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SPRING 2017

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# EDITOR'S NOTE

The recorder has come a long way since the Middle Ages. This issue gives us the chance to look at instruments that expand ways in which we play the recorder's repertoire. We reach back into the Baroque, with the *flauto taillo* allowing us to feature the tenor recorder as a solo instrument (rather than sticking to its consort role) in an article by **John L. Robinson** (page 29). Other advances in recorder making take us both back to the Renaissance and into the present, in **Tom Bickley's CD Reviews of music played on Helder tenor, and on Eagle and Dream recorders** of various voices, plus other recorders (page 35).

Those who may be considering attending a workshop can peruse the **annual roundup of workshops** happening from May into fall (page 10)—but they also may find the two pieces in **Department of Amplification** (page 45) to be of interest.

It may be hard to think of summer travels now, as snow blankets many North American areas—but soon some of us will be traveling and may **take along a recorder as Kathleen Ingley does** (Tidings, page 6). **Alan Karass** takes recorders as gifts (page 4); congratulations to this former ARS president, whose recent trip included being honored for his **research on Tunisian music** (and inspired the cover image for this issue).

*Gail Nickless*

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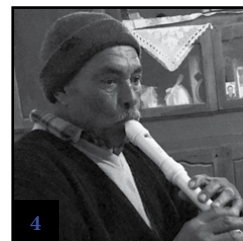
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SPRING 2017

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

# PRESIDENT'S MESSAGE

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Greetings from David Podeschi, ARS President  
[dpodeschiars@gmail.com](mailto:dpodeschiars@gmail.com)



Left to my own devices I will gravitate towards doing things that I can do alone, like multi-track recording. I am happy to live in a time when this can be done inexpensively at home!

I probably should have been a research scientist alone in a lab, but I chose a career in retail—talk about being outside my comfort zone. The first part of my career required constant interaction with the public, and the second part required supervising groups of people: meetings and talking and listening. Whew, I endured almost 40 years of that.

Upon retiring I loved having the time to focus on solitary hobbies like photography and music, but I missed the interactions of the workplace. Somehow over the years I had learned to gain energy from it. Wanting to learn recorder I found the ARS, the local chapter, and a teacher and workshops—and the wonderful world of this community and its people with whom I share so many interests. I was even able to join a recorder consort, a lifelong goal.

In this technological world that enables solitude and solitary pursuits, the recorder and early music communities are an amazing treasure. I try to share my awe whenever I have the chance.

I've been taking jazz lessons on guitar at a local for-profit music school, and a few weeks ago I walked in to see a new adult student in the lobby assembling a modern flute as she waited for her lesson. I struck up a conversation and discovered she just wanted to learn to play flute, so she

was a newbie. I had a soprano recorder with me (don't we all?). I pulled it out and played a snippet or two, and said, "you should consider recorder—we have a community where you can play in a group and at any level."

I could tell her interest was piqued. The next week I brought a tenor to show and told her more about the Dallas (TX) chapter. Next time, my show and play will be a bass. I don't know if this recruiting effort will be successful. Maybe it will just plant a seed, but it is worth a try.

The Dallas chapter has been growing recently. We've gained music students, teachers, transplants, lifelong players, new players—all looking to make music with others, and of course all welcome to our community.

We have a new Dallas chapter Facebook presence, thanks to a new member, and had four more new players at our most recent meeting (Paul Leenhouts directing certainly helped). In December the chapter played a couple of Christmas concerts; in January a few of us have been asked to play at an art museum reception for a Medieval show.

I am excited about the future of the recorder community. There is growth potential for our Society if we each tell the story. **Play-the-Recorder Month** events, which many of you may have planned for the very near future in March, offer a wonderful opportunity for all of us to share our stories.

In this *ARS Newsletter*, the **Recorder Society of Long Island (NY)** mentions one way that they

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*There is growth potential*

*for our Society if we*

*each tell the story.*

---

use to find new members—and another to keep them. I would love to hear what your chapter is doing, how you reach out to potential members, how you get recorder music out to the public.

Are you growing? How can the ARS help you to grow your chapter?

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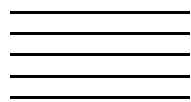


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# TIDINGS



*Alan Karass honored in Tunisia, Concerts in New York City,  
Going on the Road with your Recorder*



## *My Trip to Tunisia and Award at the Douz Festival*

By Alan Karass, Sterling, MA

Although this trip to Tunisia (trip #13 since I began doing research there in 2006) was extremely productive, it wasn't originally planned strictly as a research-driven fieldwork visit. Here is the story.



## *New instruments: Yasser Jradi's guitar and Hedi Bouali's alto recorder*

In spring 2016, my Tunisian friend **Yasser Jradi**—a well-known singer-songwriter—stumbled upon a professional-grade Martin guitar on eBay. Initially, he didn't understand how eBay auctions work and said: "I want this guitar." I explained the bidding process, and we began placing bids.

Five days later we won the auction, and Yasser was ecstatic. Since the seller lived in Vermont, it made sense to pick up the guitar rather than have him ship it to us. The mission was accomplished several days later.

I had not planned to return to Tunisia anytime soon, so I looked into options for shipping the guitar. After several weeks of doing research on shipping methods, all options looked prohibitively expensive and risky. I decided that it was cheaper and safer to fly to Tunisia and deliver it myself.



I looked at my home and work schedules, and set a trip from January 4–15, 2017. All the pieces fell into place nicely. I would have five days in Tunis to deliver the guitar and visit with friends. Afterwards, I would fly south to Douz, to see friends there and go to the first two days of the **Douz Festival**—the International Festival of the Sahara (*photos, next page*), started in 1910 to celebrate nomadic life and culture, and the topic of my dissertation.

My first two days in Tunis were incredibly productive. I

spent time with Jradi and interviewed him about his newest projects. I've written conference papers about Jradi in the past—his music is one of my staple research topics. This time, we discussed his songs about child neglect and suicide, which are big problems in Tunisia. Jradi has written two songs (one was commissioned by UNICEF-Tunisia) to raise awareness of the crisis.

From Tunis, I took a one-hour flight to Tozeur (near the Algerian border), where friends

picked me up and drove me to Douz (two hours east, crossing over the Chott el-Jerid, a large salt lake). I always visit **Hedi Bouali** and his family when I am in Douz. As a way of becoming part of the community, I took *zokra* (folk oboe) lessons with Bouali in summer 2010. He is one of the countless men who work in the oases of Douz, and is a skilled builder. The other fringe benefit of visiting the Bouali family is that Mrs. Bouali is a fabulous cook.

Bouali was very patient as I struggled to learn to play *zokra*. The key is circular breathing, which I've never been able to master. One day, in order to simplify the learning process he pulled out a Yamaha soprano recorder. I could play the tunes slightly better on recorder than on *zokra*; he could play all of the traditional *zokra* tunes effortlessly on recorder.

Since that summer, whenever I visit Bouali, he pulls out the recorder and plays for me. This year I decided to bring him a matching alto recorder. He loved it, and spent the entire evening of my visit playing through his standard repertoire on it. I plan on bringing him a tenor next year.

In late December, my friend **M'hamed Abdelmalek**—a retired secondary school headmaster in Douz—mentioned



that the Douz Festival might honor me for my research at the 2017 Festival. He had been talking to Festival officials, and suggested that my work should be recognized, since it is the first piece of research in English on Douz and its Festival. When I arrived in Douz, it seemed likely that I'd receive an award, but details were sketchy. On the first day of the Festival, January 13, I met with officials, who were unsure whether I'd be honored. The trophy and certificate were ordered, but they weren't sure when the items would be finished.



At noon, I received a call telling me that I'd be honored during the afternoon session of the Festival, and that I should arrive at the Festival stadium at 2 p.m. I immediately called for a taxi to bring me from the Abdelmalek house to the stadium; one hour later it arrived. Douz is a small town, taxis are in high demand, and nothing moves quickly. After a half mile, the taxi driver said: "Traffic is too bad, you'll have to walk." I quickly got out and briskly walked to the stadium.



I was dismayed to see the massive lines to get into the stadium due to security checks. Because I had a press pass from M12, a local amateur press organization, I was able to get to the front of the line quickly and was in the stadium by 1:45 p.m.

That still didn't help because I didn't know where to go. Communication with Festival officials was difficult. We could call each other on cell phones, but I couldn't hear anything because of the noise of the crowds at the stadium.

I settled into the press box at 2 p.m. and noticed a Festival official frantically waving at me from a platform reserved for dignitaries. As I waved back, he ran down, introduced himself, and brought me to the platform. Khaled, the Festival official, was my guide for the afternoon. He walked me to my seat, explained the schedule, and escorted me to receive the award from the Tunisian Minister of Culture and the Secretary General of the Festival. Twice during the afternoon session—once at the beginning of the event and then as the award was delivered

—the announcer introduced me and quickly explained my research to the crowd in Arabic, French and English.

The staff and students from M12 (*above*) met me after the afternoon session (held in a scenic spot at the edge of the Sahara Desert, *photo at start of story*); we walked back to town together. Afterwards, I decided that I would never take a taxi to the stadium again. The walk is a simple 30-minute one through the oasis.

I was able to see a bit of the morning events of the Festival on January 14 before leaving for the airport to return to Tunis and home.

*Alan Karass is a former President of the ARS. He is Director of Libraries and a member of the music history faculty at the New England Conservatory in Boston, MA. He completed his Ph.D. in ethnomusicology in 2015. His chapter, "Identity, Music, and Festivity in Southern Tunisia," will appear in the forthcoming Handbook of Musical Identities by Oxford University Press.*

## PIPING ON THE ROAD

By Kathleen Ingle, Phoenix (AZ) Desert Pipes Chapter,  
<http://desertpipes.org>, [Kathleen.ingle@gmail.com](mailto:Kathleen.ingle@gmail.com)

I've left a lot of things out of my suitcase when I travel: toothbrush, makeup, hairbrush, sleepwear ... but not my recorder.

I'm not a great player; I'm rarely preparing my part for a performance. I do travel a lot, however, and the pace has picked up now that we have grandsons in faraway places. Almost every trip has some downtime, and I always set off with the thought, which sometimes turns out to be a fantasy, that I can squeeze in a little practicing.

The habit goes back to my childhood, when our family drove from Michigan to Florida every two years. With no videos to entertain us—our car didn't even have a radio—my three siblings and I passed time singing songs, the more choruses the better (we upped the ante to 999 bottles of beer on the wall). I added to the mix with a cheap bamboo flute that we'd picked up at some tourist trap. It had only six holes, which required a rhythmic hiccup whenever a song hit the seventh note of the scale.

Now that I play recorder, it's turned out to be the perfect musical traveling companion: compact, lightweight and not too loud.

Which one should I take? The soprano wins on size, but its high range can feel uncomfortably intrusive when playing in a hotel room. The mellow tones of a tenor blend into the ambient sound level much better. If you're maximizing suitcase space for a flight, it eats up a lot of room.

I take a plastic alto in a snug canvas case. It slips right into the back edge of a wheeled carry-on bag—it's as if the frame had been designed to fit a recorder.

I hate the tendency of plastic recorders to clog up with moisture after a short time playing. I could offset it by carefully warming the head joint under my arm before playing—but time always seems to be short when I find a few minutes to practice. So at airport security, my plastic bag of liquids always includes a small bottle of the anti-clogging solution, Duponol.

I'm still in the paper world, and I make copies of music I'll use. This isn't a job to leave for the last minute, as I learned the hard way. I made two copies of one of the pages of Handel's *Sonata No. 1 in G Minor*. Then I left out the third page of its second movement. On a one-month trip, it was a long time to skip a quarter of the movement. I e-mailed my teacher, who very kindly scanned the missing page and sent it to me. I printed it out in the computer

room of a cruise ship. (*Tip:* Printing double-sided pages is more ecologically sound but, unless done carefully, can become a confusing mess when playing through a piece with several movements.)

I wouldn't have that problem if I traveled with an iPad or other tablet that makes it easy to bring along a whole library of music. It would still be worthwhile deciding beforehand which pieces to practice.

---

***The best guideline is: "less is more."***

***Any amount of practicing is a plus.***

***A significant amount is unrealistic—  
unless the trip itself is a bust.***

***Who wants that?***

---

The best guideline is: "less is more." I've learned not to have overambitious expectations. Any amount of practicing is a plus. A significant amount is unrealistic—unless the trip itself is a bust. Who wants that?

My current mix of music is a page of basic scale and chord exercises, two pieces that I'm working on for lessons, and one "fun" piece to play for pure pleasure. I try to avoid pieces with a lot of notes in the top register. High F and G can feel as if they're drilling through hotel walls, and that affects my overall playing. Even though I tell myself nobody notices, I end up playing in a tight, cramped way.

The big challenge, of course, is carving out time to play. My own rule of thumb is that even a 10-minute sliver of practice is worthwhile.

It can be tough when visiting family and friends. (In my limited experience, new parents will never think there's a time when a recorder won't disturb the baby.)

Look for moments when everyone is wrapped up in their own activity. Instead of tagging along on errands, stay behind and play. Perhaps there's some extra time before dinner.

To spur myself to use these windows of opportunity, I put the recorder together as soon as I reach a destination and keep it assembled until I pack up. I also cut myself more slack than I do at home. If I'm not in the mood for a full-on practice session, I might do a partial page of exercises, and then cut straight to the fun.

Here are a few tips from my travels:

- Put a metronome app on your mobile phone.
- For those still using photocopies or books: bring a pencil to mark tricky passages, accidentals, etc.
- Ask about quiet hours in rental spots like Airbnb, in case there's a chance for late evening or morning playing.

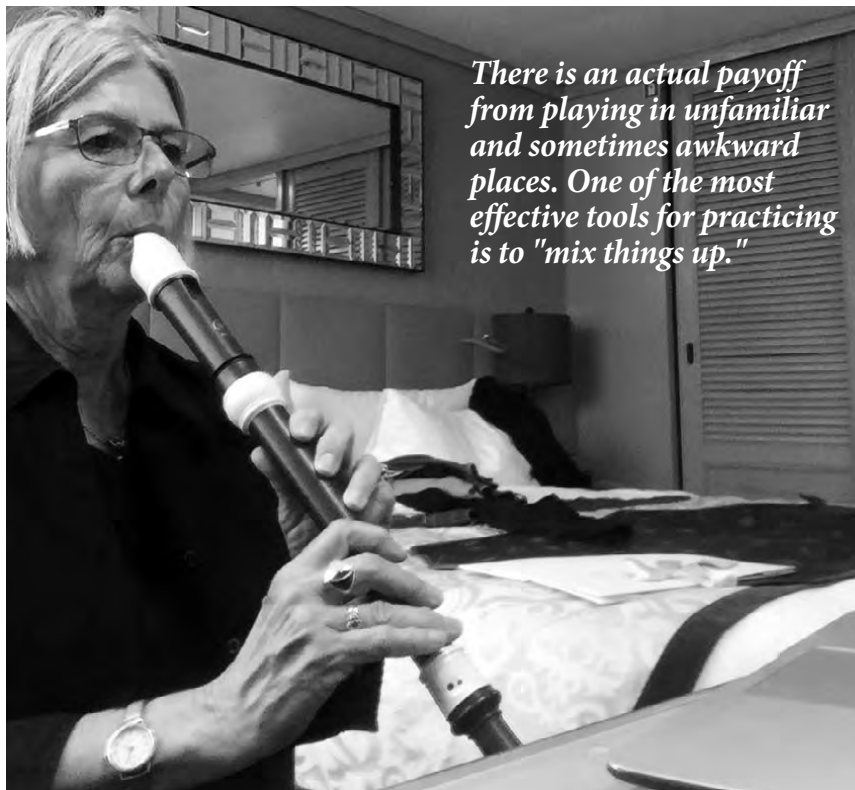


- Pack a couple of clothespins. Even if you don't need them to hold music in place, they're invaluable for other uses on the road, such as holding curtains together when the sun comes up at 4 a.m. or if a neon sign blazes into the window.
- Hang onto the foam cup from your takeout coffee so you can put it out when you play for tips on subway platforms.

Just kidding—but there is an actual payoff from playing in unfamiliar and sometimes awkward places. One of the most effective tools for practicing is to “mix things up,” wrote recorder performer and teacher **Anne Timberlake** in “Technique Tip: Practice Makes Permanent” (*AR*, Summer 2013). In variable practice, “we play a passage in as many different ways, and as many different contexts, as we can.”

I am just mixing it up when, to keep the sound from carrying too far, I find an alternative practice location—squeezing into a motel bathroom with my recorder and music.

There's one more travel opportunity that I haven't tried yet. Since I'm already taking lessons over the Internet, I could schedule a lesson on the road. Recorder in Reykjavik: cool in every way.



*There is an actual payoff from playing in unfamiliar and sometimes awkward places. One of the most effective tools for practicing is to "mix things up."*

## Early Music America offers Thornton Scholarship

The Barbara Thornton Scholarship, named in honor of the singer, musicologist and founder of the Medieval music ensemble *Sequentia*, is available every other year and is open to a young performer of Medieval music seeking more advanced study and/or auditions in Europe. Applicants should be citizens of the Americas who are under the age of 35 at the time of application. Deadline is **April 7**.

Those wanting to apply should fill out the application at <https://form.jotform.com/50964805937972>, which requires a letter describing the proposed use of the scholarship; resume and description of the applicant's background in Medieval music; an audio and/or video file of a recent solo performance of Medieval music featuring the applicant performer (five minutes or less); letter of recommendation from a teacher, ensemble director or collegium musicum director; passport image providing proof of citizenship and date of birth. Applications are reviewed by an anonymous panel of judges and award announcements will be made by mid-May. One winner will receive a **\$2,500 scholarship award**.

For more information, visit <http://earlymusicamerica.org>.

