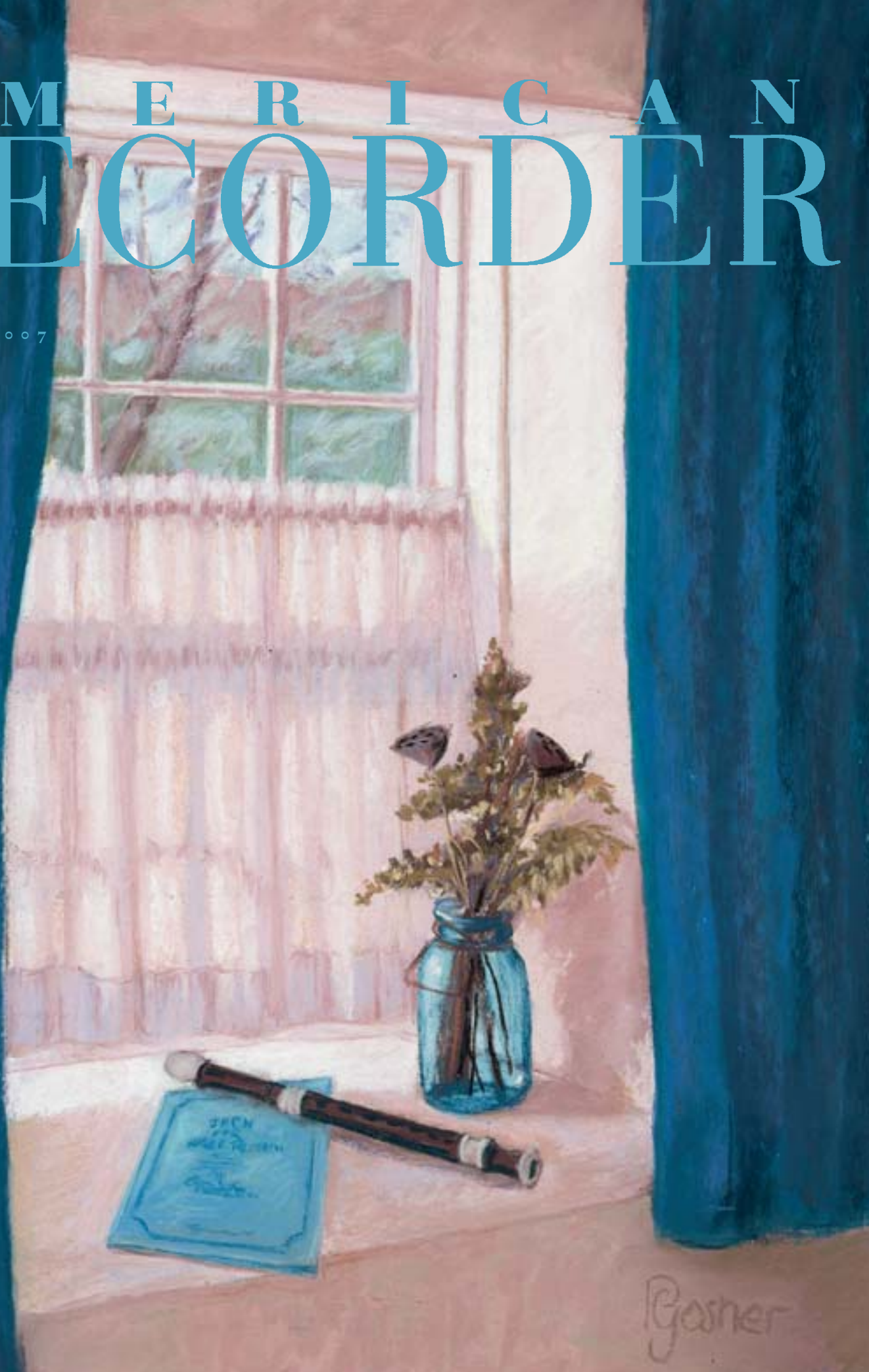


# AMERICAN RECORDER

NOVEMBER 2007

PUBLISHED BY THE AMERICAN RECORDER SOCIETY, Vol. XLVIII, No. 5



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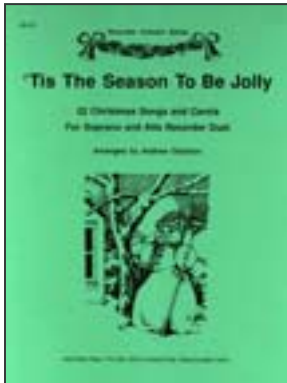
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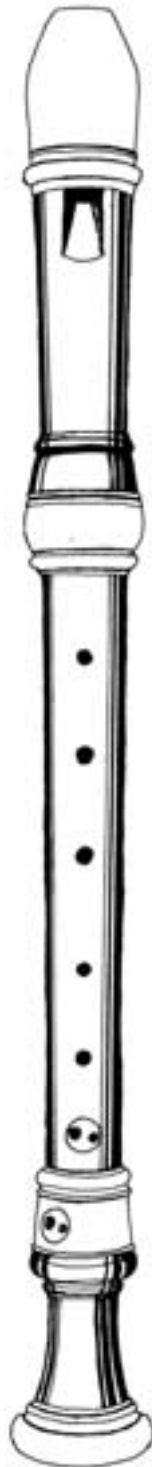
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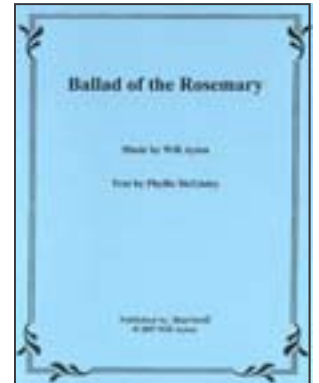
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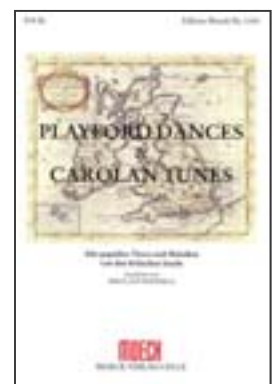
PP00176 ~ Locus Iste: Anton Bruckner, for SATB recorders, \$5.75

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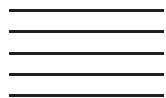
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# EDITOR'S NOTE



Occasionally it seems like the stars align, and multiple authors send in writings that are amazingly related. This was the case with this issue.

We all run into situations where it seems that the recorder is not treated as a serious instrument. In this issue, ARS President **Letitia Berlin** uses her message to suggest possible ways to counter that problem (page 3). In the Education department, **Isabel Wundsam Haug** recounts how she has faced this problem, as well—surprisingly, in Germany as well as at a Waldorf School in California (page 12).

You'll find connections between the article written by **Eileen Flory** about recorder happenings on the West Coast during the 1940s and '50s (page 9) and the **Music Reviews** department (page 26). A key West Coast figure was **Paul Ashford**, whose music is now being made available; four of his pieces are reviewed in this issue.

Another fortuitous connection came about when an article, originally submitted for the very full September issue of *American Recorder*, had to be delayed to this issue. It is a personal observation by **Greta Hryciw** on her recorder orchestra experience (page 24). **Frances Blaker**, in her Opening Measures column, gives concrete suggestions, from the viewpoint of a workshop clinician, on ways to get the most out of being part of a recorder orchestra (page 20).

Some of the connections in this issue are actually follow-ups to previous articles. In the Response department, **Rex Reed** read the May 2007 President's Message and wrote with information about an intriguing symphony orchestra work that features alto recorder, which he felt fortunate to perform (page 14). **Daphna Mor** sends us an update, in Department of Amplification, on her volunteer activities teaching recorder to girls affected by HIV/AIDS in Africa (page 15).

There are more connections in this issue of the magazine, and also in this *ARS Newsletter*—and I'm sure you'll be able to unearth them as you read both.

*Gail Nickless*

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Volume XLVIII, Number 4

November 2007



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**ON THE COVER:**  
"Santa Fe Window  
with Recorder,"  
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Berkeley Festival founder plans his retirement;  
workshops report about new locations*

GAIL NICKLESS, Editor

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

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# PRESIDENT'S MESSAGE

As recorder players, we've all had our share of questions like "You play the recorder? You mean you push buttons on a cassette player?"; or "Oh yeah, my fourth-grader plays that—they call it a flutophone." It's clear that our instrument suffers from a lack of understanding from many sides: non-recorder playing musicians, both amateur and professional, and the great unknowing public—those who don't even know what a recorder is.

In the words of Rodney Dangerfield, we don't get no respect! Let's work together to change this. Here are some ways to improve the recorder's image.

We can start by spreading accurate information about our instrument.

Ask your local colleges to offer it as an applied instrument. If you are lucky enough to have a professional recorder player in your community and would like to take lessons or already are, ask a local college to consider hiring your teacher so that you can take the lessons for credit.

Do you subscribe to a chamber music or orchestra series? Ask the organizers to bring in recorder groups and soloists. Do you live in an area with no professional recorder players? Ask a local college or arts organization to bring in a recorder group for a residency.

Donate a recorder CD to your local NPR station. (Make sure you call once in a while to request that they play it!)

Second, each of us can show respect for the instrument with our own playing, regardless of each individual's playing level. If we plan to perform in public, we owe it to ourselves and to our audience to prepare adequately. It is simply a matter of demanding excellence at all ability levels, from both ourselves and our fellow players. Even if we just play *Hot Cross Buns*, we can play with beautiful tone and a sense of the music's meaning.

Third, we can ask for more recorder in the schools. Do you have a child or grandchild in a school recorder class? Make a point of thanking the school and the teacher, and offer to help with recorder classes or in any way you can.

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## Here are some ways to improve the recorder's image.

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Call the ARS office for extra copies of this magazine and give one to the music teacher, if he or she is not a member. If you have a group that plays in schools, offer a class or school demonstration to the teacher, if that seems appropriate.

If your school doesn't offer recorder, ask the principal to add it to the curriculum or to an after-school program, if one exists. If your principal needs names, contact the ARS office for a list.

(The ARS is currently conducting a survey of groups that use the recorder in school presentations, in order to provide a more comprehensive resource for schools. Once the results are compiled, schools and others can ask the ARS for a list of groups in their area who can give demonstrations. If you belong to such a group or give demonstrations as a soloist, log on to <[www.americanrecorder.org](http://www.americanrecorder.org)> before **December 15** to take part in this survey.)

Encourage school music teachers to keep recorder classes going in the middle and high schools. Must band and choir be our teens' only choices? I've heard some very good high school recorder groups, products of dedicated teachers who know their students can make beautiful music with the recorder.

The route to creating respect for our instrument in the future is through today's children. If we can change the view of the recorder, nation-wide and world-wide, from that of a pre-band instrument to that of a viable instrument for teens and adults, we will have made a profound change in our musical lives—and in the way music education treats the recorder.

Enough already, you say? I know that many of you just want to play and have fun, and I'm all for that. Although I am a professional recorder player, I now play

*Recorders don't get no respect ...*

the ukulele for fun. This gives me great enjoyment, though I wish I had more time to practice and improve.

Wherever you find yourself in the world of the recorder, if you are frustrated with the lack of respect we get, join me in becoming an advocate for the instrument. If you have found a way to make a difference in how your community perceives the recorder, let us know about it.

Your ARS Board has just had its fall meeting in California. We were treated like royalty by the wonderful organizers, hosts and chapter members of the **Orange County Recorder Society** and the **Southern California Recorder Society**. Thanks to all of you Los Angeles-area ARS members for making our stay so enjoyable and productive. We had fruitful discussions and moved forward with a variety of projects.

We want to make the American Recorder Society the premier resource for recorder players all over North America. Read AR and check the ARS web site regularly to see how we're doing.

And don't forget to think about running for the Board yourself in the upcoming elections! Keep your eye on the ARS *Newsletter* for more about that process.

Letitia Berlin, ARS President  
<[tishberlin@sbcglobal.net](mailto:tishberlin@sbcglobal.net)>

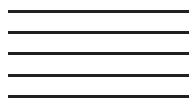


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# TIDINGS



*New locations for summer workshops (including a cave performance), Berkeley Festival creator to retire*

## Berkeley Festival Creator Robert Cole to Retire

Cal Performances (CalPerfs) director **Robert Cole**, whose vision turned Berkeley, CA, into a destination for internationally celebrated artists, will step down at the conclusion of the presenting organization's 2008-09 season.

In 1990, Cole founded the **Berkeley Festival & Exhibition** of early music, now a biennial weeklong international festival presented in association with the University of California (UC) at Berkeley department of music, the San Francisco Early Music Society, and Early Music America. The next Berkeley Festival is set for June 2008.

A conductor and instrumentalist by training, Cole assumed directorship of CalPerfs in 1986, bringing a keen ear and eye for young talent as well as an aesthetic that has led the organization to regularly mount world, American and West Coast premieres in dance, music and theater. He has taken CalPerfs from a respected regional performing arts presenter, with about 45 events annually and a budget of \$4 million, to one that shares acclaim with the greatest performing arts centers and festivals in the world, annually presenting some 80 events in 130 performances with a budget of \$14 million. Audiences have responded enthusiastically with ticket

sales increasing more than ten-fold since 1986.

From the beginning of his tenure, Cole established long-term relationships with important artists and scholars, commissioned and produced new works and discovered new talent.

"I had the idea to make [Berkeley] more like a London, New York or Paris where the greatest artists come from all over the world," stated Cole in a 2005 KQED interview. "That was my goal when I came here and that's what we've been working on ever since."

Cole commissioned and presented an impressive list of premieres with the Merce Cunningham Dance Company, including the American premiere of *Ocean* (1996), and the world premiere of Cunningham's masterpiece *Biped* (1999). Cole additionally commissioned or co-commissioned new works from theater/opera director Peter Sellars; choreographers Twyla Tharp, Bill T. Jones and Pascal Rioult; the Kronos Quartet; actor/director Robert Lepage; and performance artist Laurie Anderson, among many others.

