

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

SEPTEMBER 2003

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Spanhove

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BART SPANHOVE

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Chapter by*
DAVID LASOCKI

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EDITOR'S NOTE

There are some great quotes about dreams. I read through a number of them as I was thinking about a headline for this issue's interview with **Adriana Breukink**, maker of Dream recorders (page 12).

I ended up using part of a quote from Act IV of William Shakespeare's play, *The Tempest*, when the magician/philosopher Prospero suddenly starts, and interrupts a graceful dance of nymphs, delivering a speech comparing those revels to visions produced by dreams.

There were the expected quotes extolling self-motivation or expounding political ideas. Some that I liked are too long and/or couldn't be excerpted well, such as:

"A dreamer is one who can only find his way by moonlight." (*Oscar Wilde*)

"Reach high, for the stars lie hidden in your soul. Dream deep, for every dream precedes the goal." (*Pamela Vaull Starr*)

"I always have to dream up there against the stars. If I don't dream I will make it, I won't even get close." (*Henry J. Kaiser*)

It's safe to say that years of dreaming, accompanied by action, led to **David Goldstein** receiving the **Presidential Special Honor Award** from the ARS (page 4); to the presentation by Early Music America of the "Early Music Brings History Alive" Award to **Piffaro, The Renaissance Band** (page 5); and to the honor bestowed on **Friedrich von Huene**, winner of the Curt Sachs Award of the American Musical Instrument Society (page 6).

Another quote, familiar to someone who played in the pit of Broadway shows at various times, was from the song *Happy Talk* in Oscar Hammerstein's *South Pacific*: "You gotta have a dream, if you don't have a dream, how are you going to make a dream come true?"

Earlier in that song is the phrase, "Talk about things you like to do"—and chapters were happy to do just that, when writing in about their 2003 **Play-the-Recorder Month** events (page 34).

I'll leave you with one last dream quote: "The future belongs to those who believe in the beauty of their dreams." (*Eleanor Roosevelt*)

Gail Nickless

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

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September 2003



ON THE COVER:
"Boy with recorder
by Francesco Maggioletto
(1750-1805),
Museo del Settecento
Veneziano, Ca'
Rezzonico, Venice, Italy
© Art Resource/NY

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

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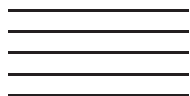
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PRESIDENT'S MESSAGE



In June, I was fortunate to be able to spend some time at the Boston Early Music Festival (BEMF). Most of my time was spent at the exhibits in the Radisson Hotel, not only staffing the ARS table, but also walking around the booths and talking to people. I met amateur and professional players, teachers, instrument makers, retailers, concert organizers, festival administrators, and even some individuals who did not know much about early music but were curious and wanted to find out what BEMF is all about.

Both in and out of the exhibits, I met many ARS members. Some people recognized me because of the picture next to my column; others learned of my affiliation with the organization after we had been talking for a while.

In any event, I gained the most enjoyment from finding out what types of people are members, and listening to their stories about their involvement with the recorder.

One gentleman I met at the exhibits stopped by the booth several times. On his first visit he introduced himself, and a friend, and talked about his adventures as an amateur player. During his second visit he gave me a postcard he received, postmarked January 6, 1952, sent to remind members of the upcoming meeting of the American Recorder Society at the Nathan Straus Library in New York City later that month. It is remarkable that ARS used to be able to send out a notice to its members like that, and to hold its regular meetings in New York. I am also sure that he is not the only person who has been an active member for over 50 years.

Another ARS member I met for the first time was spending the week in Boston, accompanied by a friend as well as her recorder teacher. She had been playing the recorder for only a few years, and in that time had advanced from a beginning player to an experienced "high-intermediate" amateur. Not only had she discovered the thrills of ensemble playing, but also the very social world of recorder players.

I also met some young members: teenagers and young adults who have discovered the joys of recorder playing. For these younger players, their sense of excitement about what BEMF offers during this one week is no less than the sense of amazement experienced by people who have been around for a while, when they see how the early music world has developed over the past 25 years.

After BEMF, I left for a two-week vacation in Ireland. It was a wonderful trip, filled with beautiful landscapes, wonderful people, great food, and several pints of Guinness.

I have always enjoyed traditional Irish music, and spent some time thinking about its recent revival. Traditional Irish music has been able to flourish over the past 50 years because people of all ages have had a vested interest in keeping the tradition alive. The music is an evolving art form; its roots are not forgotten, but the music is not stagnant either. There is no doubt that the tradition will live on.

I gained the most enjoyment from finding out what types of people are members, and listening to their stories about their involvement with the recorder.

There is no doubt that early music in America will live on as well. Some scholars and performers have speculated about the future of early music in America. The activities and trends in the concert hall, academia, and the marketplace all influence our tastes and ideas.

I hope that some portion of the future of the recorder in America is in the hands of the people like those I met at BEMF. The young, the young-at-heart, the professional, the scholar, and the amateur—all have very valuable things to add to the direction

that the recorder takes in the next decade. It is important that all their voices be heard.

Wishing you a music-filled autumn,



Alan Karass, ARS President

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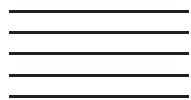


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*There was a man chosen by the Board, for a Special Honor Award;
other awards presented to Piffaro and Friedrich von Huene*

Composer David Goldstein Honored by American Recorder Society

The American Recorder Society has presented **David Goldstein** with its 2003 **Presidential Special Honor Award**. This award recognizes Mr. Goldstein's tireless efforts to promote the recorder and its music.

Goldstein was honored *in absentia* at a reception held during the recent Boston Early Music Festival in Boston, MA. Representatives of the ARS, colleagues and guests gathered there to demonstrate their respect for Goldstein and their gratitude to him for his many years of recorder teaching, composing and mentoring of other musicians.

The award certificate, prepared and read by ARS President **Alan Karass**, was later presented to Goldstein at his home in New York City, NY, by ARS Board member Richard Carbone (*see certificate text at right*).

Born June 24, 1918, Goldstein sang from the time he was a child (and later sang professionally). After pursuing pre-med studies at the College of the City of New York in the early 1930s, in 1939 he earned his Bachelor of Science degree in music education there. He worked at the CCNY music department from 1939-41, while earning a Master of Arts in music composition at Columbia University. In the early 1940s, he first taught school and directed a church choir in Wildrose, ND, and then sang in a Broadway and touring production. He completed his pre-med studies and then attended the Long Island College of Medicine from 1945-49, going straight from that into his pediatrics training. He was a practicing pediatrician on Staten Island of New York City, from 1953-80, after which he retired from his medical practice.

Goldstein remembers that he started to play the recorder after running into Joel Newman (proprietor since the 1950s of the Provincetown Bookshop in Province-

town, MA). Newman was teaching in the Columbia University graduate school, where he was starting a class in recorder. Newman helped Goldstein purchase a tenor recorder, which appealed to him because playing a melody on it was similar to singing a melodic line.

He found that his particular niche in writing music was for special occasions, or in making arrangements that people could enjoy playing. Determining the instrument for which he would compose was often a matter of what someone wanted; for instance, his friend Gene Reichenthal (now retired from directing the Long Island Recorder Festival) once requested pieces for bass recorder, so he wrote several works for that instrument. As a player of viola da gamba, he composed for that instrument as well as recorders.

Goldstein reminisced that he has always felt that his best piece was his setting of the 23rd Psalm, written for gambist Martha Bishop (who was at that time playing Baroque oboe). His version for two recorders of that piece has also had an active life.

Goldstein's music has appeared at various times over the years in *American Recorder*—including a handwritten set of two dances published in the fall 1970 issue of AR, the first piece of music published for its members by the ARS. Two of his arrangements—of “Annie Laurie” and “Little Brown Church in the Vale”—make up the fourth edition of the *ARS Members' Library*, published in 1990 as *Sentimental Songs*.

(Parts of Goldstein's biographical background are adapted loosely from an interview with him conducted by Judith Davidoff, published in the September 2001 issue of the Viola da Gamba Society of America News.)

Two Limericks by David Goldstein

The next time I tell
someone's daughter
My hobby is playing recorder
And she asks in reply
“Is it tape or Hi-Fi?”
The result will be
justified slaughter.

;;;;;

Now tell me,
what shall we award her
Who says to
whoe'er can afford her,
“Oh, there's nothing to't,
I've studied the flute
So of course I can
teach the recorder.”



David Goldstein (seated) receives the ARS 2003 Presidential Special Honor Award from Richard Carbone. In the background (upper left) is an abstract drawing created by Goldstein. (Photo by Richard Sacksteder)



The American Recorder Society
presents its
Presidential Special Honor Award
to:

Our Friend, David Goldstein, M.D.

Composer and arranger of music,
player of recorder and viola da
gamba, singer, teacher to Native
American children, creator of
comic limericks, pediatrician, and
caring human being:

You have filled your fellow players
with your infectious love of life,
generosity and good cheer. You
have shared with others your many
talents, your musical instruments,
and your always-giving spirit. You
have gathered musical traditions
from old and new Jewish and
Christian sources, from the
ragtime era, from Eastern and
Western Europe, and from all the
Americas. Most important of all,
you have shared the bounty of your
heart with the recorder world.

June 14, 2003

Alan Karass, President

Brock Erickson, Executive Director

ARS 1996 Distinguished Achievement Award Winner **Martha Bixler** (left) chats with Bostonian **Charles Wibiralske**, while **Anne Lowenthal** of New York City visits with ARS Executive Director **Brock Erickson** (foreground). In the background is **David Bojar** of Cranston, RI.



“Two Recorder Players”
by New York City
sculptor **Charles Salerno**, a longtime
friend of **David Goldstein**. Goldstein donated
the figurine (above) to
the ARS.

Former ARS President
Gene Murrow (left)
and current President
Alan Karass visit
during the reception
honoring Goldstein.
(Photos on this page
courtesy of **William
Stickney Photography**)

Piffaro Wins Award from Early Music America

Early Music America (EMA), the service organization for the early music field, has announced the winners of its 2003 awards recognizing outstanding accomplishments in early music.

Honored as the recipient of the “Early Music Brings History Alive” Award was **Piffaro, The Renaissance Band**, co-directed by **Joan Kimball** and **Robert Wiemkin**. The award honors ensembles or individuals for excellence in educational outreach, as demonstrated in early music school programs at the elementary/secondary level.

Founded in 1980, **Piffaro** presents an annual concert series in Philadelphia, PA, and also tours extensively throughout the U.S. and Europe. Since 1985, the ensemble has presented school performances—first as part of Young Audiences of Eastern Pennsylvania and the Delaware State Arts Council Residency Program, and then throughout the U.S. in conjunction with their concert tours.

The group created and published “An Introduction to the Renaissance Wind Band and its Instruments,” a valuable supplementary resource for teachers and students.

Recorder player **David Giusti**, a high school senior at The Washington Waldorf School, was the recipient of an EMA scholarship to attend a summer early music workshop.

Other awards presented by EMA were the Howard Mayer Brown Award for lifetime achievement in the field of early music, to Boston Camerata director **Joel Cohen**; the Thomas Binkley Award for outstanding achievement in performance and scholarship, to **Jeffery T. Kite-Powell**, Chair of the Music History and Musicology Department at Florida State University; a special honorable mention for the “Early Music Brings History Alive” Award, to Boston-based singer and instrumentalist **David Coffin**; and two additional summer workshop scholarships to harpsichordist **Mahan Esfahani** and Baroque oboist **Curtis Foster**.





Friedrich von Huene receives AMIS Award

The Board of Governors of the American Musical Instrument Society announced in their spring newsletter that they had voted unanimously to award the 2003 **Curt Sachs Award** to recorder maker **Friedrich von Huene**. He is being honored for his career as a leader in the revival of the manufacture and performance of early woodwind instruments; for his leadership of the Boston (MA) Recorder Society and as a founder of the Boston Early Music Festival; and for his inspiration to generations of performers, students, instrument makers, and scholars who have benefitted from his knowledge, friendship and teaching.

The American Musical Instrument Society (AMIS) is an international organization founded in 1971 to promote better understanding of all aspects of the history, design, construction, restoration, and usage of musical instruments in all cultures and from all periods.

The membership of AMIS includes collectors, historians, curators, performers, instrument makers, restorers, dealers, conservators, teachers, students, and many institutional members.

The Curt Sachs Award, named for one of the founders of the modern systematic study of musical instruments, was established by AMIS to honor those who have made important contributions toward the goals of the Society. The award may be made annually at the discretion of the Society's Board of Governors. It consists of a signed certificate that lists the recipient's contributions to the study of musical instruments. It is announced at the annual meeting of AMIS, and the recipient is invited to address the Society.

Von Huene accepted the award during a joint meeting of AMIS with the Gilpin Society in Oxford, England, on August 3, during a formal dinner in Wadham College.

Youth Recorder Orchestra Receives Grant

A new concept in orchestras is set to survive: a recorder orchestra for the most talented young players of the instrument in the United Kingdom, the **National Youth Recorder Orchestra**.

The first-ever national orchestra for young recorder players was set up by the Society of Recorder Players in 2002. This year it has been awarded a grant of £16,000 by the National Foundation for Youth Music, thus assuring its survival.

In August, Haileybury School, Hertfordshire, resounded to the music of 65 youngsters, playing soprano to seven-foot-tall contrabass. The orchestra, under the baton of musical director Colin Touchin, gave a London concert in August at the Royal College of Music, with **Piers Adams** as guest soloist. He played "Groovy or What?"—specially arranged for solo recorder and recorder orchestra by composer David Pugsley.



After rehearsal, NYRO members were herded out for photos. Anne Forbes, age 16, reports: "While standing there a man came up to us at the back and enquired: "What is that thing you've got there?" "A recorder," we replied in chorus, slightly nervously. "Oh," said the man, "really?" and wandered off again, somewhat bewildered. Many other people who happened to be there, picnicking on the grass, were so amazed at such a mass of black T-shirted young recorder players that they got out their cameras and started snapping. Next we walked down the steps to the bandstand in the grassy park area. As our section was waiting to be arranged on the stand another man from a wedding party came up to me and said: "You know, you're so lucky. I've always wanted to play the oboe." "Really?" I said, patting my six-foot contra-bass, "this is a recorder." The man's jaw dropped open as he said to his friend: "Would you get a load of this, it's a recorder!"

Call for Recorder Compositions

The 14th Annual **International Alliance for Women in Music (IAWM)** Concert, set for June 6, 2004, in Pasadena, CA, will feature a new work written for the **Belgium Recorder Ensemble APSARA**, a professional ensemble of four players.

The IAWM has issued a general call for scores world-wide for this competition. Deadline is September 15. Composers must be IAWM members by the time of score submission and be willing to renew the membership in the following year, if they want to be considered for the concert. New members are welcome.

Composers may submit an anonymous score for consideration, written for up to four performers on recorders from soprano to contrabass in C. With the exception of the contra basses in F and C, multiples of a single recorder may also be employed, as long as four performers are able to play the work.

For complete information, please see <www.iawm.org> or send an e-mail under the heading "2003 IAWM Scores" to Dr. Maria Niederberger, <niederbe@mail.ETSU.edu>

HEALING MUSES presents Fund-raising Concerts

The non-profit organization **Healing Muses** has announced a partnership with the concert series **Hausmusik** to present a series of fund-raising concerts at St. Alban's Episcopal Church in Albany, CA.

Healing Muses, founded and directed by ARS member **Eileen Hadidian**, was formed to bring soothing music to hospitals, clinics, convalescent homes, retreat centers and homebound individuals. It began as a pilot project in 1999 at Kaiser Permanente Hospital in Oakland, CA, when Hadidian, a flute and recorder player, joined with harpist **Natalie Cox**, and later Celtic harpist **Maureen Brennan**, to play on the surgery, medical and intensive care floors, and in the hospital lobby.

Using Medieval, Renaissance and Celtic music, as well as "crossover" repertoire from other cultures, Healing Muses creates a peaceful sound environment to promote relaxation and reduce anxiety during stressful hospital stays and procedures. The program has been praised by doctors, hospital staff and patients at facilities where it has performed, as well as by the early music community.

Healing Muses began as a project of Hausmusik, a concert series founded by Hadidian 16 years ago to showcase local performers in new and innovative programs. This year the two projects join forces, to continue bringing quality early music concerts to the Bay Area community while raising public awareness of the beneficial effects of healing music. The concerts will also generate funds for the hospital program, in order to expand it to additional sites lacking resources to provide quality of life for their patients.

The series opens November 29 with "Reflections: Renaissance, Baroque & Traditional Music to Soothe and Uplift the Spirit," featuring Hadidian, Brennan, Cox and 'cellist Dan Reiter.

