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SPRING 2018

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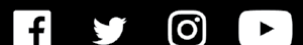
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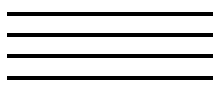
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EDITOR'S NOTE



In this issue we are treated to images, large and small, from contributors on two sides of the world. The small ones are **miniature artworks on poster stamps collected by Ewald Henseler** in Japan (page 32). Larger ones appear in a triptych of writings from the UK's **Anthony Rowland-Jones**, assembled into one article outlining the **"invention" of the recorder** and the musical innovations leading to instrument innovations in the early years of the recorder (page 8).

Among this issue's **Compact Disc Reviews** (starting on page 29) is an analysis of another type of visual record of recorder making—a **DVD by Daniël Brügger** recounting the long-term impact made on our more recent history by several makers.

As the ARS prepares to present its **Distinguished Achievement Award** to the **Flanders Recorder Quartet**—for its inventive influence advancing the image of the recorder over the quartet's 30-year history—some may remember workshop sessions where **Bart Spanhove** gave practice advice. This is codified in his book ***The Finishing Touch to Practising*** (reviewed on page 27).

At the mention of **workshops**, I have to encourage recorder players to partake of the feast of offerings (page 15), ranging from making recorders and didgeridoos to playing music of every era and style.

Gail Nickless

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

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Bart Spanhove's book will help you practice for perfection

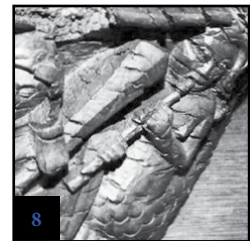
Compact Disc Reviews 29

Two CDs of boundary-breaking music, and a DVD chronicling a generation of recorder makers



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Anthony Rowland-Jones recaps information on what led to the "invention" of the recorder



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'Tis the season for workshop selections and Board elections, says ARS President David Podeschi



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ARS honors Flanders Recorder Quartet; concerts in New York City (Martin Bernstein, Rachel Begley) and in the Bay Area (Aulos Ensemble, Farallon Recorder Quartet); taking recorders to Cuba

GAIL NICKLESS, EDITOR

CONTRIBUTING EDITORS

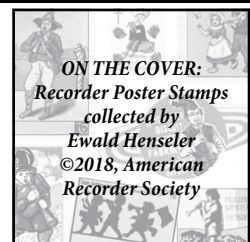
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The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging 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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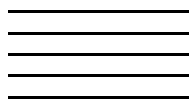
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PRESIDENT'S MESSAGE



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



Workshop Season Approaches! For me it starts in late February with a West Coast workshop, picks up steam with the Summer Texas Toot in June, heads to Italy in September, and winds up at the Fall Toot in November. Whew, long season—I love it.

Have you selected your workshops yet? This is the **workshop issue of AR**, so I encourage you to pore over the listings and make your plans.

Never been to a workshop? Now is time to jump in—there is really nothing like the immersive musical experience of playing recorder, all day every day, with fellow enthusiasts and

led by great teachers. Many workshops include other early instruments like viola da gamba and harp, and offer mixed instrument classes in addition to all recorder classes. It is fantastic to take a mixed class or two and get exposed to playing with other timbres. I hope to see you at a workshop this year.

On another note, I must announce the resignation of **Anne Timberlake** from the ARS Board of Directors. Anne has served for almost four years but must drop off due to her ever busier schedule. I want to thank her for her stellar service. Her expertise, guidance and wit will be missed.

Please vote!

That brings me to the ballot for the **ARS Board of Directors election**, which is in this *ARS Newsletter*. Elections are held every two years per our *By-laws*. This staggers the terms, so at no time is there a 100% new Board. We currently have 12 Directors, with a mix of elected and appointed terms ending August 31, 2018. A few of us are running for another term, plus we have a slate of exciting new candidates who could bring many needed skills to the Board. Please take the time to read the short pithy bios—and please vote!



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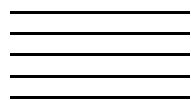
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*ARS Distinguished Achievement Award to FRQ,
concerts on two coasts, taking recorders to Cuban children*

Flanders Recorder Quartet to receive ARS Distinguished Achievement Award

It is with great pleasure that the ARS has chosen to present the well-known **Flanders Recorder Quartet (FRQ)** with the 2018 **ARS Distinguished Achievement Award**. The ARS will present the award after their performance on July 16 at the Amherst Early Music Festival.