Soon after Cole arrived, the campus's Student Musical Activities program was brought under his leadership. With his

training as a musician and conductor, he welcomed the opportunity to shape extracurricular music activities—the University's Cal Band, UC Jazz Ensemble and UC Choral Ensembles which includes BareStage Theater productions.

As arts funding has continued its precipitous drop, schools have turned to CalPerfs to fill the gap. In the past 20 years, the organization has expanded arts education offerings both in schools and on campus. More than 100 programs are presented annually.

In recognition of Cole's achievements, in 1997 UC Berkeley Chancellor Chang-Lin Tien awarded him the Berkeley Citation, the campus's highest administrative award, bestowed on an individual who has "rendered distinguished or extraordinary service to the University." In 1995, Cole was made Chevalier of the Order of Arts and Letters by France's Minister of Culture and Francophonie. He received the William Dawson Award for Programmatic Excellence from the Association of Performing Arts Presenters in 1998.

Cole is a graduate of the University of Southern California school of music and studied conducting with Richard Lert and Ingolf Dahl in California, with Leonard Bernstein and Leon Barzin at Tanglewood Music Center, and with Hans Swarowsky in Europe. Prior to his Berkeley appointment, Cole was executive director of the Brooklyn Center for Performing Arts at Brooklyn College in New York, and previously served as executive director of the Bardavon 1869 Opera House in Poughkeepsie, NY. He was Associate Conductor of the Buffalo Philharmonic Orchestra, and was Music Director and Executive Director of the Ballet Society of Los Angeles, CA.

Cole has served on panels for the New York State Council on the Arts, California Arts Council and National Endowment for the Arts, and on the boards of Early Music America, San Francisco Early Music Society and International Society of the Performing Arts.

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## Bits & Pieces

The **Indiana Recorder Academy** was held in July at Harmonie State Park in Indiana. Recorder students, ages 13-18, studied for 12 intensive days with **Eva Legêne** of Indiana University, **Wolfgang Dey** from Germany, and **Laura Hagen** from New York. The park creates a marvelous environment for students to devote time to new repertoire, classes in technique and performance practice, private lessons, and explorations in world music.

The students prepared music for six unique performances. On a sultry Saturday evening, they played an outdoor concert for 80 campers. On Sunday, at Marengo Caves, the Recorder Academy students were granted special permission to perform in “Music Hall” cave!

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### *At Marengo Caves, the Recorder Academy students were granted special permission to perform in “Music Hall” cave!*

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That same day, the students participated in a centuries-old tradition and played for evening Vespers at the Benedictine Monastery in St. Meinrad, as the monks solemnly assembled for evening prayer. Afterwards, they were invited to dinner and a special tour of the abbey.

One evening the students were able to perform for **Mickey Grimm** (New Harmony, IN, percussionist, known for playing with pop/folk/Americana band *Over the Rhine*). After a jam session, he took them to visit a moonlit Indian Mound near the Wabash River. Seated in a circle, students improvised on Native American flutes as he kept the drumbeat.

The final performance in a local church allowed students to experience a more traditional concert setting, with Baroque sonatas plus a variety of challenging old and new recorder ensemble music.

Students in the Multi-Media Project, including a poet, created a piece about a small boy who searches for meaning as he ages. Using a spiral as the musical theme, a “Pied Piper” led the audience through

New Harmony’s hedged labyrinth as other students acted out the story with stick-puppets. In the center, a round composed by a student was performed and, as the audience returned to its first location, the narrator played a haunting ending on bagpipes. Musicians, parents, and town folks remained, standing in the moonlit dark—loathe to leave such a beautiful garden in the magical town of New Harmony.

For information about the next Indiana Recorder Academy (July 26 to August 7, 2008), please contact Legêne <elegene@indiana.edu>.

**Tricia Snell**, a Suzuki flute/recorder teacher in Portland, OR, reports that the **Oregon Suzuki Institute** expanded to include wind players for the first time during summer 2007. In addition to master classes and group classes for string players and pianists, the Institute offered the same for recorder and flute players.

Throughout the week-long music camp, **Mary Halverson Waldo** led recorder players in a variety of folk songs and Baroque pieces, from “Twinkle, Twinkle Little Star” to Handel’s *Bourée* from *The Water Music Suite*. Also performing on the faculty concert, she played divisions, in the late Renaissance improvisatory style by Giovanni Bassano, on the Italian madrigal, “Ancor che col Partire” by Cipriano de Rore—a performance that was received with great interest and enthusiasm by the Institute audience.

In addition to master and group classes, the Oregon Suzuki Institute offers students enrichment classes including music and movement (Orff and Dalcroze), folk dance, marimba, chorus, ensembles, orchestra, arts and crafts, and origami. In 2008, the Oregon Suzuki Institute is set for June 29 to July 4, and will also offer training for recorder teachers interested in the Suzuki philosophy and method of teaching. For further information, see <<http://oregonsuzukiinstitute.org>>.

The **San Francisco Early Music Society (SFEMS) Recorder Workshop** enjoyed capacity attendance at a new location this year—St Albert’s Priory in Oakland, CA, two blocks from College Avenue. St Albert’s is a quiet Dominican campus, its 1940s-era buildings surrounding a tranquil inner courtyard with a koi pond. During the school year, it is a residence for young men studying to

become Dominican brothers, as well as for retired Dominican friars. It was an oasis of recorders and beauty for one week in the middle of the city.

Rehearsals of the SFEMS recorder orchestra, and the workshop concerts of faculty and students, were performed under light from the stained-glass windows of the Arts-and-Crafts-style chapel. The Priory Refectory (dining room) also sports wooden arched ceilings and large stained glass windows.

Directors **Frances Feldon**, **Eileen Hadidian** and **Katherine Heater** organized sessions to emphasize listening and improvisational skills, including a mini-workshop by jazz recorderist **Eddie Marshall** (interviewed by Feldon in the January 2005 AR), and a session on the “Deep Listening” technique of Pauline Oliveros by recorderist/composer **Tom Bickley**.

With assistance from **Nancy Beckman**, Bickley guided 35 participants and community members in an evening of “Deep Listening for Recorder Players.” Using techniques developed by composer/performer Oliveros, Bickley and Beckman led games and exercises to improve acuity of listening. Particular focus was on articulation and tuning for recorder players. (For those interested in more information, suggested reading is *Deep Listening: A Composer’s Sound Practice* by Oliveros—although her concept extends the idea of music as being an activity for everyone anywhere, not only for composers.)

An unusual take on early music ended the evening: a duo version of a traditional Japanese piece played on *shakuhachi* (Beckman) and recorder (Bickley).

In June, Bickley and Beckman participated in the **Deep Listening Convergence** in upstate New York, a gathering of musicians certified by Oliveros to teach her “Deep Listening” practice. The convergence began in February with a four-month virtual residency, with improvising musicians from Switzerland, Canada and the U.S. rehearsing online in real time, developing pieces together. In June, they met in Rosendale, NY, for final rehearsals and performances in Troy and Hudson. Among the other musicians involved were **Stuart Dempster**, trombone; **Ikue Mori**, laptop; and **Pauline Oliveros**, accordion.

A related event occurred in May in San

Francisco, CA: the premiere of **Bickley's** work *Generally Midair* for electro-acoustic chamber ensemble of 10 musicians.

Former ARS President **Gene Murrow** has formed a new initiative in New York City, NY, called **Gotham Early Music Scene** (GEMS). Involved in early music for over 40 years, Murrow was most recently general manager of the Early Music Foundation of New York (2002-06), for which he created the first New York Early Music Celebration in 2004. Among the offerings by the group, GEMS provides administrative, marketing and financial services to professional and amateur early music organizations. For information, see <[www.gemsny.org](http://www.gemsny.org)>.

A video produced for the MacPhail Center for Music—and shown in April at a luncheon to raise funds for a new MacPhail facility in downtown Minneapolis, MN—features **Cléa Galhano** with adult recorder student **Meredith Barnhart** (who contributed an account for the January 2007 AR of her volunteer recorder teaching of Brazilian orphans). In the video, Barnhart describes her joy upon returning to music as an adult, and in particular her recorder studies with Galhano.

**Jacob Lodico**, a recipient of ARS scholarships in 2005 and 2006 (shown here in a photo taken during the Amherst Early Music Workshop in 2005), gave a recital on March 7 at the Biltmore Hotel's Danielson Gallery



as part of the Miami (FL) Bach Society's Tropical Baroque Festival. He was accompanied by **Jay Bernfeld**, viola da gamba, and **Bertrand Cullier**, harpsichord.

Before the concert, on March 5, Lodico appeared on WXEL, public radio station in Palm Beach County, FL. He played the recorder live, as well as pre-recorded CDs on which he also played.

The young musician is a featured soloist on recorders, shawm and krumhorn in the Peabody Renaissance Ensemble, and on recorder and Baroque oboe in the Baltimore (MD) Baroque Band. The Interlochen Arts Academy (MI) graduate is currently finishing a degree in early music and recorder performance at the Peabody School.

In the warm acoustics of St. Timothy's Episcopal Church of Centennial, CO,

#### MUSIC IN NEW YORK CITY

On March 28, **The Practitioners of Musick** gave a lunch-time concert in the splendid confines of St. Francis Assisi Church in midtown Manhattan. The duo consists of **John Burkhalter**, recorder; and **Gavin Bloch**, harpsichord. They presented a program of French Baroque music, all of it known to have been played in New France, *i.e.*, French-speaking Canada. Apparently, the 17th- and 18th-century settlers were willing to leave the comforts of the Old World for the rigors of the New World, but they were not willing to leave behind the pleasures of Lully, Couperin, Blavet and Hotteterre.

Practitioners of Musick presented their repertory with careful attention to historic performance practice.

There was an unexpected treat to be heard in the **Metropolitan Opera's** presentation of Handel's opera *Giulio Cesare*. I attended the April 13 performance, and was seated high in the Family Circle section. To my delight, the sound of two alto recorders could clearly be heard, wafting up from the orchestra pit, as obbligato instruments in the Act II aria, "Cesse omai di sospirare." Alas, the recorderists were not listed among the orchestra personnel, and I was too far away to see who they might be, but their suave sounds were heard clearly through-out the huge opera house.

New York metropolitan area recorder orchestras have been active. I didn't have the chance to hear the **Recorder Orchestra of New York** (RONY) conducted by **Deborah Booth**—but, for the record, they presented a program on April 21 in

Greenport, NY, repeated on April 22 in East Hampton, NY.

The **Manhattan Recorder Orchestra** (MRO) **Matthias Maute**, conductor, was also busy this spring. On May 2, MRO combined forces with **Chelsea Winds**, a recorder ensemble, to present a program at St. Ann/Holy Trinity Church in Brooklyn Heights. I confess to being a member of both groups, so will just mention some of the program highlights.

The program was titled "Winds on the Heights." The MRO part of the program ranged from Renaissance music to the 21st century. From the earlier repertory, there was music by Byrd, Lappi and Geminiani; from the late 20th century MRO played works by Eberhard Werdin, Andrew Challenger and Wim Burghouwt; and the 21st century was represented by Maute's setting of *Oi Dorin*, a traditional Jewish melody with variations.

Chelsea Winds played a short program within the larger MRO program: a *Fantasy* by Weckmann, *Wind Symphony #3* by J.C. Bach, Andrew Charlton's *Celtic Fancies*, and a new piece by Rudolph Palmer. A few days earlier on April 27, Chelsea Winds presented the same program at the General Theological Seminary as part of a concert by the Seminary's Schola. This was the first performance of *Rondiadon* (2002)—a hard-driving, fast-paced quintet by the New York-based composer Palmer. The Schola is conducted by **David Hurd**, who is also a member of Chelsea Winds; other members are **Gregory Eaton**, **Lucinda** and **Barrie Mosher**, and me.

Anita Randolph

**Linda Lunbeck** was both soloist and ensemble member (along with recorderist husband **Michael Lightner**) with the **Baroque Chamber Orchestra of Colorado**. The program, "The Glories of Venice," were pronounced "glorious, indeed" by *Denver Post* fine arts critic Kyle MacMillan, who heard the same program at a Denver venue (the program was also offered in Boulder). Lunbeck—playing alto recorder with violinists **Tekla Cunningham** and **Cynthia Miller Freivogel** and harpsichordist **Frank Nowell**—offered Vivaldi's *Concerto in A Minor*,

*RV108*. Its vigorous concluding Allegro movement featured sonorous three-part harmony of recorder with violins.

**Lightner** is president of the board for the recently-formed ensemble, which was hailed as "a first-rate addition to Denver's classical-music scene" by MacMillan.

An SATB ensemble of five young Boulder-area recorder players (ages 10-16), gave a varied program of Gastoldi, Arbeau, Playford, Brade, Fishbourne and Schickhardt during the **Early Music Colorado Fall Festival** in September. The group has played together since January; three are students of **Lunbeck**, two study with **Mark Davenport**. Ensemble members are **Ariel Branz** (age 14), **Cambria Heuston** (12), **Liesl Jensen** (10), **Jakob Seelig** (16) and **Johannes Seelig** (12.98—perhaps age 13 by press time!).

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# BOOK REVIEWS

**MUSICQUE DE JOYE: PROCEEDINGS OF THE INTERNATIONAL SYMPOSIUM ON THE RENAISSANCE FLUTE AND RECORDER CONSORT, UTRECHT 2003.** ED. DAVID LASOCKI. STIMU (<[www.oudmuziek.nl/stimu/musicquedej.htm](http://www.oudmuziek.nl/stimu/musicquedej.htm)>, 2005. 549 pp. Paperback. Abt. \$56.60 U.S. ISBN: 90-72786-12-2.

As many *American Recorder* readers may know, *Musicque de Joye* is the title of a collection of consort music published in the 1540s by Jacques Moderne. It is also the title of a symposium—held in 2003 in Utrecht, The Netherlands—devoted to the Renaissance flute and recorder and to their use in consort, as they would have been used in playing the music from the original *Musicque de Joye*.

The book is full of fascinating technical

details, and it is alive with the love the participants obviously have for the instruments and their repertoire.