Its January 10-11 concerts, entitled "Mirth & Good Cheer: Medieval, Renaissance & Celtic Music for Midwinter & the Changing of the Seasons," feature Hadidian and Brennan with soprano Susan Rode Morris, Shira Kammen, violin and vielle; and gambist Julie Jeffrey.

Getting an early start on April Fools Day, the March 20-21 concerts are "La Follia! A Raucous Spectacle of Early Music Comedy & Hysterically Informed Performances." Performers are "The Bad Girls of Early Music"—Morris, Kammen, and harpsichordists Phebe Craig and Katherine Westine.

Closing the series on April 24, the program "Fantasy, Humor & Elegance: A Bouquet of Musical Delights from the Baroque Courts" features Elizabeth Blumenstock, Baroque violin; Rachel Streeter, Baroque flute; Joanna Blendulf, Baroque 'cello; and Janine Johnson, harpsichord.

All concerts take place at St. Alban's Episcopal Church, Albany, CA. For more information, call 510-524-5661, or e-mail <healingmuses@aol.com>.

Bits & Pieces

The **Baltimore Consort** was engaged for a concert and workshop at the Lutheran Summer Music Academy & Festival during July in Decorah, IA, marking their first appearance at the Academy & Festival.

Tempesta di Mare, Philadelphia's newest Baroque orchestra, made its debut broadcast on the "Sunday Showcase" of radio station WHYY in Philadelphia, PA, on July 6. Led by artistic directors **Gwyn Roberts** and **Richard Stone**, Tempesta di Mare is the first Baroque ensemble selected to join the show's roster, which includes the Philadelphia Orchestra, Opera Company of Philadelphia, and Curtis Institute. The two-hour program featured performances from Tempesta di Mare's inaugural Greater Philadelphia Concert Series, including G. F. Handel's *Apollo and Daphne*, J.S. Bach's *Trio Sonata in G*, a world premiere of Silvius Weiss's *Concerto Grosso* for flute, violin, gamba, lute, 'cello and strings (now nearly three centuries old) and Johann Gottlieb Janitsch's *Quadro in G*.

Earlier, on a May WHYY broadcast of "Radio Times," Roberts and Stone were interviewed and played instruments live. The show also included recorded highlights from Tempesta di Mare's series.

Carolina Baroque's recording of G. F. Handel's *Acis and Galatea* was broadcast on the "Carolina Live!" series of Davidson College, a series spotlighting outstanding professional groups in North Carolina. (That recording is part of a two-disk set, "Viva Voce! Two Mini-Operas by Handel," available through the ARS CD Club.)

The group's upcoming three-concert "Salisbury Handel Festival" series includes an October program entitled "Telemann and His Friends, Bach and Handel;" a February 2004 offering of "Handel and His Peers;" and a closing concert in April 2004, "Music for Two Sopranos and Chamber Music by Handel." Dale Higbee is recorderist and director of the Carolina Baroque, and can be contacted at <info@carolinabaroque.org>.

Last spring's concert tour by **Hespèrion XXI** was canceled due to concerns regarding travel. The May concerts by Italian Baroque ensemble **Il Giardino Armonico** went on as scheduled.

A review by Helen Greer, published in the newsletter of the Westchester (NY) Recorder Guild, praised **Il Giardino Armonico's** "greater use of the range of dynamic and tempo possibilities than most period groups, resulting in music that is continually fresh and exciting." Staff writer Marc Shulgold's review in Denver's *Rocky Mountain News* was also glowing, especially praising the three works featuring the recorder-playing music director of the group, **Giovanni Antonini**. The recorder works played were Antonio Vivaldi's *Concerto in C minor, RV441*, Giovanni Sammartini's *Concerto in F Major*, and Francesco Mancini's *Sonata in D minor*. Il Giardino Armonico was presented at the newly-opened Gates Concert Hall on the University of Denver (CO) campus.

The 15th anniversary season of the **Gallery Concerts** in Seattle, WA, kicks off with a special "Anniversary Celebration and Benefit Concert" (billed as "Seattle's first-ever Early Music Cabaret") on October 4. Included on the list of performers for that anniversary event is flutist **Janet See**. The regular season's events start on November 1-2 with "Bach meets Vivaldi," featuring recorderist **Kim Pineda**. For more information, contact Gallery Concerts at 206-322-6462.

The **Recorder Orchestra of New York** (RONY) has engaged **Deborah Booth** as its music director. Founded in 1994 by Ken Andresen and Stan Davis, RONY performs regularly in New York and has toured England. Its repertoire covers the Renaissance through the 21st century, and includes commissioned pieces.

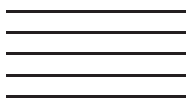




Daphna Mor
during a
performance
by **The**
Telemann
Ensemble

(Photos
in **BEMF**
coverage
by **William**
Stickney)

TIDINGS



*Sights and sounds of the
Boston (MA) Early Music Festival, June 9-15*

This is not your father's old music.

While early music retains the endearing qualities that drew many of us to it—the nuances and subtle timbre usage, the ideas of embellishment and improvisation, even just the unmistakable feeling that the music sounds “right” on instruments fashioned after those of its own time period—there has been an infusion of vitality by groups like REBEL that contradicts any lingering ideas of stuffiness.

Such was the case during the June 15 performance by REBEL, with recorderist **Matthias Maute**, near the end of the Boston Early Music Festival (BEMF). While the group has an excellent recording (available through the ARS CD Club) of the “Telemann alla Polacca” program offered that day, it's hard to reproduce the vibrant ensemble sounds and energy apparent in good live acoustics.

If there was a fault to the program, at least for recorder players, it was the number of pieces on which Maute played *traverso* rather than recorder. However, for anyone there to enjoy the sounds of the period, having to wait until the last piece (and the ensuing encores) for the recorder to take the spotlight certainly wasn't a chore. The ensemble playing—by high string players Jörg-Michael Schwarz, Karen Marie Marmer and Risa Browder, 'cellist John Moran, double bassist Anne Trout, and harpsichordist Dongsok Shin—was full and rich, with numerous contrasts even on softer passages. The addition of Maute, whether on flute or recorder, was icing on the cake.

When the *Suite in E^b* for flûte *pas-torelle* and strings arrived on the program, Maute entered with no instrument apparent—but soon deftly producing a tiny recorder from his sleeve. The suite is almost concerto-like, except that the phrases are short and often birdlike, mixed with phrases showcasing technique—all of which appeared effortless as Maute played. At the end, the half-full house gave a standing ovation requiring three bows and an encore: a sneak peak at the ensemble's new Vivaldi CD. Following another standing ovation, REBEL offered another Vivaldi movement.

The concert was perhaps indicative of other parts of the festival—even when a program didn't involve recorder, there was usually another similar instrument of interest to recorderphiles.

Certainly that was the case with **Ariadne**, a Baroque opera composed by Johann Georg Conradi. Its performances, June 9-15 at the newly-renovated and glorious-sounding Emerson Majestic Theater, were the centerpiece of the Festival. Members of its period orchestra, all virtuosos on their instruments, made impressive music. The well-cast singers enacted their roles and sang deliciously, making for a thrilling experience to hear and see this “new-to-us” opera.

Early in the week, before reviewers arrived on the scene, **RENAISSONICS** (with **John Tyson**, recorder, pipe and tabor) offered a June 11 program combining music with Renaissance dance and theater. That afternoon brought another early-riser, **Acme Baroque**, whose plan had been to reprise its earlier Boston program entitled “Acme Baroque Does BWV, TWV, HWV—No MTV, No Wigs.” Illness of the group's vocalist caused recorderist **Margaret Cushing** to make substitutions only days before BEMF, modifying the earlier program of J.S. Bach, Telemann and Handel.

With the June 12 arrival of more travelers, **Amphion's Lyre** gave a wonderful performance that drew a much larger audience than expected. **Elaine Blackford's** masterful Baroque flute playing, in a program of 17th- and 18th-century German instrumental music, quieted even those who could only find space on window ledges and the floor.

Listing a Renaissance flute and cornetto (possibly with recorders), along with numerous early harps, gamba, theorbo, lute and guitar, the program of the **New York Continuo Collective** beckoned at mid-day. It was not a disappointment, as the sound of 17 voices plus the numerous instrumentalists, all directed by **Grant Herreid**, soared before the stained glass windows at Gordon Chapel of Old South Church. The “opera lite” version of the Collective's spring 2003

semi-staged *Il Pastor Fido* (The Faithful Shepherd) by Battista Guarini was set to music of early Italian Baroque composers and carried the packed house back to mythical Arcadia. **Laura Thompson**, flute, and **Jim Miller**, cornetto, were at their best when trading phrases or playing in sonorous thirds.

To hear the next program, by **Pip-istrelli**, required a “T” ride to St. Ann University Parish, an echoey small church near New England Conservatory. The principal player on that program of Bach and Telemann was recorderist **Kara Ciezki**, who first appeared in AR in a March 2000 announcement as winner of the Fred Morgan Memorial Prize of the Third National Recorder Competition in her native Australia. Having recently earned her Master of Music at NEC as a student of Aldo Abreu, she exhibited a self-assured stage presence and controlled approach to fast sections. The one jarring element was the program's use of more modern instruments than early—a silver flutist, violins, 'cellist and string bass joined recorder and harpsichord. Even played well by the young group, balance problems were inevitable (as shown in the tutti *Concerto in E Minor for Flute and Recorder* by Telemann).

Another mid-afternoon concert, by **Fort Worth Early Music**, included a favorite piece in the *Sonata in E Minor, Op. 34, No. 3*, of Joseph Bodin de Boismortier. The emotions throughout the piece were perfectly captured by the combination of Baroque flute (**Lee Lattimore**), recorder (**Sara Funkhouser**), Baroque violin (**Kristin Van Cleve**, not visible in photo at right), and Baroque bassoon (**Kevin Hall**).



Jordan Hall concerts kept Festival recorder enthusiasts busy that evening: a pairing of the **Newberry Consort** and **Piffaro, The Renaissance Band**, followed by the **Ariadne Baroque Orchestra's** “Lustiger Mischmasch.”

The Newberry/Piffaro concert of Ger-

man works ran the full gamut from mesmerizing solo tenor or soprano voice to bagpipe quartet (in tune!) to full-ensemble works using viols, lute, recorders, shawms, sackbut, percussion and more early instruments—all well-played, pleasing the two-thirds-full house that applauded through double bows. Of particular interest to recorder players was the “Tandernak” set—pieces based on the Dutch folk tune, introduced in a duo setting played by Baroque violinist **David Douglass** and gambist **Mary Springfels**, followed by an SATB recorder version (marvelously set by Ludwig Senfl) played by **Piffaro** members, then a tenor recorder/violin/gamba version leading to another Senfl setting, this time for five recorders.

A few more Festival-goers gathered for the later concert featuring guest soloists such as recorderist **Matthias Maute** with the **Ariadne Baroque Orchestra**. Noting the confusion of the program printing, which billed him as playing recorder in the heading but listed him with traverso in the program order for Telemann’s *Concerto in E Minor for Recorder, Transverse Flute, Strings and Continuo*, Maute mentioned the difficulty deciding which instrument he and co-soloist **Michael Lynn** would play, since they both play both instruments. The result matched Maute’s virtuosic recorder with Lynn’s sonorous flute. Maute was obviously having fun on this crowd-pleasing piece, turning to the orchestra to urge them on in the closing Presto.

Fun was also the watch-word in an earlier set of “Exotic movements from Telemann Overtures.” The orchestra started a Polonaise in lackluster fashion—after which violinist **Milos Valent** leapt up from his chair, singing the melody to show how it should be done. The revved-up orchestra then played with more gusto. Before a later piece in the set, four orchestra members stood in their places, playing that tune in rousing street-musician style before the orchestra version.

While the above showed that at least some historically-informed performance

doesn’t have to be stuffy, the program’s numerous harpsichord moves showed that always being historically-correct can slow down a program. An audience member was heard to muse that, even with a variety of harpsichords available, it didn’t mean that every one had to be used! Program flow would have been improved if compromises had been made to use fewer harpsichords or to rearrange the order to require fewer moves.

The morning of June 13 began early with an ARS roundtable on “Composing and Arranging for the Recorder,” with panelists **Martha Bixler**, **Matthias Maute**, **Ken Andresen**, and moderator **Timothy Broege**. A group of a dozen participated in a lively discussion of several key issues—one being the need to educate all composers about the many capabilities of our instrument and thus produce quality works. To the question of how to commission a piece, Broege stressed that many composers are open to either new compositions or arrangements, at negotiable fees, and that they appreciate having a dialog with the commissioning entity—which should be open to fresh ideas that will allow the recorder to continue to have a vibrant repertoire (unlike some instruments, where players only want rehashes of existing music).

After the late-morning ARS Reception honoring **David Goldstein**, recipient of the ARS Presidential Special Honor Award (see page 4), another lunchtime set of concerts kept reviewers on the run.

Renaissance flutist **Holly Mentzer** had e-mailed beforehand that the flute/cornetto duets she would play with **Jim Miller as Infiorare** would be “awesome”—and they were. The instruments blended well, and the duo phrased and pushed the momentum as one in the anonymous 13th-century Petrone.

Saltarello (**Sarah Cantor**, recorder) introduced listeners to additional 18th-century members of an amazing family that produced over 70 musicians—J.S. Bach; his son C.P.E.; the cousin of J.S., Johann Bernhard; and J. Bernhard’s son J. Ernst. The ensemble performed a lively, highly-contrapuntal trio sonata by J.S. Bach with seeming effortlessness and shaped the graceful lines of a trio sonata by C.P.E. Bach expressively.

A “T” ride and hike led to a program that was more interesting than expertly-performed, as **Quadrivium** (Jennifer Bell, Grant Foster, Kevin Gustavson and



Sheena Phillips, each playing recorder and other instruments) offered early 17th-century Polish music in “Lukasz and Elzbieta at the Kraków Faire.”

The lunch-time concert buffet continued with the **North Atlantic Recorder Quartet** (**Roy Sansom**, **Tom Zajac**, **Majbritt Christensen**, **James Young**, *l to r above*), playing a hodge-podge of pieces that the four expert players obviously enjoyed, on an eclectic variety of instruments (plastic included)—with audience-pleasing results. The program included some very effective arrangements by Sansom, including the “Bagpipe” from Béla Bartók’s *Mikrokosmos* (where it was fun to be in on the joke as Zajac, an accomplished bagpipe player, imitated on the bass recorder Bartók’s piano imitation of a bagpipe).

The afternoon continued as Early Music Vermont’s **Celestial Sirens**, a 13-member vocal and instrumental ensemble, gave a fascinating program (repeated on Saturday), focusing on music by women composers and music extolling womanhood. The versatile ensemble presented a variety of sacred and secular music from the Medieval, Renaissance, and Baroque eras interspersed with readings from *Frauenleich*, a mystical poem written by a 13th-century minnesinger in praise of womanhood. Also on the program were two instrumental pieces, unrelated to the womanhood theme, including a sonata by Benedetto Marcello, deftly performed by **Chapin Kaynor**



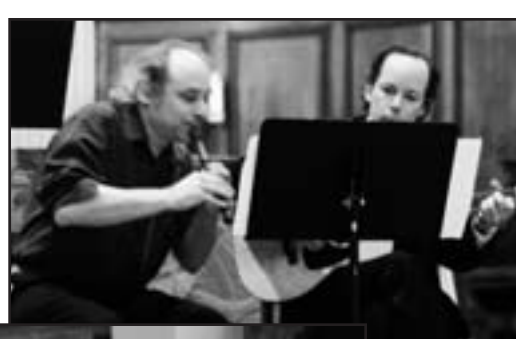
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Judy Linsenberg makes the rounds in the Exhibition



Relay participants (clockwise from upper left corner): Frances Blaker, Steve Tapper with guitarist Steve Kirby, Eric Haas and lutenist Olav Chris Henriksen, Kara Ciezki (profile) and Sarah Cantor

(sopranino recorder) and Lynnette Combs (harpsichord). Kaynor, the ensemble's wind player, also doubled vocal lines in several Renaissance pieces on other recorders and cornemuse and, in a ninth-century Byzantine chant, played a "kelp horn" that he had made from dried seaweed, fitted with a French-horn mouthpiece. This curious instrument, which looked much

like an exotic, twisted antelope horn, produced a mellow sound. Meanwhile, "Schmaltz and other Scheidt" imitated a pick-up 17th century orchestra, including violin, two well-played recorders (**Kathryn Montoya** and **Nico Chaves**), shawm, dulcian, viols, violone, harpsichord, and theorbo, offering German ensemble music in eclectic combinations—performed by students of **Wendy Gillespie** at Indiana University. This concert was notable for its sound: who could have thought a shawm (admittedly with a towel stuffed in its bell) could sound as delicate and sweet as an oboe? or knew that a bass dulcian, played with a delightful verve, could sound so exciting? The enthusiasm of these young performers made the gloomy Church of the Covenant an exciting place to be on a rainy afternoon.

