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SPRING 2016

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EDITOR'S NOTE

My start at playing the recorder was unassuming: a friend was thrust into leading a yearly madrigal dinner in 1982 at Texas Tech University when the conductor hurt his back. She thought I could pick up the recorder because I was a graduate student in flute. I did, with mixed results, that first year of 12: things could only get better.

A year or so later, seeing information about a summer recorder workshop, a friend and I traveled to an early relative of the **Texas Toot** (page 8). While I don't remember very much about the recorder sessions, I vividly recall stumbling through an original notation class led by the late Bill Casey of Baylor University. I was hooked.

If you've never attended a **summer workshop** (page 9), you will meet interesting friends, discover new ideas, and make progress towards musical goals you may never have realized that you had.

If part of what you decide to do at a workshop is to **buy a new recorder**, this issue's Education article offers **background on types of recorders** (page 25). Baroque vs. German? Baroque vs. Renaissance? **Gustavo de Francisco** outlines differences.

By special delivery, **Ewald Henseler** (whose Fall 2015 article was for the birds...) mails us a graphic essay—his **stamp collection**. These are not just any stamps, since they all involve the recorder. Enjoy!

Gail Nickless

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

VOLUME LVII, NUMBER 1

SPRING 2016

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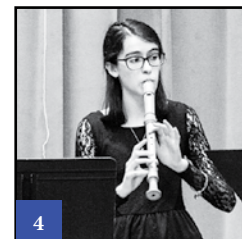
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ARS President David Podeschi lists ways you can help the ARS and participate in the recorder community

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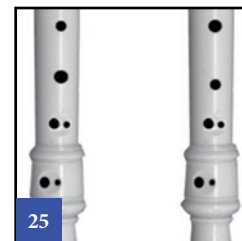
Texas Toot turns 40; Dale Higbee (1925-2015), Gerhard Braun and Umberto Eco (1932-2016)



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GAIL NICKLESS, EDITOR

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Statement of Purpose

The mission of the American Recorder Society is to promote the recorder and its music by developing resources 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 2014, the Society celebrated 75 years of service to its constituents.

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P. O. Box 480054
Charlotte, NC 28269-5300

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866-773-1538 fax

ARS.Recorder@AmericanRecorder.org
www.AmericanRecorder.org

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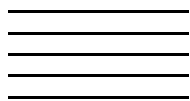
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*Please contact the ARS office
to update chapter listings.*

PRESIDENT'S MESSAGE



Greetings from David Podeschi, ARS President
dpodeschiars@gmail.com



Your ARS Board is made up entirely of volunteers who give their time and energy to ARS because we love our instrument and its music. We are all about strengthening the recorder community, which is the source of so many of the pleasures we enjoy both as members and non-members.

Right now, we could use your participation in our recorder community. If you are as passionate about the recorder and its future as we are, please consider volunteering your time and talents to our organization. Better yet, how about serving on the Board? Although this is an election year (please cast your vote for the candidates featured in this *ARS Newsletter!*), we also have appointed Board positions open *now*.

As an appointed member of the Board, these are the kinds of things you could work on:

- Increasing the benefits of membership for current members:

amateur and professional players, chapters, consort, orchestras and business partners

- Communicating the organization's benefits to non-members face-to-face, through social media, in our newsletter and by other means possible
- Providing support to educators who reach and teach the future generation of players
- Fundraising, including reaching out to potential non-member donors.

Not able to serve on the Board, but still want to help? Here are a few volunteer opportunities, some of which can be done from the comfort of your own home, and the person to contact.

We especially need:

- Several volunteers to person the ARS booth at the **Berkeley (CA) Festival**, June 5-12 (gr8asf@yahoo.com)
- Volunteers to run the **ARS Great Recorder Relay**

Here are a few volunteer opportunities, some of which can be done from the comfort of your own home.

- concert during the Berkeley Festival (gr8asf@yahoo.com)
- A team to help with **fundraising**, particularly people who write well (barbprescottars@gmail.com)
- People to help coordinate **Play-the-Recorder Month** (alicederbyshire.ars@gmail.com)
- People who would help write the monthly **ARS NOVA** informational e-mails (jcarpenter1@gmail.com)
- Volunteers to help develop new **advertising** leads for *American Recorder* (advertising@americanrecorder.org)
- Individuals to help prepare text for **ARS web site** publication (ruthseibars@gmail.com or jcarpenter1@gmail.com)

If you are interested in helping, simply reach out to the Board member listed, or e-mail me at dpodeschiars@gmail.com.

In closing, as with every election, five elected board positions will be open this year. In this *ARS Newsletter* is a short bio on each of the candidates plus a ballot for use in voting. These folks are willing to serve the organization and to work on increasing the size and vitality of our recorder community.

Please take a moment to read the bios and cast your vote. Please also vote on proposed changes to our *Bylaws*, also described in this newsletter.

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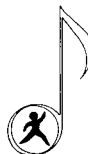
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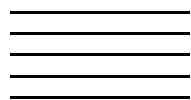
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Competitions, recent and future;
Passing Notes; Texas Toot at 40

Young Artists Successful at Piffaro Competition

On February 6, an audience of young recorder players, their families, and other devotees of the recorder gathered in the intimate, warm Presser Hall at the Mary Louise Curtis branch of Settlement Music School in Philadelphia, PA. The occasion was the finals of **Piffaro, the Renaissance Band's National Recorder Competition for Young Players**. This fifth biennial competition continued to garner attention in the early music and recorder communities nationwide. For the first time, a contest for 10-12 year-olds joined the one for 13-18 year-olds.

There were four high school finalists: **Henry Bransdorfer**, 18, from Grand Rapids, MI; **Teresa Deskur**, 15, from the Binghamton, NY, area; **Mathilde Sundaram**, 15, from the Boston, MA, area; and **Noah Shipley**, 17, from Philadelphia. The three younger players were **Alexis VanTassel**, 10, Binghamton, NY, area; **Robert Dorsey**, 10, Woodbridge, NJ; and **Sridhar Shenoy**, 11, Philadelphia area.

Each of the older finalists played a Baroque sonata or partita, as well as a variety of Medieval, 16th- and 17th-century pieces. Highlights for many in

the audience were Jacob Van Eyck's *Fantasia en echo* played by Deskur, an original composition that Bransdorfer wrote based on Dido's lament from Purcell's opera *Dido and Aeneas*, a gigue from one of Bach's unaccompanied partitas for violin played by Shipley, and a *lentement* movement from a French sonata played by Sundaram.

Judges **Gwyn Roberts** (well-known to *AR* readers as a recorder and Baroque flute virtuoso, and artistic co-director of *Tempesta di Mare*) and **Steven Zohn** (Baroque flute professor at Philadelphia's Temple University) chose as the winner **Teresa Deskur**. While all four were winners, each in her or his own way, Deskur impressed the judges with her technical facility, her depth of understanding of each piece she played, and the sense of rap-

Below, l-r: Alexis VanTassel, Robert Dorsey, Mathilde Sundaram, Sridhar Shenoy, Teresa Deskur, Henry Bransdorfer, with Joan Kimball and Bob Wiemken of Piffaro; right, Deskur with Kimball and Wiemken (Photos by

William DiCecca)

port that she established with harpsichord accompanist **Leon Schelhase**. Members of Piffaro look forward very much to working with Deskur next season, when she will join the band in a mainstage concert program in late winter as the prize for winning the competition. (Hear Deskur play at www.youtube.com/user/deskurance.)

The three younger performers offered a variety of pieces, from Dorsey's crowd-pleasing rendition of *Pilgrim* (by a contemporary neo-Celtic group) accompanied by guitar and percussion, to VanTassel's unaccompanied, memorized performance of a prelude from *The Division Flute*, and Shenoy's soulful rendition of a Klezmer melody.

Unable to pick one winner from the younger group, the judges awarded first prize to all three, who will be featured performers in a recorder mini-festival sponsored by Piffaro next winter in Philadelphia.



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News from Early Music America

Applications are due on **April 15** for the fourth **Medieval/Renaissance Competition** hosted by **Early Music America (EMA)**. Full details are posted at www.earlymusicamerica.org/endeavors/medieval-renaissance-competition. The contest is aimed at “emerging artists”—ensembles (a minimum of two voices and/or period instruments) that have not performed together for more than five years. Average age of the performers must be **35 or younger** as of application date; most of the artists should be under age 35. Applicants must be members of EMA (the ensemble must be an organization member, or all members of the ensemble must be individual members) as well as residents of the U.S. or Canada.

Repertoire is limited to the Medieval and Renaissance period, roughly 1000-1600 A.D., performed on period instruments and in historically-informed style.

An anonymous panel of five judges will choose finalists based on the quality of their performance. The selected finalists will be invited to give a live 20-minute performance in **concert on October 1** at the Peabody Conservatory in Baltimore, MD. Travel subsidies are available.

The application requires several written pieces: biographies of the performers and of the ensemble, plus a short description of performance practice issues that inform the group’s approach to repertory. Also required are unedited video samples totaling 10-15 minutes of the ensemble in performance, plus repertoire lists—of the video, a possible final round program and possible touring programs.

Prize winners will be announced at a reception immediately after the concert, which will be evaluated by five judges. Prizes include:

- **First Place:** \$2,500 cash prize; concert engagements with select major presenters of early music during the 2017-18 or 2018-19 season; publicity; PR and business coaching; opportunity for broadcast on classical radio
- **Second Place:** cash prize of \$1,500
- **Audience Award:** cash prize of \$500

In December, EMA announced it had been awarded a **National Endowment for the Arts** award of **\$12,500** to support its Young and Emerging Professionals Program that comprises the Medieval/Renaissance competition and a **Young Performers Festival** (*set to occur in June during the Berkeley Festival; see workshop listings in this issue*). Founded in 1985, EMA provides its 3,000 members in the early music community with publications, advocacy and technical support.

M R

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Passing Notes

Gerhard Braun (1932–2016)

An influential recorder figure of the 20th century passed away February 14. Born 1932 in Heidenheim, Germany, **Gerhard Braun** began his studies at Stuttgart Music Academy, later studying composition with Konrad Lechner in Darmstadt. He edited both old and new music; wrote a number of articles, serving as co-editor of *TIBIA* magazine; and composed music for recorders in various contemporary settings, as well as ballets, choral and orchestral works, and chamber music.

He was professor of recorder and traverso (1971–95) at the Statliche Hochschule für Musik in Karlsruhe; he also was founder and former president of the European Recorder Teachers Association. *AR* columnist Pete Rose interviewed him in September 1993.

Umberto Eco (1932–2016)

Italian novelist **Umberto Eco**, best known for his Medieval mystery *The Name of the Rose*, was age 84 when he died February 19 after a two-year struggle with pancreatic cancer.

The essayist, literary critic, philosopher and semiotician first was known in academia as a lecturer and author in his field of study, Medieval philosophy and literature. His list of nonfiction writings is triple his list of fiction; his fiction fame grew after the film release of *The Name of the Rose* with Sean Connery and Christian Slater.

He loved to play the recorder and Baroque flute for relaxation. At least one book he wrote reflects an enthusiasm for Renaissance music: *The Island of the Day Before*, set in the 17th century, mentions Jacob van Eyck, recorder player and composer from Utrecht.

Dale Higbee (1925–2015)

Dale Strohe Higbee of Salisbury, NC, died December 29, 2015, at Hefner VA Medical Center, where he had worked for over three decades as a psychologist. The long-standing ARS member (from at least 1956) was an avid recorder player who authored numerous articles for *AR* and for a number of other publications.

He was valedictorian of his high school class—but instead of accepting a college scholarship, he joined the Army, hoping to play flute in the Army band. Instead he served in the infantry in World War II, earning a Purple Heart after taking shrapnel in his foot at Normandy. At age 19, his military service completed, his GI benefits sent him to Harvard University to study flute and major in psychology. Higbee continued his education at the University of Texas, earning a Ph.D. in clinical psychology in 1954. In 1955, he accepted a position at the Veteran's hospital in Salisbury, the town where he lived for 60 of his 90 years.

Higbee's great passion was music. When he accepted the VA hospital position, friends warned him that he would not find musical opportunities in the small North Carolina town. Instead, he sought out Catawba College music faculty to form the Catawba Trio; played with the Charlotte Symphony and other groups on both flute and recorder; and eventually was the founder and music director of **Carolina Baroque** (CB) from 1988–2011. CB performed in the Carolinas, Georgia and Virginia. Some concerts were recorded and broadcast on public TV, as well as over Davidson College's WDAV and Wake Forest University's WFDD.

Articles by or about him appeared in early *ARS Newsletters* and in *AR* starting in at least volume III, and covered music by composers as diverse as J.S. Bach and Paul Hindemith. He served variously as editor of Record and/or Book Reviews for *AR* in the 1960s–1980s. In 2013, he wrote in an article on Alfred Mann, one of the founders of the American Bach Society and arguably America's first recorder virtuoso (in *BACH NOTES*, No. 18, <https://www.americanbachsociety.org/Newsletters/BachNotes18.12.pdf>):

My introduction to the recorder was in 1946 or 1947. I was a Harvard undergraduate at the time, and heard The Trapp Family Singers perform at Jordan Hall in Boston. I had started playing the flute in 1936, when I was eleven, but I had never heard of the recorder, and thought the recorders played by members of the Trapp Family were strictly folk instruments. A little later I heard some very bad recorder playing at Harvard.... It was not until 1955 that I realized that the recorder was a "real" instrument with a serious literature.

Even after this lackluster introduction, he subsequently wrote to Mann for advice on purchasing a recorder.

In 2011, after 23 seasons of CB programs, Higbee retired from organizing, directing and playing at the age of 86. On August 5, 2012, CB performed a concert in his honor. The audience was packed, and Salisbury mayor Paul B. Woodson, Jr., proclaimed it as Dale Higbee Day.

He is survived by a daughter, Catherine H. Mize, and her husband, David, of Statesville; and by nieces and nephews. Mize and her father restored the Colonial Revival home where he lived for 59 years, as well as a second house in the West Square Historic District. His home held souvenirs of his many travels, reflecting his interest in art history as well as music. The "Dale Higbee Collection" of 18th-century recorders and 18th- and 19th-century flutes and flageolets is housed at the National Music Museum, University of South Dakota, Vermillion. His musical writings and journal articles are listed at www.bach-cantatas.com/Bio/Higbee-Dale-Pub.htm. See also www.salisburypost.com/2016/01/11/remembering-dale-higbee-a-community-treasure.