The essays are grouped into sections dealing with the idea of the consort in the Renaissance, the surviving instruments, questions of performance practice, evidence from the art world, and biographical information about the musicians of the time. There is also a section giving background on the conference itself, as well as appendices that include a checklist of references to flutes and recorders in contemporary documents and a bibliography of writings about Medieval and Renaissance flutes, both by David Lasocki, as well as a list compiled by Adrian Brown of surviving Renaissance recorders.

The comprehensive nature of these addenda is typical of the book as a whole. For

*Musicque de Joye*

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**This is an indispensable book for anyone seriously interested in the recorder and flute in the Renaissance.**

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obvious reasons, there is not a great deal of hard evidence regarding the recorder and flute in the Renaissance. The various authors have collected much of that evidence together here, however, and examined it from many different angles, bringing a welcome sense of coherence to what could have been a loosely organized series of essays.

Of the many enlightening papers, perhaps the standouts are Anne Smith's reflections on the implications of hexachord theory on the sound of the flute consort, and Peter Van Heyghen's extensive researches into the nature and practice of playing recorder in a consort setting. Both authors skillfully clarify some rather complex background evidence and produce compelling insights by proceeding from a practical artistic standpoint.

Although a thick paperback, the book is solidly bound. There are many helpful musical examples and illustrations, several in color. The only element that seems to be missing is biographical information about the contributors, as renowned in the field as most are.

In sum, this is an indispensable book for anyone seriously interested in the recorder and flute in the Renaissance. From the many hard facts it contains to the inspiring enthusiasm of the contributors, it is a model of its kind.

Scott Paterson

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# Paul Ashford and the West Coast Recorder Guild: A Short History

Martha Bixler's memoir ("A History of the ARS: A Memoir," excerpted in the March and May issues of AR) mentions the existence of groups in Seattle, WA, and San Francisco, CA, "early in the 1950s." Tantalizing notices of their activities appeared in the Newsletter of the American Recorder Society—this article expands on the history of these two closely related West Coast groups.

In the late 1940s and early '50s, a group of recorder players gathered—first in Seattle, then in San Francisco—around the person of Paul Ashford (1906–1952). A gifted performer, improviser, and composer, Ashford was the main force behind the founding of the Seattle Recorder Guild in 1948 and, two years later, the Baroque Players, a performing group of the San Francisco Recorder Guild. Both groups ceased to exist shortly after Ashford's death in 1952.

The history of these recorder groups cannot be separated from that of their leader. Not only did his compositions and arrangements provide practice and performance material, his charismatic personality inspired members during those few years of intense learning and activity.

Ashford grew up on the Washington coast and studied music at the University of Washington in the 1920s. He played clarinet and piano, and his talent for improvisation pointed him in the direction of becoming a silent movie pianist. That career was not to be, however: by the time he graduated from college, talking pictures had replaced silent ones.

The Depression years passed with occasional writing and playing gigs in Seattle. Ashford began to collect folk songs locally, and a long-term association developed with Ivar Haglund, a folk singer, owner of restaurants, and all-around Seattle personality.

At the beginning of World War II, Ashford did find steady work—as a welder—but continued to concentrate his efforts on playing, composing for a variety of instruments, notating folk songs, and building his collection of sheet music of regional songs. It was in the late 1930s that Ashford picked up the recorder, after

he found a set of Herwiga instruments in a Seattle music store. From then on he focused his musical talents more and more on the recorder ensemble.

In 1947, Ashford finally joined up with a few other recorder players. In the following year, he and Corlu Robinson (now Collier) organized the Seattle Recorder Guild (SRG), a group of six to ten people who practiced regularly.

Highlights of those years were weekly programs on radio station KISW. The SRG performed early and contemporary pieces, plus Ashford's arrangements, which were announced as "home-made versions of folk songs and dances."

During this time, SRG members established an umbrella organization—the West Coast Recorder Guild—with chapters in Seattle, Portland, OR (briefly), and San Francisco. This regional group played the same role in the West that the earliest American Recorder Society was playing in the East, though the West Coast Recorder Guild ended when its constituent chapters ceased to exist.

In late 1949, Ashford was diagnosed with amyotrophic lateral sclerosis, also known as Lou Gehrig's disease. To take advantage of an experimental treatment, but also seizing the opportunity to compose and perform in the Bay Area, Ashford

by Eileen Flory

The author wishes to acknowledge as her main resource Corlu Collier, who possesses a rich collection of memories and printed records of earlier times. No outsider can do justice to what was an important experience for the musicians involved, but perhaps this article will fill in some details of an otherwise forgotten fragment of recorder history.

Eileen Flory plays viola da gamba in the Oregon Coast Recorder Society.

Paul Ashford, c.1951





in rented studio space and performed next door at Vesuvio Café (a San Francisco saloon still well-known as a vintage gathering place for *bon vivants* from all walks of life), as well as at the public library, the university, a hospital, etc. Listeners who tuned in to KPFA in Berkeley on Saturday evenings could hear the Baroque Players.

As in Seattle, most members kept their day jobs but were committed to music-making in their off hours. Musical talents were honed and matches were made in this group of musicians and friends.

In the summer of 1951, when he could no longer manage his disease, Ashford returned home to Seattle. He died there six months later at the age of 45. A core SRG

group had continued to meet while Ashford was in San Francisco and continued to meet briefly after he died. Both the Seattle Recorder Guild and the Baroque Players, however, officially dissolved soon after Ashford's death.

Paul Ashford's collection of early Pacific Northwest sheet music forms the nucleus of the Ashford Sheet Music Collection in the music library of the University of Washington, which now contains over 1,000 titles—pieces such as "I'd Start a Battle to Get Back to Seattle" and "On the Shores of Puget Sound."

As for compositions and arrangements for recorder, Ashford left two extensive, multi-movement works for recorder ensemble; many arrangements of early pieces (two of them published in 1951 by Hargail Music Press: a Haydn *Allegro* and an *Andante* by Christoph Willibald Gluck); and over 100 arrangements of traditional fiddle tunes, folk songs and Christmas carols—some for recorders only, and many for voice, recorders and guitar.

In a 1947 newspaper interview, Ashford asserted that his music was "of no particular consequence. It's been pleasant to write it and to play it; the family and some of our friends have enjoyed it. But it's unlikely that any of it would make me rich or famous even if it was published."

Be that as it may, some of Ashford's



Baroque Players at Grace West's Crossroads Theatre, May 18, 1952 (after Ashford had died): (l to r) Corlu Robinson and Donna Tallman, recorder, with Freerk Mulders, guitar.

**Ashford's recorder compositions and arrangements are now being heard beyond his circle of family and friends.**

recorder compositions and arrangements are now being heard beyond his circle of family and friends. So far two major compositions and four fiddle tune arrangements have been published by Lost in Time Press, with a collection of Christmas carol arrangements forthcoming (see the music reviews section and advertisement in this issue of AR).

Although no direct descendants of the Seattle Recorder Guild or the Baroque Players exist today, one sure thread continues on the West Coast. The Oregon Coast Recorder Society is a 19-member ARS chapter that practices weekly under the leadership of Corlu Collier (Corlu Robinson in those earlier days). The group plays early and contemporary compositions and arrangements—including, of course, pieces by Paul Ashford.



## Lost in Time Press

New works and arrangements for recorder ensemble

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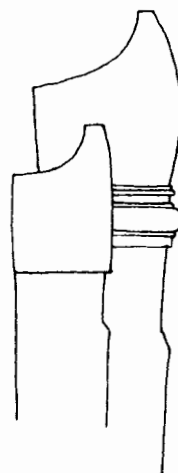
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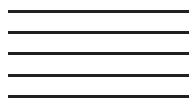
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# EDUCATION



## *A Waldorf School recorder teacher shares her experiences*

Ten years ago I started teaching art and providing piano accompaniment for Eurhythmy classes at a Waldorf School in California. Four years later, a colleague handed me his Moeck soprano recorder saying, "Here, this is for you. I played it during my teacher training. You can use it if you would consider taking over a recorder ensemble in the high school."

I was born and grew up in Germany. My musical education began when I was four years old with a movement class and glockenspiel. After that I continued with group lessons, studying the soprano recorder for a year.

Then life became much more "serious." School started, and a good piano teacher was found to begin my training. I picked up the recorder again when I had to switch from a private piano teacher to the Musikschule (music school). The Musikschule was very well organized and had an established recorder ensemble, made up of regular recorder students—and then subsequently me, in the bass section, having had much more experience with the piano than the recorder.

This ensemble must have been pretty good because I remember standing in front of a jury table, waiting for our turn to play during a music competition. And somewhere on my parents' old record shelf must be a recording made by this ensemble.

That was a long time ago. Meanwhile I had become more and more involved with the spectacular possibilities of being a pianist, soloist and chamber musician. If I

had not experienced Frans Brügger during those years—on stage in a white suit, with his unconventional performance style—I would have utterly forgotten about the recorder. And now in America—in northern California, 15 years later—I was suddenly asked to teach the recorder to an ensemble of high school students.

In case you are not familiar with Waldorf Schools, art and music play an essential role in the curriculum. The idea behind this education is to match the nature of music to the nature and development of the child. In this method, idea and content are strongly woven together—a step-by-step awakening to musical principles leading to a basis for knowledge based on experience.

All learning at a young age seeks to engage the feelings of the student, so that a strong personal relationship with anything learned can develop. Learning is experimental, with imagination a fundamental quality.

In first grade and second grade, the Waldorf student plays a pentatonic recorder. Simple melodies are first sung, and then played by imitating the class teacher.

In some schools, the alto recorder is introduced in third grade. The pentatonic mode then leads into the Medieval mode and the diatonic scale, and the child learns the C major scale. At that point, violin is also introduced into the curriculum.

In fourth grade, sight-reading becomes important, rounds are introduced, and the recorder and the string instruments are

used to accompany singing. At this time, one can start three-part music on soprano recorder, but not as part of singing.

In fifth grade, students can choose among various stringed instruments; and in sixth grade, all of the modern orchestral instruments are introduced. Every student is required to study one instrument and have private instruction to further his or her musical growth. Every student is asked to play in a middle school orchestra.

At this point, the recorder becomes a special instrument, used more in the classroom than elsewhere.

For many years we had a middle school recorder ensemble, which grew stronger with time. We even collaborated and performed successfully for special "all-school" events with the high school ensemble, garnering much praise.

But even with all the progress demonstrated by this recorder ensemble, I still heard comments like "Nobody would choose the recorder as a main instrument. Everybody in my class wants to play a real instrument and join the orchestra." I was able to suppress my surprise about that thought, because I had heard a similar one 25 years ago in a German Musikschule—but there the question arose about whether accordion could be part of the music instrument curriculum. The accordion was rejected because some called it "not serious, not a real instrument."

I knew that, without a change in the music program at our school, the recorder ensemble would soon fade away. The misconception about the recorder as a musical instrument was too widespread to be ignored.

A group of supportive teachers started to study more about ensemble work—and about the recorder as an instrument, and its value in education in relationship to the modern orchestral instruments. It seems we made progress! After two years of discussing, studying and performing very convincingly, next year we will have a joint recorder orchestra in seventh and eighth grade—perhaps in addition to a recorder ensemble.

In high school, students are able to choose among several possibilities: a folk group, choir, guitar, etc., in addition to

### **Education Committee Survey Online!**

The ARS Education Committee is conducting a survey for recorder players and ensembles (amateur and professional) who perform in schools and/or for educational venues. Our goal is to compile a list of active ensembles working in the field of music education and, specifically, introducing the recorder, as well as its history and repertoire, to students. The information gleaned from your answers is meant to support your activities by making contact information available to schools and colleges, ARS members, and music teachers who are looking for individuals or recorder groups for educational performances and presentations. We hope the information can provide a valuable service to both recorder ensembles and school educators/administrators alike.

The Education Committee will review the surveys in March 2008, and keep you informed about the survey results. We ask that you please fill out the survey at <[www.americanrecorder.org](http://www.americanrecorder.org)> by **December 15**. Thank you for your participation.

*Mark Davenport, Chair, ARS Education Committee*





recorder ensemble. Our high school is very small, with approximately 90 students. Last year 10 students (more boys than girls) chose the recorder ensemble. (See photo of high school recorderists above.)

Another challenge is the fact that a high school student can elect to take music class for only one semester. Students enter and leave classes when the semesters switch, creating a great deal of change in both my perspective and in the repertoire the group is able to play. Creativity and flexibility are very important for a teacher to develop in situations such as this is.

#### What do we play?

During one winter season, we played and sang Praetorius songs, and enticed a professional singer to join us. Mixing the sound of recorder and voice, and hearing their similarity, was a revelation to both students and audience.

One year, we surprised the middle school's eighth-grade class in their performance of Shakespeare's play *Midsummer Night's Dream* by learning Purcell's composition of the same title. Not only did the surprise element work, but the performances were beautiful. The underlying music in that performance became a tradition for several years during different Shakespeare performances. We began to add a few strings, with piano as continuo, and a few percussion effects, to make the music sound like an orchestra.

For the last two years, I have been trying to emphasize modern composers. Music by contemporary composers is interesting and awakens a curiosity in compositional style among high school students, and keeps the recorder new and fresh. Finding the "right" contemporary pieces is important. I found out that composers like Harald Genzmer or Hans Poser are

too challenging and too abstract for the young, untrained player. I had hoped that my personal enthusiasm for music by these composers would be enough to convince or fascinate the students—I found, however, that this age group likes to experience warm, traditional elements in the music they play.

It has been rewarding that I have met two local

composers, Glen Shannon and Frances Blaker, and that my high school students very much admire their work. The audience also appreciates the intricacy and depth of their music.

Another aspect of my recorder ensemble classes is improvisation. As a traditional, classical piano student, I did not have much experience with improvisation. Now I am fascinated by it—and I am starting to learn about it, as my students also learn it. We blend sound and rhythm, different timbres such as the recorder with

saxophone and voice, and use playful ways to communicate musically. We approach it as if we are painters creating scenes, emotions, shapes or forms on a canvas.

