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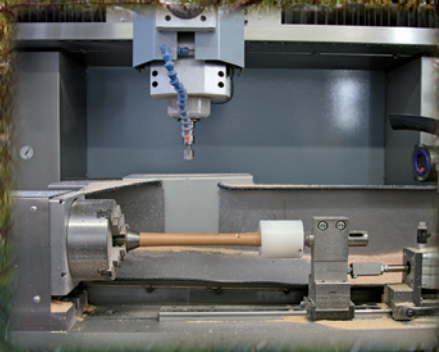
NOVEMBER 2011

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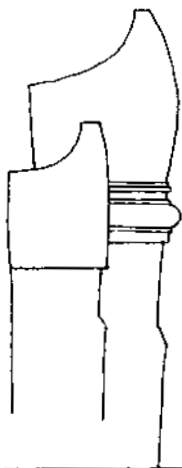
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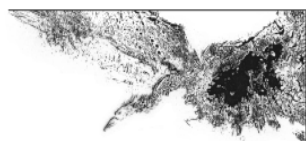


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6  
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A full-length photograph of a woman with short dark hair, smiling at the camera. She is wearing a black blazer over a horizontally striped shirt, black trousers, and a black belt. She is holding a large, dark wood double bass (upright bass) with her left hand. Her right arm is extended outwards to the side. The background is a plain, light-colored wall.

*Dietrich Schnabel*  
(conductor of recorder orchestras)

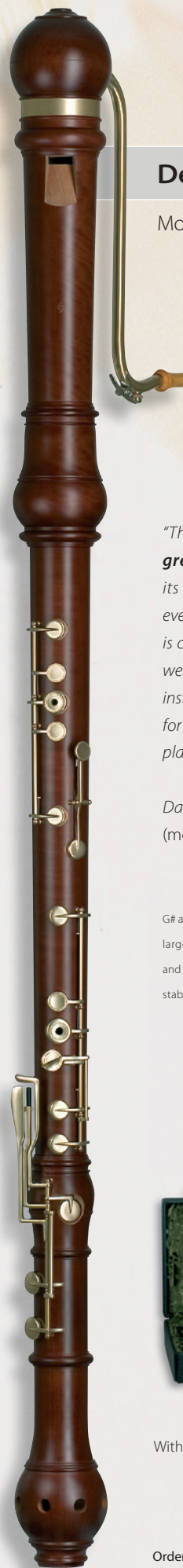
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# EDITOR'S NOTE

If all 52 years of *AR* in hard copy were version 1.0 (with a 1994 intermediate upgrade to five issues per year), the addition of its online twin a decade ago might be described as *AR* 2.0. *AR* 3.0 is off the drawing board and on your computer.

For some time, you may have noticed URLs listed as the means to find more information about an article. Now you can share information yourself and comment on a article—on the **AR Facebook page**. (Do you use Joy® to unclog your recorder, as **Tom Prescott** does, **Q&A**, page 19? Did you pick up a useful tip at a recent workshop? How do you raise money, **Chapters & Consorts**, page 20? Have you read a book where recorders figure in the plot?) Also on the *AR* Facebook page is dated news that “falls in the cracks” between hard copy magazine issues.

Videos adding another dimension and immediacy to reports in *AR* are already posted on the **AR YouTube channel**. E-mail me if you have digital video of a chapter event, or of your consort playing music that was reviewed in *AR*, or of another recorder activity.

These online venues will let you share ideas in ways that have not been feasible using the resources of the ARS web site. Please join us online.

*Gail Nickless*

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# A M E R I C A N RECORDER

VOLUME LII, NUMBER 5

NOVEMBER 2011

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*By Scott Reiss and Tina Chancey*

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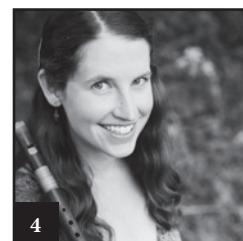
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Recorder Society





# ARS

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Erich Katz (1900-1973)  
**Honorary Vice President**  
Winifred Jaeger

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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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freely available through its office financial and  
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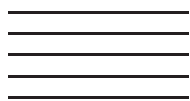
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**Please contact the ARS office  
to update chapter listings.**



# PRESIDENT'S MESSAGE



Greetings from Lisette Kielson, ARS President  
[LKielson@LEnsemblePortique.com](mailto:LKielson@LEnsemblePortique.com)



As this calendar year draws to a close, we are only in the first quarter of ARS's 2011-12 fiscal year. This is generally a time of financial strength for the organization—a great relief after the dry spell of summer—a perfect time to plan for the future.

And that is what we did at the September board meeting in Denver. With the Board-approved (spring 2011) strategic goals of 1) securing financial stability; and 2) ensuring the long-term viability of the ARS, we spent much time discussing the ever-complex issues of cash flow (and reserve!), our debt, and increasing membership and income. It was important to get a head start on the 2012-13 Budget, to prioritize programs, and to make decisions that will shape the next couple of years.

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## ***It was important to get a head start on the 2012-13 Budget, to prioritize programs, and to make decisions that will shape the next couple of years.***

The ARS Board is succeeding in becoming an extremely well-balanced Board, with Directors' areas of expertise encompassing both mission- and means-based skills. (We began exploring the mission/means matrix at the May 2010 Board meeting in Boston, MA, and I wrote of it in the September 2010 President's Message.) This balance is absolutely imperative in order to secure the future of the ARS.

In planning for the future:

- The Nominating Task Force (Nancy Buss, Chair) is hard at work in preparing the ballot for the next elections.
- The Board is taking advantage of its ability to appoint Directors

in order to rebuild the Board's strength in numbers and increase productivity.

- Membership Committee Co-Chairs **Ann Stickney** and **Bonnie Kelly** are vigorously and purposefully tackling membership issues.
- We have reinstituted the Publications Committee (**Susan Richter**, Chair) to oversee ARS publications, "ensuring consistency and coordination of all print and digital media."
- Fundraising Chair **Laura Kuhlman** has launched "A Dollar a Day" campaign (this year's Fall Appeal) and has begun important work on an ARS Endowment.
- The office has moved out of Administrative Director Kathy Sherrick's home to an appealing art space in the suburbs of Saint Louis. (Kudos and many congratulations to Kathy!)
- The 2012 Festival Committee (Jeanne Lynch, Chair) is planning an outstanding festival next July 5-8 at Reed College in Portland, OR.
- Major work will be done to the ARS web site.

This is a very exciting time for the ARS, and I look forward to the New Year (both fiscal and calendar)! I marvel and am grateful to the Board and staff for their 100% commitment to the organization. I thank you, loyal members, for *your* commitment and support and wish you all the very best as we move into the holiday season and enter 2012.

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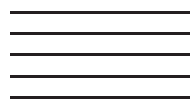
**Andrew Charlton: Suite Moderne. For 3 Recorders (ATB)**  
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*Wayward Sisters and other EMA award recipients,  
Flanders Quartet in New York, Montréal Recorder Festival*

## Early Music America presents Scholarships and Awards

Recorderist **Laura Osterlund** is the 2011 recipient of the Early Music America (EMA) Barbara Thornton Memorial Scholarship. Named in honor of the singer, musicologist and founder of the Medieval ensemble *Sequentia*, the scholarship awards **\$2,000** to an outstanding and highly-motivated (and possibly unconventional) young performer of Medieval music who seeks to widen his/her experience through more advanced study and/or auditions in Europe.

Osterlund is an undergraduate student at McGill University in Montréal, QC, pursuing her Bachelor of Arts in Music, with major concentrations in early music performance on recorder and music history. She intends to audition for the Schola Cantorum Basiliensis Master of Arts program in musical performance in Basel, Switzerland.

The judges hailed her as “a young artist of great and proven commitment to medieval music, with a focus and seriousness of purpose rare for her age.

She has an unusually probing intellect, a curiosity about the past and yet a passionate drive to make music come to life in the here and now.”

Originally from Oak Park, IL, Osterlund previously had won an EMA summer workshop scholarship as a high school student in 2005 to attend Amherst Early Music Festival, as well as ARS workshop scholarships in 2005 and 2007.

### **Ensembles win EMA Prizes and Support**

EMA announced the winner of its EMA/Naxos Recording Competition: **Wayward Sisters, Anne Timberlake**, recorders (*photo, right*); Beth Wenstrom, Baroque violin; and Anna Steinhoff, Baroque cello. The ensemble inspires audiences across the U.S. with its programs of 17th-century music.

The Newberry Consort featured the group as Emerging Artists in their 2010-11 season. Group members have studied historical performance at



Oberlin Conservatory, Indiana University and the Juilliard School.

The group’s name refers not only to Henry Purcell’s vivid conjuring of Shakespeare’s witches, but to the group members’ scattered lives and continuing commitment to make music together.

Wayward Sisters was chosen as the competition winner by Klaus Heymann and his colleagues at Naxos. One of them remarked, “Wayward Sisters is captivating from beginning to end. I immediately know that I am listening to a living, breathing performance.”

Over 100 preliminary competition applications were submitted to EMA in February 2011. The winner was chosen from five finalists selected by an independent panel of three judges, all distinguished early music performers. Besides Wayward Sisters, the other finalists (in alphabetical order, with their proposed project following) were:

- Bay-area strings/continuo ensemble **Agave Baroque** (Heinrich Biber’s 1680 *Mensa Sonora*)
- **Armonia Celeste**, formed in 2008 after a festival concert in Bolivia,

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- E-notes (monthly) and Bulletin (semi-annual)
- Membership Directory

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EMA workshop, Berkeley 2010





also active in Oklahoma and Texas (17th-century music of the Barberini court in Rome, “Udite amanti—Lovers Beware!”)

- **Recordare**, formed at McGill University in 2010: **Vincent Lauzer** and **Alexa Raine-Wright**, recorders; Camille Paquette-Roy, cello; Mark Edwards, keyboards (works by Giuseppe Sammartini)
- Connecticut’s **Sebastian Chamber Players** (works for strings/continuo by Schmelzer, Purcell, Buonamente)

The purpose of the EMA/Naxos competition is to promote career development of new and emerging early music ensembles; the prize is a debut commercial CD recording, produced and marketed by Naxos. Wayward Sisters will record a program titled *The Naughty List: Music by Braggarts, Hotheads, Curmudgeons and Snobs*, with music by Castello, Locke, Merula and others. See [www.waywardsisters.com](http://www.waywardsisters.com).

A recent juried process also selected 11 ensembles for EMA’s **Touring Ensembles Roster** of professional early music ensembles in North America. The roster of 50 ensembles exists as an online database. New additions include:

- **Armonia Celeste**, also a 2011 EMA/Naxos finalist.
- **Cambridge Conventus**, a Boston (MA) ensemble performing 17th- and 18th-century vocal/orchestral music.
- **Cançonier**, based in Oakland, CA; members include **Annette Bauer**, recorders and ethnic instruments, and other multi-instrumentalists Phoebe Jevtovic Alexander, Shira Kammen and Tim Rayborn.
- **Clarion Music Society** of New York City, NY, whose orchestra and choir performances of music from the

18th and 19th centuries include recorderists

**Nina Stern** and **Rachel Begley**.

- **Istanpitta**, a Texas-based Medieval ensemble of voice and instruments including recorder, lute, vielle and harp.
- **Music of the Spheres**, a Baroque violin/continuo trio.
- **Renaissomics**, Boston-based group specializing in Renaissance chamber music, dance music and improvisation, whose 11 members include two playing recorder—**John Tyson** and **Miyuki Tsurutani**.
- **Seattle Baroque Soloists**, a touring group of five principal players from the Seattle (WA) Baroque Orchestra.
- **Tempesta di Mare**, Philadelphia (PA) Baroque orchestra co-directed by **Gwyn Roberts**, recorder.
- **TENET**, vocal ensemble from New York City, NY.
- **Wayward Sisters**, 2011 EMA/Naxos winner.

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The information in the online version of the roster, <http://earlymusic.org/members/touring-ensembles-roster>, is updated regularly by participating ensembles. The online searchable database offers visitors—presenters and others interested in booking excellent early music ensembles—the ability to search by keyword, type of music played, type of ensemble, fee range and state/province where the ensemble is based. For more information, visit [www.earlymusic.org](http://www.earlymusic.org).

## Bits & Pieces

Led by Michael McCraw, the **Western Baroque Music Festival** moved to Seattle, WA, after many years in Albuquerque, NM. The festival is primarily a workshop, offering a week of master classes, ensemble coaching and concerts to hone the skills of advanced students of historical Baroque instruments.

The 2011 festival, August 7-13 at St. James Cathedral, opened with a faculty concert including **Janet See**, flute; Washington McClain, oboe; **Anna Marsh**, bassoon, recorder; McCraw, musical director, bassoon; Martha McGaughey, gamba; and Arthur Haas, harpsichord. For information, see [www.baroquereeds.com](http://www.baroquereeds.com).