Formed in 1987, FRQ has provided decades of accomplished performances, workshops, master classes, publications, musical collaborations and CDs that showcase the breadth of

possibilities for the recorder. Founding members **Paul Van Loey, Bart Spanhove, Joris Van Goethem**, along with **Tom Beets** (who joined FRQ 10 years ago), excel in connecting to the music and with their audiences. They continue to be creative in their interactions, through clever programming where their personalities are as captivating as the music they play.

In a recent interview with Fred Brouwers for *Early Music America*, Spanhove stated, “FRQ was a blowing



and tonguing plea for the recorder and its music. We played expressively and never shunned the impossible...” (*EMAg*, January 2018). The group was also interviewed in *American Recorder*, to celebrate their 30 years together, just at the time when they made the decision to disband (*AR, Winter 2016*).

Their significant contribution to historically informed performance practice matches their attention to new compositions. FRQ has commissioned over 50 works for recorder ensembles and arranged a number of works—some available through the German publisher Heinrichshofen.

Recorder players worldwide are enthusiastic when recounting their experiences as workshop/master class students with the members of FRQ, all of whom are expert pedagogues. They have made 22 CDs, a number of them collaborations with other early music artists and ensembles. With over 2,000 performances across five continents, FRQ’s impact on the world of recorder playing is immeasurable.

Fans were sad to learn that FRQ will disband this year, but their legacy and work to advance the recorder will continue. FRQ is currently playing in Europe and the U.S. on their last tour. Visit <http://flanders-recorder-quartet.be/en/agenda> to see if they will play near you.

ARS Distinguished Achievement Award Recipients

The ARS Distinguished Achievement Award was set up by the Board in 1986 to recognize and honor individuals who have made extraordinary contributions to the development of the recorder movement in North America.

Friedrich von Huene 1987

Bernard Krainis 1989

Shelley Gruskin 1991

Nobuo Toyama 1994

LaNoue Davenport 1995

Martha Bixler 1996

Edgar Hunt 1997

Eugene Reichenthal 1999

Frans Brüggem 2001

Valerie Horst 2002

Pete Rose 2005

Marion Verbruggen 2006

Joel Newman 2007

Ken Wollitz 2009

David Lasocki 2011

Bernard Thomas 2013

Piffaro 2015

Flanders Recorder Quartet 2018

Members are invited to send a Distinguished Achievement Award nomination, along with the reasons for nominating that individual, at any time for consideration by the Board.

ARS Presidential Special Honor Award Recipients

Established in 2003, this award—given at the ARS President's discretion, and approved and voted on by the ARS Board—honors a person or group that has made significant contributions to their own community that have had a ripple effect throughout the larger recorder world.

David Goldstein 2003

Carolyn Peskin 2005

Marie-Louise Smith 2005

Connie Primus 2006

Anthony Rowland-Jones 2007

Shirley Robbins 2007

**Corlu Collier & Oregon Coast
Recorder Society 2009**

Louise Austin 2011

Peter Seibert 2012

Gail Nickless 2014

Recorders in New York City

By Judith Anne Wink, New York City, NY

We have seen the future, and it's **Martin Bernstein**, who gave an October recital at St. Bartholomew's chapel, a Romanesque space that manages to be both impressive and intimate. Sponsored by **Mid-Manhattan Performing Arts Foundation**, with **Gotham Early Music Scene (GEMS)** and **Amherst Early Music**, Bernstein's program with harpsichordist **Elliot Figg** was "VOX: Instrumental Song in 17th Century France and Italy."

What the composers represented had in common was a desire to make the recorder sing. Giulio Caccini (1551-1618) broke with Renaissance polyphony and pioneered a new style, a solo line with accompaniment that allowed text to be heard clearly. The other composers on this program, most born after Caccini's death, followed his lead, producing melody lines that are beautiful and eloquent.

Texted or not, this music speaks. "Baroque artists themselves cared so much about language," says Bernstein. "Flutists wanted to be singers, and singers wanted to be poets. All this music is inspired by song and poetry. I want to be a poet for you."