A young student who requires a great deal of structure in life is very challenged by this; the student who has learned through structure and discipline loves it. I plan to use this musical technique further in my classes.

An eleventh-grade student wrote, "I have found that the recorder ensemble at my school has broken down any negative definition or picture of the recorder and built it up again....Playing and listening to the recorder was always kind of pleasant, but the sounds we can create, playing great and even modern pieces or adding fusion sounds, brings everything to a place of such beauty and mystery. I'll never go back to the way I used to experience the recorder."

*Isabel Wundsam Haug, of Sebastopol, CA, studies recorder with Frances Blaker. She is fascinated by this instrument, and its richness and possibilities, its beauty and sensitivity. Her musical life is now enriched by the honest support and refreshing vitality in the musical community surrounding the recorder.*



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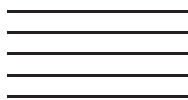
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# RESPONSE



*Recorder in the orchestra, capturing spring in a cover,  
and the plight of playing old music*

## A COVER ADMIRER

I always admire the *American Recorder* magazine covers, and the one for March 2007 was outstanding. It captured the essence of spring and recorder, with the green and blue background, curtains blowing in the breeze, the recorder upright in the center, the vase with sprigs of green and the music sheet curled up on the table. Congratulations!

Brigitte B. ("Bee") Nahmias, M.D.,  
Decatur, GA

## AND THEN IT DAWNED ON ME ...

In the President's Message in the May 2007 *AR*, Letitia Berlin states "...that there aren't many pieces for modern symphony orchestras that include recorders." Her statement brought to mind one symphonic piece by an American composer Gary Robert Buchanan: *Peruvian Sunset*.

*Peruvian Sunset's* composer prominently features the alto recorder. A solo alto recorder's soft tones begin the piece with a background of percussion instruments providing a South American rhythmic feel. The effect [gives] the sense of the sun just beginning its climb above the mountains. As additional instruments are added to the growing music, the softness of a daybreak blossoms into a bright and intense morning with the sun fully revealed above the Peruvian Andes. The sounds are lush and full as if the music greets not only the sunrise but also the opportunities and glories of a new day.

Buchanan composed *Peruvian Sunrise* as a single-movement piece in 1988, and the approximately five-minute work features an Incan tune, *Viracocha*. He begins in E minor, and establishes an ostinato figure with percussion and some of the low instruments. The composition builds in a bolero fashion and moves to an E major bridge that uses the first theme (there are two themes) in double time. A harp ends the piece, emulating the sound of a South American harp fading in the distance.

Buchanan founded the Foundation Orchestra in 1988 and continues as its conductor. The Foundation Orchestra premiered the work in 1989 with Bruce Kanzelmeyer playing the alto recorder. Since that time, the Foundation Orchestra

has performed it twice more. The Carson City Symphony of Carson City, NV, performed the piece in 2003, and the piece was also presented at the Peruvian Naval Academy in 1997.

Buchanan's fondness for the recorder stems from its ability to evoke many of the sounds he associates with Peru. His use of the recorder has extended beyond *Peruvian Sunrise* as he has composed several pieces of modern symphony music that add a recorder to instrumentation. Not a recorder player himself, he works with Kanzelmeyer, who plays ... soprano [to] bass. After [a work] is written, Kanzelmeyer advises Buchanan which voice best fits the range written for the recorder.

I was fortunate to play the alto recorder in the Carson City Symphony's production of *Peruvian Sunrise* on February 23, 2003. My good fortune resulted from a very small pool of recorder players in Carson City, and a son who played trumpet in the orchestra when the word went out that an alto recorder player was needed. Music Director David Bugli pleasantly surprised me when he inquired if I had any interest in playing the recorder part. Up until that point, I was an ensemble player and like so many others did not expect recorders could lead to symphony performances. I was also fortunate that Buchanan's work did not require a recorder player that had attained the heights of expert.

However, I initially found the work required me to accommodate two new demands. The numerous triplets provided an unfamiliar rhythmic feel that I needed to acquire, but a greater demand was the fact the piece climbs outside the traditional range of the alto recorder to a high F#. Fortunately, one of my alto recorders could consistently sound that F#, a Mollenhauer Modern Alto Recorder in ebony. Another difference that may be new for some recorder players is the fact the part was scored in alto up.

Two aspects of the recorder part were most enjoyable. First, the alto recorder solo in the beginning is a beautiful melody that flows from the lower notes of the alto setting the stage for the before-mentioned ostinato growth of sound as other woodwinds, brass, additional percussion, and

strings are added to the performance. Secondly, the composer continues the alto part through most of the piece. Even though the recorder is eventually swallowed up by ... the other instruments, I was able to keep playing and participating in the music. The difficult part was resisting the urge to follow the ... volume [changes] of other instruments, which a recorder cannot match.

Berlin calls playing with a symphony a privilege. I agree. The number of musicians, the sound they generate, and the expressive dynamics a conductor draws from the orchestra are so remote from most recorder playing that few get the satisfaction of contributing to such a musical venue. Those contemporary composers who are writing symphonic music that includes recorders may be the rare exception today, but my hope is that they are opening the way for future composers that will make the recorder sound more common in tomorrow's performance halls.

For those who are interested in *Peruvian Sunrise*, recordings and the score are available at: <[www.foundationorchestra.org/index.php?con=music\\_library](http://www.foundationorchestra.org/index.php?con=music_library)>.

Rex Reed, Carson City, NV

## OLD, BUT ESOTERIC, MUSIC

Enclosed is a very short piece I sent to *Readers' Digest*. It was too esoteric for them, I guess. Readers of *AR* will enjoy it.

*AS KIDS SEE IT*: Nine-year-old Mark was working at his music lesson. He and his teacher were playing recorder music from the Spanish Renaissance.

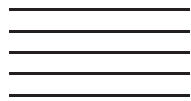
"Mark, we recorder players often have the privilege of playing some very old music. Look here. This book of songs was published in the year 1490."

Mark's eyes widened, he grabbed the music from the stand and rushed into the kitchen. "Mom! Take a look at this! We've found some music that's older than you!"

Paul D. Swennumson,  
Prince George, B.C., Canada

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.

# DEPARTMENT OF AMPLIFICATION



*The recorder continues as an instrument for social change*

This past December, I was fortunate to be able to fulfill a long-lasting desire to work with children in Africa. Before I tell my story, I would like to thank all the ARS members who have supported me in spirit and in funding, making possible my visit to South Africa. I am privileged to be part of such a community, which shares my musical passion and is also aware of the importance of music as a tool for social justice. (See the September 2006 AR for Daphna Mor's initial story.)

I would also like to thank Yamaha for donating 200 green plastic recorders. They were generous in their spirit from the moment I approached them.

On Christmas day 2006, I took an 18-hour journey to Johannesburg, South Africa. Once there I met with other international volunteers for World Camps, and we set out to meet the local women with whom we would lead a summer session at Camp Sizanani.

Our rendezvous was in the yard of the HIV/AIDS Clinic in a hospital in Soweto, one of the largest townships in South Africa. Once we were all on the bus, we were treated like locals, and from then on we were one team. The young South African women were an inspiration during both training and camp. Some were as young as 16 (junior guides); all come from the same background as the campers, and most had been campers as well.

Camp Sizanani is a camp for South African children affected by HIV/AIDS. Some of the children are HIV-positive, and all of them have parents with HIV/AIDS. Most of them have lost one or both of their parents to the virus.

The children are from very poor backgrounds to begin with, but the presence of the virus in their lives adds to their already tough situation. Many live with parents who are too sick to work. Some live with a family member who took them in after a parent's death and who are often unable to provide the necessary material and emotional support the child needs. Some children have been living in an orphanage since a very young age. There is also, obviously, the emotional stress of losing parents and of living with the stigma of HIV.

The camp's purpose is to take them out of that stressful environment—for many of them, for the first time ever—and to bring them to a campsite in a beautiful surrounding. In camp they are encouraged to have fun. There is an emphasis on helping them feel safe, loved and valued—and, most important, educating them about their situation and their options.

To ensure best results, the camp has separate sessions for boys and girls. They alternate the two every three months, whenever camp is in session. We were starting a girls' camp, for ages 10-15.

First we had four days of training, run by the camp managers, in which we got to know all the guides and learned how to work together. Guides would need to collaborate in special activities and in the everyday camp life. The various tribal orientations of the local women can poten-

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***“The girls who played [recorder] were not people who had even considered playing a musical instrument before.”***

---

tially create separation within the group. As the focus needs to be consistently on the campers, the training proved to be crucial in the bonding of our *voceli* (the camp's name for the guides).

In these days of training, I also got to know the two *voceli*, Lunga and Martha, who would be my assistants for the week.

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I used the time to teach them the basics of recorder playing, so they could help me in real time once the classes are in session. Their joy in learning the instrument, and self-pride (while the rest of their friends looked on jealously!) gave me a very positive feeling about the power of this activity. Again and again they practiced the notes I taught them.

We also planned the rest of the musical activities, which included African dancing. I felt that it would be wise to divide up the hour and 15 minutes we would be assigned each day to work with each small group. This way they could learn their own traditional music and dance (which is encouraged in the camp), and would not tire of learning the new instrument.

When training was over, the local *voceli* went home for New Year's Eve. The foreign volunteers stayed in camp. We used the time to rest before the campers arrived, and to travel around with Phil (the head of World Camps) and his family, who came to volunteer as well.

The day the campers arrived was very emotional. The girls were so shy as they arrived, but were immediately swept up by the love and enthusiasm the *voceli* poured on them. We started singing with them, and we all hugged the girls to welcome them to camp. The girls seemed pleased by the attention.

The camp started well, and the next day we began classes. As there was a shortage of classrooms, I conducted my class outdoors (see photo at left). We had a circle of chairs, with shade from the trees.

Each of the girls was very excited to receive her own recorder for the week. Anyone who has taught young children knows how long it takes for a child to get used to holding the recorder with the correct hand position. I decided, based on the short time I had, not to impose the "left hand on top" playing rule. I realize it is not ideal, as the double holes on these instruments are built to have the left hand on top, but I felt that it was the correct thing to do under the circumstances. Any joy and confidence these girls could achieve by playing the recorder would be the purpose of this course.

During the week I taught the younger girls notes from G up to D, and the older girls also the notes down to middle C.

We played South African rhythms on one or two notes, plus we played in unison and in harmony. We learned "Three Blind Mice" (all of them already knew this song) and also the one song they *all* wanted to learn—"In the Jungle" or "The Lion Sleeps Tonight," which we know most recently from *The Lion King* but which is actually an African melody, "Wimoweh."

As the week progressed, I got to know the girls and approached them according to their special needs. My objectives were to learn to be sensitive and not to push too much: to be process- and not goal-oriented, and always to find ways to praise the girls, even when they felt something was too hard for them to play. The approach was of music therapy, with focus on the girls' mental health.

It was a joy to see the girls—who were dismissive at the beginning about having any ability to play—getting more motivated and involved as the week progressed. Their smiles grew from day to day!

In addition to the recorder classes, I was involved in helping manage the dining hall routines. Most campers and *voceli* are not used to three full meals a day. It was surprising to see the amounts of food each of them would eat at meals. It is impossible not to reflect at how cruel this situation is, when compared to the excessive amount of food we waste. Hunger is one of the most overwhelming aspects of poverty, and its senselessness really hits home when one shares meals with a person accustomed to hunger. Now I think about it with almost every good, nutritious meal I eat.

I also volunteered during the evening shift to help the camp doctor distribute HIV medicines. The girls who needed medicine would come to the clinic three times a day to receive their doses. They have taken these medicines for years. The amount of medicine each girl takes is extremely high and not easy to consume.

Most of the young girls do not really realize they are carrying HIV. It is a very delicate situation, and heartbreaking to see the partial understanding each has of her condition. We got particularly attached to these girls during the week, and their well-being has entered my prayers.

The other activities the girls were involved in during the day were swimming (the highlight of the activities), nature and nutrition, where they learned the importance of hygiene and of a balanced diet for them and their family.

There were also art, drama, and life skills. This is the most serious activity, in which they openly learn about HIV/AIDS, STDs, rape, pregnancy, abortion and women's rights. It was very sad to realize the level of misinformation and ignorance regarding such crucial topics.

The camp days flew by, with both its fun activities and the more serious matters. As the level of connection tightened, between the campers themselves and with *voceli*, emotional stresses came into the open. Being a woman in such circumstances can make for an extremely devastating existence. There is a high amount of sexual and emotional abuse; girls are forced, from an early age, to be responsible for the traditional woman's role of housekeeping and care-giving. This interferes greatly with their development and schooling.

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Many stories surfaced that were heart-breaking to all of us, and especially shocking to the foreign counselors who are less familiar with these girls' backgrounds. Even so, the strength and spirit of these girls is admirable, and made me hopeful.

The camp was filled everyday with beautiful singing and dancing, as it is part of the culture and traditions. These girls can improvise a second and third voice to a song without even realizing the complexity of it. Their dancing is so graceful and natural, that you can't help but join them in their tireless stream of expression.

I brought with me letters from seventh-grade recorder students at The Ella Baker School, a public school where I was teach in New York City, NY. It was very educational for the students in New York as well, as we were discussing Africa and its challenges before writing the letters.

In the letters the New York students wrote about their personal lives and about their recorder studies. I was truly astonished by the reaction of the girls reading the letters. They treated them like their most valuable possessions—reading them again and again, sharing them with the rest of the campers—but making sure to get them back. They were very surprised that anyone in New York would care enough to write them personal letters.

The South African girls wrote letters back, which I brought to New York along with photos of them holding the letters for the New York students to see. Later, in New York, the Ella Baker students read the difficult yet grateful content of the letters from South Africa. It was touching to see their reaction. Some of them expressed how unaware they were of their own good fortune in life.

On the last day of camp, the drama and music classes gave a presentation for the

whole camp. In the presentation, the drama class wrote very touching monologues and scenes about poverty, their love for Africa, their cry for the world to pay attention, and learning to accept people living with HIV/AIDS.

The music class presented traditional South African songs and dances, with recorder playing.