**Felice Perlmutter**, long-time Philadelphia (PA) Recorder Society member, is the mother of the 2011 co-winner of the Nobel Prize in Physics. She wrote, “I am jumping out of my skin. ...Off to Berkeley to celebrate.”

**Saul Perlmutter** leads the international Supernova Cosmology Project that discovered the accelerating expansion of the universe caused by dark energy, and is University of California–Berkeley professor of physics. Videos of Perlmutter are at [www.lbl.gov/Publications/Perlmutter-Nobel/media.html](http://www.lbl.gov/Publications/Perlmutter-Nobel/media.html).

Saul Perlmutter grew up in a family of three children of now-*emeritus* professor parents: Daniel D. Perlmutter, chemical/biomolecular engineering at University of Pennsylvania; and Felice D. Perlmutter, Temple University’s school of social administration.

On the heels of being named 2010 “Ensemble of the Year” by the *Denver Post*, the **Baroque Chamber Orchestra of Colorado** has begun its seventh season of five programs. A set of three Brandenburg concertos on May 10-13, 2012, includes recorderists **Linda Lunbeck** and **Michael Lightner**, and flutist **Tamara Meredith**.

They’re called “a bit surreal”: the **Spaghetti Western Orchestra**, five Australians devoted to the music of Ennio Morricone. They sing, whistle, laugh, shout—and play an arsenal of instruments including at least bass recorder. (Besides conventional instruments, they list the Royal Albert Hall organ, parcel tape, umbrellas, clothes brushes, Theremin and asthma inhalers.) Listen for recorders in their music at: [www.spaghiwesternorchestra.com](http://www.spaghiwesternorchestra.com).



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## Recorders in New York City

By Anita Randolph, New York City, NY

The **Flanders Recorder Quartet** (FRQ) presented a program, entitled “Reclaiming Bach for the Recorder,” April 28 at the American Academy of Arts and Letters (part of a Baroque series sponsored by the Miller Theater at Columbia University).

Of the nine pieces that made up the program, seven were by Bach—yet not one was an original work for recorder; all were FRQ arrangements. Except for the *Concerto in A after Vivaldi, BWV596*, all the other pieces were from the organ repertory. These transcriptions move the music from the big pipes of the organ to the intimate sound of recorder pipes. The recorder quartet can never match the grandeur of the organ, but it can offer transparency: “each voice securing a degree of individuality and independence,” a difficult task for an organ.

Being Bach, fugal composition dominated—even the Bach/Vivaldi has a fugal movement. Especially successful were three numbers from *Art of Fugue, BWV1080*, *Passacaglia in G, BWV582*, and the *Canzona in D, BWV588*.

Another aspect of the FRQ program was the extensive use of very large recorders: the big von Huene C and F basses were the heroes of the evening. Needless to say, FRQ filled all the recorders, big and small, with powerful, full sound, and great variety of dynamics and articulations.

Of the two remaining pieces, one—the well-known *Concerto in F for four altos* by Telemann—was composed for recorders. The remaining piece, the antic *On the Bottles (Op de Fles)*, written in 2002 by Frans Geysen, was not composed for recorders, but for four players and 16 bottles. Responsible for several bottles, each filled with liquid to sound one particu-

lar pitch, each player sounds one bottle at a time—making for a long, complex and entertaining hocket-like work. Having tried to play *On the Bottles*, I found it enlightening and amusing to watch the various embouchures used.

This was a delightful evening for recorders, for Bach, and for bottles.

There was more Bach at St. Paul’s Chapel in Manhattan. Mondays from March through June, the church has a service that always includes a cantata by Bach with soloists, choir and period orchestra conducted by Julian Wachner. On May 9, they presented the moving *Cantata No. 106*, “Gottes Zeit ist allerbeste Zeit” (*Actus tragicus*), with able recorder soloists **Matthias Maute** and **Sophie Larivière**.

The **Recorder Orchestra of New York** (RONY) offered a very interesting spring concert—twice, on April 30 at Atria in East Northport on Long Island, in memory of the late Gene Reichenhalt; and at Mattituck Presbyterian Church the next day. They played music from Medieval masters Dunstable and Machaut; works of the 16th century’s Lassus and Victoria; and Baroque music by Monteverdi and Bach—plus handsome 20th-century music: Stravinsky’s “Pater Noster” setting and the *Prayer of St. Gregory, Op. 62b* (1946) by the American composer Alan Hovhaness (1911-2000).

Playing the Hovhaness was a terrific idea. A slow, meditative work, it was originally composed for trumpet solo with strings. RONY presented it in Charlie Jackson’s arrangement for solo clarinet and recorders. Known as a recorder player, **Stan Davis** was clarinet soloist; **Patsy Rogers** conducted.

On June 8 at the Church of the Heavenly Rest in Manhattan, the **Alba Consort** (Margo Gezairlian Grib, voice; **Rachel Begley**, recorders; Jean Mark Rozendahl, tenor viol; Louise Schulman, lute, vielle) presented a program of *ballades* from Medieval Cyprus, and songs by Dufay.

The Cyprus material, drawn from the Turin Manuscript and brought to Europe in 1413, contains over 200 sacred and secular works unique to the island. The five pieces presented were all notable for complex rhythms.

The program’s second part comprised six pieces by the great 15th-century Burgundian composer Guillaume Dufay, including his famed setting of Petrarca’s poem *Vergene Bella*, and a rousing version of the tune “Se la face ay pale.” Throughout, Begley moved easily from one recorder size to another, giving support and color that enhanced the vocal line.

Big Apple Baroque and Dusan Tynak Dance Theatre presented a full production of Purcell’s *The Fairy Queen* June 14-17 in the Kaye Playhouse at Hunter College. A good deal of attractive recorder playing could be heard from the pit, where **Deborah Booth** was principle recorder player.

... and by Nancy Tooney, Brooklyn, NY

Just prior to her Boston (MA) Early Music Festival fringe concert, **Rachel Begley** played in a New York City concert by the **Alba Consort** (*members listed above*), performing eclectic and rarely-heard *ars subtilior* music of the late 14th/early 15th century.

I have heard music from the Cypriot manuscript only as instrumental works on Amherst Early Music workshop faculty concerts, and have struggled to play a few *ballades* on recorder with considerable effort myself, so it was a real treat to hear it eloquently performed by voice and instruments. The music is complicated and often “off the beat”; thus the listener can feel a bit unbalanced.

The top line was sung by Grieb (beautifully shaping each *ballade*’s emotional content) or played by Begley—sometimes together, sometimes alternating. Begley used recorders by Peter van der Poel (SATBGB).



# 10th Montréal Recorder Festival: Les journées de la flûte à bec 2011

By Anne Paulson, Bloomingdale, NY

This past September 15-18, **Ensemble Caprice** (co-directors **Matthias Maute** and **Sophie Larivière**) hosted the 10th Montréal Recorder Festival, held on the campus of McGill University and at Jeunesses Musicales of Canada. This was my third Festival; as in previous years, it offered fresh musical delights, new friendships and amazing recorder-related discoveries.

The Festival began Thursday evening with a master class for advanced amateurs led by **Judith Linsenberg**, performer, teacher and director of Musica Pacifica. The participants, three individuals and one trio, were expertly guided toward a higher level of musicality as Linsenberg demonstrated by word and example how to make the recorder “sing.”

Friday evening’s initial event was another master class, for advanced

recorder students with **Piers Adams**, British recorder virtuoso and member of the ensemble Red Priest. The four students ranged in age from 14 to 18 and came from Quebec, Alberta and Manitoba. It was fascinating to watch



*Judith Linsenberg (photo at left) and Francis Colpron (photo at right) lead Saturday sessions during the Montréal Recorder Festival (all photos by Ragnar Müller-Wille)*



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how Adams worked with each talented student on aspects of phrasing, articulation and breath control.

Following the Friday master class, Linsenberg returned for a wonderful solo concert.

“Baroque and Beyond,” which began with a selection of Jacobean masque dances and concluded with a set of delightful English country dance tunes, accompanied by **Erin Helyard** on harpsichord and **Ziya Tabassian** on percussion.

In between, the audience was treated to pieces ranging from a Bach *Sonata in D minor, BWV1017*, movingly played on tenor recorder, to one of my favorites, *I'd Rather Be in Philadelphia* (1992) by Pete Rose. Linsenberg performs with incredible energy and passion.

On Saturday, Festival-goers participated in workshop sessions. The first was a chamber music workshop with players divided into three groups, taught by Adams, **Francis Colpron** (performer, teacher and artistic director of Les Boréades de Montréal) and Linsenberg. Linsenberg's after-lunch workshop, “Tin Pan Alley Favorites,” included a number of Stan Davis arrangements (always a joy to play).

Last in the Saturday workshops, Adams led “Recorder for All” where, in one hour, he managed to take a group of amateur recorder players and whip them into shape to perform—successfully—some challenging pieces. They played as the audience arrived for the Saturday evening concert.

One of the benefits of participating in the Montréal Recorder Festival was the opportunity to attend the first **Ensemble Caprice** offering of the 2011-12 season, “All's Fair in Love and War.” This stunning concert paired selections from Claudio Monteverdi's *Madrigali dei Guerrieri ed Amadori* (1638) with Maute's contemporary



choral work, *4 Canti dei Guerrieri ed Amadori* (2011), with the superb vocal ensemble taking the audience on a musical journey through contrasting emotions. Interspersed throughout were instrumental works by some of the early Baroque composers such as Andrea Falconieri and Tarquinio Merula, exquisitely performed by Caprice members. Larivière's rendition (near center front of photo above, with Maute standing at right) of Jacob van Eyck's *Doen Daphne* on solo recorder was particularly beautiful.

The Festival concluded on Sunday afternoon with a fabulous concert by Adams, titled “Recorder Rhapsody,” including works from Baroque to modern. Francis Poulenc's *Flute Sonata*, performed on the new “Eagle” recorder (developed by Adriana Breukink and Geri Bollinger in association with Swiss recorder firm Küng) was powerful. *Piers de Resistance* by David Bedford was, as I noted on my program, a jaw-dropper.

Adams (below) is an amazing performer, constantly switching recorders to suit the requirements of each piece, and interacting with the audience and with his excellent accompanists (Helyard, harpsichord, below; and **Myriam Bernard**, piano).

The Montréal Recorder Festival is a four-day celebration of the recorder that is worth the trip from anywhere. I hope to see you there next year!

For information, see these web sites:

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# SoundCatcher: How to Play by Ear

By Scott Reiss and Tina Chancey

*Scott Reiss, founder and co-director of Hesperus, was a pioneer on the recorder—at home in Medieval, Renaissance and Baroque styles, and possessing a command of Irish and Old-Time music and the blues. A founding member and co-director of the Folger Consort for 21 years, his articles on recorder technique, improvisation and traditional music were published in Continuo, AR and Early Music America in the U.S., and in Tibia in Germany. A 1998 Earthwatch grant funded his research on Celtic music in Ireland, forming the basis of “Tradition and Imaginary: Irish Traditional Music and the Celtic Phenomenon,” his chapter in the book Celtic Modern: Music at the Global Fringe (Martin Stokes, Philip V. Bohlman, eds.; Scarecrow Press, 2003).*

*His solo recordings are The Banshee’s Wail and Baroque Recorder Concerti (the former and other Hesperus CDs available in the ARS CD Club). Two live-concert recordings of his Folger Consort and Hesperus solos will be released in 2012. Before he passed away in December 2005, Reiss started this article, finished here by Chancey.*

*Tina Chancey is a founding member/director of Hesperus. She plays Medieval fiddles, viol, pardessus de viole and Renaissance violin, on roots music from Sephardic and blues to Irish, Old-Time and early music. A member of Toss the Feathers and Trio Sefardi, she has performed with the Folger Consort, Blackmore’s Night and QUOG. She teaches, performs, records, improvises, arranges, writes articles, produces recordings and directs SoundCatcher workshops teaching how to play by ear and improvise.*

*The Versatile Viol is her three-CD series featuring the viol in Scots-Irish, French Baroque, and American traditional music. Dr. Chancey received a Lifetime Achievement Award from Early Music America. Her article on “Contextual Improvisation” appears in the June 2011 Early Music America magazine. For more information, visit [www.hesperus.org](http://www.hesperus.org) and [www.tinachancey.net](http://www.tinachancey.net).*

*Reiss and Chancey inaugurated the SoundCatcher: Play by Ear workshop in 1982 to help their “paper-trained” students free themselves from the printed page. The workshop focuses on Medieval, Renaissance and traditional tunes from around the world, and targets players of any portable melody instrument. Over 28 years, they have presented 15 week-long summer workshops (partnering with Mike Seeger, John Tyson, Bruce Hutton and Nick Blanton), plus many weekend workshops and classes, teaching*

*the method to musicians of all ages and backgrounds. The next SoundCatcher workshop is set for July 2012.*



*Some musicians compare the act of putting their music stands away and playing by ear to a descent into chaos, or a world without guidelines. However, none of us learned to drive, or dance, or pump iron from a book—we watched, listened, experimented and remembered.*

*This article gives an overview of the process of learning to play tunes by ear, using SoundCatcher methods.*

There are two ways of learning a tune: visual and aural, reading music notation or playing back what one hears. In our culture, these two techniques have co-existed for at least 800 years, but most people are fluent in only one mode. Therefore, when classical musicians are taught as children that reading music is a necessary complement to learning to play an instrument, we seldom get the opportunity, or make the effort, to learn to play without a page in front of us unless we have memorized the piece.

