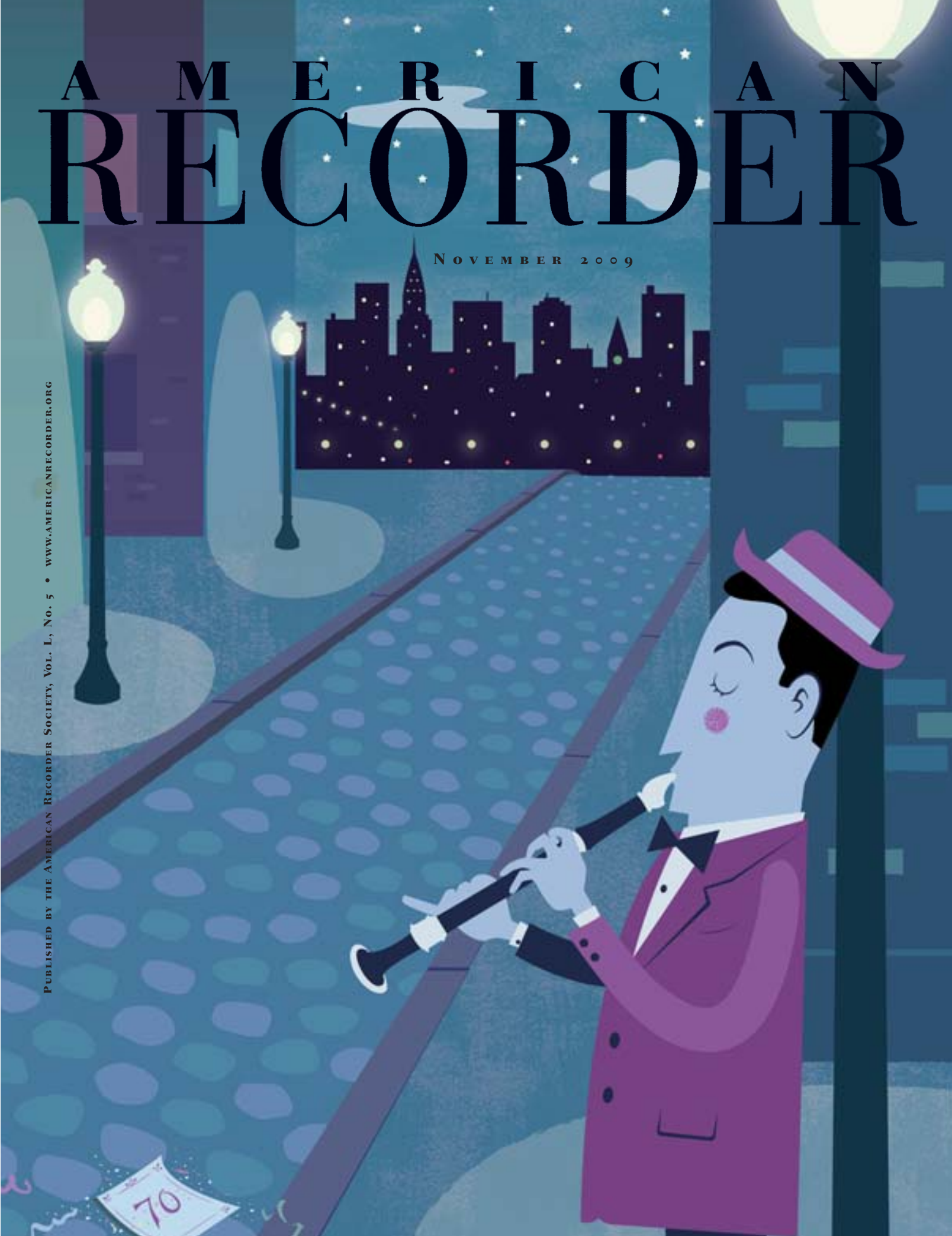


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NOVEMBER 2009

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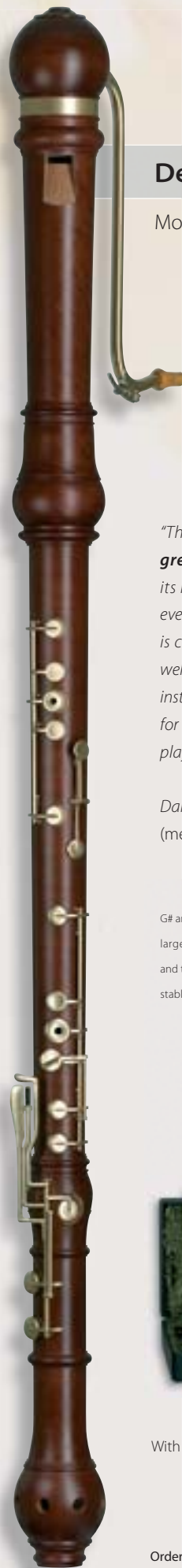


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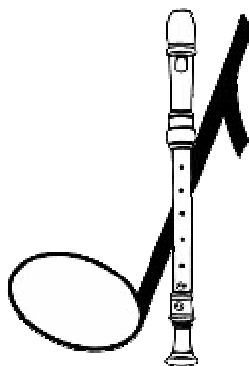
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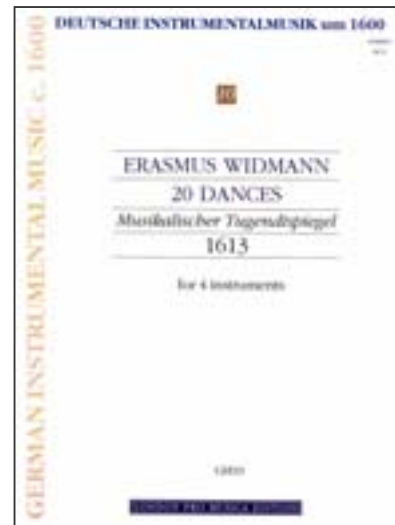
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# EDITOR'S NOTE

Highlighted in this issue is what might be considered the fifth installment in **Frances Feldon's jazz/pop interview series** (page 8)—except that the “interview” is being published 10 years after the subject died. Instead, family members and friends of **LaNoue Davenport** filled in as interviewees, providing background information to supplement what Frances knew (from her years of studying with LaNoue) and what she could hear on recordings of some of LaNoue's crossover music efforts.

The article is a fitting way to end a year of anniversaries—the ARS's 70th birthday and volume 50 of *AR*. With it is also a short excerpt from an interview with LaNoue in 1989 (the ARS50 year, on page 21).

In her two most recent columns (on page 3 in both this issue and September), **ARS President Lisette Kielson** has touched on what happens as the celebration year winds down. A full-Board conference call in December will certainly include discussion of that question, along with consideration of other ARS business.

Meanwhile, at the grassroots level, what's next is likely that **chapters** continue their recorder activities (page 27), **workshops experience change** (coincidentally Frances Feldon's retirement, page 7), and **businesses** entice us to buy instruments, music and CDs (pages 6, 24 and 32)—but hopefully propelled forward with a renewed enthusiasm starting in this milestone year.

*Gail Nickless*

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

VOLUME L, NUMBER 5

NOVEMBER 2009

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

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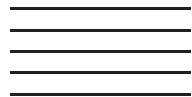
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# PRESIDENT'S MESSAGE



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



The fall season, with summer's end and a new school year just starting, has always represented for me a time of energy—new ideas and productivity. I always like to be working on something, some project that keeps me thinking and growing. With the celebratory 70th-anniversary Festival and Conference behind us and still very fresh in our minds, I'm ready to ask the question: What now? What's next? What new important project shall be entered into and tackled?

The answer: collaboration with the Business Volunteers for the Arts (BVA) to bring the ARS to the next level.

This has been a long time coming. Past President Alan Karass brought the possibility of working with the BVA to the board several years ago. We jumped at the idea, excited about the possibilities and long-term ramifications.

Alan's idea has progressed to the next step. We have been assigned a volunteer (Kenton Shirk) from the BVA, and have formed a Marketing Committee (Alan Karass, ARS legal counsel Nancy Weissman, Bonnie Kelly, Marilyn Perlmutter, Kathy Sherrick and me, with Chapter Liaisons Laura Sanborn-Kuhlman and Matt Ross as consultants) to work directly with him. Conference calls

have taken place in which the committee explored and discussed several issues on which we'd like to focus.

The fun part of the initial stages of any strategic planning is that you get to "think big." Limitations and obstacles are gladly ignored until another stage.

We asked a lot of questions. What are our goals? What are our priorities? Nancy, I think, put it so well: What is a successful ARS? What do we struggle with now that a more successful ARS does not?

And eventually: What are our challenges? What can we do?

We know that we want (and need!) more money and more members (new and retained). We want recognition for the organization, renown, and an improved image of the recorder. We want to build the status of the instrument, and both encourage and provide resources for playing and learning the recorder. We need to spread the word!

We're aware that people don't know about the ARS and that chapters have the same issue. Alan shared with us a case of two recorder players in Boston (MA) who didn't know for 12 years that the ARS (or chapters) existed.

Is it a branding issue? Do we need an ad campaign? How much

---

## What do we struggle with now that a more successful ARS does not?

---

does money play a part for potential members? Is it like the chicken and the egg: the case that more money will improve membership, publicity and branding, or that more membership, publicity and branding will produce more money?

Such questions and issues will continue to be addressed among the Marketing Committee, the Board, and the BVA. I am extremely excited and committed to this long range project. I believe strongly in it and that the future of the ARS depends on pursuing this next step.

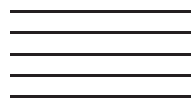
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# TIDINGS



*Frances Feldon leaves the SFEMS Recorder Workshop, Flanders Recorder Quartet, new works from New York City*

## **FRQ MAKES BARN DEBUT**

*By Patricia Grimes, Florida and Canada*

On June 19, my husband and I saw a flyer in Stratford, ON, where we were visiting to see a few plays, about the **Grand River Baroque Festival**. It was being held that weekend in Ayr, not far away. A Saturday afternoon concert was entitled “Banchetto Musicale” and featured the **Flanders Recorder Quartet** (FRQ).

The concert was held in Buehlow Barn. We drove down a narrow dirt road with woods on either side, across the barnyard and wet grass to get to the barn. Huge and unlike any barn I had ever seen, with vertical and horizontal support beams, its roof is about 50 feet high. The carpet floor is likely over dirt because it was so uneven.

We found out that it is on private property, and that it was converted from a working barn to a concert hall. Wooden “chandeliers” hang from the high ceiling to light the barn, which has no windows. Because the ceiling is so high, the acoustics are fantastic.

The barn has room enough for about 200 persons. A stage was set up,



**Patricia Grimes and FRQ, backstage**

with the instruments and a row of wine bottles, all partly filled with water (the players said that these bottles were from their own stocks). Although the players did not always play with a matched set of recorders, the sound was balanced and achieved a perfect blend. The “menu” was as follows.

**French aperitif:** *Sonate en Quatuor* by Louis–Antoine Dornel (1684–1765) has slow/ fast/ slow movements without break. Played on AATgB, the articulation was clear and varied.

**Italian antipasto:** *Canzon la Marcha–Canzon la Livia* by Merula (1595–1665), played on matching Renaissance recorders.

**Sorbet:** *Concerto in A minor, BWV596*, by Bach, arranged from the organ version by Bach and the orchestral version by Vivaldi. The solo part was played on tenor recorder, with the other recorders playing the violin parts, alternating continuo and orchestral parts. The Largo movement was a lovely alto solo with accompaniment. The whole was seamless, sounding as if it were composed this way.

**Specialty of the House:** *Suite for Pipes* (1939) by Ralph Vaughan Williams (1872–1958), composed for bamboo pipes but played on SATB recorders. A very flowing and lyrical piece, with interesting harmonies that are not dissonant, it had several solo “riffs”—just the kind of piece that we all like to hear and play.

**Le coup de cœur du chef de cuisine:** A contemporary piece (2002) using modern techniques, *I Continenti* is dedicated to FRQ by

Jan van der Roose (b. 1956). The players imitated bird calls, rolled the letter “R” while playing, and drummed with fingers on recorders. The three sections are South America (STBgB), then Oceania (SBgBcB), where the bass recorderist removed the mouthpiece and used it to make bird and percussion sounds. In the closing Africa section, the bass recorderist blew into the recorder while covering the fipple, to mimic African instruments. Percussion included a drum, and players stamping their feet and slapping their knees.

**Dessert 1:** *On the Bottles* (2002), dedicated to FRQ by Belgian composer Frans Geysen (b. 1936). Each player blows into two bottles, each partly filled with water and tuned to a specific note. The piece has a mirror structure, described as a pair of rabbits multiplying, so that notes are in groups of 3, 5, 8, 13, etc. (My understanding of music is greater than my understanding of math and rabbits, so I’ll take them at their word.) Only four notes were played at one time, with a most fascinating result.

**Dessert 2:** *La Manfredina–La Rotta della Manfredina* (c.1400), by Czaldy Waldy, arranged by FRQ for recorders and drum—including a solo imitating African drumming.

Of course, there were encores: first, a medley of tunes from the opera *Carmen*, in which there were times that each instrument was playing a different melody in a different key; then the rollicking *Circus Renz* by G. Peter.

This was FRQ’s second tour of Canada this year. This festival was very lucky to get them—in the rain, and in a barn!

## RECORDERS IN NEW YORK CITY

By Anita Randolfi, New York City, NY

On May 3, the Frick Collection was the site of a program offered by **Tempesta di Mare**, a Baroque ensemble from Philadelphia, PA. **Gwyn Roberts** was kept busy playing recorder in works by A. Scarlatti, Corelli, Castello and Marcello. Her playing was straightforward and intelligent, as was that of the whole group.

The Music at Morris–Jumel series presented a “Baroque Wind Trio Extravaganza” on June 6, played by **Gregory Bynum, recorder; Andrew Bolotowsky, Baroque flute;** and **Paula Rand, Baroque bassoon.** Much of the program came from the continuo literature, but was played without chordal realization. This is a refreshing idea: it reveals the melodic, contrapuntal nature of the bass line that is sometimes obscured by chordal realization alone.

Besides continuo pieces by Sammartini, Vivaldi, Telemann and Purcell, there was an enjoyable playing of the *Sonata for two treble instruments, No. 4 in G minor* by Telemann, here played on alto recorder and flute. However, the piece I enjoyed most was the F.J. Haydn *London Trio No. 1 in C Major*. Not everything this trio attempted was perfectly executed, but I hope they continue their efforts. They have an interesting and engaging approach to this repertory.

I also want to mention two concerts in which I played. On April 24 Chelsea Winds gave a program of Renaissance and 20th-century music at the General Theological Seminary chapel. There were dances a5 by Holborne and works a3 from *Ein Altes Spielbuch*; 20th-century pieces were *Idyllwild Suite* a4 by Andrew Charlton, Russell Woolen’s *Sonatina* a3, and Peter Warlock’s *Capriole Suite* a5.

The Manhattan Recorder Orchestra (MRO), Matthias Maute, conductor, presented a wide-ranging program on April 29 at Holy Apostles Church. I particularly want to mention a new work by Charles Gamble, an orchestra member who has previously composed music for MRO. *Dial Tones* (2009) is a romp that draws on the vocabulary of the big swing bands. Larry Garges was the hard-driving jazz improv soloist. This is a piece that other recorder orchestras might find attractive. E-mail [chaswagamble@aol.com](mailto:chaswagamble@aol.com) for the music.

I’m always pleased when current composers include the recorder in the instrumentation of their new works, so I was delighted that John Adams composed parts for two recorders in his new opera, *A Flowering Tree*. Presented as part of the Mostly Mozart Festival, it was performed at the Lincoln Center Jazz Center Rose Concert Hall. The work was semi-staged; I heard the August 16 performance. Without benefit of seeing a score, it seems to me that Adams associated the recorder sound with scenes of transformation that the opera’s heroine undergoes. The sound was lovely, and clearly reached the upper level.

Usually I limit my report to events that feature recorder—but because many recorder players also play viola da gamba, I want to mention a new piece that I believe will make a wonderful addition to the gamba repertory. Composed by Debra Kaye for the Empire Viols and premiered by that group on May 29, it is titled *The Beauty Way*, a trio for treble, tenor and bass viols. It draws inspiration from the landscape and Native American traditions of the American Southwest. Its extensive sections of strumming are particularly handsome. (In the interest of full disclosure, I should mention that Kaye and I are both faculty members of the Mannes College of Music, New School University.) Readers can contact Kaye at [DKaye1000@aol.com](mailto:DKaye1000@aol.com) for performance materials.