During the week I found ways to create songs from the few notes

I was able to teach every class. I especially found ways to incorporate Camp Sizanani songs, which the girls sang all week and which became a sign of their increasing comfort and love for the camp. In the performance, the whole camp cheered as they heard parts of the songs they all knew. Of course, the highlight was "In the Jungle."

We had hoped originally to give the recorders to the girls who played them, so they could take the instruments home (and they really wanted them). Yamaha South Africa advised us about the sad fact that their experience showed that the families of the girls would sell more than 90% of the recorders. We decided to keep the recorders in the weekend clubhouses, which the camp runs every other Saturday, so the girls could come and practice.

Here is part of Phil's report regarding the impact of recorder teaching at the camp:

"... We were lucky to get a recorder performer and teacher, Daphna Mor, from New York to come over and teach the girls how to play the recorder. Daphna contacted Yamaha and got them to donate 200 recorders.

"There was much discussion on the value of bringing someone in for a single camp session and giving the campers the bare basics of playing and then leaving. As you can see from the photos, the concentration and excitement at the breakthrough of learning the basic vocabulary of this new language of music made us change our minds.

"The power that this brought to the personal reserves of self-esteem and self-confidence were very impressive. The girls who played were not people who had even considered playing a musical instrument before. It was simply not a part of what was considered possible in their lives.

"By camp's end, they were performing in front of the rest of the camp, in groups of 8 to 10 together, playing "Wimoweh" (The Lion Sleeps Tonight), or "Three Blind Mice." They did this by learning the proper fingering for the notes and by identifying the notes by their proper designated names.

"Like so much else at camp, it was a moving experience to see this happen in the short time they were at camp.

"We are now asking Yamaha if they can find a volunteer to work with the girls at the Kids Clubs to further their training."

I would like to end this article with a song that is sung by the South African volunteers to the campers at Camp Sizanani:

*How could anyone ever tell you  
You are anything less than beautiful?  
How could anyone ever tell you  
You are less than whole?  
How could anyone fail to notice  
That your loving is a miracle?  
How deeply you're connected to my soul.*

*Daphna Mor*

For the Yamaha report, see <[www.yamaha.ca/bandorchestra](http://www.yamaha.ca/bandorchestra)> (go to News section: Recorders for South African Kids). If you want to learn more about the work done in Camp Sizanani, please go to <[www.globalcampsafrika.org](http://www.globalcampsafrika.org)>.



## Helping a physically underdeveloped third-grader, and articulating on low recorders

**Question:** I recently took over the music program in a small Montessori school and have begun teaching recorder to third graders. One boy is painfully underdeveloped. He has extremely poor hand/eye coordination. His major obstacle is keeping his fingers in one place. When he does manage to work out the proper fingering, he has trouble holding the recorder, and it is nearly impossible for him to move from one fingering to another. I believe that with enough time and private instruction he would be able to learn the necessary technique but not in the limited time he spends in my class. I am looking for ideas to help him gain some finger dexterity in the classroom and am also looking for other activities that will allow him to participate in the class with his peers.—M.M., California

**Answer from Annette Bauer:** I also work with third-graders on recorders at the school where I teach. I found that even within the general spectrum of development, some children are having a harder time than others with fine motor control at that age.

To keep everyone happy, I try to move the children on and off the instruments quite a bit. Most important to me is that they are engaged in the musical group process. If playing the recorder at a given moment is too hard, I try to find another way to allow them to express themselves musically. Here are a few suggestions:

1. Try finger games on and off the instrument to develop better fine motor skills. This is good for the whole class and is essential for children who are having difficulties. One resource that I have found helpful is *Die Kleine Zauberflöte* (Recorder Magic) by Ulrike Volkhardt and Vroni Priesner, <[www.zauberfloete.org](http://www.zauberfloete.org)>. This free on-line recorder method (available in English translation) provides a variety of finger games and other activities appropriate for children in preschool and elementary school.
2. Present other activities involving the music that the children play on recorders. Have them take turns accompanying the pieces on a drum or other small percussion instrument

and have them take turns moving to the music. Also have them take turns singing the songs they are playing, and if you are using notation, have them take turns conducting.

3. If a student is experiencing fingering problems, you can “prepare” his/her recorder so that it will only play one note. Tape up the holes with small stickers so that it will sound a specific note, for example first-octave A or G on the soprano. Then have the student use it in a made-up call-and-response piece where the response is a specific rhythmic phrase on that note. You can choose either to have the response played by the whole group (call played by the teacher or a soloist) or have the response be the “solo” part. Either way, your student can then concentrate first on breath and articulation without having to worry about fingering for a while.

Here are some games to develop finger dexterity that I have used successfully in my classes as warm-ups and breaks from playing.

1. I learned this finger-isolation game from Soili Perkiö (Sibelius Academy, Finland) at the national American Orff Schulwerk Association conference in 2006 in Omaha, NE. With hands palm to palm, have the fingers in one pair tap against each other in rhythm. (Use a familiar rhyme or song or make up one.) Repeat with the other pairs of fingers. For extra challenge, tap two pairs simultaneously, *i.e.*, both thumbs and pinkies, or both index and middle fingers, etc.
2. Here’s a partner game for developing finger awareness and finger isolation. One person has eyes closed, hands resting palm down on his/her knees or on a flat surface. The partner gently taps one or more fingers, which need to respond by moving up or down. After repeating this several times with different fingers, the partners switch roles. This also works well for more advanced students with all fingers in playing position on the recorder.
3. This one develops fine motor control and finger isolation. Use any counting

rhyme (for example, “Icky bicky soda cracker, icky bicky boo, icky bicky soda cracker, out are you”). Count on the fingers of each hand. Start with the right hand, moving from thumb to pinkie and back in rhythm to the rhyme. Whichever finger is “out” needs to be skipped the next time around until only one finger remains. Then repeat with the left hand. Practice for speed.

More games can be found in the *Kleine Zauberflöte* resource mentioned earlier. I hope these suggestions will help.

Annette Bauer uses the Orff-Schulwerk approach in music classes at a K-8 school in Oakland, CA, and also gives private recorder lessons and coaches ensembles.

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## The onset of the note takes longer for low instruments than for high ones.

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**Question:** I am looking for articulations that will make tenor and bass recorders speak more distinctly. To increase the audibility of the onset of the note, I say “ch” through the recorder with a little leakage around the mouthpiece. The “ch” is audible because of the leak. Are there other non-typical articulations that will make the onset of the note on low recorders more audible? The “ch” ends up clogging the recorder sooner than the typical “t.”—Ronald Hertz, Rochester Hills, MI

**Answer from Matthias Maute:** The low instruments of the recorder family can, indeed, be a challenge for the player since the onset of the note takes longer for low instruments than for high ones. The explanation can be found in the longer wavelength of low tones.

Sound production in the recorder requires a stationary wave to be established in the bore. The lower the pitch, the longer the resonating air column must be, and, therefore, the more time is needed to get the resonance started.

This also explains why the lower notes on a low recorder are particularly hard to articulate. From the moment the tongue articulates until the moment the instru-

ment reacts, a lot of time passes, where nothing seems to happen. This is the time the instrument needs to create the long stationary wave that will eventually result in a clearly definable pitch.

We can help the instrument, though, by making air enter the recorder more quickly. The faster the airflow in the windway, the more quickly the pitch will be established. However, in this particular case, we have to make sure that our attack consonant is “d” rather than “t,” for the greater volume of air used in pronouncing “t” will force the instrument to break into higher harmonics of the desired pitch. A sharp “d” will create the explosive *sputato* effect that assures the establishment of pitch without having to deal with the problem of cracking notes.

This can only be a short-term solution for two reasons. Musically, continuous *sputato* (which, I’m afraid to say, will also be the result of “ch” accompanied by leakage around the mouthpiece) will soon prove tiring to listeners—and, technically, the player’s tongue will wear out quickly.

Therefore, I would recommend experimenting with different degrees of “d,” which will allow you to be flexible and precise at the same time.

There is no miracle solution to this problem, and different players will surely apply different techniques. Good luck with your low notes!

*Matthias Maute is an internationally renowned recorderist living in Montréal, QC.*

Send questions to Carolyn Peskin, Q&A Editor,  
3559 Strathavon Road, Shaker Heights, OH 44120;  
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## Technique Tip A Warm-up Idea to Help You Find Low Notes

Play the melody below (slightly modified from Edvard Grieg) to help find your low notes and to find the best position for your footjoint. Play without using your tongue at all. Allow the sweet nature of the tune to enable you to play in a relaxed and gentle manner. This will help you keep your hands relaxed, and thus better cover the holes. Memorize and use as a brief warm-up.

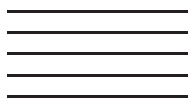
Frances Blaker

Soprano  
Tenor

Alto

Bass

# OPENING MEASURES



## Recorder orchestras

It seems there are more and more recorder orchestras forming. Perhaps you play in one yourself—or direct one, or want to start one. Here are some of my observations that may be of use to both players and directors.

### Group Sound

A well-blended recorder orchestra sound is a pleasure to hear, but just having 25 recorders play together does not always produce a blended group sound. A 15-minute series of warm-up exercises can lead to a good ensemble sound. Some useful exercises (this is just a small sampling—anyone can come up with more) include:

- Slow scale moving gradually from *pp* to *ff*, then a slow scale moving gradually from *ff* to *pp*
- Scale repeating each note four times for clean articulation: first all “t,” then all “d,” then alternating “t” and “d.” This can be varied in all sorts of ways.
- Scale in thirds beginning on the lowest note of all recorders. Best played from memory, but you can start out reading from the page.
- A very simple piece, such as a homorhythmic Renaissance dance. Play the same piece at the beginning of each rehearsal with good intonation and tone, accurate fingering, and clear articulation as your goals.

Finally, the better the orchestra knows the piece being played, the better the group sound will be.

### Music: Less is more

Directors, please be thoughtful about the amount of music you choose for any given program. Sixty minutes of music makes for a program of around 90 minutes when you figure in moving around, talking to the audience, time to generally get ready to play, tuning, etc.

I think 60 minutes of music may be a little too long. After all, it is far better to leave your audience wanting more than to leave them longing for the concert to end.

Even more important, 60 minutes of music takes a lot of rehearsing. If you wish to sound good as a group, you should figure on an average of 30 minutes of re-

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### ***Almost all of the time, just paying attention to tuning will improve intonation.***

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hearsal for every 5 minutes of music—per rehearsal. The wise director will choose a combination of pieces: some easy (yet good) music, some more challenging pieces, and some that are longer or shorter. This practice is good both for the players and the audience. A good selection of musical styles, genres and characters is crucial for a good presentation.

A shorter program—well-played, both technically and musically—is far more satisfying to everyone involved than a longer, more ambitious program performed by the skin of the orchestra’s collective teeth.

Keep in mind that one of a director’s duties is to leave the orchestra players with a sense of accomplishment and a job well done, rather than with cringing shame at the thought of any discords, mistakes, lost measures, and so on. A good performance reflects well on everyone involved.

As to editions, there are more and more good arrangements of all sorts of music for recorder orchestras, many available for purchase. But perhaps now there is a need for an orchestra director’s clearinghouse. Many directors make their own arrangements on the computer. Such arrangements could be made available for exchange among directors via the Internet, perhaps through part of the ARS web site or on an online e-mail forum.

For those who are not technically inclined, check out the various trusty mail-order music sources, such as the advertisers in this issue of AR and the ARS Business Members page in this issue.

### Playing Issues

#### **Tuning:**

I am sure you all want your orchestra to sound good. If you make a recording, the reasons are very likely to share how much you enjoy performing and also to be proud of your group.

Good intonation is absolutely indispensable to good performance of any sort

of music, by any size of group. I request that you hold yourselves to the highest possible standards.

Players of any level are capable of playing in tune. Good intonation is 90% attention. In fact, you don’t have to know exactly how to get in tune: almost all of the time, just paying attention to tuning will improve intonation. In other words, merely listening can make a lot of difference.

One of the difficulties in tuning a recorder orchestra is that it takes time. We usually cannot do it as a symphony orchestra does, en mass. Most recorder players are not that experienced in the art of tuning and find it very difficult to tune in those circumstances.

One option is for everyone to get an electric tuner and use it: a useful, but musically unsatisfying, solution. You don’t learn anything this way, and you don’t train your ear—but it is certainly better than playing out of tune.

The method I favor is for the director to set the pitch with the bass recorders, then tune everyone else to them, first tuning the larger instruments (great and contra basses and below), then tuning tenors, altos, sopranos, and last sopraninos, and garkleins.

I like to tune all instruments to the same fingering—left hand fingers closing holes 0 1 2, producing the note “A” on C-fingered recorders and “D” on the others. That way each instrument is playing in the same easy range as all the others, making for more reliable tuning.

Also, every member of the orchestra will know that they will always be asked to tune using that specific fingering—a great time-saver. If the orchestra gets used to tuning this way at least once at every rehearsal, the process will become quicker, taking less time during performance.

And here I must remark that directors should not hesitate to tune on stage. A well-run and effective tuning process can be fascinating to hear and will set the atmosphere for the performance. Every time I go to hear a symphony orchestra, the sound of tuning fills me with eager expectation for a lovely evening of music. Why not give your listeners the same anticipatory pleasure?



### Instruments:

A wonderful sound can be achieved with a completely matched set of instruments throughout the orchestra—but, to be frank, even the most perfectly matched instruments will not have a harmonious sound if all the players do not blow well and in a similar way.

I think the most useful thing is to have your players work on using a similar blowing technique, before going to the expense of acquiring a full orchestra of matched instruments. In order to blend well, orchestra players need to practice blowing technique between rehearsals, and directors need to start each rehearsal with a brief blowing warm-up.

### Duties in the Orchestra

Directors, please be kind and compassionate to your players, very demanding yet nice. Mutual respect is best for everyone involved. Choose music appropriate to your players' levels. Performing an under-prepared program can make your players feel humiliated.