Recorders in New York City

By Anita Randolph, New York City, NY

On September 27, 2015, at the Chapel of St. Bartholomew's Church in midtown Manhattan, **Amaryllis**—the duo of **Nina Stern**, recorders, and **Glen Velez**, percussion—presented a program of mostly late-Medieval and Renaissance period music. Their attractive repertory required great dexterity of each player, as well as the ability to quickly change from one size instrument to another. Their relaxed and confident performance was impressive.

Bach at One is a weekly combination of worship service and concert

presented at St. Paul's Chapel of Trinity Church, Wall Street. The center of each service/concert is one or more J.S. Bach cantatas. "*Es ist nichts Gesundes an meinem Leibe*" (There is nothing sound in my body), BWV25, was presented on October 7. It has parts for three recorders, handsomely played by **Tricia van Oers**, **Rachel Begley** and **Nina Stern**.

Two weeks later on October 21, **Bach at One** presented a program that included *Cantata "Meine Seufzer, meine Tränen"* (My sighs, my tears), BWV13, and "*Brich dem Hungrigen dein Brot*" (Break your bread for the hungry), BWV39. Each cantata has parts for two alto recorders. **Begley** and **van Oers** were the very able

recorderists. I'm happy to report that these service/concert events attract a large audience of appreciative listeners on their lunch breaks.

On December 3, the excellent choir of **St. Luke in the Fields (Greenwich Village)**, supported by a Baroque period band, presented "French Baroque Christmas." The program consisted entirely of liturgical music for the Christmas season by Marc-Antoine Charpentier (1634-1704). The enchanting *Messe de Minuit* for soloists, choir and orchestra was the central piece of the performance. Playing mostly tenor recorders, **Nina Stern** and **Daphna Mor** added color and a suggestion of the rustic to the ensemble.

The final leg of the biennial **Solo Recorder Playing Competition**, co-sponsored by the **Society of Recorder Players (SRP)** of the UK and **Moeck**, was held November 13 at the Royal Naval College during the **2015 Greenwich International Festival and Exhibition**. The international competition's goal is to encour-

age young, talented players, and to help them in their professional aspirations.

Finalists played a 45-minute program including a cross-section of recorder repertoire. The 2015 competition required finalists to learn two set pieces for various stages of the contest: *Fantasia No. 12 in G Minor* by G. P. Telemann, and *Largo for Tenor Recorder*

Solo by Guus Janssen. First prize consists of a recital at the Greenwich International Festival in the year following the competition (November 2016 for this year's winner), along with a £1500 cash prize presented at the recital. Other cash prizes are awarded by the SRP.

The winners, chosen by judges **Bart Spanhove**, **María Martínez Ayerza** and **Steven Devine**, were:
1st prize – **Laura Schmid**
2nd prize – **Lea Sobbe**
3rd prize –
Sophia Schambeck
(all three students of *Maurice Steger, Germany*)
4th prize –
Silvia Berchtold
(student of *Matthias Weilenmann, Switzerland*).

More information about this competition and past ones is at www.srp.org.uk/moecksrp-competition. Hear winner Schmid play at <https://www.youtube.com/watch?v=rQJC-fuXJaY> and in other YouTube videos.



Moeck/SRP Solo Recorder Playing Competition (l to r): Bart Spanhove, judge; Tessa Rolph, SRP chairman; unidentified representative from Moeck; finalists Laura Schmid (first prize), Silvia Berchtold (fourth), Sophia Schambeck (third), Lea Sobbe (second); Sarah Langdon, competition administrator; judges María Martínez Ayerza and Steven Devine.

TEXAS TOOT TURNS 40

On November 20-22, 2015, the **Texas Toot** held its 40th consecutive annual weekend workshop—sessions for recorders, other instruments and voices, with music Medieval to 21st-century, Sephardic and Eastern European as well as Western European sources. A faculty concert, directed by **Danny Johnson**, was dedicated to the Toot's long-time friend and faculty member, the late **Tom Zajac** (*center in photo*). He first taught at the 1990 Toot, and continued to bring his special teaching style, welcoming personality, and infectious love of music to the Toot through 2013. Zajac's "steady and frequent participation was crucial" to the Toot's continued success, said **Dave Barton**, workshop director from 1986-2001.

The workshop was instigated in 1976 by Austin chapter members as a one-day workshop in Zilker Park, Austin. **Natalie Morgan** recalls, "We were about 20 strong... It was called Recorder Round-Up, giving it a Texas slant." After the first "Round-Up," **Ferne Allan** says, "We were curious about how many recorder players there were in Texas and we sent letters to every name we were aware of... being amazed at the response. Maybe 50+. This gave us a mailing list for invitations for the 1977 workshop in San

Marcos..." The "Round-Up" expanded in the next few years to a full weekend and "traveled" from city to city, hosted by different local musical groups.

For the first decade, Texas talents led the Toot, and its focus was as much social as educational. Then, as now, myriad ad hoc consorts played into the night and for one another: a "cane horn" consort hummed Susato through kazoos attached to walking canes and umbrella handles, possibly inspiring the more authentic Krummhorn Konklave, a Toot tradition since 1986.

From 1980-98, the annual workshop was officially known as the Texas Early Music Festival (TEMF). Barton observes: "Texas Toot – a great name: alliterative, catchy, but not terribly dignified, which is possibly why it has endured." TEMF was also "not a particularly accurate description of a weekend workshop/party/celebration for players of all manner of musical instruments." The name Texas Toot was for-



Fall 2009 Toot faculty

mally adopted in 1999, when the Toot was incorporated as a 501(c)(3) entity.

In 1986, when Barton became director, the Toot made a permanent move to Lakeview Methodist Conference Center between Dallas and Houston in the deep woods of East Texas—where it has been held (with one exception) since. Its date was set as the weekend before Thanksgiving. These changes stabilized the workshop.

As attendance increased and diversified, students and faculty brought interest in and love for other "ancient" instruments, for which classes were developed. Barton mentioned that "having a strong, well-known faculty was the best path to a successful workshop." Starting with **Martha Bixler**, national and international teachers became integral to the workshop, along with many talented Texans who return to teach and play year after year.

In 1999, a week-long version of the Texas Toot was first offered in Austin in addition to the fall Toot. **Danny Johnson**, the Toot's workshop director (fall and summer) since 2001, brings to the job a lifetime of early music performance and artistic direction. The Summer Toot brings world-class faculty, but still also brings the Toot's friendly, fun-loving spirit.

*Louise Delano and Alice Derbyschire,
with contributions from
Dave Barton, Frank Shirley,
Natalie Morgan and Ferne Allan*

2016 Summer Texas Toot

June 12-18, 2016



Viol: **Mary Springfels**

Join us for a week of learning and fun in Austin! Danny Johnson, director.
Full info and online registration will be on the Website in late March:

<http://www.toot.org> or email info@toot.org

2016 Fall Texas Toot will be Nov 18-20, 2016

The Summer Texas Toot offers a one-week program of classes at all levels, in early music from Medieval to Baroque, to 21st century. Recorder, viol, lute, harp, voice, and percussion faculty will lead technique and playing classes. Faculty include:

Recorder: **Cléa Galhano**

Harp: **Therese Honey**

Summertime is always the best of what might be

WINDS AND WAVES RECORDER WORKSHOP

Sitka Center, 56605 Sitka Drive, Otis, OR

April 29-May 2

Faculty: Frances Blaker, Letitia Berlin,
Cléa Galhano, Alison Melville

Come work on a wide variety of recorder music from the past and present under the guidance of an internationally renowned faculty. Winds and Waves offers graded technique and repertoire classes, plus general “grand consort” sessions—all in a spruce-hemlock forest perched above the Salmon River estuary. Take a break for three days and open yourself up to inspiration from the setting, the teaching, and the music.

Catered lunches and a ticket to the faculty concert (April 29 in Lincoln City) are included in tuition. Additional concert tickets (\$15 adult, \$5 youth) available online or call the Sitka Center.

Winds and Waves faculty perform, record, teach and conduct workshops throughout the U.S. and abroad. Blaker and Berlin are based in the Bay Area and form the duo Tibia. Galhano, originally from Brazil, lives and teaches in St. Paul, MN, and is on the faculty of Macalester College and director of St. Paul Conservatory. Melville, this year’s Sitka recorder resident, teaches music at the University of Toronto (CAN) and specializes in recorder and historical flutes.

Contact: 541-994-5485;

info@sitkacenter.org, www.sitkacenter.org

SUZUKI RECORDER TEACHER TRAINING

Mexico City, MEXICO

May 3-8

Trainer: Mary Halverson Waldo, Unit 1 Teacher Training

Contact: Leslie Mizrahi, Festival Director, leslie@isvfm.com

MARIN HEADLANDS RECORDER WORKSHOP

Point Bonita YMCA, near San Francisco, CA

May 13-15

Director: Glen Shannon

Faculty: Frances Feldon, Greta Haug-Hryciw,
Michelle Levy, Judy Linsenberg, Peter Maund,
Rebecca Molinari, Glen Shannon

Join East Bay Recorder Society members for the annual three-day recorder workshop, held in the beautiful Marin Headlands near the Pacific Ocean. The workshop runs from Friday evening through Sunday lunch. Sessions are designed for intermediate- to advanced-level recorder players. Soft reeds and viols also welcome in most classes. Partial attendance options offered.

The workshop is held at the YMCA Conference Center located in the Golden Gate National Recreation Area. In addition to the GGNRA, the San Francisco Bay Area, including Marin County, offers many delights to visitors to the region. Accommodations include dormitory-style rooms, dining facility and space for impromptu playing, all on one level.

Cost for the Full Weekend is \$280; Partial Weekend (Friday/Saturday or Saturday/Sunday), \$190; Full Weekend, no lodging, \$210; and Saturday only, \$120. Costs go up \$10 for all categories after May 1.

Contact: Patricia Wheeler, 529 Woodmont Ave., Berkeley, CA 94708; 510-525-3783; Headlandspw1234@gmail.com, www.eastbayrecorders.org

SUZUKI ASSOCIATION OF THE AMERICAS CONFERENCE

Minneapolis, MN

May 26-30

Director: Kathleen Schoen, Recorder Co-Coordinator
Conference recorder committee: Kathleen Schoen (CAN),
Mary Halverson Waldo (U.S.), Luciana Castillo (Brazil)

We Are Suzuki: Embracing the Future

The Suzuki Recorder community is pleased and excited to announce that the world famous recorder player, recording artist, and teacher Paul Leenhouts is the recorder clinician for 2016 SAA conference sessions, *Flauta Dulce Takes Flight*. A founding member of the Amsterdam Loeki Stardust Quartet and the Royal Wind Music, Leenhouts is director of the contemporary music collective Blue Iguana as well as director of early music studies at the University of North Texas and director of the International Baroque Institute at Longy in Cambridge, MA.

A mix of sessions will be presented for both students and teachers. Master classes with Leenhouts are open to recorder students by audition. The Recorder Consort will combine students and teachers to perform a wide range of repertoire. Teacher sessions are planned to address the needs of the participating teachers. Quinta Essentia Recorder Quartet from Brazil will also perform during the conference.

Contact: <https://suzukiassociation.org/conference2016>

*“Summertime is always the best of what might be.” —Charles Bowden (1945-2014),
Southwestern author, journalist, essayist*



Winds and Waves workshop at the Sitka Center

AMHERST EARLY MUSIC MEMORIAL DAY WEEKEND WORKSHOP (ARS)

Wisdom House, 229 East Litchfield Rd, Litchfield, CT
May 27-30

Director: Valerie Horst

Faculty: Marion Verbruggen, others

Get the jump on summer with a weekend of small and larger chamber music in an idyllic retreat center in rural Connecticut. The Amherst Early Music weekend workshops are smaller, more relaxed versions of the summer festival. Take classes in a

variety of subjects for most of the day—repertory, notation, technique and ensembles.

This year's topics will include Baroque ensembles and recorder master class. In the evenings enjoy all-workshop group sessions, English country dancing, a gala Sunday evening faculty concert and party, and more. Von Huene Workshop is in residence with music and instruments for sale.

Contact: Marilyn Boenau, PO Box 229, Arlington, MA 02476;
781-488-3337 (day); 408-547-1464 (fax);

info@amherstearlymusic.org, www.amherstearlymusic.org

SUZUKI RECORDER TEACHER TRAINING

Minneapolis, MN

May 30-June 3 (dates/location to be finalized)

Trainer: Mary Halverson Waldo, Unit 2 Teacher Training
(specially arranged for those attending the
Suzuki Association of the Americas conference)

Contact: mhalvwald0912@gmail.com

CAMBRIDGE RECORDER MAKING COURSE

Champion Workshop, Bury Farm, Stapleford, Cambridge UK

May 30-June 3

(also March 28-April 1, September 19-23)

Make your own professional wooden recorder with expert

AESTHETHE

www.boudreau-flutes.ca
367-b de la Briquade
Blainville (Québec)
Canada J7C 2C7
450 979-6091

**Marin Headlands
Recorder Workshop
in years past**



recorder maker Tim Cranmore. During this five-day course you will be involved in making the tools required for the bore, turning the profile from drawings, drilling toneholes, making the headjoint and cutting the windway, block fitting, and tuning and voicing the recorder.

Students have the choice of making various Baroque models—*e.g.*, alto recorder after T. Stanesby Jr., A440 or A415; voice flute, A440 or A415; or tenor in C, A440.

Contact: Tim Cranmore, The Champion Workshop, Stapleford Granary, Bury Road, Stapleford, Cambridge, CB22 5BP ENGLAND; +44 (0)1223 713101; tc@fippleflute.co.uk, <http://cambridgewoodwindmakers.org/info/courses/recorder-making+99.html>

**WHITEWATER EARLY
MUSIC FESTIVAL (ARS)**

University of Wisconsin, Whitewater
June 3-5

Directors: Nancy Chabala,
Laura Kuhlman, Pamela Wiese
Faculty: Gayle and Phil Neuman,
Shelley Gruskin, Lisette Kielson,
Patrick O'Malley, Laura Kuhlman,
Karen Snowberg, Todd Wetherwax,
Laura Osterlund, Mona Mann,
Katherine Shuldiner. Special guests
Quinta Essentia Recorder Quartet

The Whitewater Early Music Festival is a weekend of playing early instruments, held on campus at the University of Wisconsin-Whitewater, about 60 miles southwest of Milwaukee in south central Wisconsin. Classes for recorders of all levels, voice and viola da gamba. Bring

your krumphorns, bagpipes and sackbuts too.

Special treat: concert and master classes with Brazilian group Quinta Essentia.