## Bits & Pieces

The third **Boston Early Music Festival** (BEMF) CD—Lully’s *Psyché* from the 2007 Festival, released in July 2008—has earned BEMF a third Grammy nomination in the Best Opera category.

At the 2005 Festival, BEMF released its first commercial opera recording featuring the 2003 operatic centerpiece, Conradi’s *Ariadne*. An audience and critical success, this recording marked the beginning of BEMF’s outstanding contribution to the current opera discography. Conradi’s *Ariadne* was followed by Lully’s *Thésée*, the 2001 centerpiece; both recordings received Grammy nominations in the Best Opera category.

In September, **Early Music America** (EMA) published a new Touring Ensembles Roster of early music ensembles in North America. Existing as both an online database ([www.earlymusic.org/rostersearch](http://www.earlymusic.org/rostersearch)) and as a printed catalog, the roster is intended as a tool for presenters and others interested in booking early music ensembles for concert series and events.

The online version offers visitors the ability to search by keyword, type of music played, type of ensemble, fee range and state/province where the ensemble is based.

EMA received a 2009 National Endowment for the Arts grant to support professional development services for early music artists, including creation of this Touring Ensembles Roster. An independent panel of three judges (all presenters) reviewed applications for inclusion and selected ensembles to be listed.

The printed version is current as of September 1, 2009. Information in the online version is updated regularly.

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## **Frances Feldon retires from SFEMS Recorder Workshop**

*By Greta Haug-Hryciw, San Francisco, CA, Recorder Workshop participant*

In 2008, after 19 years as director of the San Francisco Early Music Society (SFEMS) Recorder Workshop, Frances Feldon announced that 2009 would be her final year in that post. The time, energy and effort she put into the job for two decades shows her love of and dedication not only to the organization, but also to anyone who has attended the workshop, whether as longtime participant or newcomer. She always brought with her an atmosphere of welcome and calm, as well as camaraderie and just plain fun. She never appeared to be flummoxed, flustered or panicked over the unexpected situations that often arise in a setting with a population of diverse ages, dispositions and individual requirements.

Under Frances's direction, the Recorder Workshop has flourished. Its popularity is evidenced by the fact that it is the first of the four SFEMS summer workshops to require a wait list.

When Dominican University became an untenable location for the workshop, Frances found St. Albert's Priory—a beautiful, peaceful setting, accessible by public transportation, near Oakland's Rockridge district shops and restaurants, and offering affordable room and board. Although most workshops suffer some trauma when switching locations, Frances pulled off the change with complete ease and no loss of attendance.

The Recorder Workshop has become a place to meet interesting people, professional and non-professional alike: lawyers, doctors, engineers, entrepreneurs and philanthropists, mothers, fathers, travelers, young and not so young, all of whom share a great love for playing the recorder. Over the years, lifelong friendships

have been forged and ensembles have sprouted, some of which can only play together on an annual basis during this workshop week.

Frances developed the Recorder Workshop to offer classes featuring the entire Medieval-to-modern repertoire embraced by the recorder, including jazz, ethnic and crossover music, and the recorder orchestra. She also viewed technique classes for all levels as essential, incorporating both technical and musicianship components.

Her policy of rotating local and out-of-town faculty made as many fine recorder teachers available as possible; each year she included one teacher who was new to the U.S. recorder workshop scene. Many participants commented that the Recorder Workshop is the best place to experience leaps of improvement in musicianship, due largely to Frances's knack for drawing outstanding faculty from across the country, from among local musicians, and even from overseas.

For the last five years, Frances had as co-director Katherine Heater, who also contributed greatly to the organization and to the smooth running of this wonderful annual event. Katherine commented, "Frances always blew me away with her total command of the details of this operation. Having directed the Music Discovery Workshop for four years, I know how many different directions a workshop director is pulled in. Yet Frances never seemed flustered, and as her assistant I always felt that my job was clearly defined and everyone else's was too. I really looked forward to every planning meeting we had, and as the workshop would approach, I knew that we were going to have a good time because Frances had everything in place."

The Recorder Workshop has become an event offering a week of superb instruction and the opportunity to play with others, particularly for those who have neither teachers nor

fellow enthusiasts living near them. But even those who do enjoy these luxuries are eager to come and enjoy the atmosphere that has developed during Frances's tenure.

During the 2009 workshop, there were lovely tributes to her years of excellent organization and directorship. The finest was one that recorder orchestra director Norbert Kunst arranged. Unbeknownst to her, a slideshow presentation, featuring photos of Frances through the years, was assembled to be shown during the performance at the end of the week. As she came into the chapel at St. Albert's Priory to be seated, her eyes lit on the screen above the orchestra, where she beheld a photo of her very young self.

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### ***Interspersed between pieces of music, two of the Dominican Friars read poems.***

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Her look of surprise and delight was truly gratifying to the entire orchestra. Interspersed between pieces of music, two of the Dominican Friars read poems that had been selected for their special meaning to Frances, reflecting her love of music, nature and peace.

Frances has graciously acknowledged Eileen Hadidian and David Barnett, the previous directors of the SFEMS Recorder Workshop, for their years of dedication and hard work, and particularly for their guidance and suggestions early in her tenure.

SFEMS is equally grateful to Frances for her service, which includes her having been director of the SFEMS education program as well as founding director of the SFEMS Collegium Evenings. Thanks to the groundwork she laid as director of the Recorder Workshop, the transition to new leadership will be much easier for Rotem Gilbert and Hanneke van Proosdij, who together have taken up the mantle for 2010.

# PORTRAIT OF A RECORDER PLAYER FOR ALL SEASONS: LANOUE DAVENPORT (1922-99)

*by Frances Feldon  
With Martha Bixler,  
Darius Davenport, Mark Davenport,  
Sheila Schonbrun Davenport  
and Bob Dorough*

*The author, who lives in Berkeley, CA, is a freelance musician in the San Francisco Bay Area. She is music director of Flauti Diversi, a Baroque/contemporary chamber music ensemble, and produces her own concert series, "Baroque and Beyond."*

*Ms. Feldon teaches recorder and Baroque flute privately at her studio in Berkeley, and is a regular conductor and faculty member at recorder workshops throughout North America. She successfully directed the San Francisco Early Music Society's Recorder Workshop for nearly 20 years and just "retired" from that position. She also teaches the recorder program at Albany Adult School.*

*She has conducted her arrangements of Gershwin and Ellington classics at the international recorder festival "Les Journées de la Flûte à Bec" (Montréal 2003) and at the International Congress of Recorder Orchestras (Holland 2004).*

*Ms. Feldon studied recorder and Baroque flute at Indiana University, earning a doctorate in collegium directing. She has taught at Indiana University, UC Davis and The Greenwood School in Mill Valley, CA.*

*LaNoue Davenport died on November 4, 1999. This article commemorates the 10-year anniversary of his death, as well as volume 50 of American Recorder and the ARS 70th anniversary. It is appropriate to mark these anniversaries together, since ARS is an organization that LaNoue supported so enthusiastically.*

*The material for this article combines about eight hours of taped conversation from five different telephone interviews; multiple e-mail conversations; listening to folk, jazz and rock recordings that LaNoue participated in and analyzing their "audio" evidence; and many hours spent sifting through the oral and audio materials to select and organize them into a final cohesive form.*

*I'd especially like to acknowledge LaNoue's son Mark Davenport for his invaluable assistance in completing this project. Mark is a performer on recorder and other early woodwinds, 'cello and piano; a songwriter as well as classical and rock musician; and currently Associate Professor in Early and American Music at Regis University in Denver, CO. I am grateful to him for providing special materials—his memories, insights, knowledge, and the photos accompanying the article—and for his help in reading and editing.*

*No less important are the contributions of the other interviewees. LaNoue's eldest son, Darius LaNoue Davenport—a former rock drummer, singer, keyboardist, oboist, and, yes, recorder and krumphorn player—generously shared*

*information about his relationship with his father and the special time they shared making a seminal rock recording in the late '60s. Darius is now a drug rehabilitation counselor for the Kaiser health care organization in the California Bay Area.*

*Sheila Schonbrun Davenport—LaNoue's widow, and an internationally recognized singer of early and contemporary repertoire—helped immensely by supplying her recollections, insights and important materials on the Duke Ellington/Machaut concert programs of Music for A While from the early '80s. Ms. Schonbrun teaches voice at Fairleigh Dickinson University and Queensboro Community College. She directs the Camby Singers and Rockland Camerata.*

*Bob Dorough, who was one of LaNoue's best friends, is a widely-known jazz pianist, singer, composer, arranger and cabaret performer. He is best-known as the composer for the famous "Schoolhouse Rock" educational TV series from the 1970s-80s. Dorough is still an active cabaret performer and recording artist at the age of 86. I was privileged to interview him on his recollections of LaNoue's early days in New York City and the important recording and concert projects they participated on together. I got to hear him perform his eccentric, humorous and lithe cabaret act in August 2009 at Yoshi's Jazz club in Oakland, CA!*

*Martha Bixler studied recorder with LaNoue in the mid-'50s, and became a performing and recording colleague in the Manhattan Recorder Consort (MRC);*

she enthusiastically agreed to an interview. Martha has been an active mainstay of the ARS for many years, as President and ARS Board member, and as editor of its Members' Library. Martha lives and plays recorder and other instruments in New York City. She provided information, materials, and her special knowledge and insights—about studying with LaNoue, and from her inside perspective as his MRC colleague.

Finally, thanks to Judith Davidoff—the eminent viola da gambist and performer on early strings, and founding member of Music for A While and the New York Consort of Viols (NYCV)—for conversation about the past and for also providing material on the Duke Ellington/Machaut concert program. Judith teaches at Sarah Lawrence College

(SLC) and is currently recording a Sephardic music program with NYCV.

I met LaNoue in the summer of 1971 at the first early music workshop I ever attended in Idyllwild, CA. Largely because of LaNoue's magnetism as a teacher, I was an instant "convert" to recorder and early music.

I withdrew from the music department at UCLA and moved to New York City to study with him the December following that auspicious workshop. I subsequently received a full scholarship to attend SLC, where he was teaching, and studied with him there from 1972-74, and again in 1978-80 in SLC's early music master's degree program.

LaNoue was one of my early mentors: I think of him often and wish to acknowledge in this article his profound influence on my musical life and career.

LaNoue Davenport was tall and thin, with long silvery-white hair in his later years; his appearance as dignified "hipster" lent him a commanding presence. Family, friends, colleagues and former students remember him with great fondness and respect.

He was founding director of the Manhattan Recorder Consort (MRC) in 1957, the first professional American recorder ensemble; and played with New York Pro Musica from 1953—assuming its directorship in 1966 (after Noah Greenberg's death)—until 1970. In 1971 he formed the early music ensemble Music for A While with singer Sheila Schonbrun, viola da gambist Judith Davidoff and lutenist Chris Williams. They initiated one of the first early music programs in the U.S. at Sarah Lawrence College the same year, and in 1975, a master's degree program in early music at SLC, also one of the first. The first president of the ARS in 1960 (after its nonprofit incorporation), LaNoue received its Distinguished Achievement Award in 1995.

LaNoue's career intersects with crucial figures and moments in the 20th-century revival of early music and recorder playing in North America. Although primarily a classical musician devoted to early music as a specialization, his background as a jazz trumpeter during his early career—and his gift of great musicianship and skillful ability to hear and render a wide variety of styles—enabled him to participate on a high level in popular styles as well.

In this article, I use the term popular music, or "pop" music, in its largest sense, including all kinds of folk, rock and jazz. The term has often been used derogatorily to denote lightweight "bubblegum" music. I mean to contrast pop music in its most generic sense with classical music.



**LaNoue Davenport plays the bass recorder at Judith Davidoff's apartment in New York City (during a Music For A While rehearsal in 1971). Photo: Mark Davenport.**

## ***Making Music à la LaNoue***

LaNoue Davenport's activity in popular music—folk, jazz and rock—creates a window into his music-making soul, and more universally, into music-making in general. It is precisely because of the difference in perspective allowed by approaching his career from this unusual angle that I was able to see his important contributions to recorder playing most clearly.

LaNoue made several pop recordings during his professional career. Listening to and thinking about these recordings within the context of his life and creativity—and within the milieu of the larger artistic and even social culture at the time—highlights his philosophy of musical expressiveness and community.

Mark Davenport agrees. “The expressive sound of an instrument was huge to him; it was really important to him to play in an expressive way, to connect on an emotional level. . . . LaNoue thought music and the recorder, in general, should be expressive.”

LaNoue always emphasized playing expressively in my lessons, and encouraged me to develop my abilities to use rubato-like musical motion and dynamics on the recorder—not an easy thing to do, as you may know—and to always tell a story with the music, strongly supported by a beautiful sound.

Darius Davenport—who, like Mark, studied recorder with his father as a child, and of course has a unique perspective on LaNoue as a teacher—says, “LaNoue. . . had very strong ideas. As a person, as a human being, he was very adaptable and able to maintain that balance of leader and member that is so delicate sometimes. He could scare people—he never meant to scare people—it was his passion that he wanted people to understand, and his frustration when it didn't happen. It was all with deep

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## ***“The expressive sound of an instrument was huge to him.”***

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conviction, what he wanted to put across to people.” Sheila Schonbrun saw the importance of this in his playing as well: “[T]he skill and practice at improvising was front and center in his playing and in how he encouraged others to play. And he was always *expressive*.”

Improvisation was another essential component of LaNoue's personal style of recorder playing. His background in jazz undoubtedly influenced his approach to early music performance and to recorder playing. Sheila says that once she “asked him how his jazz trumpet playing was and he told me, not too good—but his improv ideas were great, so we know something of his approach to early music from that: a perfect home for a fertile mind.”

Jazz performance requires a highly developed sense of musical memory, musicianship and focus, and LaNoue was able to bring this ease with the professional requirements of any gig to bear in his music career. Mark observes that, unlike the classically trained musicians around him on the New York City (NYC) early music scene, “LaNoue rarely wrote anything down on the music itself. Everybody would have their pencils out—early

music, particularly early dance suites, would have all those cockamamie arrangements—and he would just sort of nod his head while the others in the group would be writing all these directions down trying to get it right, and he rarely wrote anything down. That comes from the jazz field where you learn a jazz tune and then it's in your head, and he used that experience and ability in early music. Likewise, he never wrote down improvisations.”

Student and colleague Martha Bixler was amazed by LaNoue's improvisational abilities. “When we played Handel together, the Adagios were different every time. . . . LaNoue was self-confident as a musician and not afraid to take chances—and you certainly have to be brave to improvise jazz. He did have a marvelous ear. . . . His way of being relaxed: I think you can't be a good jazz musician unless you're relaxed. He was just a terrific improviser and musician.”

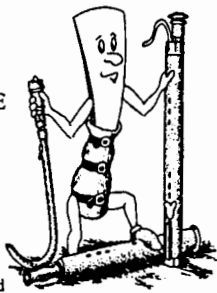
Now it is almost a cliché that early music and jazz music are similar in their requirement for an improvisational construct. But in the 1940s and '50s, when LaNoue and others were pioneering the reconstruction of early music in America, his jazz background, abilities and ingrained sense of the need for an improvisational sensibility enabled him to put his stamp on the nascent early music scene and to help move it forward.

Mark confirms this view. “The jazz tradition of improvisation is so similar [to early music], that was one of the main attractions for him: two different genres from different times that had improvisatory performance practice in common.”

“For example, with a Telemann Adagio, once he understood the genre it was easy for him. He was always memorizing.” Bob Dorough agrees. “There's a certain flexibility you get playing jazz and I think early music was something beyond its notation;

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it's been transcribed and notated down through the centuries, but there was really no way to capture the music—just like you can't really put jazz on paper, it's something that takes place in the space and time. I believe that may have given [LaNoue] a creative approach to interpreting early music. In fact he might have been at odds with [others] about it at times, as he may have made a decision on his own based on his background."

### ***Singing as Sound***

LaNoue *always* approached recorder playing with one paramount aesthetic ideal in his mind: play the recorder as if you were singing. This is completely in keeping with all the early treatises we have on recorder playing, starting with Sylvestro di Ganassi's *Opera intitulata Fontegara* of 1535. His personal style of recorder playing in the mid-twentieth century was soundly based on historical precedence.