Keep up your own energy and enthusiasm so that your players can be inspired by you at each rehearsal and performance. To do this, go to workshops, concerts and other events where you can learn new things and exchange ideas with other directors. Your players will learn something from you at every rehearsal. Stay organized and keep the rehearsal pace moving along.

Players, honor your commitments to your orchestra: arrive early for rehearsals and performances; be in your seat ready to play on time; practice your parts; play always to the very best of your ability, even on "easy" music; listen to the group sound; play in tune; pay attention to the director and to your fellow players; write instructions clearly in your music as soon as the director gives them—you can't count on yourself to remember everything. Don't chat during rehearsal (reserve that for the break).

Let me end by thanking all those recorder orchestra directors who have spent so many hours preparing music for their groups; who have expended so much energy getting people together, scheduling rehearsals and performances; who give their all at every rehearsal. And thank you to all those orchestra members who show up every time; who come to rehearsals prepared; who share their enthusiasm and love of music with one another. Viva la Musica!


Frances Blaker

### Rules for Players

- Arrive early for rehearsals and performances
- Be in your seat ready to play on time
- Practice your parts  
Play always to the very best of your ability, even on "easy" music
- Listen
- Play in tune
- Pay attention to the director and to your fellow players while playing
- Listen to your director's instructions, the first time they are given
- Write instructions clearly in your music
- Do not chat, practice your part, or discuss the music with fellow players during rehearsal

### Rules for Directors

- Be kind and considerate to your players
- Choose music appropriate to your players' levels
- Prepare all programs thoroughly
- Keep your standards high, choosing music that allows all of your players to achieve them
- Keep up your own energy level and enthusiasm
- Direct clearly; instruct clearly
- Keep your music organized
- Tune the group often
- Run rehearsals efficiently
- Know your players' individual strengths and weaknesses



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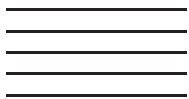
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# CHAPTERS & CONSORTS



*Recorders at Canterbury Cathedral and in schools,  
reflections on playing in a recorder orchestra*



The **Princeton (NJ) Recorder Society** has initiated an "Adopt-a-Spot" program. Each chapter member has been asked to post PRS flyers and/or brochures on a bulletin board in a location that person frequents—a local library, coffee shop, church, community center or other activity center. Once the flyer is posted or brochures set out, each PRS members will "adopt" that location, and see that publicity materials, which are available at chapter meetings, continue to be displayed .

Two chapters have recently polled their members to get feedback on how well the chapter meets their needs. The **San Diego County (CA) Recorder Society** asked members to come to its June meeting ready to discuss a list of questions about expectations. The **Twin Cities (MN) Recorder Guild** used a broader method, reporting results of a survey in its September newsletter. The most significant response (or lack of one) was in the area of stepping forward to be a chapter officer—not uncommon among chapters these days. TCRG is encouraging members to consider accepting a board position for as short a period as a month, or on a share basis with someone else. The latter method is used by the **Mid-Peninsula (CA) Recorder Orchestra**, and **Orange County (CA) Recorder Society**, both of which have co-presidents. MPRO leadership continuity is certainly carried on by **Fred Palmer**, now in his 20th year as MPRO's conductor/musical director.

The **New York Recorder Guild** is also sharing leadership duties, as **John DeLucia**, **Susan Iadone**, **Larry Lipnik** and **Gene Murrow** work together to fill the shoes of **Michael Zumoff**, who has "retired" after many years of service as NYRG's volunteer executive director. The NYRG has also recently arranged for

its members to be allowed to attend dress rehearsals, free of charge, of some area-based early music performing groups.

The September newsletter of the **Moss Bay (WA) Recorder Society** warned that music director **Wini Jaeger** might ask, at the group's first meeting, who had played recorder over the summer. (At that point, there was still time to do so!)

On July 27, the **Musica Milenio** consort of Myrtle Beach (SC) provided a Byrd, Morley and Holborne diversion for the audience (as performers took a break) at the **International Children's Choir Festival Concert** in the 12th-century quire of Canterbury Cathedral, Canterbury, England. The concert was the 11th in a series of such concerts. In the afternoon, Musica Milenio also provided a full-length concert program in the cathedral cloisters, and performed again in Stratford On Avon.

Musica Milenio players are (*photo at left, l to r*) **Bob Lauer**, **Mary Lauer**, **Sue Fink**, **Christine Wright** and **Kaye Sloan**. The photographer was Michael O'Toole, whose daughter sang a solo in the concert.

Members of **Heartwood**, a recorder septet in southwest Pennsylvania, performed in May for 57 third-graders in the Souderton Area School District. Narrated by **Lynne Rush**, the group played Renaissance and Baroque selections plus barber-shop quartets, a tango, and a folk song. At the conclusion, the children played Rush's arrangement of a piece they had studied, *When the Saints Go Marching In*, with each repeat adding more recorders: first the bass, then tenor and alto, and finally soprano.

Five members from the septet are shown below: (*l to r*) **Ray Overpeck**, **Janice Arrowsmith**, **Rob Yoder**, **Lynne Rush** and **Marilyn Nolt**.



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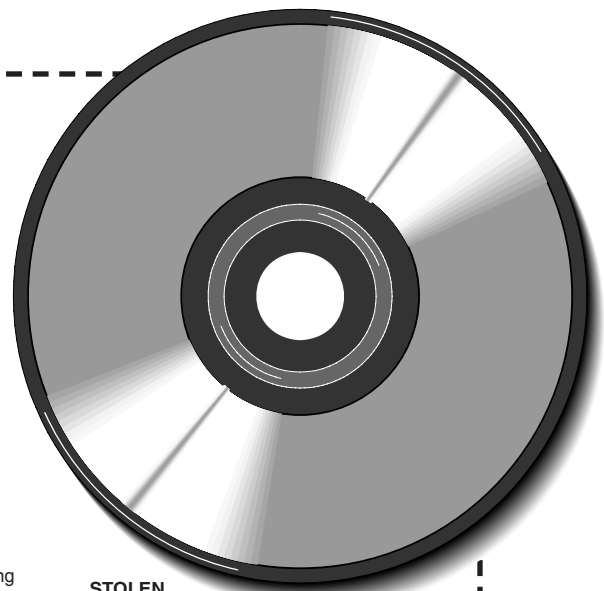
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## NEW!

**AN EVENING WITH BACH** Voices of Music: Hanneke van Proosdij, Louis Carslake, Dan Laurin, recorders; also Joanna Blendulf, Elizabeth Blumenstock, Rodney Gehrke, Lisa Grodin, Katherine Kyme, Jennifer Lane, Victoria Gunn Pich, Susanne Ryden, William Skeen, David Taylor. Voices of Music views Renaissance and Baroque music as centered around fine singing, which shines through on this CD. Transcendent, instantly recognizable instrumentals of *Air on a G String* and Bach's *Prelude in G Major* (solo theorbo instead of 'cello), plus lilting vocal performances—Ryden's weightless soprano on *Bist du bei mir*, Lane's rich alto on *Es is vollbracht*.

## FOR THE HOLIDAYS

**CAROLS FOR DANCING** Renaissance, John Tyson, recorder. Instrumental arrangements by the group for a public radio holiday show, with focus on intimate connections among familiar holiday music and Medieval and Renaissance dances. WGBH.

**CHRISTMAS AT THE CASTLE** Five centuries of holiday music from many lands; a Christmas concert set in a castle, played & sung by 17 musicians on recorders, strings, percussion & voice.

**DANCING DAY** Scott Reiss, Tina Chancey & Jane Hershey, recorders; HESPERUS's other early instruments with voice. Medieval, Renaissance and traditional Christmas music, spanning 500 years, from the British Isles, Italy, France, Spain Germany and America. Koch International.

**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.

**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.

## IN STOCK (Partial listing)

**CORELLI, ARCANGELO: CONCERTI GROSSI OPUS 6** American Bach Soloists, Jeffrey Thomas, conductor; Dan Laurin, Hanneke van Proosdij, recorders. "Christmas Concerto" featuring unique 1725 London version with solos transcription for two recorders, instead of two solo violins, in three of the six concertos. Delos.

**CORELLI, ARCANGELO: CONCERTI GROSSI OPUS 6** John Daniels, Sonja Lindblad, recorders; Peter Sykes, harpsichord. Trio sonata arrangement by Johann Christian Schickhard.

**DOLCE MUSICA: A CONTEMPLATIVE JOURNEY** Eileen Hadidian, flutes & recorders; Natalie Cox, harps. Celtic, Renaissance & Medieval melodies for recorder & flute with Celtic harp. Healing Muses.

**DREAMS INSIDE THE AIR TUNNEL** Zana Clarke, recorder & composer. "Drawing on the music of the didjeridu & shakuhachi...beautiful & hypnotic..."—*American Recorder*. Orpheus Music.

**EAST OF THE RIVER** Daphna Mor, Nina Stern, recorders; Omer Avital, bass & oud; Uri Sarlin, accordion; Tomer Tzur, percussion. Haunting melodies and exhilarating rhythms from Armenia and the Balkans. East of the River Music.

**THE FOOD OF LOVE HESPERUS** Early instrumental music of the British Isles, with works by Byrd, Gibbons & Simpson through Dowland, Playford & Coperario.

**GATHERING: HUI!** folk melodies from China and 17th-century Europe, with crossover collaborations among Cléa Galhano, recorder, Belladonna Baroque Quartet, and guest Gao Hong, Chinese pipa. Ten Thousand Lakes.

**I LOVE LUCETTE** Hesperus: Scott Reiss, Tina Chancey, Jane Hershey, recorders & other early instruments; Rosa Lamoreaux, soprano; Howard Bass, lute. Charming, bawdy, sentimental music from French Renaissance theatrical tradition. Divisions on *Contente Desir, Il Fault Bien Aimer*; good recorder trio work. Koch Int'l.

**LES SEPT SAUTS:** Baroque Chamber Music at the Stuttgart Court. Matthias Maute & Sophie Larivière, recorders & traverso; Ensemble Caprice. Charming repertoire by Schwartzkopff, Bodino, Detri. Atma Classique.

**MUSICK FYNE PLAYS MUSIC OF THE ITALIAN BAROQUE** Alison Melville & Colin Savage, recorders; with other members of Musick Fyne (voice, harpsichord, lute/theorbo) & W. M. Gay, 'cello. 17th & 18th century duos, trio sonatas, arias, diminutions. EBS Records.

**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.

**NOT MUCH IS WORSE THAN A TROLL** Ensemble Polaris: Alison Melville, recorders, Baroque flute, seljeløyfloyte; also Colin Savage, Kirk Elliot, Margaret Gay, Ben Grossman, Terry McKenna, Debashis Sinha. Wide variety of arrangements and instruments—from squeaky toys to palimpsests, duo to full ensemble. This CD will surprise and delight old and new fans alike.

**PARTY OF FIVE: A FEAST OF VIVALDI AND TELEMANN** Blue Baroque Band: Cléa Galhano, recorder; Daria Adams, violin; Kathryn Greenbank, oboe; Layton James, harpsichord; Charles Ullery, bassoon. Old sounds of recorder and harpsichord juxtaposed with modern oboe, bassoon and violin. Telemann: *Concerto in A minor, TWV43:a3* & *Trio Sonata in A minor, TWV 42:a4*. Vivaldi: *Concerto in D Major, RV94*; *Concerto in G Minor, RV107*; *Concerto in G Minor, RV103*.

**SACRED AND SECULAR MUSIC FROM RENAISSANCE GERMANY** Ciaramella—Adam & Rotem Gilbert, Doug Millikan, Debra Nagy, recorders, with other winds, shawm, sackbut & organ. Medieval & Renaissance sacred music with reconstructions of folksongs & arrangements based on contemporary improvisation.

**SENFL (LUDWIG)** Farallon Recorder Quartet (Letitia Berlin, Frances Blaker, Louise Carslake, Hanneke van Proosdij). 23 lieder, motets and instrumental works of the German Renaissance.

## STOLEN JEWELS

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## The Recorder Orchestra Experience

Grass Valley, CA, (in white shirt, far right in photo, before a spring 2007 concert at Los Gatos), with me as co-director (in front of him). AROW presents four or five concerts each spring, performed in as

many locations around Northern California, allowing members of the orchestra to “host” concerts in their home areas.

AROW meets monthly from September to February, each time for an “all-day” rehearsal in Oakland, CA. This, along with individual and small group practice, works well for concert preparation. More frequent rehearsals with the whole orchestra would be difficult, since several members travel up to three hours in each direction to rehearse.

For its 2007-08 season, AROW is performing a program of pieces by American (U.S.) composers and arrangers. The series, dubbed “Fancy Free” after the title of a piece in the program by Leonard Bernstein, contains new, original pieces: Glen Shannon’s *Fipple Dance* (winner in 2006 of the very first Recorder Orchestra Composition Competition sponsored by the San Francisco Early Music Society); and *Yosemite Suite*, an original tone poem being written expressly for AROW by composer/conductor Peter Seibert, director of the Seattle (WA) Recorder Society.

Other works scheduled are *Creeping Dawn: Mountain and Shadow* by Erik Pearson—written for 24 recorders divided into four ensembles; and *Torrid Dora*, a rag arranged for recorder orchestra by Thomas Axworthy, director of the Los Angeles Recorder Orchestra.

There are also American favorites, including *Summertime* by George Gershwin, arranged by Geisler, and a Stan Davis arrangement of *Take Five*, the well-known jazz classic by Paul Desmond.

Depending on the program for any given concert season, AROW will—as will other recorder orchestras—join forces with dancers or singers, and incorporate other types of instruments for texture, including percussion, strings or reeds. The results have informed and delighted not only the audiences, but the musicians as well. AROW’s Eastern European program, “Evening in the Village” (2005/2006) had guest singers and folk dancers that added real pizzazz to the Balkan selections.

Many members of ARS have had the pleasure of attending workshops with a number of fellow enthusiastic recorder players. Some have played in an entire roomful of recorders under the direction of very capable and patient teachers.

However, this is only a hint of what it is like to play in a recorder orchestra. In a workshop setting, although we make the music presented sound pretty good, the time we spend on preparing it is relatively short, so finessing the sound and balance often goes by the wayside.