Contact: Pamela Wiese, 815 S Kenilworth Ave, Oak Park, IL 60304; 708-386-1297; oprecorder@gmail.com, www.whitewaterearlymusic.org

**BERKELEY FESTIVAL
& EXHIBITION**

Berkeley, CA
June 5-12

Exhibition: June 9-11

The Bay Area showcases some of the world's finest musicians who specialize in Baroque, Renaissance and Medieval music. Hosted by the San Francisco Early Music Society (SFEMS), the biennial Berkeley Festival & Exhibition (BFX) features mainstage performances by local and international artists including violinist Rachael Podger with Voices of Music, Philharmonia Baroque Orchestra musicians with Juilliard 415

members, wildly popular Ensemble Vox Luminus, Parenthia, and Concerto Palatino with cornetto master Bruce Dickey. More not-to-be-missed events are the Early Music America Young Performers Festival and the first International Early Music Film Festival.

When there are no mainstage concerts scheduled, BFX venues are alive with the dynamic BFX Fringe Festival: lectures, master classes, performances by professional and non-professional ensembles (many including recorders) with creative and interesting programs. These events are great bargains—and often full of surprises. ARS also will host its Great Recorder Relay—a fringe event of short performances offered in turn by professional and pre-professional players—that will not only delight the community of recorder players, but will possibly inspire audiences to take up the recorder for themselves.

The Exhibition and Marketplace is an aspect that draws early music enthusiasts from around the country. It features

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Strings & Early Winds

Küing Moeck Mollenhauer Paetzold Yamaha
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Lu-Mi (Wendy) Ogle Viols / Baroque Strings / Vielles
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Lazar's Early Music

(866) 511-2981 LazarsEMS@gmail.com
www.LazarsEarlyMusic.com
425 N. Whisman Rd., #200, Mtn. View, CA 94043

instruments and their makers, publishers, early music societies, merchants and information for all things related to early music. Drop in at the ARS table at the exhibition to say hello, renew your membership, see what's new with the ARS, and find answers to questions you may have about the organization for our noble instrument. There will be opportunities for drop-in ensemble playing, some instruments available for purchase, and free 10-minute lessons provided by Greta Haug-Hryciw for anyone who would like to be introduced to the joys of the recorder.

SFEMS offers discounted tickets to BFX mainstage performances to ARS members. Look for the exclusive promotional code in an upcoming e-mail.

Contact: <http://sfems.org/bfx>,
www.americanrecorder.org,
[www.earlymusicamerica.org/endeavors/
young-performers-festival](http://www.earlymusicamerica.org/endeavors/young-performers-festival)

INTERLOCHEN EARLY MUSIC WORKSHOP

Interlochen Center for the Arts,
Interlochen, MI

June 7-11

Director: Mark Cudek

"If Music Be the Food of Love"
A Celebration of Shakespeare on
the 400th Anniversary of His Death

Join fellow passionate early music musicians for the 2016 early music workshop, which draws on the historical repertoire of William Shakespeare in celebration of the 400th anniversary of his death.

Working closely in an ensemble of fellow participants, this year's theme will allow participants to learn songs from the first performances of Shakespeare's plays as well as music—ballads, dances and fancies—from the Bard's milieu. Scenes from *Romeo and Juliet* and *Twelfth Night* will be read (or enacted) using the music Shakespeare would have incorporated.

The instructor will provide guidance to participants throughout the workshop and will lead participants in ensemble

arrangements that will focus on articulation, ornamentation and improvisation. The last day of the workshop will culminate with a final performance in Interlochen's Dendrinos Chapel.

Participants must be able to read music, have expertise playing at least one period instrument, and must supply their own instrument(s) that may include: recorders, other early winds, viols, lutes, harpsichord and percussion. Vocalists are also welcome. Speaking roles for some works will be available and given on a volunteer basis. No acting experience is necessary.

Discount on tuition received by April 1.

Contact: Lindsay Hunter, PO Box 199,
Suite D, Interlochen, MI 49643-0199;
231-276-7387; college@interlochen.org,
<http://college.interlochen.org/earlymusic>

MEMPHIS SUZUKI INSTITUTE

Memphis, TN

June 9-13

Director: Samuel Sidhom

Trainer: Mary Halverson Waldo, Unit 4

The Memphis Suzuki Institute features recorder pedagogy, technique and philosophy of the Suzuki Method: how to teach students of all ages (and as young as age three) with a solid foundation in posture, position, beautiful tone quality, basic articulations, breathing, phrasing and musicianship.

Teachers have the opportunity to take Suzuki Association of the Americas approved teacher training courses, observe students studying with expert guest clinicians, and gain insights into their own teaching.

Contact: Samuel Sidhom, Institute Director, 6606 Sungate Circle, Bartlett, TN 38135; 901-848-1955; ssidhom@memphis.edu; www.memphis.edu/cms/memphis_suzuki_institute/index.php

SUMMER TEXAS TOOT (ARS)

Concordia University, Austin, TX

June 12-18

Director: Daniel Johnson;

Susan Richter, administrator

Faculty/performers: Cléa Galhano, recorders; Mary Springfels, viola da gamba; Therese Honey, harp; others

The Summer Texas Toot offers a one-week program of classes at all levels, focusing on Renaissance and Baroque music, but with offerings for Medieval and 21st-century enthusiasts as well.

Expert instructors in recorder, viol, lute, harp and voice will tend to young professionals, seasoned amateurs, and eager beginners with equal care. The workshop also includes nightly events and concerts.

Contact: Susan Richter, Administrator, or Daniel Johnson, Director, PO Box 4328, Austin, TX 78765; 512-578-8040; info@toot.org, www.toot.org



(1663-1731)
BRESSAN by **BLEZINGER**
The Recorder Workshop
Baroque diversity of sound
Modern challenge of music
The synthesis
www.bressan-by-blezinger.com

VIRGINIA BAROQUE PERFORMANCE ACADEMY

First Presbyterian Church, Harrisonburg, VA

June 12-18

Director: Lynne Mackey

Faculty: Anne Timberlake, recorder; Arthur Haas, harpsichord; Martha McGaughy, viola da gamba; Linda Quan, violin; Mark Rimple, countertenor & archlute; Carol Marsh, Baroque dance

Part of the Shenandoah Valley Bach Festival, this intimate workshop is designed to give participants hands-on experience in Baroque technique and interpretation through master classes and coaching sessions. Players of all levels are welcome in this five-day Baroque immersion course. Solo practice time is available for all participants.

Besides class in harpsichord, violin, viola da gamba, recorder and voice, all string players, wind players and singers are encouraged to attend the afternoon sessions for Baroque ensemble coaching. Pre-formed groups are also welcome.

A session on historical tuning, temperaments and maintenance will round out this week of Baroque music-making.

Artist Faculty Recital is June 13.

Contact: Lynne Mackey, First Presbyterian Church, 17 Court Sq., Harrisonburg, VA 22802;

lmackey8@gmail.com, www.emu.edu/bach/baroque

LAKE SYLVIA SUZUKI FLUTE AND RECORDER INSTITUTE

Camp Chi Rho, Lake Sylvia, Annandale, MN

June 15-19

Director: Nancy Maloney

Master class teachers: Mary Halverson Waldo (recorder); Wendy Stern, David Gerry, Meret Bitticks (flute)

Recorder players and flutists of all abilities and ages (students ages 3-18 and adults) are welcome. The student curriculum includes master classes and classes in repertoire, tone and technique, and art.

Suzuki teacher training is available for recorder unit 2 and flute units 2-5.

This institute focuses on music-making and family fun in the great outdoors. Teachers, students, parents and siblings work and play together. Serenade the loons from our pontoon boat!

Contact: Betty Braunstein, registrar;
805 MacArthur Ave, Ashland, WI 54806;
715-682-3272; lsregistration@icloud.com,
www.lakesylviaflutes.org

www.sfems.org · 510-528-1725

THE SAN FRANCISCO EARLY MUSIC SOCIETY

*Open to all levels of experience · Supportive, collegial atmosphere · Intensive, individual attention · Distinguished faculty
Perform in an orchestra or ensemble at week's end · Enjoy evening events—from faculty concerts to sherry hour, jamming and dancing*

Music Discovery Workshop & Youth Collegium

COMEDIA DELL'ARTE

Workshop Director: Yuko Tanaka

JUNE 19 – 24 SCHOOL OF THE MADELEINE, BERKELEY, CA

Baroque — WARS, CONQUESTS, AND BEHEADINGS

The Music of the Courts in England, France and Italy

Workshop Director: Linda Pearse

JUNE 19 – 25 HOLY NAMES UNIVERSITY, OAKLAND, CA

Medieval & Renaissance — LOVE, LUST, AND LONGING

Workshop Director: Adam Gilbert

JULY 3 – 9 ST. ALBERT'S PRIORY, OAKLAND, CA

Classical — HAYDN, HIS FRIENDS, AND HIS STUDENTS

New! One space available for Classical oboe and Classical flute!

Workshop Directors: Kati Kyme and William Skeen

JULY 10 – 16 ST. ALBERT'S PRIORY, OAKLAND, CA

Recorder Workshops

JULY 17 – 23 THE FOUR ELEMENTS

Earth, Water, Fire, and Air

JULY 24 – 30 TEARS & LAUGHTER

The Art of Comedy and Tragedy

Workshop Directors: Rotem Gilbert and Hanneke van Proosdij

ST. ALBERT'S PRIORY, OAKLAND, CA

FACULTY (PARTIAL LIST): LETITIA BERLIN, VICKI BOECKMAN, SAND DALTON, BRUCE DICKEY, INGA FUNCK, CLEA GALHANO, ADAM GILBERT, ROTEM GILBERT, FELICITY HESED, KATI KYME, JOHN LENTI, RITA LILLY, ANNA MARSH, ANTHONY MARTIN, MATTHIAS MAUTE, SANDRA MILLER, DREW MINTER, CARLA MOORE, KATE OFFER, FARLEY PEARCE, LINDA PEARSE, KAREN ROSENAK, WILLIAM SKEEN, PETER SYKES, YUKO TANAKA, HANNEKE VAN PROOSDIJ, LISA WEISS, DAVID WILSON

INDIANAPOLIS EARLY MUSIC FESTIVAL

Indiana History Center, Indianapolis, IN

June 17-July 12

Director: Mark Cudek

Indianapolis Early Music celebrates its 50th Anniversary season presenting six concerts, one of which is the inaugural International Baroque Concerto Competition of Indianapolis.

Contact: Gail McDermott-Bowler, Managing Director, 3646 Bay Road, South Dr., Indianapolis, IN 46240; 317-577-9731; fms@iquest.net, www.emindy.org

SAN FRANCISCO EARLY MUSIC SOCIETY MUSIC DISCOVERY WORKSHOP FOR KIDS AND YOUTH COLLEGIUM (ARS)

School of the Madeleine, Berkeley, CA

June 19-24

Director: Yuko Tanaka

Commedia dell'Arte

The San Francisco Early Music Society Music Discovery Workshop and Youth Collegium features something for everyone. For younger kids looking for a fun, artistic introduction to the Renaissance, there is the Music Discovery Workshop—no prior musical training needed. The Youth Collegium is a parallel program for middle- and high-school-aged singers and musicians who want to explore early music more in depth.

Contact: Yuko Tanaka, SFEMS, PO Box 27495, San Francisco, CA 94127; 510-528-1725; discoveryworkshop@sfems.org, www.sfems.org

SAN FRANCISCO EARLY MUSIC SOCIETY BAROQUE WORKSHOP (ARS)

Holy Names University, Oakland, CA

June 19-25

Director: Linda Pearse

Wars, Conquests, and Beheadings:

Music of the Courts in England, France and Italy

Whether it be the “Sun King,” Louis XIV of France, Charles II and James II of England, or the Gonzagas of Mantua, rulers and their court life provide fascinating ground for engagement at this year’s Baroque workshop. Composers for study include G. F. Handel, Matthew Locke, Thomas Tomkins, Jean-Baptiste Lully, Marc-Antoine Charpentier, Claudio Monteverdi and others.

Our workshop provides a friendly and supportive atmosphere for both the dedicated amateur and the semi-professional musician. Our faculty of specialists in the field of early music includes internationally-known performers and gifted teachers. A week of concentrated playing and learning is filled with beautiful works and interspersed with social gatherings with like-minded players from all around the country. These activi-

ties culminate in a night and a morning of very high-level student performances. Participants leave the workshop replete with new musical ideas—new repertoire under their belts, new friends for future music-making!

Contact: Linda Pearse, Director, SFEMS, PO Box 27495, San Francisco, CA 94127; 510-528-1725;

baroqueworkshop@sfems.org, www.sfems.org

OBERLIN BAROQUE PERFORMANCE INSTITUTE

Oberlin College, Oberlin, OH

June 19-July 3

Faculty: Oberlin Baroque Ensemble (Michael Lynn, Marilyn McDonald, Catharina Meints, Webb Wiggins)

Handel & Bach: The Best of the Best

The Institute takes its theme this year from the presentation of two pillars of the German Baroque repertoire, George Frideric Handel’s Opus 3 *Concerti Grossi* and Johann Sebastian Bach’s *B Minor Mass*, and study of the context around their premieres.

This year marks the 45th year of the Baroque Performance Institute at Oberlin, America’s premiere summer workshop for Baroque instruments and voice.

The internationally renowned faculty, headed by the members of the Oberlin Baroque Ensemble, will again lead daily master classes and ensemble coaching. Faculty and student concerts promise to offer memorable listening and music-making experiences; lectures, and informal open discussions stimulate the intellect; and the ever-popular Baroque dance classes provide excellent physical exercise as well as a kinetic appreciation for the rhythms that underlie so much music of the Baroque era.

Contact: Anna Hoffman, Conservatory of Music, 77 West College St., Oberlin, OH 44074; 440-775-8044; 440-775-8942 (fax); ocbpi@oberlin.edu, ahoffman@oberlin.edu, www.oberlin.edu/con/summer/bpi

WORLD FELLOWSHIP EARLY MUSIC WEEK

Albany, NH

June 23-30

Directors: Jane Hershey, Larry Wallach

Faculty: Héloïse Degrugillier, Pamela Dellal, Jane Hershey, Anne Legêne, Roy Sansom, Josh Schreiber Shalem, Larry Wallach, guest Ken Pierce

Early Music and the Dance

With special guest dance/choreographer Ken Pierce, WFEMW will explore the profound influence both Italian Renaissance and French Baroque dances had on music for the theater and chamber. Dancers will collaborate with music classes throughout the week, as well as having dedicated time for the dance alone with Pierce. Musicians will play dance suites, dance songs and theater music all heavily influenced by the dance of these styles.