The question of whether one should take a different approach with classical vs. pop music on the recorder is a natural one. Did LaNoue use a different sound when playing pop music as opposed to early music?

Mark says, "I don't think so. The difference is in how he's playing rather than the sound he's making. He talked about imagining yourself as a singer when he talked about creating sound on the recorder. A music critic once described LaNoue as a 'musician with the soul of a singer' [Louis Biancolli in the *New York World-Telegram and The Sun*, October 27, 1959]. That's a perfect description. He really did think of himself as a singer when playing the recorder. The concept he fostered was singing into the recorder, no matter what he was playing."

When professional recorder playing was in its infancy in the American early music landscape, LaNoue and others helped to develop the recorder's

technical capabilities. Mark elaborates, "Sound was what he was known for. At the time he was really known for his sound, people used a lot of vibrato... that was one of the things he was able to demonstrate and teach, that beautiful expressive sound. He helped to elevate the instrument as a professional instrument, and that carried through whether he was playing folk or rock or early music. The tone, the sound, and the expression were even more important to him than technique."

Sheila pithily underscores LaNoue's pivotal role in elevating the level of professional recorder playing: "LaNoue inspired them all."

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***"When I heard the recorder played like that—I have never, never heard anything like that—I put my recorder back in the case and didn't play. I decided right on the spot I had to take lessons with him."***

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I came to LaNoue as a classically-trained modern flautist. He helped me to eschew my automatic modern flute vibrato for a vibrato on the recorder that was used occasionally and expressively. His emphasis on good tone production in my lessons helped me to develop a beautiful sound on the recorder that was well-suited to the instrument in all kinds of music, and has served me well in my career.

Martha concurs. "One hot summer night I went to my first rehearsal with the [Musicians' Workshop] and it was so much fun. LaNoue said, 'Let's bring our recorders next time.' I love to tell this. At the next rehearsal LaNoue took out his recorder and began to play. This is literally true:



***LaNoue Davenport, in an undated photo from the mid-1950s. Photo courtesy of Mark Davenport.***

when I heard the recorder played like that—I had never, never heard anything like that—I put my recorder back in the case and didn't play. I was so embarrassed. As you know, his tone was so ravishing that I decided right on the spot I had to take lessons with him, and I did. I imitated his sound and he was a very, very inspiring teacher... LaNoue's sound on the recorder was very big and very mellow... He and Bernie taught themselves to play recorder and they were pioneers."

Bernard Krainis and LaNoue were trailblazers of professional recorder playing on the nascent American early music scene in NYC, beginning in the late 1940s and early 1950s. Mark observes, "It is interesting to note that Bernard Krainis came to early music from jazz trombone. Both of the two earliest American recorder pros were originally jazz brass players."

When asked what qualities LaNoue brought to bear in his

recorder playing, Sheila remarked, “[H]is imagination and catholic tastes—and singing. He played like a singer, and often [made allusion] to that in his teaching—one should [“sing” on recorder]. When he came to a concert I was singing, I could always spot him in the audience, singing along with his expressions.”

### ***Early Years: 1922-59***

LaNoue Davenport came from a musical family in Dallas, TX. His mother was a pianist, and everyone learned to play. His father was a railroad man and also trombone player with his own small combo (piano, bass, drums, guitar, trombone and sax) that played gigs on weekends. His father’s band would have played Dixieland in the ’20s and swing in the ’30s.

LaNoue grew up listening to jazz and blues: he told a story about sneaking out of bed at night and hiding

under the piano to listen to rehearsals of his father’s band at home. He began playing trumpet when he was 12. By about age 15, he was good enough to start gigging. All through high school, he played in jazz and blues clubs (he looked and acted mature).

Sheila said, “I think he learned most from recordings, of course, and from traveling bands that came through Texas. He told me of many times going to hear someone great like Count Basie and standing to listen in the roped-off section for whites.”

He was also an excellent athlete and won a double scholarship in basketball and music to Texas Christian University, though he only lasted a year there. Sheila explained, “I know he was unenthusiastic about college, but loved playing basketball and that was his entry into college.” Mark described him as “appalled by [the South’s then-common] racism and

anti-Semitism,” so he left Texas and joined up as a private in the Navy band. There LaNoue would have played marches and ceremonial music for dignitaries, and in various sub-groups would have played dance music for entertainment and parties. His previous jazz experience served him well in the Navy combo bands jamming in the depths of a ship in the South Pacific. LaNoue was good enough to be picked up by the up-and-coming great big band leader Claude Thornhill, whose early bands toured from ship to ship during the War.

In 1946, after World War II, LaNoue moved to NYC where his older brother Pembroke Davenport was a very successful musical director on Broadway, later musical director of *Kiss Me Kate*. LaNoue joined the NYC musician’s union local that year and was soon busy as a trumpet player in pit bands for Broadway shows



***LaNoue Davenport (seated far left, next to conductor) plays trumpet with the Navy swing band somewhere in the South Pacific during World War II (c.1943-44). Photo courtesy of Mark Davenport.***

***LaNoue Davenport (trumpet, second from right), plays in a small jazz combo below deck on a Navy ship somewhere in the South Pacific during World War II (c.1943-44).***

***Photo courtesy of Mark Davenport.***



like *Look Ma I'm Dancin'* and *Hell's A-Poppin'*.

Sheila summarizes his trajectory toward an early music career. "His brother conducted for shows, and LaNoue sometimes played for him, but didn't enjoy it and gave up the trumpet to study recorder with Erich [Katz] at NY College of Music." Mark continues with details of this trajectory. "LaNoue went back to school on the GI bill at the New York College of Music. In his first-semester composition class, he met Dr. Erich Katz . . . [and] met his first wife, Patsy Lynch (now Wood)—who with a BA in music from Black Mountain College, already played recorder, viola da gamba, and sang early music. Dr. Katz and LaNoue took a liking to each other, and LaNoue began to sing in Dr. Katz's group, the Musicians' Workshop."

Around 1948 or 1949, Katz arranged to do a radio concert on WNYC. LaNoue commented in an earlier *AR* interview that "[Katz] needed someone to play a recorder, which I'd never heard or had in my hands. The concert was about a month away. Strangely enough, one of my friends, who had nothing to do with professional music, happened to have an alto recorder. He let me borrow it, and a month later I made my debut on alto recorder. . . [on] an arrangement of a Dufay piece. After that I was hooked."

LaNoue became a disciple of Katz—who was *the* early music "guru" in NYC at the time. Like Katz, he became involved with the ARS, which Katz revived after it had lapsed during the War.

Around the same time, LaNoue said, "Erich came to me and said 'They're starting a recorder class at City College and you should teach it.' He never said, 'Would you like. . .?' he always said, 'You should go.' So I did. That's really how I learned to play

the recorder. . . . It was overwhelming, let me tell you, for somebody who was staying one lesson ahead. But it turned out to be something I really loved to do."

LaNoue was self-taught on recorder—but, at that time, there were no recorder teachers to speak of in the U.S.

After he was graduated from NYCM, LaNoue taught theory, ear training and sight-singing there. He was still playing in Broadway shows. However, according to Mark, "he did not recall these gigs with great love: in the band pit, the guys drank, got stoned, read the newspaper and played poker; the musical aspect of the work was not engaging—it was just a job and not a very inspiring one at that."

LaNoue says, "[G]radually I became more and more interested in early music and in playing the recorder. And then at some point I decided very abruptly to sell my trumpet. I just walked out of the house and took it to a pawnshop. But that was something that took a long, long time to come about."

Around 1950, LaNoue and his wife Patsy lived in a ground floor cold-water flat at 333 E 75th St near the music school. There he met Bob Dorough (well-known jazz pianist, composer, arranger and cabaret singer), who had just moved into the building from Denton, TX, where he had been attending school on the GI bill.

By then, LaNoue was totally immersed in early music and had given up playing in Broadway pit bands. Because of his background in jazz, they "became instant buddies," Bob said, "although [I] was a jazz musician and LaNoue was playing early music in a tuxedo. . . . [LaNoue] had a little jazz in his soul; he just completely flipped over early music. He was a devoted jazz fan and had a knack for it." Like Bob, LaNoue "was

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## ***Like Bob, LaNoue***

***"was widely interested in all kinds of music.***

***We were quite eclectic;***

***we went to hear Ravi***

***Shankar, Balinese***

***gamelan, and Bulgarian***

***singers together."***

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widely interested in all kinds of music, including modern things like Stravinsky. We were quite eclectic; we went to hear Ravi Shankar, Balinese gamelan, and Bulgarian singers together. We were two peas in a pod, except I would go out and play in a jazz band and [LaNoue] would do early music."

LaNoue invited Bob, who was attending college at Columbia University, to sing baritone in the Musicians' Workshop directed by Katz at NYCM, and soon said to him, "You should play recorder." Bob had played clarinet in high school, so playing a wind instrument "was not completely foreign; I took to it quickly and pretty soon I was tootling along." Bob eventually played with the Manhattan Recorder Consort (MRC).

When LaNoue got a grant to buy a set of viols, Bob says he "got pretty good on bass viol" as well. However, Bob's "jazz career took off and kept [him] pretty busy, so LaNoue had to fire [him] from the group," continued Bob. He left MRC around 1954 and had to give back the gamba.

Jean Ritchie, known as the "Mother of Folk," probably gave lap dulcimer workshops at the Musicians' Workshop in the '50s, so perhaps that's how LaNoue met her. Jean was a folk singer, songwriter and song collector, described by a music critic as having "a charming and authentic voice." She sang *a cappella* or accompanied herself on guitar or

lap dulcimer (not hammer dulcimer!). In 1959, Jean recorded *Carols for All Seasons*, a folk album with classical musicians Robert Abramson, harpsichord, and LaNoue, recorder.

LaNoue's contributions to Jean's vocals on the carols and folk songs include simple, tasteful and effective accompaniments, the melodic materials that are now used almost universally in early music arrangements. These were most probably composed and improvised by him and include techniques such as simple instrumental doubling of the vocals, melodic ornamentation of the vocal melody, fauxbourdon-like harmonies, imitative and decorated countermelodies, and short instrumental interludes and introductions that echo the melody.

The bass recorder accompaniment and countermelody on *The Holy Well* is unusual and effective. LaNoue's lovely solo recorder instrumentals with harpsichord accompaniment introduce the album on *The Carnal and the Crane* and conclude it with *Wassail Song*. The instrumental solos are so beautifully expressive and *naïf* that one wishes for more of them!

*A Day in the Park: Music for A Child's World* was recorded in 1959 with Jean's vocals and the MRC.

Mark provides more details on this album, which is not commercially available: "The album was the Manhattan Recorder Consort's project and they brought in Ritchie to play on it ... but they gave her top billing...."

This was LaNoue's doing and they recorded on Classic Editions, the label he did all of the Music Minus One Albums on." This album combines Renaissance dances and English, Irish and American folk songs. Especially notable is the inclusion of Erich Katz's *Toy Concerto*, for recorders, toy piano and percussion; and *A Day in the Park*, an arrangement for four recorders of a documentary movie score LaNoue wrote for Shirley Clarke, a famous documentary filmmaker.

**Medieval Jazz Quartet: Changes in the 1960s**

*Medieval Jazz Quartet (MJQ)* was an LP recording of jazz standards—but played by the MRC recorder quartet (*l to r on album cover*: LaNoue, Martha, Bob Dorough and Shelley Gruskin) and an all-star rhythm section of well-known jazz musicians George Duvivier, bass; Al Schackman, guitar; and especially Paul Motian, drums. All arrangements are by Bob, who traced the genesis of the album on the liner notes to the original *MJQ*

LP. "During one of the innumerable sessions for Classic Editions some...members of the Manhattan Recorder Consort, while relaxing between takes of a highly complex piece of seventeenth-century polyphony, were playing for fun some simple vocal arrangements of popular tunes. Producer Irving Kratka [of Music Minus One] overheard the group fooling around and thought a more thorough undertaking in this direction might be warranted.... It was a year or so later that this germ of an idea first took growth...occasioned by the return to NYC...of veteran jazz musician Bob Dorough, who...also played the recorder for a number of years, and had taken part in... recordings and concerts under the direction of LaNoue Davenport. Early in 1961 Mr Dorough was invited to join [Ms] Bixler, Mr Gruskin and director Davenport as a fourth member of MRC to participate in their annual concert for the American Recorder Society... After this event the consort... [made] a new recording, which included many of the selections from that concert. During the ensuing rehearsals and sessions... it was revealed (somewhat abashedly) to Bob that such a project as this one was in the air."

Bob had already written a well-known composition for recorder ensemble, *Eons Ago Blue* (sheet music soon forthcoming from Mark's Landmark Publications, which began as a collaboration between Mark and LaNoue) as a commission for Bernard Krainis. This "might have instigated the recording a little bit." admitted Bob.

"[The] *Medieval Jazz Quartet* was kind of a cute little idea with [Bob] and Martha and Irv Kratka deciding to do it and LaNoue going along with it," somewhat reluctantly according to Bob.

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**Bob said it well.**  
**“Some people thought,**  
**‘What a hoot!’”**

Darius and Mark observed that, while LaNoue “loved jazz and always played it in the house,” he did not think the recorder was particularly well-suited to the jazz idiom as an instrument. Bob was making recordings for Irv Kratka and Music Minus One; Irv was interested in having MRC record on his label. LaNoue and Bob discussed the repertoire, and Bob wrote all the arrangements.

Martha provided further impetus for the recording. “I knew Bob Dorough was a great arranger. He had arranged some popular songs for the quartet. I was thinking of the things we sang in college like *All the Things You Are* and all the love songs of the Second World War, that kind of thing. So when Bobby came up with what he did...it was quite a shock—of course, it was a pleasant shock, because I loved it—but it was quite different from what I’d had in mind. I think he just decided and then he went to town.

“LaNoue didn’t do any of the arrangements, but he chose the personnel...the Manhattan Recorder Consort, except that Bobby took the place of one of its members... It was such an adventure to do all that stuff!”

Bob mentions three particular arrangements that are his favorite highlights. “*How High the Moon* was

arranged as a little concerto grosso between LaNoue and myself as the soloists and the rest of the ensemble. Its sections were written to begin in an improvisatory style but the actual improvisation starts in such a manner that you wouldn’t be able to tell where the notes stopped and the notation [devolves] into the chord symbols used to guide it. It’s hard to say how much was written out and how much was improvised just by listening.”

*How High the Moon* begins with Bob’s extended tenor solo as prologue. Long notes in the bass accompany the tenor opening; then the guitar enters more rhythmically. LaNoue slides in on alto, and he and Bob duet in an improvisatory manner on the tune; improv duets alternate with tenor solos. The musicians “trade fours”: a guitar solo alternates with the recorder quartet doing bluesy interjections, each episode lasting four measures.

There is a return to the beginning recorder duo, which melts into a slow section where the recorder quartet plays an idealized Baroque-style counterpoint over a Handelian bass in swingin’ eighths. The arrangement ends with a coda consisting of slow arpeggios and a guitar cadenza.

*Autumn Leaves* develops as a wonderful but difficult arrangement, with inventive melodic variations on each repetition of the tune. One variation involves rhapsodic declamations with each voice of the recorder quartet moving at the same breakneck velocity. There is abundant imitative counterpoint, with hip diminutions and melodic flourishes in a quasi-jazz/Baroque style. This imaginative arrangement begins with a kind of four-part chorale on the tune using points of imitation. LaNoue improvises on bass recorder in one section.

The arrangement features sectional variations of the tune with tempo and textural changes, and a variety of melodic motives and contra-

puntal devices. For example, some sections are characterized by the recorders moving absolutely together in a kind of presto, arpeggiated, point-by-point polyphony; these sections contrast with others using more imitative melodic motives.

*Lady Be Good* is strictly improvised, using just chords, according to Bob. It goes right into a nice tenor solo by Bob accompanied by the rhythm section—tasteful brushes on the snare drum and a walking bass. LaNoue enters with a very nice alto solo; then there is a guitar solo with chording as the prominent texture, and subsequently a quiet solo featuring the bass. Shelley jumps in, and a recorder trio provides a lovely counter-melody consisting entirely of arpeggios in close harmony, to accompany Bob singing the original tune and lyrics. At the B section, guitar adds a countermelody to longer notes in the recorder trio, then solo guitar fades out at the end.