### Passing Notes

**Composer, performer and teacher Pauline Oliveros (1932-2016)** died peacefully in her sleep on Thanksgiving 2016 at age 84. Known for her experimental approach to music and sound, she championed **Deep Listening** as a guiding idea, to "hear with your ears, listen with your heart," according to [www.NPR.org](http://www.NPR.org). Her instrument was accordion, which she played in concerts and workshops until the end of her life, but she wrote works for a variety of sounds including one for Paetzold recorders, <https://soundcloud.com/ensemble-plenum/pauline-oliveros-heptagonal-dreams>. Numerous memorial concerts of her works were held, including some in the Bay Area (near Mills College, Oakland, CA, where she taught from 1966 on). Several involved *AR* columnist **Tom Bickley**.

## Lisette Kielson



- Recitals
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LisetteKielson@gmail.com  
www.LEnsemblePortique.com  
309.828.1724

## Autumn in New York: Recorders in New York City

By Nancy Tooney, Brooklyn, NY



Tucked in among the veritable flood of classical concert programming in New York City, one can sometimes ferret out performances that feature recorders. **Gotham Early Music Scene, Inc. (GEMS)** sponsors a weekly program, **Midtown Concerts**, comprising free lunch-hour performances by music professionals in the St. Bartholomew's chapel. **East of the River**—a local ensemble featuring **Daphna Mor** and **Nina Stern** on recorders (*l to r above*; both photos in this report by *Paul Ross, GEMS*), plus **John Hadfield** and **Shane Shanahan** on an astonishing array of percussion—opened the season in September 2016.

Highlights included Van Eyck's *Fantasia en echo* with Mor playing the leading line while Stern, from a distance, played the fainter "echo" part. This was a very effective way to present music written and generally performed by a single player, by varying dynamics.

The percussionists then joined recorders for the Van Eyck *Batali* (possibly a Van Eyck performance "first"). Both recorders alternated on the single line or played beautifully in unison.

Other recorder works included French music by Hotteterre and Blavet. Hadfield and Shanahan improvised a lively back-and-forth *Battement* (Battle) with drums and other percussion instruments producing an amazing range of pitch, tone quality and timbre. The concert closed with a traditional Bulgarian work, *Belasick*, on Baroque altos and sopranos with riveting percussion. It was marvelous!

October brought the world-famous **Flanders Quartet** to New York City as performers at a benefit party for Amherst Early Music. It was very exciting to hear the group up close and personal in a large city apartment living room.

After the opening *Sonata en quator* by early-18th-century composer Louis-Antoine Dornel, they played a set of music from the *Odhecaton* of Petrucci including compositions by Isaac, Van Ghizeghem and de Stockem. They closed with J.S. Bach's *Passacaglia in G minor*. What a joy it was to be present at such a beautifully expressive and technically superb con-

cert. Sadly, we recently learned that the quartet will disband in 2018 after 30 years of bringing us music—as listeners and as workshop students.

**Rachel Begley** joined **Daphna Mor** on recorders in "Jesuits in the Americas: Zipoli and his World at the church of St. Ignatius Loyola in New York City" in late October. Domenico Zipoli was among the Jesuit composers who traveled from Europe to colonial Latin America in the early 1600s. The program focused on liturgical music by or attributed to Zipoli and other European émigré musicians of the Latin American missions.

The music is rooted in Italian Baroque practice, and, while perhaps not breaking any new ground musically, was quite listenable and enjoyable. The 24-voice professional choir and soloists were supported by 11 players, which allowed even the tenor recorders to be heard quite clearly.

I especially liked the rendition by Begley and Mor with three vocalists of an 11th-century *Salve Regina*. Overall they solved the particular challenges of playing perfectly in unison and at the octave with a lovely sound, blending well with the small orchestra.

The St. Louis-based **Kingsbury Ensemble** (*below*) featuring recorder virtuosa **Cléa Galhano** played on





## Bits & Pieces

**Edition Walhall** has taken over the holdings of **Flautando Edition** (Germany) and **Instant Harmony** (U.S.), increasing Edition Walhall's existing large recorder repertoire by some 250 titles.

Flautando Edition of Karlsruhe, founded in 1988 and previously distributed by Musiklädle Schunder, publishes educational recorder music and contemporary compositions as well as Baroque and Classical works.

Instant Harmony was founded by the American recorder researcher **David Lasocki**. Edition Walhall now distributes print versions of Lasocki's editions, including numerous first editions of Baroque treasures. In August, an important work for solo alto recorder was published: *49 Preludes and Fantasies of Charles Babel (c.1700)*.

Edition Walhall was founded in 1993 by Franz Biersack and is the largest music publishing house in Saxony-Anhalt. In addition to musical works of the Baroque in new and facsimile editions, a main focus of the publishing

house's 2000 titles is church and vocal music. Visit [www.edition-walhall.de/en/Woodwind-.html](http://www.edition-walhall.de/en/Woodwind-.html).

After 10 years of recorder lessons with Vicki Boeckman, **Isabella Pagel** of Seattle, WA, will delay her further recorder and music education studies at European conservatories to travel to Kenya for 10 days in June. Pagel will join **Nina Stern** on the sixth trip of **S'Cool Sounds** to Nairobi to teach recorder to children in the Kibera slum. Pagel's GoFundMe page to support her work is at <https://www.gofundme.com/music-across-the-horizons>.

Last October, members of the Atlanta (GA) **Lauda Musicam**, directed by **Jody Miller**, toured George Kelischek's workshop in Brasstown, NC. Both a field trip and play date, the visit to **Kelischek Workshop for Historical Instruments** was recorded: <https://www.youtube.com/watch?v=qRFiNUiIj5o&feature=youtu.be>.

At Hillside Community Church's **Early Music Open Mic Night** in El Cerrito, CA, local amateurs can perform Baroque, Renaissance and Medieval music for friends. There are usually six groups or solos, each lasting about 15 minutes, including violins, violas da gamba, voice, lute, recorders and oboes, with an electric harpsichord provided.

Young **Lucie Horsch** is the first recorder player to sign with the Decca Classics label.

The 17-year-old Dutch musician has just released a disc of concertos and transcriptions of works by Antonio Vivaldi.

Horsch is from a musical family (both parents are professional cellists) and began studying recorder 12 years ago with Rob Beek at the Muziekschool van Amsterdam. She now studies recorder with Walter van Hauwe. To read an article about her, visit [www.theguardian.com/music/2016/dec/22/recorder-music-lucie-horsch-decca-contract?CMP=share\\_btn\\_fb](http://www.theguardian.com/music/2016/dec/22/recorder-music-lucie-horsch-decca-contract?CMP=share_btn_fb).

Among the honors Horsch has earned, she was chosen to represent Holland in the 2014 Eurovision Young Musician contest, performing Vivaldi's *Concerto per flautino, RV443*, in the finals. She won the prestigious Concertgebouw Young Talent Award in 2016. Her other performance credits include playing in the televised farewell concert for former Queen Beatrix, performing as a soloist with the Netherlands Wind Ensemble.



**Midtown Concerts** in early November—a special treat since New Yorkers have regrettably few opportunities to hear her. Others in the ensemble are violinist **Margaret Humphrey**, cellist **Ken Kulosa** and harpsichordist **Maryse Carlin**. The concert opened in the Italian early Baroque period—Biagio Marini's *Sonata sopra la Monica*. A pop tune, *La Monica* was well-known in parts of Europe in his day. Marini wrote for two violins and continuo, so Galhano played one of the violin parts. Marini wrote the “sonata” with many finger-breaking embellishments—difficult enough on a violin and quite challenging for recorder. Galhano sailed through the demanding music on a lovely Baroque alto.

Other works featuring recorder included a charming dance suite for recorder and continuo by early-18th-century French composer Pierre Philador, *Cinquémente Suite in G minor*. I was struck by Galhano's delicate articulations, emotional expressivity, and ravishing, pure long notes.



**Students in the CODA (Community Outreach for Developing Artists) Suzuki Recorder program at Wheaton**

**College in IL provided serenade music as families arrived in October for Family Reading Night at Reskin Elementary School, Glendale Heights, IL. The program at the Community School of the Arts and teacher Janine Means Bacon were profiled in the [Winter 2016 AR Education Department](#).**

# Quicksilver Winds of Spring ... Greener Breezes of Summer

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## WINDS AND WAVES RECORDER WORKSHOP

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Sitka Center for Art and Ecology, Otis, OR  
May 6-8 (faculty concert on May 5)  
Faculty: Letitia Berlin, Frances Blaker, Cléa Galhano,  
Sitka recorder resident Saskia Coolen

### *Music and Nature*

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, founded by the Oregon Coast Recorder Society, offers graded technique and repertoire classes, plus general “grand consort” sessions—all in a 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.

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. Coolen, Sitka Center’s Recorder Resident, performs and teaches in the Netherlands. She is particularly interested in historical improvisation.

Contact: Mindy Chaffin, Program Manager,  
56605 Sitka Drive, Otis, OR 97368 541-994-5485;  
[info@sitkacenter.org](mailto:info@sitkacenter.org), [www.sitkacenter.org](http://www.sitkacenter.org)

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## MARIN HEADLANDS RECORDER WORKSHOP

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Point Bonita YMCA, near San Francisco, CA  
May 19-21

Director: Glen Shannon  
Faculty: Tish Berlin, Frances Blaker, Frances Feldon,  
Shira Kammen, Derek Tam, Glen Shannon, more

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 94708-1231; 510-525-3783; [Headlandspw1234@gmail.com](mailto:Headlandspw1234@gmail.com), [www.eastbayrecorders.org](http://www.eastbayrecorders.org)

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## ROCKY XII BIENNIAL WORKSHOP

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YMCA of the Rockies, Estes Park, CO  
May 19-21

Faculty: Jennifer Carpenter, Mark Davenport, John Tyson

### *Springtime in the Rockies*

Springtime in the Rocky Mountains is a beautiful time of year, with views and fresh mountain air that are available in few other locations. The Denver Recorder Society invites you to feast your eyes on mountains, wildflowers, birds, elk, and many other wildlife not seen in other settings! Perhaps hiking, fishing, or biking before or after the workshop could round out your visit.

Feast your ears while making music with fellow recorder players under the leadership of our guest faculty—sure to be a rewarding time!

Contact: Joice Gibson, 6864 S. Prince Way, Littleton, CO 80120; 303-249-5735; [denverrecorder@gmail.com](mailto:denverrecorder@gmail.com), [www.denverrecordersociety.org](http://www.denverrecordersociety.org)

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## AMHERST EARLY MUSIC MEMORIAL DAY WEEKEND WORKSHOP (ARS)

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Wisdom House, 229 East Litchfield Rd., Litchfield, CT  
May 26-29

Director: Valerie Horst  
Faculty: special guest Marion Verbruggen, others

### *O Lusty May & Songs of Spring*

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.



## Marin Headlands 2016 participants



Contact: Marilyn Boenau, 35 Webster St., Nathaniel Allen House, Suite 206, West Newton, MA 02465; 781-488-3337 (day); [info@amherstearlymusic.org](mailto:info@amherstearlymusic.org), faculty list, tuition, room and board rates at [www.amherstearlymusic.org/mdww](http://www.amherstearlymusic.org/mdww)

### WHITewater EARLY MUSIC FESTIVAL (ARS)

University of Wisconsin, Whitewater  
June 2-4

Directors: Nancy Chabala,  
Laura Kuhlman, Pamela Wiese

Faculty: James Chaudoir, David Echelard, Shelley Gruskin, Lisette Kielsen, Laura Kuhlman, Mona Mann, Gayle Neuman, Phil Neuman, Patrick O'Malley, Laura Osterlund, Katherine Shuldiner, Karen Snowberg, Todd Wetherwax; instrument repair by Dale Taylor

*Louise Austin: The Life and Times of a Midwest Recorder Icon*

A three-day workshop featuring some of the best recorder, voice and viola da gamba teachers in the U.S. Louise Austin started this workshop over 40 years ago—and her vision lives on in this exciting, fun-filled weekend of merry music-making. Saturday night festivities will include a moving tribute to Louise.

Contact: Pamela Wiese, 815 S. Kenilworth Ave., Oak Park, IL 60304-1133; 708-860-0451; [oprecorder@gmail.com](mailto:oprecorder@gmail.com), [www.whitewaterearlymusic.org](http://www.whitewaterearlymusic.org)

### INTERLOCHEN EARLY MUSIC WORKSHOP

Interlochen Center for the Arts,  
Interlochen, MI

June 5-10

Director: Mark Cudek

*"Shall We Dance?" Music for Renaissance Dance Band from Allegri to Zanetti*

Join fellow passionate early musicians for the 2017 early music workshop for adults (over age 18), which will draw on the vast repertoire of dance music from the end of the Renaissance. Working closely in an ensemble of fellow participants, students will explore works of Gregorio Allegri, William Brade, John Dowland, Michael Praetorius, Thomas Simpson, Samuel Scheidt *et al.*

Instructors will provide guidance to participants throughout the workshop and will lead participants in ensemble arrangements that focus on articulation, ornamentation, and improvisation. The last day of the workshop will culminate with a final performance in the Dendrinos Chapel on Interlochen's campus.

Participants must have the ability to read music, must have expertise playing at least one period instrument, and must supply their own instrument(s) which may include: recorders, other early winds, viols, lutes, harpsichord and percussion. Some instruments may be available from the instructor with advance notice. There is also a wealth of vocal music from this

*...just the last songbirds returning from their winter homes, and the quicksilver winds of spring transmuting into the heavier, greener breezes of summer.—  
All the Light We Cannot See,  
by Anthony Doerr*



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[www.whitewaterearlymusic.org](http://www.whitewaterearlymusic.org)

or look for us on Facebook.



Oak Park  
Recorder  
School,  
Inc.



era, and singers are always welcome and encouraged to participate!

Discount on tuition received by April 1.

Contact: Interlochen College, P.O. Box 199, Interlochen, MI 49643-0199; 231-276-7387; [college@interlochen.org](mailto:college@interlochen.org), <http://college.interlochen.org>

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## MEMPHIS SUZUKI INSTITUTE

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Southwest Tennessee Community College, Memphis, TN  
June 8 (*Every Child Can!*);  
9-16 (*Units One and Five*)

Director: Samuel Sidhom;  
Elaine Yontz, assistant director

Faculty: Mary Halverson Waldo,  
Suzuki Recorder Teacher Trainer

*Every Child Can!* (ECC) is a one-day introductory course on the Suzuki philosophy and its application to education. For parents, teachers, prospective teachers and others, this course provides an inspiring, in-depth look at the Suzuki approach to teaching and learning. For teachers, ECC serves as the first course in the Suzuki Association of the Americas Teacher Development Program. To learn more, read about ECC and its guidelines.

Are you a musician who would like to teach the recorder and work with young children? Do you have a genuine affection for children and an interest in helping them develop as human beings through the study of music? Are you interested in working in a cooperative atmosphere with children, parents and colleagues? If so, you may be interested in investigating the Suzuki approach to

*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](http://www.facebook.com/groups/177397989075511).*

music education, which continues ECC with Suzuki Recorder Training. Many musicians who use the Suzuki Method have found that it provides a unique avenue for helping children and families as well as providing opportunities for their own growth as musicians, teachers and human beings.

Contact: Samuel Sidhom, Institute Director, 6606 Sungate Circle, Bartlett, TN 38135; 901-848-1955;

[Info@suzukimemphis.com](mailto:Info@suzukimemphis.com),  
[www.suzukimemphis.com](http://www.suzukimemphis.com)

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## BOSTON EARLY MUSIC FESTIVAL

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Boston, MA  
June 11-18

The 19th biennial Boston Early Music Festival features two extraordinary Baroque opera productions. André Campra's captivating 1699 *Le Carnaval de Venise* promises a dazzling parade of extravagant costumes, magnificent sets, breathtaking dance, and truly ravishing music. BEMF's Grammy Award-winning musical directors, Paul O'Dette and Stephen Stubbs, and acclaimed stage director Gilbert Blin lead the production, which features an outstanding cast of 20 soloists, the 35-member BEMF Orchestra, a troupe of Baroque dancers performing choreography by Caroline Copeland, lavish costumes designed by Anna Watkins, and sumptuous staging inspired by the color and variety of 17th-century operatic spectacle.

Humor and love abound as the BEMF Chamber Opera Series returns with an encore double bill of Neapolitan comic opera—Giovanni Battista Pergolesi's *La serva padrona* and *Livietta e Tracollo*.

As always, enjoy seven days of fantastic concerts including: Solamente Naturali, *Musica Globus: 17th- and 18th-century folk and dance music from Middle Europe*, The King's Singers, *Worlds Colliding: Renaissance Heavyweights*; Concerto Romano, Bernardo Pasquini's 1687 oratorio, *Il San Vito*; Micrologus, *Carnavalesque: Sex, Lies, and ... Musical Tales in 16th-century Venice*, Bruce Dickey



& Friends, *La Bella Minuta: Florid Songs for Cornetto Around 1600*; Concerto Palatino, *Echoes of Saint Mark's: Instrumental Music from the Musical Chapel of the Doge*; Quicksilver & Friends, *Teutscher Lustgarten: Music for Drinking, Loving, and Lamenting*; and acclaimed Boreas Quartett Bremen with guest recorder performer Han Tol and narrator Alexander Tol, *Shakespeare in Love: The Golden Age of Venetian Consort Music at the English Court*.

The BEMF Exhibition, June 14-17, at the Courtyard Marriott Boston Downtown, features makers of authentic period instruments, publishers of sheet music, dealers in rare books, prints and manuscripts, the world's top conservatories and schools of music, and early music service groups—including the ARS, which will also sponsor performance events (see [www.americanrecorder.org](http://www.americanrecorder.org) for details).

Fringe concerts are presented by emerging and established artists alike from across North America and Europe. Other events include pre-opera talks, performance master classes, and dance workshops.

Contact: Kathleen Fay, Boston Early Music Festival, 43 Thorndike Street, Suite 302, Cambridge, MA 02141-1764; 617-661-1812, [bemf@bemf.org](mailto:bemf@bemf.org), [www.bemf.org/pages/fest/festival.htm](http://www.bemf.org/pages/fest/festival.htm)



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**VIRGINIA BAROQUE PERFORMANCE ACADEMY**

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First Presbyterian Church, Harrisonburg, VA  
June 12-17

Director: Lynne Mackey

Faculty: Anne Timberlake, Arthur Haas, Martha McGaughey,  
Mark Rimple, Carol Marsh

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.