Bernstein wins prizes at national and international competitions (including an ARS workshop scholarship back in 2013). He is about as tall as an F contra bass and almost as slim. In performance his face is like Buster Keaton's, "as still and sad as a daguerreotype," though his eyebrows are eloquent. He played this concert without written music, and with a sense of drama and a rapport with the audience reminiscent of Marion Verbruggen.

His technique was superb. These days you can take it for granted that anybody who performs in public knows his way around the instrument. The last movement of the *Suite in A Major* by Nicola Matteis was pure fireworks—but in this and other rapid-fire passages, the point wasn't the speed of the fingers, but the meaning of the music.

Bernstein went beyond technique, doing wonders with lots of notes, and with few. One melancholy largo ended on a sustained note; I could swear I heard the recorder sob.

For the last piece, Jean Baptiste Quentin's *Sonata II*, the two men were joined by violinist **Alana Youssefian**. She and Bernstein had an intense conversation—reflective, then eager, but always in touch with each other. It would be good to see them together again, and again and again.

Publicity for this concert promised a surprise guest. That was **Saskia Coolen**, recruited "spontaneously" from the audience to play, as an encore, Rameau's wonderful duet for soprano and alto, *Music for a Bird*—two birds, actually, and they were having riotous fun.



By Nancy Tooney, Brooklyn, NY

Celebrating Telemann: Fire & Folly (*above*) is a New York City-area group founded by **Rachel Begley**, recorders, and **Jeffrey Grossman**, harpsichord. They focus on performances of Baroque music on period instruments.

In November 2017, they were joined by **Sarah Davol**, Baroque oboe; **Sian Ricketts**, Baroque oboe and voice; and **Sarah Stone**, cello. The expanded group's "Totally Telemann" concert on the GEMS series was enthusiastically received by a full house at St. Bartholomew's Church.

Contemporaneous with J. S. Bach, G.Ph. Telemann was primarily employed in Hamburg—in his day, he was one of Europe's best-known composers. Recorderists especially tend to think of him as a writer of instrumental works—he did in fact produce a substantial body of vocal music.

To observe the 250th anniversary of his death, Fire & Folly offered some of each genre. Soprano Ricketts gave a moving performance of *Ein Jammerton, ein schluzend* (a wail, a sob...), backed by Davol on oboe and Begley on Baroque alto, and Stone and Grossman as continuo. Written for the second Sunday after Epiphany, the cantata opens at a slow pace; the first movement's somber text ends, "Wretched world, sad times." A lively and hopeful vivace movement finishes with "soon you will bring rest." Although it was a bit hard to hear a few of Begley's very lowest notes on alto recorder, her overall playing was fluid and spot-on, convincingly matching the feelings expressed by the singer. I was pleasantly surprised that the recorder and the inherently louder oboe sounded well balanced, especially since the music was written for flute and oboe.

Instrumental music made up the balance of the program. In the *Trio Sonata in C minor for recorder, oboe and continuo*, Begley on alto and Davol on oboe again showed a very balanced sound as they romped through four movements, culminating in a final allegro that was liquid fire!

The concert closed with all hands on deck for the *Concerto 4 in D major for trumpet, two oboes and continuo*. Begley played the brilliant trumpet part—wait for it—on a soprano in D! The instrument worked splendidly; sound rose in the hall with a most trumpet-like presence. It provided a fitting end to an exciting concert that really wowed the audience.

Bay Area Concerts

By Bill Stewart, El Cerrito, CA

The 2017-2018 **San Francisco Early Music Society's** 41st concert season opened with an October performance by the **Aulos Ensemble**—“Handel and his World,” music by Purcell, Handel and Telemann in a wide variety of pieces ably played with a rich, full sound from a seasoned team of five musicians.

Aulos Ensemble was founded in 1973 as one of the first American original instrument ensembles. The musicians are **Marc Schachman, oboe; Christopher Krueger, recorders and transverse flute; Linda Quan, violin; Myron Lutzke, 'cello; and Arthur Haas, harpsichord.**

The program offered chances for all of them to display their ample talents in a variety of combinations.

The concert opened with a suite from *The Fairy Queen* by Henry Purcell (1659-95)—very lively and somewhat rustic. The oboe and recorder were particularly prominent, and there was a very intense solo for 'cello.