Oberlin Conservatory of Music presents the 45th annual

BAROQUE PERFORMANCE INSTITUTE

featuring Handel's Opus 3 Concerti Grossi and Bach's B-Minor Mass

June 19-July 3, 2016

Michael Lynn, recorder & traverso

oberlin.edu/con/summer

OBERLIN
COLLEGE & CONSERVATORY

The workshop consists of group classes tailored to the playing abilities of participants, from advanced beginners to advanced players, including classes devoted to viols, recorders, voices and mixed ensembles.

Contact: Larry Wallach, 69 Welcome St., Great Barrington, MA 01230; 413-528-9065; larry@simons-rock.edu, www.discover-yourself.com/earlymusic-week

MOUNTAIN COLLEGIUM EARLY MUSIC & FOLK MUSIC WORKSHOP

Western Carolina University,
Cullowhee, NC

June 26-July 2

Director: Jody Miller

Recorder faculty: Jody Miller,

Gwyn Roberts, Patricia Petersen,
Anne Timberlake, others

45th Annual Workshop

Mountain Collegium is a week-long early music workshop with that "family feel." Western Carolina University, nestled in the Smoky Mountains, provides a scenic and inspirational backdrop for this workshop. George Kelischek, founder of the workshop, will be among the faculty.

Contact: Jody Miller, 1029 Hedge Lane, Marietta, GA 30066; 404-314-1891; recorders96@gmail.com, www.mountaincollegium.org

SAN FRANCISCO EARLY MUSIC SOCIETY MEDIEVAL & RENAISSANCE WORKSHOP (ARS)

St. Albert's Priory, Oakland, CA

July 3-9

Director: Adam Gilbert

Love, Lust, and Longing

From *vilain* to *courtois*, we will explore the Medieval and Renaissance realms of *amor* (refined or courtly love) and *amars* (animal lust) in songs of unrequited love and longing, in songs full of double entendre, and in sacred masses and motets. We will chase the spirit of Rabelaisian humor in bawdy songs and dances, and find out just how much they all have in common.

Contact: Adam Gilbert, SFEMS, PO Box 27495, San Francisco, CA 94127; 510-528-1725; www.sfems.org, medrenworkshop@sfems.org

CAMMAC EARLY MUSIC WEEK

Lake MacDonald Music Center,
Harrington, QC CANADA

July 3-10

Director: Matthias Maute;

Caroline Tremblay, assistant director

Faculty: Femke Bergsma, Francis Colpron, Sophie Larivière, Vincent Lauzer, Matthias Maute, Marie-Laurence Primeau, Caroline Tremblay, recorder; Matthias Maute, choir; Xavier Brossard-Ménard, vocal ensemble,

a cappella; Betsy MacMillan, Marie-Laurence Primeau, viola da gamba; Francis Colpron, Sophie Larivière, Olivier Brault, Vincent Lauzer, Caroline Tremblay, small ensembles; Laura Pudwell, vocal technique, song interpretation master class; Mélanie McNabney, accompanist (choir & master class); Geneviève Soly, harpsichord; Olivier Brault, string ensemble; Francis Colpron, large instrumental ensemble; Femke Bergsma, Medieval & Renaissance ensembles; Betsy MacMillan, Renaissance Big Band; Geneviève Soly, music history; Xavier Brossard-Ménard, active listening; Isabelle Tardif, world percussion; José Duclos, drawing; Steve Driscoll, Tai-Chi

Children's Program: Anne Massicotte, director, recorder/chamber music; Elyse Lamanque-Girard, piano/choir; Scottie Simons, arts & crafts; Isabelle Tardif, world percussion; dance TBA

Ah, Musica Antiqua!

Vespro della Beata Vergine by Monteverdi

Don't miss this chance to work on the Monteverdi *Vespers* of 1610 and to spend a week with some of Canada's top early music specialists. Programs for adults and children, beginners and other levels.

Contact: 85 Chemin CAMMAC, Harrington, QC J8G 2T2 CANADA; 888-622-8755 X1; 819-687-3938, 819-687-3323 (fax); national@cammac.ca, <http://cammac.ca/en/make-music/>

MADISON EARLY MUSIC FESTIVAL

University of Wisconsin-Madison,
455 N. Park Street, Madison, WI
July 9-16

Directors: Cheryl Bensman-Rowe,
Paul Rowe, artistic directors;
Sarah Marty, festival coordinator

Faculty: Voice: Ellen Hargis, soprano; Christopher Herbert, baritone; Craig Phillips, bass; Cheryl Bensman-Rowe, mezzo-soprano; Paul Rowe, baritone; Strings: Mary Anne Ballard, viols & rebec; Brandi Berry & David Douglass, violin; Robert Eisenstein, viols & violin;



Madison Early Music Festival
WORKSHOPS • CONCERTS • LECTURES

SHAKESPEARE 400:
AN ELIZABETHAN CELEBRATION

July 9-16, 2016

FEATURING:
The Baltimore Consort
The Newberry Consort
New York Polyphony
Sonnets 400

Madisonearlymusic.org | 608-263-2790

The Madison Early Music Festival is a program of the UW-Madison Arts Institute, offered in partnership with the UW-Madison School of Music. Part of the Shakespeare in Wisconsin 2016 project.



Larry Lipkis, viols & recorders; Winds & Brass: Priscilla Herreid, recorder & shawms; Greg Ingles, sackbut; Joan Kimball, recorder, bagpipes & shawms; Mindy Rosenfeld, Renaissance flute; Bob Wiemken, Loud Band & dulcian; Continuo: Grant Herreid, Renaissance guitar & lute, director of All-Festival Concert; Ronn McFarlane, lute; Christa Patton, harp & continuo; John Chappell Stowe, harpsichord & organ; Charles Weaver, lute & notation; Musicology, History & Culture: J. Michael Allsen, Sacred Elizabethan music; Joshua Calhoun, Shakespeare's sonnets; Robert Eisenstein, music in Shakespeare's plays; Jane Peck, Elizabethan dance; Jerry Hui, assistant conductor, All-Festival Concert

Shakespeare 400:

An Elizabethan Celebration

The 17th annual Madison Early Music Festival commemorates the 400th anniversary of the death of William

Shakespeare and celebrates the glorious 45-year reign of Queen Elizabeth I.

MEMF 2016 celebrates the musical legacy of these two titans in a full week of Elizabethan history and culture through concerts, lectures, films, classes and dances with some of the world's finest artists. Featured concert artists include New York Polyphony, The Newberry Consort, The Baltimore Consort and The Milton Consort. Explore online to find out more about the 2016 Madison Early Music Festival!

Contact: Sarah Marty, festival coordinator, 608-263-2790, smarty@dcs.wisc.edu, www.madisonearlymusic.org, <https://artsinstitute.wisc.edu/memf/index.htm>

SAN FRANCISCO EARLY MUSIC SOCIETY CLASSICAL WORKSHOP FOR STRINGS (ARS)

St. Albert's Priory, Oakland, CA
July 10-16

Directors: Kati Kyme, William Skeen

Haydn, His Friends, and His Students

The SFEMS Classical Workshop is America's only workshop dedicated to late-18th-century performance practice, and to exploring chamber music of the Classical era. This summer's workshop includes Classical winds and fortepiano, with space for three wind players (flute, oboe or clarinet) and two fortepianists.

Our schedule includes morning and afternoon coaching sessions by the New Esterházy Quartet and resident fortepianist Karen Rosenak, followed each evening by informal performances of the day's repertoire. Private instruction and colloquia on bowing, fingering and phrasing complement our program.

Players of all ages and abilities.

Pre-formed ensembles are welcome too.

Contact: Kati Kyme and William Skeen, PO Box 27495, San Francisco, CA 94127; 510-528-1725; www.sfems.org, classicalworkshop@sfems.org

MIDEAST WORKSHOP (ARS)

La Roche College, Pittsburgh, PA
July 10-16

Director: Marilyn Carlson
Faculty: Marilyn Carlson, Stewart Carter, Majbritt Young Christensen, Ellen Delahanty, Eric Haas, Chris Ramsey, Nina Stern, Geert van Gele, James Young

*Music of Spain—
Era of Ferdinand and Isabella*

Mideast Workshop offers recorder and flute as primary instruments, with voice, harp and recorder as secondary. Work with our excellent faculty members, who make themselves available to students outside class time. Ensembles include large mixed (recorders, flutes, voice, krummhorn, viols) as well as small coached consorts. Choose from a variety of classes on various early music topics. Air-conditioned facilities are comfortable, with one bath for each double. The campus is small—only a short walk from dorm to classrooms and dining room.

In support of the workshop, we have a large percent of participants returning year after year. Join us for a great week with fellow early music enthusiasts!

Contact: Marilyn Carlson, 1008 Afton Road, Columbus, OH 43221-1680; 614-330-6605; mcarlson@columbus.rr.com, www.mideastearlymusic.addr.com

AMHERST EARLY MUSIC FESTIVAL (ARS)

Connecticut College, New London, CT
July 10-17 and/or 17-24

Director: Frances Blaker
Faculty: Flanders Recorder Quartet, Letitia Berlin, Saskia Coolen, Héloïse Degrugillier, Eric Haas, Valerie Horst, Alison Melville, Patricia Petersen, Wendy Powers, Gwyn Roberts, Nina Stern, John Tyson

The largest teaching Early Music Festival in North America, we offer classes for early music enthusiasts, from amateur to pre-professional, and professional. Classes in Medieval, Renaissance

A Great Week of Early Music at Mideast Workshop!

*LaRoche College
Pittsburgh, PA*

July 10 – 16, 2016

Recorder Flute Harp
Voice English Country Dance

Complete your schedule with choices from a variety of large and small ensembles
Many other related classes

Work with our outstanding faculty

*Spanish Music
The Era of Ferdinand & Isabella*

All facilities air conditioned

Visit our website
<http://mideastearlymusic.addr.com>
contact
mcarlson@columbus.rr.com

and Baroque topics allow you to expand your knowledge, increase your proficiency on your instrument, and enjoy playing and listening to music with the wonderful students, faculty and staff that are the Amherst Early Music Festival. Two weeks of classes run Monday thru Friday each week. Evenings and weekends feature a concert series, lectures, informal English country dance sessions, the Music and Instrument Exhibition, the AEM auction, and student performances including a fully-staged Baroque opera. Contact: Marilyn Boenau, PO Box 229, Arlington, MA 02476; 781-488-3337 (day); 408-547-1464 (fax); info@amherstearlymusic.org, www.amherstearlymusic.org

SAN FRANCISCO EARLY MUSIC SOCIETY RECORDER WORKSHOPS (ARS)

St. Albert's Priory, Oakland, CA

July 17-23 and/or 24-30

Directors: Rotem Gilbert, Hanneke van Proosdij

Week I: *The Four Elements: Earth, Water, Fire and Air*

Week II: *Tears and Laughter: The Art of Comedy and Tragedy*

The San Francisco Early Music Society Recorder Workshops are located in the intimate setting of St. Albert's Priory on the border of Oakland and Berkeley, CA. These workshops feature every aspect of music-making for the recorder, including technique classes, Renaissance recorder consort, Medieval to contemporary music, and consort music. Featuring small class sizes and an international faculty, they invite intermediate to advanced recorder players to sign up for one or both weeks.

Each week concludes with a spectacular performance of all workshop participants in the Recorder Orchestra at St. Albert's beautiful chapel. Evening events include faculty concerts, lecture demonstrations and a focused Wednesday mini-workshop.

Contact: Rotem Gilbert and Hanneke van Proosdij, Directors, PO Box 27495, San Francisco, CA 94127; 510-528-1725; recorderworkshop@sfems.org, www.sfems.org

INTERNATIONAL BAROQUE INSTITUTE AT LONGY

Longy School of Music, Bard College, Cambridge, MA

July 22-31

Directors: Paul Leenhouts, Phoebe Carrai

Faculty: Paul Leenhouts, recorder; Phoebe Carrai, Baroque cello; Arthur Haas, harpsichord; Na'ama Lion, Baroque flute; Kathryn Montoya, Baroque oboe; Aisslin

Nosky, Baroque violin; Ken Pierce, Baroque dance; James Taylor, voice; Anne Trout, Baroque bass & violone

Musica Bohemica: A Seminar on Vocal & Instrumental Repertory of Bertali, Benda, Biber, Capricornus, Michna z Otradovic, Schmelzer, Tolar, Vejvanovský, Vodicka, Zelenka, and others.

The 22nd Anniversary International Baroque Institute at Longy offers a comprehensive program for professional and pre-professional singers, dancers and players of Baroque violin, cello, viola da gamba, recorder, traverso, oboe and harpsichord, taught by an international faculty. Other instrumentalists or continuo players (viola, harp, lute, organ, bassoon, violone, etc.) are welcome to join the Chamber Music program and the Institute Orchestra.

The seminar features eight full days of master classes, ensembles, orchestra sessions, continuo coaching, concerts, lectures and projects, and opportunity for public performances.

Based on demand, housing can be arranged at Lesley University.

Contact: <http://longy.edu/academics/summer-programs/international-baroque-institute-longy-ibil>

BOXWOOD CANADA

Lunenburg, Nova Scotia CANADA

July 24-30

Director: Chris Norman

Faculty/performers: Jean-Michel Veillon, Breton flute; Louise Mulcahy, Irish flute, whistle, Uilleann pipes; François Lazarevitch, Baroque flute, Renaissance flute, recorder; Adrienne Greenbaum, Klezmer flute & beginning traverso; Andra Bohnet, flute choir; Chris Norman, traditional flutes & small pipes; David Greenberg, Cape Breton & Baroque violin; Michelle Mulcahy, Irish fiddle, harp, concertina; Magnus Holstrom, Nyckelharpa; Alison McGillivray, cello & gamba; Andy Rigby, Celtic & South American harp; Yann Falquet, guitar & songs; Marie Bouchard, harpsichord & piano; Nick

Amherst Early Music

Memorial Day Weekend Workshop

May 27-30 Wisdom House, Litchfield CT
with Marion Verbruggen!

Amherst Early Music Festival

Connecticut College, New London, CT
July 10-24 ♡ Frances Blaker, director

Flanders Recorder Quartet, Letitia Berlin, Saskia Coolen, Héloïse Degrugillier, Eric Haas, Valerie Horst, Alison Melville, Patricia Petersen, Wendy Powers, Gwyn Roberts, Nina Stern, and John Tyson ♡ Recorder Boot Camp, Recorder Seminar, Virtuoso Recorder ♡ Frame Drum with Glen Velez



amherstearlymusic.org

Halley, percussion & rhythm; Lewis Mackinnon, Gaelic song, *Puir à Beul*, guitar; Adam Leblanc, Acadian step dance & fiddle; Marlys Norman, modern dance, ballet, Pilates, administrator; Forbes & Yola Christie, Flute Makers and Restorers

Join us in beautiful Lunenburg, Nova Scotia, to discover music, ballad and dance traditions amid one of North America's most exquisite 18th-century seaside towns. Boxwood presents a full range of classes with world-renowned artists in the realms of traditional folk, early music, and dance. The flute is center stage along with a myriad of other instruments, song and dance.