Contact: Lynne Mackey, 20 Frazier St., Staunton, VA 24401;  
[lmackey8@gmail.com](mailto:lmackey8@gmail.com), [www.emu.edu/bach/baroque](http://www.emu.edu/bach/baroque)

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

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School of the Madeleine, Berkeley, CA  
June 18-23

Director: Yuko Tanaka

*Wunderkind's Grand Tour*

Our workshop features something for everyone this year. For younger kids looking for a fun, artistic introduction to the classical music, there is the Music Discovery Workshop—no prior

musical training needed. Children in Grades 1 and up with an interest in the arts and music of the past are invited to join us as we bring the German Classical period to life in song, instrumental music, art, dance, drama and crafts.

The Youth Collegium is a parallel program for middle- and high-school-aged singers and musicians who want to explore early music in greater depth—open to rising seventh-graders through twelfth-graders, with prior instrumental and vocal experience and who are ready for deeper musical exploration. All Youth Collegium applicants must submit a brief video so we may be able to assess musical level.

Youth Collegium participants will delve into the music of young Mozart, his father Leopold, and various composers who influenced him as a performer and a composer. Join seven-year-old Wolfie and 11-year-old Nannerl as they embark on the Grand Tour of Europe! Pack your bags, hop on a carriage and travel across Germany and Belgium to reach the great cities of Paris and London. While visiting the great courts and cultural capitals, don't forget to perform the most amazing concerts—astonishing princes and princesses, an empress, heads of state, even the future queen of France! Meet and learn from some leading composers of the day—and, when you are not busy performing, dash off your own compositions!

Course offerings include: all-collegium band, group classes for strings, recorders, voice and harpsichord (all pianists are

[www.sfems.org](http://www.sfems.org) · 510-528-1725 

## THE SAN FRANCISCO EARLY MUSIC SOCIETY

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Perform in an orchestra or ensemble at week's end · Enjoy evening events—from faculty concerts to sherry hour, jamming and dancing*

<p style="text-align: center;"><b>BAROQUE: WATER—MUSIC'S ELIXIR</b> Water, its life-sustaining powers and awe-inspiring journeys Linda Pearse, Director (<a href="mailto:baroqueworkshop@sfems.org">baroqueworkshop@sfems.org</a>) JUNE 18–24, 2017 DOMINICAN UNIVERSITY, SAN RAFAEL</p> <p style="text-align: center;"><b>MEDIEVAL &amp; RENAISSANCE: THE TRIUMPH OF MUSIC</b> Love, Chastity, Death, Fame, Time, and Eternity Adam Knight Gilbert, Director (<a href="mailto:medrenworkshop@sfems.org">medrenworkshop@sfems.org</a>) JULY 2–8, 2017 ST. ALBERT'S PRIORY, OAKLAND</p> <p style="text-align: center;"><b>CLASSICAL: PAPA HAYDN, HIS FRIENDS AND STUDENTS</b> The influence of Haydn on Mozart and Beethoven Kati Kyme &amp; William Skeen, Directors (<a href="mailto:classicalworkshop@sfems.org">classicalworkshop@sfems.org</a>) JULY 2017 LOCATION TBD (please see website for updates)</p>	<p style="text-align: center;"><b>RECORDER: THEME: "LOVE AND PEACE"</b> Recorder music from the Middle Ages to the 21st-century Rotem Gilbert &amp; Hanneke van Proosdij, Directors (<a href="mailto:recorderworkshop@sfems.org">recorderworkshop@sfems.org</a>) JULY 16–22, 2017 ONE WEEK ONLY ST. ALBERT'S PRIORY, OAKLAND</p> <p style="text-align: center;"><b>MUSIC DISCOVERY WORKSHOP &amp; YOUTH COLLEGIUM: WUNDERKIND'S GRAND TOUR</b> Young Wolfie and Nannerl embark on their Grand Tour of Europe! Are you ready to join them? Yuko Tanaka, Director (<a href="mailto:discoveryworkshop@sfems.org">discoveryworkshop@sfems.org</a>) JUNE 18–23, 2017 SCHOOL OF THE MADELEINE, BERKELEY</p>
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**FACULTY (PARTIAL LIST): ANNE AZEMA, VIDA BATEAU, SAND DALTON, BRUCE DICKEY, INGA FUNCK, CLEA GALHANO, ADAM GILBERT, ROTEM GILBERT, JONATHAN HAMPTON, KATI KYME, JOHN LENTI, RITA LILLY, ANNA MARSH, ANTHONY MARTIN, MATTHIAS MAUTE, SANDRA MILLER, CARLA MOORE, DAVID MORRIS, FARLEY PEARCE, LINDA PEARSE, LOUISE PESCETTA, ALLISON ROLL, KAREN ROSENAK, DAVID SEGO, WILLIAM SKEEN, MARY SPRINGFELS, PETER SYKES, YUKO TANAKA, HANNEKE VAN PROOSDIJ, LISA WEISS, DAVID WILSON**



welcome!), and elective options: dance, drama and art—plus a final concert featuring chamber ensembles, dancing and a play.

Contact: Yuko Tanaka, SFEMS, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; [discoveryworkshop@sfems.org](mailto:discoveryworkshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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**SAN FRANCISCO EARLY  
MUSIC SOCIETY BAROQUE  
WORKSHOP (ARS)**

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Dominican University, San Rafael, CA  
June 18–24

Director: Linda Pearse

*Water—Music's Elixir*

Water, its life-sustaining powers and awe-inspiring journeys: our workshop provides a friendly and supportive atmosphere for both the dedicated amateur and the semi-professional musician. The Baroque Workshop faculty of specialists in the field of early music includes internationally known performers and gifted teachers.

Our week of concentrated playing and learning will be filled with beautiful works and interspersed with social gatherings with like-minded players from all around the country. These activities culminate in a night and a morning of very high-level student performances. Participants leave the workshop replete with new musical ideas, with new repertoire under their belts and new friends for future music-making!  
Pitch: A=415 Hz.

Contact: Linda Pearse, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; [info@sfems.org](mailto:info@sfems.org), [www.sfems.org](http://www.sfems.org)

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**OBERLIN BAROQUE  
PERFORMANCE INSTITUTE**

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Oberlin College, Oberlin, OH  
June 18–July 1

Director: Kenneth Slowik

Faculty: Oberlin Baroque Ensemble  
(Michael Lynn, recorder & traverso;  
Mark Edwards, Marilyn McDonald,  
Catharina Meints)

*Traveling through the Baroque 1650–1750*

International travel and migration is not new to the 21st century. Musicians and composers traveled the world throughout the Baroque period: Handel spent time in Italy, Telemann in Paris, Lully was an Italian in France, J.C. Bach and Gemini-ani were in London. We will study the music created by those affected by the cross-currents of their times.

French-based conductor and harpsichordist Skip Sempé, who is a BPI and Oberlin alum, will conduct the faculty/student orchestra in the second week. He will also work with the harpsichordists in conjunction with our regular faculty.

In celebration of the 275th anniversary of Telemann's death and the recent publication of the newly-found manuscript of his *Fantasias* for viola da gamba, the faculty and students will collaborate on a presentation of the solo fantasias for viola da gamba, violin, flute/recorder/oboe, and harpsichord.

This year marks the 46th year of the BPI at Oberlin, America's premiere summer workshop for Baroque instruments and voice—open to musicians of any level of experience. You'll be exposed to expert coaching, master classes, and opportunities to collaborate and perform with other musicians. The session concludes with a student concert of music learned during the institute. Additionally, the Conservatory of Music has a large collection of instruments available to be used by participants.

Faculty and student concerts promise to offer memorable listening and music-making experiences; lectures and informal open discussions will stimulate the intellect. The ever-popular Baroque dance classes provide excellent physical exercise as well as a kinetic appreciation for the rhythms that underlie the music of the Baroque era.

Contact: Anna Hoffman, Conservatory of Music, 77 West College St., Oberlin, OH 44074; 440-775-8044; [ocbpi@oberlin.edu](mailto:ocbpi@oberlin.edu), <http://go.oberlin.edu/bpi>

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**EARLY MUSIC WEEK AT  
WORLD FELLOWSHIP CENTER**

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Conway, NH

June 22–29

Directors: Jane Hershey, Larry Wallach

Faculty: Pamela Dellal, Roy Sansom, Héloïse Degrugillier, Anne Légène, Josh Schreiber Shalem, Ken Pierce

*'Tis Nature's Voice:*

*Images of Nature in Music and Dance*

Nature has provided musicians with inexhaustible inspiration since the days of Pythagoras. Natural imagery informed the lyrics of many Medieval songs, and musicians expanded their music by imitating the sounds of birds and animals, whose physical gestures also inspired new dance movements. In the Renaissance, the dynamics of wind and water gained their musical counterparts, and it wasn't long before madrigals were turning landscapes—with their mountains, valleys, plains, heat and cold,



*Faculty concert at World Fellowship's Early Music Week*

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heights and depths—into song. The inner aspects of human nature, such as pulse, breath, sleep, excitement, rage, melancholy and sorrow, came to be represented as well, often in a pastoral setting, with the help of musical-rhetorical figures. In the resulting form, opera, instrumental music and dance (along with costumes and scenery) brought the natural and human worlds together.

At World Fellowship's Early Music Week 2017, we will explore this fruitful and multifaceted perspective on the performing arts—with the help of our talented and energetic faculty, inspired by the breathtaking natural surroundings of Mount Chocorua and Whitton Pond, and sustained by the garden-fresh organic vegetables on our dinner plates.

Héloïse Degrugillier, recorder, and Ken Pierce, historical dance, are returning guest faculty, joining Jane Hershey, Anne Legêne, and Josh Schreiber Shalem, viols and Feldenkrais™ body work, Roy Sansom, recorder; Pamela Dellal, voice, and Larry Wallach,

keyboard. Join us and discover your inner natural musician.

Contact: Larry Wallach, 69 Welcome St., Great Barrington, MA 01230; 413-528-9065; [larry@simons-rock.edu](mailto:larry@simons-rock.edu), [www.discover-yourself.com/earlymusicweek](http://www.discover-yourself.com/earlymusicweek)

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### **MOUNTAIN COLLEGIUM EARLY MUSIC & FOLK MUSIC WORKSHOP (ARS)**

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Western Carolina University,  
Cullowhee, NC

June 25-July 1

Director: Jody Miller

Recorder faculty: Jody Miller,

Patricia Petersen, Anne Timberlake,  
Gwyn Roberts, Valerie Austin

The beautiful Smoky Mountains provide the backdrop for a week of diverse music-making opportunities.

Classes for recorders, viols, brass, voices, folk instruments and mixed ensembles.

Nightly playing sessions, English country dancing, and a faculty concert round out the week.

Contact: Jody Miller, 1029 Hedge Lane, Marietta, GA 30066; 404-314-1891; [recorder96@gmail.com](mailto:recorder96@gmail.com), [www.mountaincollegium.org](http://www.mountaincollegium.org)

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### **INDIANAPOLIS EARLY MUSIC FESTIVAL**

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Indianapolis, IN

June-July concerts (various dates TBA)

Director: Mark Cudek

Contact: [www.emindy.org](http://www.emindy.org)

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

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CA location TBA

July dates TBA

Directors: Kati Kyme, William Skeen

*Papa Haydn, his Friends and Students:  
The influence of Haydn on Mozart  
and Beethoven*

The Classical Workshop is America's only workshop dedicated to late 18th-century performance practice. We meet for one week in July to explore string

chamber music of the Classical era. Morning and afternoon coaching sessions by the New Esterházy Quartet are followed each evening by informal performances of the day's repertoire. Private instruction and colloquia on bowing and fingering complement the workshop's program.

The workshop invites string players of all ages and abilities. Pre-formed ensembles are welcome too.

Contact: Kati Kyme and William Skeen, SFEMS, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; [info@sfems.org](mailto:info@sfems.org), [classicalworkshop@sfems.org](http://classicalworkshop@sfems.org), [www.sfems.org](http://www.sfems.org)

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

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St. Albert's Priory, Oakland, CA

July 2-8

Director: Adam Gilbert

*The Triumph of Music: Love, Chastity,  
Death, Fame, Time, and Eternity*

Contact: Adam Gilbert, SFEMS, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; [info@sfems.org](mailto:info@sfems.org), [medren-workshop@sfems.org](mailto:medren-workshop@sfems.org), [www.sfems.org](http://www.sfems.org),

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### **CAMMAC EARLY MUSIC WEEK**

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Lake MacDonald Music Center,

Harrington, QC CANADA

July 2-9

Director: Matthias Maute;

Caroline Tremblay, assistant director

Join us at Lake MacDonald Music Center in the beautiful Laurentian mountains of Quebec. At CAMMAC, we promise you a relaxing, non-competitive environment, where you can play, meet people who share the same passions, learn from dedicated teachers, and discover new repertoire in our workshops and concerts.

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



## GREAT LAKES SUZUKI INSTITUTE

McMaster Institute for Music,  
Hamilton, ON CANADA  
July 7, July 8-15, July 11-15  
Director: David Gerry  
Faculty: Kelly Williamson, Noelle Perrin,  
Meret Bitticks, Susan Friedlander

The Great Lakes Suzuki Institute is the only institute of its kind for flute and recorder students and teachers in Ontario, where we have been based for over 20 years. With the generous assistance of the McMaster Institute for Music and the Mind, all classes take place on the McMaster University campus in Hamilton, ON.

The Great Lakes Suzuki Institute welcomes students of all experience and ability levels! All student participants will receive individual master class-style instruction with our renowned Suzuki instructors as well as Suzuki repertoire group class, chamber music, and enrichment. Recent enrichment offerings have included: juggling, art and jazz improvisation.

2017 student classes run from 10 a.m. to 3:30 p.m., July 11 to July 14, and from 10 a.m. to noon on July 15, followed by a Celebration Concert at 1 p.m.

The Great Lakes Suzuki Institute offers a wide variety of teacher development courses in the Suzuki Method for flute and recorder teachers of all experience levels. Development courses include performance of the repertoire, supervised observations, discussion and other assignments.

Contact: Kelly Williamson,  
1280 Main Street W, Hamilton,  
ON L8N 3Z5 CANADA;  
519-267-0927; [kelly@amaryllis.ca](mailto:kelly@amaryllis.ca);  
<https://suzukiassociation.org/events/loc/great-lakes-suzuki-flute-institute/>

# Boston Early Music Festival

## CARNIVAL | JUNE 11-18, 2017

**“Arguably the most important and influential Early Music event in the world.”** —BBC Radio 3



BOREAS QUARTETT BREMEN



HAN TOL



BRUCE DICKEY



LA SERVA PADRONA

## Recorder Events

AT THE JUNE 2017 FESTIVAL

■ **CONCERT** | SUNDAY, JUNE 18

### BOREAS QUARTETT BREMEN

Han Tol, *guest artist*

*Shakespeare in Love: The Golden Age of Venetian Consort Music at the English Court*

■ **MASTERCLASS** | SATURDAY, JUNE 17

### HAN TOL, recorder

■ **MASTERCLASS** | FRIDAY, JUNE 16

### BRUCE DICKEY

*Renaissance and 17<sup>th</sup>-century Ornamentation Practices*

## AND SO MUCH MORE!

- Two incredible **Festival Operas**: the fully staged North American premiere of Campra's *Le Carnaval de Venise* and the GRAMMY Award-winning BEMF Chamber Opera Series with a double bill of Pergolesi's *La Serva Padrona* & *Livietta e Tracollo*.
- 18 **Festival Concerts** featuring some of the world's most exciting Early Music artists and ensembles, including Handel's *La Resurrezione* with the BEMF Orchestra, Concerto Palatino, The King's Singers, and others!
- **The World-Famous Exhibition** gathers instrument makers, schools, music publishers, service organizations, and more from across the globe.
- Masterclasses, Dance Workshops, Fringe Concerts, Family Day and more.



**CAMPRA'S  
LE CARNAVAL  
DE VENISE**



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JUNE 11-18, 2017 | Boston, MA  
Paul O'Dette & Stephen Stubbs,  
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Gilbert Bliin, *Stage Director*

[www.BEMF.org](http://www.BEMF.org) | 617-661-1812

## Amherst Early Music

### Memorial Day Weekend Workshop

May 26-29, 2017

Valerie Horst, Director  
Wisdom House, Litchfield, CT  
featuring Marion Verbruggen!

### Amherst Early Music Festival

July 9-16 and 16-23, 2017

Connecticut College, New London, CT

Faculty to include: Aldo Abreu, Tom Beets, Letitia Berlin  
Frances Blaker, Saskia Coolen, Heloise Degrugillier  
Clea Galhano, Alison Melville, Patricia Petersen, Wendy Powers  
Gwyn Roberts, Bart Spanhove, Nina Stern, Han Tol... and more!

[amherstearlymusic.org](http://amherstearlymusic.org)



*We hope you'll join us!*

and voices. Big sound, lots of fun! Music from the late 15th and 16th centuries; Renaissance Band - multi-choir ensemble, includes recorders, capped reeds, flutes, viols. All levels, always a favorite; Medieval Collegium - in-depth look at music of Machaut and Landini; all levels for instruments and voices welcome or just come to listen; Small coached consorts - assigned by level; you may change classes if assigned to inappropriate level; and informal after hours groups.

Complete your schedule from a choice of many other classes. Expert faculty available to students in and out of class.

All facilities are air-conditioned, with a private bath for each double room. Single occupancy of double room for additional fee.