Saturday, June 14, was off to another early start with the **Eleventh Annual ARS Great Recorder Relay**, a series of vignette recitals by professional recorder soloists and groups. Playing under a half-dome in historic St. Paul's Cathedral, five

recorderists provided a program encompassing a variety of styles and genres.

Jazz musician **Steve Tapper** opened the morning in a more contemplative vein than on past Relay programs, using no amplification this year. His best moments were in two pieces to which he had added guitar chords: *Promises* by Roy Watrous, and the haunting Hassidic song *Mi Ha-ish*.

Playing unaccompanied pieces for alto, **Frances Blaker's** program featured her as both composer and performer. The crowd particularly liked the Gigue movement of J. S. Bach's BWV 1006 suite, which had a flowing lilt despite its many notes. Her closing self-composed piece was a satisfying work in contrasts called *Glass, Water, Mirrors*, in which she used alternate fingerings to produce subtle differences, much as one would notice differences in the three title substances.

The theme of **Eric Haas's** segment paired a madrigal as composed with the embellishments of a different composer. Very sonorous were the opening *Lachrime Pavan*, in which the lute played the Dowland original while Haas played Johann Schop's divisions (on a Ralph Netsch G Ganassi alto); and a similar pairing for *Oncques amour* of Thomas Crecquillon and Giovanni Bassano.

Kara Ciezki, heard earlier in a chamber music concert, took the stage alone on the Relay. Buffering the mellow madrigal sounds preceding, she opened with the nuances of the chestnut "D'o'en Daphne" from *Der Fluyten Lusthof* of Jacob van Eyck, moving afterwards into two convincingly-played works by living composers. Her shakuhachi slides and

continued on page 33



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An Interview with Adriana Breukink

Sheila Newbery is a member of the ARS and an organizer for the Bay Area Recorder Series. She lives in Berkeley, CA, with her husband, Silvio Levy, and 15-year-old son, Andrew, a budding recorderist and composer.

Recorder builder Adriana Breukink came to Berkeley in March 2002 to perform with the Farallon Recorder Quartet in the inaugural year of the Bay Area Recorder Series, and to give a participatory workshop on recorder maintenance. While she was there, Sheila had the opportunity to talk with her about her work.

“Ms. Breukink told me that, like recorder playing, the art of building is, at least superficially, straightforward. Yet as I learned in the course of our conversation, recorder making is demanding and complex when knowledge of the wood is matched by a profound understanding of the musician who will play the instrument. In this respect, the task becomes an exercise of the master builder’s imagination and refined critical judgment.”

The following is a transcription of their conversation.

by Sheila Newbery

SN. How many years have you been making recorders?

AB. I think already 22 years now... more, I think; nearly 23 already. I started when I entered my study at the Conservatory at Rotterdam. I finished my Conservatory studies in '80.

SN. What made you decide to build your first recorder?

AB. I was curious about the process. I already wanted to be a recorder maker when I was 15, I think. And it always stayed there—the idea that I wanted to be a recorder maker. But I forgot it; when I went to the Conservatory [at Rotterdam], I was 16 and I had forgotten about it.

And then when I was 20, I went to The Hague to the Conservatory and there was a block-making class there. And that’s what I really liked. Already after the first lesson I made two blocks.

SN. Who taught that class?

AB. That was Bruce Haynes and Ricardo Kanji.

SN. So you built blocks that you then put into an existing recorder.

AB. Yeah, new blocks.

SN. And how did the recorder sound?

AB. Oh, much better. I was very successful

already! [Laughs] I was so concentrated, but I worked really, really slow. All the guys in my class, they already ruined some blocks and would be cutting wrong things. But I was so slow and precise, I almost never ruined something. I was so afraid to fail, I think.

SN. Had you actually taken out blocks of recorders that you had, and worked on them?

AB. Oh yeah, then I started, of course. I worked on blocks of colleagues or other students.

SN. You didn’t find that nerve-wracking, to take out the block that first time?

AB. No, no, I always liked it. But I never had tools in my hand, not even at home. Nobody was making things. But the idea that you could make this yourself, make your own sound—and looking for it...

And then when I was 21, Fred Morgan came to The Netherlands, to Europe, to measure instruments, and then Ricardo Kanji organized this course where he was one year at the Conservatory with a workshop there. And then every Friday afternoon, we made instruments together with some other students.

SN. And that would be making the whole instrument?

AB. The whole instrument, yeah. First we started making reamers and borers, and learning to turn. It was a really nice atmosphere.

SN. Were those Baroque instruments?

AB. No, we started with a Ganassi alto, a G alto. And I still have this instrument, I still play on it. It’s one of my best instruments. It’s the first instrument I made; it took me one month to make it.



In 1980 at the Koninklijk Conservatory in The Hague. Standing (l to r): Peter van der Poel, Adriana Breukink, Shige Hirao; sitting (l to r): Fred Morgan, Ricardo Kanji and an unidentified colleague.

SN. *Did you work on it just when you were in the workshop?*

AB. No, also at home. Because the cutting of the block, you could do it at home, yeah. But it went very slow because we were seven students, and then it took a lot of time for everybody to have turned his piece, and we were all waiting for each other. It took months before we all had an instrument.

But it was so nice an atmosphere, because by this waiting you learned very much. You saw others, and Fred Morgan was telling many things. I learned more the way of making instruments—what's important, how to think about it, how it should sound.

SN. *What sort of wood was that Ganassi?*

AB. That was a maple. And the block is always a much softer wood. That was cedar—Florida cedar, could be.

SN. *So if you have an existing instrument, you can in fact take out the block, put in a brand new block and have, for all intents and purposes, a new instrument?*

AB. A part—or 25% of the instrument; you can change the sound, etc., by the block. But in fact—you don't need to make a new block. I never give courses making new blocks. It's nice, of course, for people to cut some wood, but it's more, like—amateur work, what you get then. It's nice—er, therapy, no?

But many people don't succeed. And it's only necessary to make a new block when it's cracked. It's a bit strange that they taught us to make new blocks. You can change it with some tape, with some glue, or changing the angle, or you can just make it higher or lower. You don't have to make a new block. Only when it's really rotten or worn out. And that's only a few percent of the cases.

SN. *When you started with that Ganassi alto, did you already have a pretty well-developed sense of what kind of sound you wanted from the various types of instruments?*

AB. No, I was too young, I think. At that time I was so shy and unsure, and then I made instruments that were much more timid or softer in sound. Now I think it's more open. Because you make instruments how you are, of course—like artists. And that's the most important thing, of course—that you know, you really must have an idea of, what you want to hear. If you don't have that, you cannot

make it.

SN. *Do you develop confidence in your ability to get that sound out of a given piece of wood right from the beginning, when you see what kind of wood it is, what kind of grain it is; or do you think to yourself, as you work on the instrument, "Ah, yes, this one is going to be a special one" or "This one—maybe not quite what I want."*

AB. When you start an instrument, then you choose a sort of wood. You also try to have the right hardness, or the right grain, but you never can say in advance, will it work well. And you always have to look for a voicing which fits to this piece of wood! Because when you make five of the same tenors—the same bore, the same voicing, the same block—all sound different. And I think that's the piece of wood. Because all wood is reacting different on the bore, on the knife, etc. It all can be interesting, but you have to choose the voicing that fits to that piece of wood and work on it until it's resonating.

SN. *When you say "choose the voicing," I assume you mean that—there are steps in building a recorder, and, along the way, you decide, "Well, maybe I'd better place this hole a little bit"—*

AB. No, no, it's not that at all. The holes and the bore, they are about the same. That has to be tenths of a millimeter the same. When I have put a block in, I think this and this has to be about so, and you must file it until it looks nice. And then, after that, I'm starting to tune it and make it a really well-sounding instrument.

But the first tones you play then, that's really saying how the instrument will get. And then you have to make it finer, finish it, and sometimes you really have to look for the right block—how high the block is, or the windway, or the chamfer [the slanted part angling into the windway]. That can work different on all instruments.

SN. *Walk me through a typical building process of, let's say, an alto recorder. What would be the first step, how would you proceed?*

AB. The best is to buy a tree where you know where it has been growing! I do this for the subcontra basses and the sub-basses, because it's hard to get wood in the right measurement and the right quality.

When it's smaller, I just buy maple from Canada at a wood shop. And then

When you make five of the same tenors—the same bore, the same voicing, the same block—all sound different. And I think that's the piece of wood.



A current shot of Adriana Breukink tuning a recorder at her worktable



you just buy the wood in right measurements, and you cut them in square pieces. Then you turn them round and they get about, they look like a dough-rolling thing, you know?

And then you bore

holes, and when it's not dry, you have to let it dry, of course—a few years for maple. For boxwood, it's a totally other process, because boxwood tends to bend always. So you have to turn and bore it years in advance.

When people buy an instrument, when it's a very dry winter or—here [in California], it's not freezing—but when you live in a country where it really freezes, then it's too dry (only in the summer it's dry also). And they bend, because the tension in the wood changes.

And then you put the reamers in to make the bore the right shape, because it's often conical. Then you turn the outside, and then you put everything in oil, in a bath—

SN. To soak up the oil?

AB. To soak up the oil, yeah.

SN. And that's before any sort of holes are—

AB. Yeah-yeah, and then you let them dry one week.

And then I make the windway, the holes, etc., and the block. Then I play on it a bit, and then I put them back in the oil, so that the windway and the holes and everything get new oil, because where it's bored there's no oil. And then I wait one more week.

Then I start to make a really finished instrument, and that can take one hour, but often much more, and sometimes—an ideal instrument, you know, you think, “Wow, this is what it has to be.” But it's not always the most interesting instrument, strangely enough. Sometimes you have to work really hard to find it, and then [the less interesting ones] get to be good instruments also.

SN. Do you find that the instruments change a lot in the first year of use?

AB. No, not so much. They only get stronger—the personality of what they had already from the first blowing. And of course, the instrument takes the personality from the person who's playing on it very much. When you're a strong player, that will get a different instrument than when you only really want to have a softer, resonating instrument. It's very different.

SN. This leads to an interesting question: if someone you know very well as a performer calls and says, “Hey, make me a recorder,” do you think to yourself, “Well, this person plays such and such a way” —

AB. I know this exactly, yeah. When Marion [Verbruggen] asked me to make some low Dream sopranos and altos—low pitch—then, I take a piece of wood and I think, “This is how it has to be; it's exactly what she likes.”

A few months ago, I made some Dream altos in hardwood and then Paul Leenhouts came and I thought, “When he comes I know when he sees this and this instrument, he will fall in love with it.” And it's true. He said, “Wow! I have to have this instrument.” I said, “Paul, in fact, it's ordered, but you can have it.”

It's so nice. That's what I really like the most, yeah? To make an instrument for someone who's really playing very beautifully and that it fits exactly what he likes to have. It's like a muse—but only if it's very good players. When I think, “How is it working, what should fit to this way of blowing,” and when I really think of it, then I can make an instrument that's really fitting.

SN. So if you make something for someone that special, at what point do they come and try it out?

AB. When it's ready, I say “Here, it's ready!” Then sometimes they say, “Can you change this F, it's too low or too high for me,” and then I change it.

SN. And can you do that on the spot, or does that have to involve—

AB. Oh, they come and pick it up, but sometimes I see them somewhere, and I give it to them at an exhibition—but often they come, because I only can do these revoicings in my own workshop. Yeah, I can change some holes, but better not; it's better to do it in my own surroundings and acoustics.

...it's not always the most interesting instrument, strangely enough. Sometimes you have to work really hard to find it.

SN. *What are the considerations for building recorder consorts? How do you handle the tuning and which instrument do you build first?*

AB. I don't make one first. I make them all.

Often when I have four orders for a recorder consort—four consort orders—then I make eight tenors all together. I turn them in groups. And I just take, of the whole set, one soprano, two tenors, etc., put them all in a row, put blocks in, and then I just start to play them all together, and then again and back, until I think, "This will fit." It's just playing, I don't use a machine.

And I make them in one piece, also, so that when somebody is really a strong player, that's not interesting, because you have to mix them together, the sound. So when one is a really strong player, he has to play softer on a soprano, when it's too high.

SN. *Does that affect how you tune the instruments? You tune the soprano a little bit—*

AB. The soprano is a little bit softer than a tenor or a bass, because when you play soprano too loud, it doesn't mix to the other harmonics of the tenor and the bass.

SN. *So you have to pick up the bass a little and tone down the soprano...*

AB. Yeah-yeah. Also, the way of tunings—a B or an A—I tune it in between some mean tone and equal temperament, because when you play consorts, you play pure temperament. You don't play harpsichord temperaments, you don't play mean tone, you play pure. And I make some in-between tunings because chords, they have this third low, etc. But I don't know this tuning, I just play it how I think it will work.

SN. *How long does it take to build a big bass?*

AB. A subcontra bass?

SN. *The big one—the famous picture of you...*

AB. Oh [Laughs], how long does it take? When I only work on this instrument, nothing else, the subcontra bass is one-and-one-half months of work, I think. It's a lot of work—you need 12 reamers for it. And you have to bore it in stages. Only to make this fontanelle [the perforated barrel that protects the keywork at the bottom of the barrel], it's incredible work...to bore all these holes and to make it hollow.

And also to make the block and the voicing—when you want to change some-

thing to the voicing, it already takes a few minutes to get the instrument out—to disassemble the pieces and [gesturing to indicate the difficulty] take the block out. It's really hard work. You get muscles from it, really! [Laughs] I made two in December. I had one worker with me; we started together in August, I think, and they were ready, these two, in December, so I was really stronger.

SN. *It's like going to the weight room?*

AB. Yeah-yeah. [Laughs] I don't need to go!

SN. *Apart from your work with Fred Morgan at the Conservatory, do you learn from other recorder makers' work?*

AB. No. I was always too shy to ask. I was always trying to find it myself. I learned a lot in Fred Morgan's course, but only in the beginning. I think it's a good way, just to try to look for it yourself; then you really understand what's happening and it's your own. Then you really understand how it works, and what's important. Although I still think that I'm really at the beginning...it's so strange.

SN. *That you're still at the beginning of the process of learning?*

AB. Yeah-yeah! There are so many secrets still, which I don't understand at all. And then suddenly I think, "Oh—it's that simple!" Often it's so simple, the solution. It's more simple than you expected.

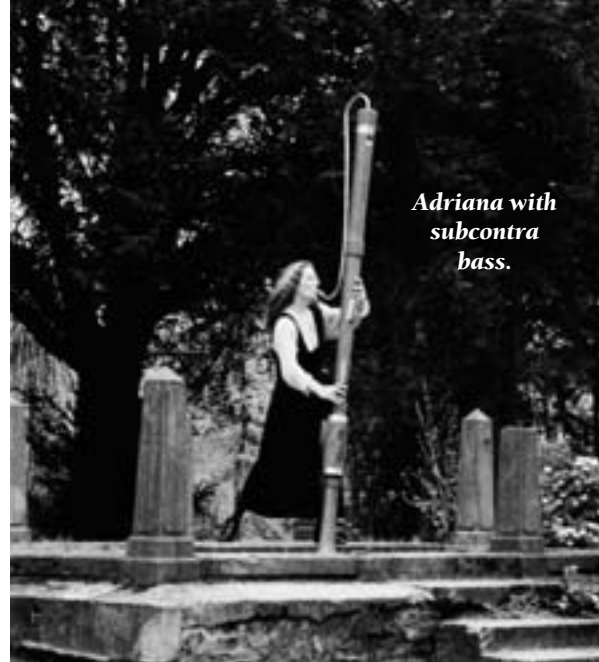
You're looking for too difficult solutions.

SN. *I know that some of your recorders are based on museum models. I wondered if you ever been able to examine any of them closely? How did you observe the instruments?*

AB. Yeah, I've been working in The Hague and Brussels very much. And I went to Vienna, but I only had drawings from Vienna.

SN. *Can you intuit from the drawings—*

AB. Yes—of course, every maker makes another instrument from the drawings. An instrument is very much how you are yourself, and what you're like for the voicing. Probably it's not at all authentic, what I'm making. But that's not possible. You make what you like or what you think would resonate. Also, the subcontra bass, it's not authentic at all! [Laughs]



Adriana with subcontra bass.

Adriana's son Nelson (then age seven) also tried out her subcontra bass recorder. Both photos on this page were made in 1997 at a 150-year-old cemetery near the family's home in Enschede.