Boxwood will inspire the creative spirit of every participant with its concerts, dances, sessions, classes and lectures along with handmade local food in the heart of Nova Scotia's beautiful South Shore. The Boxwood experience brings together kindred spirits from all over the world, creating lasting friendships, nourishing music, and soulful fun in a unique, non-competitive festival and workshop program.

Boxwood has received worldwide recognition for the past 20 years producing extraordinary and unique gatherings whose aim is the exploration and sharing of the oral traditions of music-making. Boxwood's philosophy centers on helping individuals achieve their artistic potential and building stronger communities in the process.

An emphasis on the roots of traditional music and its connections to dance and language give our programs a depth and

richness that bridges numerous genres and styles. Boxwood's invited guest artists change from year to year to include leading players, teachers, makers, historians and scholars from among many musical traditions—artists who seek a broad context and canvas for their work.

Students attend classes daily and are encouraged to visit with each teacher during the course of the week with the aim of discovering connections between oral traditions, expanding musical vocabulary, learning new techniques, broadening their sense of the instrument, and discovering their own musical voice. The evenings are filled with social gatherings that include excellent meals, concerts, social dancing, informal gatherings and sessions of music-making with students and teachers alike. While the week in Lunenburg emphasizes the flutes, whistles, pipes, recorders and their musical traditions, the festival encourages a multidisciplinary approach, inviting a variety of artists, students and players of all instruments at all levels—novice and experienced.

Full tuition includes all classes, public programs, activities and six great suppers. Lodging is not included. \$625 USD (\$780 CAD) early registration and/or payment before April 15. After April 15 tuition increases to \$650 USD (\$810 CAD).

Contact: Chris Norman, Boxwood, PO Box 225, Lunenburg, NS B0J 2C0 CANADA; 917-294-3984 (U.S.), 902-553-0651 (CAN); info@boxwood.org, www.boxwood.org

Viola da Gamba Society of America Annual Conclave

July 24 - July 31, 2016

Pacific University in Forest Grove, Oregon

Classes for viola da gamba at all levels
Begining viol course – instruments provided
Public concerts
Late night playing
Instrument and music emporium
Consort Cooperative program for aspiring professionals

More info: vdgsa.org
or write: musicdirector@vdgsa.org



*Suzuki workshop students play with
Mary Halverson Waldo (right)*



RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI

July 31-August 6

Directors: Pat Badger, Adrienne Paffrath

Recorder ensemble is a longtime Clearing tradition. The week's focus is on group playing, with morning, afternoon and evening sessions. Using music drawn from 700 years of rich recorder literature, daytime sessions focus on rhythmic challenges, recorder technique and ensemble blend. Evening sessions feature lighter fare, ranging from Renaissance to jazz. This year's repertoire will include a special commission. The class emphasis is on growth, process and, most of all, enjoyment. To participate fully, you should have at least intermediate skills on a C or F recorder. Most students arrive with multiple recorders. Level: intermediate/advanced. For the evening sessions, you are encouraged to bring pieces from your music library and multiple copies of at least one piece to share. The Clearing provides music stands.

Pat Badger is advisor to The School for Arts and Equity at The Prairie School in Racine, WI, the Racine Symphony's principal trumpet and a diversity consultant for the National SEED Project on Inclusive Curriculum. Adrienne Paffrath has studied Renaissance dance, sung with the Harvard-Radcliffe Choral Society, Milwaukee Symphony Chorus and Choral Arts

Workshops carrying ARS designation in their descriptions have joined the ARS as Partner Members. Other shorter workshops may be sponsored periodically through the year by ARS chapters and other presenters, and are listed in the calendar portion of each ARS Newsletter, as well as on the ARS web site, when information becomes available.

Do you have a favorite workshop experience? Post your thoughts on the ARS Facebook group, www.facebook.com/groups/177397989075511.

Society, and played percussion with the Racine Symphony. Jointly, they have performed for Medieval festivals, grape stompings, art fairs, weddings, bar mitzvahs, on horseback in the Milwaukee Circus parade and in the old Ellison Bay Fire Station. They are both recipients of The Clearing's White Cedar Award for excellence in teaching.

Contact: The Clearing, PO Box 65, Ellison Bay, WI 54210; 877-854-3225; clearing@theclearing.org, <http://theclearing.org>

EARLY MUSIC WEEK AT PINEWOODS CAMP

Pinewoods Camp, Plymouth, MA

August 13-20

Director: Larry Zukof

Faculty: Anney Barrett, Michael Barrett, Brandi Berry, Héloïse Degrugillier, Jan Elliott, Barbara Finney, Frances Fitch, Eric Haas, Joan Kimball, Sarah Mead, Gene Murrow, Emily O'Brien, Christa Patton, Alexa Raine-Wright, David Schonfeld, Cynthia Shaw, Lisa Terry, Bob Wiemken

Ars Musica, Poetica, & Chorea: Matches Made in Heaven

Imagine the stunningly beautiful setting of Pinewoods Camp as a base for exploring the interconnections of poetic texts, dance rhythms, and various musical forms in early music coupled with dancing—English country, Baroque, International folk.

Early Music Week 2016 offers joyful opportunities and challenges to players, singers and dancers of every level, from beginners to the highly-experienced. As classes unfold through the week, explore and discover the innovation and creativity that lie behind some of the world's most vibrant and compelling music, listening and playing with deeper understanding, as well as dancing together and enjoying all that the Pinewoods community has to offer.

Contact: Steve Howe, Country Dance and Song Society, 116 Pleasant St., Suite 345, Easthampton, MA 01027; 413-203-5467 X2; camp@cdss.org, www.cdss.org/em

BOREALIS SUZUKI WINDS INSTITUTE

Edmonton, AB CAN

August 18-25

For students: August 19-22 or August 22-25;

chamber music class: August 22-23

Director/Trainer: Kathleen Schoen

This session of the Edmonton Suzuki Flute & Recorder Society offers student programs including flute and recorder master classes, technique class and repertoire class for both flute and recorder, and a chamber music session for advanced students. Teacher offerings include recorder teacher training unit 1.

Contact: suzukifluteandrecorder@gmail.com, <http://suzuki-flute-recorder.ca>

BLOOM EARLY MUSIC WORKSHOP

116 Martin Dr., Catawissa, PA 17820

September 2-4

Director: Dwayne Heisler

Faculty: Lisle Kulbach, Larry Lipnik, Jody Miller

Please join us for a weekend in the hills of PA for early music and activities. It's a great opportunity for Early Music singers and instrumentalists of all levels to work together. The low price is the same regardless of the number of days you attend so please try to make all sessions. We have a maximum of about 30 participants.

Larry Lipnik will direct musicians and singers at the nightly Big Blow, held in Dwayne's garage—we have the original garage band!

Contact: Dwayne Heisler, 570-317-6214, dwayne@remitcorp.com, <https://sites.google.com/site/bloomearlymusicworkshop>

KYUQUOT SOUND RECORDER WORKSHOP

Kyuquot, BC CANADA

September 7-11

Director: Nancy Gorbman

Recorder faculty: Matthias Maute, Sophie Larivière

"Music on the Sound" 2016

Enjoy a wilderness experience on the west coast of Vancouver Island in the remote village of Kyuquot with beach hikes and a boat expedition. The workshop will be held at the Kyuquot Inn, a beautiful beachfront property on the west coast of Vancouver Island (*see web site below*).

Enrich your recorder playing through expert instruction on technique, musical style and interpretation of the Early Baroque, Contemporary Music taught by an internationally acclaimed composer and conductor, and more. Community concert performed by workshop participants as the finale.

Delicious meals by Eric Gorbman Catering Company. Enrollment limited to 20. Upper intermediate to advanced level.

Contact: Nancy Gorbman, 17725-28th Ave. N.E., Lake Forest Park, WA 98155; 206-852-4762; ngorbman@hotmail.com, www.kyuquotinn.com

HIDDEN VALLEY INSTITUTE FOR THE ARTS EARLY MUSIC ROAD SCHOLAR

Carmel Valley, CA

October 30-November 5 and/or November 6-12

Directors: Letitia Berlin, workshop;

Peter Meckel, HVIA

Faculty: Letitia Berlin, Frances Blaker, Louise Carslake, Janet Beazley, recorders; Julie Jeffrey, viola da gamba; Joan Kimball, Renaissance reeds (week 2)

Music of the Netherlands, Spain, and England

Enroll for one or both weeks. Enhance your technique and ensemble playing during an intensive workshop with director Letitia Berlin and other stellar faculty. Recorder and viol technique classes geared toward application of technique practice to the repertoire—making music out of notes!

The workshop takes place at the Hidden Valley Institute for the Arts in Carmel Valley, CA, nestled amongst oak and buckeye trees below majestic hillsides. Along with our rich opportunities for music-making, bird-watching and walking can be enjoyed nearby.

The workshop includes four daily classes, morning exercise/dance, and impromptu group playing. Wednesday includes a free afternoon to explore the beautiful Carmel Valley area, play music, or just relax. Schedule includes: Sunday and Monday evening tutti playing; faculty concert and student concert; open mic; Happy Hour.

Contact: Peter Meckel, 104 W. Carmel Valley Road, Carmel Valley, CA 93924; 831-659-3115; info@hiddenvalleymusic.org, www.hiddenvalleymusic.org/event-road-scholar-early-music-workshop-week-1_134.htm

FALL TEXAS TOOT (ARS)

Lakeview Methodist Conference Center, Palestine, TX

November 18-20

Director: Daniel Johnson; faculty TBD

The Fall Toot is a weekend workshop in the beautiful East Texas piney woods. Technique and ensemble classes are offered for recorders, viols, lute and harp, as well as voice, krummhorns and percussion.

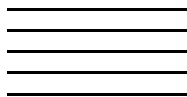
Some classes are for like instruments (all recorders or all viols), but we also offer mixed classes for instrumentalists and vocalists together. The size of the workshop enables us to create classes for all levels of students, from those of modest skills to advanced players and singers.

Contact: Susan Richter, Administrator; Daniel Johnson, Director, PO Box 4328, Austin TX 78765; 512-578-8040; info@toot.org, www.toot.org

Fall 2008 Texas Toot (l to r): Susan Richter, Jennifer Carpenter, Frances Blaker, Jan Jackson, Frank Shirley



COMPACT DISC REVIEWS



Reviewed by Tom Bickley,
tbickley@metatronpress.com,
<http://about.me/tombickley>

**BIRDS. STEFAN TEMMINGH,
RECORDERS & DIRECTION;
DOROTHEE MIELDS, SOPRANO
VOICE; THE GENTLEMAN'S BAND
(SASKIA FIKENTSCHER,**



**RECORDER;
WIEBKE
WEIDANZ,
HARPSI-
CHORD,
RECORDER;
ELISABETH
SEITZ, PSAL-**

**TERY; JOHANNA SEITZ, HARP;
AXEL WOLF, LUTE, THEORBO;
DOMEN MARINCIC, VIOLA DA
GAMBA, 'CELLO) & LA FOLIA
BAROQUE ORCHESTRA (ROBIN
PETER MÜLLER & PIA GRUT-
SCHUS, VIOLIN; SIBILLE KLEPPER,
VIOLA; SOPHIA SCHEIFLER, VIO-
LONE). Deutsche Harmonia Mundi
88875141202, 2015, 1 CD, 72:30.**

Avail. at www.smile.amazon.com,
\$25 for CD; \$9.99 for mp3 down-
loads at Canadian/UK iTunes. Sample

tracks at [www.stefanemmingh.com/
sites_english/cds_english.htm](http://www.stefanemmingh.com/sites_english/cds_english.htm).

Recorders and birdsong have a long-lived relationship. The word “recorder” appears to have a connection to the term “record” referring to the song of birds, with the first reference in English traced to 1430 (*Oxford English Dictionary*, see “recorder, n.2.”). Many recorder players and fans are familiar with the solo pieces composed to imitate or evoke birdsong—e.g., Jakob van Eyck’s *Engels Nachtegaeltje* (The English Nightingale), 1635; John Walsh’s *The Bird Fancier’s Delight*, 1715; Hans-Martin Linde’s *Music for a Bird*, 1968. Many recordings are available of these solo works, and a search of www.youtube.com yields striking and (mostly) very satisfying results. There is also a sizeable repertoire of “bird music” for recorder in ensemble settings.

Stefan Temmingh and Dorothee Miels continue their collaborative recording project with this disc that brings together 16 works from the 17th and 18th centuries for various combinations of recorders, solo voice, and strings and continuo. The best-

*More Birds,
plus Telemann and a new Recorder Concerto!*

**Many recorder players and
fans are familiar with the
solo pieces composed to
imitate or evoke birdsong.**

known work on this collection is Vivaldi’s *Il Gardellino, The Goldfinch* of 1728, a concerto for soprano recorder and orchestra.

Other selections are similarly ear-catching. The disc opens with a transcription of Jean-Philippe Rameau’s *La Poule* (1727). The original score exploits the plucking of the harpsichord to emulate the clucking of the chicken. Here, in a version rewritten for recorder with small Baroque orchestra, the ensemble produces a grand sound of very finely dressed fowl. Although other works on the disc are not as familiar, they use a variety of approaches to the instrumentation and interpretation to good effect.

While satisfying as a recording (or as a concert program), this collection also is an anthology of Baroque works in which the recorder evokes birds as sonic symbol in art song, opera arias and incidental music. I was particularly struck by the beauty of the recording itself and the musical use of space, especially in the Adagio “Augelletti, che cantate” from Handel’s *Rinaldo* (track 2).

The engaging essay by Temmingh as well as the instrument list, the key to which performer/instrument is used on which track, and the beautiful layout argue in favor of the purchase of the CD rather than the mp3 downloads.



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Brilliant

Classics 95247, 2015, 1 CD, 66:16.

Avail. from www.hbdirect.com/album/3067782-gf-telemann-the-recorder-sonatas-erik-bosgraaf-recorder-francesco-corti-harpsichord.html (CD \$9.99 + S&H) or www.smile.amazon.com (CD \$11.24 + S&H, or \$.99 per track for mp3 downloads) or www.iTunes.com (\$6.99 for mp3 album downloads).

Certainly the recorder sonatas by Georg Philipp Telemann (1681-1767) are part of the core repertory of 18th-century music for recorder. The nine sonatas on this disc are brought together from *Der getreue Music-Meister* (1728), *Essercizii musici* (c.1740), *Neue Sonatinen* (1730/01), and manuscript sources (c.1715).