Contact: Marilyn Carlson, 1008 Afton Road, Columbus, OH 43221-1680; 614-330-6605; [mcarlson@columbus.rr.com](mailto:mcarlson@columbus.rr.com), [www.earlymusicmidwest.org](http://www.earlymusicmidwest.org)

### PORT TOWNSEND EARLY MUSIC WORKSHOP (ARS)

The University of Puget Sound,  
Tacoma, WA

July 9-15

Directors: Vicki Boeckman, artistic director; Jo Baim, admin. director  
Faculty: Adam Gilbert and Rotem Gilbert, recorder, early winds, bagpipes; Alison Melville, Cléa Galhano, Vicki Boeckman, recorder consort and technique; Ellen Seibert, beginning viol; Miyo Aoki, recorder consort, original notation; Nina Stern, recorder, traditional music; Paul Leenhouts, recorder, master class; Peter Seibert, recorder orchestra, jazz style/improv; Jack Ashworth, viol, fiddle, mixed consorts; Joanna Blendulf, viol, mixed consorts; Wendy Gillespie, viol, voices & viols

The Port Townsend Early Music Workshop offers an exciting opportunity to study recorder, viol and historical winds. Classes will span music of the Middle Ages, traditional world music, symbolism in the Renaissance, ornamentation in the Baroque, jazz, and contemporary.

### MADISON EARLY MUSIC FESTIVAL

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

July 8-15

Director: Sarah Marty  
Faculty: Cheryl Bensman-Rowe,  
Paul Rowe, others

*Quixotic Musical Treasures from  
the Golden Age of Spain*

The University of Wisconsin-Madison Arts Institute announces the 18th annual Madison Early Music Festival Workshop and Concert Series. Celebrating the 400th anniversary of the novel *Don Quixote* by Miguel de Cervantes, we will explore the wealth of references to the music, art and literature that flourished and illuminated Spain during the political rise and fall of the Spanish Habsburg Dynasty.

Join us and experience a full week of music, history and culture from Renaissance Spain, through classes, lectures, dances and concerts taught and performed by some of the world's finest early music artists. Guest artists for the concert series include Xavier Díaz-Latorre, Daphna Mor & Kane Mathis Duo, Sonnambula, and Piffaro-The Renaissance Band.

Contact: Arts Institute, University of Wisconsin-Madison, 321 Lathrop Hall,

1050 University Avenue, Madison, WI 53706; 608-890-1118; [sarah.marty@wisc.edu](mailto:sarah.marty@wisc.edu), [www.madisonearlymusic.org](http://www.madisonearlymusic.org)

### MIDWEST WORKSHOP (ARS)

La Roche College, Pittsburgh, PA

July 9-15

Director: Marilyn Carlson  
Faculty: Marilyn Carlson, Stewart Carter, Majbritt Young Christensen, Ellen Delahanty, Eric Haas, Chris Ramsey, Geert van Gele, James Young; additional faculty TBA

*New Styles in 15th Century Music:  
Dufay, Dunstable, Binchois, Ockeghem*

Join us for a great week—an opportunity for early music enthusiasts to work with an outstanding faculty and students of all levels! Primary enrollment: recorder, flute (technique classes for each instrument). Classes in voice, harp, Collegium musicum (playing and lecture), harp for novice. Master class. Viol players have the opportunity to play in many ensembles.

Ensembles for small and large groups:  
All Workshop Ensemble - instruments

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Our splendid faculty will teach topics particular to their unique areas of expertise. There will also be morning classes that focus on improving technical skills. While there is always a place for less experienced players and those who consider their technique rusty, most classes are for players with reliable technique and reading skills.

Classes include Spotlight on Van Eyck; Music of William Brade; William White and Lawes; Music of the Trecento; Beginning Viol; Byrd Song; 1517; Isaac: Musician to Maximilian and the Medici; You're ON – Reading from Original Notation; Early Winds Ensemble Technique; Buzz Away: Capped and Soft Double Reeds; Consort Music from the Underdogs/If It's Tuesday, This Must Be Belgium; Symbolism in Renaissance Music; Oberon, Dido, and King Arthur; Viols and Voices—Music of Orlando Gibbons; Recorder Master Class with Paul Leenhouts; Recycling Melodies—

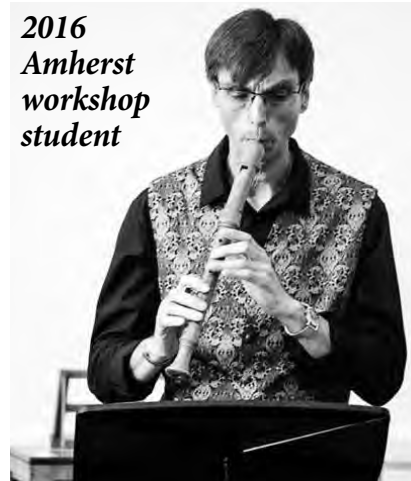
it's good for you and the environment; The Language of Jazz; Multicultural Melodies; *Ave Maria* Through Time; A Time for Peace; Recorder Orchestra; The ABCs, PDQs and WT\_? of recorder technique! An Introduction to Armenian Music—from Medieval chants to Traditional Dances, to the Songs of the 18th century bard Sayat Nova; *Panciaticchi* 27.

Contact: Jo Baim, 4727 – 42nd Ave. S.W. #207, Seattle, WA 98116; 206-932-4623; [www.seattle-recorder.org/workshop](http://www.seattle-recorder.org/workshop)

### AMHERST EARLY MUSIC FESTIVAL (ARS)

Connecticut College, New London, CT  
July 9-16 and/or 16-23  
Director: Frances Blaker  
Faculty: Aldo Abreu, Annette Bauer, Tom Beets, Letitia Berlin, Frances Blaker, Saskia Coolen, Héloïse Degrugillier, Cléa Galhano, Eric Haas,

### 2016 Amherst workshop student



Valerie Horst, Na'ama Lion, Alison Melville, Patricia Petersen, Wendy Powers, Gwyn Roberts, Bart Spanhove, Nina Stern, Jennifer Streeter, Han Tol  
*Music of England and Spain*

The Amherst Early Music Festival is a workshop offering the largest program of classes for early music enthusiasts, from

Alison Melville, *recorder, baroque flute*  
Adam Gilbert, *early winds, buzzies, recorder*  
Cléa Galhano, *recorder*  
Ellen Seibert, *beginning viol*  
Jack Ashworth, *viol, fiddle, harpsichord*  
Joanna Blendulf, *viol, mixed consorts*  
Miyo Aoki, *recorder, original notation*

Nina Stern, *recorder, traditional folk music*  
Paul Leenhouts, *recorder, recorder master class*  
Peter Seibert, *recorder orchestra, jazz charts*  
Rotem Gilbert, *recorder, early winds, buzzies*  
Vicki Boeckman, *recorder*  
Wendy Gillespie, *viol, voices and viols*

Play early music in the stunning Pacific Northwest with our stellar faculty! Choose from classes in recorder, viol, baroque flute, early winds, mixed consorts, traditional folk music, jazz, and more. Hone your skills. Sing in a choir. Be inspired by the faculty concert. Arrive before or stay after. Hike the magnificent Mt. Rainier or visit the impressive Museum of Glass.

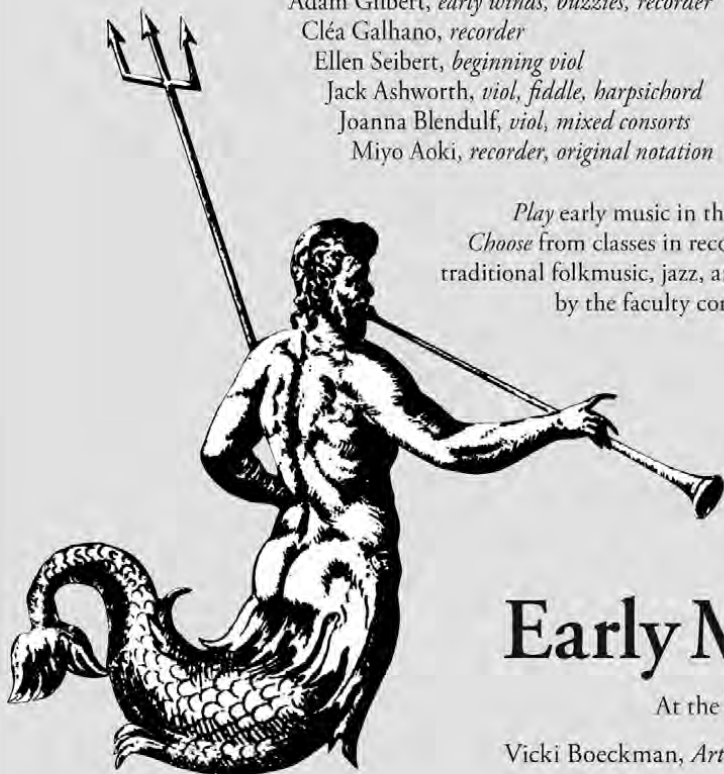
website [www.seattle-recorder.org](http://www.seattle-recorder.org)  
e-mail [workshop@seattle-recorder.org](mailto:workshop@seattle-recorder.org)  
phone (206) 932-4623

July 9–15, 2017

# Port Townsend Early Music Workshop

At the beautiful University of Puget Sound, Tacoma, WA

Vicki Boeckman, *Artistic Director* ☞ Jo Baim, *Administrative Director*  
Presented by the Seattle Recorder Society





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amateur to professional, in the U.S.— but it is more than a workshop. The Festival Concert Series presents eight highly-acclaimed evening concerts, including a fully-staged Baroque Opera, which are open to the public and free for participants. There are also Salon concerts in the late evenings, and several other performances of vocal music, instrumental music, and dance on the weekends.

The Music and Instrument Exhibition hosts instrument makers, music shops, experimental projects, and more over the middle weekend. Lectures, English country dances, madrigal singing, and other events provide a wealth of choices for participants and outside guests.

Contact: Marilyn Boenau, 35 Webster Street, Nathaniel Allen House, Suite 206, West Newton, MA 02465; 781-488-3337; [info@amherstearlymusic.org](mailto:info@amherstearlymusic.org), [www.amherstearlymusic.org](http://www.amherstearlymusic.org)

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**SAN FRANCISCO EARLY  
MUSIC SOCIETY RECORDER  
WORKSHOP (ARS)**

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St. Albert's Priory, Oakland, CA  
July 16-22 (one week only)  
Directors: Rotem Gilbert, Hanneke van Proosdij; faculty TBA

*Love and Peace: Recorder music from the Middle Ages to the 21st Century*

Contact: Rotem Gilbert and Hanneke van Proosdij, SFEMS, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; [info@sfems.org](mailto:info@sfems.org), [www.sfems.org](http://www.sfems.org),

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**INTERNATIONAL BAROQUE  
INSTITUTE AT LONGY**

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Longy School of Music, Bard College, Cambridge, MA

July 21-30  
Director: Paul Leenhouts

*La Bella Venezia: A Seminar on Vocal & Instrumental Repertory of Andrea & Giovanni Gabrieli, Claudio Monteverdi, Claudio Merulo, Tomaso Albinoni,*

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*Antonio Vivaldi, Alessandro Scarlatti,  
Benedetto Marcello, and others.*

The 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 unparalleled 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. To provide the highest level of learning experience, we select our faculty from among the finest performers and teachers in the field of Baroque music.

Contact: Hsuan-Wen Chen,  
27 Garden Street, Cambridge,  
MA 02138; 617-876-0956;  
[weno629@gmail.com](mailto:weno629@gmail.com); <http://longy.edu/academics/summer-programs/international-baroque-institute-longy-ibil/>

## BOXWOOD CANADA

Lunenburg, Nova Scotia CANADA  
July 23-29

Director: Chris Norman

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.

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 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.

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

## RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI  
August 6-12

Directors: Pat Badger, Adrienne Paffrath

The Clearing is a folk school founded in 1935 by landscape architect Jens Jensen (1860-1951). This "school of the soil" is nestled within 128 acres of Door County forests and meadows, and overlooks the dramatic Green Bay shoreline. It was built as a place where ordinary people could, as the name implies, "clear one's mind" by reconnecting with nature and with one another.

In this workshop, 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. Class emphasis is on growth, process and, most of all, enjoyment. This year includes music for double and triple recorder choirs plus special sessions for basses.

Contact: Kathy Swanson, The Clearing,  
P.O. Box 65, Ellison Bay, WI 54210;  
920-854-4088; [clearing@theclearing.org](mailto:clearing@theclearing.org),  
[www.theclearing.org](http://www.theclearing.org)

## CDSS Early Music Week at Pinewoods

"Masters and Mentors Through the Ages"



*a welcoming week of  
beautiful music & song,  
among pine trees, & in a  
supportive community*

FOR PLAYERS, SINGERS & DANCERS OF ALL LEVELS—an exploration of the innovation & creativity that lie behind some of the world's most vibrant music & song.  
FOR ADVANCED SINGERS & INSTRUMENTALISTS with strong sight-reading skills—the Accademia program (late 16th-early 17th c.) with viols, recorders, cornetto & sackbut.  
FOR ALL—classes & ensembles for recorder, flute, viol, violin, harp & other in a bucolic setting with English country dancing with instruction

 Country Dance & Song Society  
[www.cdss.org/em](http://www.cdss.org/em)

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Plymouth, MA



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Contact: Rocky Ridge Music Center, 3970 Broadway St., Suite 201E, Boulder, CO 80304-1163; 303-449-1106; 970-586-4031 (summer); [RRMC@RockyRidge.org](mailto:RRMC@RockyRidge.org), <http://rockyridge.org>

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## EARLY MUSIC WEEK AT PINEWOODS CAMP (ARS)

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Pinewoods Camp, Plymouth, MA  
August 12-19

Director: Larry Zukof

Recorder faculty: Larry Zukof, Héloïse Degrugillier, Eric Haas, Daphna Mor, Gene Murrow, Emily O'Brien, Christa Patton, Chris Rua

Additional faculty: Michael Barrett, Brandi Berry, Graham Christian, Frances Fitch, Sarah Mead, Alexa Raine-Wright, Cynthia Shaw, Lisa Terry

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*Pinewoods Camp students*

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## BOREALIS SUZUKI WINDS INSTITUTE

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Edmonton, AB CANADA  
August 18-21

Director: Kathleen Schoen

Faculty: Dorothy Beyer, recorder; Kathleen Schoen, flute and recorder; Leigh-Anne DeVries, Beth Gardner, David Gerry, flute; Janet Dougan, Hillary Paul, Suzuki Early Childhood Education

Borealis Suzuki Winds Institute is the summer session part of the Edmonton Suzuki Flute & Recorder Society program.

Student programs include: master classes, technique class, and repertoire class for both flute and recorder, and a chamber music session for advanced students. Teacher offerings include teacher training units for flute or recorder.

Contact: Kathleen Schoen, 8937-79 Ave. NW, Edmonton, AB T6C 0R7 CANADA; 780-887-1421; [suzukifluteandrecorder@gmail.com](mailto:suzukifluteandrecorder@gmail.com), <https://suzukiassociation.org/events/loc/borealis-suzuki-winds-institute>

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## NEXT LEVEL RECORDER RETREAT

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Shalom House Retreat Center, Montpelier, VA  
August 27-September 1

Directors: Frances Blaker, Letitia Berlin

The Next Level Recorder Retreat Southeast 2017 will take place at the Shalom House Retreat Center in Hanover County, VA, on 90 acres of rolling hills—woods, a pond, nature trails and abundant wildlife make a perfect setting for our Retreat. We will be housed in Deep Woods Lodge and Pine View Lodge. While the schedule of classes will be intense, there will also be time for relaxed gatherings, hiking and enjoying the surroundings. This is an intensive five-day retreat for intermediate to advanced recorder players who are ready to take the next step forward.



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Contact: Tish Berlin, 806 Washington Ave., Albany, CA 94706; 510-882-1169; [tishberlin@sbcglobal.net](mailto:tishberlin@sbcglobal.net); [www.tibiaduo.com](http://www.tibiaduo.com)

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### BLOOM EARLY MUSIC WORKSHOP

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Faculty: Lisle Kulbach, Larry Lipnik, Jody Miller

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Contact: Dwayne Heisler, 116 Martin Dr., Catawissa, PA 17820; 570-317-6214; [dwayne@remitcorp.com](mailto:dwayne@remitcorp.com), <https://sites.google.com/site/bloomearlymusicworkshop>

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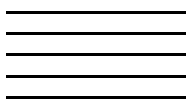
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# EDUCATION



## *Differences between Plastic and Wooden Recorders*

By Gustavo de Francisco, São Paulo, Brazil

“The difference is that one is plastic and the other is wood!”

This is obviously not the only difference—because, if it were just the material, there would not be such a striking difference in quality between recorders made of plastic or wood. After all, the recorder is a wind instrument with a large air column surrounded by a thick tube, regardless of material. What features would make plastic recorders inferior when compared to wooden recorders?

### **Main Differences**

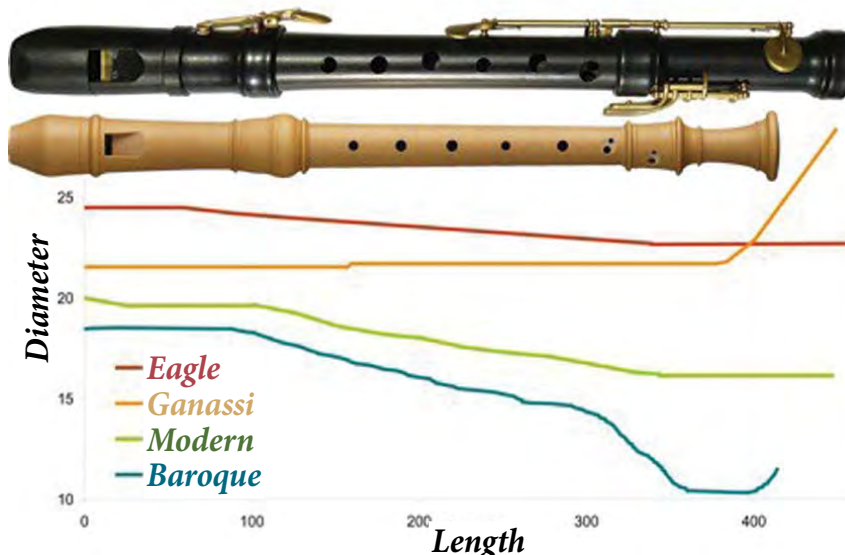
**Material:** Let's start with the material, since it is the most obvious difference. (For our purposes here, recorders made of resin or plastic of some formulation are called "plastic." Materials used to construct plastic recorders vary by manufacturer, and range from ABS to plant resin.)