The *MJQ* album is to some extent “a case of jazz artist Bob Dorough and a group of his ‘respectable’ ‘Early Music’ friends all letting their hair down a bit and having some fun—[e]ven with their choice of band name, poking gently at the Modern Jazz Quartet. It was a different era, but it’s still hard to believe they could have been courting any commercial potential in marrying recorders and other early instruments to the jazz idiom—and that’s part of the beauty of it. Boasting a stellar line-up, it’s a fun and lovely LP, one that swings on many levels. But it’s not a great stretch to imagine that it may have been received as being too high-brow by one crowd and too low-brow by another,” (unknown author on the blog, “I’m Learning to share” (<http://learning2share.blogspot.com>, July 11, 2007).

Bob said it well. “Some people thought, ‘What a hoot!’”

It is now quite common to perform not only contemporary and avant garde music and jazz on the recorder, but also crossover and sometimes rock as well. Martha aptly sums up the difference in thought between what was considered appropriate repertoire for recorders then and now. “LaNoue regretted making that recording and he just wished it didn’t exist. He was afraid people would think he was vulgar playing jazz on the recorder: this was in the late fifties—50 years ago—this is just what people thought. You didn’t play jazz on the recorder, you played early music on the recorder, and possibly folk stuff and that was it. So now of course you stumble over jazz recorder players every time you take a step. They’re all over the place and it’s completely accepted. It’s also accepted that you do play all kinds of other unusual things on the recorder too. The first modern music we recorded was Benjamin Britten—that was about as avant garde then as you could get.

“I think LaNoue was ashamed of the recording then, which I always thought was a shame because people loved it! I knew we were special and I did feel that we were breaking ground. It was pretty exciting.”

According to all concerned, LaNoue was a reluctant party to the *MJO* project. Mark agrees. “LaNoue had certain ideas but was also open and had enthusiasm for trying something he’d never done before. Consequently, he didn’t always like everything he did. [What he] felt about jazz on recorder was that it was very difficult for the recorder to achieve the idiomatic expressive qualities that a sax and trumpet could get: dynamics, glissandi. He had extremely high standards; and unless it met those standards he didn’t end up doing it. [LaNoue felt] early music was much more conducive to recorder and had a hard time appreciating what recorder could do in a traditional jazz setting.”

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***“He, like most of his contemporaries, believed that there was music that was entertainment, and there was music that was art.”***

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***Revolution and Evolution: Embracing The Beatles***

Mark remembers, “We were forbidden to play rock [in the house] until The Beatles’ *Sergeant Pepper* album and [until] people like Leonard Bernstein were touting them. Previously [LaNoue] had dismissed anything ‘pop’ as not worth much, and had set ideas [about pop music]. He was very open to things if something interested him, but he was ‘turned off’ by things that were commercial. He, like most of his contemporaries, believed that there was music that was entertainment, and there was music that was art. I remember turning off [Beatles’ album] *Revolver* suddenly, saying, ‘Here comes Dad!’”

LaNoue’s appreciation of music by certain rock artists began during the later ’60s. Mark observes that “this was not some strange thing that LaNoue thought—but was the common way of looking at entertainment vs. art...that only changed when The Beatles came along and shook everything up....He was a product of Texas and the South, but he became liberated with everyone else in the sixties: liberated as a male and liberated as an artist. He was pretty old-fashioned in some respects, but became much more receptive and open at that time.”

Darius makes a similar comment with respect to LaNoue’s about-face. “The big turn-around for him was The Beatles.... Most of the popular music that I listened to and I’m sure he

***LaNoue Davenport and family in 1969 at home in Stony Point, NY: (l to r) Darius, with partner Linda and son Sasha; Sheila Schonbrun Davenport; Stefan (holding baby Dylan); Mark; LaNoue. Photo: Chris Williams, courtesy of Mark Davenport.***



enjoyed was Black popular music like Aretha Franklin, Smokey Robinson, The Supremes, Otis Redding, Nat King Cole, James Brown, that whole genre of Black American sixties-crossover from church and the blues.... [LaNoue] was able to tolerate and respect American popular music and rock-and-roll, other than Motown and rhythm-and-blues [and soul], through The Beatles. And then that just kind of opened up his mind.”

In the late '60s, LaNoue was invited by Darius to play on a seminal rock recording with the band Autosalvage. It was unusual, but not singular, to include recorder on a rock album. For instance, Terry Kirkman contributes wonderful recorder work on the hit albums by The Association beginning in the mid-1960s (see my earlier interview with Terry Kirkman, *AR*, September 2005). It was, however, completely revolutionary to include multiple recorders—to say nothing of multiple krumphorns and sackbuts!

By this time, LaNoue appreciated certain kinds of rock-and-roll, and I can conjecture that he was probably open to the possibilities of recorder and early instruments as art rock instruments. I can also imagine that LaNoue entered into the project with his son with enthusiasm and energy.

Darius offers confirmation. “It was obvious from listening to the Autosalvage recording that he understood the method, the message, the dynamics of the music that was happening, and was able to superimpose his part on early instruments—but it was not awkward at all; he very much understood the syncopation and the different rhythms; sometimes we used 5/4 and 11/4, and of course it was right down his alley.”

Autosalvage was one of the few East Coast psychedelic bands. As Mark notes, “most everything was happening in San Francisco: Janis Joplin and the Grateful Dead.”

The Autosalvage songs melded a wide variety of rock-and-roll styles and techniques, such as complex rhythmic patterns and odd meters; multiple layers of rock musical and lyrical styles, from Bob Dylan to The Beach Boys, The Beatles and psychedelia; and extended 12-bar blues formal structures. There are quick tempo, meter and style changes from section to section—à la *Sergeant Pepper*, with Beatles-influenced polyphonic instrumental arrangements and vocal harmony on verses, and Beach Boys-influenced rhythm and vocal harmony on choruses, layered with psychedelic folk rock effects in the treble.

The fuzzy sound of the krumphorns and sackbut played by LaNoue blend with the fuzzy distorted guitar and become part of the eclectic psychedelic effects. Darius—a founding member of Autosalvage, and its inventive and energetic drummer—sings, and also plays krumphorn and recorder with his dad on the LP.

Regrettably this is the only Autosalvage recording. It is notable as one of the first LPs using the then-novel technique of eight-track recording. Autosalvage, as one of RCA's artistic rock ensembles, was among the first to use this new technology that was available in RCA's state-of-the-art NYC recording studio. Early instruments—krumphorns, recorders and sackbut played by LaNoue using multi-tracking—hold a prominent role in three of the songs on the disc.

Darius observes that “LaNoue had done a lot of recording, but a different kind of recording, not anything like Autosalvage, [which was] just absolutely wild—no charts, he just came in with all his recorders and krumphorns and sackbut, and the guys probably said, ‘Why don't you just play something?’ He came in after the tracks were down; multi-tracking was completely new to him, he'd had no other experience playing two krum-

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horns—*Burglar Song* uses three krumhorns [LaNoue plus Darius], there's both duo plus overdub. He's also playing these pretty wild recorder lines and glissando sackbut, come-in-and-bring-your-bag-of-tricks kind of thing."

LaNoue's early winds blend perfectly and fit in seamlessly with "the rumbling distorted guitars, frenetic drumming, dissonant harmonies, and constant tempos and time signature changes of the music" (from Lewis Shiner, "Autosalvage," *Fiction Liberation Front*, July 2007). Darius notes that "The guys in the band were folkies that had come out of the folk scene...so all three were interested in folk instruments, so the idea of 'medieval' instruments was interesting to them. But beyond that I don't think they had much of an idea what to do except that they thought it would be a neat idea to have my dad come in and play his instruments and do his thing...he easily came into the studio and adapted

the sackbut, the krumhorns and the recorders to what we were doing."

Besides *Burglar Song*, LaNoue added improvised rock-and-roll parts on early winds on two more tracks: *Ancestral Wants* and *A Hundred Days*.

An ascending four-note scale on krumhorns and guitar begins the body of the work, following an "electronika" introduction to *Burglar Song*. This statement becomes the thematic motive of the album. It is repeated and varied on many of the album's songs.

This leitmotif is followed by a soprano and alto krumhorn duo that introduces a quickly descending triplet figure (before the first and third verses). LaNoue's sackbut blasts second-beat Motown-like horn interjections, and the sackbut contributes an overdubbed countermelody during the second and third verses. The sound of the krumhorn duo in long notes—with their fuzzy timbre, like the fuzzy timbre of a psychedelic guitar—finishes the song.

Random noodling from everyone, including the krumhorns, fades into the sound of strings and more electronika. Darius remembers, "Lead guitarist Rick Turner got a very, very metallic, stinging, almost screeching narrow treble sound, and the krumhorns are playing parallel to the guitar. That was a very popular guitar sound at the time; the very reedy, sometimes screeching, quality of the krumhorn fit right in. An untrained ear would probably think the krumhorns are a guitar."

*Ancestral Wants* has a quite different sound (acoustic guitar, bass, voices, sitar-like guitar) in the first ("Come away from the every day"), second ("Grasp the hands of family ties"), third ("Then hear the strains of forgotten chords"), and fourth sections ("To the lives of long ago"). Krumhorn interludes interject a completely different mood and sound, like memories or dreams of a children's song.

A krumhorn interlude is followed by sitar-styled guitar, playing an ascending- and descending-octave minor scale that is accompanied by twittering and fluttering sounds on soprano and soprano recorders. The recorder twitter accompaniment gradually becomes more prominent, then the fluttering mixes with electronika, krumhorns and guitar.

A short interlude with the whole band only comes before the fifth strain (repeat of "To the lives of long ago"), and is followed by a short bluesy guitar section in the sixth strain ("History won't harm you"). At the end, long notes—followed by a short melody on the recorder, outlining an ascending fourth—recall the opening melody, and the end fades into electronika. Darius remembers, "We do a lot of fluttering, just kind of *ad libbing*... John Cage would have loved it, I'm sure—just twittering, a harmonic kind of stuff [that] resolves at the end... and it goes into another section."

*A Hundred Days* uses krumhorns and recorders. The guitar opens with a lovely sitar-like short melody. Duo krumhorns accompany the vocal melody on the second ("I am too quickly plagued") and fifth strains ("I would buy them now"). Before the opening text ("A hundred days") returns, LaNoue's sackbut enters with a long high blast that becomes a long drone under the guitars. With the return of the text "A hundred days," two recorders enter with a short countermelody, and then the song ends with a short lyric ("Oh to become between them?")—this text is missing from the CD booklet.

*Land of Your Dreams*, which does not use LaNoue on early winds, should receive a quick mention. There is a short introduction by a guitar, sounding like an electronika krumhorn, as well as string interludes on which gambist Judith Davidoff plays.

## **Making a Full Circle of Connections**

In the early 1980s, Music for A While presented a number of performances of a program entitled “I Got It Bad and That Ain’t Good.” The program combined and contrasted love songs by Guillaume de Machaut (1300-77) and Duke Ellington (1899-1974). The program concept was sparked by Sheila’s inspiration. “[The] Machaut/Ellington [program] was the result of an article I read in the British *Early Music* [journal]. [It was the author’s] idea that Ellington’s work should be as closely studied and revered as is Machaut’s work. I thought we could make a great program out of it and LaNoue came along enthusiastically, bringing his good friend Bob Dorough into it, and Bob brought different bass players.

“LaNoue contributed arrangements and picked some of the pieces—and of course his expertise in jazz was invaluable. I have no idea how many

performances we did, but there were lots. There were several different bass players for scheduling reasons.

LaNoue played drum and ‘hosted.’ Karen Hansen and Grant Herreid [as well as Tom Zajac] played with us at [different] times.” By this time, LaNoue had had a disabling stroke and was not able to perform on recorder any longer.

The five hundred or so years of music history that separate Machaut and Ellington are striking, almost jarring, on the cassette recordings of this concert performance—yet the genius of the program’s concept is that Machaut and Ellington have a great deal in common, even separated by so much time. In his introductory remarks to the program, which follow the first set (Machaut’s *Chanson Roial*/Ellington’s *It don’t mean a thing if it ain’t got that swing*/Machaut’s *Gai et joli*), LaNoue points out that both composers “worked in a musical milieu in which improvisation was important. . .

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***The genius of the program’s concept is that Machaut and [Duke] Ellington have a great deal in common.***

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that they were both ‘progressive’ composers whose work changed and expanded that of their musical predecessors, and that they wrote music ‘for the ‘occasion,’ *i.e.*, the church, a party, a ceremony, for example, not for the purpose of creating abstract art.”

He points out that we know from Machaut’s love song lyrics that he thought joy was love’s primary gift, as did Ellington. Sheila says, “This is all to the same point for LaNoue: the language may be different, but it’s all expressive and it’s all about communication.”

LaNoue’s influence on his family, students and colleagues is clear. Sheila



***Music for A While, c.1972 (l to r): Phil Levin, Judith Davidoff, Steve Silverstein (behind Judith on horse), LaNoue Davenport, Sheila Schonbrun. Photo courtesy of Frances Feldon.***



**LaNoue Davenport in the mid-1980s. Photo courtesy of Mark Davenport.**

says, “As his father taught [music to] all of his kids, so LaNoue did for his sons.... He knew lots about jazz and basically was my introduction to it.”

Darius agrees. “LaNoue was the biggest inspiration and influence. It kind of came with the territory that I started playing recorder at six years old, [learning] from The Man himself—who was my father....”

“Music was all around the house my whole childhood. Not only did he influence me, but he was the biggest influence on me.... I withstood his rigorous standards, and his style of teaching could be somewhat formidable, he could be a pretty big presence in the room. One of LaNoue’s greatest attributes—and he was born with it—was his sense of pitch, time and rhythm (I have that as well!). [He had a] kind of intuitive understanding of music at just about any level.... That’s really one of the most incredible things about LaNoue: his musicianship, so much of it was natural talent and natural ability to hear, his ability to understand how to add to something, to any kind of music that’s appropriate and fits well.”

In the last several years, I’ve enjoyed incorporating the elements of

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***He reinforced my inclination to “march to a different drummer” as a musician, with the idea that it’s all to the purpose of singing and expressing on the recorder what’s inside oneself.***

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“popular” music into my own playing and concert programs, from creating new programs that present transcriptions of popular works that have used recorders, and juxtaposing those with contemporary works, to making arrangements of Beatles’ songs using early instruments combined with modern instruments, and contrasting those arrangements with works by Bach. I have studied the elements of jazz, and enjoy practicing, playing and improvising in the privacy of my own studio—as well as making arrangements for my students of jazz tunes by, for example, Duke Ellington!

I think this is all at least partly LaNoue’s influence on me: he reinforced my inclination to “march to a different drummer” as a musician, with the idea that it’s all to the purpose of singing and expressing on the recorder what’s inside oneself.

Mark, who also studied recorder with LaNoue and later recorded with him, has followed a similarly eclectic musical path. It’s demonstrated especially with the recent release of his self-produced CD, ***Full Circle: Songs on the Carousel of Time***. Mark explains, “This is a very personal album for me, and there’s a certain reconnection with [LaNoue]... that has to do with him, and family, and I

think he would really have enjoyed hearing it.”

“I’ve spent a good part of my professional career gravitating between early music and pop music, and sometimes doing both at the same time. I recall a crazy period in the late ’70s when I was doing the *Play of Daniel* tour with the Pro Musica, that LaNoue was directing, and then rushing off afterwards to get to my dance club gig somewhere in Wilkes-Barre, PA. With ***Full Circle***, I have finally found common ground through a conscious attempt to fuse popular and classical forms and techniques. They are popular songs, but set in a classical song cycle, with recurring lyrical and musical motifs. It’s art rock. And, of course, I even managed to play some recorder!

“But, in many ways, it was the culmination of what I learned from LaNoue.... not being afraid to try new things and, above all, finding a meaningful avenue of self-expression.”

### ***Discography*** ***Autosalvage***

LP: RCA Victor LSM-LSP 3940, 1968

CD: reissued by Evangeline/BMG, 2001, Acadia ACA 8011

Autosalvage: Steve Boone, bass, piano; Tom Danaher, vocals, guitar; Darius Davenport, vocals, piano, drums, recorder, krumhorn; Rick Turner, guitar, banjo, dulcimer; with LaNoue Davenport, recorder, krumhorn, sackbut.