Next was a G. F. Handel's *Concerto a Quattro in D minor* featuring the traverso, followed by the *Trio-Sonata in G minor, Opus 2, No. 8, for oboe, violin and 'cello.* The first half finished with Telemann's *Paris Quartet in e-minor, TWV43:e4.* It was very clear while listening that these quartets were some of Telemann's greatest compositions.

The second half started nicely with Handel's Chaconne from *Terpsichore*, giving each of the five players a turn to solo. The recorder playing was particularly brilliant.

This was followed by Handel's *Trio-Sonata in b-minor, Opus 2, No. 1, for traverso, violin and 'cello,* then Telemann's *Concerto a Quattro* in a-minor, TWV43:a3, with oboe, recorder, violin and continuo. The

climax of this was a surprise *bariolage* passage (a sort of cadenza using both open and stopped strings) for violin near the end of the final movement.

The entire concert was very well played, and it was wonderful to hear an ensemble that has been together for so very long. The sequence of pieces was effective, starting with a well-known favorite and building to the finale. This was a great start for a very promising season.



By Glen Shannon, El Cerrito, CA

The **Farallon Recorder Quartet** (*l-r, below: Miyo Aoki, Louise Carslake, Frances Blaker, Letitia Berlin*) offered a virtuosic program of German music of the Renaissance through today, in a concert entitled “Boreas Blows” on October 27 as part of the Barefoot Chamber Concert Series in Berkeley, CA.

They opened with the lush sounds of a matching four-foot consort of Renaissance recorders by Adriana Breukink, in a *Paduana and Galliarda* by Balthasar Fritsch (c.1575-1608), followed by three settings of “Ich stund an einem Morgen”—by Heinrich Isaac (1450-1517), Heinrich Finck (1444-1527) and Mattias Greiter (fl. 1524).

Moving forward in time, the next piece was the massive *Passacaglia in*

d minor for organ, BuxWV161, by Dietrich Buxtehude (1637-1707), transcribed for recorders by Aoki. The spotlight moved seamlessly from part to part as they passed the melodic fabric around the upper three lines while Carslake kept the bass ostinato rock solid.

Into the 20th century, next came the “Czakan,” “Syrinx” and “Sambuca” movements from *Sieben Flöten Tänze* by Hans Ulrich Staeps (1909-88), a delightful and humorous departure from the heavy Buxtehude—but no less demanding of the ensemble. Their flippant delivery of the technically difficult music brought cheers from the audience.

A return to the Breukink consort brought a set of works including *Fortuna—Bruder Conrad, Bruder Conrad* and *Exemplum* by Isaac, *Lamentatio* by Ludwig Senfl (1486-1543) and a really hairy setting of *Tandernack uf dem rindlag* by Paulus Hofhaimer (1459-1537). This last was played at quite a brisk tempo and reminded us all how much we love recorder music!

Matching the Buxtehude came the equally monumental *Passacaglia in C Minor, BWV582,* by J.S. Bach (1685-1750), transcribed by Bart Spanhove and Paul van der Meer. This lengthy work requires dedication and stamina; the transcription uses fun new ways to orchestrate the music, changing up slightly the traditional distribution of tasks of a straight transcription, to add new interest.

The final number of the hour-long concert was *Mavumo ya uana: Afrikanische Suite Nr. 3* (2003) by the prolific living German composer Sören Sieg (born 1966). The bright harmonies in the three movements and spectacularly complicated repeating patterns in an irregular meter kept the listeners spellbound—the perfect selection to close the concert. It energized the audience and brought us to our feet!



The Recorder takes a Stand in Cuba



By Connie Newman,
Eugene, OR (seated in
bottom right photo with
translator Amalia Fuentes)

When my friend Anne and I were planning a November 2017 trip to Cuba, I thought about what we could give to the people who would welcome us to their country. How about a gift of music? I put the word out to my wonderful recorder-playing friends. My hope was to get enough instruments to supply a whole classroom of Cuban children.