Of course, you know, you think about—as I’m thinking of players when I’m making instruments—you also think of this music, paintings of this time, you’re reading stuff of the Middle Ages and the Renaissance, and then you get some idea how it feels, or you try to feel—but, of course, it’s all only fashion. Within 20 years, they’ll make totally different Renaissance recorders than how I am doing now!

Yeah, it’s always changing—also the performers of these pieces. It’s only a matter of taste.

SN. *Speaking of changing tastes and history, do we know of master recorder builders in the past?*

AB. Yeah-yeah, of course, you had Denner and Steenbergen and Stanesby, etc. And in the Renaissance, you had the Bassano group, Rauch Von Schattenbach, and Schnitzer, and many very famous makers and schools—in Germany, certainly.

And in England—of course in London, where the Bassanos worked—and in Venice, and in southern France, there was also a very famous group where everybody ordered instruments. They have been making thousands of instruments.

SN. *Were there regional characteristics to the recorders then?*

AB. Yes, you have the German group, and they are different from the Venice-London group, because the Venice-London group, they are the same family. This family went to London, the Bassanos.

But the German group is different. And France is even more different—like playing so soft, and tiny windways.

And, of course, you had the trade routes. It was from London to Antwerp, and it went down, also going through France. The trade routes also went through Germany to Italy. And you can see that on these routes these makers were living. That’s why you find back many instruments, in Antwerp or Brussels, for example. They bought these instruments, and then because they were on these trade routes, they have been selling a lot everywhere in Europe.

SN. *And were the woods used then similar to the maples—*

AB. Yeah, of course, they used very good maples then. The climate was perhaps different, and they didn’t use pesticides or extra growing materials for the trees, so they’d have more quiet...how do you say



it? When a wood grows just by itself and it has a good....They knew perhaps better where they cut their wood from and where it has been growing. They did it the whole day, working with this material, so they probably had very good wood. Of course, you see it on the old instruments also.

SN. *What part is the most difficult—in the process of building, what gives you the most trouble?*

AB. Yeah, to make a recorder, it’s not difficult. Everybody can turn something, or make a block, but the last part, when you really have to know how to blow to make a really nice voicing or a really good instrument, that’s difficult.

And what’s very difficult is to make a model for the Dream soprano! [Laughs]

SN. *Yes, I was going to ask you about that, how you came up with that, because it’s Baroque fingerings of course, and yet you’ve got the Renaissance-like bore.*

AB. A friend of mine would ask me—he was teaching little children always—he said, “It would be so nice to develop an instrument for children where they can have better...where they can blow more, more in the low register, and bigger finger holes. Because these children, the nerves of the fingers are not so well-developed, and they don’t feel it. And then you need bigger finger holes and a more Renaissance instrument for children.

Then I thought, “Why don’t I take something between a—how is it—a transitional soprano, and then I just make it wider and the holes bigger.” I took an original from the Rosenberg soprano from Denmark, and then I made it much bigger.

The first one was really beautiful. I thought, “What would I like when I was a girl or boy, nine or 10 years old, what would I like?” I thought I would like to have it painted with golden rings and blue, and then the stars and moon.

So I went to a hobby shop where I bought this paint—what they put on boxes to make flowers, you know, the farmer painting, yeah? [Laughs] And then I painted it blue with golden rings, and I liked it so much! [Laughs]

After that I started painting, by the way. SN. *They’re immensely appealing to kids; they love the colors.*

AB. Yeah, it’s a pity that it’s too expensive for the factory to paint stars or moons. Perhaps I will ask them, at Christmas time, to make for presents under the tree.

SN. *Have the Dreams been popular in Europe with kids?*

AB. Oh yes, they’ve started. It’s a pity it’s a bit too expensive, eh? They should be cheaper, but it’s not possible because it’s a high-quality instrument. It’s more work to make a soprano like that than a school soprano.

SN. *What was difficult about combining that size bore with those fingerings?*

AB. It’s not so difficult to make a wide-bored instrument with big finger holes, but it’s difficult to make it also with Baroque fingerings. Because the bore is so wide, you usually get a Ganassi fingering, and then I made some tricks in the bore, with a narrow joint and a special cone. And then it worked out that you could make it—I just was trying, I didn’t use computer programs. I made one and I thought, “Oh, it has to be shorter,” and this and that. And I made about 25 prototypes. I gave them all away to many good players, and they also play it, this Dream soprano. In concerts, they play it everywhere. It turns out to be a very good instrument. I think one-third of the production went to professional players.

But, in fact, I made it for children, because it’s so important, when your first instrument that you get—this is a really nice instrument. That makes a big impression.

When I was a child I had such bad instruments. Already then, I thought, "This is so terrible, what I'm playing." And I was a very strong girl and blowing so hard. My first wooden one—I've eaten it up in one year or something; just totally worn.

SN. *When did you get your first wooden one?*

AB. When I was nine years old.

SN. *And this was a new recorder?*

AB. Yeah, a new one, a machine one, a school soprano, with a German bore.

But I liked it so much always, recorder playing.

SN. *A lot of people who don't even play the recorder love the instrument—I keep running into people who say they love it, and what they're talking about, it seems to me, is the wood. They love the sound of the wood, the timbre. And it's not something you hear so much anymore unless you seek it out—for example, in early music.*

AB. I made this instrument—the Dream soprano—also for folk players, and they really like very much, because you can blow much more and really ask something from the instrument. It's much easier to play than a Baroque soprano.

And it's such a silly instrument, the Baroque soprano. There're not many professional recorder players who choose a Baroque soprano as a concert instrument, because there's nothing to say in it. Yeah, for a short time, for a few minutes, and then it gets really boring.

And it's so strange, that they made these school sopranos after a Baroque model—over 80 years, since the last century, since they started to make them for the children in Germany. Nobody changed it because they didn't develop a new model; they were just copying other models of the other factories.

And they took this [Baroque soprano] 80 years ago because there were no models like this left over—originals. There are not so many good sopranos left. The basses in museums—they are left because they are big instruments. The small ones are played more, they are worn out, and they're thrown away, so there are not so many sopranos left.

It's really hard work to make a good instrument for children, because it has to work in all stages—when they blow soft or loud, when they use the wrong sound, it has to work always. You have to blow not so nice, and many ways, on it, to try it out.

When you make an instrument for top

players, that's something else, because they know what to do—they're not children. So you really have to think about what would work, what's important.

SN. *Did you ask children to try it out?*

AB. Oh, yeah-yeah, they tried—with groups of children, and they liked it so much.

SN. *Were you at all surprised by the sound of it? Did it perform pretty much as you expected?*

AB. Yeah, it's much better than many of the factory instruments. In fact, I don't look down at it—I won't have problems when I make this Dream soprano in plastic, because it's better when they have to start on a plastic instrument. And many children have to start on a plastic instrument—it's better to buy an easier-to-play instrument.

SN. *So this will, in fact, be made in plastic?*

AB. I don't know. I will have to talk to the Mollenhauer factory; they're making the instruments!

It's really hard work to make a good instrument for children, because it has to work in all stages—when they blow soft or loud, when they use the wrong sound, it has to work always.

The problem is the molds—these are very expensive to make. And then you have to sell so many of these Dream sopranos; it is difficult, it's a big risk.

SN. *Yes, but I suppose you could put your moon and stars on it!*

AB. [Laughs] It could look very nice, I think, when you have good plastic.

Well, you have this Lego [building block] stuff from Denmark, you know; it's really nice colors, and nice golden things—they're are thinking of this sort of material.

SN. *But people will still cherish the wooden Dreams...*

AB. Yeah-yeah, of course. But when you can make it for \$20; I don't know what a plastic one costs here...about the same

price?

SN. *\$24 dollars is about right.*

AB. Well, yeah, you put the same price, or maybe a few dollars more. I'm dreaming about it. [Laughs]

But many professionals, they said, "Don't do this." They think it's silly. [Laughs] "I don't take you seriously!"

But I'm perhaps worrying too much, to what people like. I think of all these children starting on these plain, white plastic recorders.

But it's hard to get a good color and a good model; it's a terrible lot of work to have it all organized. You think I make the Dream soprano prototypes, and then it's ready—but then it starts. You have to find a factory, be giving interviews, and playing the CD. But it's worth doing it.

I never thought about the money, but perhaps when they sell a lot of instruments now—they sold 5,000 last year—and then I earn my money back for all the time. But I think it was necessary to make some good instruments for children.

SN. *Do you build just Renaissance recorders, or do you build ones for other repertoire as well? Modern, or—*

AB. Oh yeah, I made modern ones also—the slide flute, with a dynamic adjuster on it—Letitia Berlin [of California] has one. But it's very hard to play; not many people manage; you really have to practice it for months, and then it works really nice.

And I made this Dream alto, also in hardwood, and you have a modern instrument also. Baroque instruments, I'm not making at the moment. I have so much work. I like more to make Renaissance instruments and to develop other instruments.

SN. *My son wants to know if there's any mathematics involved in recorder building.*

AB. Well, of course there is—but I don't know anything about it. Some makers work with this, they need this background and security of how it works.

Everybody works in his own way to make a final product. It's only intuitive for me—it's an art. Of course, I know how to measure things, but for me, it's only fun when I just do it!

For more information about Adriana Breukink or her recorders, visit <www.adrianabreukink.com>. The web site also contains activities for children.

Arranging a 19th Century Scottish Melody for SAT Recorders

by June R. Swiger

This is the tenth in a series of articles featuring the works of composers and arrangers who write for the recorder. Each installment is accompanied by discussion of the the composer's own working methods, including the performance considerations that went into creating the selected piece of music. It is hoped that the considerations that composers and arrangers have to keep in mind will be of general interest to all AR readers, who will also be able to add to their music collection a series of performable short pieces or excerpts.

Stan McDaniel, Series Editor

The early music group known as Chatham Baroque, based in Pittsburgh, and the Chris Norman Ensemble from Nova Scotia are two of my favorite musical groups. In the concerts I have attended recently, both groups have included a set of Scottish pieces or (as they called it) a "sonata of Scottish pieces" by James Oswald. Hearing these is what prompted me to arrange a set of Scottish pieces as a suite.

My source was a book over a century old, titled *120 Scotch Songs*, words and music with piano and organ accompaniment (published by Whaley, Royce & Co., Winnipeg and Toronto). The writers of the words in this sourcebook are mostly Robert Burns, Sir Walter Scott and others of lesser-known fame.

The words of the music affected my choices. I chose "Ye Banks and Braes O' Bonnie Doon", "The Laird O' Cockpen", "The Flowers o' the Forest" and "The Scottish Blue Bells," the last of which is reproduced here.

The text of "The Scottish Blue Bells" was written by Charles Doyne Sillery (1807-1836). Its tune is not as filled with examples of the "Scottish Snap" (a sixteenth note followed by a dotted eighth) as are others. The piece's closing sixteenth note-dotted eighth pattern, its reverse (as in measure 27), the grace notes (measures 1, 21), plus a florid melody with series of sixteenths (measures 7, 23) make it Scottish.

The first step was to put the melody in a good key for all three recorders. Instead of the original key of E major, I chose the key of G major with just one sharp. This key suits the ranges of the three instruments admirably. The form of the piece is rather simple, with a four-measure introduction in which the tenor has the melody in measures one and two, and then the melody is passed to the alto recorder, harmonizing first in thirds (first four beats of measure 3), then in sixths (starting with the fifth beat of measure 3, where the alto leaps up and the tenor remains in the same range because staying

a third below the alto would take it uncomfortably high). This puts the alto and tenor, on the fourth beat of measure 4, well-placed to offer harmony for the soprano as it introduces the melody after its pickup sixteenth notes. (Note the inverted G-B-D chord, at the start of measure 5 and again in measure 9.)

All of this is accomplished without duplicating any of the entrances, and allowing the phrases to be clear, with rests in the lower parts. This makes for lightness and brightness.

After the introduction, the first or "A" phrase (measures 5-8) is repeated in measures 9-12 with a slight change at the end of the phrase. In measures 13-16, the "B" phrase shows the alto harmonizing, yet supporting the melody, while the tenor sustains the harmony firmly with its steady quarter notes. The "C" phrase, measures 17-20, shows alto and tenor supporting the soprano both rhythmically and harmonically (but not overshadowing) and finally reaching a climax at the fermata (hold) in measure 20.

The trill in the soprano at this point suggests a completion of a section. Beginning in measure 21, the words suggest a refrain that is very expressive with the words, "The bluebells of Scotland, the Scottish blue bells." This appears at the last two fermatas. The melody is a repeat of the "A" phrase in measures 5-8. At this time, the rhythm in the tenor changes to a quarter note, making the harmony firmer and keeping the beat steady. The alto complements both parts, harmonizing with the soprano but not overpowering the lower part.

To make it more interesting and a bit longer, I have added a first and second ending. One suggestion, which you might like to try, is to use the introduction as an interlude and repeat as much of it as you like, perhaps using the second ending a third time.

I hope it is as much fun for all to play as it was to work out the arrangement.

June Swiger is a retired public school music teacher (grades K-12) who taught recorder to her students in various grades. In her retirement, she is involved with the composer's group in the Tuesday Musical Club. She has had an original composition performed each year since 1989. She is a member of the ARS Pittsburgh Chapter, having served as the newsletter editor.

The Scottish Blue Bells

George Barker (1812-1876)

Arranged by June R. Swiger

Moderato ♩ = 80

Soprano Recorder

Alto Recorder

Tenor Recorder

This system shows the first four measures of the piece. The Soprano Recorder part is mostly rests, with a final eighth-note pair in measure 4. The Alto Recorder part begins in measure 2 with a quarter note, followed by eighth-note pairs in measures 3 and 4. The Tenor Recorder part starts with a quarter note in measure 1 and continues with eighth-note pairs throughout the system.

5

S. Rec.

A. Rec.

T. Rec.

This system covers measures 5 through 8. The Soprano Recorder part features a melodic line with eighth-note pairs and a final quarter note with an accent. The Alto Recorder part continues with eighth-note pairs. The Tenor Recorder part maintains its eighth-note pair pattern.

9

S. Rec.

A. Rec.

T. Rec.

This system covers measures 9 through 12. The Soprano Recorder part has a melodic line with eighth-note pairs and a final quarter note with an accent. The Alto Recorder part continues with eighth-note pairs. The Tenor Recorder part maintains its eighth-note pair pattern.

13

S. Rec.

A. Rec.

T. Rec.

This system covers measures 13 through 16. The Soprano Recorder part features a melodic line with eighth-note pairs and a final quarter note with an accent. The Alto Recorder part continues with eighth-note pairs. The Tenor Recorder part maintains its eighth-note pair pattern.

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A MIDI playback of this piece is available in *Recorder On-Line* at <www.recorderonline.org>.

ARS members may make photocopies of this music for their own use.

The Scottish Blue Bells

17 tr

S. Rec.
A. Rec.
T. Rec.

21

S. Rec.
A. Rec.
T. Rec.

25 poco rall. rit.

S. Rec.
A. Rec.
T. Rec.

28 1. poco accel. 2. molto accel.