Actually, playing by ear and memorizing are different skills. A soloist can play a concerto from memory, but she certainly doesn’t play it by ear. The difference is in the way used to learn a piece. Learning a tune by ear means just that—the first encounter with the music is aural.

When we learn from notation, we see the music first, hearing it afterwards, as it comes out of an instrument. That kind of hearing is more passive, receptive. Those who learn by ear must listen differently, *more actively*. Active listening creates the guidelines, the aural map that replaces written music.

A musician who inhabits only one of the musical worlds, written or aural, is seldom comfortable in the other one. That doesn’t mean that a folk musician can’t play classical music, or vice versa. However, neither the folk guitarist who learns Bach’s *Jesu, Joy of Man’s Desiring* by ear from a recording, nor the recorder player who reads Scottish jigs in transcription, is getting the full experience of the music; he’s not approaching it as it was meant to be approached.

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**Many adult participants share one big reservation: the fear of making mistakes in public.**

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**Why not just learn the tune by listening to it over and over? Why do we need a method? Not everyone has a quick enough ear to pick up a tune, no matter how many times it's played.**

**Picking up a tune by ear is one thing; remembering it is another. If the analytical brain is used in tandem with the ear and the kinetic memory of the fingers, the listener ends up owning the tune—and that's the goal, to make the tune yours.**

Every kind of music is embedded in a tradition. We interpret most written music guided by the tradition of music education dating from the inception of the conservatory system in the mid-19th century. Conservatories teach the performer to re-create different styles of music according to the conventions of their place and time of origin, filtered through the preferences and pedagogy of the present. We call that *performance practice* or *historical performance*.

On the other hand, the tradition of aural music has no link to the past before the invention of sound recording; it is transmitted by living musicians or recordings. Its performance practice is learned at the same time as the music, through imitation, and both are transmitted as a living tradition, passed on by ear.

Is it worth the effort? Workshop participants report that, after learning to play by ear, they experience an exhilaration and sense of accomplishment that comes from being freed of the printed page, with the added benefit of having access to whole repertoires of music previously unavailable to them.

Who can do it? Any musician who knows his way around a melody instrument, knows the names of the notes

and how to hit a certain pitch upon demand, has the background needed to play by ear. (A person who has completed Stage 3 of the ARS's online *13 Stages to Help You Improve Your Playing* has these skills on recorder.)

Many adult participants share one big reservation: the fear of making mistakes in public. Mistakes usually lead to criticism or ridicule; we've been trained either to correct them quickly or hide them. In SoundCatcher, though, mistakes are used as teaching tools; playing something wrong is often the only avenue to eventually playing it right.

### **Two Tools for Active Listening**

Your most important tool is *your ear*—an inquisitive ear is the key to active listening. Your goal is to learn to use it like a tape recorder.

In preparation, help your ears listen by embracing the tune. Move your hands in rhythm, tap your toes, sing along on "La." Savor the notes of the tune; visualize playing along as you listen to it. Absorb the nature of that tune like a new friend. Make it yours.

Your next most important tool is a *working knowledge of music theory*: specifically, an understanding of the way that the three basic building blocks of music function together—*rhythm*, *melody* and *harmony*. Most of us know some theory, but will need to reexamine familiar terms to understand them better and put them to use.

Learning to play by ear in a methodical way is something like the process of drawing a picture of a map on a 14-foot ceiling. You start with tools and raw materials, and build a scaffolding; using it as support, you outline and then fill in your map. With your ear and knowledge of music theory as your tools, and the combination

of what you know and what you can hear as your raw materials, you create a scaffolding (a working understanding of how the piece is put together). Using these raw materials, you design an aural map, which takes the form of your own personal set of Mapquest directions. You train yourself to play the tune through the process of following the directions. When the directions have become familiar (the paint on the ceiling dries), the scaffolding is removed and the tune is yours to keep.

### **Raw Materials: What do you know about the Tune?**

- What's the meter?
- What's the fundamental tone or final note?
- What's the mode?
- What's the hierarchy of pitches—what are the most important notes in the melody?

*Meter* is a good place to start, because it is such a defining characteristic of music, even before pitch. Take *Twinkle, Twinkle, Little Star*, for example. First, can you identify the regular beat, the physical pulse we feel with and in our bodies (the *tactus*)? Then can you sense the downbeats—selected pulses that are stronger, collecting the beats into a regular meter? Counting the downbeat and the subsequent notes before the next downbeat will give you the top number in the time signature.

After that, the concept of subdivision is useful: the subdivision of the beat is something recognized more with mind than in body. The subdivision of the beat (duple or triple) provides the rest of what is needed to identify the meter (see *Example 1*). (N.B.: *The use of written musical examples in an article about learning by ear is strange, but seems unavoidable.*)



**Example 1: Some beats and subdivisions.**



Subtleties, such as the difference between 2/4 and cut time, are not important at this stage. Instead, think of meter as existing in two levels: the combination of a duple or triple large beat (two or three beats in the measure) and duple or triple subdivision (eighth-notes or triplets to each beat). (Historically, this is like the relationship of *tempus* and *prolatio* in the Ars Nova theory of 14th-century music.)

Next, find the **fundamental tone**. Even in modal music, this is the tone the melody circles around, frequently resting there at the end of phrases. The last note in the tune is generally the fundamental.

The **mode** is the next building block of the tune to discover. In this instance, we interpret the difference between mode and scale as a Darwinian progression from general to specific: the seven Medieval church modes (each with its own pattern of half and whole steps) became reduced to the two scales, major and minor, upon which our present **tonal** system of Western classical music is based. This developed through the advent of polyphony, the effects of the rules of counterpoint and use of *musica ficta* (chromatic alterations, for instance, to add a leading tone before a cadence).

In fact, our major and minor scales are identical to the Ionian and Aeolian modes, respectively. There are two other “majorish” modes—Lydian and Mixolydian—and another “minorish” one, Dorian. The last two modes, Phrygian and Locrian, don’t appear

## ***The pattern of half and whole steps determines the mode, not the note on which the mode starts.***

much in tonal music. (For a chart of six modes, see Example 2. The seventh mode, Locrian, which starts on the major scale’s leading tone, is used only rarely in jazz.)

While most tunes you learn will be either major (Ionian) or minor (Aeolian), recognizable by the raised or lowered third, an awareness of how the different modes sound will save you confusion when you hear an unexpected interval. It’s important to remember that the pattern of half and whole steps determines the mode, not the note on which the mode starts. Play the modes in Example 2, and listen to the characteristic whole- and half-step patterns of each. Then try to duplicate each mode starting on middle C.

Next, pay attention to the hierarchy of pitches; **what notes are most important in the tune?** This hierarchy supports your sense of key. Usually the fundamental will be the most important; it’s heard most often and serves as a focus around which patterns are built.

Another note acts as a secondary focus. Most often it’s the fifth or the third note of the scale, but in theory it could be any note. In many instances, these important notes make up a tonic chord (the fundamental tone, plus the third and fifth notes of the scale).

The interplay of these important notes forms the melodic skeleton, fleshed out with compositional devices like variation and sequences, and decorated with non-harmonic tones. Each new section of the piece can have a different hierarchy of pitches. In the *Bransle* (Example 3), the opening pivot tones are A and E; after the repeat sign, there are new secondary pivots, D and B.

Listing what you know about a tune is a great way to start assembling your raw materials. Mode and meter give the tune character; making general distinctions between the more and less important notes gives the tune dimension. Specifics give a tune its unique character.

### ***What do you hear in the tune?***

- What’s the overall form: patterns of repetition and contrast?
- What’s the core musical idea: the nugget?
- How is the nugget developed, using repetition, variation, and other melodic devices?
- Can you identify the nitty gritty: little details, intervals, non-harmonic/non-chord tones?

**Form** is a flexible collection of nesting Tupperware containers that separate and organize the melodic elements of a tune. Most pieces have two large sections, commonly called A and B, that can be ordered in various ways—the following examples of AABB are two dance tunes, a *bransle* and an English country dance (Exam-

**Example 2: Modes (with half steps marked using “^”).**

9  
3  
A  
B  
Bransle AABB

15  
4  
A  
Argeers: AABB

21  
27  
B

31  
5  
A  
Douce Dame Jolie: A B B1 A (A)

39  
B  
2.  
D.S.

47  
6  
A Verse  
1.  
Oh, Susanna: A A1 B (A1)

54  
B Chorus

### Examples 3-6, showing different forms.

ples 3 & 4); ABBAA is a Machaut *virelai* (Example 5); and AABA is a folk song with alternating verse and chorus (Example 6).

A standard reel will have two repeated sections of eight bars each, for a total of 32 bars. Within those sections, however, internal repetitions of two and four bars can honeycomb the music with mini-repeats (Example 4). The good news is that, once you've learned the mini-sections and know how they're put together, you know the tune.

Forms are rather predictable. For example, the A and B sections may center on different pitches; listen for a high part and a low part. Often a first or second ending in the A section is repeated in the B section.

Can you tell when the sections start and end? Do the sections repeat exactly or does the second time have a different ending (Example 5)? Is one section longer than the other?

The **nugget** is the generative musical idea of a piece—an individual, idiosyncratic combination of melodic and rhythmic elements, also called a hook, or a **motive**. One of the best-known is the first four notes of Beethoven's fifth symphony. It's memorable, short and simple—but just wouldn't be the same if the rhythm were even or the pitches were different.

Generally the nugget starts the piece—but how long is it? You can tell by the way it's developed. In oversimplification, a piece of music is created

by taking a nugget and transforming it with musical devices such as repetition, variation, inversion, sequence (the melody's pattern played higher or lower), augmentation (slower note values), diminution (faster), ornamentation, extension or fragmentation.

In Example 3, *Bransle*, the first bar's rhythm of four eighth notes and two quarters is maintained for much of the piece, while the pitches change. Example 4, *Argeers*, seems to eschew the idea of a nugget, presenting a well-balanced development of the first four bars, with a melody based on contrast, repetition, and use of high and low points.

In Example 5, *Douce Dame*, the nugget seems to be the first two bars;





### Example 7: Breakin' up Christmas

they're repeated twice and varied in a manner that seems rather conversational. In *Example 7, Breakin' up Christmas*, the A section repeats the last four eighth notes in the first bar four more times, employing an internal repeat, and then jumps to a high point at the ending.

As you listen to find the nugget, please remember that it's not important exactly what musical hook you find. The goal is to assemble your raw materials, to start building the scaffolding for your tune.

Before putting these details to use, it may be a good time to mention two particular memorized caches of information (like multiplication tables) to help you when there's a note or two you just can't catch.

One is a list of *non-harmonic* (*non-chord*) *tones*, or what a teenage student calls *tune twiddles*: groups of secondary notes decorating the important pitches of a tune, such as upper and lower neighbor tones, passing tones, appoggiaturas and changing note

groups. Neighbor tones are the notes a step above or below the note in question. Passing tones are the scale-wise notes that connect the notes in an interval larger than a second. Appoggiaturas are accented non-chord tones placed on a strong beat. Changing note groups are variously configured four-note figures winding around one pitch.

When you can't identify an exact pitch, it helps to have a library of memorized *intervals*. One of the best ways to do that is by using familiar incipits derived from whatever easy-to-remember tunes you've got in your personal memory bank: a mixture of patriotic tunes, holiday songs, TV themes, show tunes, nursery rhymes, etc.—for instance, *Born Free* (descending fourth), *We're off (to see the wizard)* (ascending fourth), *Twinkle, twinkle, little star* (ascending fifth), *Feelings* (descending fifth), the NBC chimes (ascending major sixth), *Over there* (descending major sixth), and *There's a place for us* from *West Side Story* (ascending minor seventh).