By his own account, Telemann was a recorder player, and in these works we hear both his familiarity with the instrument as well as his mature compositional voice. These works stand as models of writing (range, phrasing, etc.) for recorder and harpsichord.

Bosgraaf and Corti bring them to life in a recording of excellent sonic quality. Both performers demonstrate virtuosic playing. In this recording, Bosgraaf's ornamentation fits the music well (and is less athletic than in his recording of Van Eyck's *Der Fluyten Lust-Hof*, Brilliant Classics 93391, 2007). In this Telemann recording, the fast tempos are quite fast while the slow movements, to my ears, would be stronger with yet slower tempos.

Musicologist David Lasocki (known to *American Recorder* readers for his many fine articles) wrote the program notes for the CD booklet. He provides an overview of the works and

details on the structure and style of each piece. As a further aid to study, the individual movements are separate tracks on this disc.

Certainly this recording works best in the higher sound quality of the CD, rather than via the mp3 files. Along with recordings of this repertory

by Frans Brünnen and other virtuosic players, this Bosgraaf/Corti recording merits thoughtful listening and enjoyment.

WILLEM JETHS: SYMPHONY 1 / RECORDER CONCERTO.



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MARKUS STENZ, DIR. (PERFORMERS FOR SYMPHONY 1 – KARIN STROBOS, MEZZO-SOPRANO, NETHERLANDS RADIO PHILHARMONIC ORCHESTRA, EDO DE WAART, DIR.). Challenge Records CC72693, 2015, 1 CD, 57:38. Track previews/CD purchase, www.challenge-records.com/products/14472349006323 (CD abt. \$21.75 + S&H), mp3 download from iTunes, \$10.99.

Willem Jeths (born 1959) is a Dutch composer not sufficiently known to American audiences. His compositional style will engage many listeners who enjoy the drama and lyricism of film soundtracks that employ newer classical music.

An element of striking interest is Jeths's output of concertos for a wide variety of solo instruments, recalling Vivaldi's compositional output. For further insight, visit his web site, especially the listing of "Orchestra + soloists" section, www.willemjeths.com/index.php?p=compositions.

This concerto was composed for Bosgraaf and in close consultation with him. The 20-minute single movement begins with intense interplay among alto recorder, percussion and low instruments. The work progresses through several contrasting sections, and ends with a long, quiet note from the recorder sounding over a gentle, shimmering, pianissimo chord.

In his writing about this work (www.bbtrust.com/blog/willem-jeths-recorder-concerto/#.VpiAblMrLMU), Bosgraaf notes the association of the recorder with innocence and the emotional component of the piece. As I hear it, this concerto works well as abstract music that nevertheless evokes a non-programmatic narrative.

Jeths's *Symphony 1* for orchestra and mezzo-soprano consists of settings of Goethe poems in a sumptuous Gustav Mahler homage. The weight and expansive character of this work makes it a suitable complement to the lighter textures of the *Recorder Concerto*.

EDUCATION

By Gustavo de Francisco,
São Paulo, Brazil

There are many models and manufacturers, materials, and other factors to consider when buying a new recorder. Many people ask me for advice when choosing an instrument.

After years of trying good and bad instruments—from different makers and factories, different models, sizes and periods—players have become more critical, even as beginners. I decided to write about the criteria I use when I have the opportunity to choose the best among several recorders. In this article, I will give a broad overview of “what” is available in the market; in the next issue, I will cover “how” to choose a new instrument.

Wood or Plastic?

The recorder is a woodwind instrument, like the flute, oboe, clarinet, bassoon and saxophone. But the flute is made of metal, as is the saxophone!

This is true nowadays, but it was not always so. All woodwind instruments—except the saxophone, which is a more recent musical addition—were originally made of wood. Perhaps more important, each woodwind

instrument is distinguished by having its sound produced in a perforated pipe that makes up its body—where the opening of each tonehole changes the air column length, thus changing the pitch produced.

With brass instruments—trumpet, French horn, trombone, tuba—there are no holes on the instrument body itself. Instead valves change the length of the instrument’s tubing.

Generally, before World War II, there were no recorders made of plastic or resin. At that time, the recorder went through a rediscovery as research was conducted about ancient instruments that had become seldom used, such as the harpsichord and viola da gamba. The recorder began to be reintroduced as a music education tool because it was considered to be an instrument of less complex construction; it is also smaller in size than the piano or violin, for example.

According to the English recorder expert **Edgar Hunt**, the first plastic recorders were made of cellulose acetate. They began to be produced during World War II in mid-1941 by Schott & Co. and were sent to German prisoners of war. (One wonders if this were part of a plan to take over the world!)

*Buying a Recorder, Part One:
Background and an Overview of What’s Available*

According to the English recorder expert Edgar Hunt, the first plastic recorders were made of cellulose acetate. They began to be produced during World War II in mid-1941 by Schott & Co. and were sent to German prisoners of war. (One wonders if this were part of a plan to take over the world!)

Soon after, many other manufacturers began to fabricate plastic or resin recorders: Dolmetsch, John Grey & Sons, Lewis Scott & Mfg. Co. are some of the manufacturers who ventured into the recorder industry. All were more interested in mass production of cheap instruments than in improving quality of the instruments. Unfortunately, the attitude that the recorder is a toy or an instrument lacking in quality is still in vogue at times.

“Nowadays, designers of factory-made instruments for amateur and school use continue to produce recorders with a somewhat more bland, flute-like tone than the eighteenth-century originals on which they are based. Nonetheless, these neo-baroque recorders remain essentially solo instruments and are inherently unsuited to being played together in consorts. As we shall see, such instruments demand a very sophisticated technique indeed if tone and tuning are to be acceptable to any but uncritical listeners. Played together by children or adult amateurs they generally sound harsh and discordant.—

From the article “Instrument of

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Torture or Instrument of Music?”
by Nicholas S. Lander,

www.recorderhomepage.net

Many mass-produced plastic or resin instruments very well might be considered just toys, rather than musical instruments. Beyond that, there are models from some manufacturers that are suitable for use by the musical beginner and that can be used by anyone who studies the recorder.

After World War II, precision molding techniques used for plastic airplane parts made it possible to manufacture recorders of ABS resin; now even plant-based material is used. This technology greatly improved the quality of plastic recorders—but a beginning player still can't expect every mass-produced plastic recorder on the market to be a quality instrument. Without mentioning specific brands, I can advise anyone looking for an inexpensive plastic instrument for beginning recorder study to look for an instrument with these characteristics: **a curved windway and Baroque fingering.**

Saving money by buying a plastic recorder without these features creates problems. Starting with a cheap instrument could hinder study because a poor instrument's qualities directly affect the student's learning. Those who wish to continue studying seriously will eventually need a good wooden recorder rather than a mass-produced plastic instrument.



Look for an instrument with ...

a curved windway and Baroque fingering.

Fingering Patterns: Baroque or German? Historical?

Many people ask which fingering system is better: **Baroque or German.**

Especially for individuals just joining the recorder community, here is a brief history: in the mid-1920s to 1930s, when the recorder was beginning to be revived as a more mainstream instrument, Germany's Youth Movement discovered a lucrative market in the production of gambas and lutes. Peter Harlan began to reproduce these ancient instruments. He visited the Haslemere Festival in England, bought a set of Dolmetsch recorders, and copied them—but he changed the fingering system to the German fingerings, which are simpler but less flexible than the so-called “English system” of fingerings.

Following that, the recorder became a best seller in Germany, and later the trademark of the Youth Movement.

Some people argue that Harlan knew exactly what he was doing when he modified the holes on the instrument, since he had an interest in facilitating music education of the young, and in using the recorder as a pre-instrument for those who would play flute, clarinet or oboe in the future. This argument is very weak: although they are alike, each of these instruments has its own unique fingerings.

The change in the holes' diameters brought an acoustic change in the new (or German) recorders—which have a brighter and harsher sound when compared with the Baroque recorders (or those with English fingerings). German-fingered ones are also generally out-of-tune on some notes, while the Baroque-fingered recorders tend to have more homogeneous and dark sound, and play more in tune.

In addition to changes in sound, other issues arose: by changing the holes to allow for an easy F fingering, other fingerings also changed. Both F# and G# fingerings became more complex.

Summary: the German-fingered recorder has one note “simplified” (F), but it has a less desirable sound and more complicated chromatic fingerings compared with the Baroque. Here are the differences:

Baroque

Cross (or fork) fingering for F
Simpler F# and G# fingerings

Balanced sound in all ranges,
and round timbre

German

Simplified fingering on F
F# and G# fingerings are more
awkward, and usually out-of-tune
Harsh sound and tuning problems

The images at left show how to distinguish a Baroque recorder (*left, with the smaller upper hole*) and a German-fingered one (*right*). A seemingly small change in the instrument causes a big change in sound quality.

“Fortunately, German fingering never caught on very widely outside of Germany, Austria, and Switzerland. Even in those countries, its use has declined drastically during the past half century as awareness of its acoustical inadequacies has increased. Relatively few teachers advocate its use any more. Some European makers who once made both German and “baroque” [sic] models have in recent decades either eliminated the production of German-fingered instruments or else reduced them to just one or two inexpensive student level models.” —From “Recorder

Fingering Systems - The Good, The Bad, and the Ugly” at www.aswlt.com/finger.htm

If we strive to make music that is pleasing to our ears, we must look for the best sound possible, and thus put aside any instrument that is not suitable for this purpose. If the Baroque recorder has better sound and plays more in tune compared to the German, we must always choose the Baroque instrument.

Besides the Baroque and German fingering patterns, there are actually recorders with other fingering standards. What we call nowadays the Baroque fingering is the closest to that used to play historical Baroque recorders from the 17th and 18th centuries. However, these historical instruments generally had smaller toneholes, so some fingerings differ slightly from modern fingerings.

We can separate the fingerings into four major categories, with the two most common found in the mass production instruments—but it is important to know that there are recorders, usually handmade ones, that use other fingering patterns:

- **Baroque (or English)** - English modern adaptation of the historical Baroque fingering. It is commonly accepted as the world standard today.
- **German** - German modern adaptation of the historical Baroque fingering.

If we strive to make music

that is pleasing to our ears,

we must look for the best

sound possible, and thus put

aside any instrument that is

not suitable for this purpose.

- **Historical Baroque** - found in historical Baroque recorders or copies of these instruments. The fingering varies slightly from instrument to instrument.
- **Renaissance** - found in previous historical instruments made up to 1650, Praetorius models, Bassano, Kynseker, etc. Again, fingerings may vary from instrument to instrument.

Fingering systems for many recorder models are shown at www.recorder-fingerings.com.

Models

When deciding to buy a new instrument, the first consideration is the specific member of the recorder family: “I need a new soprano recorder,” or a new alto, tenor or Of course there are many more considerations, because now there are different kinds of sopranos, altos, tenors and

For example, when visiting the Mollenhauer web site, www.mollenhauer.com/en, we find **Denner** models, the **Dream** recorder, **Kynseker**, **Modern** recorders, the **Helder** alto and tenor, and more. The number of choices can be baffling to a buyer!

Usually one would choose an instrument suitable to the repertoire to be played. Since the most extensive recorder repertoire comes from the Baroque period—with many sonatas and concertos by composers like Telemann, Vivaldi, Handel, Bach and others in the approximate time period of 1600-1750—the **Baroque recorder** has become the standard instrument for most recorder players.

Denner instruments were originally made by a family of woodwind instrument makers who lived in the 18th century. They built recorders, traversos, oboes and other wind instruments. All instruments with this name (the Denner model) are



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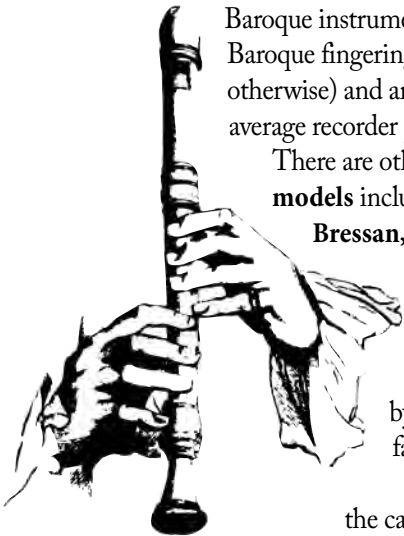


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Baroque instruments, usually employing Baroque fingering (unless specified otherwise) and are suitable for the average recorder player.

There are other **Baroque models** including **Rottenburgh, Bressan, Debey, Hotteterre**

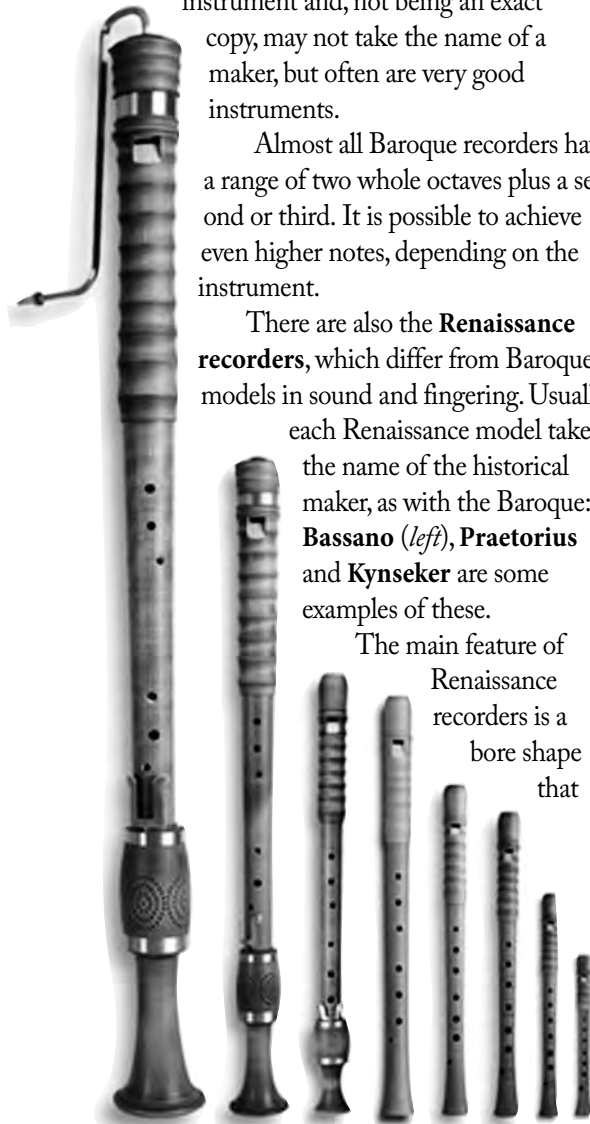
(shown at left in a famous engraving) and many others—all are Baroque, made by different historical families of makers.

