Society's meeting, DRE performed *Passo Mezzo*, which required that each student perform *ad lib* solos, and Pachelbel's *Canon in D*, into which they seamlessly inserted a student arrangement of the Beatles tune *In My Life*—to the surprise of the listeners.

CHAPTER NEWS

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Introducing LARO, A New Recorder Orchestra

A new organization has appeared on the Los Angeles (CA) music scene.

The (greater) **Los Angeles Recorder Orchestra** (LARO) has been rehearsing since August, while a board of directors is tackling the legal and financial chores of creating its permanent structure.

The goal is to offer professional and qualified amateurs a forum for high-level playing and performing. "Our hope for LARO is to give Southern California a new look at the recorder in all voices, from soprano to contra bass," said conductor **Tom Axworthy**. "The repertoire is also new and challenging."

LARO was the inspiration of musician, teacher and longtime ARS member **Lia Starer Levin**, who for years had been tracking reports and accumulating recordings of recorder orchestras that were popping up around the globe. Her appetite was whetted.

"Like many musicians, when attending concerts, I felt a certain yearning to occupy a seat in the orchestra, to be an active part of the performance," she said. "Because of their specialized historical style, recorderists are not accepted as regular members even of community orchestras, except occasionally as soloists. I finally decided that if I wanted to play in such an orchestra, I had to create it."

There is no estimate of the growing number of recorder orchestras in the music world today. Axworthy cited groups in northern California, two in New York, and several around the world, notably in England, New Zealand and The Netherlands.

With Axworthy, an active performer in many ethnic, specialty and classical chamber music groups, Levin assembled a board of directors. Invitations were sent out to a number of potential members, offering the opportunity to perform in a group that allows the players to discover multi-part works especially written or arranged for recorder, a repertoire that could not be played with small ensembles.

"Arrangements are being done of Romantic and modern works for the recorder," said Axworthy, who has also arranged two compositions for LARO. "We are no longer limited to the experience of early music, although it also works well with the recorder."

LARO hopes to present two concerts a year and is looking forward in November to the visit of German virtuoso Matthias Maute. A noted recorder and Baroque flute player, he will perform and also visit a LARO rehearsal as guest conductor.

With about 30 members, LARO (pictured below) is still auditioning new members. Those interested can contact Axworthy by e-mail at <scemc@earthlink.net>. The group would also like to hear from other such orchestras about their experiences.

"We want to show the abilities of highly talented players and further the growth of new players," said Axworthy.

Connie Koenenn



Mini-Workshop in New Orleans

In June, **Alejandra Lopera** (seated in center of photo above) from Arequipa, Peru, visited the **New Orleans (LA) Early Music Society** while her husband attended a medical conference in the city.

Lopera—who studied composition at the North Carolina School of the Arts (UNC) and studied recorder with David Bellugi at the Luigi Cherubini State Conservatory of Florence, Italy—is an outstanding recorder player and harpsichordist.

She teaches recorder and music history at the Saint Agustin State University of Arequipa, and she directs and plays in the Ensemble Barroco de Arequipa. Lopera has given solo recitals in Peru, the U.S., Italy and Argentina and has performed with the best orchestras in her country.

For the workshop, Lopera brought a selection of Peruvian folk, colonial, Baroque and modern music for the chapter to play; several of the pieces were her own arrangements. The group was especially interested in the similarities to European music of the same periods, and in the rhythm and chord-like structure of the folk music that is so reminiscent of Peruvian pipe music—exported by street musicians and now heard in cities throughout the world.

Lopera also brought music of her own composition, including *Canzona Nova* for "flauta dulce" soprano and harpsichord, as well as CDs of 17th- and 18th-century music played by her and her ensembles.

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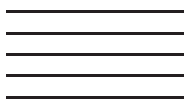
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ADVERTISER INDEX

AMERICAN ORFF-SCHULWERK ASSN.	34
AMERICAN RECORDER SOCIETY	29, 30, IFC, IBC
BEATIN' PATH PUBLICATIONS	33
STEPHAN BLEZINGER	31
JEAN-LUC BOUDREAU	11, 22
BOULDER EARLY MUSIC SHOP	11
COURTLY MUSIC UNLIMITED	34
EARLY MUSIC AMERICA	23
HONEYSUCKLE MUSIC	14
KATASTROPHE RECORDS	33
BILL LAZAR'S EARLY MUSIC	35
MARGRET LÖBNER RECORDERS	25
KEITH E. LORAIN EARLY DOUBLE REED SERVICE	6
MAGNAMUSIC DISTRIBUTORS	BC
MOECK VERLAG	15
MOLLENHAUER RECORDERS	IFC
PRB PRODUCTIONS	39
PRESCOTT WORKSHOP	31
PROVINCETOWN BOOKSHOP	33
THE RECORDER MAGAZINE	4
THE RECORDER SHOP	40
SCREAMING MARY MUSIC	27
SWEETHEART FLUTE CO.	3
JIM TINTER PRODUCTIONS	37
VON HUENE WORKSHOP, INC.	18
J.D. WALL PUBLISHING	10
WICHITA BAND INSTRUMENT CO.	14
YAMAHA CORPORATION	9
DOMINIK ZUCHOWICZ	14