#### BATTERIES INCLUDED

***An aural musician's best friend isn't a music stand—it's a sound recorder. The way to practice learning by ear is to keep listening; for that, a recording device (mini-disc, recordable CD) is invaluable.***

***While you've practiced written music for a half-hour or 45 minutes once a day, learning by ear is best if you spend 10 minutes four times a day. Listen, sing along, play along.***

***Most teachers will play a tune for your sound recorder at a few different speeds—so you can practice it slowly, and then play it at tempo when you're more comfortable with it. There are also software programs you can buy that slow down a tune on your computer without changing the pitch.***

### Review the Building Process

Your tools are sharpened and you've collected raw materials. First, you listen and refer to what you know; deduce and build a scaffolding; then you use it to create an aural map. You turn on your trusty recording device (more about that below), and start listening to the tune over and over—sing it, and play along as you can. Here's one possible process—using the elements in a slightly different order (listen to the tune three or more times for each step):

- Start with a general overview. What's the mood? Start to notice the general form. Don't take too much time for this yet; just listen.
- Figure out meter, mode, final, important pitches.
- Separate out the A and B sections, expecting them each to be eight bars each. Are they the same length? Is there a semi-cadence in the middle of the A and/or the B section? What changes, and what stays the same? Are there mini-repeats within the phrases? Are there first and second endings?
- Focus on the first phrase to figure out the nugget. If you were to create a recipe for that nugget, what would be the proportion of melody to rhythm? What's the hook? How would you describe it: melodic, dramatic, conversational, rhetorical, poetic? How is the nugget developed and transformed in the A section? Look for variation, contrast, fragmentation, repetition.
- With the nugget in mind, listen for the B section. Is it similar or different? How? If the second phrase has nothing to do with the nugget, but doesn't seem to be consciously contrasting it, maybe you should reconsider your nugget.
- Is there anything else about the tune that makes it memorable? A rest in a particular place, one perfect interval, a rhythmic repeated note that drives the ending?

## Build your Scaffolding

Sing the tune with a recording device. Listen to yourself sing it. Notice when you go high and low, fast and slow.

Using what you've learned about the meter, mode, final and important pitches, figure out the first note of the tune on your instrument. Sing it to yourself and match the pitch.

Going two bars at a time—subphrase by subphrase—use the general details you know about high and low, contrast and repetition, to make an aural description of how the phrase is built. Play it as you figure out each two bars, paying attention to how each two-bar section is connected to the next one. Notice when you get to the end of an eight-bar phrase.

Do it again, listening to yourself as you do it. Notice when you've got a note here or there that doesn't match the tape. See if you can figure it out, using what you know about the mode, intervals, non-harmonic tones.

When you get to the end of the A section, see if you can play the different parts of the tune in two-bar, four-bar, six- and eight-bar fragments. Pat yourself on the back.

Do the same for the B section. Notice when melodic material from A is used, how it's treated, what happens to the nugget. What contrasts with A?

Play the B section until you forget the A. Then try to remember a piece of A, and see if you can put together the whole thing from that little piece. This is fun with fellow listeners.

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## The Aural Map

The result of a carefully built scaffolding is your page of Mapquest directions. You follow the directions by playing—and *voilà*, you produce the tune. Each time you follow the directions and notice what your fingers are doing, listening to the music that comes out, you're imprinting that tune. The process is integrative—your fingers learn the patterns, your ear learns to expect the tune to sound a certain way: it becomes familiar.

After a few days of using this process, you won't need to think about your aural map; it will be absorbed in your experience of the tune. It's still important to remember how you first described the nugget to yourself—if you forget the tune, this will be the key that unlocks the piece for you again.

## Learning a Tune by Ear is not a Straight Line

Players using this method may go to bed humming a tune, but then wake up having forgotten it; find themselves humming the last phrase on the way to work, then whistling the beginning at lunch, etc. Sometimes, if you remember your scaffolding and aural map, you can reconstruct the rest of the tune around the fragment you remember; sometimes not. Don't judge yourself when this happens; it's all part of the process.

After a few days of concentration, of following your Mapquest map and listening as you play, tunes will stay with you. Particularly when learning many tunes at the same time, it may be useful to have a little reminder, like writing down the letter names of the first four notes (GABG). Try not to write down the whole tune, though, or you'll be in danger of reading it.

Reading about a process always makes it sound much more complicated than doing it; to learn interactively, attend a workshop where you can immerse yourself with other curious people. Go to Irish and Old-Time

music sessions; often there will be a "slow jam" where tunes are taught by ear, but at a more comfortable pace. Or mobilize your home consort: ask players to learn a simple Arbeau or Susato dance tune by ear, to bring in and teach to the group.

Most important, respect your own way of learning: some people need to move to music to learn it, some visualize patterns, some depend on rhythm to spark the tune. Use the skills you know best—perhaps ones you use(d) in your job—and adapt them to this process. Above all, have fun. It is, after all, music.

*A current Hesperus project is to compile CDs of Reiss playing recorder solos and features. The first CD, from Folger Consort concerts of 1976-98, was funded by private donations; it is currently available for \$20, with sales benefitting the Folger Consort. The second project is a two-CD set of Reiss's solos and features in Hesperus concerts (Medieval, Renaissance, Baroque, Irish and crossover). To contribute to the two-CD project or to purchase the Folger CD, send checks to Hesperus: 3706 North 17th St., Arlington, VA 22207. Chancey will send a free CD for every \$50 donation to the 501(c)(3), plus a tax acknowledgement letter. For more information, see [www.hesperus.org](http://www.hesperus.org).*



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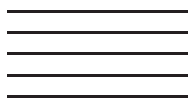
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# COMPACT DISC REVIEWS



*Reviewed by Tom Bickley*

**NOWEL, NOWEL! FLANDERS RECORDER QUARTET (BART SPANHOVE, JORIS VAN GOETHEM, PAUL VAN LOEY, TOM BEETS) WITH ENCANTAR (SINGERS SARAH ABRAMS, LISELOT DE WILDE, KERLIJNE VAN NEVEL, SOETKIN BAPTIST), CÉCILE KEMPENAERS, SOPRANO VOICE.** Aeolus SACD AE-10176, 2010, 1 CD, 60:00. \$25 (also avail. as mp3 download from iTunes, Amazon, etc.); [www.aeolus-music.com/ae\\_en/All-Discs/AE10176-Nowel-Nowel!](http://www.aeolus-music.com/ae_en/All-Discs/AE10176-Nowel-Nowel!); video intro. at [www.youtube.com/watch?v=ttOR4ADg62c](http://www.youtube.com/watch?v=ttOR4ADg62c)

This noted Belgian recorder ensemble joins with a quartet of women's voices and soprano singer Cécile Kempnaers in a wonderful collaborative effort. This music, hearty yet ethereal, is an ideal complement or antidote (depending on your own tastes) to the cloying sort of Christmas music that we hear in public spaces in the mid-winter holidays.

On *Descendit Angelus Domini* by Clemens non Papa (c.1510–c.1556), it is a treat to hear the extremely low consort (including the subcontra bass by Adriana Breukink). The vocal ensemble work and solos present a similar musicianly approach. Vocal and instrumental timbres are pure and help to bring out eloquent and clean phrasing.

Six tracks are by Flanders Recorder Quartet (FRQ) alone, two feature singer Cécile Kempnaers with FRQ, and seven are by Encantar with FRQ. The repertoire is late Medieval to early Baroque, covering a relatively

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***The attractive booklet (a good reason for choosing the CD over the mp3 option) includes an easily-read track list showing who plays which instrument on each track.***

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wide swath of continental and English composers, especially of Christmas favorites of that period. The attractive booklet (a good reason for choosing the CD over the mp3 option) includes an easily-read track list indicating who plays which instrument on each track.

**THE BUSINESS OF ANGELS. ALISON MELVILLE, RECORDERS; LUCAS HARRIS, ARCHLUTE & BAROQUE GUITAR; NADINA MACKIE JACKSON, BAROQUE BASSOON; BORYS MEDICKY, HC; JOËLLE MORTON, BASS VIOL.** Pipistrelle Music PIP1110, 2010, 1 CD, 57:52; \$17.99 (\$9.99 as mp3 download from most online services); [www.alisonmelville.com/pipistrelle.htm](http://www.alisonmelville.com/pipistrelle.htm)

Canadian recorder player Alison Melville joins with other Toronto-based early music specialists in a thoroughly engaging collection of Stuart period music. Melville and company use John Walsh's arrangements of Handel and Corelli (which Walsh published in the early 18th century) to bookend recordings of sonatas and divisions on grounds by Eccles, Mercy, Paisible, Ginger, Topham, Tollett and anonymous. It's a very successful juxtaposition

of the sonata form with the theme and variations form, as well as song forms from sources such as *The Division Flute* (1706) and *The Genteel Companion* (1683).

The recording of the ensemble is easy on the ears, with transparency and presence of all of the instruments. Excellently designed and succinct, but useful, program notes (in which *American Recorder's* own David Lasocki is acknowledged for his help with research) invite the listener to seek more information and enjoy this repertoire more fully.

**J.S. BACH: FRENCH & ENGLISH SUITES AND OTHER WORKS. TRANSCR. FOR RECORDER, VIOLA DA GAMBA AND LUTE. STEFAN TEMMINGH, RECORDER; DOMEN MARINCIC, VIOLA DA GAMBA; AXEL WOLF, LUTE.** OEHMS Classics OC795, 2011, 1 CD, 75:53. \$17 (also avail. as mp3 download from most online services); [www.stefanemmingh.com](http://www.stefanemmingh.com); excerpts on [www.youtube.com/user/Klangmueller](http://www.youtube.com/user/Klangmueller)


Munich-based recorder virtuoso Stefan Temmingh and colleagues blaze their way through arrangements (faithful to Baroque practice) of music by Bach. The playing is very impressive, and exploits the remarkable technique of all three musicians.

As Temmingh implies in the CD booklet, such arrangements can offer insights into the music that strict adherence to original instrumentation does not. This is a way to approach transcriptions with integrity—i.e., as a tool that permits a new way of hearing the work. Bach's *English Suites* and

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*French Suites* have been heard so often as piano music that the timbral refitting by Temmingh both cleanses our aural memories and pleases, providing a fresh sound for such familiar repertory.

The booklet supplies engaging essays, details on the music and the instruments. The recording of this trio is more intense than that of Alison Melville and her ensemble, and the more aggressive sound of Temmingh's OEHMS release is not as enjoyable. Even with that concern, this disc gives much pleasure.

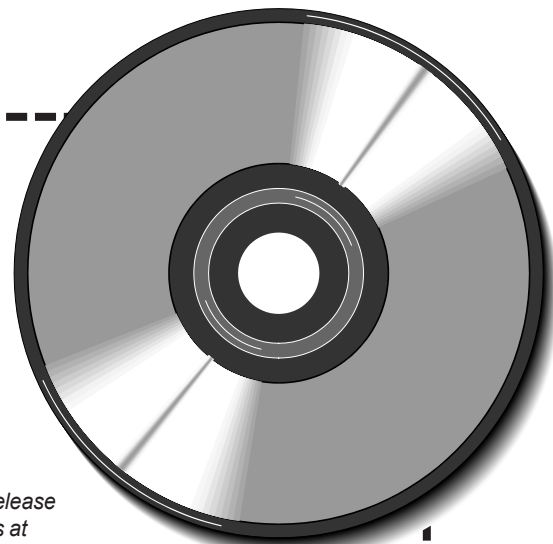
### **TOUS LES REGRETS: MUSIC FROM THE COURT OF MARGUERITE OF AUSTRIA.**

**MODENA CONSORT: ULRIKE HOFBAUER, SOPRANO VOICE; BOAZ BERNEY, SARAH VAN CORNEWAL, CLAUDIO SANTAMBROGIO, HIROKO SUZUKI, RENAISSANCE FLS; ISRAEL GOLANI, RENÉ GENIS, LUTES.** Cornetto COR10027, 2007, 1 CD, 60:12.

\$18.99 (from [www.arkivmusic.com/classical/album.jsp?album\\_id=211113](http://www.arkivmusic.com/classical/album.jsp?album_id=211113)); also avail. for purchase at the ensemble web site, [www.cornettoverlag.info](http://www.cornettoverlag.info), [www.modenaconsort.com](http://www.modenaconsort.com)

Though this 2005 recording, released commercially in 2007, took quite a while to reach *AR* for review, it is worth a mention. It presents familiar repertory played by a consort in which the winds are not recorders but Renaissance flutes. The sound is wonderful and quite compelling for this

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— **Colonial America**

From the first colonists to the American Revolution and the birth of our republic, Hesperus' music reflects a time of new ideas, freedom and vitality. In town and village, parlor and ballroom, from the Appalachian mountains to the great concert halls hear the musical pulse of early American music performed on a wide variety of folk and early music instruments. Performers - Tina Chancey, Scott Reiss, and Grant Herreid on recorder and other early instruments. Maggie's Music, 2003.