Ian of Soltura Cuba Tours—who organized a wonderful itinerary for us—said, “That’s exactly the kind of project we like!” He got in touch with **Mailan Avila of the Solfa Children’s Choir in Havana**, who said, “Si, gracias!” to the offer of recorders for her students. The families of the Children’s Choir kids pay only \$2 per month for their musical education. The children learn singing and performance, but there were only a handful of instruments available.

Soon recorders of all types, ages and conditions came to me, mostly donated by members of the Eugene (OR) ARS chapter and the Eugene Recorder Orchestra. The day before we left, I took stock: Yamaha, Aulos, Mollenhauer, Hohner, Adler, Dolmetsch and Gill were represented among 17 sopranos, seven altos, two tenors, and a plastic bass that arrived just two hours before we left. Most of the instruments were well-used, and none had cork grease. I hurried to the local music store and bought all their cork grease. I put a tube with each recorder, then packed them all up. Instruments took up most of the suitcase I checked at the airport.

The instruments stayed in the suitcase while Anne and I toured Havana’s colonial museums, churches and cobble streets, eating fresh red snapper, *limonada* and *flan* as often as we could. We had wonderful tour guides, and many of our Cuban dinner companions were artists and musicians. We fell in love with Cuba and its people.

The evening before we were to take the recorders to the children’s academy, I double-checked to make sure our meeting was going to happen. “Oh, yes!” said our guide, “Now we are just figuring out where you can give the lesson.”

A lesson! I hadn’t thought of that. “I’ll need someone to interpret for me,” I said. My Spanish is fairly terrible.

Hot Cross Buns is a good song to start with—a tune with catchy words and only three different notes, but Cuban children wouldn’t know that old English song. In the taxi I asked our guide, “What is a three-syllable word for something children find tasty?” “Croquetas,” he said, “They are like little sandwiches that all kids like.”

*Croquetas,
croquetas
Una por peso,
Dos por peso
Croquetas!*

The Children’s Choir meets in the basement of a church. When Mass is being held upstairs, they have to sing softly—not easy for a class of 7-

to 18-year-olds. For us that day they danced and sang out with enthusiasm. Then the tallest girl soloed on a soulful clarinet, and the tallest boy played a smooth saxophone.

They sat down in a circle around me, and I gave them each a recorder. Amazing—there were exactly enough. Left hands above! Right hands below! First note like this!

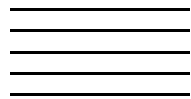
You may know what a roomful of kids playing their first recorder notes sounds like. I walked around the circle repositioning hands, scootching little fingers into place, reminding everyone to play softer. Interpreters put it all into Spanish. We abandoned the *Croquetas* lyrics to focus on notes and rhythm.

The little kids finally handed in their recorders to their proud teacher Mailan, but the saxophone boy took the Yamaha bass home to learn.

I should have brought a lot more sheet music with me. Since I’ve been home, I have sent music online to Havana. There are ways to reach out in friendship, even during this period when it is again becoming difficult for Americans to visit Cuba in person.



DEPARTMENT OF AMPLIFICATION



The “Invention” of the Recorder; and Considering when a Recorder is not a Recorder

By Anthony Rowland-Jones

*A retired university administrator, the author has been active for decades as a writer and researcher on recorder performance, history and iconography. Among his many awards, he received the ARS Presidential Special Honor Award in 2007. He is an Honorary Fellow of Anglia Ruskin University, Cambridge, and has served as a musical adviser and then a Vice-President for the UK's Society of Recorder Players. In addition to numerous articles in AR and other journals, his work includes **Playing Recorder Sonatas: Interpretation and Technique** (Clarendon Press, 1992) and **Recorder Technique** (third edition, Ruxbury Publications, 2003).*



*A version of this trio of articles, here editorially compiled, first appeared in **Recorder Magazine** (Winter 2014, pp. 125-7; Autumn 2016, pp. 80-81; and Winter 2016, p. 114), and is used with permission. Visit www.recordermagazine.co.uk.*

The author would like to commend the writings of Pierre Boragno, Dietrich Hakelberg, David Lasocki, Hermann Moeck and Angelo Zaniol.



Much has been written about early instruments believed to be recorders. They include Nicholas Lander's "A Memento: The Medieval Recorder" on his Recorder Home Page, www.recorderhomepage.net/medieval.html—which, as is the advantage with Internet articles, he updates periodically. In his latest update he describes, with some illustrations, seven archaeological finds said to be recorders, and lists as many as 137 references.