Wooden recorders have a wooden block, while plastic recorders have a plastic block (or some of them do not have a block at all because the headjoint is made in a single piece). The **block** is formed of a soft and porous wood, usu-



ally cedar. It is responsible for the absorption of water droplets that form inside the recorder from contact with warm air as we play, thus preventing the recorder from becoming clogged. In a plastic recorder, the block does not absorb water, and so the instrument can clog much more often.

*This chart shows measurements made by recorder maker Adriana Breukink, comparing length to diameter of the internal bore dimensions of several different kinds of alto recorders. For reference, the photo of the recorder at the top, in black, is her Eagle recorder, with a regular Baroque alto recorder below to show relative size. The others tested were her Ganassi model and the Mollenhauer Modern Alto. The chart's measurements reflect that the Eagle has the largest bore and thus a more powerful sound. It also shows the difference in the bore patterns: the Baroque has the most conical bore, and the Ganassi the most cylindrical. This is important information to consider when purchasing a new recorder. Bore shape and size change the harmonics of each instrument, which also affects the timbre.*





*We generally think of plastic as an inert, stable material that does not change.*

*This thought is false.*

There is another feature of plastic that is very important to mention: its stability over time. We generally think of plastic as an inert, stable material that does not change. This thought is false.

A plastic instrument undergoes changes in its geometry over time due to aging and chemical action. The effects of aging can be seen in any older plastic object; after about four or five years, the plastic begins to lose its elasticity and its mechanical qualities. It breaks easily and deforms.

Change due to chemical attack is more difficult to verify, but an engineer friend noticed a change in the sound of a plastic recorder and removed the block for evaluation. This was when he noticed a visible deformity on its surface—caused by the chemical effect of saliva, over some years, wearing down the plastic block.

Therefore, a plastic recorder should last for a few years. After this period, discerning listeners will notice a degradation in sound quality.

A wooden recorder, if properly maintained, lasts for much longer—some more than 30 years. In museums there are some instruments over 400 years old; many artists prefer them to the new instruments by excellent makers.

**Method of construction:** Plastic recorders are constructed using a process of precision-injecting the plastic into a mold. Wood cannot be injected; instead, it is turned and shaped by the hands of a craftsman, with or without the aid of automatic machines.

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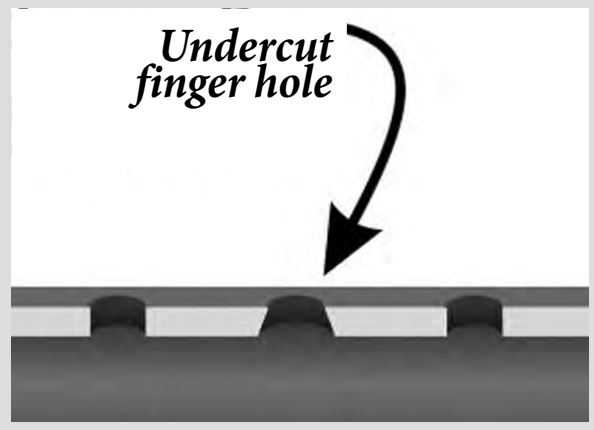
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The “undercut” refers to a finger hole that is bigger inside (in the bore) than outside (close to your fingers). The image shows the differences between a straight and undercut hole.



In order to be constructed by injection, a plastic recorder needs to have its geometry altered, which alters its sound characteristics. When the recorder leaves the mold, it does not have the exact dimensions of the mold, as the plastic retracts during the cooling process. Thus no plastic instrument has the internal measurements that it should have for the best sound quality possible.

Obviously, the manufacturer knows this and compensates in the mold measurements, but these changes are not uniform. The ideal would be to make the mold bigger than the desired product, and for a craftsman to finish instruments one by one—but this is not done, simply because the priority is cost, not quality, so that you can buy a very inexpensive instrument.

We also realize that wooden recorders may be of superior or inferior quality compared with plastic ones, depending on the artisan and any sort of automatic or mechanical process used in shaping the wood. This process directly influences the accuracy of measurements, finishing, sound and pitch.

**Construction details:** In good recorders, other details of construction are important for good sound production. These are: **curved windway**; **curved labium**; **“undercut” holes** (see left); **cedar block**; **tapered bore** (not perfectly conical; see chart comparing bore shapes on page 24); other details such as the **block chamfer**, **top windway chamfer**, **labium shape**, etc. (For more technical information about the recorder windway, see Thomas Prescott’s article in the Summer 2016 AR.)

From this list of characteristics, only the first—the **curved windway**—is offered in some models of plastic recorders. All of the other features that are very important



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## Some wooden recorders

are worse—and often

more expensive—than the

best plastic recorders.

---

in a good quality instrument simply do not exist in a mass-production plastic recorder; it is not possible to maintain these characteristics in a mass-production line of instruments made in injection molds.

In addition, even low-cost wooden recorders also do not offer some of these characteristics. I must point out that not all of them are good enough. Some wooden recorders are worse—and often more expensive—than the best plastic recorders.

**Other differences:** Condensation in the windway is a result of four recorder voicing parameters: **aerodynamics, surface texture, surface tension and temperature.** Three of these factors are related to the construction of the instrument; only temperature is dependent upon the player. Plastic recorders generally do not incorporate the first three parameters in ways necessary to avoid condensation.

### Final Thoughts and Tips

- Plastic recorders are aimed at students because their design is simplified to lower production costs, but this compromises the sound quality.
- In thick-walled wind instruments (such as the recorder), the instrument's material has less influence on the sound than does the method of its construction.
- Not all wooden recorders are good enough. Some of them are worse and more expensive than good plastic recorders.
- Good instruments cost more because they are much more complex to produce.

- Some of the important features in a good instrument cannot be made by automated equipment. Only a skilled craftsman can produce top-quality instruments.
- If you are looking for a low-cost recorder, at least buy a Baroque recorder with a curved windway.
- If you are looking for a wooden recorder, avoid buying those aimed at students, especially from unknown makers, as this grade of instrument may be worse than a plastic instrument.
- Give attention to copies of historical models (Denner, Stanesby, Bressan, Steenbergen, Hotteterre, Kynseker, Ripert, Terton, Ganassi, Bassano, etc.), or professional or semi-professional models from a known manufacturer.
- In mass-produced wooden recorders, give preference to hardwoods (boxwood, grenadilla, olive). Since these are denser and more expensive, manufacturers can maintain much better quality control on the instruments.

### Another Thought

So far, I have referred only to plastic recorders that are mass-produced in factories, which can be found very easily. However, research on this subject can give us at least one other option.

There is a French recorder maker who manufactures resin recorders by hand, incorporating a wooden block and all the features we find only on wooden instruments. Vincent Bernolin's plastic recorder costs around \$500 (not including shipping and taxes).

One of his recorders is shown at the beginning of this article. For those who are curious to know more about his methods, access this link: <http://bernolin.fr>.

*The author studied with Ricardo Kanji, Paul Leenhouts, Pierre Hamon,*

*Pierre Boragno, Gwenaél Bihan, Christoph Ebrsam and Rachel Brown. In 2012 he began his teacher training in the Suzuki Recorder methodology, studying in the U.S., Brazil and Peru.*

*An engineer and a photographer, 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.*

*He founded the Quinta Essentia Recorder Quartet (<http://seofficial.com>) in 2006. Based in Brazil, the group has toured in Europe (2009, 2010, 2014), China (2010), Namibia (2012), Bolivia (2014) and North America (2016); and released two albums—La Marca (2008) and Falando Brasileiro (2013).*

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*"Ridiculously mellifluous, ridiculous?"—  
unidentified VGRT user*

# BOOK REVIEWS

Reviewed by Scott Paterson

**MARC-ANTOINE CHARPENTIER AND THE FLÛTE: RECORDER OR TRAVERSO?**, BY DAVID LASOCKI. <http://instantharmony.net>, 2015. eBook only; Pt 1 (text) 136 pp; Pt 2 (musical examples) 164 pp. \$12 (both pts).

In *Marc-Antoine Charpentier and the Flûte: Recorder or Traverso?*, David Lasocki has turned his formidable scholarship to the topic of Charpentier's scoring for flutes and recorders. While the subject may seem relatively straightforward, it actually gives rise to several puzzling questions of range and usage. It is, of course, a very specialized subject—and perfect for someone with Lasocki's background and interests.

What in other hands might have become a brief journal article here takes the form of a 136-page book (accompanied by 164 pages of musical examples, including many complete movements) as Lasocki delves into the furthest recesses of Charpentier's oeuvre and takes short but meaningful detours into the history of woodwind instruments in 17th-century France.

It would be unfair to divulge the central conclusion of Lasocki's research; suffice it to say that it is an ingenious theory that could only have been the result of the sort of careful, detailed examination Lasocki has brought to his subject.

There are other lessons to be learned. In the process of presenting his researches, Lasocki makes it clear that it is wise to question received opinion—in this case the expected associations of the flute and recorder with particular keys, or traditional assumptions about the relative popularity of the flute and the recorder—and to follow the facts where they lead.

Another important lesson is the understanding that the composer's intentions for a given performance could very well have been fluid and dependent on the instruments and/or performers on hand. This last point confirms the importance of one of Lasocki's central tenets: that knowledge about individuals involved in the music—whether performers, patrons, or even instrument makers—in addition to the composer can often lead to important insights. It also makes more human a story that would otherwise tend to be dry and overly dependent on statistics.

That is not to say that there are not plenty of statistics on offer here. The book contains detailed information on scoring, clefs, keys, and instrument terminology for dozens of Charpentier's works, supplemented by charts summarizing the information. Although the book is not meant as a biography of

*A thorough examination of the music of  
Marc-Antoine Charpentier*

**What in other hands  
might have become a brief  
journal article here takes  
the form of a 136-page book  
(accompanied by 164 pages  
of musical examples).**

Charpentier, its conclusions depend on a careful tracking of the composer's career, once again involving fascinating details not usually encountered in works such as this.

Although Lasocki's book will have the greatest value for those involved in the practical business of performing Charpentier's music, it will provide enlightenment and insight to anyone with an interest in the music of the French Baroque.

*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.*



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# Five Little Notes: The Baroque Tenor Recorder as a Solo Instrument

**C**<sup>4</sup> (middle C, or *c'*, as shown in pitch notation on the staff below), C<sup>#4</sup>, D<sup>4</sup>, E<sup>b4</sup> and E<sup>4</sup>: these five little notes have bedeviled alto recorder players for centuries. The magnificent Baroque alto recorder, the *flauto dolce* (or just *flauto*), was one of the most important solo instruments of the era, capable of unparalleled facility and a stratospheric range. But it falls flat on its fipple when it comes down to earth.

How enviously the *flauto dolce* looks at its fellow high woodwinds, the flute (*flauto traverso*, or just *traverso*) and the oboe. They can go into a dark, sonorous world of low notes—of which the *flauto dolce* can only dream.

Rhapsody aside, the *flauto dolce*'s inability to play below F<sup>4</sup> (in the bottom space of the staff) creates real difficulties. Much of the Baroque literature that was written for and is playable on whatever you might happen to have at hand—*traverso*, oboe, violin—goes below F<sup>4</sup>.

Playing such pieces on soprano recorder is an option, but the octave-higher line tends to lose its pitch relationship with the other instruments. The soprano's bright timbre can also be an issue.

Another means of addressing this problem is rewriting the music to be playable on *flauto dolce*. The German flutist Johann Joachim Quantz

(1697–1773) in his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), notes the practice of adapting music that had been written for another instrument: “In those times there were still few pieces actually composed for the flute. Generally one had to make do with oboe or violin pieces and arrange them for one’s own use as best one could.” In the preface to his *Sei duetti* for flutes (1759), Quantz recommends transposing them up a minor third for the *flauto dolce*. That may work for duets, but when the alto recorder is combined with other instruments, the transposed keys and ranges may not fit within that ensemble.

One could also play the desired part on the *flauto dolce* up an octave as needed to avoid notes below F<sup>4</sup>. This might, though, involve rewriting extensive passages, changing the pitch relationship of the *flauto dolce* and other instruments.

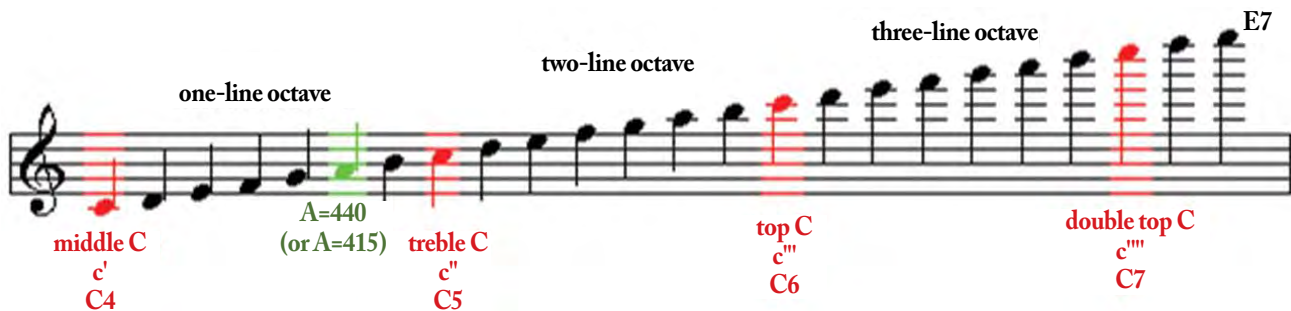
Despite the drawbacks, music certainly was edited in the 18th century to fit the range of the *flauto dolce*—particularly in England, where there was a considerable market. John Walsh of London (1665/6–1736) published such music, including sonatas taken from Op. 5 for violin and basso continuo by Arcangelo Corelli (1653–1713). The music was either transposed or passages below F<sup>4</sup> were modified.

By John L. Robinson,  
[SuiteRoyale@gmail.com](mailto:SuiteRoyale@gmail.com)

John L. Robinson is founder and director of *Suite Royale* (right below, with Ruta Bloomfield, harpsichord, center, and James Garafalo, viola da gamba, left). He is also founder/co-director of *The Wessex Consort*. Both groups perform in Southern California.



This article is adapted from a previous one that ran in the September 2016 *Southern California Early Music News*, Vol. 42, No. 1, and is used with the kind permission of that publication and from Bill Griffin, *Southern California Early Music Society* president.



Scientific pitch notation with octave references, from [www.dolmetsch.com/musictheory1.htm](http://www.dolmetsch.com/musictheory1.htm)

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***In a pamphlet he issued in***

***1732 ... Stanesby introduced***

***a new instrument he made:***

***a tenor recorder in C,***

***specifically designed for solo***

***performance, that he called***

***the "true concert flute."***

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A more “physical” way of approaching this issue is to make recorders in different keys with correspondingly different ranges. This was an approach used in the Baroque era, inherited from earlier Renaissance practice (for instance, the G-alto Renaissance recorder). Examples of instruments not in F or C made during the Baroque include the sixth flute (a soprano recorder in D), the fourth flute (a soprano recorder in B<sup>b</sup>), and the voice flute (an alto recorder in low D).

Often, for recorders in these “specialized” keys, the key of the piece and the key of the instrument are inter-related. The French Baroque composer Francis Dieupart (1667–1740) wrote solo suites, which he suggested transposing for voice flute and basso continuo, in A major, D major, B minor and E minor (comfortable keys for an instrument pitched in D) and for fourth flute in F major and F minor (comfortable keys for an instrument in B<sup>b</sup>).

For all of their charm and beauty, though, recorders in keys other than F and C often suffer from awkward fingerings when playing music in certain keys. Although the voice flute is blissfully happy with music in D major, happiness becomes headache when the key signature is B<sup>b</sup> major.

One could switch recorders for different pieces, so that the key of the recorder makes playing in the key of the piece more feasible (pull out the trusty fourth flute for that music in B<sup>b</sup> major!). But this can become inconvenient if you are playing a number of pieces in different keys, a mental minefield for the player adjusting to each instrument's unique fingering patterns—not to mention expensive to buy all those instruments. Furthermore, there might not be a recorder in the right key that is in the right range. Our “fourth flute” solution above might not work, as the recorder would sound an

octave higher than the other instruments.

### ***The “True Concert Flute” and the Flauto taillo***

Is there some other, more practical solution to the issues of range and key?

Such was the question that the great 18th-century English woodwind maker Thomas Stanesby Jr. (1692–1754) sought to address. In a pamphlet he issued in 1732, *A New System of the Flute a bec, or Common English-Flute*, Stanesby introduced a new instrument he made: a tenor recorder in C, specifically designed for solo performance, that he called the “true concert flute.” He recommends it for being able to play much of the literature for the *traverso*, oboe and violin that was unplayable on the *flauto dolce*.

I will not discuss Stanesby's publication or the instrument itself (there is a surviving original in the Musée de la Musique de Paris <http://collectionsdumusee.philharmoniedeparis.fr/doc/MUSEE/0130218>). These topics have been well addressed elsewhere; see especially Philippe Bolton, “Thomas Stanesby Junior's “True Concert Flute,”” [www.fomrhi.org/uploads/bulletins/Fomrhi-111.pdf](http://www.fomrhi.org/uploads/bulletins/Fomrhi-111.pdf). I think it is important to note the idea, apparently first proposed by Stanesby, that the tenor recorder could be used in a new way, as a solo instrument.