### ***The Medieval Jazz Quartet plus three***

Arranged by Bob Dorough

LP: Music Minus One/  
Classic Editions, 1961

CD: reissued 2008, Classic Jazz  
Records CJ19

Performers: Martha Bixler,  
soprano/alto/tenor recorders,

## AR@50: LaNoue Davenport on the ARS

*LaNoue Davenport had a large influence on the development of the recorder and its community in America—generations of family, students, colleagues, friends, the amateur community. He had a warm presence full of humanity, and he voiced this in his work as teacher and performer. His individual musical style manifested itself as the importance of expression and "singing" on the recorder. His generosity as a teacher and his contributions to the recorder community at large enabled him to combine these two things—the personal and the communal—in a natural, graceful way. Below are some of his words, from a 1989 interview with Ken Wollitz and Marcia Blue in American Recorder.—Frances Feldon*

"The central concerns of my life have been community and cooperation. It seems to me that the ARS...exemplifies the ideals that are most important to me...I think these organizations have made a really important contribution to our society...I feel that very strongly.... My view of the ARS is that it's one of the bright aspects of American life. It's a teeny little thing, but you have to go with teeny little things. That's the best you can do..."

"I would say that the ARS is primarily responsible for whatever early music there is here [along with New York Pro Musica]...these two organizations, I think, were most instrumental in getting early music out across the country... the ARS has done an enormous service here on a small scale. First...it has enabled many, many people to make a livelihood out of doing early music... Second, I think the ARS is an important social phenomenon, because it's so rare in this culture for a group of people—and disparate types of people—to get together just to make music."

krumhorn; LaNoue Davenport, soprano/alto/ bass/tenor recorders, tenor krumhorn; Bob Dorough, tenor recorder, vocals; Shelley Gruskin, alto/bass recorders, transverse flute; with George Duvivier, bass; Al Schackman, guitar, bouzouki; Paul Motian, drums.

### **Carols for All Seasons**

LP: Tradition TLP 1031, 1959

CD: reissued by Rykodisc, 1997, Tradition TCD 1058

Performers: Jean Ritchie, vocals and dulcimer; Robert Abramson, harpsichord; LaNoue Davenport, recorder.

### **A Day in the Park:**

#### **Music for A Child's World**

LP: Classic Editions CE 1043, 1959

Performers: Jean Ritchie and Manhattan Recorder Consort

### **Resources**

Telephone interviews by Author with:

Martha Bixler, May 8, 2009;

Darius LaNoue Davenport, March 13, 2009; Mark

Davenport, August 4, 2009;

Bob Dorough, March 6, 2009;

Sheila Schonbrun, August 9, 2009 (also e-mail interview, August 23, 2009).

Ken Wollitz and Marcia Blue, "An Interview with LaNoue Davenport," *American Recorder* (February, 1989) 4-7.

For additional information, read the two installments of "A History of the American Recorder Society: A Memoir" by Martha Bixler, in the March 2007 and May 2007 issues of *AR*.

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(Required by 39 U.S.C. 3685)

1. Publication title: American Recorder. 2. Publication No. 0003-0724. 3. Filing date: October 1, 2009. 4. Issue frequency: Bi-monthly except summer. 5. No. of issues published annually: five. 6. Annual subscription price: \$36. 7. Complete mailing address of known office of publication: American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122-1019. Contact person: Kathy Sherrick. Telephone: 314-966-4082. 8. Complete mailing address of the headquarters or general business office of publisher: same. 9. Full names and complete mailing addresses of publisher, editor, and managing editor: Publisher: American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122-1019. Editor: Gail Nickless, 7770 South High Street, Centennial, CO 80122. Managing Editor: same. 10. Owner: American Recorder Society, 1129 Ruth Drive, St. Louis, MO 63122. 11. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: None. 12. Tax Status (for completion by nonprofit organizations authorized to mail at nonprofit rates): The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes has not changed during preceding 12 months. 13. Publication Title: American Recorder. 14. Issue Date for Circulation Data: September 2009. 15. Extent and nature of circulation. A. Total number of copies. Average no. copies each issue during preceding 12 months: 2750. No. copies of single issue published nearest to filing date: 2800. B. Paid Circulation: 1. Mailed outside-county paid subscriptions stated on PS Form 3541. Average no. copies each issue during preceding 12 months: 2181. No. copies of single issue published nearest to filing date: 2150. 2. Mailed in-county paid subscriptions stated on PS Form 3541. Average no. copies each issue during preceding 12 months: 0. No. copies of single issue published nearest to filing date: 0. 3. Paid distribution outside the mails including sales through dealers and carriers, street vendors, counter sales, and other paid distribution outside USPS. Average no. copies each issue during preceding 12 months: 0. No. copies of single issue published nearest to filing date: 0. 4. Paid distribution by other classes of mail through the USPS (e.g., first-class mail). Average no. copies each issue during preceding 12 months: 150. No. copies of single issue published nearest to filing date: 148. C. Total paid distribution. Average no. copies each issue during preceding 12 months: 2331. No. copies of single issue published nearest to filing date: 2298. D. Free or nominal rate distribution (by mail and outside the mail). 1. Free or nominal rate outside-county copies included on PS Form 3541. Average no. copies each issue during preceding 12 months: 0. No. copies of single issue published nearest to filing date: 0. 2. Free or nominal rate in-county copies included on PS Form 3541. Average no. copies each issue during preceding 12 months: 0. No. copies of single issue published nearest to filing date: 0. 3. Free or nominal rate copies mailed at other classes through the USPS (e.g., first-class mail). Average no. copies each issue during preceding 12 months: 123. No. copies of single issue published nearest to filing date: 118. 4. Free or nominal rate distribution outside the mail. Average no. each issue during preceding 12 months: 62. No. copies of single issue published nearest to filing date: 106. E. Total free or nominal rate distribution. Average no. copies each issue during preceding 12 months: 185. No. copies of single issue published nearest to filing date: 224. F. Total distribution. Average no. copies each issue during preceding 12 months: 2516. No. copies of single issue published nearest to filing date: 2522. G. Copies not distributed: Average no. copies each issue during preceding 12 months: 234. No. copies of single issue published nearest to filing date: 278. H. Total. Average no. copies each issue during preceding 12 months: 2750. No. copies of single issue published nearest to filing date: 2800. Percent paid. Average percentage during preceding 12 months: 93. Actual percentage for single issue published nearest to filing date: 91. 16. Publication of Statement of Ownership. Will be printed in the November 2009 issue of this publication. 17. Signature and Title of Editor, Publisher, Business Manager, or Owner: Kathy Sherrick, Administrative Director, October 1, 2009. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

# RESPONSE

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*The recorder compared to jazz at the turn of the century, turning pages, and the last of Lully*

## **NASTY PAGE TURN FIXED**

In the Music Reviews department of the January 2009 *AR*, I reviewed *We Hasten with Eager But Faltering Footsteps* by J. S. Bach, as arranged by R. D. Tennent and published by the Avondale Press in 2006. I mentioned in that review that there was a “nasty page turn” to contend with.

Ms. Kathryn Cernauskas of Avondale Press contacted me about that comment, as they take great care in publishing parts to facilitate smooth page turns whenever possible.

We discovered that I was sent an incorrect version of the parts. Ms. Cernauskas, with apologies, sent the correct published version of the parts, and they are wonderfully laid out on two sides of a large sheet of paper, such that all page turns are now completely eliminated. As I told Ms. Cernauskas, I thought this was a very good arrangement originally, but after corresponding with her about this matter, I would now recommend this arrangement even more than before.

The Avondale Press is a business of great integrity and I commend them to you highly.

*Valerie Hess*

## **BREAKING THE MOLD WITH THE 19TH-CENTURY RECORDER?**

I was interested to read David Lasocki's reviews of my recent articles on the subject of the recorder in the 19th century (*AR*, May 2009) in which he castigates my apparent neglect of the csakan and flageolet. I should point out—as I stated quite clearly in both the *Galpin Society Journal* and the *Recorder Magazine*—that I have

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***I thought this was a very good arrangement originally, but after corresponding with her about this matter, I would now recommend this arrangement even more than before.***

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specifically excluded both these instruments from these articles which are concerned with the continued existence of the recorder itself and not with its very worthy derivatives, the csakan and the English flageolet.

I entirely agree with Dr. Lasocki that these instruments were of far greater importance and of more widespread use than the recorder during the 19th century, but I am sure he will agree with me that it is—in the light of modern research by Tarasov, myself and others—appropriate to emphasize that the recorder did not become totally extinct in the 19th century (as is commonly supposed) but that recorders continued to be made across Europe—albeit in small numbers—throughout the century.

*Douglas MacMillan, Surrey, UK*

## **RESPONSE FROM DAVID LASOCKI:**

Nikolaj Tarasov's researches have shown us that the recorder survived during the 19th century at the same time [that] recorders under other names (csakan, English flageolet)—not “derivatives” of the recorder as Dr. MacMillan puts it—went through a swift evolution. Eventually, what was still noticeably like the Baroque form

(a beak, open fingerholes) overlapped with conscious revivals of the Baroque and even Renaissance types.

I therefore see the situation of the recorder in the 19th century rather like that of jazz in the 20th century. At the beginning of the century, jazz developed in New Orleans as a fusion of blues, ragtime, folk music, and even classical music. Then other styles of jazz evolved: Swing, Bebop, Cool, etc., even as the “moldy figs” insisted that nothing past Swing was worthy of the name “jazz.” Eventually, the earliest style was “revived” in the form of Dixieland. Amazingly, practitioners of all these styles ended up co-existing, and still co-exist today.

Let us not be “moldy figs” and deny any aspect of the development of the recorder, just enjoy each manifestation for what it was and is.

*David Lasocki, Indiana University*

## **ANOTHER ANNIVERSARY**

In preparation for the Adirondack Baroque Consort's 50th Anniversary in 2012, I [would like to ask] readers of the magazine to send to us anecdotes, photos and personal experiences with the group over the years.

The Adirondack Baroque Consort (ABC) was the first live musical group to perform on the fledgling WMHT–Schenectady the first week it was on the air. The ABC was founded in 1962 by Dr. Maurice C. Whitney, director of music for the Glens Falls (NY) City Schools. Over the years, the group has performed throughout the northeastern U.S.

Members of the Consort are amateur and professional musicians from many walks of life. Their goal is

to make music—from Medieval to modern—come alive.

ABC has an active schedule of concertizing and musical lectures at schools, colleges and organizational gatherings. Instruments such as recorders, crumhorns, cornamusen, violas da gamba, Glastonbury pipe, keyboard, and various percussion instruments are often used in their authentic performances. The Consort is one of the oldest early music performing groups in the U.S.; it is a registered not-for-profit educational organization; all the artists volunteer their time and talents. Proceeds of their efforts go for the purchase of music and the support of national and regional music scholarships.

The group has played at Albany and Schenectady First Nights, and will play at Saratoga Springs's First Night on New Year's Eve. [They also play at] churches, libraries and adult homes. On June 7, ABC played at Marshall House All Souls Anglican Mission Historic Site in Schuylerville. Later, on June 20, the Consort played for the Strawberry Festival at St. Paul's Episcopal Church in Kinderhook, NY. On September 13, ABC offered a family-oriented concert at the Valatie (NY) Community Theatre, and on October 24, played at the Medieval Faire at the Cathedral of All Saints, Albany, NY.

*Joseph Loux, Artistic Director,  
Adirondack Baroque Consort*

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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.

## LULLY, AT LAST

Anthony Rowland-Jones sends word that his final and complete article, with tables, on Jean-Baptiste de Lully's use of recorder symbolism was published in the May 2009 *Early Music* (subscription required, or individual issue access instructions at [www.oxfordjournals.org/faq/access\\_purchase.html#pch\\_sbki](http://www.oxfordjournals.org/faq/access_purchase.html#pch_sbki)). This article was the basis of a talk given by Rowland-Jones during the 2007 Boston Early Music Festival (where he also received the ARS Presidential Special Honor Award) and was excerpted in his article for the January 2008 *AR*.



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# COMPACT DISC REVIEWS

Reviewed by Tom Bickley

**MEDIEVAL INSTRUMENTAL MUSIC. CANÇONIÈR (ANNETTE BAUER, RECS; TIM RAYBORN, PERC, PSALTERY, HARP, LUYTE, SYMPHONIE, 'UD, LAUTA; WITH SHIRA KAMMEN, VIELLE; PHOEBE JEVTOVIC, VOICE.)** Cançonier CAN CD 01, 2008, 1 CD, 55:47. ARS CD Club, Kunaki CD Distrib., **CDBaby.com**, etc. \$13.99 (CD), \$9.99 (mp3 download).

**www.canconier.com**

Annette Bauer and Tim Rayborn named their new ensemble Cançonier using the Occitan (old southern French) word for *chansonnier*—songbook, or collections of sacred and secular music. The name suits their focus well, and this CD, while instrumental, includes both sacred and secular music.

Both principal players bring a wealth of experience in non-Western musics to bear on this repertory. The result is a satisfying sound, even more so in their collaboration with Shira Kammen in the hocketing pieces on track 2.

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***We are at a point with historically-informed performance at which the Medieval repertory needs to be heard in stretched-out rather than compressed versions.***

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Along with the familiar repertory are related ones from Balkan, Romanian and Moorish traditions. The instruments sound wonderful, though the recording strikes my ears as having more reverb than needed.

We are at a point with historically-informed performance at which the Medieval repertory needs to be heard in stretched-out rather than compressed versions. While I recommend this CD, I look forward to this ensemble genuinely “pushing the envelope”—particularly in longer versions of this same repertory, with extended improvised material.

Their web site indicates that Cançonier will perform as an expanded ensemble with Kammen and vocalist Phoebe Jevtovic. I look forward to more!



**GANASSI:  
IO AMAI  
SEMPRE  
(VENISE  
1540).**

**PETER  
BORAGNO,**

**RECS; MARIANNE MULLER, VDG;  
MASSIMO MOSCARDO, LUTE;  
FRANÇOIS SAINT-YVES, ORGAN  
& HC.** Zigzag Territoires ZZT081002,  
2008, 1 CD, 66:02. \$18.98 (CD),  
\$8.99 (mp3 download).

**www.zigzag-territoires.com**

Boragno and company perform madrigals, ricercares, toccatas and fantasies by Ganassi, Willaert, Gombert, da Ripa, Segni, Canova, Cavazzoni, Fogliano and Arcadelt, using ornamentation principles in Ganassi's treatises *Fontegara* (1535) for recorder, *Regola rubertina* (1542) for viol, and *Lettione seconda* (1543) for viol and lute. The

23 tracks on this CD bring to life the treatises.

The title, *Io amai sempre*, translates as “I have loved always,” a madrigal text set by Willaert and treated by this ensemble. Their approach yields a rich, dreamlike soundscape, in which the performers model the freedom that comes with mastery of the tradition of diminution and love for the original material that they ornament. This recording takes us a welcome step beyond performances and recordings of notated diminutions of, for example, *Anchor che co'l partire* by Dalla Casa, Bassano and Bovicelli.

The recordings, made at the Church of Longchaumois, employ very close placement of the microphones. This is sound as heard by the music stands rather than by an audience.

In French and English, the booklet documents the music, research, recording and instruments very well. Cover art by Anne Peultier adds to the charm.

**HYPNOS. PIERRE HAMON, RECS  
& FLUTES; VIVABIANCA-LUNA BIFFI,  
VDG; MICHAEL GRÉBIL, CISTRES  
& MEDIEVAL LUTE; CARLO RIZZO,  
TAMBOURINES; JOHN WRIGHT,  
GUIMBARDE.** Zigzag Territoires  
ZZT090101, 2009, 1 CD, 61:13.  
\$18.98 (CD), \$8.99 (mp3 download).

**www.zigzag-territoires.com**

This disc covers some repertory in common with Cançonier, with some similarities and some differences. Hamon plays a wide variety of recorders and flutes, and includes new compositions as well as Medieval and traditional pieces. His ensemble includes viol, Medieval lute, *cistres* (cittern), *tambourin* (Medieval drum), and jaw harp. The result is a great range of timbres.