My own articles over the years in several journals—especially *Early Music*, November 2005, "Iconography in the History of the Recorder up to c.1430 - Part 1," with Part II in the next issue—suggest why and when the recorder first came into being, and how it was used (*see the list near the end of this article*).

Most writers—including me before I became more cautious—generally refer to these instruments as "recorders" unconditionally. But, as Lander asks in "A Memento..." under "Surviving Specimens": "do they conform to the definition of a recorder?" If so, what definition? And are they true recorders?

An early French dictionary defines "recorder" as "*a pype fleute a ix neufte trous*." This is found in *L'Esclaircissement de la langue françoise*, printed in 1530 in London and dedicated to Henry VIII by author John Palsgrave. This definition was also used "in a chanson collection published by Pierre Attaignant in 1553" (also from "A Memento..." by Lander). The **nine holes** mentioned are for the first three fingers of each hand, the upper-hand thumb, and two for the lower-hand little finger.

At the time, the little finger often had two holes, one offset to the left and the other to the right, to allow players to choose between having their left or their right hand lower; the unused hole was then blocked with wax. In paintings of the period, about half of the angels choose right hand lower, and half left hand lower.

When recorders were later made with moveable foot sections, these paired holes were no longer needed. Recorders then began to have doubled little-finger holes in order to play both C and C# (as on a soprano or tenor), and similarly a doubled hole for D and E^b. So a **modern recorder has 10 holes**.

The French definition is also misleading, as duct-flutes with **seven to nine holes** existed, even from Roman times. (In his *Typen Europäischer Kernspaltflöten*, Moeck 4016, ISBN 978-3-87549-006-0, Hermann Moeck illustrates a Roman bone-flute from the Rhineland, now in the Romano-Germanic Central Museum at Mainz.)

The standard six-holed early Medieval *flageol* (now our *flageolet* or tin-whistle), which was played solo to display the skills of jesters (*jongleurs*), can also have **up to eight holes**. It was also played in lyrical mode by minstrels to accompany the voice of a troubadour. In expressivity (including dynamics and intonation control), the *flageol* was almost as responsive to articulation, breath-input variations and partial venting as the recorder.

The main purpose for later adding a thumb-hole was to provide a stronger and more easily played tonic (overblown at the octave), rather than using the



The Tartu duct-flute, from some time shortly before 1400 or perhaps after. This archaeological find was slightly changed in shape by being under pressure from the deposits above it, and a little more during the conservation process—but it is still playable. As may be deduced from the spacing of the holes, the little finger lowers pitch by a semitone. This photograph and article by Andres Tvauri and Taavi-Mats Ut, Estonian Journal of Archaeology, 11/2, Tallinn, 2007; see especially p. 149, “produces a half-tone”

awkward –23 456 fingering. The little-finger hole gave a leading tone, much needed for the endings of melodies and especially at final cadences.

The “home key” or tonic note of the *flageol* was sounded with **six fingers down**, as with some other wind instruments such as the flute and the oboe. Chromatics were not generally needed; players used different sized instruments for different pitches, as with our modern *flageolets*.

Music theory innovations

The Medieval musical system was based on the **hexachord pattern of Guido d’Arezzo** (d. 1050) of *tone-tone-semitone-tone-tone* (intervals between adjacent notes in *Ut re mi fa so la*). The system depended on forming six-note hexachords, especially those starting on C, F (the “soft” hexachord) or G (“hard”). They followed consecutively the white notes of the keyboard within a modal structure. Early keyboards had both B and B^b as white notes.

Melodies stayed generally within one hexachord, but if they needed to go higher or lower, they moved into another hexachord. Within the prevailing modal system, this formed the melodic foundation of Medieval music.

From the mid-14th century, more music appeared in notation. The famous French composer and poet **Guillaume de Machaut** (c.1300-77), who wrote in the flexible style of the *Ars Nova*, occasionally showed chromatic notes outside the range of the hexachords.

Machaut often used F[#] because of its association with the G hexachord, as well as B^b with the F hexachord. (C[#] was also sometimes used; G[#] and even E^b had appeared elsewhere “by about 1325,” according to Deryck Cooke, *The Language of Music*, Oxford, 1959). These rare occasions, mainly passing notes, developed from the pull of an octave, which gradually affected the modes.