— **The Banshee's Wail**

Irish and medieval music with works by Spanish, Italian, and Irish composers from the 13th and 14th centuries and by de Machaut. Performers - Scott Reiss on recorders and whistles with Glen Velez, Tina Chancey, Zan McLeod, and Bruce Molsky on other early instruments. Golden West, 2002.

— **Unicorn**

Medieval, Appalachian, and world music in fusion with selections from 13th to 16th century Europe; traditional American folk, blues, and Cajun; as well as from Africa. These are performed with vocals and on a variety of instruments, including recorder, viol fiddle, kemenj, banjos, steel guitar, ukulele, dulcimers, flageolet, Cajun triangle, and nakara, to a name a few. Performers - Tina Chancey, Bruce Hutton, Scott Reiss, and Bruce Molsky. Dorian Discovery, 1996

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**Fallen Leaves Fugal Fantasy** (SATB)

Dominic Bohbot

**Four Airs from "The Beggar's Opera"** (SATB)

Kearney Smith, arr.

**Gloria in Excelsis** (TTTB) Robert Cowper

**He Talks, She Talks** (AT) Bruce Perkins

**Havana Rhubarb Rhumba** (SATB up to

7 players) Keith Terrett

**Idyll** (ATB) Stan McDaniel

**Imitations** (AA) Laurie G. Alberts

**In Memory of Andrew** (ATB) David Goldstein

**In Memory of David Goldstein** (SATB)

Will Ayton

**Lay Your Shadow on the Sundials** (TBGB)

Terry Winter Owens

**Leaves in the River (Autumn)** (SATB)

Erik Pearson

**LeClerc's Air** (SATB) Richard E. Wood

**Little Girl Skipping and Alouette et al**

(SATBcB) Timothy R. Walsh

**Los Pastores** (S/AAA/T + perc)

Virginia N. Ebinger, arr.

**New Rounds on Old Rhymes** (4 var.)

Erich Katz

**Other Quips** (ATBB) Stephan Chandler

**Poinciana Rag** (SATB) Laurie G. Alberts

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

**Sentimental Songs** (SATB) David Goldstein, arr.

**Serie for Two Alto Recorders** (AA)

Frederic Palmer

**Slow Dance with Doubles** (2 x SATB)

Colin Sterne

**Sonata da Chiesa** (SATB) Ann McKinley

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

**Three Bantam Ballads** (TB) Ann McKinley

**Three Cleveland Scenes** (SAT) Carolyn Peskin

**Three in Five** (AAB) Karl A. Stetson

**Tracings in the Snow in Central Park** (SAT)

Robert W. Butts

**Trios for Recorders** (var.)

George T. Bachmann

**Triptych** (AAT/B) Peter A. Ramsey

**Two Bach Trios** (SAB) William Long, arr.

**Two Brahms Lieder** (SATB)

Thomas E. Van Dahm, arr.

**Variations on "Drme"** (SATB) Martha Bishop

**Vintage Burgundy** (S/AS/ATB)

Jennifer W. Lehmann, arr.

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**Guidebook** to the ARS Personal Study Program (1996).

**ARS Music Lists.** Graded list of solos, ensembles, and method books.

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**Recorder Power!** Educational video from the ARS and recorder virtuoso John Tyson. An exciting resource about teaching recorder to young students.

**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.

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**Consort Handbook.** Available for Free to Members Online.

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music by Netherlanders Ghislin, Ockeghem, Busnois and others.

Of particular interest is the luxurious amount of time devoted to each track. The Modena Consort's newer release (*Frottole*, 2011) should be worth a close listen as well.

### RECORDERS GREATE AND SMALE: MUSIC FOR THE ENGLISH COURT RECORDER CONSORT. MEZZALUNA:

SUSANNA BORSCH, RAPHAELA DANKSAGMÜLLER, PATRICK DENECKER, THOMAS LIST, SÉBASTIEN MARQ, PETER VAN HEYGHEN, RECS. Ramée RAM0907, 2009/2010, 1 CD, 66:09. \$25 (from [www.outhere-music.com](http://www.outhere-music.com); also for purchase at [www.arkivmusic.com](http://www.arkivmusic.com), other vendors, abt. \$16.99); [www.ramee.org](http://www.ramee.org), [www.ensemblemezzaluna.com](http://www.ensemblemezzaluna.com)

Ensemble Mezzaluna emerged from a collaboration between recorder player Peter Van Heyghen and recorder maker Adrian Brown. This recording may remind listeners of that of The Royal Wind Music's CD *The Flute-Heaven of the Gods*, since both feature top-notch Dutch musicians in a larger ensemble (though in this case a sextet) playing mainstream repertory for Renaissance recorders.

Van Heyghen and Brown examined accounting information from the English royal court in the late 15th and 16th centuries to discern how musicians were employed. The clear evidence of a recorder consort *per se* (not wind players merely doubling on recorders in mixed consorts), together with information about the players, led to this project to reproduce both the instruments used and a speculative, though convincing, repertory list. The music recorded ranges from very familiar (Henry VIII's *Taunder naken*) to less known (Giovanni Ferretti's *Un pastor*).

The recording captures the excellent ensemble sound, and the essays in the booklet evince the lively scholarship supporting the performance practice.

# Q & A

**Question:** I recently noticed that treatment with Duponol™ or dish detergent no longer prevents my alto recorder from clogging frequently, and high notes sound puny. Is there any other cleaning method to use? —J.W., Prudence, ME

**Answer** from recorder craftsman Thomas Prescott: The problem you're having is often the result of mildew growth or food particles in the windway. It doesn't take much of an accumulation to cause problems, so you may not even see anything when you look down the windway.

Here's a suggestion to try. With the head inverted and vertical, hold a finger over the beak (blowing) end. Pour white or cider vinegar into the

windway from the window. Hold the vinegar in place for 30 seconds, then let it run out. Let the head sit for five minutes to allow the vinegar to work.

Then flush it with warm tap water. You can flush the entire bore if you want, and don't worry about getting water on the exterior. Blow out the windway and wipe all the surfaces, setting the head aside to dry somewhat.

Coat the windway with a solution of Duponol™ or dishwashing liquid (I prefer Joy®) that has been cut with six parts water. This can be done by filling

*Send questions, answers and suggestions to Carolyn Peskin, Q&A Editor, 3559 Strathaven Road, Shaker Heights, OH 44120; [ppeskin@roadrunner.com](mailto:ppeskin@roadrunner.com).*

## Clogging Problems

the windway as above and releasing the solution immediately. Blow out the windway, then let it dry before playing.

You can repeat this procedure anytime you feel the instrument needs it. You might want to establish an every-six-month schedule to prevent mold from accumulating in the windway.

If your instrument has an oiled bore, and you use the vinegar cleaning method frequently, it would be a good idea to re-oil the windway every two years to keep it well protected. This requires removal of the block, which should be done by someone with experience in that operation. Varnished or paraffin-coated instruments shouldn't require recoating.

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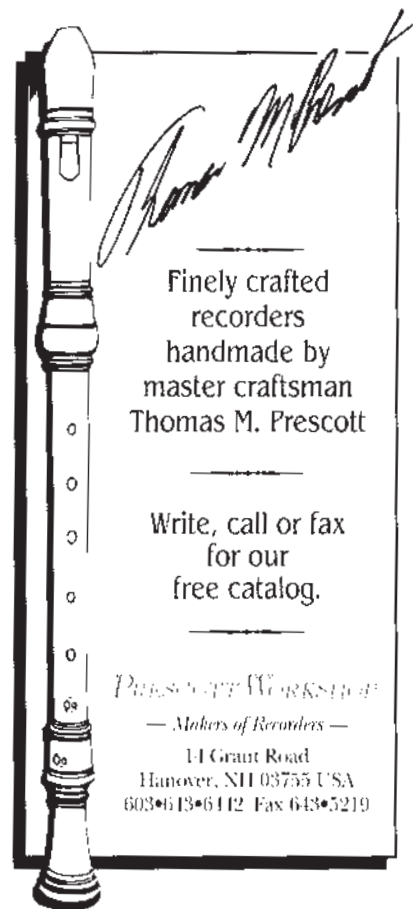
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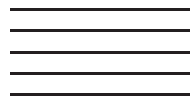
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# CHAPTERS & CONSORTS



*Two chapters relate their fundraising efforts, groups raise money to help Japan*

## **Long Island raises funds in memory of Eugene Reichenthal**

*By Nancy Tooney, Brooklyn, NY,  
from information provided by  
Patsy Rogers and Rachel Begley*

The **Recorder Society of Long Island** (RSLI) honored the memory of the late **Eugene Reichenthal** by raising money last spring for the Katz Fund of the ARS. The Katz Fund provides financial support for the composition and publication of new works for the recorder; the RSLI felt that a donation to this fund would be a very appropriate recognition for Reichenthal.

RSLI arranged to match up to \$250 from donors with money from its operating budget. The response from members of RSLI and other donors exceeded the goal and, as a result, RSLI was able to donate \$500 plus an additional \$1010. The matching funds approach was very successful, generating a substantial excess in donations.

A number of prospective donors were identified through outreach to individuals, including some teachers, who were past attenders of the Long Island Recorder Festival (LIRF), a week-long event which Reichenthal organized every summer for many years. Also members of the Long Island-based **Recorder Orchestra of New York** donated an additional \$500

plus \$560 from individuals. Between them, the two groups were successful in contributing **\$2570** to the Katz Fund.

The final playing meeting of the 2011 RSLI season on May 14 was dedicated to Reichenthal; music director **Rachel Begley** described her first meeting with him as fellow students in a master class in England many years ago. After moving to the states, Begley met Reichenthal again at a RSLI meeting, and he hired her to teach at the LIRF summer festival.

Begley led the May meeting in the playing of some of Reichenthal's compositions for kids, *Hey Rube* and *Whistling Willie*, as well as some of his arrangements from *Music of the Royal Court*. The highlight of the meeting was reading through an advance copy of Sean Nolan's new *ARS Member's Library* edition *Belmont Street Bergamasca*. All agreed that they thought Reichenthal would have liked it very much.

## **Southern California benefit gala exceeds expectations**

*By Connie Koenenn, West Hollywood, CA*

"Don't ever let it be said that recorder players can't raise money!" exclaimed **Sharon Holmes, Southern California Recorder Society (SCRS)** president. That was the opening line of her SCRS newsletter last spring reporting on the society's first-ever Benefit Gala.

"We had hoped we would clear about \$2,000 to boost SCRS coffers," she continued. "Instead we netted **\$4,500** and it was all due to the hard work and generosity of our members and friends." Indeed a lot of members pitched in for the event, which was months in the planning. It was conceived by SCRS member **Elaine Kramer**, as it became evident to the board of directors that the dues of the society were no longer paying all the bills. SCRS meets monthly to perform with professional guest conductors.

Tickets were \$25 for the Sunday evening benefit, held at St. Andrews Lutheran Church where the society rehearses. A wine and cheese reception and silent auction were held in the church's reception room, plus a concert in the sanctuary by a stellar lineup of early music professionals. The performers, who donated their time, were **Adam and Rotem Gilbert, Inga Funck, Tom Axwothy, Susanne Shapiro** and **Stephan Haas** and his University of Southern California early music group Natur.

SCRS members responded both with a healthy sale of tickets and by

### **CHAPTER NEWS**

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

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*E-mail reports on, or photos or videos of, events held for the 10th anniversary of 9/11 (by November 15 for the January 2012 AR) to [editor@americanrecorder.org](mailto:editor@americanrecorder.org).*

donating an imaginative array of items for the silent auction. Guests were enthusiastic bidders on an array of musical instruments including many recorders, a tenor dulcian, a keyboard and a new frame drum. Non-musical items included certificates for meals at outstanding restaurants, a private docent tour of a major exhibit at the county art museum, handmade jewelry, free recorder lessons by local teachers, computer trouble-shooting and tutoring, and a composition by Adam Gilbert, director of the USC early music department, tailored to the buyer's specification.

While the money raised for the organization was clearly rewarding, some of the intangible benefits were equally valuable. Said president Holmes, "At our SCRS meetings, there's not a lot of opportunity for socializing, so it was really gratifying to look out over the crowded reception hall and see such a large group of people talking, laughing, sipping, nibbling and generally showing the kind of camaraderie that can be so important to our organization."

"Not only did it bring together our members, but it also brought us together with members of the larger Early Music community we don't always have the opportunity to interact with," she concluded. "That doubled the benefit."