The affects range from contemplative (*Al Leanezig Izabel* from Breton) to ecstatic (Italian 14th-century *Ghaetta*). The wind instruments used include soprano and tenor recorders, *bansouri* flute, and double- and triple-barreled flutes. Three works by Machaut find places among traditional Sephardic, Breton and Armenian pieces, the 14th-century *Ghaetta*, and new compositions by Philippe Schoeller, Mario Lavista and Hamon himself.

To my ears, the very most satisfying playing occurs in Schoeller's *Hypnos linea V* that opens the disc, and Lavista's wonderful *Offrenda* that closes the disc. I do not mean to diminish the accomplishment of the imaginative music-making in the 11 tracks between those two works. As I noted with *Cançonier's* disc, I would have liked more extended treatment of the pieces in the middle.

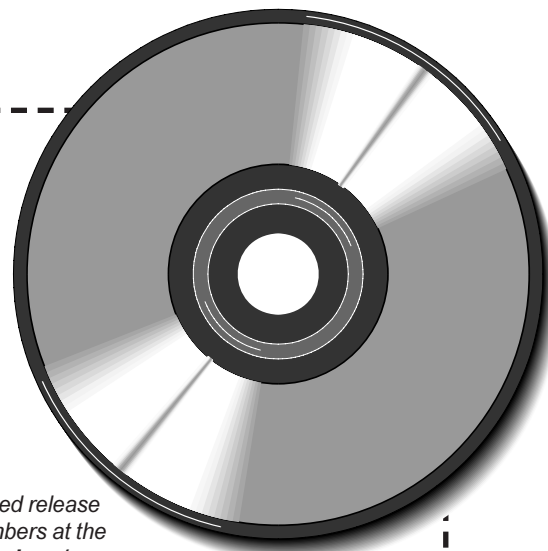
Artistic direction for *Hypnos*, as for *Gasassi: Io amai sempre*, was by Alban Moraud. The sound is similar in both discs, and satisfyingly immersive.

**GARDEN OF EARLY DELIGHTS. PAMELA THORBY, REC; ANDREW LAWRENCE KING, HARP, PSALTERY.** Linn Records CKD 291, 2008, 1 hybrid/SACD (plays on standard CD players), 67:01. \$24.99 (SACD), \$6.99 (mp3 download). [www.linnrecords.com](http://www.linnrecords.com)

Recorder virtuosa Pamela Thorby combines forces with Andrew Lawrence King for a very attractive CD of music by Van Eyck, Ortiz, Castello, Dowland, Schop, Bassano, Marini and Fontana. The emphasis is on blazing technique in the service of musicality. Pieces by Bassano and Castello are notated divisions/diminutions in the tradition of the works on the disc by Boragno reviewed above.

Thorby's lively approach to ornamentation in the Ortiz *Recercada secunda de tenore* makes it clear that this is a modern performance, not one restricted to performance practice of earlier times. Of the four Van Eyck pieces, only one is performed as an

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### CANÇONIÈR – MEDIEVAL INSTRUMENTAL MUSIC

Annette Bauer, recorders; Tim Rayborn, percussion; Shira Kammen, vielle; Phoebe Jevtovic, voice. Medieval dances, motets bring to life a rich world of ancient European music-making (from the 12th-15th centuries in the Balkans, Scandinavia, Middle East).

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Renaissomics, John Tyson, recorder. Intimate connections among familiar holiday music and Medieval and Renaissance dances. WGBH.

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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; other early instruments, voice. Medieval, Renaissance, traditional Christmas music, 500 years in Europe and America.

### DOLCE MUSICA— A CONTEMPLATIVE JOURNEY

Eileen Hadidian, flutes, recorders; Natalie Cox, harps. Celtic, Renaissance and Medieval melodies. Healing Muses, 2005.

### IN NOVA CANTICA, A CELEBRATION OF CHRISTMAS

Eileen Hadidian, recorder & Renaissance flute, with voice, violin, vielle, gamba and lute. Traditional carols, chansons, festive dances of the 13th-17th centuries. Healing Muses.

### MUSIC FOR A WINTER'S EVE

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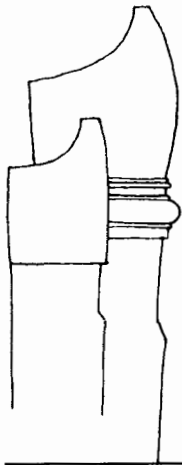
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unaccompanied recorder work. The others have accompaniment by harp and (on *Boffons*) psaltery. The effect of the whole recording is lighthearted and engaging.

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"What's my percentage?" is the quote Claus Johansen speculates would have been Mozart's response when told that his flute quartets would be performed and recorded with a recorder substituting for the traverso.

***That wasn't rock and roll, and this isn't recorder music. Instead of this CD, enjoy one of the fine recordings of these Mozart quartets by traverso players.***

I find myself puzzled—given the technical skills that Michala Petri brings to the recorder and her genuine talent in presenting recent compositions—at this release, as well as her numerous other recordings of standard 19th-century repertory.

When there is so much music out in the world that really calls out for a recorder, and so many other recordings of these standard repertory pieces, why spend resources to produce these recordings? I am not convinced that it should be done just because it can be done—any more than Beatles fans were with the Longines Symphonette's 1974 recording *By the Beatles*. That wasn't rock and roll, and this isn't recorder music.

Instead of this CD, enjoy one of the fine recordings of these Mozart quartets by traverso players such as Nancy Hadden, Jed Wentz or Barthold Kuijken.

Each CD review contains a header with some or all of the following information, as available: disc title; composer (multiple composers indicated in review text); name(s) of ensemble, conductor, performer(s); label and catalog number (distributor may be indicated in order to help your local record store place a special order; some discs available in the ARS CD Club are so designated); year of issue; total timing; suggested retail price. Many CDs are available through such online sellers as [www.towerrecords.com](http://www.towerrecords.com), [www.cdnw.com](http://www.cdnw.com), [www.cdbaby.com](http://www.cdbaby.com), [www.amazon.com](http://www.amazon.com), etc. Abbreviations: rec = recorder; dir = director; vln = violin; vc = violoncello; vdg = viola da gamba; hc = harpsichord; pf = piano; perc = percussion. Multiple reviews by one reviewer are followed by that reviewer's name.

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# CHAPTERS & CONSORTS

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*From the mountains to the prairie, ocean and desert, recorders played in meetings, workshops and other events*

The 35 regular participants at the **Rochester (NY) Chapter** bi-monthly meetings had a wealth of musical opportunities during the 2008-09 season. In addition to the normal offerings for each meeting, we were fortunate in being able to sponsor two workshops given by teachers from New York City.

In fall 2008, we enjoyed a workshop by **Martha Bixler** (*at right in photo below*). The rewarding day of playing music old and new from South and North America brought a Latin American Indian song and New World Spanish piece (both anonymous), various folk melodies, and pieces by the 20th-century Brazilian composer Lacerda, to *A Day in the Park* by LaNoue Davenport, and a piece based on a whimsical Moondog round.

Bixler has continued her tradition of journeying to Rochester for long weekends to provide individual instruction and consort coaching, including a Saturday morning mini-workshop on a particular topic. Twice the group had 18 bass recorders—what a sound! Recently the participants played music of Lassus, but Renais-

sance masses and sessions on women composers have also been particular favorites.

March brought **Larry Lipnik** (*in photo at right, at left near the front in dark jacket*) for a workshop of themes and variations plus other consort music from the Renaissance and Baroque. Showing how Gregorian chant, for example, served as thematic material for later religious music, Lipnik led the group in early composers such as Obrecht and Josquin. The lovely sound of eight-foot instruments enhanced our enjoyment of Palestrina and Gabrieli, while lighter dances of Schein ended a fine day of music-making.

A special opportunity occurred in fall 2008 when the Rochester Oratorio Society sought recorder players to play in Britten's *Noye's Fludde*. Nine chapter volunteers rehearsed rigorously and

participated in the performance, while Neil Seely executed the dove's part, flutter-tonguing included, with great aplomb.

The usual schedule for each meeting includes hour-long technique classes at various levels and consort playing



during a second hour. Ensemble choices depend on the interests of our volunteer teachers—last year they included a mixed instrument group, a class on canons, and contemporary pieces written exclusively for recorders. A brief time between sessions features a “mini-performance,” a chance for anyone or any group to play for an interested and supportive audience.

The year ends with a public concert that highlights each class in the chapter, but also provides an opportunity for outside consorts to perform. Renaissance compositions reigned supreme at last year's concert, but the 20th century was well-represented, while Baroque masters and even Mozart delighted the audience, as well.

*Liz Seely*





On September 19, former members of **Musickes Merrie Companions** (*l to r in photo above*, Louise Austin, Carol Stanger, Larry Johnson, Anne Green, Nancy Chabala) went prairie-style when they assembled to play recorder and krumphorn in mid-19th-century garb at the Prairie House Museum and Nature Center.

This event was sponsored by the Französenbusch Heritage Project for their annual Prairie Heritage Faire. The Prairie House contains a one-

room schoolhouse, established by German immigrants in the 1850s, called the Französenbusch (“Frenchman’s Woods”) schoolhouse. Located in Westchester, IL, the House and museum are backed by the 8000-year-old Wolf Road Prairie. It is open to the public for a walk down a path through the prairie and to view material relating to the history of the House and the area.

The music was a big success. The group has been asked to play again, suggesting that the Renaissance wind band now blows in prairie wind style!

Twenty enthusiastic recorder players from Arkansas, Missouri and Texas gathered in Little Rock (AR) on March 6-7 for a workshop led by **Frances Blaker**. This was Blaker’s

fourth visit for workshops sponsored by the **Aeolus Recorder Konsort**.

Using the theme “Tutti-Frutti—Italian Music from the 14th-18th Centuries,” Blaker led the group in music by composers such as Landini, Tromboncino and Gesualdo. In observance of Play-the-Recorder Month and the ARS’s 70th year, the group also played *Thank You, ARS!* by Carolyn Peskin. (*Participants posed in front of the fountain at the main library of the Central Arkansas Library System, below left, in a photo by Don Wold.*)

On June 6, 16 people from Arkansas, Louisiana and Texas attended a one-day play-in at Wiederkehr Winery in Arkansas. The annual gathering is a joint event of the **Aeolus Recorder Konsort** and the **Bella Vista Recorder Consort**.

In keeping with the Hui theme of “Reduce, Reuse, Recycle,” Holborne, Praetorius and Debussy, as well as folk tunes and Tom Zajac’s *Polish Dance One*, were recycled as the **Honolulu (HI) Chapter** provided music for the Hawaii Handweavers Hui Biannual Exhibition on May 7 in Honolulu. The music was well-received, and great *pupus* were munched by an appreciative band—Noel Jaderstrom, Susan Pang, David Braaten, Ann Hanson, Doug Friend, Helen Friend, Irene Sakimoto and Ann Taniguchi. (If you travel to Oahu, please join the chapter for some musical *aloha* at its meeting on the third Monday of the month. Call president Irene Sakimoto at 808-734-5909 for meeting details.)



The **Desert Pipes (Phoenix) Chapter** hosted a workshop with Darlene Tillack on April 4. ARS Board member Bonnie Kelly was visiting there, and took the opportunity to present the chapter with a certificate for their 40 years of ARS association, knowing that the chapter had no one to receive the certificate at the ARS conference in the summer. At right, two of the chapter’s former music directors—from left, Richard Probst and Darlene Tillack—pose with Bonnie Kelly and chapter president George Gunnels, holding certificate.





Last May, 43 musicians met and made music in Estes Park (CO) at the **Greater Denver Chapter "Rocky VIII"** workshop. Besides almost two days of sessions (fugues, madrigals, New World music, original music, jazz, Bach), there was drop-in playing on arrival led by **Karl Reque**, spectacular evening "big band" events led by **Ken Andresen** and **Mark Davenport** (*top and bottom above, photos by Nick Nickless*), and **Nancy Ekberg** leading "The Pious and the Profane" on Sunday.

The **Austin (TX) Chapter** celebrated its 50th Anniversary twice last spring. The March celebration with the ARS Board in attendance was reported in the May *ARS Newsletter*.

At the chapter's May concert meeting, the celebration continued by focusing on honoring the group's founding members. Gifts for **Don and Natalie Morgan** were presented



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 The ARS is happy to provide photocopied enlargements of any Members' Library edition at the same prices.  
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### Education Publications

**The ARS Personal Study Program in Thirteen Stages to Help You Improve Your Playing** (1996).  
 First copy free to ARS Members (mailed to new members as they join); replacement copies, \$3.  
**Guidebook to the ARS Personal Study Program** (1996). Material formerly published in the Study Guide and Study Guide Handbook, plus additional resources. Members, \$11; non-members, \$20.  
**ARS Music Lists (2002 with 2003 Supplement)**. Graded list of solos, ensembles, and method books.  
 Members \$9; non-members, \$15.  
**Package Deal** available only to ARS members: Guidebook and Music Lists/Supplement ordered together, \$16.  
**Junior Recorder Society Leader's Resource Notebook**.  
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### Videos

**Recorder Power!** Educational video from the ARS and recorder virtuoso John Tyson.  
 An exciting resource about teaching recorder to young students. ARS members may borrow a copy for one month by sending \$5 to the ARS office along with the address to which the tape should be shipped.  
**Pete Rose Video**. Live recording of professional recorderist Pete Rose in a 1992 Amherst Early Music Festival recital. Features Rose performing a variety of music. and an interview of him by ARS member professional John Tyson.

### Other Publications

**Chapter Handbook**. A resource on chapter operations for current chapter leaders or those considering forming an ARS chapter. ARS members, \$10; non-members, \$20 (updates free after initial purchase). One free copy sent to each ARS chapter with 10 members or more.  
**Consort Handbook**. Resource on consort topics such as group interaction, rehearsing, repertoire, performing. ARS member prices: CD, \$10; hard copy, \$20; combo price of CD and hard copy ordered together, \$25.  
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and were accepted by Natalie. Due to ill health, Don was unable to attend.

A special tribute for them continued with a performance by **Daniel Johnson** (*standing above*), artistic director of the Texas Early Music Festival and Texas Toot workshops. He chose to perform *As Time Goes By*, by John Dowland, for Natalie and Purcell's *Evening Hymn* for Don.

After the program, the certificate presented at the March meeting by ARS President Lisette Kielson was on display for the members to view while conversation and celebration cake were enjoyed.

### CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials for publication to: AR, 7770 South High St., Centennial, CO 80122-3122,

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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:

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and to Bonnie Kelly, Chair,

Chapters & Consorts Committee,

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The **Los Angeles Recorder Orchestra** (LARO) saluted the animal kingdom as part of its summer concert at St. Bede's Episcopal Church in Los Angeles, CA. The program was the 31-member orchestra's 16th concert since its founding in 2004. Directed by Thomas Axworthy, "Bestiarum Vocabulum" (A Compendium of Beasts) also introduced the newest, and lowest, instrument in the recorder orchestra—a subcontra bass.

With music that spanned several centuries, the program included Frederick Delius's 1912 tone poem *On Hearing the First Cuckoo in Spring*. Backing up a few centuries, *Contrapunto Bestiale alla mente* is a special collection of beastly Renaissance tunes including *Silver Swan* and *Sweet Suffolk Owl*.

*The Three Ravens* is a popular ballad from the 17th century, which has been edited to demonstrate our low recorders: great bass, contra bass, subgreat bass, and our newest recorder, the subcontra bass. This last instrument was developed in the 21st century. Explained Axworthy: "This subcontra bass recorder was designed and built by the Paetzold firm using the square pipe design as seen (and heard) on pipe organs. This recorder is two octaves lower than the familiar bass recorder and was never built in the Renaissance or Baroque eras."

The program also included Mussorgsky's popular *Pictures at an Exhibition* and, moving to Hollywood, Irving Berlin's *Cheek to Cheek* written for Fred Astaire in the movie musical *Top Hat*.

*Connie Koenenn*

**Mark Walter, LARO's subcontra bass player, is 5'10", but he is almost dwarfed by his recorder, which made its debut at the last concert. Photo by George Noller.**



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# MUSIC REVIEWS

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**PIPEAUX 1934: MELODIES, BY MILHAUD, IBERT, POULENC, ET AL.** Éditions de L'Oiseau Lyre ([www.oisesaulyre.com](http://www.oisesaulyre.com)), 1934 & 2006. Various recs, mostly with pf. Sc 21 pp. Abt. \$35.