Even within the category of Baroque recorders, there are plenty of “neo-Baroque” models produced in factories by **Mollenhauer, Moeck, Küng, Yamaha, Aulos, Zen-on** and others. These models may be based on an historical instrument and, not being an exact copy, may not take the name of a maker, but often are very good instruments.

Almost all Baroque recorders have a range of two whole octaves plus a second or third. It is possible to achieve even higher notes, depending on the instrument.

There are also the **Renaissance recorders**, which differ from Baroque models in sound and fingering. Usually each Renaissance model takes the name of the historical maker, as with the Baroque: **Bassano (left), Praetorius** and **Kynseker** are some examples of these.

The main feature of Renaissance recorders is a bore shape that

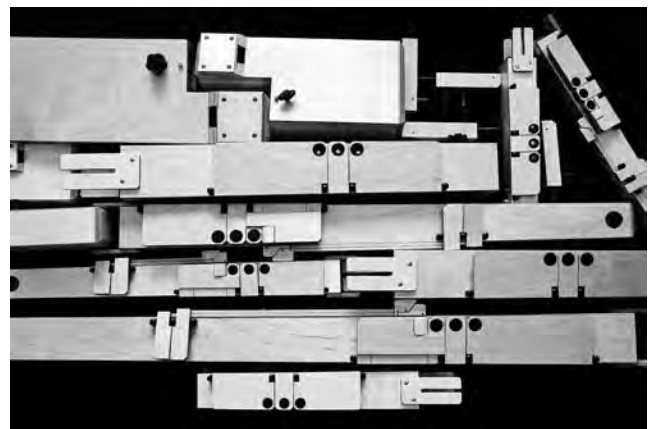


is **cylindrical instead of conical** (as developed in the Baroque, when the exterior of recorders also became more ornate). They also have **much larger toneholes than their Baroque relatives**. The bore shape and tonehole size deliver significant acoustic characteristics, resulting in very strong low notes and a much more brilliant sound, considered by many recorder players as the ideal recorder sound.

Renaissance recorders employ different fingerings, as already mentioned. Typically these recorders have a smaller range than the Baroque models: one octave plus a sixth, sometimes up to two octaves, but hardly reaching the third octave.

Another category is that of **modern recorders**, newly-developed to improve the possibilities of this wonderful instrument.

In this category are the **Dream recorders** (photo at top left on next page), created by **Adriana Breukink** to unite the advantages of various Baroque and Renaissance recorders in a single instrument—specifically, the Renaissance sound with the Baroque fingering. Dream recorders are now available through Mollenhauer.



Apart from these, there are **square recorders** (above), currently produced by Jo Kunnath in Germany, and originally developed in the 1960s by **Joachim Paetzold** based on organ pipes. These were manufactured by Herbert Paetzold, Joachim’s nephew, until 2012. Square basses make up a family of five bass recorders—from the smallest F basset down to the biggest and lowest one, the subcontra bass in F (two octaves below the basset).

Others available include **Mollenhauer’s Modern Recorder** (available in soprano and alto), with tuned harmonics allowing a larger range up to the fourth octave; the **Ehlert** recorder (soprano, alto and tenor), produced by Moeck, with modern sound characteristics and greater volume; the **Helder** recorder (photo at far right, next page, of an alto and tenor), produced by Mollenhauer, with a sound unit featuring an adjustable block that allows for change of timbre and with homogeneous sound from the lowest to the



highest notes; and, most recently, the **Eagle** recorder (alto and tenor), developed by **Adriana Breukink** and produced in conjunction with **Küng**, with a metal labium and the widest bore, producing the strongest sound compared to all recorder models and suitable for ensembles including modern instruments such as piano or violin, or as soloist in an symphony orchestra.

Many people are working to develop a true modern recorder—one that accommodates modern artistic demands and allows us to play all repertoire, from the Middle Ages onwards, with only one instrument that has a larger range, strong sound, key system to avoid cross fingerings and a modern look like that of other woodwind instruments such as the oboe or clarinet. Besides the recorder makers already mentioned, this new world of possibilities is being explored by **Karel van Steenhoven**, **Suzanne Frölich**, **Johannes Fischer** and others.

Having covered instruments that are available, it's time to examine how to choose the best among those, or at least those that are best for our own use. An upcoming article focuses on qualitative criteria for choosing an instrument.

Gustavo de Francisco founded the Quinta Essentia Recorder Quartet in 2006. Based in Brazil, the group has performed tours in Europe (2009, 2010, 2014), China (2010), Namibia (2012)



and Bolivia (2014); released two albums, La Marca (2008) and Falandó Brasileiro (2013); and organized three of the seven editions of the ENFLAMA National Recorder Meeting. Quinta Essentia's North American tour includes June dates in the Midwest and Texas. See the workshop pages in this issue, the ARS Newsletter calendar, or visit <http://seofficial.com>.

The author studied with Ricardo Kanji, Paul Leenhouts, Pierre Hamon, Pierre Boragno, Gwenaël Bihan, Christoph Ehsam and Rachel Brown;

in 2012 he began his teacher training in the Suzuki Recorder methodology, attending training courses for teachers in the U.S., Brazil and Peru. He also studies the recorder's acoustic properties, and presented a lecture demonstration on tuning to the International Suzuki Festival of Peru in January 2013. An engineer and a photographer, as a member and guest he participates in several chamber music groups: Raro Tempero, Mosaico Harmônico and Audi Coelum in São Paulo, and Oficina Barroca in Campinas.

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I have been collecting postage stamps for several years. What got me started was an exhibition, "Musical Instruments on Postage Stamps" at the Philatelic Museum in Tokyo (Kitte no Hakubutsukan). As a recorder player, I naturally looked for stamps depicting the recorder or recorder-like instruments. Yes, one could find folk and traditional pipes, like the Maltese flejguta, a kind of cane whistle—but our recorder?

I went to stamp dealers and hobby stores, asked friends ... with no success. In the end, I found and bought stamps on eBay, Delcampe Auctions, and other online sites. I spent a fair amount of my time, but relatively little money! Each of the stamps you see here cost me less than \$5 US, some only \$1 US.

I am not a collector of rare or expensive stamps; instead, I look for inexpensive items that have only one (fairly obscure) subject in common: musical instruments, the recorder in particular. For me, it is like having the whole recorder world on small pieces of paper.

I hope that you too enjoy looking at the beautiful, colorful stamps, on these pages and this issue's cover—I like them all! Since I am now retired, I have passed along my stamps to the ARS; they will join the ARS archival papers to become a collection in the Recorder Music Center at Regis University in Denver, CO—where others may also see these small works of art.

*Ewald Henseler,
Tokyo, Japan*

The Recorder on Postage Stamps: Collected by Ewald Henseler



**Colombia
1980
and
Rwanda
1974**



**Chad
1972**



**Fujeira
[Fujirah]
United
Arab
Emirates
1972**



Panama 1968



Lichtenstein 1985



**Maldives
1970**



**Manama (also Ajman)
United Arab Emirates, 1967**



Aruba 2013



**The Netherlands
1938**



**Great Britain
2007**



**Japan
2005**



**Slovenia
2006**



**Monaco
1996**



Finland 1985



**Latvia
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Monaco 1979

**USSR
1988**



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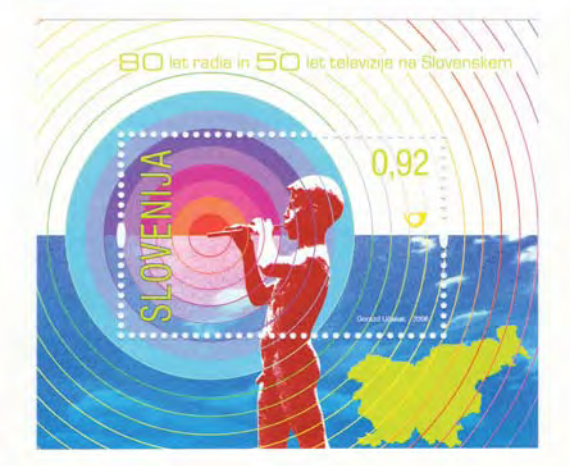
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East Germany 1980



Slovenia 2008



Brazil 1978



*Ireland 1980
(penny whistle)*



*West
Germany
1988*



Great Britain 1998



Great Britain 1978



The Netherlands 1969



*Canada
1976*



Tristan de Cunha 2013

*Japan
2000*



The Netherlands



1962



1964

**Yugoslavia 1977
(double flute)**



PTT - 13a/77

Stamps that appear on the cover of this AR: (left column, top to bottom) Paraguay 1970 (tabor); Czechoslovakia 1961; Poland 1968; (center) USSR 1975; (right column) Netherlands Antilles 1987; Slovakia 1944; East Germany 1970 (also page 1, bottom, with cover credits). Stamp on page 1 (table of contents): Rwanda 1969.

**Romania
1961
(six-hole
flute)**



Malta 2001 (six-hole whistle)



West Germany
1956



West Germany 1978



Netherlands Antilles 1969

AIRMAIL

Three-hole bamboo flute

*British Solomon Islands
First Day Cover
Musical Instruments
1973*

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Spain 2002



Togo 2013



Zaïre 1981




Rwanda 1978



Chad 1973


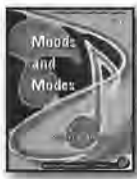
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MUSIC REVIEWS

FREEZONE, BY ANNETTE ZIEGENMEYER. Girolamo G21.004 (www.girolamo.de), 2012. S/A/T, pf, opt. guit., opt. perc. Sc 24 pp, 2 pts 4-8 pp ea, CD. Abt. \$29.

Born in 1976 in Hildesheim, Germany, Annette Ziegenmeyer studied recorder at the Hanover High School for Music and Theatre. Inspired by jazz workshops, she founded two ensembles, Girl Talk, and As Is. She has also experimented with recorder and live electronic sound combinations.

Freezone is the title not only of the opus, but of the fourth tune in this set of 10 short pieces. The musical idiom fuses elements of jazz, rock, new age, and Celtic music. Players of moderate skill will find few technical challenges, but will encounter numerous, though often reiterated, rhythmic complexities.

The same applies to the piano accompaniment. There is no part as such for the optional guitar, but guitar chords appear throughout the score. The percussion part suggests bongos, crash cymbal and conga—as well as a couple of exotic instruments, the *cajon* and the *djembe*.

Four selections are for soprano recorder, five for alto, and one for tenor.

The music has a rather static quality by virtue of its loyalty to the tonic and to particular rhythmic motives. The percussion is often an enlivening feature. “The Flute Move” and “Fête médiévale” are the most energetic pieces in the collection. Others may serve well as background or relaxation music, but are less likely to engage a concert audience.

Accompanying the score and parts is a CD of the composer performing

on recorders with piano (Johannes Mundhenk) and percussion (Jeffrey Thomsen). For recorder players without access to live accompaniment, the CD also offers the accompaniment alone. The accompanists keep a steady beat and are easy to follow.

Performance instructions and notes are in German and English. The score is glossed inconsistently in English, German and Italian.

The complete absence of dynamic and articulation markings leaves the performer much interpretative liberty. The numerous repeated sections also suggest that liberal ornamentation is in order, although the composer does not add any on the CD.

Anthony St. Pierre, of Toronto, ON, has composed extensively for recorders. His Folia à 4, third prize in the 2007 Chicago Chapter's composition competition, may be heard at: www.folias.nl. He holds a B.Mus. in composition from Ohio State University and M.Mus. in historical performance practices from Washington University. In the 1980s, he played oboe with Tafelmusik Baroque Orchestra and with the Studio de musique ancienne de Montréal.

STRAßENMUSIK Á 3, VOL. 2, BY UWE HEGER. Noetzel Edition N4889 (www.edition-peters.com), 2009. SAT(B). Sc 52 pp. \$20.

Born in 1957, German composer Uwe Heger is proficient in flute, trumpet (his main instrument) and violin. I find it most interesting that he makes no claim to proficiency on recorder: this despite the fact that his *Straßenmusik* series leans heavily on recorder. To date, he has published five volumes

for two recorders, two for three recorders, plus four each for duets or trios of trumpets, saxophones, flutes and violins.

The current volume presents the same assortment of tunes as his works previously reviewed in these pages (such as his *Straßenmusik á 2* in the March 2011 *AR*): alternations of blues, klezmer, tango and rag. The first and last works in the volume are blues canons, an interesting departure from other works. All of the blues are in a standard 12-bar form, with a typical harmonic pattern and three variations.

The klezmer and tango pieces are generally in an ABA structure with repeats. The rags tend to be more loosely structured and are, to me, the least successful of the lot, in that they really don't seem to have a true ragtime flavor.

Ranges are generally intermediate. The tenor part tends to lie relatively low: enough so that the alternative bass part might even be more successful. There are relatively few gimmicks: drops are frequent, there are a few glissandos, and a number of places where wavy lines after long notes seem to indicate vibrato. (Yes, Virginia, vibrato is an acceptable ornamentation device here.)

On balance, this is a fun collection of pieces—nothing pretentious about them. To anyone picking up this set, have a good time with the wonderfully tongue-in-cheek titles of the individual pieces.

John Nelson is a longtime member of the Atlanta (GA) ARS chapter. He served on the ARS Board, in his last term as President.

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VARIATIONS ON A THEME OF ROSSINI, BY FRÉDÉRIC CHOPIN, ARR. SYLVIA CORINNA ROSIN. Zfs833/834, 2014. A, pf. Sc 7 pp, pt 2 pp. Abt. \$7.50.

It has not been firmly established that the original flute version of this piece is by Frederic Chopin—but, if he did write it, he would have been 14 years old at the time. It exhibits few of the stylistic traits of the composer's later style, but it is quite a competent piece of writing and has real charm in places.

Giocchino Rossini's (1792-1868) theme is "Non più mesta" from *La Cenerentola* (*Cinderella*). Chopin has added four short variations. As is usually the case, the variations get progressively more brilliant and difficult—except for a soulful slow variation, here the second of the four.

The piano's straightforward chordal accompaniment is virtually identical from section to section.

Out of this rather simplistic formula, Chopin has crafted a witty and idiomatic piece for flute that shows off the performer's talents without making exceptional demands. Perhaps most important, unlike many Romantic variation sets, Chopin's definitely does not wear out its welcome.