The tenor recorder was not new in Stanesby's time, of course. It had been a staple of the recorder consort for a long time and existed in considerable numbers in the Baroque period. Known in contemporary parlance as the *flauto taillo* (*taillo*, “tenor,” cognate with French *taille*), the tenor recorder constitutes approximately 16 percent of all Baroque-era recorders that survive today, according to early music scholar and arranger Andrew Robinson. (In contrast, soprano and sopranino recorders constitute approximately 8 and 3 percent, respectively.)



Despite the seeming prevalence of the *flauto taillo* at the time, few pieces were written specifically for it. One of the few works in which express mention is made of the instrument is the *Suite in F Major* by Christian Friedrich Witt (c.1660–1717). The manuscript parts specify the following instrumentation:

1. Hautbois ô Flauto
- 1a. Violino 1
2. Violino 2 ô Flauto
3. Viola ô Flauto Taillo
4. Bassono
- 4a. Cembalo

Walter Heinrich, in his preface to the 1952 edition of this suite, notes: "(In accordance with the musical taste of the time, further instrumentations are possible, in particular mixed ensemble(s), strings and wind(s). Indication of the latter is made by the reference to (the) instrumentation 'Violino ô Flauto.'" The *flauto taillo* is specified here as an alternative to the viola, and assumes that modest role.

The *flauto taillo* appears to have been almost exclusively an ensemble instrument during the Baroque—albeit widely used, judging from the number of instruments that existed. It never emerged from the shadows into the solo spotlight until Stanesby's "true concert flute."

The popular London-based French composer Louis Mercy (fl. 1708–51) is reported to have published some solo pieces in 1735 to show off the capabilities of the new instrument, although no such pieces have survived. Bolton observes that the "true concert flute" was not successful in becoming a standard solo woodwind, losing out to the popular *traverso*, which had already virtually superseded the *flauto dolce*.

The unanswered question is: Why did the idea of using the *flauto taillo* as a solo instrument either not

occur to anyone or, if it did, not gain currency—until Stanesby proposed the "true concert flute?" The *flauto taillo* was available from the leading recorder makers of the day, including the Hotteterres in France, the Denners in Germany, and Bressan and Stanesby himself in London. One can only assume that these instruments were of good quality. Presumably the musicians were capable.

According to Bolton, the tenor recorder that Stanesby made does have some unique qualities: a different look from the traditional recorder shape; four parts, like the *traverso*; a foot resembling that of the *traverso*; and (not unique, but uncommon) a double hole giving an easy C#4. (Speaking of a different look, early woodwind maker and player Dale Taylor told me that he had seen a late-18th-century recorder built near Albany, NY, employing elements of the Adam, Sheraton and Hepplewhite furniture styles of the same time period!)

Nonetheless, Stanesby's "true concert flute" was still a Baroque tenor recorder and thus not fundamentally different from the more conventional *flauto taillo*.

Perhaps the issue was perceptual. Modern recorder players rarely (if ever) think of the tenor as a Baroque solo instrument. That role almost always goes to the alto, sometimes the soprano or sopranino. Those with access to recorders in more "specialized" keys will often employ them for solo work. This is particularly true of the voice flute, classed historically as an alto, with its range down to D4.

I imagine the same mentality existed in the Baroque era, judging by the almost complete supremacy of the alto and the language Stanesby uses to argue the case, ultimately unsuccessfully, for the "true concert flute." To some extent, the physical redesign of the *flauto taillo* into what might be perceived as a new instrument may

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---

have been Stanesby's attempt to distance the soloistic "true concert flute" from the *flauto taillo* and its association with ensemble playing only. (Dale Taylor has suggested that the straight foot may represent a simplification in build, a concession to the aesthetics of the time—of great importance to an 18th-century gentleman!—rather than a substantive change in bore design. It also may have been an attempt to make the instrument look more like the up-and-coming *traverso*.)

### **The Flauto taillo as a Solo Instrument in Modern Performance of Baroque Music**

The first task in our time is finding an instrument. Assuming you wish to play at low pitch (A=415, *de rigueur* for modern Baroque performances), you have to find a Baroque tenor at A=415.

This is not easy. Demand for tenors at A=415 is vastly lower than demand for altos, sopranos or even sopraninos at low pitch. (This is quite in contrast to the situation in the Baroque.)

One option is Bolton's "true concert flute" modeled after Stanesby's original (*shown at right*, [www.flute-abecc.com/tenbargb.html](http://www.flute-abecc.com/tenbargb.html)). Bruno Reinhard also makes a "true concert flute" modeled after Stanesby's original: [http://flutes-bruno-reinhard.com/Eng/Catalogue\\_Baroque-records.php#04](http://flutes-bruno-reinhard.com/Eng/Catalogue_Baroque-records.php#04). The *flauto taillo* I own was designed by the late Friedrich von Huene and modeled after an original by Bressan. (The Amsterdam Loeki Stardust Quartet commissioned this instrument, in the late 1990s, along with an alto in G, a basset in G, and a great bass in C, in order to play Baroque contrapuntal music.)

### **Adapting Existing Music: Notes too low, Notes too high or not there**

When playing flute or oboe music on the *flauto taillo*, notes that are too low are not a concern. Such is not the case with violin music, unfortunately.

One can try substituting higher notes in the chord for those below the instrument's range, or taking the problematic passages up an octave. This is also a useful technique with notes in the lower register of the *flauto taillo*, which can get lost when playing in an ensemble. Holding back a bit keeps the new higher notes from overpowering the other lines, especially if the other instruments are playing in their lower registers.

Although D6 is often the highest note required (as with oboe music), there are pieces in which the line sails high, beyond the *flauto taillo's* range. If playing music requiring two or more solo instruments, the *flauto taillo* may take a lower line that does not require playing above its limit. When only a few notes are out of range, substituting different notes in range that fit the music is often a workable solution. Passages can be taken



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A SCALE in C, for the FLUTE A' BEC, or COMMON ENGLISH FLUTE.

**Stanesby's fingering chart for the "true concert flute" from [www.flute-a-bec.com/textestanesbygb.html#tablature](http://www.flute-a-bec.com/textestanesbygb.html#tablature)**

down an octave, of course, but one must pay attention to pitch placement and blend with the other instruments. Particular circumstances dictate the best approach.

One shortcoming the *flauto taillo* shares with the *flauto dolce* is the notorious "second-to-top note"—C#6 and F#6 on soprano/tenor and alto respectively. On most modern instruments, as opposed to the suggested capability of original instruments from the Baroque era, this nasty little note is an exception to its otherwise full chromatic range from C4 to D6.

As with the *flauto dolce*, there is no good solution to playing this note on the *flauto taillo*. Stanesby gives a fingering for C#6 in his fingering chart for the "true concert flute." Bolton's instrument has an optional bell key, giving a full chromatic range to A6.

The note is just possible as a passing tone, but the awkward fingering and the note's inherent sharpness make it dangerous indeed. It is best to find

another note that will fit in the chord while not damaging the musical line, or to take the problematic passage down an octave.

**"My, it's big"**

This was the comment from a *traverso* player friend upon first seeing the *flauto taillo*. My friend, a recorder player as well, wanted to try the instrument. The finger span, my friend noted, is substantial.

The sheer size of the *flauto taillo* is an issue in and of itself. Fingerings that

can be realized on the *flauto dolce* with great facility are harder on the *flauto taillo*. The instrument also has a slower response time, as the air column on the *flauto taillo* is substantially larger than that on the *flauto dolce*. Appropriate shortening of note articulation is a must. In general, one must play the *flauto taillo* with a very light touch.

So much for caveats. Let me now sing the *flauto taillo's* praises.

An obvious advantage of the *flauto taillo* over the *flauto dolce* is its extended lower range—those "five little notes," moving chromatically down from F4 to C4. This opens up a world of literature and of playing

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possibilities, a point on which Stanesby waxed eloquent (as described above).

One of the most common comments I receive about the *flauto taillo* is how well it plays with other instruments. I attribute most of this to the mastery of Friedrich von Huene (especially the excellent intonation) and only a little to my own ability, but the inherent quality of a tenor instrument surely plays a role. I feel the *flauto taillo* sits in a sweet spot for recorders: not too high to be overbright (and not as hard as the small soprano and sopranino); not too low, with possibly a diffuse tone.

The *flauto taillo* and *traverso* work particularly well together, in duets and with continuo. The instruments have different but complementary tonal qualities. The focused tone and relatively strong lower register of the *flauto taillo* can bring out lines that might normally be less distinct on the *traverso*.

One particularly interesting combination of instruments is *flauto dolce*, voice flute, and *flauto taillo*. The **Wessex Consort** presented a program of music for three recorders and basso continuo that employed this combination. The subtle tonal differences among the three voices of recorder can bring

greater clarity to the individual lines than can be achieved by using two or more recorders of the same voice. The complementary timbres of the three instruments produce a good blend.

The *flauto taillo* also works well in a trio setting. **Suite Royale**, a new ensemble in which I play the *flauto taillo*, uses the instrument with viola da gamba and harpsichord. (Visit [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag) to hear an excerpt from a recent performance.) The ability of the *flauto taillo* to play down to C4 opens up repertoire that is not possible without modification on the *flauto dolce*. The darker, mellower tone inherent in the tenor recorder allows for a good blend with the gamba and harpsichord: soloistic, but not overbalanced.

### Onward

I propose that, in the 21st century, we do what Stanesby Jr. was unable to promote in the 18th: we take up the *flauto taillo* as a solo instrument, using it to play flute or oboe or (modified) violin parts, as an attractive alternative tone color to the ever-popular *flauto dolce*.

For that purpose, we need good instruments, such as those by Bolton and von Huene. And we need gradually to change the hearts and minds of the recorder public. One hundred years ago in 1917, the recorder revival had barely begun—and look how far we have progressed in that period. Let us now proclaim 2017 as the beginning of the *flauto taillo* revolution.

### Resources

- Bolton, Philippe. "Thomas Stanesby Junior's 'True Concert Flute,'" *FoMRHI Quarterly*, no. 111 (2009): 19-22; [www.fomrhi.org/uploads/bulletins/Fomrhi-111.pdf](http://www.fomrhi.org/uploads/bulletins/Fomrhi-111.pdf). See also his web site, [www.flute-a-bec.com/indexgb.html](http://www.flute-a-bec.com/indexgb.html), and in particular "Tenor Recorder after Stanesby 415 Hz" at [www.flute-a-bec.com/tenbargb.html](http://www.flute-a-bec.com/tenbargb.html) and articles under the Documents tab.
- Burgess, Geoffrey. *Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World* (Bloomington: Indiana University Press, 2015), 200.
- Powers, Wendy. "The Development of the Recorder." In *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000-); [www.metmuseum.org/toah/hd/recd/hd\\_recd.htm](http://www.metmuseum.org/toah/hd/recd/hd_recd.htm) (October 2003).
- Robinson, Andrew. "Families of Recorders in the Baroque Period: The Denner Orders and Other Evidence." *Recorder Magazine*, 23, no. 4 (2003): 113-17; 24, no. 1 (2004): 5-9; accessed at [www.buyrecorders.com/PDF\\_Files/ARobinson\\_Consorts\\_Final.pdf](http://www.buyrecorders.com/PDF_Files/ARobinson_Consorts_Final.pdf).

### A Sampling of Music to play on the Flauto taillo (available at <http://imslp.org>, and as otherwise noted)

- de Boismortier, Joseph Bodin (1689-1755). *6 Sonates à quatre parties, Op. 34*.
- de Caix d'Hervelois, Louis (1677-1759). *Suite No. 2 in D Major*, from *4 Suites pour la flûte traversière avec la basse, Op. 6*.
- Finger, Gottfried (1655/6-1730). *12 Sonatas for Diverse Instruments, Op. 1*.
- Schickhardt, Johann Christian (1682-1762). *Sonata in a minor, Op. 22, No. 6; Sonata in F Major, Op. 22, No. 1*.
- Witt, Christian Friedrich (c.1660-1717). *Suite in F major for Two Treble Recorders and One Tenor Recorder or Other Instruments and Basso continuo*, ed. Walter Heinrich (Kassel: Bärenreiter, 1952).

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# COMPACT DISC REVIEWS

Reviewed by Tom Bickley,  
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**FANTASIES  
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listen/fantasies-for-a-modern-recorder](http://www.emilydomain.org/Recorderland/listen/fantasies-for-a-modern-recorder).

Emily O'Brien strikes me as an ideal person to record this CD of earlier and newer music played on the Helder Harmonic tenor recorder. This instrument was developed by Dutch maker Maarten Helder, working along with Mollenhauer recorder makers. The designation "Harmonic" refers to the design, which allows the overblown harmonics to be in tune.

This instrument offers various innovations including an adjustable block, changeable windway roof, a low B key, and a *piano* dynamics key. See [www.mollenhauer.com/en/  
recorders/recorders/series-overview/  
helder/8350#content](http://www.mollenhauer.com/en/recorders/recorders/series-overview/helder/8350#content) for illustrations, audio samples and details.

Because of the design, there are many options for adjusting the voicing/timbre, as well as numerous alternative fingerings not possible on traditionally-designed recorders.

## *Modern Recorders: the Helder Harmonic Tenor and Adriana Breukink's Eagle Recorders*

O'Brien is unusually well-suited for working with this instrument: she not only plays with marvelous technical facility, but also knows the details of recorder making and maintenance as an employee of the Von Huene Workshop. Her more extensive experimentation is detailed at [www.emilydomain.org/Recorderland/2016/09/01/helder-tenor-experimentation](http://www.emilydomain.org/Recorderland/2016/09/01/helder-tenor-experimentation). (You can also hear O'Brien playing the Siciliano from W. F. Bach's Sonata in E minor, BRWFBB17, on the Helder Harmonic tenor during the ARS Next Generation Concert at the 2013 Boston Early Music Festival, [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag).)

From my own experience playing the Mollenhauer Helder tenor, the instrument is a delight. It can be used well "as is," but yields more pleasure and impact when one experiments with the options.

The 10 works on this disc cover a wide range of repertory, from the 18th century to freshly-composed. Four works of early music—G. P. Telemann's *Fantasia No. 7*, TWV40:20, C.P.E. Bach's *Sonata in E minor*, Wq.132 H.562, Friedrich Kuhlau's *Fantasia No. 1* from Op. 38, and J.S. Bach's Presto from *Violin Sonata, BWV1001*—show both O'Brien's and this instrument's agility. The extended range of the Helder tenor makes it possible to play violin (and flute) music with relatively few changes in the score. The audible results are satisfying, though to my ears this early repertory isn't the most compelling use of this recently-designed recorder.

On the 20th-century pieces on this disc, O'Brien provides engaging

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**O'Brien is unusually  
well-suited for working  
with this instrument:  
she not only plays with  
marvelous technical facility,  
but also knows the details  
of recorder making and  
maintenance as an employee  
of the Von Huene Workshop.**

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sonic rationale for the presence of this instrument; here her musicianship really stands out. Three pieces for flute—*Syrinx* by Claude Debussy; *Divertimento for Solo Flute* by William Alwyn (1905-85); *Soliloquy and Frolic* by Edwin York Bowen (1884-1961)—work well for the Helder tenor recorder. *Syrinx* can be heard on Baroque recorder in several recordings—but, as she writes in the CD notes, the Helder tenor allows the tone to be more even throughout the instrument's range.

The instrument and player shine brightly on the three newer pieces written for recorder, and more specifically for O'Brien herself.

Her parents are composers—Janet Peachey and Michael O'Brien contribute light-hearted works in very accessible idioms, using the range and dynamic possibilities of this instrument adeptly.

The genuinely remarkable work is one by Boston-area composer Melika Fitzhugh, whose works have been heard in the past on the ARS Great Recorder Relay and Next Generation concerts (held in conjunction with the Boston Early Music Festival in odd-numbered years). Her *Respiravisse in Perpetuo* is a seven-minute *tour de force* of listening, subtle manipulation of timbre, and lyricism. Rather than disguising the breathing of the player, Fitzhugh makes it an audible part of the performance of the work, and the recording captures this to very good effect.

**The instrument and player shine brightly on the three newer pieces written for recorder, and more specifically for O'Brien herself.**

Fitzhugh plays and writes for historical instruments as well as modern ones—in that, she is ideally positioned for the commission from O'Brien for this disc. Fitzhugh's web

site, <http://melikamfitzhugh.com>, includes links to audio samples of her compositions.

O'Brien's self-released disc is a recording of great utility for anyone interested in the ongoing development of the recorder. It was very well recorded by Angus Lansing in the Chapel at West Parish in Andover, MA.

The notes are helpful and available for download from O'Brien's web site. These tracks sound best on CD, but are quite satisfying in their mp3 format. I look forward to Emily O'Brien's next recording.

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**EAGLES AND SEVEN TEARS.**  
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 Aliud ACDBL087-2, 2015, 1 CD, 67:51. Avail. at [http://www.hbdirect.com/album\\_detail.php?pid=3088948](http://www.hbdirect.com/album_detail.php?pid=3088948), \$18.99 for CD; from <https://aliud.nativesd.com/albums/ACDBL087-2-eagles-and-seven-tears> for high-quality download, abt. \$22-\$24.50 depending on format; \$9.99 for mp3 downloads at [www.iTunes.com](http://www.iTunes.com).

The title of this CD alludes to the use of the new Eagle recorder, designed by Adriana Breukink (available in soprano and alto, and now distributed by Kunath Instrumentenbau, [www.eagle-recorder.com](http://www.eagle-recorder.com)), as well as to the repertory on the disc that includes John Dowland's *Lachrimae or Seaven Teares*. The approach to this recording is similar to that of Emily O'Brien's, in that it demonstrates a new instrument in both older and newer works.

However, this disc is of pieces for an ensemble of five recorders. Rather than spotlighting Eagle recorders, the

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ensemble employs Eagles alongside Breukink's Dream recorders, plus C great bass and F contra bass designed by Geri Bollinger for Küng ([www.kueng-blockfloeten.ch/cms/en/recorder/superio/superio-bass-in-f](http://www.kueng-blockfloeten.ch/cms/en/recorder/superio/superio-bass-in-f)).