This little book is one of the most interesting editions that have come my way for review. The attractive red cover entices with reproduction signatures of the seven early-20th-century French composers represented within: Darius Milhaud, Albert Roussel, Jacques Ibert, Georges Auric, Francis Poulenc, P.-O. Ferroud and Henri Martelli. Published in 1934, it contains seven miniature pieces—were they meant for recorder?

No, they were written for bamboo pipes—which are similar to recorders, but simpler, with a wider bore and more limited range, and always constructed by the players themselves. In the 1920s, an English woman, Margaret James, “invented” the instrument based on traditional goatherds’ pipes. Inspired by the Arts & Crafts Movement, she taught school children and adults how to make, decorate and play their own bamboo pipes.

Eventually they were constructed in all sizes from soprano to great bass and played together in ensembles, like recorders. The most famous piece composed for bamboo pipes is Ralph Vaughn Williams’s *Suite for Pipes*, which is often played on recorders. The Pipers’ Guild, which James founded in 1932, still exists ([www.pipersguild.org](http://www.pipersguild.org)), and there are similar organizations in many

countries, including the U.S. ([www.americanpipersguild.org](http://www.americanpipersguild.org); see the May 2003 *AR* for an article on bamboo pipes by Charlotte Polletti).

*Pipeaux Mélodies* was first published in Paris by an Australian, Louise B. M. Dyer (1884-1962), founder of Éditions de l’Oiseau-Lyre. Dyer’s goals were to publish scholarly editions of early music and works by young contemporary composers, which she often commissioned. In answer to my questions about Dyer’s 1934 edition of *Pipeaux Mélodies*, current president of the firm Kenneth Gilbert wrote: “Mrs. Dyer did not herself play the pipes, but she was very interested in the instrument for educational purposes and published several other small collections for it. She commissioned these pieces as part of her ongoing interest and encouragement for several young French composers of her time who were just then becoming known.”

The first piece in the collection, “Exercice Musical” by Darius Milhaud (1892-1974), is for a pipe in D (playable on a C recorder) and piano. It is a good intonation exercise because the right hand of the piano often doubles the melody. A few fast scales for the recorder and interesting keyboard harmonies add challenges and beauty to this generally easy etude.

All of the pieces in this book are, regrettably, very short; the second one is the shortest—only 19 measures long. It is by the earliest composer represented here—Albert Roussel (1869-1937). His “Pipe in D Major” is for a treble pipe and piano. This lovely melody can be played on soprano or alto recorder (up an octave) over an equally lovely piano part.

The only ensemble piece in this collection is a “Pastoral” by Jacques

*The pipes are calling,  
and the British are coming*

Ibert (1890-1962), scored for four pipes (first treble in D, second treble in G, alto in D, and bass in G). The parts for the D pipes have a key signature of two sharps (usually indicating D major), and those for the G pipes have one sharp (G major). Is this a bi-tonal piece? Or could the key signatures imply that the pipes are transposing instruments (where the music itself is transposed so that D and G pipes can use the same fingerings)?

On examination, this piece is clearly in G major and seems to work well as notated on AATB recorders. In the first section, which is a duo for the top two parts, all C#s in the first treble are made natural. The second section of the piece, a duo between the bottom parts, modulates to E major (C# and D# occur as accidentals). Then all four parts play together in the third section with all C#s made natural, ending the piece firmly in G major.

A “Scherzo” by Georges Auric (1899-1963) follows. Auric was a member of “Les Six,” a group of French composers that included Milhaud, Poulenc and Honegger. This is a somewhat longer piece, where the piano really shines with a rippling accompaniment against a simple soprano recorder (or pipe) melody.

Francis Poulenc’s (1899-1963) wonderful contribution to this collection is a “Villanelle” for one pipe (C recorder) and piano. This is an amazing little piece, with great variety in its 36 measures. It begins with a pipe solo using only six notes (G A B C C# D). Then the pianist joins in gradually with a single countermelody, working up to lush chords until the end of the piece.

Pierre-Octave Ferroud (1900-1937) was a composer, critic and pro-

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**Where else are you going to find original pieces for a recorder-like instrument by such famous French composers?**

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moter of modern music of his time. His “Pas redoublé” calls for two “pipeaux en Ré,” indicating by means of a D major scale that those parts (notated in C major) must be transposed up a step to match the keyboard part, which is in D major. That is easy enough to do, even at sight. The piano part is marked “Alla Marcia” and “leggiero,” while the recorders are instructed “ben ritmico,” making this a very dramatic piece.

The last piece, apparently one of “3 Mélodies pour pipeau” by Henri Martelli (b. 1895), is for soprano pipe (recorder) and piano. As in all the other pieces in this volume, a clever accompaniment adds spark to a simple melody played on a simple instrument.

Most of these pieces are easy enough for novice recorder players and intermediate-level pianists, but they are sophisticated musically. A carefully selected group of them would add an interesting contrast to the typical recorder concert of early music.

The review copy came with one score only, and page turns are necessary for most of the pieces even though they are very short. So a separate recorder part would be very helpful. For a small book, the price is expensive, particularly if two copies are necessary for performance, but where else are you going to find original pieces for a recorder-like instrument by such famous French composers?

*Connie Primus received the 2006 ARS Presidential Special Honor Award, and is a former President of the ARS. She served on the ARS Board for 14 years. She has taught music to adults and children and has performed on recorder and flute for many years.*

**QUARTET FOR RECORDERS, STEPHEN WATKINS.** Moeck 1614, ISMN M-2006-1614-9 (Magnamusic), 2008. SATB. Sc 20 pp, 4 pts: S 9 pp, ATB 8 pp ea. Abt. \$24.15.

Stephen Watkins's *Quartet for Recorders* presents an interesting compositional blend of the old with the new. In the Preface to the edition, he describes it as a suite in the traditional sense of a collection of dances, but with an unusual programmatic twist. While two of the pieces, the “Intrada” and “Hoe Down,” do indeed resemble conventional dance forms, the dance relation is less clear in the “Lament,” “Wiegenlied” (or cradle-song), and the final “Scherzo.” Brief descriptions of the extramusical events or persons they are intended to portray are given for each of the works.

Overall, the suite is characterized by shifting and cross rhythms, a high degree of chromaticism, dissonance and fast tempos. It exploits both the upper and lower registers of the instruments—as is often true of modern compositions, dynamic markings and slurs are integral elements.

Though the composer states that the pieces are not especially difficult, difficult is a relative term when it comes to modern styles. For advanced players who are accustomed to the contemporary rhythmic and chromatic idioms that require both technical prowess and

mental agility, the *Quartet* can indeed be mastered with practice. The “Lament” and the “Scherzo” contain fewer tricky gestures and could be accessible to motivated intermediate players. This is not, however, a work for general workshop, nor chapter sight-reading sessions or an introduction to contemporary music for the uninitiated.

The “Intrada,” which the composer refers to as the “Intrada Nervosa” in the cover notes, is a daunting introduction to the suite. Watkins says that it is a musical portrait of a friend who desires to be pompous but cannot really carry it off. Nervousness is articulated through shifting and cross rhythms. It is quite dissonant and cannot be described as melodic.

The primary challenge, however, lies in the rhythmic changes, which occur in almost every measure. The metro-nome marking gives the quarter note at 130 and is the only rhythmic indicator. Once again—and I have commented on this issue in the past—the absence of specific note value equivalences for metrical changes is problematic. The meter changes from 3/4 to 6/8, 2/4 and 4/4 in the first part of the piece.

The immediate performance question is how to identify the underlying *tactus*. Did the composer intend measure equivalence and thus a change from a triple to a duple division of the



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larger *tactus*? Or should the player “think” of the eighth note as the essential unit, thus retaining the quarter note pulse even when the obvious division of the measure is duple? The use of 3/8 and 7/8 later in the piece (along with the quarter-note tempo marking) would suggest the latter but not definitively so. Unfortunately, this lack of clarity adds an unnecessary complexity to an already difficult work.

The “Lament” is intended to personify the boatman of the River Styx, and the bleakness of death is conveyed through the repetitive rhythms of the lower parts. The soprano has the melody throughout and is the most technically challenging line. The harmonies in the “Lament” are beautiful, and the overall effect is quite lovely.

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***It is melodically pleasing,  
rhythmically bouncy and  
sounds like a hoe down.***

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In the “Hoe Down,” all parts are challenging and fun to play. There are some great chromatic descents and ascents that are distributed evenly among the various instruments. It is melodically pleasing, rhythmically bouncy and sounds like a hoe down. Our ensemble chose it and the “Lament” to pursue further. Unfortunately, there are similar rhythmic issues to those found in the “Intrada,” but they are less frequent.

The “Wiegenlied” conveys the sense of a lullaby, albeit a somewhat dissonant one. The soprano line predominates in this piece, occasionally pairing with the alto. Thirty-second notes appear, but they are not especially intimidating.

According to the cover notes, the “Scherzo,” which is entitled “Democracy,” was inspired by early democratic processes in which everyone was required to vote and in which every vote was equal. Equality does indeed prevail here.

The rhythm is straightforward. Most of the time, the rhythms are the same between two or more of the lines, thus making it a bit easier to stay grounded. No one part predominates melodically. It is a satisfying final statement to the suite.

The layout of the edition is clear, and the score and parts are easy to read. The relative lengths of the individual pieces make for a somewhat unusual arrangement in the parts. Each one except the soprano, which has an extra page, consists of two double-sided folded sheets. The “Hoe Down” begins on the fourth page and requires two pages. To accommodate this, the part is split between the two sections. It is a tad confusing at first but is really the only effective solution.

Cover notes in English, German and French are brief. A photograph and short biography of the composer are also included. We learn from these that Watkins, born in 1954, currently lives in Germany and is the director of a music school. He graduated from the Guildhall School of Music, where he studied recorder, trombone and composition. He also plays ’cello and has composed extensively for strings, modern winds and recorder.

The *Quartet for Recorders* is a challenging modern work that requires considerable facility on both the individual and group levels. The interest lies not so much in the melody but in the dissonant harmonies, complex rhythms and attention to dynamics and accents. It is also quite long, but the individual sections work independently, and so one or two of them could be included on a concert program.

As is generally the case with modern music of this type, performing it both requires and develops technical skill and mental flexibility. Thus interaction with the dissonant sounds, chromatic writing and rhythmic virtuosity is worth the effort because it enhances one’s technical proficiency, musicality and awareness of the immensely diverse and broad range of the recorder repertory.

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106) + SONATA FROM DER  
GETREUE MUSIC-MEISTER  
(TW 40: 107), BY GEORG PHILIPP  
TELEMANN, ED. BERNARD THOMAS.**  
Dolce, DOL 707 (Magnamusic), 2007.  
AA. Sc 60 pp. \$15.75.

**LA VILLEGGIATURA:  
6 SONATE PER 2 FLAUTI  
DOLCI CONTRALTI, BY ROBERT  
VALENTINE, ED. NICOLA SANSONE.**  
Ut Orpheus Edizioni, ISMN 979-0-  
2153-1570-9 ([www.utorpheus.com](http://www.utorpheus.com)),  
2008. AA, Sc 42 pp. Abt. \$30.

*La Villeggiatura* by Robert Valentine and Georg Philipp Telemann’s *Opus 2* and *Sonata in B<sup>b</sup>* are Baroque works for two melody instruments without bass that represent very different stylistic perspectives. Telemann’s complete *Opus 2*, published in 1727, and the *Sonata in B<sup>b</sup>* (1728-9) were written for transverse flutes, recorders or violins, as was the custom for instrumental music of the period. *La Villeggiatura*, on the other hand, was composed specifically for two flutes/recorders. According to the edition’s cover notes, it was intended for the personal use of a prominent amateur recorder player, Antonio Paolo Parenisi, and most likely had a didactic purpose.

*La Villeggiatura* comes from a set of handwritten manuscripts of recorder music that originally belonged to the Quilici family of Lucca. The manuscripts are currently located in the Biblioteca Palatina in Parma, Italy. Though Valentine was born in England, he lived in Rome and Naples for the majority of his professional career. He was known to have performed both as an oboist and flute/recorder player, and was active as a teacher.

The editor states that Valentine was popular with amateur musicians on account of his ability to combine “brilliant and pleasant writing with a relative easiness of performance in fast tempos,” along with delightful melodies and expressive light and shade in the slow movements. She indicates that the pieces in the edition display these qualities.

The didactic function of the selections that make up *La Villeggiatura* is evident in the compositional style. The parts are highly imitative, but the more difficult pitches (high C and above) and the trickier rhythmic figures are almost always articulated first by Recorder 1. For example, in the last movement of Sonata I, 32nd notes are introduced and repeated a number of times by the top part before appearing in the second line. This strategy would enable the student to hear and follow the more difficult gestures without the stress of sounding the pitches in the instrument's highest range. The parts could then be exchanged.

*La Villeggiatura* is not especially difficult and could be easily negotiated by strong intermediate players.

As far as the editor's assertion that Valentine was known for brilliant and melodically interesting writing, I played through this music with two different accomplished players, and we were unable to agree with that conclusion. The pieces are pleasant, but we did not find them to be particularly interesting—even when we played them with conscious attention to expressiveness, shading and maintaining quick tempos. In our view, they would make good teaching selections and would also serve as introductory material for early intermediate recorder players seeking to explore the Baroque repertory.

The edition itself is nicely done. The printing is clear, and, while page turns are inevitable, many of the movements are made to fit on two pages.

The editor includes substantial background in Italian and in English about the manuscript sources and Antonio Parenisi, the early recorder player, as well as detailed notes on the editorial decisions regarding *ficta* and ornamentation. She gives few biographical details about the composer, and she does not include information about herself. Though this latter is not a crucial omission, it is always nice to know something about the professional background of an edition's editor—especially as the source is Italian and thus not so familiar to American readers.

In contrast to the relative simplicity and transparency of Valentine's *La Villeggiatura*, the six sonatas in Telemann's *Opus 2* and the additional *Sonata in B<sup>b</sup>* are dynamic, melodically captivating and technically challenging even to experienced recorder players. According to the *New Grove Online*, Telemann had strong pedagogical tendencies and had planned to write a series of treatises (never completed) that would explore the ways in which the limits of various instruments could be exploited.

Recorder players familiar with Telemann's music know that he does exactly that—exploiting both the upper and lower ranges of the recorder, and challenging even the best musicians with fast tempos and difficult melodic passages that are sprinkled with chromatic pitches/tricky fingering and rhythmic intricacy.

All of these traits are represented in the sonatas in *Opus 2*. Indeed, they are one of the reasons why many recorder players are attracted to this composer.

Though advanced musicians can read through the *Opus 2* and *Sonata in B<sup>b</sup>* without too much difficulty, working the pieces up to performance level requires considerably more effort. In addition to mastering the technical challenges (so as to play the music effortlessly), there are

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***Both of the above editions are worthwhile additions to the repertory of modern recorder players. It is always fun (and practical) to have music for two altos without continuo.***

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ample opportunities for ornamentation that should be worked out for the individual parts.

The Dolce edition of the Telemann works is laid out well. As with the Valentine, page spacing is especially user-friendly. Cover notes by Bernard Thomas are brief, in English only, and deal primarily with the sources of the works. Thomas does indicate that the edition transposes the pieces up a minor third and that this is consistent with the composer's inclusion of alternative clefs for various instruments.

Both of the above editions are worthwhile additions to the repertory of modern recorder players. It is always fun (and practical) to have music for two altos without continuo. While the Valentine is primarily useful as a teaching collection, the Telemann can serve both a didactic and a performance function.

For advanced players, mastering Telemann is both a challenge and a rewarding experience, and the music is always an appropriate and interesting addition to any concert program.

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**16TH-18TH CENTURY EUROPEAN SONGS AND DANCES FOR DESCANT OR TENOR RECORDER (TREBLE RECORDER IN G) AND CONTINUO**, ED. NICOLA SANSONE. Ut Orpheus Edizioni FL 4 ([www.utorpheus.com](http://www.utorpheus.com)), 2008. S/T/G-alto, bc. Sc 30 pp. Abt. \$27.

**50 AIRS ANGLAIS FOR TREBLE RECORDER SOLO, 2 TREBLE RECORDERS, TREBLE RECORDER AND CONTINUO**, BY GEORGE BINGHAM, ED. NICOLA SANSONE. Ut Orpheus Edizioni FL 2, 2008. A, AA, A, bc. Sc 35 pp, pt 11 pp. Abt. \$30.