S. Rec.
A. Rec.
T. Rec.

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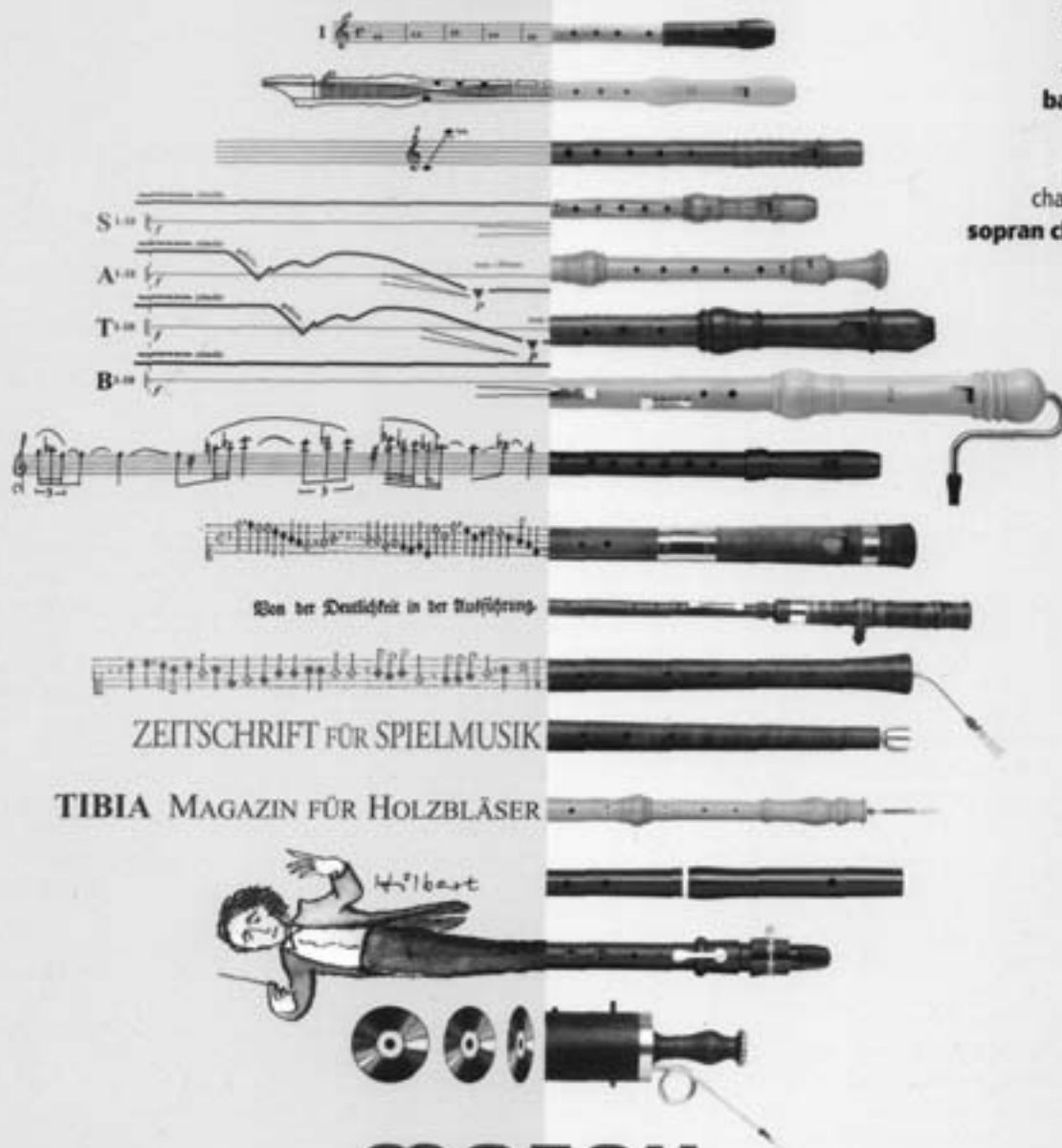


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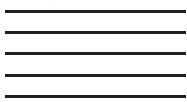
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Q & A



QUESTION: A number of recorder players wonder when to slur on the recorder.

To slur or not to slur? That's always the vexing, perplexing, and intriguing question for recorder players.

Slurring (meaning the absence of tonguing) on the recorder is so much different from slurring on other wind instruments—so difficult, so dicey—that a case could almost be made for never slurring at all; *almost*. Older recorder players were “brought up” never to pay much attention to any markings on the music, other than the notes. It's much easier not to slur at all.

However, slurs are “in” in today's recorder playing. We have discovered, on reading the treatises, that there were slurs written in and intended in 18th-century music, and there are plenty of slurs today.

Still, often a phrase is intended, rather than a true slur—and sometimes a modern composer is good enough to tell you what he wants. Hans Ulrich Staeps: “Notes under slurs are normally to be well-

connected by legato-tonguing (not slurred articulation). The last note under a slur is always to be somewhat shortened” (*Saratoga Suite*, 1966). Laurie G. Alberts: “The notes bound with solid slurs should be played truly legato, whereas those

Early on, recorder players learn the very soft tonguing that will bind notes together even though they are still tongued.

bound with dashes should be softly tongued, with more weight on the first note” (*Imitations*, 2002.) On the other hand, Hans-Martin Linde, who more or less invented the use of the word “portato” to mean what other people call “legato tonguing,” is emphatic: “All slurs are to be interpreted strictly as legato—echte

Legatobögen” (*Quartet Exercise for Recorders*, 1963).

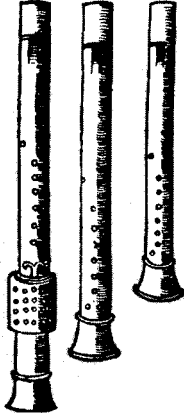
But there are many others who do not tell you anything (and many, who do not play the recorder themselves, don't know what they want); often today's performer is left to make his or her own decisions.

We who play the recorder know its peculiarities, and long slurs or slow slurs or impossible slurs do not sound good. Here the “recorder-legato,” or “legato-tonguing” (really a contradiction in terms) is the answer. Early on, recorder players learn the very soft tonguing that will bind notes together even though they are still tongued. But shorter slurs on notes of smaller values can be used—even in the music of someone like Staeps—if they are appropriate.

More and more of today's composers are writing fewer slurs and meaning them, as in the music of Patsy Rogers and Matthias Maute. If you're still stumped, as Patsy says, when you don't know what a contemporary composer wants, “call him up!” But in the long run it is one's own good judgment and experience that count. If it sounds good, do it; if it doesn't, don't!

Martha Bixler

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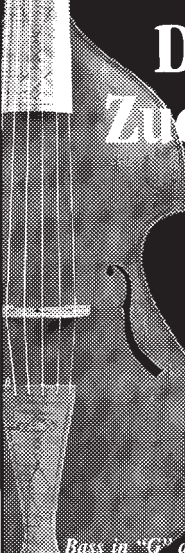
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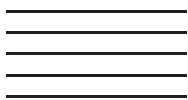
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RESPONSE



Another red light moment, submitting photos to AR,
thanks to Carolyn Peskin

Of The Recorder in Print and Red Lights

I wish to thank the *American Recorder* and David Lasocki for *The Recorder in Print* (AR, May 2003). I find it absolutely luxurious to sit in my armchair and read everything written anywhere of interest to us recorder enthusiasts. It is fascinating reading, widening our horizon and bringing us up to date.

The Signal to Practice reminded me of a similar story from when we lived in Mexico City. After playing a concert with my group, a gentleman approached us, pointing to my friend, saying "Isn't this the lady I saw playing her instrument at a red light?" Indeed it was Gerte, who kept a basket with her recorders ready on the passenger's seat. Now, Mexico City is a city of over 26 millions! On the other hand the tremendous traffic jams give one time enough to witness the weirdest things.

Regards, Lia Starer Levin



Credit where Credit is Due

The photo that illustrated the joy of amateur music-making in *The Recorder in Print* (AR, May 2003, page 15) was taken by Phil Robbins (also the author of the article on page 35, which includes one of his photos of Musique Amitié). AR appreciates the use of these two photos.

Photos submitted to AR should be at least 300dpi at dimensions large enough to allow for resizing as necessary to fit space. When possible, include the name of the photographer so that proper credit can be given.

And the Band played on

The composition "We're ARS" by Carolyn Peskin published in the January issue of *American Recorder* brought much joy and delight to me recently.

Every March I host a musical weekend for my family and friends. We have about 10 musicians and we break into various size groups for several sessions on Saturday and Sunday. We have a violin, flute, bassoon, mandolin, piano and all the recorders. On Sunday we have a recital for all the rest of friends and family. We like to have a piece at the conclusion that all can play together. So this year my two sons (one plays piano and recorders, the other, violin and mandolin) both decided that "We're ARS" would be that piece. Elsbeth

**...with much fanfare
my sons belted out the
words to the song while
the rest of us played the
piece ["We're ARS"].**

Dudey had brought that piece for her group on Saturday. So with much fanfare my sons belted out the words to the song while the rest of us played the piece. It was a glorious ending to a fabulous weekend. Thank you Carolyn for contributing to our joy!!

Carol Kinney

Member of ARS for six years—
loving every minute of it!!

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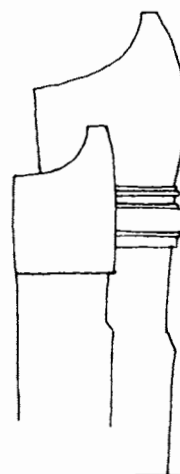
Free music

Composer Ann McKinley, whose music was reviewed in the May issue of AR (page 26) writes that free copies of some of her works are available at the web site <<http://earlymusicchicago.org/sheetmusic.htm>>. There are clear instructions for downloading each piece in either PDF or Finale MUS format (and links to download the software to access either type of file). Other music besides that written by McKinley is also posted at the site.

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

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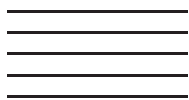
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ON THE CUTTING EDGE



Musings on the death of Luciano Berio

The death last May 27 of the great Italian composer Luciano Berio has set me thinking about the relationship of some of the previous century's major compositional figures to the recorder.

Berio had important connections to American musical life. His marriage to the American singer Cathy Berberian inspired many of his extraordinary vocal works. During the 1960s he taught at Juilliard and helped to found the Juilliard Ensemble, which remains an important component of New York City musical life.

I met Berio in the late 1960s at a dinner party in the Chicago suburbs. My friend and composition teacher at Northwestern University, Bill Karlins, had invited a select group of students and musical colleagues to come and meet the great composer, already one of the leading figures in contemporary European music along with Pierre Boulez and Karlheinz Stockhausen.

As a student composer I was eager to glean what "pearls of wisdom" I could from Berio. I hoped to get a chance to discuss his 1966 work for solo recorder, *Gesti* (published by Universal Edition) and, as luck would have it, Berio brought up the subject himself. As I recall, he talked at some length about the value of having virtuoso performers on given instruments who are committed to new music.

Years later I had the thrill of hearing Frans Brüggen perform *Gesti* on a solo recital in New York and was struck by the unique power of virtuoso performer and virtuoso composer conjoined.

Berio's series of pieces for solo instruments, the *Sequenzas*, continued this practice of creating new solo music for the finest virtuosos of the day. It seems to me that the concept of the *Sequenzas* may have grown out of the solo recorder work.

By now, of course, *Gesti* is ensconced in the modern recorder repertoire, and, although it is Berio's only work for the recorder, it is a major contribution to the repertoire. In a conversation with Matthias Maute this past June at the Boston Early Music Festival (see articles elsewhere in this issue for more Festival information), I was reminded by Matthias that many of the finest modern pieces for

recorder have come from major composers who were not themselves professional players of the instrument.

Some of my personal favorites include Makoto Shinohara's *Fragmente* for solo tenor recorder (published by Schott); the quartet *Arrangements* by Polish composer Kazimierz Serocki (Moeck Verlag); and the delightful *Eons Ago Blue* by the jazz singer and pianist Bob Dorough, recorded many years ago by the late great Bernie Krainis. Stockhausen's *Tierkreis*, or *Zodiac*, his charming cycle of 12 pieces for melody instrument solo or with accompaniment (Stockhausen-Verlag), works beautifully with recorder and guitar, or recorder and keyboard. These pieces originated as music for a set of 12 music boxes, one for each of the constellations of the zodiac.

I do not want to imply that I get no pleasure from the music of composer/performers. On the contrary, I love *Fanfare & Dance* by Bob Margolis (Manhattan Beach

The composers of our times have been generous with their musical gifts: why not enjoy such beneficence to the fullest?

Music) with its clever use of two recorders played by one player. Pete Rose has often opened his solo recital programs with *Fanfare* and it works wonderfully well in that context. I also enjoy the fine pieces that have come from the composer/players of the Amsterdam Loeki Stardust Quartet. The intimate knowledge of the instrument that such composer/players possess serves to exploit the recorder to its fullest.

But I believe that composers who are not players often serve the recorder on a higher level. By placing the conception of the piece—including structure, language, and process—above the inherent nature of the instrument, the composer expands the boundaries of instrumental technique and expression. The recorder becomes a servant of the composer's imagination, as opposed to the composer becoming a ser-

vant of the instrument, trying to bring out its best qualities and make music that is playable and convenient.

The challenges of a rigorous compositional mind can indeed be daunting. We must not forget that much of the music written late in his life by Ludwig van Beethoven—particularly the late piano sonatas and string quartets—was deemed unplayable and outlandish in its time. While this music continues to challenge us even today, it has nonetheless become standard repertoire, and first-rate performances have become routine.

Today's virtuosos of the recorder—the above-mentioned Matthias Maute, Marion Verbruggen, Dan Laurin, John Tyson, Judith Linsenberg, Aldo Abreu, and many others—have made many of the modern masterworks of the last 40 years or so standard repertoire, and I think it's time for more amateur players to take up such pieces as those mentioned above.

I'd like to make the following suggestion for non-professional recorder players.

Pick a challenging modern recorder piece (such as *Gesti*, *Fragmente*, or *Tierkreis*)—one that is beyond your current technical level but one that you enjoy hearing or that appeals to you strongly for other reasons—and commit yourself to mastering the work over a period of time. Think of the process as similar to building up physical stamina for competitive running, swimming, or bicycling, or doing weight training over a long period to build strength and improve muscle tone. Create a practice or rehearsal schedule and try to stick to it. Set realistic goals, such as mastering a section, or a page, or mastering unusual fingerings or playing techniques, and try to achieve them. Be willing to set slower tempos than specified in the score, if necessary. Work to understand the rhetoric and vocabulary of the piece, to become fluent in the composer's language. Make recordings of your practice sessions and chart your progress. Play for family and friends as you begin to make progress and try to enlist their support and enthusiasm. Perform the work and record it when mastery is achieved, even if the performance takes place in your own home.

This is a way the non-professional player can benefit from the wonder and the magic of challenging modern music. We all enjoy playing traditional-type pieces, based on pleasant melodies, regular rhythms, and familiar harmonies, but the musical diet needs to be "spiced up" with the sounds of our own era from time to time. The experience can be enhanced by learning about the composer—his or her complete works list, biography, commissions, recordings, etc.—and seeking out other pieces for serious listening.

The works of Luciano Berio are many and varied, including the *Sinfonia* for voices and orchestra, one of the finest modern "symphonies"; his opera *La Vera Storia*; the series of *Sequenzas* for solo instruments mentioned previously (all available on a boxed CD set from Deutsche Grammophon); and many highly inventive vocal works, such as *Circles* or *Folk Songs*.

I wonder how many recorder players have sought out other works by Makoto Shinohara or Bob Margolis in order to gain a fuller perspective on those composers' sound worlds.

The composers of our times have been generous with their musical gifts: why not enjoy such beneficence to the fullest?

Tim Broege <Timbroege@aol.com>

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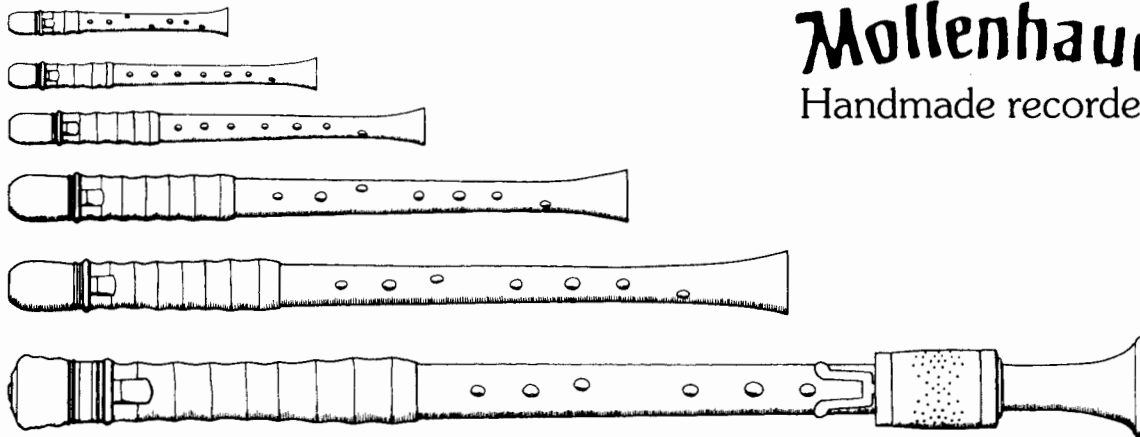
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MUSIC REVIEWS

SONATA FOR TENOR RECORDER AND KEYBOARD, BY DAVID GOLDSTEIN. Provincetown Bookshop Editions 42, 2002. T, kbd. Sc 16 pp, pt 6 pp. \$8.95.

David Goldstein has written a number of pieces for recorders, including several inventive arrangements of hymn tunes and a *Sonata for Bass Recorder and Keyboard*. This present *Sonata for Tenor Recorder and Keyboard*, like the bass sonata, addresses the relative lack of music for the larger recorder sizes. As this work makes clear, there is no reason why the tenor (or, indeed, the bass) should not have as full and varied a repertoire as the alto or soprano.

Those who have enjoyed Goldstein's work in the past will certainly want to acquire this Sonata, as will those whose first love is the tenor.