The Bassano Quartet is named after the Anglo-Venetian family of recorder makers, active in the 16th-17th centuries, whose instruments are models for the consort recorders made by quartet member Breukink. Information about Eagle, Dream, and Bassano Consort recorders is available at <http://adrianabreukink.com>.

Seventeen tracks here divide into nine pieces, if you regard *Seven Tears* as one work. The disc opens with a transcription of Haydn's *Flute Quartet in D, Op. 5, No. 1* (one of a set of six he originally wrote for flute, violin, viola and cello). This version for four recorders mixes the Eagle alto with a modified Dream tenor, and the bass and contra bass. It conveys the buoyancy and conversational feeling of the original, with Wolf Meyer's vigorous playing of the F contra bass anchoring the whole.

For the Purcell *Fantasia*, a low consort (tenor, bass, great bass, contra bass) brings a darker timbre appropriate to the feeling of the music.

The seven *Lachrimae* consort works by Dowland use a melody from his lute song *Flow my tears*. The grouping of these instrumental works constitutes a study in subtle variation and metamorphosis of thematic material and voicing. The quintet uses the Bassano Consort instruments very effectively to highlight the variety of affects in this music.

Various combinations appear in the last six tracks. A John Taverner *In nomine* brings a Dream F basset into a quartet with low Bassano recorders. The *Pavan* by Joseph Lupò (1537-?) mixes Dream, Bassano and Bollinger/Küng recorders. Ensemble member Ronald Moelker's somber and beautiful composition *Koraal 1, Westerbork 1943* seems the focus of this sequence

***This disc is of pieces for an ensemble of five recorders.***

***Rather than spotlighting Eagle recorders,***

***the ensemble employs Eagles alongside***

***[Adriana] Breukink's Dream recorders,***

***plus C great bass and F contra bass***

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of pieces (as the Haydn does for the first, and the Dowland for the middle). The solidity of timbre of two Eagle altos with a Dream tenor is very effective.

A similar mood continues in Arvo Pärt's *Da pacem Domine*. Bob Mintzer's "Slowly" from *Quartet 1* brightens the energy with higher tone colors and blues-inflected harmonies.

The disc ends with a lively reading of Jacopo da Bologna's *Aquila altera*. This version of the 14th-century Italian piece uses a Bassano soprano, two Eagle altos, and the Bollinger/Küng C bass.

This recording provides a good stereo image of the ensemble, whether quartet or quintet. The notes are helpful; though not essential, they combine with the sound quality to encourage purchase of a disc rather than mp3 files.

Both O'Brien's recording with the Mollenhauer Helder Harmonic tenor and the Bassano Quartet's recording with the Eagle, Dream and Bassano recorders demonstrate the effective use of newly-designed recorders in traditional and new repertory. My own taste is toward new music for new recorders, and both discs document the effectiveness of Helder, Eagle and Dream recorders in this repertory.

The Bassano Quartet disc in particular demonstrates that combinations of new and traditional recorders can be used well together. These two discs also show the utility of including in your ensemble a person skilled in the art of recorder making and modification. This is easier said than done—but we are fortunate to hear the work of O'Brien and Breukink in this context.

*Composer/performer Tom Bickley (vocals, recorders, electronics) is AR's CD Reviews Editor. His degrees are in liturgy, information science and music (Gregorian chant, other Medieval music, and African American sacred music).*



# MUSIC REVIEWS

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**ROSSINI OPERA MELODIES,**  
**ARR. C. EUGÈNE ROY, ED. FRANZ**  
**MÜLLER-BUSCH.** Girolamo G12.041  
([www.girolamo.de](http://www.girolamo.de)), 2015. SS (TT/ST).  
Sc 19 pp. Abt. \$20.

**24 LITTLE DUETS, BY C. EUGÈNE**  
**ROY, ED. ULRICH THIEME.**  
Girolamo G12.036 ([www.girolamo.de](http://www.girolamo.de)),  
2013. SS (TT). Sc 23 pp. Abt. \$20.

C. Eugène Roy (c.1790–1827),  
born in the Jura region of France,  
was an exponent of both the flageolet  
and the trumpet. The recorder's 19th-  
century relative, the flageolet, was an  
instrument of choice for amateur  
musicians of the era who wished to  
play current popular tunes—among  
them the opera melodies of Roy's  
contemporary, Gioachino Rossini,  
who enjoyed great popularity in France  
long before he settled there in 1824.

Readers particularly interested  
in the flageolet will find abundant  
writings on the subject, notably by  
David Lasocki (see his web site at  
<http://instantharmony.net>, and also pre-  
vious articles in *AR* that mention the  
flageolet with other historical winds).  
You may also wish to consult the article  
by Conrad Steinmann (*AR*, August  
1976, pp. 57–59, available on the ARS  
web site).

The Rossini arrangements  
appeared in Paris around 1819. They  
number eight, but are extracted from  
seven different operas. At their most  
challenging, they involve occasional  
chromatic passages (possibly easier to  
execute on a keyed flageolet); overall  
they present only modest difficulties.

Generally speaking, the lower  
voice plays a subordinate role. The  
contour of melodies is often obscured

when parts cross, but by playing  
the upper voice on the soprano and  
the lower on the tenor, one can  
easily avoid this flaw.

Roy's 24 duets recall the style  
of Muzio Clementi (1752–1832).  
These trifles are all in major keys  
with occasional excursions to minor  
modes within movements. Many are  
rondos; others are succinct binary  
and ternary essays. One anomaly is  
entitled "Allemande, Presto," yet it in  
no way resembles any conventional  
allemande.

Throughout, the two voices are  
more closely matched with respect to  
role and challenge than in the Rossini  
duets, but the same confounding part  
crossings are present here as well.

Both editions furnish interesting  
notes in German and English. To  
obviate page turns mid-movement,  
the publisher thoughtfully supplies a  
foldout in the Rossini.

*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](http://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.*

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*Opera, cantata, sonata, jazz*

**ALBINONI: 12 SONATAS—**  
**BAND 1: SONATAS 1-4, ED. PETER**  
**THALHEIMER.** Girolamo G12.039,  
2015. AAT (B *ad lib*), bc. Sc 25 pp,  
5 pts 6 pp ea. Abt. \$32.

**ALBINONI: 12 SONATAS—**  
**BAND 2: SONATAS 5-8, ED. PETER**  
**THALHEIMER.** Girolamo G12.043,  
2016. AAT (B *ad lib*), bc. Sc 27 pp,  
5 pts 6-7 pp ea. Abt. \$32.

Tommaso Albinoni (1671–1751)  
was a Venetian musician whose life is  
not well-documented. Most of what  
we know of him for certain is con-  
tained in the musical scores he left  
behind. Where he got his training  
in violin, singing, and composing is  
unclear, as he never held a permanent  
post at any church or court institution.  
His operas and instrumental pieces are  
the majority of the works we have from  
him.

The pieces contained in these  
two volumes, written before 1728, were  
*balletti* originally intended for strings.  
Sometime before 1740, an unknown  
composer adapted them for three  
recorders and basso continuo. This  
mystery arranger transposed some of  
them—and, in a manner not always  
suitable, adapted the tonal range to  
that of a recorder when necessary. In  
the edition presented here, Peter Thal-  
heimer has gone back to the original  
string arrangement and corrected the  
errors made by this unknown person.

According to the editor, there are  
various ways to perform these pieces:

AAT recorders with basso con-  
tinuo, with or without the reinforced  
bass melody on a bass recorder at either  
8' or 4' pitch; or AAT and a contra bass  
recorder with or without the basso

continuo. This kind of flexibility makes it handy for use in a variety of groups and settings.

As the keyboardist for my group, I was especially glad to see that the continuo part for organ or harpsichord is fully realized in the full score, with the figured bass given underneath. I was also glad that there was a pure figured bass part, separate from the score, for the keyboard player who wants to create his or her own realization. This makes these volumes great teaching resources.

Some of the movements are relatively simple and straightforward. Others are more challenging, especially rhythmically, and require a more advanced technique.

Both sets would be a good addition to a consort's or recorder teacher's library.

*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.*

**POSA SOPRA D'UN FAGGIO, BY GIUSEPPE PORSILE, ED. FRANZ MÜLLER-BUSCH.** Girolamo G11.015 ([www.girolamo.de/mainE.html](http://www.girolamo.de/mainE.html)), 2015. S voice, A, bc. Sc 11 pp, 3 pts, 11, 11 & 4 pp. Abt. \$21.

*Posa sopra d'un faggio* (Settled upon a branch, the turtle dove) is another beautifully produced edition from Franz Müller-Busch of an appealing early-18th-century chamber cantata. The second piece that Müller-Busch has edited by

the Neapolitan-born Giuseppe Porsile, it provides a pleasing but not difficult addition to the repertoire of chamber music to play for enjoyment. (Also from Girolamo, the previous edition, *E già tre volte*, is arranged for the same ensemble.)

Porsile (1680-1750) was employed in the Spanish chapel in Naples, Italy, from age 15, then transferred to Barcelona, where he served the "pretender" to the Spanish throne, Charles III; Porsile followed him to Vienna when he became the Holy Roman Emperor Charles VI in 1711. At the Viennese court, Porsile wrote operas and cantatas. With a life span that was nearly contemporary with Vivaldi, Telemann, Handel and Bach, his music has remained "under the radar" for most of us—but for those jaded on the "majors," Porsile offers a graceful novelty.

Compared to the Telemann cantatas with recorder obbligato from *Der Harmonische Gottesdienst*, Porsile's cantata is much easier both to play and to sing. The range is limited: d to g" (with a single a") for the singer, and f to e" for the recorder, with no difficult passagework for either one: instead, limpid melodies take turns in polite conversation. Two relatively straightforward recitatives separate the two *da capo* arias, which lend themselves to ornaments appropriate to the performers' abilities and tastes.

The text (from an anonymous source) is a bit odd: it's built on two pastoral conceits, one of which is the (unsurprising) dove that mourns its mate if she should lose him. The other figure is unique in my experience—the ewe who mourns the loss of her ram. While there is no word-painting of the text, it is, nonetheless, distinctive.

As is customary with the Girolamo editions, the layout and printing are exemplary, the notes are informative, and the texts are translated from Italian to German and English inside the back cover. The continuo part is efficiently realized by Eckhart Kuper.

*Suzanne Ferguson is active as an early musician in Ft. Myers, FL. She served on the ARS Board in the 1980s and is past president of the Viola da Gamba Society of America.*


**12 CAPITAL STUDIES, BY GUUS HAVERKATE.**

Peacock Press P542 ([www.recordermail.co.uk/index.html](http://www.recordermail.co.uk/index.html)), n.d. S, pf *ad lib*. Sc 38 pp, pt 23 pp. Abt. \$15.

**HORS D'OEUVRES: STUDIES FOR ALTO**

**RECORDER, BY ALISON MELVILLE.** Pipistrelle Music PIP7-16 ([www.pipistrellemusic.com](http://www.pipistrellemusic.com)), 2016. A. Sc 26 pp. Abt. \$13.

The recorder was essentially left out of the age of etude composition in the 19th century. Other instruments rely on an arsenal of studies: flutists have Benoit Berbiguier's études, plus multiple volumes by Taffanel & Gaubert, Carl Joachim Andersen and, more recently, Marcel Moyse. For recorder players, there are excellent books about playing our instru-



**ORDER NOW!**

*Opening Measures*

ARS is pleased to offer Frances Blaker's book *Opening Measures* containing her articles taken from the last 20 years of *American Recorder*, available on the ARS web site at [www.americanrecorder.org/opening\\_measures\\_by\\_frances\\_bl.php](http://www.americanrecorder.org/opening_measures_by_frances_bl.php)

"It is a gathering of topics, some about techniques specific to the recorder, others concerning various musical skills that are pertinent to musicians of all sorts. My goal with these articles is to help recorder players of all levels to move forward in their own playing."  
—Frances Blaker



ment (for instance, those by Anthony Rowland-Jones), but few etude collections.

Every contribution to the body of recorder studies is welcome, especially when the music is as inventive and thoughtfully presented as it is in Alison Melville's *Hors d'Oeuvres*, and Guus Haverkate's set, *12 Capital Studies*.

A member of the Toronto Consort, Ensemble Polaris, and artistic director of the multi-arts ensemble The Bird Project, Melville has a busy performing career, as well as serving on the University of Toronto's music faculty. There is little specific information available about the Dutch composer Haverkate, who has written a number of recorder works.

The jaunty titles are an indication of the light touch both composers bring to a discipline that can be rather dour. Melville states in her introduction that her studies "were created ... to help improve technical facility while making music and having some fun in the process."

Although they are not arranged in order of difficulty, her studies are generally clearly directed toward specific goals, frequently spelled out on the same page as the music.

Similarly, Haverkate is very clear in his intentions for each of the 12 studies, named for 12 world capital cities and reflecting the musical styles of their respective countries.

In both cases the pieces are, in fact, quite musical and very enjoyable. Melville's studies are inspired by the music of the high Baroque, with the majority written in the style of that golden age of the recorder—though with enough unexpected and idiosyncratic touches to be clearly of our time. They address

**7. LHASA**

important skills such as tonal control, intonation, finger position and sight-reading.

Haverkate's could be called concert etudes (especially with the *ad libitum* chordal piano accompaniments, as in the sample shown above). They explore a number of standard and extended recorder techniques such as *rubato* (written out very precisely in several studies, as above), double tonguing, multiphonics and glissando. He is particularly effective at evoking the music of non-Western cultures in movements such as "Beijing," "Lhasa" and "Casablanca."

Both sets will be a good challenge for intermediate and, especially in the Haverkate, even advanced players.

There are some important differences between the score and part in the Haverkate studies, so the two should be compared carefully—but both collections are easy to read and well-presented. Melville refers in her introduction to the "profound pleasure to be experienced through focused work on technical issues," and both sets will certainly lead players in that direction.

*Scott Paterson, a former ARS Board member, 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.

**SHANNONDUOS, VOLUME 3, AND SHANNONDUOS, VOLUME 4, BY GLEN SHANNON.**

Glen Shannon Music GSM1023 and GSM1024 (<http://glenshannonmusic.com>), 2014. Vol. 3: ST; Vol. 4: AA. Each one, sc 9 pp. \$10 ea. (Package deal: buy all eight volumes, save \$10.)

The *ShannonDuos* reviewed here are part of a larger series of eight volumes, each of which is composed for different combinations of SATB recorders. Many of us know Glen Shannon as not only a composer, but also as the editor of the *ARS Members' Library* editions. He is involved in several California recorder groups in the Bay Area.

Volumes 3 and 4 of *ShannonDuos* are written for soprano and tenor, and two altos, respectively. The six works (three per book) are modern in construction and harmony, but are stylistically quite varied. Several are loosely based on early music forms, including the sonata, *ricercare* and ground-bass dance. Others are contemporary original and/or jazzy, and there is one Latin dance.

The "Canonic Sonata" for two altos is a true canon. Written in homage to Georg Philipp Telemann, it resembles the Baroque sonata, but

it consists of only two movements: Vivace and Moderato. The harmonies are, of course, modern with chromatic elements, but the overall effect is tonal. The Moderato movement also invites ornamentation as would be typical of the traditional Adagio or Largo.

"Ricercar" for soprano and tenor is an interesting piece. Shannon states that it is intended to be meditative. It does convey this quality, but the connection to the *ricercare* is not obvious.

"La Morena," in Volume 3, is described in the edition's notes as a Latin-inspired dance number that is supposed to convey a swing feel without actually being played in that way. "Phony Chacony," on the other hand, is taken from the French *chaconne*, but has an added jazzy swing.

Also along the jazzy line is "Gin Rickey" for two altos. Again, though it is constructed with a swing feel, it is not to be specifically played this way—a bit difficult to carry out in performance.

Finally, "Pentasm" in Volume 4 is a tricky work in 5/8 meter that includes leaps, chromaticism, and rhythmic juxtaposition of 2 against 3.

Shannon identifies the level as intermediate, with the caveat that advanced players will also find them challenging. Indeed, this is true. There are regular occurrences of difficult chromatic passages, rhythmically complex motives, internal metrical changes and leaps between registers that require some serious technical skill.

Overall, the selections are quite pleasant and fun to play. The editions are, as always for Shannon publications, very well laid-out. All of the works are three pages long, and an additional folio is provided for the third page of each duo. In this way, page turns are avoided—a most welcome feature.

Tempo markings and performance directions are included. The background information describes the origin or intended character of each piece.

Another typical feature of Shannon's compositional style is that

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**Another typical feature of Shannon's compositional style is that the parts are consistently equivalent.**

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the parts are consistently equivalent. Melodic and rhythmic elements alternate between the lines. Thus, no one part is more interesting or difficult than the other, which makes for satisfying duet playing.

For the most part, the ranges remain within the comfortable limits of the respective instruments. As always, the music suits the recorder very well, reflecting the composer's knowledge of and experience with the instrument.

The works presented here are accessible, original, challenging without being overwhelmingly difficult, and are truly enjoyable. Based on these, I would say that the remaining volumes in the series might be well worth exploring as well. (See reviews of other *ShannonDuos* in the Spring 2013 *AR*.)

**SILVER STRANDS, BY JOHN HAWKES.** Peacock Press P527 ([www.recordermail.co.uk/index.html](http://www.recordermail.co.uk/index.html)), 2014. SSAATB. Sc 24 pp, 6 pts. Abt. \$15.50.

British composer John Hawkes is a physicist and retired university lecturer who has played the recorder since age 12. He also sang in choirs, and it was through these experiences that he developed a serious interest in music and composition that ultimately led him to pursue an M.Mus. degree in composition.

His works include music for both modern instruments and recorder. His experience as a recorder player is evident, and he believes that quality, accessible contemporary music should be available to recorder players. *Silver Strands* is such a work.