***The Crozet Recorder Quartet (also members of the Shenandoah Recorder Society) performed on June 18 for the all-day Japanese Disaster Relief Fair, a fundraiser held at the Covenant Church of God in Charlottesville, VA. Donations went directly to the Japanese Red Cross. Quartet members are (l to r): Lee Showalter, Lesslie Crowell, Noriko Donahue (event organizer), Martha Maclay and Nancy Garlick. (Photo courtesy of Gary Porter)***



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## FIRST RECORDER ORCHESTRA FESTIVAL

By Marilyn Perlmutter,  
Recorder Orchestra of the Midwest

On Friday through Sunday, June 10-12, the **Colorado Recorder Orchestra** (CRO), under the direction of **Rose Marie Terada**, hosted guest members of the **Recorder Orchestra of the Midwest** (ROMW, based in Bloomington, IN), directed by **Cléa Galhano**. The event was "World Music Through the Ages," a rehearsal/performance weekend that was the first Recorder Orchestra Festival of America.

The 26 members of the Colorado group were an extremely welcoming and supportive bunch who embraced the six members (and director) of ROMW with amazing warmth, hospitality—and yes, affection. As one of the ROMW members, I can attest that the positive feelings and rapport that developed were amazing and wonderful. We were grateful they had included us in this momentous occasion, and they were grateful to us for coming.

Friday afternoon offered the opportunity for 11 players, all from Colorado, to take a master class led by Galhano. At 6 p.m., a welcome, dinner and social time was scheduled, when every participant was given a name tag and a CRO totebag filled with goodies including pencils, dried fruit, a box of Celestial Seasonings teas (made in Boulder, CO), Colorado coffee, and a bag of goodies such as M&Ms with CRO or ROMW printed on them!

This ended at 7 p.m. when we had separate rehearsals with our respective directors, working on *In The Mood* by Glenn Miller (who grew up in Colorado). Then followed a combined rehearsal for that piece with both orchestras, ending the day at 8:30 p.m.

June 11 started at 9 a.m. with breakfast foods available, and then rehearsals for most of the day until 3 p.m., when people staying at the University of Denver (DU) checked in at the dorm. Throughout the day, there were both single orchestra rehearsals and combined orchestra rehearsals, interrupted at noon with a lunch delivered to St. Ambrose Episcopal Church, where all the rehearsal activities took place on Friday and Saturday. Breaks through the day provided more opportunities for contact between individual members of both orchestras, of which we took full advantage. Recorder players seem to be verbal and friendly all over!

On June 12, morning rehearsals were in the Hamilton Recital Hall of the Newman Center for the Performing Arts of Lamont School of Music at DU. This is a lovely, acoustically responsive hall—playing there added another dimension of enjoyment to our musical experience. I'm sure it helped our audience that afternoon to also experience the music more pleasurably.

Half of the tax-deductible donations by the audience of about 80 went to Japanese disaster relief, as had donations made at an earlier CRO concert in April. The event had also received nice publicity in the Newman Center's spring/summer calendar of events.

The program covered an extensive time period as well as a large geographical area. In the course of the program, each group played selections they had rehearsed separately, as well as combining for Festival Orchestra selections conducted in turns by Galhano and Terada. Festival Orchestra pieces included the opening *Sinfonia "La Bergamasca"* by Ludovico Grossi da Viadana; two folk song selections (*Koko no Tsuki*, which means "Moonlight on the Castle Ruins," by Rentaro Taki, and Israeli dance *Hava Nagila*); *Jesu, Joy of Man's Desiring* by J. S. Bach and Handel's "Hallelujah Chorus" from *Messiah* with harpsichordist Terada and gambist **Lisa McInnis**; and the closing *In the Mood*, conducted by Galhano, with Terada playing harp-



**Workshop faculty (l to r): Mark Davenport, Anne Peterson, Glen Shannon.**

The **Denver Chapter** enjoyed a very successful **Rocky IX Workshop** in Estes Park, CO, during the May 20-22 weekend. Participants gathered in a brand new lodge at the YMCA of the Rockies facility to play music from early morning until late night. Playing groups ranged in size from the impromptu four or five to the "Big Bash" sessions for the full 54 participants. Dale Taylor was kept busy making minor repairs, but still found time to lead sessions on percussion and "buzz-ies." Dick Wood entertained incoming registrants by conducting them in his arrangements. All of this was punctuated by views of the majestic, white-capped Rocky Mountains, with occasional deer and elk wandering by the window.

*Text and photo by Dick Munz, Denver, CO*



Social moments count during chapter meetings, so the Denver Chapter takes its refreshments one step beyond the norm. Paul Brunson's online article describes Victoria Taylor's sumptuous spreads at [www.americanrecorder.org/membership/pubs/magazine/011/nov11/DENChap\\_victoria.pdf](http://www.americanrecorder.org/membership/pubs/magazine/011/nov11/DENChap_victoria.pdf). Please send your articles to share online to [editor@americanrecorder.org](mailto:editor@americanrecorder.org).

sichord and Joyce Shambaugh adding percussion.

ROMW also played Zequinha de Abreu's *Tico-Tico no Fuba*, and Mateo Flecha's *El Fuego* (this with Terada and Shambaugh). CRO performed *Two Ulster Folk Songs* by Alyson Lewin; Glen Shannon's *Fipple Dance*, and a chaconne by Purcell and an allegro by William Boyce. The audience also greatly enjoyed Astor Piazzolla's *Ave Maria*, played by Galhano on recorder and Terada on harpsichord.

The entire experience was unforgettable. Hearing so many recorders is a thrilling experience: making music with so many other like-minded people was satisfying, working under superb directors such as Rosi and Cléa was a great learning opportunity, and meeting new friends was priceless. All of us felt enriched from participating in the first-ever Recorder Orchestra Festival and look forward to other opportunities in the future.



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# MUSIC REVIEWS

**FRÖHLICHE WEIHNACHTEN, JACOB VAN EYCK! (MERRY CHRISTMAS, JACOB VAN EYCK), BY INÉS ZIMMERMANN.** Moeck 822/823 ([Magnamusic](http://www.magnamusic.com)), 2011. S. 8 pp. \$11.95.

Inés Zimmermann is a music teacher, lecturer, solo and ensemble performer, and music journalist. Many of her compositions are “tailor-made” for her students with the aim of keeping even the most difficult passages enjoyable for practice.

This new publication should be a delight to those who love to play Van Eyck-style diminutions. These new Zimmermann diminutions are based on six Christmas carols about the Virgin Mary and the birth of Jesus—tunes that Van Eyck did not choose for divisions. The six melodies are: *Joseph, lieber Joseph mein/resonet in laudibus; O Heiland, rei? die Himmel auf; God Rest You Merry, Gentlemen; Es kommt ein Schiff geladen; Es ist ein Ros entsprungen; and In dulci jubilo.*

The diminutions are quite characteristic of Van Eyck. Some typical alterations of the basic melody include steady eighth-notes, more difficult steady 16th-notes, triplets, dotted-rhythms, very wide skips (and skips going to and from the same note), scalar passages and arpeggios. The diminutions take advantage of the full range of the soprano recorder; the final piece reaches high C twice.

My favorite is *Es ist ein Ros entsprungen*, mainly because I love the melody so much, but also because phrases in the divisions are positioned between the pure melodic sections (with text). What fun this piece would be for a creative singer and soprano

## **This book will be handy to have around for the Christmas season.**

player! As always with divisions, one can use the existing ideas as a take-off point to create your own, a practice that Zimmermann encourages.

All six selections include text, which are only in the language of the title (no translations). As far as difficulty goes, one can pick and choose among the variations to suit one’s own playing level. Intermediate to very advanced players could all enjoy these.

When playing for an audience not accustomed to the diminution technique, a nice idea would be to create an ABA form by playing the melody, then a division, with a final return to the melody, perhaps with just a touch of decoration.

Zimmermann refers to her efforts as “humble,” but I found them to be quite impressive. This book will be handy to have around for the Christmas season—highly recommended!

*Sue Groskreutz has music degrees from Illinois Wesleyan University and the University of Illinois, plus Orff-*

*Seasonal selections, folk fare, and music to teach children and adults*

*Schulwerk certification from DePaul University. Playing and teaching recorder are the greatest musical loves of her life. For 10 years she was president of the American Recorder Teachers’ Association.*

**ART OF THE CANON (3 SETS), BY HAROLD OWEN.** PRB Productions Contemporary Consort Series Nos. 64, 65, 66, CC064-066 ([www.prbmusic.com](http://www.prbmusic.com)), 2009. 2, 3, 4 recs in varying comb. Set I: Sc 5 pp. Set II: Sc 9 pp, pts 3 pp. Set III: Sc 6 pp, pts 2 pp. Set I: \$5. Set II: \$12. Set III: \$10.

Harold Owen is Professor *Emeritus* of Composition at the University of Oregon and former chair of the Composition Department. He is the author of the widely-used textbook *Modal and Tonal Counterpoint, Josquin to Stravinsky* and has composed works for chorus, orchestra, chamber ensembles and soloists. More information is posted at <http://uoregon.edu/~hjewen/>.

Set I of *Art of the Canon* includes three duets. The first duet, “My Beginning is my end—Palindrome,” features much interplay between the two alto parts, even having the players swap lines. The suggested tempo of ♩=104 makes it quite challenging.

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"Scherzo—Canon at the Inversion," the second trio of Set I, is for SA. The Scherzo inverts the theme between the two lines, repeating themes in a darting back-and-forth way. With the inversion, the second line spends time with passages using high E<sup>b</sup> and F.

The third piece, "Arabesque—Canon at the Octave Below" (AB) is in 6/8 with  $\text{♩} = 80$ ; this can lead performers to the assumption that it will be in three. However, it constantly shifts between a triple and duple flow, so initially we found ourselves counting all six beats until we learned where the rhythms shifted. The bass line does run up to a high F at the end, after having earlier played high D and E.

Comprising four trios, Set II's first, "Hop on Top—Three-part Canon in Three Keys" (AAA), is one of the most challenging of all the pieces—due to its suggested speed, shifting beat and the interplay of rhythms among parts.

In the second trio, "Two in One upon a Ground" (SSB), the bass repeats the same four-measure pattern (the ground) throughout the piece, which is boring for that player. With the wide range in pitch between sopranos and bass, we found it hard to feel that the high lines were connected to the low.

"Palindrome—Reversible Canon"—the third trio, scored SAT—was a very sonorous contrast to the rest of the set, exploring shifting chord progressions. The final work of Set II, "Christmas Card—Canon in three Keys Sounding as One" (TTB), includes text with each line: "God send His blessing to you and to all you hold dear this Christmastide; Peace, health and merry good cheer, and a happy New Year" in a repeating 12-measure pattern. We found this the least satisfying canon; perhaps combining singers with players would make it more interesting.

Set III includes three quartets, all SATB. These quartets are easier to play than the other sets; they are more appropriate for intermediate players with the exception of the bass line in the first of the set.

In the first piece, "La Scala—Canon at the Fifth Below," each voice enters a fifth below the previous one, from soprano down to bass. This means each voice adds the equivalent of another flat to the key of the theme, so the bass line has a large percentage of unusual accidentals including G<sup>b</sup> and D<sup>b</sup>. In our experience, the person on the soprano line wanted a faster tempo because the line was easy, while the bass player was struggling to read the part.

The publisher confirmed a printing error; the suggested tempo should be  $\text{♩} = 80$ , rather than quarter note as printed. This will be corrected in future editions.

The second piece, "Agnus Dei—Double Canon," is a flowing piece which we found worked best to feel in one beat per measure. There is a note that this is also available as a choral piece, which would work well at the suggested tempo. Our feeling is that, just played on instruments, it would be better a bit faster.

The third piece, "Fuga Canonica—Canonical Fugue," is very enjoyable. We found it important to keep it up to tempo. A couple of our players were confused by the cues indicating what is happening in other parts.

These contemporary pieces are playful, challenging and rewarding for high-intermediate groups who spend the time learning them thoroughly. Some are mildly dissonant and others are more sharply dissonant.

The individual pieces are all fairly short, none in length more than a page for a single part and several only a half-page long. As a group, they would provide a satisfying contemporary segment within a longer concert.

The compositions often require high technical skills—some parts go to the top of the recorder range. The quality and appearance of the music is excellent, with easy-to-read scores and parts on heavy paper stock. Notes about the composer and descriptions of each piece are included.

**THE ASH GROVE, ARR. SUSAN LINDVALL.** Susans Music CUP02 ([Susansmusic@usfamily.net](mailto:Susansmusic@usfamily.net)), 2010. So (opt) SATB. Sc 5 pp, pts 1 p ea. \$5.  
**ALL THROUGH THE NIGHT, ARR. SUSAN LINDVALL.** Susans Music CUP01 ([Susansmusic@usfamily.net](mailto:Susansmusic@usfamily.net)), 2010. SATB. Sc 3 pp. \$5.

These two traditional Welsh folk songs were arranged by Susan Lindvall, a member of the Twin Cities (MN) Recorder Guild, and performed on Play-the-Recorder Day 2010. They would be effective for either a small group of four or five, or with multiple persons on each line in a chapter meeting or performance.