The *Sonata* is in three movements, the first a march-like Allegro, the second an Andante with the subtitle "Psalm 23," and the third a dancing 6/8 Allegro. As a whole, the work is light and compact and could perhaps more fittingly have been called a "sonatina." However, there is no lack of imagination here and, especially in the opening movement, there is to be found the lively play of musical motive that is one important aspect of a sonata texture. Indeed, while both the recorder and keyboard parts will be found to be quite comfortable by intermediate players, the musical argument is eventful enough that the music does not sound easy. The second movement, in particular, features free, recitative-like sections that are quite effective.

The style is grounded in a satisfying sense of tonality, though with a strong modal flavor and a colorful use of disso-

nance. The textures are generally rather spare, which helps, of course, with the balance between the instruments. The generic designation "keyboard" invites the use of the harpsichord as well as the piano, and while this would certainly be possible, Goldstein's judicious but meaningful use of dynamics would be most successfully realized on the piano. The recorder part, too, features carefully-placed dynamic markings as well as occasional articulation marks, but these will give no difficulty to sensitive performers.

Those who have enjoyed Goldstein's work in the past will certainly want to acquire this *Sonata*, as will those whose first love is the tenor. The music is cleanly presented with cues in the recorder part to help with the freely-written sections of the second movement.

Scott Paterson

THE ENSEMBLE COLLECTION 4: 7 PIECES FOR 3 RECORDERS AND PIANO, BY JOHN KEMBER. Schott Ed. 12669 (Magnamusic), 2001. SSA pf. Sc 30 pp, pts 8 pp. \$16.95.

The pieces in this collection represent a variety of styles, as suggested by their titles: "Tyrolean Mountain Song," "Downtown Rio," "English Folk Song," "Mississippi Blues," "Highland Fling," "An Eastern Promise," and "Spanish Nights." Each player is given an equal share of melodic interest, and all three parts are approximately equal in difficulty. The piano parts are relatively easy but are very effective in their simplicity, not getting in the way of the flow of the recorder parts and often entering into the dialogue going on between the parts.

These pieces are on the easy side of intermediate and should provide valuable ensemble experience for young or developing players. As the title indicates, this is the fourth volume of a series of books for small ensembles. The others are for a variety of different instrumental combinations like two clarinets and piano; two violins, viola or 'cello, and piano; two flutes and

piano; and two saxophones and piano.

O DU LIEBER AUGUSTIN, ARR. UWE HEGER. Noelzel Ed. N 4500 (C. F. Peters), 2001. SAT. Sc 36 pp. \$10.95.

This is a collection of folk songs, waltzes, marches, and patriotic songs from the U.S., Italy, the British Isles, France, and Germany. Most of the pieces are familiar as children's songs or tunes from folk, classical or popular sources. You might have heard them in a music class in school, sung them around the piano at home, or heard your grandmother singing them as you and your siblings gathered around her rocking chair.

Being a German publication, all stylistic and tempo indications are in German, as are the titles of any songs originating from Germany. Breath marks are indicated throughout—helpful for those new to ensemble playing as they work out the phrasing and interaction of the parts. Measure numbers are clearly indicated at the beginning of each system.

Keys are varied, with G, D, and A major predominating. (These sharp keys may intimidate beginners, but here is an opportunity to overcome these unfounded fears with relatively easy, semi-familiar material.) Also, of the 26 pieces, there is one each in C major and C minor, four in F major, and one in B \flat major.

Advanced beginners or lower intermediate players will enjoy these arrangements, as ranges are conservative for all instruments. The alto part usually goes no higher than C above the staff, but it reaches D and E \flat above the staff on one or two occasions. The soprano and tenor parts stay in the staff, as a rule, with the soprano going to high A only a couple of times.

This is a really fun collection of well-known songs from around the world, interestingly arranged. They will provide much enjoyment as an introduction to ensemble playing in a variety of different keys.

Bill Linthwaite

FIVE THREE-PART SONGS FROM THE TIME OF HENRY VIII, BY ROBERT FAYRFAX, TURGES, AND ANONYMOUS, ED. GREG LEWIN. Hawthorns Music EE 12 (Magnamusic), 2002. Various instruments (3 parts). Sc 24 pp, pts 7 pp. \$13.50.

TWO TUDOR ANTHEMS, BY WILLIAM BYRD AND THOMAS TALLIS, ED. GREG LEWIN. Hawthorns Music RS 102 (Magnamusic), 2002. SATB. Sc 4 pp, pts 2 pp each. \$8.

O MORTAL MAN, BY THOMAS WEELKES, ED. GREG LEWIN. Hawthorns Music RA 164 (Magnamusic), 2002. SAATB. Sc 8 pp, pts 1 p each. \$9.50.

ALMIGHTY AND EVERLASTING GOD, BY ORLANDO GIBBONS, ED. GREG LEWIN. Hawthorns Music RS 104 (Magnamusic), 2002. SATB. Sc 4 pp, pts 1 p each. \$8.

For many, English consort music represents the pinnacle of compositions from the late Renaissance. The high quality of this instrumental music has unfortunately overshadowed the vast amount of vocal music, both sacred and secular, from the same era.

Recently this lode has been mined by the British music publishers London Pro Musica and Hawthorns Music. These publications from Hawthorns are a cross-section of English Renaissance vocal music, from early 16th-century songs to Jacobean-era anthems, a span of over a hundred years.

Chronologically, the earliest music reviewed here is from the so-called *Fayrfax Manuscript*. Robert Fayrfax (c.1484-c.1521) was a court composer to King Henry VII and his son Henry VIII. These

songs by Fayrfax and others are all somewhat Medieval in style, being in three parts with many challenging rhythmic eccentricities. Unlike many recent Hawthorns editions, this one is not specifically aimed at recorder players. Consistent with the publisher's practice, there is no indication of original clefs, keys, note values, or any editorial changes that Lewin may have employed.

For those who may be put off by Byrd's more intimidating consort music, this piece is a good introduction to his works.

Byrd (c.1540-1623) and Tallis (c.1505-1585) were two of the dominant figures in English church music. Tallis served as a Gentleman of the Chapel Royal during the reigns of Henry VIII and Elizabeth I. It is possible that Byrd studied under Tallis as a boy at the Chapel Royal, since the two men maintained a relationship later in life. Byrd was witness to both Tallis's and his wife's wills, and in 1575 Queen Elizabeth granted the two men the exclusive right (a patent) to print and publish music. Byrd's music was held in such high esteem during his lifetime that he was able to remain an unapologetic and successful Catholic composer in a time when Catholics were openly persecuted.

These anthems (an anthem was an English motet) are very short. The Tallis "Verily, Verily I Say Unto You" is barely 35 measures, while the Byrd "Sacerdotes Domini incensum et panes offerunt" is 26

measures.

The Tallis piece is the easier of the two, mostly moving homophonically, while the Byrd anthem is more contrapuntal, but still within the range of an intermediate recorder consort. For those who may be put off by Byrd's more intimidating consort music, this piece is a good introduction to his works, and Tallis's music is very underplayed (almost admired from afar), so this publication is most welcome.

However, there are problems in the editing. For instance, the texts are included, but only on the back cover and not as an underlay. For instrumentalists playing vocal music, text underlay is a real necessity since it helps with phrasing. Also, the parts labeled "Descant" and "Treble" in the Tallis piece lie quite low and would sound better played on an alto recorder (up an octave) and a tenor.

Thomas Weelkes (c.1576-c.1623) was

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

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one of the very best of the English madrigal composers, considered by many scholars to rank with Wilbye—and “O Mortal Man” is one of his best compositions. It retains a profound gravity throughout that reminds one of Dowland. However, this edition also has a few problems that require some effort on the part of the player to overcome. First, this piece, like the Byrd anthem above, has a key signature of two sharps, signaling a possible transposition. If so, the probable reason was to adapt it to the ranges of the recorders. This key signature, however, requires care in tuning, especially when a C# appears in the soprano part, as this note seems to drift sharp in most beginning and intermediate ensembles. Also, the lack of beaming, common in vocal editions, makes the “Of faith and fear” section, particularly, a challenge for recorder players. This being said, the quality of the music is such that it makes any effort well-rewarded in the end.

Orlando Gibbons (c.1583-1625) was

primarily a church composer during his lifetime, but today he is probably best-known for his virtuosic keyboard music, such as that found in the *Fitzwilliam Virginal Book*. Also, viol players recognize Gibbons for his magnificent fantasias for five and six players. The range of his viol

Gibbons, like Byrd, never seems long-winded and condenses a great deal of musical content in a surprisingly short space.

parts is usually so wide that it prevents a good transcription for recorders, so this transcription of vocal music is especially welcome.

As is the case with the Byrd and Tallis pieces (above), this anthem is regrettably short. But Gibbons, like Byrd, never seems long-winded and condenses a great deal of musical content in a surprisingly short space. As with the Weelkes, the beaming is aimed at singers, presumably so that recorder players and singers could play this piece together.

Although I take issue with many of Lewin’s editorial practices, I cannot fault his musical tastes. All the pieces in these editions are worth the work, but I wished that the Tallis, Byrd, and Gibbons pieces had all been longer. My personal favorites are “O Mortal Man” by Weelkes and “The Day Day Dawes” from *Five Three-part Songs*.

Frank Cone

binning Italian and French styles to form the synthesis that became late-Baroque German style.

Lagrima dolorosa is a cantata for bass voice, two alto recorders, and basso continuo. It is in five short movements: three arias and two recitatives. The overall form has a certain symmetry to it: the first and last arias share meter and style while the second provides contrast, and all are glued together by the powerful recitatives placed among them. The recorder parts are essential components of the contrapuntal structure, not *ad libitum* additions. They interweave with the voice part throughout the three arias—demonstrating Steffani’s superior command of counterpoint for which he became renowned—and the recorders rest during the recitatives.

This work requires advanced vocal skills and intermediate recorder technique. A deep understanding of the stylistic issues of the music and the performance practices of its era is essential. Except for an excellent continuo realization by Lajos Rovatkay, this edition presents the original work without editorial additions.

The publication is of the highest quality, as we’ve come to expect from Moeck. A German translation of the Italian text is provided, and biographical notes are given

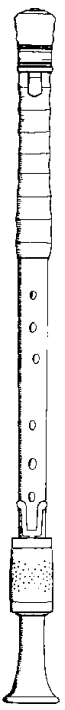
By the late 17th century, the cantata had eclipsed the madrigal as the principal secular vocal form.

in German, English, and French. The lack of an English translation of the text is the only deficit of this fine publication.

Lagrima dolorosa is a work of the highest rank that deserves a prominent place on any program that features Baroque vocal music.

UNE JEUNE PUCELLE (1575), ANON., ARR. J.A. LOUX AND J.R. PHELPS. Loux LTM 12 (Magnamusic), 2001. High voice and kbd, or rec, viol, or str quintet with opt. perc. Sc 8 pp, vocal sc 4 pp, 5 pts 1 p each. \$8.75.

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in the musical idioms of succeeding generations. "Une jeune pucelle" ("There Was a Lovely Maiden") is one such tune. It began life in the 16th century in both sacred and profane settings, was pressed into service as a German chorale, was used by the 17th-century composer Eustache du Caurroy as the subject for a set of viol fantasies, found its way into the famous *Messe de minuit sur des airs de Noël* of Marc-Antoine Charpentier, and surfaced in the 19th century as a May song. Its most recent incarnation is in Jordi Savall's wonderful score for *Tous les matins du monde*, the 1991 film biography of Marin Marais.

The present edition is a setting of a French poem in strophic form, with English translation, that recounts the Annunciation of the Virgin Mary. Its first four verses tell the familiar story, and the fifth caps the work with the opening phrases of the Magnificat. The tune is taken from a late 16th-century source and arranged with a modern, hymn-like harmonization for voice and keyboard or five-part recorder or string consort.

A full score, a set of parts, and a vocal score are provided, all well laid-out and easy to read. The only deficit of this publi-

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MUSIC REVIEWS (cont.)

ation is the lack of a preface and performance notes. At the very least, performers would benefit from knowing a little of the historical background of the music and text.

This work is perfect for use in a church service or for informal consort playing.

MOTET: CANTATE DOMINO (1706), BY ANDRE CAMBRA, ED. MAURICE C. WHITNEY. Loux LPM 69A (Magnamusic), 2000. 2 sop voices, bc, and opt SATB rec. Rec sc 4 pp, 3 vocal sc 8 pp each, 5 pts 1-2 pp each. \$14.95.

Andre Campra (1660-1744) is a towering figure of late Baroque French music, particularly in the fields of opera and church music. He was a prolific composer, who held the post of master of music at several prominent churches, including Notre Dame Cathedral in Paris, until the siren song of the stage lured him away. He never gave up composing for the church, however, and left a large body of sacred music that spanned his entire career.

The present work is a setting of the opening verses of Psalm 149 for two sopranos and basso continuo with optional recorder quartet from Campra's *Motets...livre quartrième*, published in 1706 and 1734. It is a revision of a motet published in his *Motets...livre second* of 1699. The revised version is simpler in form than the original and exhibits a bit of the Italian influence that became a prominent feature of Campra's later works. It is a melodious single movement in quick tempo with a brief recitative near the end.

This publication is a performance edition, not a critical edition. It contains tempo markings, slurs, dynamics, and other expression markings that are not distinguished as editorial additions, but which many musicians will find helpful.

In other words, it is for performers, not scholars. In fact, it is impossible to determine which of the recorder parts are original and which were added by the arranger to fill out the ensemble.

It is a wonderful work, however, that makes only modest technical demands of the performers and is suited for both the church and the recital hall.

Thomas Cirtin

TULERUNT DOMINUM A 8, BY **ASCANIO TROMBETTI**. London Pro Musica LPM ADC87 (Magnamusic), 2001. SATB + SATB (or gB). Sc 8 pp, pts 1 p. \$8.50.

SALVE REGINA A 8, BY **ASCANIO TROMBETTI**. London Pro Musica LPM ADC88 (Magnamusic), 2001. SATB + ATTB. Sc 8 pp, pts 1 p. \$8.50.

EIN FESTE BURG A 8 (1620), BY **SAMUEL SCHEIDT**. London Pro Musica LPM ADC97 (Magnamusic), 2001. SATB + SATB (or STTB). Sc 14 pp, pts 2 pp. \$10.50.

These three pieces are part of the London Pro Musica series of music for two choirs entitled "A due cori." The series contains nearly 100 late Renaissance works, usually for eight voices and usually by Italian composers. Editing is of uniformly high quality, and the pieces are delightful to play.

Polychoral composition developed to take advantage of the architectural features of spaces such as St. Mark's Basilica in Venice. Performing these works with a physical distance between the two choirs can enhance the stereo effect. Since some entrances are homophonic and others are staggered polyphony, and since the parts do not have cues, a conductor is suggested. Finding the right tempo is important,

counted in the original half notes.

The range of each part is narrow, so instrumentation is easy to mix: recorders, crumhorns, cornetti, strings, and voices. Duplicate parts in alto clef are included. Parts lie low in the recorder ranges, making them ideal for Renaissance wide-bore instruments. English translations are provided for the original Latin or German.

Trombetti worked in Bologna as a wind performer and composer. His *Salve Regina* is from *Il Primo Libro de Motetti* (for 5-12 voices), published in Venice in 1589. Its

Performing these works with a physical distance between the two choirs can enhance the stereo effect.

text is a plea to Mary. *Tulerunt dominum*, on a joyful Easter text, is the most rhythmically complex of the three pieces reviewed here, and it was the favorite of my play-through group. The Bassus part descends twice to low E, but bass recorders can easily take those notes up an octave, or the part can be played on a great bass. Text underlay is good, but I would move one

syllable in measures 25 and 54 of the Sextus I part.

Scheidt's *Ein feste Burg* is based on the well-known melody. Compared to the Italian pieces, it is more "vertical," therefore more useful for a tuning exercise. One small error is the measure number 46 in the Cantus II part, which should be 48. The alto has a low E in measure 32—either trade one note with the tenor part, or play this whole alto part on a tenor recorder. If the bass plays measure 77 up, it will still be below the tenor part.

These are good. Buy them, buy them all.

Patrick O'Malley

LABERINTOS, BY **STEFAN THOMAS**. Moeck 1600 (Magnamusic), 2002. T, soprano voice, violin. 3 sc, 13 pp each. \$25.

Other than the fact that they are all serious and difficult, Stefan Thomas's recorder works are quite different from each other in their musical direction. Thomas initially gained fame in the recorder world through his composition *Veränderungen*, a minimalist piece for three bass recorders. It was premiered by Trio Dirito, a group that is not well-known here but has been widely heralded in Europe after winning the International



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MUSIC REVIEWS (cont.)