For anyone who has not had the experience of playing in a recorder orchestra, one might liken it to being in an expanded ensemble with the entire family of recorders, and with multiple musicians playing on most parts. Due to the nature of our beloved instrument of choice, this creates challenges in tuning with others playing the same part, as well as in blending with the other voices in the group. But with practice, the resulting skill in blending of sound and awareness of intonation not only strengthens the sound of the large ensemble, but enhances the pleasure of playing in small ensembles with just one person per part.

Another challenge for some is learning to follow a conductor—which, when playing in the large group, is really essential, as our ears can deceive us. As experienced ensemble players, we are used to listening carefully for beat and tempo as “agreed” upon by the group. When there are 20 or more members of the orchestra, however, it is nigh on impossible to match the beat by “feel,” so we rely on the steady direction of a conductor. The trick is to watch carefully for meter or tempo changes, downbeats and cut-offs.

One such recorder orchestra is the **American Recorder Orchestra of the West** (AROW). Founded in 2000, AROW is directed by **Richard Geisler** of

many locations around Northern California, allowing members of the orchestra to “host” concerts in their home areas.

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## RECORDERS IN THE COOL PINES

It's brutally hot in the summertime in Phoenix, AZ—the Valley of the Sun! In 2007 yet another new heat record was set—this one for “days over 110 degrees,” which had previously been 28.

We don't often think that we work up a sweat playing recorders, but for members of the **Desert Pipes ARS Chapter**, even a few notes takes it out of you in June, July and August. That's just one of the reasons some of us were happy to meet some recorder players from Prescott, AZ, at a workshop several years ago. Prescott is about 96 miles northwest of Phoenix, higher in altitude (5,400 feet) and cooler by 15-20 degrees—and a popular summertime weekend destination for folks from Phoenix (at 1,117 feet).

Back then, we joked with our new Prescott friends about getting together for a summer play-in, and then surprised ourselves by actually doing it in 2002. A dozen or so from Phoenix and Prescott gathered in Donna Grossi's living room in Prescott. I brought music for large groups; we had a great time, just playing for fun.

We met again in 2003, this time inviting a few others. By 2004, we needed a larger venue and Grossi suggested the Yavapai Hills Country Club. We were not only slowly growing in size, but we had learned that **Vicki Boeckman** would be visiting her family nearby. She agreed to lead a group of 23 happy tooters.

In 2005, we met again in the Yavapai clubhouse, back to the “play-in for fun” model. Ann Koenig from Scottsdale (AZ) and I led 18 folks.

In 2006, we were really happy to be able to invite **Tish Berlin** to Prescott, and the number of participants jumped to 21.

Berlin returned to lead our sixth annual Prescott workshop in August



2007. We celebrated a 50% increase in attendance—with 30 people from Phoenix, Prescott and Payson, as well as one visitor from Colorado, and one from New Mexico. (See 2007 group photo above.) Those of us who have attended this event

from the beginning are amazed at how it has grown and how much we look forward to it every year. We hope to continue to enjoy “cool” summer recorder workshops in Prescott, AZ!

Linda Rising, Phoenix, AZ

**Toledo (OH) Recorder Society members played a half-hour program last April at a Lutheran school attended by the son of quartet member Krista Lucas (speaking, below right, with Marilyn Perlmutter seated). The entire school came. After the adults played, one of the recorder classes played alone and then with the TRS group (l to r below, Charles Terbill, Ray Clark with soprano, and Perlmutter**



**facing the children). After the performance, the quartet went to two recorder classes**

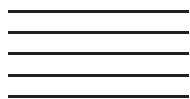


**and talked with the enthusiastic students. Upon learning that the recorder is a great instrument to play all of your life—even in “senior” years—one student said, “I don't want to be as old as you are!”**

### CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication in American Recorder to: AR, 7770 South High St., Centennial, CO 80122-3122, <editor@recorderonline.org>. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your chapter. Digital photos should be at least 3”x4”x300dpi TIF or unedited JPG files. Please send news to the AR address above, and to the following: ARS Office, 1129 Ruth Drive, St. Louis, MO 63122-1019, <ARS.recorder@AmericanRecorder.org>; and to Marilyn Perlmutter, Chair, Chapters & Consorts Committee, 2847 Westowne Court, Toledo OH 43615-1919, <mperlm@bgsu.edu>.

# MUSIC REVIEWS



*Arrangements and compositions from Paul Ashford,  
and organ pieces (one just in time for Christmas)*

**TURKEY IN THE STRAW**, ARR. PAUL ASHFORD. Lost in Time Press (<corlu@actionnet.net>), 2006.

S A A/T T. Sc 4 pp, pts 1 p ea. \$8.

**FISHER'S HORNPIPE**, ARR. PAUL ASHFORD. Lost in Time Press, 2006.

S A A/T T. Sc 4 pp, pts 1 p ea. \$8.

**LAMPLIGHTER'S HORNPIPE**, ARR. PAUL ASHFORD. Lost in Time Press, 2006.

S A A/T T. Sc 4 pp, pts 1 p ea. \$8.

The recorder is a wonderfully versatile instrument, and this versatility endears it to a wide variety of musical genres. Most people don't think of the recorder as a folk instrument—but it undoubtedly is, and folk music is great fun to play on the recorder.

"Turkey in the Straw" is a classic American folk tune that dates from the early 19th century. When it became popularized by blackface performers, many people claimed to have written the song, and the dispute over who wrote it has never been resolved.

Authorship aside, when most people think of this tune, they think of fiddles rather than recorders—and, more often than not, they remember the version of the lyrics they learned during childhood. However, the cheerfulness the recorder quartet lends to this instrumental arrangement instantly wins people over and gets their feet tapping and their voices humming.

"Fisher's Hornpipe" purportedly originated in 18th-century England. It was played as a reel for dancers in the Shetland

## **Folk music is great fun to play on the recorder.**

Islands of Scotland and is reminiscent of ancient Irish folk music. Many versions of this tune exist, including bluegrass versions. A flowing, melodious dance tune, it immediately grasps attention due to its rhythm, its infectious simplicity, and the engaging way it dances from major to minor—from cheerful to almost mournful. When you hear it, you want to dance! This is my favorite of the three pieces reviewed here.

"Lamplighter's Hornpipe," a staple in the fiddler's repertoire (where it is also known as "Handorgan's Hornpipe") is another traditional Irish folk tune. This haunting melody is wonderful to play, and people who play it or hear it will probably go home humming it to themselves.

Those new to ensemble playing would have no problem learning to play these recorder quartet arrangements, but more experienced players will also enjoy them. The arrangements are well-crafted, simple and engaging. Once you've played them, you want to do so again and again.

These pieces are so dancelike (indeed, most of them have specific dance steps associated with them) that players may be tempted to jig around whilst playing them! Therefore, it would be ideal to perform them while accompanying dancers. The pieces complement each other well and make a perfect set for performances of various types.

These publications have nice artwork, and the music is laid out clearly with adequate spacing between each staff, so players can easily read from the score if they prefer it to the individual parts.

*Rhiannon Schmidt is Welsh, but lives in Houghton, MI, where she is working towards the completion of her Bachelor of Science in Nursing Medicine. She plays the soprano and tenor recorders for recreation.*

**MUSIC FOR MARIONETTES IN 3 PARTS (1952)**, BY PAUL ASHFORD, Lost in Time Press LIT 002, <corlu@actionnet.net>, 2006. AAT. Part I: sc 7 pp, pts 6 pp ea, \$16. Part II: sc 10 pp, pts 9 pp ea, \$18. Part III: sc 13 pp, pts 12 pp ea, \$20. Parts I, II, and III together: \$45.

*Music for Marionettes*, a delightful suite of trios, is published in three parts. Parts I and II contain three trios each, and Part III contains five trios. All three volumes are scored for two altos and one tenor.

Played straight through as a suite, the 11 pieces would last approximately 20-25 minutes. These trios are contemporary in their free and abundant usage of unprepared and unresolved dissonance; however, no extended techniques are required.

I made a recording of these 11 contemporary trios with my two friends, Donn and Aggie Sharer. I will say up front that I have really enjoyed playing these trios and listening to our recording, and I am very pleased and appreciative that Lost in Time Press is making Ashford's music available.

Part I of *Music for Marionettes* has a subtitle: "Music for Acrobats." This volume contains three pieces, further subtitled as "Muscle Dances" and individually named "Allez-Yup!," "Snake Charmer" and "Trapezists." "Allez-Yup" immediately introduces the listener to the very free use of skips into dissonance, which are also syncopated and accented. The melody glides along various five-note scales with a touch of chromatic work thrown in.

The two lower parts create a lively rhythmic foundation, but in the second half, "allez-ooop" style, the tenor and the first alto players switch jobs as the melody is smoothly passed to the tenor recorder. Interestingly, after much jarring dissonance, the piece ends on an A major chord.

Like all good programmatic music, these short pieces do sound like their titles. Try to imagine what an accompanied "Snake Charmer" tune might sound like. This melody, played by the two alto recorders in parallel major sixths, glides along smoothly with narrow skips. A hypnotizing repeated rhythmic line in

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the tenor part, which plays numerous cross relations with the top melody line, accompanies the altos.

There are also many chromatic inflections between the two alto parts. Again, the listener will be surprised by the consonant ending on a major chord.

"Trapezists" is an *Allegro* with a lively melody in the first alto, which glides up and down five-note scales with half-steps between notes 1 and 2, creating an otherworldly-Phrygian effect. This is accompanied by various repetitive melodic intervals (mostly half and whole-steps) in the second alto and tenor lines.

This piece has less dissonance than the two preceding pieces, but don't be looking for traditional common practice harmony. Rather, I hear elements of minimalism, especially in repetition of intervals in the accompanying parts. This piece comes to satisfying rest at the end on an A major chord.

Part II of *Music for Marionettes* contains three pieces: "Full Moon Over Zanzibar," "Sinister Street" and "Wheels Within Wheels." The first piece presents quite a dramatic contrast with "Trapezists" in Part I. The dissonances found in "Full Moon ..." are gentler as they come about through stepwise melodic motion rather than by leaps.

The piece begins with a *Larghetto* featuring an ethereal wandering melody line in the tenor part. A *piu moto* follows that is less chordal and more contrapuntal. This section ends with an *accelerando* that leads back to the original *Larghetto*, and the tenor part takes back the melody. Following is an *Andante con moto* section that the composer suggests, with humor, should be played by a "spice laden woodwind." (Feel free to indulge in spicy foods before you play!)

The first alto takes over this playful melody with a rapidly rising *accelerando* followed by one more return to the *Larghetto*. This trio ends serenely on a B<sup>b</sup> major chord.

"Sinister Street" begins with a *Lento misterioso*. The opening melody, appropriate to the title, contains an augmented fourth (an active interval that wants to resolve to notes that are more consonant), and then climbs upward in thirds and fourths while the other parts play quick rhythmic figures that add to a sinister mood. There are some sudden switches from 4/4 to 6/8, but since the eighth note remains constant, this is not a problem.

Silence is used for drama in this piece, as there are two sudden full-measure rests



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in all parts. After all of the activity, peace is restored with the ending  $A^b$  major chord.

While I like all the pieces in this suite, "Wheels Within Wheels" strikes me as the most interesting. The solo tenor first plays a mournful melody that rises with ascending fourths and descends with seconds and thirds. This six-note melody is played over and over again, but always with different rhythmic placement and accents.

When the second alto part enters, it is in canon with the tenor part, a minor third higher. Then the top alto part enters with many of the same elements—ascending fourths, descending seconds and thirds—but it is more stretched out rhythmically, so that this piece does indeed sound like wheels within wheels!

The editor has thankfully added dotted lines to show phrasing and thus clearly indicates the overlapping movements of the wheels. In the middle section, if only one part has a wheel effect, triplets in the other two parts keep the music busy and active. The final section returns to the rotation of the wheels in all parts, finally parking on a B major chord.

Part III of this suite contains five pieces: "Nerves of Steel," "A Tense Moment," "The Cold Gray Dawn," "The Second Waltz" and "Exit March." "Nerves of Steel," a remarkable and original piece, begins with the tempo marking "Urgently allegro." Again, this trio is appropriately named: sharp, repeated dissonances build from three-note tone clusters and chords made of perfect fourths.

There are nerve-wrenching sections of ascending chromatic scales in parallel seconds. Now and then a surprisingly consonant chord appears, but the return of the pointed dissonance is always right around the corner. There are some wide and downright difficult leaps in the first alto part, where the composer humorously adds the instruction: "Lightly across the gruesome intervals."

Later he suggests a change in mood, "With smouldering passion," as there are more ascending chromatic scales—but not in parallel seconds. A sudden return of the chromatic parallel seconds signals a change back to the opening mood.

"A Tense Moment" begins rather calmly with a seven-note motive in the first alto part. A couple of measures later, the second alto joins in the same motive a third lower. Things are still calm and peaceful until tension is created by an apparent contest to see who can play the highest pitches. When the tenor enters, the tense moments increase, especially



when it leaps up a minor ninth, playing at a higher pitch than the two altos. Two measures later, the second alto leaps up to a high B and claims the highest pitch. Four measures later, the second alto claims the highest note as it soars to high E while the first alto also jumps up a perfect fifth—all of this effectively creating suspense and preparing for the “tense moment.”

A change of texture occurs when the three recorders begin to toss around a new and very chromatic seven-note motive. Following this, the tenor part suddenly and surprisingly starts a passage of 16th notes (all within the range of a minor third). Soon, the second alto joins in the 16th notes, and finally the first alto as well, creating a tightly-woven *stretto* passage.

For all the sixteenth-note activity, the general level of dissonance is actually down, as the 16th notes move in parallel thirds and end as suddenly as they appeared. General calm returns as the piece winds down, with many descending phrases, to end in E minor. For a 31-measure piece, it contains a lot of impressive musical development.

The title page of “The Cold Gray Dawn” contains some interesting (if not amusing) instructions: “Tight-lipped, but nonchalant, before a stone wall.” Make of that what you will; it is certainly more evidence of Ashford’s subtle humor.