Sylvia Corinna Rosin's arrangement sticks closely to the original, the main differences being a shift of key from E to F major and changes to the marked articulations. It should be noted that several rather characteristic trill figures have been removed from the third variation—which is a shame, since they add quite a bit of character and do not add much difficulty.

As well, although the articulation changes do make the music more idiomatic for the recorder, principally by breaking up long slurs, they also take away some of the original character. Rosin's alterations to the melodic line

Attempting Romantic music on the recorder is always a good technical exercise.

to accommodate the recorder's more restricted range, however, are sensitively and effectively done.

Attempting Romantic music on the recorder is always a good technical exercise and is often musically rewarding as well. This work is likely to sound more convincing than most because the original form is so circumscribed. It requires an advanced player to do it full justice, but it is not at all daunting. Moeck's presentation is clear and helpfully formatted.

For those who might like to investigate another perspective on Chopin's variations, a transcription by Piers Adams appears in his 1992 collection, *Extraordinary Encores Vol. 1* (Dolce DOL119). As might be expected, Adams takes a somewhat freer approach in transcribing the piece and thus encourages a little more color from the recorder player.

A former ARS Board member, Scott Paterson teaches recorder and Baroque flute in the Toronto (ON) area, where he is a freelance performer. He has written on music for various publications for over 25 years, and now maintains his own studio after over 30 years at the Royal Conservatory of Music of Toronto.

TWO ARIAS FOR RECORDER ORCHESTRA—LASCIA CH'IO PIANGA AND OMBRA MAI FU, BY GEORG FRIEDRICH HÄNDEL, ARR. SYLVIA CORINNA ROSIN. 3336, 2014. 1st aria: S(solo)ATBgBsB; 2nd aria: S(solo)ATBsB. Sc 6 pp, 6 pts 1-2 pp ea. Abt. \$22.

The two arias in this set from Moeck's "The Recorder Orchestra" series are by G.F. Händel (1685-1759): "Lascia ch'io pianga" from his opera *Rinaldo*, and "Ombra mai fu" from *Xerxes*. Arranger Sylvia Rosin

has taken these two arias and made the vocal line a soprano solo, with the orchestral parts covered by the ATBgB and/or sB instruments.

I love that Moeck has designed the included parts for copying, so as to enable groups to "copy as many of the legally purchased parts as required." I do wonder why the alto and tenor parts are printed on the same page for the "Lascia ch'io pianga," but separately for the "Ombra mai fu." The great bass and subcontra bass recorder parts are given in both treble and bass clef versions, making it possible for someone who may not be as proficient in one clef or the other to still play.

A more accomplished soprano recorder player would be necessary as the soloist. "Ombra mai fu" especially requires good breath control on long-sustained notes. Both arrangements are very straightforward and accessible. I think they would be good for a less experienced ensemble with a good soprano recorder player.

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

ALLEGRO AUS DEM CONCERTO IN A-MOLL, BWV 593, BY J.S. BACH, ARR. MECHTHILD ROSSEBORG, ED. SIMON BORUTZKI. EM831/832, 2013.

SATB. Sc 6 pp, 5 pts 2 pp ea. Abt. \$8.

J.S. Bach's *Concerto, BWV 593*, is his transcription for organ of the concerto no. 8 from Antonio Vivaldi's *L'Estro armonico, RV522*, for two solo violins with strings and continuo. Mechthild Rosseborg, an organist and recorder teacher, created this version in 1996 for her recorder ensemble in the Städtische Musikschule in Hamm, Germany. The parts are designed for copying, to accommodate a recorder orchestra or larger recorder ensembles.

Long strings of 16ths in the three upper parts make this piece fairly difficult to play at tempo, though this is eased a little by the key signature and scarcity of accidentals. Its origins as string music by Vivaldi are evident in the repeated patterns in the groups of four 16ths.

Borutzki suggests that the distribution of parts be pyramid-like in a larger group, with more basses than anything else, and a maximum of three sopranos. This is made slightly more feasible by his inclusion of a fifth part—which is a duplicate of the bass part, but written in treble clef. Eight measures of *ad libitum* solo in the two top parts add interest in the absence of other dynamics.

The edition is nicely printed, with no page turn issues. It will give fun and satisfaction to quartets and larger groups wishing to work on it.

Kathleen Arends has enjoyed playing recorders for 40 years and being an Orff music educator for 34. She teaches and plays in the Seattle (WA) area.

PRELUDE AND FUGUE IN C MAJOR FROM ACHT KLEINE PRAELUDIEN UND FUGEN (EIGHT LITTLE PRELUDES AND FUGUES), FORMERLY ASCRIBED TO J.S. BACH, ARR. SYLVIA CORINNA ROSIN.
3331, 2012. SATB_gB/cB.
Sc 4 pp, pts 1 p ea. Abt. \$22.

While this short four-part organ piece was originally thought to be composed by J.S. Bach, scholars now doubt that attribution. This adaptation for recorder orchestra in five parts packs a lot of sparkle into a small package. Comprising only 55 measures of music, there is plenty of challenge, with running 16th notes for the top two voices.

In the Praeludium, each of the 12-measure A and B sections repeats to extend the playing time. In the A section, soprano and alto double the theme for seven measures. The

soprano drops back for a short alto solo, then returns, and the section ends with the two going back and forth. The tenor, bass and great bass, which play the organ pedal line, finish with 16ths before the repeat.

In the B section, the 16th-note activity is spread around more equally among the parts, with the tenor and bass lines having their opportunity to show off, contrasting the higher pitched lines against the low ones.

In the Fuga, the soprano introduces the theme, then the alto enters. The tenor and bass do likewise seven measures later. Throughout the fugue, the bass, great bass and optional contra bass play the same line, maintaining the four-part nature of the fugue.

In m.41, the soprano introduces a second theme, immediately followed by alto, then tenor and bass two measures later. There is a five-measure development of the theme before the alto reintroduces it for five more measures of simple exploration before the final chord.

The printing is excellent, with each part on a single page. The great bass and contra parts are on the same page, with the great bass in treble clef. Purchase of the music grants permission to make as many copies of individual parts as needed for a group, but beware the page size is larger than even the European A4 format.

This piece is most challenging in the running 16th notes on the doubled soprano and alto lines. Otherwise all parts would be appropriate for intermediate players.

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

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MUSIKALISCHE ERZÄHLUNGEN (MUSICAL TALES), BY MARCEL DE BACKER, ARR. PETER PIETERS, ED. BART SPANHOVE. N2688, 2009. S, pf. Sc 20 pp, pt 8 pp. \$17.95.

At the age of 11, Marcel De Backer (1924-2006) began studying organ, piano, cello and clarinet at the Royal Academy for the Blind and Visually Impaired in Brussels. He worked as a music teacher in Belgium, and also was a church organist and choir director. His compositions include many pieces for voice, cello, recorder, piano and violin, plus a sizeable body of church music.

The first piece in this volume is "Theme with Variations." The opening movement in the key of A minor, "Tema," presents a charming and gracious melody in a tranquil 6/8 time. This is then repeated with a slight cadential variation. Then follows a contrasting section in a different tonality, which is also repeated with small variations. Finally a closing version of the original melody is heard again. The structure is thus A1-A2-B1-B2-A3. This basic recipe is also used for the following five variations.

Variation I presents the melody in 2/4 time at a comfortable Andante tempo. Variation II exaggerates the rhythmic patterns with a strongly dotted 6/8, but still at a slow tempo. The next two variations pick up the tempo with increasing rhythmic changes. The final variation switches to A major for a lively ending.

The second piece in this volume is a short "Capriccio" in a moderate 2/4. Its character is not unlike that of the other piece, but it will be more challenging because the notes keep flowing, with rests few and far between.

An unusual feature of the "Capriccio" is that it is presented with almost no indications of dynamics, articulation or phrasing. This is intentional. As editor Bart Spanhove notes, "You can be your own conductor and try your own creative interpretations!"—advice to apply also to the "Theme with Variations."

This volume is printed clearly and readably, and carries the recommendation of the Flanders Recorder Quartet. The pieces are crafted in a conservative style with traditional harmonies, and would seem to be aimed at the adult intermediate to upper-intermediate player, either studying with a teacher or working independently. While the entire "Theme with Variations" might be too long for a recital piece, a selection could make a suitable offering.

David Fischer is a member and past president of the Kalamazoo (MI) ARS chapter, and director of their annual fall recorder workshop. He has studied with Judy Whaley and holds the ARS Level III proficiency certificate. He is a member of the Troubadours ensemble.

DUETTE FÜR ALTBLOCKFLÖTEN, BY W. A. MOZART,
ED. JEAN CASSIGNOL. N2392, 1996. AA. Sc 24 pp. \$20.75.

For some, hearing arrangements of well-known music from W. A. Mozart's pen as duets on recorders might be an acquired taste. Having played lots of Mozart in orchestras as a violinist, I fully realize how perfectly his music must be performed and how noticeable it is if one note is missing or out of place.

This presents an extra challenge for an arranger who wants to bring Mozart's music to recorder players. When a whole orchestral score is reduced to just two voices, the arranger must know his/her common practice theory and harmony very well to know just what notes can and cannot be omitted to create a duet that retains the harmonic spirit of the original piece.

I'm happy to say that Cassignol did a very nice job of doing just that. The pieces included in the book are: "Romanze" from *Eine Kleine Nachtmusik*; *Ave verum corpus*; and three selections from *Die Zauberflöte*: "Bei Männern,

My duet partner and I are real Mozart lovers, and we really loved playing these duets.

welche Liebe fühlen," "Marsch der Priester" and "O Isis und Osiris." The two final duets are the well-known "Exsultate, Jubilate," and the "Rondo" from *Concerto for Oboe and Orchestra*.

As we played through these duets, we commented on missing the bass line, the lack of shifting instrumental colors, missing pedal points and other long notes in the higher-pitched instruments, usually in the woodwinds. So much gets lost in condensing an entire orchestral score to a duet. But one thing that did not disappear was the number of chromatic notes—for juicy chords, or to signal key changes. Thus, these duets do retain enough of the spirit of their originals and are a great way to introduce some of the great Classical pieces to recorder players, in hopes that they will eventually be able to hear the originals.

I wish to emphasize that these are not "excerpts." The whole piece, or the whole movement from a larger piece, is there in its entirety. The longest is the "Rondo" at seven pages.

Due to the nature of Classical-era music, most of the more flamboyant passages are in the top part, such as the soloistic passages in the "Rondo." Since these are mostly scalar, those who know their scales should be able to rip right through these sections.

What might present a little difficulty is the *Eine Kleine Nachtmusik* "Romanze." It is in the key of D major, necessitating some use of high C# within some fairly complex passages—but at least this piece is played slowly.

I believe advanced intermediate students could tackle these duets, particularly if the most experienced player sticks to the top line. My duet partner and I are real Mozart lovers, and we really loved playing these duets!

FUGUE D952, BY FRANZ SCHUBERT, ARR. PAUL VAN LOEY. N2599, 2009. SATB (TBgBcB). Sc 11 pp, pts 2 pp ea. \$21.

As Paul Van Loey of the Flanders Recorder Quartet mentions in his preface, "it is quite conceivable that Franz Schubert (1797-1828) never knew the recorder, at least not as a serious musical instrument." Schubert originally composed this as a four-handed organ fugue while visiting the composer/conductor Franz Lachner in 1828. Schubert and Lachner "performed the piece on the organ in the 12th century Cistercian abbey near the town of Heiligenkreuz."

Van Loey has transposed this fugue from its original key of E minor to the key of D minor. Like any fugue by Bach, it has an exposition that presents the subject in each voice alternating between tonic and dominant. Also like any Bach fugue, it has sections where the main subject is not heard (episodes) and denser sections in which subjects enter before previous subjects have finished (in *stretto*).

Near the end, the bass sounds a dominant pedal point followed by a tonic pedal. In a note-by-note comparison with the original, it is evident that, in order to accommodate the limited ranges of the recorders, some phrases needed to be placed in different octaves. There are also some phrases in the original that include octave doublings in the bottom organ part, which had to be eliminated in a four-part arrangement.

No performance tempo is given, but the nature of the subject—as well as performances that I have heard of this fugue on the piano—lead me to believe that this should be performed on the slower side, perhaps ♩ = 88-92.

This fugue is very nice on SATB recorders, but as Van Loey suggests, it becomes quite lovely on the low choir of tenor, bass, great bass and contra.

The subject is simple enough and would lead me to believe that interme-

diate players would enjoy this fugue, but the countersubject and episodic sections are more chromatic—which might require upper-intermediate players. This fugue also requires good breath control to shape the five-measure subject without the interruption of a breath. Performance time is between four and five minutes. I recommend it!

Sue Groskreutz has music degrees from Illinois Wesleyan University and the University of Illinois, plus Orff-Schulwerk certification from DePaul University. Playing and teaching recorder are the greatest musical loves of her life. For 10 years she was president of the American Recorder Teachers' Association.



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BALKAN DANCES, BY MICHAEL EDWARD EDGERTON. PRB Productions Contemporary Consort Series CC073 (www.prbmusic.com), 2008. SATB. Sc 8 pp, pts 3 pp ea. \$14.

American composer Michael Edward Edgerton (b. 1961) is an expert in the field of extended vocal techniques. Most of his music falls under the rubric of the "new complexity" movement, featuring extremes of difficulty and many avant-garde performance techniques.

The brief work is modal in orientation and straightforward in rhythm.

However, this recorder quartet was commissioned for a birthday celebration. Based on three traditional Balkan melodies, the brief work is modal in orientation and straightforward in rhythm (though employing the asymmetrical 5/8 and 7/8 meters used in some Balkan folk music). It contains no extended playing techniques.

It is of upper intermediate difficulty and extremely appealing in character. With the many recorder ensemble arrangements of Western European folk music available, this work would provide an attractive recital selection from the other side of that continent.

Carson Cooman is an active composer with a catalog of more than 600 musical works in many forms,

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EDITORIAL OFFICE: Gail Nickless, Editor, editor@americanrecorder.org, 7770 South High St., Centennial, CO 80122-3122. **Books and Music for review:** Sue Groskreutz, 1949 West Court St., Kankakee, IL 60901. **Recordings for review:** Tom Bickley, 1811 Stuart St., Berkeley, CA 94703. **Cutting Edge:** Editorial office. **Chapter newsletters, other reports:** Editorial office. The ARS reserves the right to publish any submitted magazine content on the ARS web site. By submitting material to be published in a printed issue of AR, *American Recorder's* editors and authors grant the America Recorder Society permission to use their material in this additional manner. **Postmaster:** Send address changes to ARS, P.O. Box 480054, Charlotte, NC 28269-5300. Periodicals postage paid at Charlotte, NC, and at an additional mailing office.