Recorder Competition at Calw. Subsequently, the Calw competition itself commissioned Thomas to write *Drei Bagatellen* for solo tenor, arguably the most difficult recorder piece extant (certainly one of the hardest). The post-Anton Webern contours of this work bear no trace of a minimal music influence. Thomas has also written a rhythmically stirring work for four tenor recorders called *Inherent Patterns*. Its dynamism springs from ideas that have been abstracted from African drum ensemble practices.

Laberintos (Labyrinths) is esthetically linked to the central European expressionist (one could make a case for late Romantic) tradition. It is a setting of three poems by Jorge Luis Borges in a dissonant atonal language. Most complex are its rhythmic formations, which border on highly-controlled simultaneity. Concerning the first movement, "Al Esperjo" (To the Mirror), Thomas states, "...canonical structures of all sorts play an important role." This is misleading if taken literally. What really happens is that the three musicians often perform variants of the same material at the same time. In the long view the music gradually progresses from short events to a more continuous through-composition.

The second movement, "Laberinto," is generically similar to the first—but with different material, of course. There is generally less of a connection between the individual parts, and the overall form is arc-like, with sparse gestures at the beginning and end. In one section—measures 70-76—the voice drops out and the recorder and violin engage in a a repetitive *perpetuum mobile*.

More consistently repetitious is the third movement, "El Suicida." Death is portrayed by a gradually narrower tessitura in all three parts and, in the last seven measures, the use of quartertones to produce even more range restriction.

The edition is beautifully printed and has instructions in English, German, and French. It contains three copies of the score printed in file form. Playing this music requires consummate professionals.

Pete Rose

BOSTON EARLY MUSIC FESTIVAL (cont.)

Daphna Mor explains how a harpsichord produces sound to young concertgoer and aspiring pianist Evan Uhlig



chiffs in the dramatic east . green . spring of Maki Ishii earned two bows.

“A Lovers Quarrel” was the subtitle of the final segment of mostly two-part inventions of J.S. Bach (mixed with a few pieces by his contemporaries), played by **Sarah Cantor** with gambist Angus Lansing. The syncopated rhythms of *Invention No. 6 in E Major* seemed the most demanding to keep together, as the two phrased as one and assembled its parts like an intricate puzzle.

It’s always refreshing to see a performer so obviously enjoying herself, frequently smiling, as was the case with **Daphna Mor** in the afternoon performance by **The Telemann Ensemble**. Playing easily and embellishing musically, she opened with the favorite *Sonata No. 4 in F Major* of G. F. Handel. Switching to a Yoav Ran Renaissance soprano for Frescobaldi canzonas, her fast articulation was crisp, while slow passages employed plaintive pitch-bending at cadences.

The inaugural concert by **The Three Cities Ensemble** tried to cram an unexpected 30 people into a hot Park Plaza Hotel meeting room. Despite sweat beading on their faces, traversi players **Paul Jacobson** and **Sandra Miller** were well in tune at cadences, coordinating especially nicely their scale passages in the Double de la Gavotte movement of *Suite in A Minor* of Louis Couperin.



During a dash to an overlapping master class by **Matthias Maute** at Emmanuel Church, much of the crowd from an earlier parade remained on the streets, while a bagpiper serenaded guests leaving a wedding at an Arlington St. church.

In the master class, the renowned recorder and flute virtuoso (and composer) showed himself to be a master teacher as well. He took four talented young people—**Alicia Kravitz**, **Dalia Gibson**, **David Giusti**, and **Kara Ciezki**—and, in a half-hour for each, encouraged, gently criticized, and gave each something important to consider in playing.

During a dash to an overlapping master class by **Matthias Maute** at Emmanuel Church, much of the crowd from an earlier parade remained on the streets, while a bagpiper serenaded guests leaving a wedding at an Arlington St. church.



To Kravitz (*above*), playing Telemann, he suggested that she “tell the story” of her piece, and find her own “inner ballet,” explaining that Telemann was a master of Baroque rhetoric and that one should always concentrate on his affect and mood.

He helped Gibson, playing Bach with an over-active vibrato likely caused by nerves, to relax by playing echo-style question and answer with her, then gently persuading her to improvise. Maute also made basic statements about playing with vibrato—that it is not created with one’s diaphragm, and giving suggestions about how to learn to control it.

From Giusti (*left*), playing a Telemann *Fantasia*, Maute coaxed some exciting playing by example: using imagery such as a slamming door when sudden rests interrupted the music, with the audience clapping hands as the door slammed.

Ciezki performed a movement from a Bach violin sonata. To her, Maute suggested how to get dynamics on the instrument and to control vibrato without

changing pitch. Her fine playing was noticeably enhanced by his coaching.

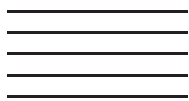
Throughout the afternoon Maute’s good humor and engaging manner made him a hit with all, while he provided new insights into recorder playing.



The Festival still wasn’t over, although the events of June 15 were fewer. A breakfast discussion allowed ARS chapter leaders to discuss issues facing their diverse groups, and many stayed for a recorder play-in (*above*) after the roundtable—allowing them to go straight to the previously-described REBEL performance to end a busy several days.

Gail Nickless with contributions from Martha Bixler, Carolyn Peskin and William Stickney

CHAPTERS & CONSORTS



*Chapters celebrate Play-the-Recorder Month,
meet for music and wine at Wiederkehr*

On the last Saturday in May, members of the two Arkansas ARS chapters gathered for the third time at the Wiederkehr Winery in Altus, AR, to enjoy a day of playing and socializing. Seven members of the **Aeolus Recorder Konsort** of Little Rock and 10 members of the **Bella Vista Recorder Consort** attended. Group playing was led by Laurine Williams of Little Rock, and Bill Rees and Charles Whitford of Bella Vista. The group included the whole range of recorders, from soprano to contra bass, as well as one viol and a few “louds”—cornetto and crumhorns.

Highlighting the day was Peter Seibert's *Piece for Ten Basses (or Ten Tenors)* played by 12 basses, including great and contra—a rich sound indeed. Other features were two pieces arranged by Hildegard Erle of Bella Vista: *Arkansas Traveler* and *Country Gardens*. In addition, the group played Bach, Handel, and several double-choir pieces.

The winery, located halfway between the two chapter centers, provided an appropriate room for playing at no charge, and all enjoyed lunch there. Plans are already in place to continue this tradition of an annual joint meeting, despite being geographically separated.

The **New York Recorder Guild** held its annual day-long workshop on April 27, a spring day perfect for a theme of “Madrigalia.” John DeLucia, music director for the NYRG, selected workshop instructors who have strong vocal credentials, as well as recorder expertise: **Karen Snowberg** of the Westchester (NY) Recorder Guild, **Sheila Beardslee** of the Boston (MA) Recorder Society-West, **Larry Lipnik** of several early music groups including Lionheart and Parthenia, and **Larry Zukof**, director of the New Haven (CT) Neighborhood Music School.

Music played included Juan del Encina's *Una Sañosa Porfia*, a haunting villancico from the very early 16th century, and *La Negrina*, a polyphonic work by Mateo Flechena from 1581; two madrigals of Monteverdi—*Anima Mia* with a text from

Play-the-Recorder Month 2003

A number of ARS chapters and individuals participated in Play-the-Recorder Month (PtRM) during March 2003. So many reports of great activities around the world were submitted that it was a nearly impossible task for the Chapters and Consorts Committee to choose among them, but they felt that several of the entrants were especially noteworthy.

The top prize-winner in the “Most Imaginative PtRM Activity” contest was the **Birmingham (AL) Chapter**, which received a selection of recorder music from **Magnamusic Distributors, Inc.** The Birmingham Chapter sponsored a play-in on Play-the-Recorder Day, March 8, plus four other concerts and a workshop during March. Beginning players participated in several of the concerts, and chapter members promoted ARS membership, sold ARS pins and distributed other items. Players from the chapter gave performances in Kentucky and Mississippi as well as Birmingham (*photo at right of Birmingham quartet, Quadrille; 1 to r: Janice Williams, Steve Calvert, Connie LaMonte, Muriel Teague*).



Featured on two Birmingham concerts was the San Francisco-based Farallon Quartet, whose programs included the regional premiere of *The Abacus* by Andrew Levy, a 15-year-old composer and former ARS President's Scholarship recipient. Members of the Farallon Quartet also presented a weekend workshop for all levels of recorder players.

Several other chapters were awarded runner-up prizes for their imaginative programs. The **Ann Arbor (MI) Recorder Society** performed in the Japan Cultural Festival at the University of Michigan, playing a mixture of traditional and modern Japanese music. They won a Yamaha bass recorder from the **Von Huene Workshop**.

The **Westchester (NY) Recorder Guild** received a set of recorder music from the **Boulder Early Music Shop** for its several PtRM events, including running a mini-workshop coached by the Amsterdam Loeki Stardust Quartet (after which ALSQ left in a rainstorm to drive two hours to their next-day concert location). Chapter members also played at a service at Emanuel Lutheran Church in appreciation for the church allowing them free use of the facility for meetings and concerts. A January visit by a reporter from the *New York Times* resulted in a feature article in the Westchester section of the *Times* on March 2—just in time to announce the chapter's PtRM activities.

The **Navesink (NJ) Chapter** presented a program at a Borders Bookstore that included children ages 8-11 and adults. Using a full consort from soprano to great bass, their program covered Renaissance and Baroque to new music and folk-tune arrangements. The use of an Israeli dumbek and a Turkish drum enhanced the ethnic tunes.

Both the Navesink Chapter and **Recorders Northcoast (CA)** received a soprano and alto recorder set from **Courtly Music Unlimited**.

Northcoast's concert included the use of harpsichord, guitar, crumhorn, harp, dulcimer, dumbek and drum plus the full range of recorders. An improvisational troupe presented a loosely-Elizabethan humorous performance. Northcoast continued its PtRM activities with a workshop led by Eileen Hadidian, and concluded by participating in a traditional Irish Ceili at the Humboldt Folklife Center in Arcata, CA.

The ARS chapter with the largest percentage increase in membership during March



was the **Northwinds Recorder Society** of Petoskey, MI. Northwinds received a selection of recorder music from the **Boulder Early Music Shop**. Other chapters worthy of mention are the **Phoenix (AZ)** and **Toledo (OH) Chapters**, which also reported significant percentage increases in membership.

A special individual prize-winner was **Allison Hutton** of Australia. Allison was honored for her entry in the “Most Imaginative Use of ‘We’re ARS,’” the theme song written by Carolyn Peskin for this year’s Play-the-Recorder Day. Allison traveled to the remote northwest coast of Western Australia to join her folk band for an event designed to encourage people to get out and exercise with their dogs! For her impromptu performance in the outback, Allison won a selection of recorder music from **Arcadian Press**.

During Play-the-Recorder Month, a number of chapters hosted workshops. The **Aeolus Recorder Konsort (AR)** welcomed Martha Bixler (*holding cornetto, fourth from right in photo at right*) for her second workshop visit, and also welcomed participants from four states to their workshop—held on Play-the-Recorder Day, affording a timely group rendition of “We’re ARS.”



San Diego County (CA) Recorder Society took advantage of Marion Verbruggen’s nearby concert to schedule her for a workshop.

The **Washington (D.C.) Recorder Society** hosted a two-day workshop, at which Gwyn Roberts chose music to be played as closely as possible to the sound of the human voice. Roberts also worked on hand position, stressing that the left hand carries no weight, and on abdominal breathing with the throat relaxed.

A mini-workshop entitled “Feast Française” was the fare for the **Rockland (NY) Recorder Society**. Led by Carol Leibman, the morning included a menu of music by Guillaume de Machaut, Josquin Desprès and Claude Gervaise—plus a menu of croissants and brie as snacks. **Hawaii Chapter** members celebrated with a different treat—bubble tea, a flavored juice/tea with balls of tapioca. Workshop leader Valerie Horst (*wearing lei, back left in photo at left; members hold “We’re ARS” and bubble tea*) led participants in a variety of challenging pieces plus “We’re ARS.”



Moss Bay (WA) Recorder Society’s March meeting opened with “We’re ARS” led by ARS

Honorary Vice President Wini Jaeger. **Montreal (PQ) Recorder Society** featured “We’re ARS” in a French translation. **West Michigan Recorder Ensemble** squeaked in a March 29 play-in, led by early music businessman Gerhart Schmeltekopf of Chicago, IL.

The **Fort Collins (CO) Recorder Society** braved a massive blizzard to gather at a member’s house (*photo at right*). During March they also played for a Presbyterian Silver Tea, a Methodist women’s meeting, and joined **Boulder (CO) Chapter** members for a program at Borders Bookstore.

The **Hudson Mohawk (NY) Recorder Society** took the occasion of PtRM to reflect on the life of one of the group’s deceased members. Connie Rowley passed away three years ago at the age of 85, after an active life filled with adventure, education and music—still teaching at the Cossackie Correctional Facility right up to her death. Her family had donated Connie’s music collection to the chapter, which used its March meeting to go through her music and remember the help Connie had given to struggling members. The chapter hopes to make this a yearly meeting theme.



The **New Orleans (LA) Early Music Society** presented a joint two-hour concert with students from **Ursuline Academy Middle School**, the oldest continuously operating school for girls in the U.S. and also the only school in Louisiana with a music program teaching SATB recorders. (The school owns 14 complete Yamaha consorts, plus extra instruments to loan to students each fall!) The chapter and school performed separately and together in small and large groups, choosing some music from Sweet Pipes and Beatin’ Path publications used by the school’s fifth and sixth grade students. About 60 players participated (*photo at left*).



The **Society for Early Music of Northern Maryland**, having been unable to secure a concert venue to continue its tradition of presenting a PtRM concert, instead played at two churches. One was the oldest church in Baltimore—Old Otterbein Methodist Church, built in 1785 when recorders were popular! The dozen chapter members playing at each church offered almost the same program: a J.S. Bach chorale as prelude, music by Niccolò Zingarelli, Moravian composer G. D. Cruse, Daniel Speer and Johann Pachelbel, plus accompaniments to hymns.

Greater Cleveland (OH) Chapter gave its third annual PtRM concert at Joseph-Beth Booksellers, publicized by its local classical music radio station—which also featured recorder music throughout March. **Princeton (NJ) Recorder Society** members were given

an easy way to promote their annual performance at Marketfair: a half-page strip, containing three announcements (like large business cards), was mailed with the chapter newsletter. Members were asked to share these handouts with friends and co-workers.

Over a dozen members of the **Tucson (AZ) Recorder Society** mounted an outreach effort during March, participating in recorder demonstrations in five local elementary schools and reaching as many as 500 school children.

Other chapters and individuals who are worthy of special mention are the **Rio Grande (NM/TX) Chapter**, **Carol Kinney**, **Eastern Connecticut Recorder Society**, **Atlanta (GA) Recorder Society**, **Metropolitan Detroit (MI) Recorder Society**, **Brandywine (DE) Chapter**, **Colorado Springs (CO) Recorder Society**, **Sacramento (CA) Recorder Society**, **South Bay (CA) Recorder Society**, **Sarasota (FL) Chapter**, **Twin Cities (MN) Recorder Guild**, and the **Boston (MA) Recorder Society**.

Thank you to everyone who participated in 2003. Start planning now for an exciting Play-the-Recorder Month 2004 next March!

perhaps the “hottest” poetic drama of the 17th century, Guarini’s *Il Pastor Fido*, and *Lucia Serene e Chiara*; and finally two Byrd pieces—an instrumental fantasia followed with *The Fair Young Virgin*.

The year-long celebration of the 35th anniversary of the **Greater Cleveland (OH) Chapter** ended with its May concert, which included some of the earliest and latest acquisitions in the chapter’s library.

The Cleveland Chapter’s annual spring workshop, held in April and led by Patricia Petersen, took 16 “travelers” through music of Scotland, Denmark, Portugal, Czechoslovakia, Poland and Russia. The latter Eastern European selections included a five-voice 16th-century “Kyrie” by Polish composer Jiri Richnovsky; a five-voice motet by the best-known Bohemian Renaissance composer, Jakob Handl; a mixed bag of other Polish selections including a four-voice motet by Waclaw Szamotoul (employing Netherlandish imitative polyphony), a late 16th-century homophonic Psalm setting by Mikolaj Gomolka, and a five-voice early 17th-century motet by Mikolaj Zielenski that included three-voice “high” and “low” choir passages; and an exuberant song of praise by Nikolai Diletsky, a Ukrainian composer.