*The Ash Grove* is a delightful arrangement in which all parts have interesting lines that could be played by lower intermediate players. It starts with the four lowest instruments playing together, with the melody in the soprano line. The next repetition distributes the melody among SATB lines. A bridge section leads into the last version, in which each player performs melodic fragments interspersed with ornamentation; the sopranino provides a flourishing descant line.

In a larger group, one of the soprano players could switch to the sopranino line, because otherwise that player would not play for most of the piece.

*All Through the Night* is shorter than *The Ash Grove*, starting with the tune in the soprano while other parts offer simple supporting harmony. In the middle section, the soprano drops out, so no melody is heard while the three lower parts play more active lines.

When the soprano returns on the third repetition, it is in a descant role, with the alto line carrying the tune. The most challenging aspects for players are that the soprano part reaches a high C and the alto a high E.

There are several times when harmonic semitones (two voices playing simultaneous notes a half-step apart) are used. While the semitones provide a modern "crunch" to the chords, they



seemed awkward within the context of individual lines and did not seem to fit the overall character of the piece.

Both pieces are clearly printed on a high-quality paper, with notes about the works that could be used for program notes.

**SCARBOROUGH FAIR [AND OTHER ENGLISH AND SCOTTISH TUNES], ARR.**

**NIKOLAUS NEWERKLA.** Moeck MK2143 (Magnamusic), 2008. SATB (various). Sc 11 pp, pts 4 pp ea. \$24.

This set of inventive versions of traditional English and Scottish music, arranged by Nikolaus Newerkla (founder and director of the Quadriga Consort of Austria), is challenging and refreshing. Using traditional rhythms and harmonies, these short versions of six tunes have distinctive styles. Unfortunately, there are significant editorial problems; some are discussed below.

*The Water is Wide* begins with the tune in a duet, the remaining voices

providing a drone. The second section staggers each part's entrance in a loose canon form, and the whole section is repeated. The soprano line, carrying the tune, repeats three times with no changes to add any touches of variety.

The editors use a 3/2 time signature, while 6/4 makes more sense, based on the opening three-quarter note pick-up; the measures shift back and forth from triple to duple groupings. The suggested tempo of ♩=46 seems extremely slow. In fact, all but one of the pieces had very slow tempo settings. The bass recorder needs a low F# key, and the alto reaches high E.

*Captain Higgins* recreates the mood of a Celtic band, with all lines moving together, then opposing one another. Appropriate grace notes and trills are noted. A tempo of ♩=100 sounded better than the recommended editorial ♩=58. Each part is missing the repeat sign at the end of the last measure. The bass recorder will again need an F# key.

*The Greenland Fishery* is the most complex of the five pieces and would challenge a high-intermediate-level group. There is a direction for the second voice, in German only, stating that it should be played only on the repeat. This makes sense, since it acts as a descant line, sometimes higher than the melody in the top voice. Thus, the piece begins with three independent parts that play around each other before the fourth line is added into the already dense texture.

The assigned time signature alternates between 4/4 and 3/2. Since the half note stays constant, we believe the time signatures should be 2/2 and 3/2.

*The Old Grey Cat* starts simply with the tune in the top voice over a drone trio. With each new variation, another voice plays a new countermelody. It is much like a Celtic band, with each player waiting in turn to take off into a new musical direction.

The big problem with this piece is that the second voice, which clearly



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needs an alto for the high E in the second and third variations, also has low E below alto range in the first two variations. There really is no time to change instruments, so we re-wrote the part to eliminate the problem low notes. The alto part also has a risky page turn.

*The Sailor Laddie* provides lots of fun and excitement, with rhythmical challenges and hockets that would challenge a high-intermediate group. As in *The Greenland Fishery* the alto voice doesn't start playing until the repeat. It is well worth time spent to start rehearsing slowly to hear how the parts fit together before trying to take it up to tempo; the suggested ♩=166 in this case seems exceedingly fast.

*Scarborough Fair*, the title song of the collection, is the last song in the book. It is a beautiful setting and could be used with an intermediate-level group. The first 16 measures provide the accompaniment by the lower three parts. The tune is introduced in the top line the second time through. On the third repetition, the top voice changes to a descant line, leaving no one playing the tune, yet by that point everyone hears it in their heads.

For the lower three parts, the same 16 measures are repeated without variation three times. While it is very effective for its simplicity, it would be even more interesting to add a fifth person singing the verses.

This set of pieces could be very attractive in concert, in spite of the editorial issues. Adding a singer for the three songs containing text would introduce more variety and interest. I would welcome more arrangements by Newerkla—longer in length, with more variety, and with more careful editing.

*Bruce Calvin started playing recorder in college some unspecified years ago, and has reviewed videos and books for professional library publications over the years. He and four others meet weekly in the Washington, D.C., area to play recorders. The group enjoys Renaissance through contemporary music, performing occasionally for special church events.*

## TRADITIONAL IRISH MUSIC FOR TREBLE RECORDER,

ED. ANDREW ROBINSON. Peacock Press PAR101 ([Magnamusic](http://Magnamusic.com)), 2006. Sc 16 pp. \$12.

These charming little tunes are delightful to play and hear. The book explains that Irish music is played from memory; each tune is generally played through twice with all the repeats. Often two tunes are played one after another without missing a beat, these usually being two tunes of the same type (e.g., two jigs).

Keys have been transposed for alto recorder while keeping the feel of a traditional Irish flute or tin whistle. Once a person has mastered the entire range of the alto recorder, these tunes will be sight-reading fun, and provide practice on Irish rhythms and ornaments. A page at the front of the book explains the various ornaments. Intermediate students who like the Celtic style will enjoy having these pieces available.

The book is spiral-bound, making it lay nicely on a music stand. The music is nicely-sized for easy reading.

Andrew Robinson has edited a variety of music for recorder; some of it is posted at [www.sibeliusmusic.com](http://www.sibeliusmusic.com).

## HAUSMUSIK VON ANFANGEN (31 LIEDER AUS ALLER WELT),

ARR. GESINA LORENZ. Edition Moeck 2215 ([Magnamusic](http://Magnamusic.com)), 2010 (1971). SS, pf, guitar. Sc 36 pp, 2 pts 12 pp ea. \$24.50.

This is an entertaining collection of familiar songs. Most of the text is in German, except for a short introduction that is translated into English and French. This is not much of an inconvenience, as many of the songs will be familiar to many players—*Das Glockenspiel* (*Flow Gently Sweet Afton*), *Londonderry Aire* (*Danny Boy*), *Old McDonald* and more.

Gesina Lorenz is a music teacher specializing in recorder and oboe. She directs the Music Workshop in Sarstedt, Germany, which she founded in 2008 as a private organization for

music and the fine arts. She prepared this collection in response to the many requests she received as a music teacher for music that parents could play with their children. Playing in a group or for family fun is a great way to reinforce the material that students are learning, and the positive reinforcement children receive when able to perform simple recognizable tunes for family and friends is priceless motivation.

The book is arranged from easiest to most challenging, but even the hardest pieces are lower-intermediate. It includes parts for two recorders with a piano or guitar accompaniment. Most pieces can be played as either solo or duet, with or without accompaniment. Some second parts could be played on alto. The book is well-designed with separate scores for two recorders and also an accompaniment score, making it very convenient for each player.

We had lots of fun with these pieces and will enjoy having them handy when we want to play in a small group on the spur of the moment.

For a sneak peek at this collection, see [www.moeck.com/cms/fileadmin/notenpdf/2215.pdf](http://www.moeck.com/cms/fileadmin/notenpdf/2215.pdf). This is an excellent addition to any music library.

*Stacey Storm grew up in a musical household. Love of folk music and classic country music brought harps and recorders into the family routine. Music is still a family affair, with her husband on recorder and her mother on piano or harp. Storm and her husband drive a semi truck route, playing recorder duets and attracting listeners during rest periods.*

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**40 AIRS ANGLOIS ET 3 SONATAS, BY GEORGE BINGHAM, ED. NICOLA SANSONE.** Ut Orpheus Edizioni FL6 ([www.utorpheus.com](http://www.utorpheus.com)), 2009. A, bc (Nos. 1-40 and 43) or AA (Nos. 41-42). Sc 48 pp, pt 26 pp. Abt. \$40.

Nicola Sansone's foreword, translated into English by Laura Brambilla, talks about the history of this volume as well as its composer, George Bingham. The collection was published in Amsterdam between 1702 and 1706 as the second in a series of four collections that contained a large number of arias and four sonatas for different ensembles: solo recorder, two recorders, recorder and thorough bass.

Bingham was an English Royal court musician from 1689-96 and also taught. He collected works of others alongside his own compositional activities, creating his own graded teaching method.

Composers represented in this volume include Jacques (James) Paisible (Peasable), Gottfried (Godfrey, Geoffrey) Finger, William Williams and Andrew Parcham as well as Bingham. The introduction also briefly explains how to perform the ornamentation, plus gives a brief commentary on 15 of the pieces that have had notes and/or accidentals edited by Sansone.

The basso continuo part is a figured bass without realization, so an

advanced continuo player will be a necessity. The recorder part ranges from moderately easy to quite difficult.

The book contains a wide variety of pieces: overture, Boree, Minuett, Jigg, Grounds, Hornpipe, Gavott, Airs and the like, as well as a Sonata for two recorders. The last two pages are a chart that lists the author, title, key, tempo and page number of every piece in the volume.

I recommend this as an additional resource for teaching continuo players how to realize figured bass, although it also works well for alto recorder players who want to improve their skills.

**FRECH GEPIFFEN FÜR 2 BLOCKFLÖTEN, BY ASTRID RIESE.** Heinrichshofen N2637 ([www.edition-peters.com](http://www.edition-peters.com)), 2007. SS/SA. Sc 47 pp. \$24.

**MUNTERES GEFLÜGEL (LIVELY FEATHERED FRIENDS), BY ULRICH DEPPE.** Heinrichshofen N2636 ([www.edition-peters.com](http://www.edition-peters.com)), 2008. S, pf. Sc 19 pp, pt. 8 pp. \$19.95.

Astrid Riese has an impressive collection of teaching materials on the Heinrichshofen web site, including works for young string players as well as young recorderists. A teacher in Germany for 25 years, she leads workshops and compiles books for teaching piano and recorder.

*Frech gepiffen* is a collection for children—the German title roughly translates as “the naughty” or “cheeky” whistle. It is designed to complement beginning recorder students’ method books. The pieces have two parts plus chords, so that students on a soprano recorder can be accompanied either by a harmony instrument (guitar or piano), as well as by a more advanced recorder player (playing S or A).

Everything is “auf Deutsch” (in German) including the text for each piece, so an online translation web site may come in handy. There are also line drawings demonstrating what each song is about (playing soccer, talking on the phone, holding a big snake for the song “Serpentia,” and the like) so one can get a general idea of the text without a formal translation.

The pieces are short; there are 58 pieces on 47 pages. The collection is useful for anyone teaching younger children to play the recorder, as it provides brief supplementary material to their first method book.

This book is also an excellent way to introduce the idea to children that, while words may not be understood, the language of music is universal.

*Munteres Geflügel* is also published by Heinrichshofen, but is mostly translated into English. (The descriptions of the winged creature at the bottom of each piece are only in German, but translations can be found in the annotated Table of Contents at the end of the book.)

Ulrich Deppe has an extensive resume in piano pedagogy and accompanying, plus is a founding member of Liedduo Köln, a bass-baritone/piano duo. Deppe says in the introduction: “In each of the works ... I have presented the character of a certain winged creature.” These miniature tone poems are intended to “make it easier for the young performers ... to develop concrete musical imagery and deep emotional involvement in the music.”

Both the piano and recorder parts are at a level so that “young people of

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the same age [can] perform music together.” This makes it a good collection for teaching young pianists how to accompany young recorder players, both of whom would be in the advanced beginner category, with the piano part being the more challenging of the two.

**KLASSEN MUSIZIEREN BAND 2, BY DANIELA UTSAVA HEITZ.** Edition Peters EP11108 full sc; EP11108 SA, EP11108 TB ([www.edition-peters.com](http://www.edition-peters.com)), 2009. SATB, some pf. Sc 86 pp, pts 41 pp ea. \$29 for sc, \$12.95 for pts.

This three-book set (full score and two part books) is the second level in Daniela Utsava Heitz’s *Music for the Classroom* series. According to the back cover, Band (Book) 1 of the series began the teaching of ensemble playing, and this is continued in Band 2. This second book builds on the first book, increasing in difficulty.

The first thing one sees (besides the fact that everything is in German—although one does not need to know German to use it) is a table of contents followed by a fingering chart for SATB instruments. In the table of contents, each piece is listed not only with its page number but also with the new (“neu”) notes that are introduced in the F or C fingerings in that piece or section.