Again, this piece sounds like its title, particularly if the mournful melody in the first alto is played with a cool, straight sound. The second alto and tenor parts have a rippling accompaniment of eighth notes across major and minor thirds. The entire piece is 24 measures long. Silence in all parts is used dramatically here, as it was in “Sinister Street.”

“The Second Waltz” is lighthearted, a minuet/trio marked *Amoroso* (but *briskly*)—another theatrical change in mood. Think of your favorite Strauss waltz, add some sharp skips into dissonance and you have the mood of this piece.

The eight-measure bridge between the *Amoroso* and the *Trio* contains biting cross relations. An asterisk by the *Trio* section is explained thus: “You’re too young to remember Vienna before the Great War.” This section is downright humorous.

The first eight measures are consonant and very much reminiscent of a Strauss waltz. The second eight measures begin with ornamented descending parallel seconds; then ornamented parallel seconds head back up the scale.

All of the previous pieces have employed varying degrees of dissonance,

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**Think of your favorite Strauss waltz, add some sharp skips into dissonance and you have the mood of this piece.**

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but they all end on major or minor chords. However, this piece, which has some surprisingly traditional common-practice harmony, ends on a tone cluster—all the more humorous and unpredictable!

The final piece in this suite is an *Allegretto* called “Exit March,” which is to be played “jauntily and with a fine flourish.” This is a light-hearted, almost calliope-sounding, march with traditional rhythms and quasi-traditional harmonies, but it is not without its own surprises. After bouncing along nicely in the key of F major, there is a crazy modulation in the last several measures, leading to the final chord of F# major!

While I am not sure if *Music for Marionettes* was written for a puppet theater, I certainly can visualize marionettes during the pieces. The composer indicates that these trios were intended for advanced recorder players, which may have been very true in 1952. However, it is my belief that today’s upper intermediate players, with practice, will also be able to play and enjoy them.

Players will need to know all of the chromatic fingerings and be strong in rhythm. To make these pieces come to life, adequate technique to slur notes involving complex fingerings is needed, as well as a wide variety of articulations.

While I think the first alto part is the most challenging, there is great musical interest in all three parts. The Sharers and I had a great time playing these pieces and liked them very much. But best of all, we were able to record them, fairly perfectly, after one or two brief read-throughs.

If a composer’s music reveals something about the composer, I can state with great enthusiasm that I would love to have known Ashford. I am very curious about his other works issued by Lost in Time Press.

Sue Groskreutz has music degrees from Illinois Wesleyan University and the University of Illinois, plus Orff-Schulwerk certification from DePaul University. Playing and teaching recorder are her greatest musical loves. She just completed 10 years as president of the American Recorder Teachers’ Association.

**FITZWILLIAM OVERTURE FOR TWO CLARINETS AND HORN, HWV 424**, by G. F. HANDEL, ARR. R. D. TENNENT, The Avondale Press AvP 78 (Magnamusic), 2006. AAB. 3 sc 8 pp ea, \$14.

The arranger, R. D. Tennent, says in his introduction, “It’s thought that this work was composed in 1741-2 for a Mr. Charles, a Hungarian-born horn player who gave recitals with his wind ensemble in London from 1734 and in Dublin in 1742, overlapping with Handel’s season there. [This] is the only work by Handel in which he specified parts for clarinet, at that time considered to be an alternative to the *clarino*, the natural trumpet. The ‘Fitzwilliam’ designation refers to the fact that Handel’s autograph of the work, the only source, is in a collection at the Fitzwilliam Museum in Cambridge.” Tennent also writes that he followed the original quite closely but transposed everything up a minor third.

The work is in five movements: *Andante*, *Allegro ma non troppo*, *Larghetto*, *Andante allegro* and *Allegro*. Tennent has done well at making sure that all three parts are interesting and challenging.

This music is for a more advanced ensemble and requires a solid bass player. The alto parts also run the full range of the instrument, especially in the *Allegro ma non troppo* movement. I highly recommend this wonderful arrangement.

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



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**COMPLETE ORIGINAL RECORDER SONATAS**, BY FRANCESCO BARSANTI, ED. BARNABY RALPH & HUGUETTE BRASSINE. Dolce DOL 126, 2005 (Magnamusic). A, bc. Sc 52 pp, pts 24 pp. \$23.

The music of Francesco Barsanti is not unknown to recorder players, but Ralph and Brassine have prepared a thoughtful and respectful edition that presents the six sonatas of Opus 1 in a single volume at low cost. The edition is based on their recording of the sonatas.

The editors provide a four-page introductory note that describes the historical, biographical and stylistic background of the music. They make the point that these sonatas, first printed in 1724, are as sophisticated as any recorder sonatas printed in England at the time, including those of Handel.

While Barsanti's sonatas may not have the melodic charm of Handel's—Handel was, after all, one of the great melodists of all time—they match and perhaps even surpass Handel's better known set in terms of harmonic, textural and formal invention. Barsanti explores unexpected harmonic byways, but he is able to build substantial and convincing musical structures at the same time.

His fast movements, in particular, achieve real momentum through an ongoing rhythmic and harmonic interplay between recorder and continuo. The slow movements are similarly strongly characterized and include an *Adagio* (the first movement of the second sonata) that features especially elaborate ornamental figuration.

Like Handel, Barsanti also integrates dance forms—*Siciliano*, *Gavotte*, *Minuet*—into the sonatas, sometimes as the foundation for a series of variations.

This edition is obviously a labor of love for Ralph and Brassine. The continuo part generally strikes a balance between simple realization of the harmonies (to allow for further elaboration by experienced performers) and a more melodic style, especially in some of the variation sets. On occasion, the realization interferes somewhat with the basic continuo line—and, a few times, it even crosses the bass, resulting in a disruption of the harmony—but these lapses can easily be adjusted by performers if desired.

The editors have taken great care to follow the sometimes unusual markings of the original prints and have given a detailed report of any changes they have made. There are a few typographical

errors, most notably a missing repeat sign in the parts in the *Allegro assai* of the first sonata, but page turns are carefully planned (with the exception of the second movement of Sonata 3 in the score, which necessitates a turn at the repeat for the sake of a single bar). As is usual with Dolce, the presentation is very legible and attractive.

Even those who are familiar with these Barsanti works may want to make their acquaintance anew in this edition.

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***Even those who are familiar with these Barsanti works may want to make their acquaintance anew in this edition.***

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**SÄMTLICHE SONATEN, BAND I: SIBLEY NR. 17 & 19**, BY GIUSEPPE SAMMARTINI, ED. JÖRG JACOBI. Edition baroque eba1101 (Magnamusic), 2004. A, bc. Sc 16 pp, pts 11 pp. \$22.

**SÄMTLICHE SONATEN, BAND II: OP I, NR. 1 & 2**, BY GIUSEPPE SAMMARTINI, ED. JÖRG JACOBI. Edition baroque eba1102 (Magnamusic), 2004. A, bc. Sc 20 pp, pts 10 pp. \$22.

These first two volumes in an ongoing series of the complete *Recorder Sonatas of Giuseppe Sammartini* (Volume 3 was reviewed in the March 2006 issue of *American Recorder*) present recorder sonatas from manuscripts housed in Rochester, NY, and Parma, Italy. The two sonatas in Volume 2 also appeared in one of Sammartini's printed collections as pieces for transverse flute.

Like the two sonatas in Volume 3 (Sibley Nos. 15 and 25), these four pieces have much more in common with the *galant* flute sonatas of the later 18th century than with the recorder sonatas of Handel or Telemann, and yet they lie well on the recorder. Strange harmonic turns (reinforced by editor Jacobi's typically colorful continuo realizations), frequent interpolations of triplet figuration, and unorthodox movement schemes (for instance, *Andante-Adagio-Allegro* in Sibley 19) all serve to give these works an experimental feel (especially given their relatively early date of composition—Sammartini died in 1750); the style is quite different from the style of Sam-

martini's well-known *F Major Concerto* for soprano recorder.

The degree of complexity in these works sometimes makes it difficult to find a clear direction for the phrase, but the challenge is well worth tackling for the sake of the inventiveness and exuberance of the writing. While upper intermediate players may enjoy certain individual movements (Op. 1, No. 2, is especially melodic), advanced performers will be the most capable of balancing all the elements necessary for a successful performance.

Edition baroque's presentation is generally quite legible and careful. Some features that likely stem from the original manuscript may give players pause (e.g., unmarked triplets, and conflated first and second endings). There are a few misprints, most seriously a missing bar in the continuo part in the last movement of Op. 1, No. 1, but all of these points can be resolved with careful reference to the score.

This is a valuable series that should be of interest to all serious recorder players.

**6 SONATAS AFTER THE ORGAN TRIO SONATAS, BWV 525-530, VOLUME 1: SONATAS 1-2**, BY J. S. BACH, TRANS. BERNARD THOMAS. Dolce DOL 272, 2006 (Magnamusic). A, kbd. Sc 34 pp, pt 13 pp. \$14.

**6 SONATAS AFTER THE ORGAN TRIO SONATAS, BWV 525-530, VOLUME 2: SONATAS 3-4**, BY J. S. BACH, TRANS. BERNARD THOMAS. Dolce DOL 273, 2006 (Magnamusic). A, kbd. Sc 30 pp, pt 11 pp. \$14.

**6 SONATAS AFTER THE ORGAN TRIO SONATAS, BWV 525-530, VOLUME 3: SONATAS 5-6**, BY J. S. BACH, TRANS. BERNARD THOMAS. Dolce DOL 274, 2006 (Magnamusic). A, kbd. Sc 35 pp, pt 12 pp. \$14.

Bach's set of six trio sonatas for the two manuals and pedal of the organ is a technical *tour de force* that at the same time evocatively conveys a wide range of moods. Bach himself liked them so well that selected movements appear in several of his other works.

Following the composer's lead, modern arrangers have frequently tried their hand at adapting this music to a more traditional trio sonata instrumentation or, as in these transcriptions by Bernard Thomas, to the medium of solo instrument and obbligato keyboard.

These works are thoroughly idiomatic to the organ, however, and transcribers

**Organ works have long furnished a wealth of material for recorder transcriptions.**

must overcome several difficulties. The upper parts frequently exceed the normal range of Baroque treble instruments; two of the sonatas have a somewhat uncomfortable key signature of three flats; and the melodic figures often fit the keyboard better than they do a melody instrument.

Thomas, well aware of these challenges, has generally been quite successful in adapting the music for alto recorder and keyboard. Aside from key changes and the further transposition of individual passages to accommodate the range of the alto recorder, he has made no adjustments to the original texts. This lack of intervention does pose several interpretational challenges for the performers, from deciding how to supplement the sporadic expression marks to realizing organ-like textures, such as long pedal points or crossed hands. These are not insurmountable problems, however, and it is interesting to take part in the transcription process with Thomas.

Some compromises have been necessary, though. A couple of slow movements are printed for a second time in an "incorrect" but more idiomatic key, and the melody line occasionally becomes somewhat fragmented because of the transpositions. However, as is usual with Bach, the joy of performing this music makes these small problems of secondary importance.

Dolce's presentation is generally thoughtful, but there are several unnecessary errors, such as a missing line in the recorder part of the last movement of Sonata II (the review copy was also missing the middle four pages of the recorder part in that volume). Also there are a low E and a low E<sup>b</sup> in the recorder part, as well as typographical errors and cramped spacing.

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

However, these volumes present this wonderful music in an easily approachable form. Experienced recorder players will want to take a crack at them, but they really demand an advanced technique to sound at their best.

Scott Paterson teaches recorder and Baroque flute at The Royal Conservatory of Music of Toronto and is a freelance performer in the Toronto area. The former ARS Board member has written on music for various publications for over 25 years.

**TOCCATA AND FUGE FOR RECORDER QUARTET, BY JOSEPH SEGER, ED. HERMANN MELLES.** Moeck Musikinstrumente + Verlag, Celle (ZIS 811-ISMN M-2006-0811-3), 2006. SATB. Sc 4 pp, 4 pts 2 pp ea. \$7.

Organ works have long furnished a wealth of material for recorder transcriptions. Not only did both instruments flourish in the Renaissance and Baroque periods, but the vast resources of the organ allow for wide variety in compositional style and complexity. The *Tocatta* and *Fuge* by Joseph Seger that make up this edition are not representative of the complex counterpoint that often characterized organ music of the Baroque era. Rather, they are pleasing and accessible pieces that transfer well to recorder ensemble.

The edition is well-prepared. The parts utilize both sides of a single page, one page for each piece. The score involves page turns for both toccata and fugue. Measure numbers appear at the beginning of each staff, but there are no specific rehearsal numbers or letters.

Brief biographical information is given in English, German and French for Seger,

the composer, and for Hermann Melles, the editor. Seger (1716-82), was a well-known German organist and composer in his time. His output consisted of polyphonic masses, hymns, and numerous toccatas and fugues for organ.


This toccata is characterized by sections of rhythmic unison exchanged among the parts. As is typical of an organ work, there are several long pedal points in the bass, but they are not so extensive that the bass player faints from boredom or lack of air. Interest is added by a number of short modulations into different keys.

The fugue is based on the Bohemian Christmas carol, "Narodil se Kristus Pán." According to the cover notes, this carol was very popular in Germany, appearing in many hymnals and school songbooks. It was known there as "Freu dich, Erd un Sternenzelt."

Stylistically, the *Fuge* is polyphonic without being terribly intricate. It is melodically interesting and enjoyable to play.

The pieces are in different keys—D major for the *Tocatta* and G major for the *Fuge*—but they work well together. They are easily accessible to advanced beginners, and they could serve as program pieces for the Christmas season—even for more experienced players—as they would not require extensive preparation.

Beverly Lomer is an Adjunct Professor of Humanities at the Harriet L. Wilkes Honors College of Florida Atlantic University, where she teaches courses in music and culture. She is also a recorder player whose primary interest is in performance from original notation.



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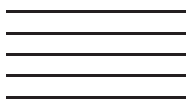
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