Constructed in sonata form, *Silver Strands* consists of five movements: Allegro, Andante, Allegro Molto, Adagio and Finale. It might best be

KEY: rec=recorder; S'o=sopranino; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= forward; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=harpsichord; P&H=postage/handling. Multiple reviews by one reviewer are followed by that reviewer's name. Publications can be purchased from ARS Business Members, your local music store, or directly from some distributors. Please submit music and books for review to: Sue Groskreutz, %7770 S. High St., Centennial CO 80122 U.S., [editor@americanrecorder.org](mailto:editor@americanrecorder.org).



classified as advanced intermediate—both on the individual and group levels. It includes a fair number of chromatic and enharmonic elements, as well as some moderately difficult rhythmic configurations. They do not, however, make for substantial dissonance, and the overall harmony is quite consonant.

The parts are similar in character, importance and difficulty, and no one voice predominates. While the individual lines are not especially difficult for the advanced intermediate player, to assemble them effectively requires a fairly advanced level of ensemble skill. In addition, it is necessary to adhere closely to the indicated articulations and dynamics, as they are essential compositional components. This is especially challenging in sight-reading—and in the fast movements, which are quite fast. Overall, all of the movements fit the recorder well, but there are a number of sections that do sit quite low on the instrument.

The fast movements are delightful—melodic, rhythmically inventive, and pleasant to play and hear. The Andante is quite beautiful, and the construction of the texture, in which the various parts answer one another, adds to its appeal. The Allegro Molto has something of a jazzy/swing feel that is not characteristic of the other movements. The Adagio is slow, as indicated by the metronome markings, and would possibly be more effective at a slightly faster speed.

The edition is excellent. It is clearly-printed and very well spaced, thus making for ease in reading. Each movement contains metronome markings, and note equivalences are given for meter changes. While some of the parts require page turns, they are organized so that they occur before or after at least two measures of rest, thus avoiding stops or copying. The only omission worth mentioning is that the score booklet does not contain any information about the piece or composer, which is always nice to have. (The information given above was taken from the composer's web site: [www.johnhawkes.co.uk/compositions.htm](http://www.johnhawkes.co.uk/compositions.htm).)

In conclusion, this is a piece that is to be recommended. It is pleasingly modern but accessible. It offers enough of a challenge so that it is satisfying to advanced players and groups, yet requires no “heroic” technique. Either as a whole or as individual movements (especially the Allegro and Allegro Molto), it would make an interesting and enjoyable performance selection.

*Beverly R. Lomer, Ph.D., is an independent scholar and recorder player whose special interests include performance from original notations and early women's music. She is currently collaborating on the transcription of the Symphonia of Hildegard of Bingen for the International Society of Hildegard von Bingen Studies. She is the president of the Palm Beach (FL) Recorder and Early Music Society and plays with several local ensembles. Previously, she taught Women's and Gender Studies and Music and Gender courses at Florida Atlantic University.*

**KLEZMER COLLECTION, ARR. MARG HALL.** Peacock Press P512 ([www.recordermail.co.uk](http://www.recordermail.co.uk)), c.2014. SATB. Sc 10 pp, pts 5 pp. Abt. \$10.

This set of five pieces convey the sound and rhythms of Klezmer music, providing an upper intermediate recorder quartet the challenge and fun of this style. As the arranger notes, Klezmer is a “musical tradition of the Ashkenazi Jews of Eastern Europe ... the sound, from clarinet, fiddle, guitar and accordion is wild, raw and energetic when fast, and plaintive and melancholy when slow.” While recorders do not have the distinctive character of traditional Klezmer instruments, these arrangements effectively evoke the character of Klezmer music.

The first piece is a combination of two songs. It is entitled “Valodya's Farewell to Odessa,” and this Russian folk song appears first in the piece. That is followed by “Bei Mir Bistu Shein,” a Yiddish song popularized in the 1930s meaning “To me, you're beautiful.” (There are various spellings of that title, as Jacob Jacobs's lyrics were translated into English and then also Germanized.)



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The piece begins in B $\flat$ , with the soprano leading the first tune. In bar 21, the key shifts to E $\flat$  and the alto takes the new tune through bar 37. Then the key returns to B $\flat$ , and to the first tune in soprano, until the end. A couple of times the soprano goes from a high A to high B $\flat$ , then back to A. The alto and tenor have a significant number of accidentals, and all three bottom lines have chromatic runs.

“Dobranotsh,” which the arranger notes is also known as “The Good Night Waltz,” is only 34 measures long. Still, several parts get a taste of the musical action: the melody is in the soprano for the first half, then the alto takes it up for seven measures, passing off to the tenor for four measures, but the soprano takes it back until the end.

Likely a Klezmer traditional dance piece, “Odessa Bulgar” starts with the tune in the soprano, then the bass picks it up, and passes it around the group. As the melody moves, the role of each part changes several times. The challenge for the ensemble is to be aware that any particular part playing the

melody needs to be up front. When the role shifts to providing rhythmic drive, the player of that part needs to pull back so the melody is not covered up.

The Klezmer hopping dance “Hopke” starts with the melody in the soprano, but provides the tenor more of the tune than any of the other arrangements. However, overall, we found this piece to be less interesting than the others; the bass had a simple part, compared to the rest of the set.

In the notes to “Papirosn,” the arranger describes it as “originally an up-tempo dance tune, later a slow and sentimental song”; then Hall adds, “I have restored this tune to its original tempo.” The tenor starts with an eight-note pickup on a low D; this was challenging for the ensemble, since that tenor range has a very quiet sound with which to begin a piece. This work has many fun places where parts pair up.

Each recorder has its own booklet of music with large, clear notes on a heavy white paper and no page turns within any of the songs. The score is also clear and easy to read, even with smaller staff and notes. If an ensemble wanted to play from a score, in order to see what is happening in all parts, each piece would be 1-3 pages long.

This will be a selection that we keep at the top of the stack, for when we want a challenging and fun piece.

**FOUR ON THE COOL SIDE:  
THREE JAZZY QUARTETS,**  
BY MARG HALL. Peacock Press P539  
([www.recordermail.co.uk](http://www.recordermail.co.uk)), 2015.  
SATB. Sc 7 pp, pts 3 pp ea. \$11.

This set of three pieces for four recorders is very challenging, with lots of accidentals, tricky rhythms, and syncopation. It is appropriate for advanced intermediate players—but with practice and settling into the varying styles, we found them to be lots of fun.

Several pieces arranged by Marg Hall have been reviewed in these pages, including some that I have played through and written about. Hall is a prolific arranger and composer of

recorder and vocal music, who lives near Edinburgh, Scotland. Some of her pieces reflect geographic locale; others embrace Klezmer or jazzy styles. This set of quartets appears to be part of a series with a unifying title of “On the cool side” for solo and more. (*Note: at publication time, this piece did not appear on the [www.recordermail.co.uk](http://www.recordermail.co.uk) web site, but was available for sale elsewhere.*)

The first piece, “Out of the Blue,” has the feel of a jazz ensemble improvising and playing off of each other. Each part is very independent of the others—so that, when two or three parts are playing the same rhythm, there is a dramatic contrast. Before starting, each player should look carefully through that part to identify the uncommon accidentals that appear, such as A $\sharp$ , B $\sharp$  and E $\sharp$ .

The title of “Five of the Best” serves as a warning that this piece is in 5/4 time. The feel is like a big jazz band, needing each person to be precisely on the beat with the rest of the group. The recommended tempo,  $\text{♩} = 80$ , makes it clear not to rush. Instead, players should sit back and play into the syncopation, and feel the stretch of five beats to the measure.

“Just the Job” is set in the key of D and has more challenging accidentals. The bass starts the melody for six measures; the melody then is spread around among all the parts. This is the easiest of the three, and is a lot of fun.

The review copy had a minor printing issue. In each of the parts, the first two pieces are reproduced on the front and back of the first sheet; the third page had music for one of the other quartet parts. There would be no problem with cutting off the third page and clipping it to the correct first sheet.

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



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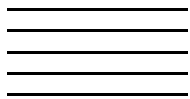
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# DEPARTMENT OF AMPLIFICATION



*A faithful workshop participant gains solace;  
More thoughts on tuning*



## **Why I attend workshops**

About a decade ago, a fellow East Bay Recorder Society member invited me to join her at one session of an early music workshop led by Tish Berlin in Carmel Valley, CA, near October's end/early November. I accepted that invitation, and have attended a five-plus-day session every year since.

This workshop has now celebrated its 17th anniversary under the sponsorship of the Road Scholar organization [and] "Hidden Valley Music Seminars." The quiet, bucolic venue is close to the village of Carmel Valley, and the campus is "complete" in having double occupancy dorm-like bedrooms, each with its own bath, a cozy fireplace-centered living room, a dining hall, a large barn-like theater, and several nearby structures with rooms large enough for good-sized ensembles.

We traditionally have Wednesday afternoons free, and go variously [visiting] the nearby Monterey Bay aquarium; kayaking in Elkhorn Slough; viewing the migrating Monarch butterflies in Pacific Grove; or just relaxing

at the venue in the frequently warm, sunny days, surrounded by trees and visited by hummingbirds.

Recorder and viol players constitute the majority of the student musicians, and though many of us come from California, a significant number come each year from other U.S.

locations and from Canada too. ...

Although I primarily go to improve my recorder technique and to experience playing a great variety of ensemble and orchestral music under the supportive and skilled teaching staff, I have also been able occasionally to play one or more Baroque double reeds during the course of my years attending. ...

The orchestra traditionally is composed of differently sized recorders, viols and keyboard—although in years past we have also had one or so dulcians, and I have once or twice played Baroque oboe in certain pieces. Each session concludes Friday evening with several pieces performed by the orchestra under Frances Blaker's baton (*as in the photo above*) interwoven with student performances.

I find the ability to play music and sing with others to be of considerable solace, so I felt inspired to write this piece after returning home from the 2016 workshop [*see earlier in this issue for the 2017 dates, as well as dates for other upcoming workshops*].

—Suzanne Siebert, Berkeley, CA

## **A tuning tip in your inbox**

*The October 2016 ARS Nova e-newsletter—"The Devil's in the Details: Tuning Tips from Recorder Professional Anne Timberlake"—elicited e-mail comments. Did your inbox include this ARS Nova? What helps you play in tune? Here is Timberlake's text, with an excerpt from one response, plus more resources.*

One of the questions I'm asked most frequently as a teacher is how to play in tune on the recorder.

There is, unfortunately, no magic tuning fork. The recorder may be relatively easy to pick up and make noise on, but as many have discovered,

it's an instrumental honey trap, keeping its difficulties in reserve until you're hooked!

It is absolutely possible to play in tune on the recorder, and some intelligent work can help you move closer to your goal.

### ***Change your mindset***

The ability to play in tune is a skill. It is not a talent, something a person possesses or not. Nor is it a discrete piece of knowledge that can be absorbed and implemented in one go. Whether or not you can play in tune does not speak to your musicianship, intelligence, or value as a person. Be kind to yourself, and to others!

Skills require practice, but are ultimately accessible to everyone. It is true that, due to innate predisposition or prior experience, some of us pick up particular skills more quickly than others. But with focused practice over time, anyone can improve a skill. Viewing tuning as a learnable skill, just like moving your fingers between notes, is the first step to playing better in tune.

### ***Improve your tone***

Recorders are designed to play in tune when they're being blown correctly. If you're not producing a clear, open, resonant, and steady tone on the recorder, there's a very small chance that you're playing in tune. In contrast, if you are breathing efficiently and producing an excellent tone, you've fought at least half the battle already.

Tone is among the trickiest things to improve on the recorder. The best way to improve your tone is to work with a teacher—learning to blow and breathe properly is a complex process that benefits from expert advice and consistent feedback. You can find a teacher on the American Recorder Society web site. If you don't have access to a teacher, the ARS web site has a series of instructional videos by recorder professional Vicki Boeckman.

### ***Learn your instrument***

The recorder is a sensitive—and particular!—instrument. Every recorder is different, and each note on the recorder wants to be blown in a specific way. Spend time with each of your recorders, learning their tendencies. Is your recorder

particularly sharp? Is this particular note unusually low? A tuner with a needle can be useful for this task.

If the recorder is generally out of tune, it can be “pulled out” or “pushed in.” In other words, the head joint can be slightly pulled away from the body, lengthening the instrument and lowering its pitch, or pushed back in, raising its pitch back up. Make sure your recorder is warmed up before you assess its tuning, since a warm recorder will be a different pitch than a cold one. And make sure you don't pull out very far—more than a few millimeters and you will have disrupted the relationships between individual notes.

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***pushed back in, raising its pitch back up.***

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### ***Step away from the needle***

Tuning comprises two separate, yet interlocking, skills: the ability to hear whether something is in tune, and the ability to adjust your playing according to what you hear.

A tuner that provides you with visual feedback, like a needle or lights, is very useful when you're working on the first of these skills. But many people still rely on the needle when it comes time to practice adjusting their own tuning. This is a mistake. You don't need to learn how to adjust your tuning to visual feedback. You need to learn to adjust to a note you hear, whether that note be in tune, sharp, or flat.

Instead of the needle, use a drone. Most good tuners or tuning apps have a drone function, the ability to produce a sustained note. Practice playing along with the drone. Can you hear when you are sharp or flat? If not, use the needle as a spot checker to help you learn to hear what it sounds like when you're in tune—or not—with the drone.



Once you can hear if you're off, practice beginning your note deliberately sharp or flat—and then adjusting to match your pitch to the drone. Practice intervals—thirds and fifths, particularly, so you can hear what good intervals sound like. Practice matching pitches in the same octave, as well as the octaves above and below you. If you have a tuner that offers different temperaments, use the opportunity to practice tuning to slightly different pitches.

You can use a physical tuner, an app, or even a CD. I use a Korg OT-120—it's on the bulkier side, but produces a nice, loud drone in various temperaments. *Clear Tune* and other tuning apps offer drones and even more temperament flexibility, though sometimes a drone from a phone can be a little soft for initial practice. My colleague Jody Miller, who directs *Lauda Musicam* in Atlanta, GA, asks his ensemble members to work with a product called *Tuning CD*. (I've never used it, but I've met a number of Atlanta recorder players who play remarkably well in tune!)

### **Trust**

If you've put in sufficient time with your instrument and a drone, you've likely developed a subconscious feel for playing in tune. Often, your subconscious tuning-master is faster and more accurate than your conscious brain. Try "hearing" a note in your head before you play it: ten to one, that note will be better in tune than if you'd approached it with no forethought.

### **Verify**

Our hearing changes as we age. This is particularly true of our high frequency hearing, the kind that allows us to hear some of the overtones that tell us whether or not we're in tune. If you know your ear for tuning is no longer as reliable as it once was, or if you are in the learning stages and feel you could

use the extra help, one way to keep playing pleasurable is to make an arrangement with a buddy, someone who can tell you if, in ensemble, you need to adjust your pitch. Formalizing this relationship can help to take some of the angst out of it—and who among us, in our musical journeys, doesn't need a little help along the way!

Anne Timberlake,  
ARS Board Member,  
[anne.timberlake@gmail.com](mailto:anne.timberlake@gmail.com)



I enjoyed reading your essay on playing in tune. There were many helpful ideas, but I think the most important advice got buried at the end under the heading of "Trust."

The idea of hearing a note in your head before you play it, and matching that pitch, is critical to playing in tune. This phenomenon is well described in


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**Try "hearing" a note in your head before you play it: ten to one, that note will be better in tune than if you'd approached it with no forethought.**

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books on singing by Sergius Kagen, and it even carries over to making golf shots, which many instructional books say depends on being able to imagine the flight of the ball before you hit it....

The first step is to train yourself to hear the written notes in your head without playing them. This is not exactly the same thing as sight-reading in your head a piece of music you've never seen before. That might be a goal for all of us, but for the purposes




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of playing in tune it's just necessary to be able to reproduce in your head a line of music you already know.

Then the trick is to keep that track playing in your head while fingering the notes, anticipating the pitch of each note a split second before the note is sounded.

Training yourself to imagine the pitch before you play it (assuming you are not one of the "chosen" who do this by nature) can take months, even years, of zen-like concentration. But it's worth the effort.

*Benjamin Dunham, Marion, MA*

*ARS Nova e-mail newsletters are archived at [www.americanrecorder.org/ars\\_nova\\_e-mag\\_archive.php](http://www.americanrecorder.org/ars_nova_e-mag_archive.php); included are articles on many informative topics ranging from how to care for your recorders, to useful apps, to scholarship and grant opportunities through ARS.*

*ARS Nova is a communiqué of the American Recorder Society to its members and others who appreciate and support the world of recorders. Anyone may subscribe; visit [www.americanrecorder.org/ars\\_nova\\_e-mag.php](http://www.americanrecorder.org/ars_nova_e-mag.php).*

*There have been other resources in AR over the years covering the important and fundamental topic of tuning—including a series of articles by Gustavo de Francisco in the Education*

*Department, starting with tuning basics in Fall 2014 and Winter 2014, and continuing with the science and history of tuning in the Spring and Summer 2015 AR issues.*

*Further back in the archives, Raymond and Lee Dessy wrote several articles on recorder construction and acoustics for AR, as well as other publications. Perhaps relevant to this particular discussion is, "Hear There Everywhere: The Psychoacoustics of the Recorder," September 1998, with fairly technical examinations of acoustical phenomena, and of differing perceptions of player and listener, plus a reading list.*

*More recently, Virginia Tech University professor emeritus, scientist and musician Ray Dessy wrote recommending a few interesting web sites relating to tuning, perception and hearing. Dessy recommends the fascinating work of University of California—San Diego cognitive psychologist Diana Deutsch (<http://deutsch.ucsd.edu/psychology/pages.php?i=101>) on audio illusions and pitch, <http://philomel.com/index.php>. Also of interest are Shepard tones—the auditory illusion of a pitch that continually ascends or descends, yet seems to get no higher or lower. This phenomenon was named for psychologist Roger Shepard; hear it demonstrated at [https://en.wikipedia.org/wiki/Shepard\\_tone](https://en.wikipedia.org/wiki/Shepard_tone).*

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