Sacre Bleu! AROW Shines in an All-French Concert

Under Richard Geisler, the **American Recorder Orchestra of the West (AROW)** performed a June pair of concerts of French music from the 13th-20th centuries in Davis and Oakland, CA. The 16 members of the ensemble, playing recorders of all sizes, come from communities throughout northern California. The group often plays four-part music, enhanced by an extended palette of tone colors created by combining larger and smaller sizes, and using contrast between soloists and multiple players on a part.

The concert opened with a nod to the French Baroque, with *Te Deum: Fanfare & Rondeau* by Marc-Antoine Charpentier, followed by Geisler’s creative arrangement of Michel Corrette’s *La Servante au bon tabac*. Using different pairings of recorder sizes, the simple folk tune was transformed into an engaging game of “Hot Potato” (*pomme de terre chaud?*) as the tune was tossed around the group with varying accompaniments.

The concert moved to an arrangement of the late-19th-century *Prelude & Fugue in D Minor for Organ* of Camille Saint-Saëns. This difficult work showed how far Geisler has brought the orchestra’s ensemble skills. Several passages required multiple players to masquerade as two hands on a keyboard, keeping melodic lines moving seamlessly.

The orchestra treated the audience to 19th- and 20th-century works by Erik Satie, Claude Debussy and Francis Poulenc, plus earlier music by Jacques Arcadelt (*Margot, labourez les vignes*, printed in the March issue of AR) and Thoinot Arbeau. Its last burst of energy was “The Toreador Song” from Georges Bizet’s opera *Carmen*. An encore removed any remaining melancholy—the well-known *Can-Can* by Offenbach; the players could almost cover Geisler’s 18-part version, but the two missing parts didn’t detract.

The ending hint of Spain also hinted at next season, when AROW embarks on a six-month “Medieval Pilgrimage” to the 12th century and the beginnings of Western music. The journey will start with plainsong of Hildegard von Bingen, then proceed to Leonin and Perotin at Chartres Cathedral in France, and the beginnings of polyphony in organum (a form of harmonization, used c.900-1200 A.D., in which up to three extra parts move in parallel to the melody). The ultimate destination—a program of Spanish music before 1550, featuring cantigas of Santa Maria and works by Francisco Guerrero—will include side trips to visit polyphonic songs of Guillaume de Machaut, English kings who also composed (Richard I “the Lionhearted,” Henry IV and Henry VIII), plus anonymous Italian, French and English songs and dances.

Glen Shannon



San Francisco Recorder Group
(Photo by Lloyd Hryciw)

Recorders and Voices Team Up

A weekend in April saw the first-time pairing of the **San Francisco (CA) Recorder Group (SFRG)** and **Loose Canons**, a women’s world song ensemble, for two free concerts in San Francisco. Most members of the recorder ensemble are also members of the newly-formed **San Francisco ARS Chapter** or of the **East Bay Recorder Society**.

After hearing the Loose Canons in November 2002, SFRG member Noemi Shenquerman suggested to Greta Hryciw the idea of a joint concert by the two groups. The idea appealed to Greta, a member of both SFRG and Loose Canons, and the concept was presented to the recorders and the singers at their respective meetings. After considerable discussion, dates and venues were decided, and music chosen carefully. With such divergent repertoires, it was quite a puzzle to solve. Both groups agreed they wanted at least two pieces to perform together.

Though there was only one full rehearsal with both groups in attendance, the resulting 90-minute program was delightful. The combined groups opened with Thomas Morley’s madrigal *Sing We and Chant It*—the singers starting a *capella* with repeats played by the recorders, and all joining for the final verse. The recorders then played music by Holborne, Weelkes, Pinto (*Beata Virgo*, with three members of the recorder group singing the words), and Josquin’s *Ave Maria* quartet; and later played Andrea Gabrieli’s *Canzona* arranged for recorders, crumhorns, and dulcian, duets by Layolle and Giamberti, plus a recorder orchestra version of the syncopated “Agnus Dei” from the *Barcelona Mass*.

Selections by the Canons were *Il est Bel et Bon* by Passerau; *Kangding Love Song* in Chinese; a beautiful Russian folk song solo by soprano Jonnie Pekelny; Canons director Jillian Tallmer singing the heartbreaking *Papyrosen* in Yiddish; the uplifting, appropriately canonic, *Sing all Ye Joyful* and *The Road is Calling* (cleverly combined for Loose Canons by Jillian), a Ukrainian song called *Pysanyj Kamin*; a Japanese children’s song, *Hotaru Koi*; Rossini’s charming farce, *Duetto Buffo di Due Gatti*; and a spooky Chilean lullaby, *La Luna Se Enoja*, followed by an arrangement of *All the Pretty Little Horses*.

The finale was a Greta Hryciw’s arrangement of the Shaker melody *Simple Gifts*, as adapted by Aaron Copland.

Greta Hryciw

MORE PLAY-THE-RECORDER MONTH REPORTS



All Roads lead to...Flanders

The Recorder Society of Long Island hosted a two-day workshop in March, featuring the Flanders Quartet—a perfect way to celebrate Play-the-Recorder Month!

On the south shore of Long Island, the Siena Spirituality Center in Watermill, NY (near Flanders,

NY, as shown in photo), provided an idyllic setting for a tranquil, yet focused, experience. The center, owned by Dominican Sisters, is now a retreat and conference center.

Over 30 participants were placed in small groups, allowing for exploration of double-choir and eight-part music under the expert eyes and ears of the Flanders members. Each group of players spent 75 minutes each day with each of the quartet. Topics covered included caring for wooden recorders (a little scary for those who don't routinely take out blocks and clean recorders with a toothbrush); using breath and fingers, with some useful exercises for production of vibrato; and the great value of silence and contemplation in playing music. Music played included J.S. Bach's *Brandenburg Concerto No. 2* set for recorders (mercifully at a pace we could more-or-less manage); his *Komme, Jesu, Komme*; double-choir music of Giovanni Picchi, a contemporary of Claudio Monteverdi; a modern work by Willem Wander van Nieuwerkerk; and a double-choir work by William Brade.

Saturday evening brought a "double treat" concert, with The New Amsterdam Trio (Rachel Begley, Daphna Mor and Tricia van Oers) opening for the Flanders Quartet. The quartet gave an eloquent performance of settings of music of Bach, making full use of low choir instruments including great bass in C and contra bass. *Contrapunctus II* from *Art of Fuge*, BWV 1080, was followed by Joris van Goethem's arrangements of *Vater unser im Himmelreich*, BWV 737, and *Fuga in A*, BWV 543. They closed the set with Bart Spanhove's arrangement of the Bach *Concerto in A*, BWV 596 (after Vivaldi's op. 3, no. 11). Those familiar with the group's Bach CD would anticipate flawless playing, perfect intonation, excellent choices of articulation and a deep empathy with the spirit of Bach's music—but to experience the sound of the group in person was a near-religious experience, in harmony with the setting of the spirituality center itself.

Nancy M. Tooney



The Pilgrim Pipers of St. Petersburg, FL, offered two school programs during Play-the-Recorder Month. First they went to St. Jude's Elementary School to demonstrate the recorder, playing for and with approximately 180 students in third-fifth grades who themselves were learning the recorder. Later that week they journeyed to Largo High School, where they shared 90 minutes of music with their elite Madrigal Singers. This group from Largo High won first prize in a competition in England last summer. The Pipers played madrigals by Morley, Byrd and Bateson; in turn, the Madrigal Singers shared a delightful half-hour of a *capella* madrigals.

In each performance the Pipers took time to share information about the recorder, something of its history and the variety of recorders being played.

Each week at St. Petersburg's Pilgrim Congregational Church, between six and 14 people ages 16 to 87 meet to enjoy playing all recorder voices from soprano to bass. Over the years, they have played for the church's worship services and as entertainment for its fellowship groups, and have been invited to play for the Christmas celebration of the Co-op Extension Service and at the opening of the Largo Botanical Gardens. For three years they were a part of the First Night Activities in St. Petersburg.

CHAPTER NEWS

Chapter newsletter editors and publicity officers should send materials to the following addresses:

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BOOK REVIEWS

A pact with the devil; A415 spoken here (but maybe not down the road)

PROGRAMMING THE ABSOLUTE; NINETEENTH-CENTURY GERMAN MUSIC AND THE HERMENEUTICS OF THE MOMENT. By **BERTHOLD HOECKNER**. Princeton University Press, 2002. 360 pp. Hardcover, \$49.50. ISBN: 0691001499.

Hermeneutics (from the Greek word for “interpretation”) is the study of meaning and interpretation in relation to a literary or musical work. It arose as a branch of scholarship in the 19th century as the comparative study of biblical interpretation, but by the early 20th century the discipline had broadened into a general literary and musicological field of study—in music most notably in the work of authors such as Theodor Adorno and Carl Dahlhaus.

Berthold Hoeckner, an associate professor of music and the humanities at the University of Chicago (IL), has focused this erudite and densely-woven book on the idea of the moment in Romantic German music, examining how seemingly inconsequential points of detail in a piece of music can sometimes encapsulate the work’s entire essence. Subsidiary topics include the various ways in which notions of vision and the human eye appear in the repertoire, and how distance is used as a crucial symbol in Romantic music.

While each chapter in the book is an independent study of one or two works by a particular composer (ranging from Beethoven to Schoenberg), Hoeckner’s principal themes permeate the book, and the reader is left with the paradoxical image of a musical style that is, at its best, able to portray the most all-encompassing truths through brief moments of epiphany.

This is not an easy book to read, since it is as much a work of philosophy as one of musicology. For those inclined to such discussion, however, Hoeckner’s style is at once challenging and uplifting, calling attention to the lofty ambitions and serious intent of the 19th century—ambitions of a kind that seem barely conceivable today.

Hoeckner touches only tangentially on the recorder’s golden age in the 18th century, but it is intriguing to contemplate how his detailed, allusive method of analysis might be applied to the music of the Renaissance and Baroque, perhaps in terms of the wide-ranging religious significance found in much of the repertoire.

This is not a book for everyone, but for those with a taste for philosophy, it offers a view of music of a sort not often encountered in the world of the recorder.

ROBERT JOHNSON: LOST AND FOUND. By **BARRY LEE PEARSON AND BILL MCCULLOCH**. University of Illinois Press, 2003. 154 pp., \$24.95. ISBN: 025202835X.

Robert Johnson is one of the best-known and most enigmatic of the early blues artists. His renown stems from the high quality of his recordings and their rarity (he committed only 29 songs to disc)

***Anyone who has gotten
lost in the past in
discussions of pitch should
give it another try with
Haynes as a guide.***

and because of his early death in 1938 while still only in his twenties. While Pearson and McCulloch tell the story of Johnson’s life and discuss his music, their primary focus is on the facts surrounding the dissemination of wild rumors that sprang up very early, and are still alive today, concerning Johnson’s background and character—especially a deal he is said to have made with the devil at a Mississippi crossroads that made him the musician he was.

Pearson is a professor of English and American studies at the University of Maryland at College Park, and McCulloch is a journalist; both are practicing blues

musicians. Through careful research and a thorough reading of their sources, they show persuasively that the picture of Johnson as a shy amateur—miraculously possessed of an almost otherworldly skill, who believed in the supernatural to the point of paranoia—was an image born of a combination of Romantic mythologizing and ignorance of African-American culture, combined with a touch of pure hucksterism.

While acknowledging that the myth helped to bring Johnson’s work to the attention of many thousands of people who might not otherwise have heard it, the authors make the case strongly that the authentic story of Johnson’s difficult, sometimes violent, life as an itinerant musician in the deep American South of the 1930s is more compelling and, in the end, more respectful of the singer than fairy tales about pacts with the devil.

Despite a certain lack of continuity in the discussion from chapter to chapter, the book will be of interest to blues aficionados as a hard-headed look at one of popular music’s seminal figures. It also stands as an object lesson to readers—and authors—of musicology generally; about the need for contemporary context and the ease with which a good story, if accepted uncritically, can lead to fundamental distortions of fact.

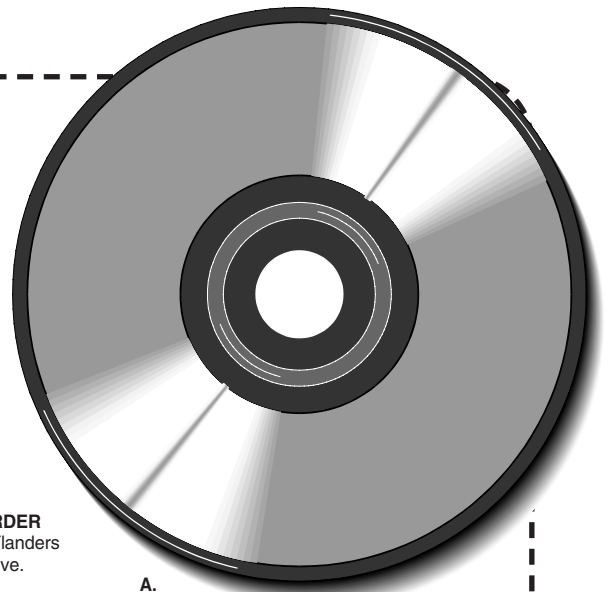
A HISTORY OF PERFORMING PITCH: THE STORY OF “A.” By **BRUCE HAYNES**. The Scarecrow Press, 2002. 632 pp., \$80. ISBN: 0810841851.

Hard on the heels of *The Eloquent Oboe*, Bruce Haynes’s encyclopedic study of the early oboe for Oxford University Press, he has elaborated on his 1995 Ph.D. dissertation in this exhaustive study of performing pitch.

Even the most cursory glance at the topic of performing pitch reveals the enormous complexity of the topic. Quite aside from the difficulty of collecting evidence from before the age of recordings, there are

continued on page 40

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NEW LISTINGS

VIVALDI: LA NOTTE Concerti per strumenti diversi. Musica Pacifica. Judith Linsenberg, recorder; Elizabeth Blumenstock, violin; Gonzalo X. Ruiz, oboe, Marilyn Boenau, bassoon; David Morris, cello; Michael Eagan, archlute; Charles Sherman, harpsichord. This new award-winning recording features five Vivaldi concerti and two sonatas. Dorian. \$17 ARS/\$20 others.

SACRED AND SECULAR CANTATAS OF J. S. BACH. Carolina Baroque. Dale Higbee, recorders; Teresa Radomski, soprano; John Pruet, Baroque violin; Doris Powers, Baroque violin; Mary Frances Boyce, Baroque viola; Selina Carter, Baroque cello; Daniel Hannemann, harpsichord and organ. Live performances of Bach's *Cantata BWV 82a*, *Ich habe genug*, *Cantata BWV 202*, *Weichet nur, betrübte Schatten*, and *Cantata BWV 209*, *Non sa che sia dolore*. \$17 ARS/\$20 others.

IN STOCK (Partial listing)

THE AGE OF JOSQUIN: THE GRAND TOUR Highland Park Recorder Society & Chamber Orchestra, Robert W. Butts, conductor. RWB Productions. \$17 ARS/\$20 others.

ARIAS, DUETS & BALLET MUSIC FROM HANDEL OPERAS Carolina Baroque. Dale Higbee, recorders. New live recording of a wide selection of excerpts from operas of Handel, including *Alcina* and *Giulio Cesare in Egitto*. \$17 ARS/\$20 others.

BACH & HANDEL: BAROQUE MASTERS Carolina Baroque. Dale Higbee, recorders. Various selections by Bach and Handel including excerpts from several of the masters' operas and cantatas, recorded in 2002 concert. \$17 ARS/\$20 others.

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questions regarding the very meaning of what constitutes a pitch standard. In the absence of any means of measuring pitch frequency and without easy communication between cities, the pitch "A" in one place could be heard as any one of a wide range of pitches in other localities. Even within one city, various establishments—say, church and court—could be working at completely different pitches. Added to all this is the constant change brought about by historical developments.

With his typical thoroughness, Haynes has spent many years collecting written evidence, measuring surviving instruments, and consulting with colleagues in order to piece together a logical and consistent understanding of the changing pitch standards throughout Europe from the Renaissance to the present day. While unable to fill in every detail or answer every question, Haynes has done a remarkable job, both of mapping large-scale developments and of illuminating specific situations such as the changes made by Bach as he reused music in cities with varying pitch standards.

This is a topic that lends itself to arcane discussion and dense logical argument, but Haynes writes with admirable clarity and keeps a light tone by relating the discussion to the lives of practicing musicians.

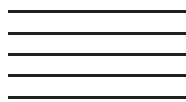
Anyone who has gotten lost in the past in discussions of pitch should give it another try with Haynes as a guide. Most will find immediate connections with their own musical experience and over time will find the book a valuable reference when questions of historical pitch standards arise.

Scott Paterson

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