For example, in the very first piece, called “Pentatonik,” the S and T parts are introduced to low F. By the time we get to the last piece, “The Entertainer” by Scott Joplin, the students deal with

sophisticated rhythms, and the bass must learn low A<sup>b</sup>.

In between, there is a wide variety of pieces from around the world, all arranged by Heitz. Some have piano accompaniments.

I have not seen Band 1 in the series, but Band 2 is for students who play the recorder well and are learning to play it in an ensemble setting. Band 2 would be challenging for many adult recorder groups—for example, see the “Boogie in F major!” I assume Book 1 is as well-laid-out as is Book 2, and therefore would recommend this to anyone looking for a systematic method for teaching ensemble playing. The only drawback might be the initial cost of the three books.

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

**IN THE BEGINNING, BY DON MURO.** J.D. Wall Publishing Co. RM17 (Magnamusic), 2008. S, CD accomp. Sc 3 pp. 1 Sc, CD \$14.95, 10-pack of scs \$9.95.

Don Muro is well-known in the field of elementary electronic music, and here he applies those skills to create an attractive play-along CD for the absolute beginning recorder player. This is intended for classroom use with first-time music notation readers. At first glance, I thought the pieces looked too simple—that students would be bored. That would be true without the substantial accompaniments, which are essential.

Pedagogically, the sequence of six pieces is laid out logically. Two pieces use only the pitch B, two add A, and two add G. Four rhythmic patterns (4/4 meter using only quarter and half notes) start very simply. The first three pieces each contain two measures, repeated eight times, written out. The purpose must be to provide experience

reading music left to right and down the page, while listening to the accompaniment and staying together. Repeat signs are used in the last three pieces.

The reasonable tempo for the quarter note ranges from 115 to 130 on the CD. The production values on the CD are really high.

Students will enjoy playing as part of a much larger ensemble. Each piece has a track with and without the recorder part. The score is clearly laid out. I recommend this for any classroom teacher with access to a CD player.

*In the Beginning* is part of a series. The CD gives tempting audio samples of the previous 16 editions. This can help a teacher select subsequent work at appropriate playing levels.

*Patrick O'Malley earned the Master of Music degree in recorder from Indiana University. With a Fulbright Fellowship, he studied at the Rotterdam Conservatory. He performs and teaches workshops across the U.S. He is on the faculty at the Music Institute of Chicago (IL), and teaches students worldwide, online at [www.PatrickRecorder.com](http://www.PatrickRecorder.com).*

**NATURAL ELEMENTS, BY DON MURO.** J.D. Wall Publishing Co. RM18 (Magnamusic), 2010. S, CD accomp. (opt. A part avail. online). Sc 5 pp. \$16.95.

This collection of six short educational pieces combines simple but engaging melodies with varied and appealing electronic accompaniments. The songs, which are based on the four elements (earth, air, fire and water), depict natural scenes, such as “The Rain Forest” and “A Dream by the Stream.” Each one begins with a short electronic representation of the theme that is followed by a rhythmic segment.

The recorder melodies are pleasing but not difficult. The range remains within the first octave of the instrument. The alto part can be downloaded free from the web site and is identical to the soprano solo, pitched a fifth lower. This is a feature that I found

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



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***The songs are fun to play,  
pleasing to listen to, and  
would work just as well  
with adult beginners  
as with children.***

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useful when teaching recorder to children. Two groups playing the same part simplifies the instruction and facilitates learning both C and F fingerings.

The accompaniments are interesting, varied and lively, and really do mirror the nature ideas presented in the individual songs. For example, the harp, bell and string sounds in "A Dream by the Stream" imply a dreamy, watery scene, while the country-style guitar and harmonica evoke a camp-out in "Around the Camp Fire."

The CD has three sections: accompaniments, accompaniments with recorder, and other music by this composer. The edition specifies the number of measures of rest at the beginning of each piece, as well as the name of the instrument that provides the beat for that number of measures in parentheses.

In some of the selections, the beat is not straightforward. In "A Dream by the Stream," for instance, the 3/4 meter is indicated in eighth notes played by the harp. In two selections, 4/4 meter is expressed as two half notes followed by four quarter notes.

While an instructor or experienced musician should be able to pick up the start tempo and entrance from the accompaniment alone, it would be more difficult for children or beginners to do so. The tracks with recorder serve as a guide, but it would nevertheless be helpful to also include the initial rhythms as small-note cues in the opening bars of rest.

Finally, the cover introduction gives some nice performance suggestions such as dividing and alternating playing groups. These ideas add interest and are great for teaching in a larger class situation. Overall, the songs are fun to play, pleasing to listen to, and

would work just as well with adult beginners as with children.

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

**RECORDER GAMES BY CHRIS JUDAH-LAUDER.** Sweet Pipes, Inc. SP2412 ([Magnamusic](http://Magnamusic.com)), 2010. S. 37 pp, CD. \$24.95.

Most individuals make their first acquaintance with the soprano recorder in an elementary music classroom. Typical of any type of group instrumental instruction are the challenges of limited time, diverse learning styles and abilities, and minimal practice opportunities.

*Recorder Games* tackles these classic problems head on by ingeniously connecting recorder activities to skills in all areas of musicianship: playing, singing, listening, reading and writing. Mostly in game format, 16 activities begin by familiarizing students with the recorder's parts, and establishing good position and performance habits.

The activities progress incrementally through improvising melodies to creating full pieces. The order is not sequential and is intended to allow the instructor the utmost freedom in choosing and/or adapting activities.

Chris Judah-Lauder is no stranger to the music education community. In addition to her position teaching middle school music, she is a sought-after clinician and has 10 publications that cover innovative ways for teachers to incorporate everything from hand drums to boomwhackers in their teaching. Unique to her work is the emphasis on ensemble activities that are inclusive and created by students.

Teachers will appreciate the accompanying CD of 13 PowerPoint presentations that accompany most activities. The publisher also includes these in a universally accessible PDF

format. Colorful illustrations enhance clear instructions and readymade visuals of note names, fingering schema, rhythmic notation, illustrations and even a grading rubric. The book includes a fingering chart of the C diatonic scale from middle c' to e".

In her introductory remarks, the author cautions, "This book does not take the place of a method book." On the contrary, it is a collection of engaging activities that students will want to revisit in many permutations as they progress on the recorder.

*Leslie Timmons is Associate Professor at Utah State University, Logan, UT, where she teaches the flute studio, elementary music methods and performs with ~AirFare~ flute and clarinet duo and Logan Canyon Winds faculty woodwind quintet. She served on the Education Committee while on the ARS Board.*

**MÉTHODES & TRAITÉS  
FLÛTE À BEC, VOL. IV, ED.  
SUSI MÖHLMEIER & FRÉDÉRIQUE  
THOUVENOT.** Fuzeau 5984  
([www.editions-classique.com](http://www.editions-classique.com)), 2006.  
A, AA, etc. 336 pp. Abt. \$117.

This is the fourth and, apparently, the last volume of Fuzeau's series of facsimiles of early treatises, method books and "general works" for recorder. Similar editions in this series are published for bassoon, flute, oboe, violin, harp, etc. Brief editor's notes in English (as well as in several other languages) are on the back covers: "This series has two aims: on the one hand, to bring together for the benefit of musicians the various methods, treatises, theoretical and aesthetic works dealing with their instruments, and on the other [hand] make this documentation available to them at a reasonable price and in a practical format."

The first three volumes for recorder were reviewed by Mark Davenport in the January 2004 *AR*, which included further information about this series. In chronological order, Volume I begins with recorder instructions from Virdung's *Musica*

*Getutscht* (1511), Volume II contains 17th-century selections, and Volume III features some 18th-century material. Volume IV, reviewed here, also contains 18th-century publications for recorder. The four volumes are a valuable collection for recorderists interested in researching original sources.

Many of the publications in Volume IV are familiar to recorder players, and most of the music therein is easy enough for amateurs. However, this volume is very large (13" x 9-1/2" x 1" thick) and heavy, and the pages do not stay open—it would not work on most music stands! Even though it contains much playing material, it seems intended mainly for browsing and reference.

For instance, of interest to many recorder players may be this volume's reproduction of *The Bird Fancier's Delight*, the Walsh and Hare edition (c.1730). Many of us own the 1954 Schott edition, which was transcribed by Stanley Godman from the 1717 edition originally published by Meare. This Schott edition reproduces in reduction the *Bird Fancier's* original introduction, fingering charts and instructions for playing the flageolet in G (not the sopranino recorder!), but these are too small to be useful. However, the print in this Fuzeau facsimile (as in all of the facsimiles in this book) is large and clear enough to be easily read. Unfortunately there is no information, except for sources, about any of the works reproduced in Fuzeau's Volume IV, so musicians may wish to consult modern editions, such as Godman's *Bird Fancier's*, for background material.

Tunes that may be familiar to novice recorder players, and are often included in modern method books, can be found in the six English tutors reproduced in Fuzeau's Volume IV. Besides folk songs and dances, there are melodies from Handel's operas and examples of Baroque dance forms—all wonderful teaching pieces for children as well as adults!

The instructions in these recorder tutors are very similar. There are fingering charts for the alto recorder's "plain notes," "pincht notes," and flats and sharps. Following are explanations of common and triple time.

Of more interest to modern musicians are the sections on "marks and rules for gracing," which include closed and open shakes, slurs, relishes, etc., along with useful advice for adding ornaments to this style of music.

Then each tutor has rather confusing instructions on how to transpose music too low for the alto recorder, such as that for transverse flute or violin, with charts showing various possibilities of keys. Some of the tutors even include short dictionaries of musical terms—worth looking at because the Italian terminology occasionally had different meanings in the 18th century.

Volume IV also includes facsimiles from an important French recorder treatise: J. P. Freillon Poncein's *La Veritable Maniere d'Apprendre à Joüer en Perfection du Haut-bois, de La Flûte et du Flageolet...* (1700). An excellent modern edition in English, translated by Catherine Parsons Smith, is entitled *On Playing Oboe, Recorder, & Flageolet* (Indiana University Press, 1992). The musical examples in Smith's book are reproduced in facsimile. It contains a valuable introduction and should be consulted for help translating the 18th-century French in the Fuzeau edition.

Fuzeau's Volume IV contains only the pages concerning the recorder (*la flute*), omitting those specific to the oboe and flageolet (which are in Volume III), whereas Smith's edition is complete. This Fuzeau edition does include the important information that pertains to all woodwind instruments on tonguing and various French ornaments, along with excellent musical examples.

It also reproduces the attractive recorder fingering charts and instructions for fingering trills. Along with Freillon Poncein's advice on how to improvise preludes, Fuzeau includes



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five of the 16 preludes specified for recorder (the other preludes may be in Volume III) and several ensemble pieces that include recorders. All of the original musical examples are notated in the French violin clef, which is usual for French recorder music of that period. For those who prefer to play from the treble clef, 23 of Freillon Poncein's preludes are in a modern



edition by Betty Bang and David Lasocki (Faber, 1968).

Volume IV contains a portion of another important French recorder treatise, *L'Art de Preluder...* (1719) by J. M. Hotteterre-le-Romain—a facsimile of the title page followed by two preludes with continuo. Presumably these were omitted from the reproduction of this work in Volume III.

Excerpts from more general musical treatises that give brief instructions for the recorder are also included in Volume IV. Klaas Douwes's treatise of 1699 describes (in Dutch) the fingerings for a recorder in C. Thomas Stanesby (c.1732) also gives a C fingering chart, advocating the use of C recorders for playing with other instruments. *The Muses Delight* (1754) by John Sadler and *The Elements of Musick* (1772) by William Tans'ur, Senior,

offer fingering charts for F recorders. (Remember that these charts are for 18th-century instruments and may not work on many modern recorders.)

Lastly, this Fuzeau edition contains descriptions of recorders from several other general treatises: Johann Gottfried Walther's *Musicalisches Lexicon* (Leipzig, 1732), Minguet y Yrol's *Reglas* (Madrid, 1774), Sir John Hawkins's *General History of the Science and Practice of Music* (London, 1776), Filippo Bonanni's *Descrizione Degl'Istromenti Armonici...* (Rome, 1776), and Verschuere Reijnvaen's *Catechismus der Muzijk* (Amsterdam, 1787). Some of these also include mythological and historical backgrounds of the instrument.

Throughout this volume are large reproductions of the black-and-white illustrations that went with the treatises. Many of these are familiar to recorderists, such as the standing recorder player from *The Compleat Tutor* (London, c.1775), the panpipes and other members of the flute family from Sir John Hawkins's treatise, and the kneeling "flauto" player from Reijnvaen's *Catechismus*. These and other less familiar illustrations are an important part of the book.

*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.*

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