Ut Orpheus is an enterprising Italian publisher whose offerings are at once scholarly and practical. Their “Flauto Dolce” series, overseen by Nicola Sansone, is designed to showcase the recorder’s flexible role as an instrument for students, amateurs and professionals, with a repertoire from the past and present by composers well-known and obscure. These two offerings are among the first in the series, and they show many of the strengths of this wide-ranging approach.

*50 Airs Anglois* was originally published in Amsterdam in 1702. Sansone’s informative foreword points out that most of the pieces in the collection were composed by George Bingham, a member of the English Royal Court, though pieces are also included by 11 other composers, among them both Henry and Daniel Purcell, and Nicola Matteis.

Somewhat unusually, the collection includes pieces for recorder solo, recorder duet, and recorder with continuo. Sansone speculates that the edition had a pedagogical purpose and that the variety of scorings allowed for an increase in sophistication in the student’s experience of ensemble playing. With the exception of a somewhat demanding “Ground” by Gottfried Keller that closes the collection, the music is quite approachable at a lower intermediate—or even, at times, a beginning—level. The general style is characteristically melodic, and the ensemble writing is skillful and effective.

Sansone has edited her own pedagogical collection with *16th-18th Century European Songs and Dances*, making her own arrangements where necessary. She has restricted the range of the music from low C to the E<sup>b</sup> a minor tenth above, and has kept the rhythms relatively straightforward. She has also found pieces that are immediately attractive in their use of strong bass lines, such as the “Follia,” or well-known melodies like “Rosemont.”

There is a fair amount of variety in the collection, both in the style of the music (many different nationalities are represented) and the technical challenges presented (many different time signatures, sometimes even changing within the same piece, and Van Eyck-style variation sets that introduce quicker note motion). Again, most of the pieces would suit lower intermediate players, with a few approachable by beginners, and with more demanding material

toward the end. Words in the original languages are given for several pieces.

Both collections would work well as source books for lower intermediate players looking for attractive repertoire. Their usefulness as material for beginners, however, is compromised somewhat by Sansone’s minimalist editorial policies. There is very little information in relation to performance practice, especially in regard to articulation and proportions between differing time signatures. Similarly, the continuo parts are unrealized and frequently incompletely figured. With a good teacher, these points can be overcome, but those using the books unaided might miss the extra guidance.

As well, in neither collection is the music presented in order of difficulty. Simple and more complex pieces are mixed throughout, though the most difficult pieces do tend to occur toward the end.

The presentation is very attractive, with good paper, large print, and detailed notes. The only serious error seems to be a wrong note in the last bar of No. 27 in the *50 Airs*. There is a bad page turn for No. 26 in the *Songs and Dances*.

Sansone’s goals are laudable, and she has presented some unusual and rewarding repertoire in these editions. As the series progresses, it can only increase in value.

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

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**THREE LITTLE PRELUDES AND FUGUES, BY JOHANN TOBIAS KREBS (FORMERLY ATTR. TO JOHANN SEBASTIAN BACH), ED. NICOLA SANSONE.** Ut Orpheus Edizioni Hors Série, musica varia HS169 ([www.utorpheus.com](http://www.utorpheus.com)), 2008. SATB. Sc 15 pp, 4 pts: S 6 pp, ATB 3 pp ea. Abt. \$30.

This music consists of three of the eight little preludes and fugues for organ previously attributed to J.S. Bach—No. 4 in F major, No. 6 in G minor, and No. 8 in B<sup>b</sup> major. These short works are now considered to be works of Johann Tobias Krebs, a student of Bach in Weimar between 1710 and 1717. It should be noted that Johann Tobias is not the celebrated Johann Ludwig Krebs (1713-80), the composer of complex virtuoso pieces for the organ. Johann Ludwig is Johann Tobias's son, and Bach's student between 1726 and 1737.

The second of these pieces, in G minor, was the favorite of the group with which I play. The prelude consists of arpeggiated chords in quarter notes along with elaborations of such arpeggios in eighth notes—a solemn and impressive beginning. The fugue subject is more lively but should not present any difficulties to upper intermediate players.

My fellow players were less impressed by the other two offerings in this collection. The F major prelude contains lively, but rather boring, repeated triplets. Note that there is a low E on the third beat of measure 66 in the alto voice of the fugue; the suggestion that one half-cover the bell hole while fingering the low F does work, but watch out for your teeth.

In the B<sup>b</sup> major prelude, 16th-note runs are distributed among all voices, whereas in the organ score they are only split between the two hands; this makes playing them on recorders difficult. The prelude does have a nice but challenging six-measure (pedal) solo for the bass recorder, but where does one breathe?

This music is not the only transcription of these works available to

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***The greatest challenge in performing any ragtime piece is to play the syncopations correctly.***

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recorder players. There is a 1965 edition of all eight fugues (Leeds Music [Canada] Limited, 215 Victoria Street, Toronto, ON) that our group has enjoyed for many years. Of these works, No. 3 in E minor is transposed to G minor and No. 4 in F major is transposed to G major to fit the recorder. Fugues No. 2 (D minor), No. 3, No. 5 (G major), and No. 7 (A minor) are all beautiful and challenging pieces.

A transcription of the five remaining preludes not in this edition (1, 2, 3, 5 and 7), possibly with transposition, would be appreciated by intermediate recorder ensembles.

**WEEPING WILLOW, A RAG-TIME TWOSTEP, BY SCOTT JOPLIN, ARR. JOHN NELSON.** Polyphonic Publications (Magnamusic), 2002. A T T B/T B gB. Sc 4 pp, pts 1 p. \$7.

Scott Joplin (1867/1868-1917) was born in northeast Texas, the son of a former slave and a free-born Black woman. He is regarded as the greatest exponent of ragtime piano music, the highly syncopated music popular in America in the late 19th century. The music under review is an arrangement for six voices of the Joplin composition.

The greatest challenge in performing any ragtime piece is to play the syncopations correctly. Two aids that may help the player initially are to subdivide syncopated passages (count eighth notes instead of quarter notes) and to untie tied notes. Syncopation starts for the top four voices in measures 6 and 7, and recurs throughout the piece. The two bottom lines do not have any syncopation, so may be assigned to less adventurous players.

The music is neatly printed and easy to read. Each part is one page long, so there is no problem with page turns. The tempo suggested is  $\text{♩} = 132$ , which seems a bit fast considering the recommended “not fast” tempos in my piano versions of the Joplin rags. I found it very helpful to look at the piano version of this rag: the meter is 2/4, which explains why it is called a two-step, and the syncopations are much easier to read and play correctly from the piano score since the left hand music is visible and has a steady eighth-note beat.

This music is challenging for advanced intermediate players. Groups that manage to play it successfully will find it a very real accomplishment, even if they do not get the speed up to the suggested tempo.

**CHACONE FROM THE BALLET DE JEUNESSE, BY MICHEL-RICHARD DELALANDE, ARR. ANDREW ROBINSON.** Peacock Press PAR-411 (Magnamusic), 2006. S A A/T T B/gB. Sc 12 pp, pts 4 pp. \$22.50.

Michel-Richard Delalande (1657-1726) was a composer, organist and harpsichordist at the court of the French King Louis XIV. This example of his music from the “Youth Ballet” (*Ballet de Jeunesse*) is in the *chaconne* form—a series of variations over a ground bass. The *chaconne* is similar in most respects to the *passacaglia*. Famous examples of these forms are the organ *passacaglia* in C minor by J. S. Bach and the “Follia” variations by Corelli.

At first glance, this looks like a very long work, with 233 measures. However, a more detailed examination reveals an interesting structure: there are three main divisions of the piece—the first and third in G major and the second in G minor. Each of these three main divisions is subdivided into five sections with the following instrumentation: all five voices, four voices (actually the A/T and T parts are almost identical, so this is really a trio section), five, four, and five voices, much like the *ripieno* and

concertino sections in a concerto grosso. Examination of the bass part shows a four-measure ground that varies in each of the five-voice ripieno sections. This music flows by very smoothly, and its length does not seem excessive.

The music is neat and legible, with two double pages per part. Thus there is only one page turn, and this is difficult only for the two top parts. There are two copies for the third part (A or T) that appear to be identical. For the fifth part, there is one regular F bass part and two C bass parts, one in bass clef and one in treble clef (to help great bass players who do not read bass clef).

This music should be fairly easy for intermediate players. There are some trills marked in the music, but they are in parentheses and so are just suggested ornaments. There are none of the really tricky ornaments that one sees in some French Baroque music. In the soprano part, there are successive trills on descending notes in measures 141-144 and 149-152, but these are separated by

other notes and should give a reasonably skilled player no problems. Suggestions are given for simplifying the bass part in those measures.

The only mistake I found when playing through the parts was in measure 188 in the bass part, where a low D occurs—just play that one note up an octave, like the previous note.

The group I play with enjoyed this music. It is bright and pleasant, with none of the ornamentation challenges in some French baroque music. It does not seem over-long, in spite of numbering 233 measures. It can be recommended to groups that may have been daunted by other examples of this repertoire.

*Michael Emptage has played the recorder with his wife Cathy for many years and has studied with Patricia Petersen and Linda Lunbeck. He has also studied piano and organ, and presently owns a harpsichord, an instrument he studies with Debra Throgmorton. Michael and Cathy are retired and live in Loveland, CO.*

**THE EARL OF OXFORD'S MARCH, WILLIAM BYRD, ARR. IAN WILSON.** Prima la musica! FLA001 ([www.primalamusica.com](http://www.primalamusica.com)). 2006. SATB. Sc 7 pp. Abt. \$14.60.  
**KINLOCHE HIS FANTASSIE, WILLIAM KINLOCH, ARR. IAN WILSON.** Prima la musica! FLA002, 2007. SATB. Sc 7 pp. Abt. \$14.60.  
**COURTIN TUNE (TIMON OF ATHENS), HENRY PURCELL, ARR. IAN WILSON.** Prima la musica! FLA006, 2007. TTBgB. Sc 4 pp. Abt. \$14.60.

Prima la musica!, a British publisher of Urtext performing editions of early music, has recently released these three arrangements made by Ian Wilson of the Flautadors. These editions are all very easy to read, although the lack of parts is a problem.

William Byrd, one of the best and best-known composers of Elizabethan England, wrote this now-familiar march in honor of the young Earl of Oxford, who was a brief favorite of the queen. It

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was from the *Fitzwilliam Virginal Book*, originally for keyboard. Many musicians have arranged pieces from the Fitzwilliam for recorders with varying degrees of success—and, although Wilson has done a good job within the limitations of such an effort, this arrangement does not work well.

He has confined himself as literally as possible to the original, given the exigencies of reducing handfuls of five- and six-voice chords to four voices and the need for occasional octave transposition in the bass line. It is apparent, however, that the piece is idiomatic for keyboard and is somewhat less successful when played on four recorders. One misses the full chords and the percussive sound of the plucked strings, and a bass recorder is too sweet and soft in the low register to provide the necessary impetus of the driving bass line.

If you do wish to play this piece on recorders, however, Wilson has done well in preserving all moving lines and all essential notes in the chord structure, and each part is a good fit for the range of its particular recorder. The piece is deceptively simple for the first few pages, but increasingly long and difficult 16th-note passages—typical of Renaissance keyboard style—present technical challenges as it progresses. Only the most advanced of players will be able to take it at a true *alla breve* march tempo all the way through.

Queen Elizabeth's political rival, Mary, Queen of Scots, was also a virginal player. Mary escaped imprisonment in Scotland, only to be incarcerated by Elizabeth in various English castles. According to Wilson, "William Kinloch (fl.1568-1582) was effectively one of Mary's spies as well as being her virginal teacher whilst she was in prison." Considering the circumstances of Mary's ultimate demise, he apparently was no better at spying for her than at composing.

*Kinloch's Fantassie*, originally written for a double manual keyboard instrument, works well in a recorder arrange-

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### ***The chief value of this piece lies in its historical significance, particularly since we have far less music from Mary's court than from Elizabeth's.***

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ment both in style and range and therefore presents the opposite situation from the previously discussed march—effective setting, but uninteresting music.

The piece consists of three sections: beginning in duple, changing to 6/4, and then ending with a short duple section.

Sixteenth-note passages again provide technical challenges, but they only occur in the first section and appear for only one beat in the otherwise very simple bass line. The composer provided rhythmic interest in the soprano line by shifting the accent into a triple meter against the duple of the accompanying lower parts, but unfortunately he didn't know when to stop; these sequences go on for so many repetitions that the effect becomes tedious.

The chief value of this piece lies in its historical significance, particularly since we have far less music from Mary's court than from Elizabeth's. But pity the poor Queen of Scots—not only was Elizabeth the wiser queen, but her musicians were more skilled as well.

By far the most effective of these three pieces is the theater music by Henry Purcell, in which composition and arrangement are matched in excellence. According to Wilson, "This Courtin (curtain) Tune comes from the masque in *Timon of Athens*, Purcell's musical setting to Thomas Shadwell's 1678 adaptation of the original Shakespeare play. . . . Instrumentation is not indicated [in the original anthology of theater music] but most of the collection suits recorders perfectly."

The piece is built on a four-measure ground bass in eighth-notes in the lowest part of the great bass recorder range and necessitates playing a low E $\flat$  immediately

followed by low C, a passage that is much more easily played on a contra bass; Wilson suggests a lute or viol might also play the line. The top tenor line requires a workable high C and is also the most technically demanding with one long 16th-note passage. The two inner parts are fairly easy.

The tune starts very simply, allowing the ground bass to dominate. It then builds to a technical climax halfway through with the ornate top tenor line, a pitch climax near the end with high notes in the tenor, and finishes with longer note values and lower pitch for the last two repetitions of the ground. Particularly pleasing are the sequence of increasingly complex variations and the interplay of the upper parts with the ground.

This *Courtin Tune* would work very well for an intermediate-level ensemble, either as a concert piece or for background music, provided an appropriate instrument is available for the bass line.

*Anne Fjestad Peterson has a BA in music education from Concordia College, MN, and an MM in music history from the University of Colorado. She has taught private and class recorder in Boulder, CO, since 1974 and has performed with the Boulder Renaissance Consort, for whom she arranges music, since 1980.*

**ZEMER ATIK AND OTHER JEWISH SONGS, ARR. BENJAMIN THORN.** Orpheus Music OMP 135 ([www.orpheusmusic.com.au](http://www.orpheusmusic.com.au)), 2005. SATB. Sc 15 pp, pts 4 pp. Abt. \$21.50; PDF download abt. \$17.25.

The Australian composer Benjamin Thorn was born in Canberra and studied at the Canberra School of Music and the University of Sydney. He has a Ph.D. in Theatre Semiotics and a Dip.Ed. He performs mostly on recorder and has published a number of articles on music and theatre. Thorn believes that there is not enough music inspired by vegetables and crocodiles.

I doubt that any of these traditional Jewish songs were inspired by either of

the above, but Thorn does not provide translation of the titles. There are four songs: "Zemer Atik" (wedding dance), "Shalom Chaveyrim" (Peace, friends, 'til we meet again), "Chossn Kalah Mazel Tov" (congratulations, bride and groom) and "Hava Nagila" (let us rejoice).

All parts are well-composed for the recorders, with comfortable ranges and interest in all voices. Intermediate consorts will find these arrangements enjoyable and a bit challenging—especially a number of 7/8 bars in two of the songs. Players unfamiliar with this odd meter may have to count eighth notes at first.

*Bill Rees is music director of the Bella Vista (AR) Recorder Consort. Prior to retirement he taught woodwinds and music education at East Texas State University (now Texas A&M at Commerce). He has been active in the recorder movement since the '60s and served on the ARS Board.*

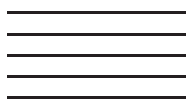
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**AMERICAN RECORDER** (ISSN: 0003-0724), 1129 Ruth Dr., St. Louis, MO 63122-1019, is published bimonthly (January, March, May, September and November) for its members by the American Recorder Society, Inc. \$20 of the annual \$45 U.S. membership dues in the ARS is for a subscription to *American Recorder*. Articles, reviews and letters to the editor reflect the viewpoint of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS.

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**Circulation:** Includes the membership of the ARS, libraries, and music organizations.

**Published five times per year:** January, March, May, September, November.

**Reservation Deadlines:** December 1 (January), February 1 (March), April 1 (May), August 1 (September), October 1 (November).

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