Ars Subtilior music emanated from Avignon, and became popular in the courts of France and Spain and to some extent elsewhere by the end of the 14th century. Written for three male voices, it was so rhythmically complicated that it seems that singers found it difficult to hold their parts in tune.

Musician, astrologer and astronomer **Giorgio Anselmi**, writing later in *De Musica* (Parma, 1434), says that for a singer, but not for an instrumentalist, “it becomes more difficult to keep the notes at the right pitch for a long time, even for one song.” In *The Sound of Medieval Song: Ornamentation and Vocal Style According to the Treatises* (Oxford, 1998), Timothy McGee cites this as suggesting that instruments at least occasionally helped singers to stay

in tune. This might also be assumed from the fact that recorders in early paintings are frequently shown with singers.

If singers needed help from an instrument, they would have wanted one that was portable, simple to play (ideally at a singer’s own breath-pressure), and that stayed in tune, not needing re-tuning before or during playing. Stringed instruments of the period required frequent retuning. Organs, even the portative organ (which had its limitations), were too cumbersome. Transverse flutes were, it was said, notoriously out of tune.

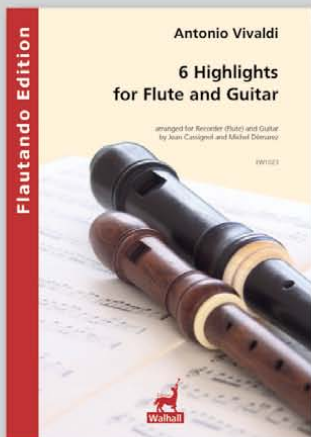
The *flageol* would have been perfect for this purpose—except that it was **diatonic, not chromatic**. It could not play both F and F[#] without recourse to half-holing, which produces uncertain intonation and affects tone-quality.

Because of the recorder’s exceptional sensitivity to breath-input variations and to articulation, **Sylvestro Ganassi** says in his *Opera intitulata Fontegara* (Venice, 1535) that “it is possible with some players to perceive, as it were, words to their music.” Moreover, the recorder is better able than a

The “Dordrecht recorder” was a Medieval duct-flute discarded into a castle moat near Dordrecht, Holland. A bell-end may be missing.



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six-holed duct-flute, which overblows for its second octave, to play high notes more softly than low notes. This is also how vocalists were encouraged to sing in the Medieval period, and probably later.

Musical instrument innovations

At some point, probably during the last half of the 14th century, some *flageol* makers hit upon the idea of raising the pitch of the interval of a fourth (C-F) by about a quarter-tone. It is not possible to say where in Europe this happened, perhaps in more than one place at the same time. This enabled accidentals like F \sharp to be played with acceptable tone-quality by putting two fingers down in the right hand below an open hole in the lower octave, and by one finger down in the upper octave.

If the placing of the little-finger hole, and the bore profile, were then modified to give an interval of a whole tone as the lowest note at the recorder's bottom range, a tonic could then be played with **seven fingers down rather than six**.

At the expense of the agility and two-octave compass of the *flageol*, a chromatic duct-flute came into being that could play along with a singer. (The somewhat narrow range of the Renaissance recorder did not affect its suitability to play vocal music of the period. For a detailed discussion of six- and seven-holed instruments and the music they played, see Wolfram Tuschner, “Early woodwind instruments in the light of the medieval modes,” *Tibia* (3), 1985, in German, but with an excellent English summary.)

Eventually, using three instruments, a three-voice piece could be repeated (“recorded”: the Latin *recordare* means “to remember or repeat”). This would give the singers a rest, and also provide a change of sound for the listeners.

I therefore think that, to be a true recorder, adding the little finger should lower the pitch by a whole tone. A duct-flute with a semitone little-finger interval is in effect an improved *flageol*.



Unfortunately, most of the archaeological finds are too damaged to play them in order to test this, and attempts at restoration are necessarily conjectural. But the placement of the holes in early instruments suggests that they may have been refined forms of *flageols* rather than recorders.

Depending on the bore profile, with recorders—*i.e.*, instruments giving a whole-tone interval with the lowest hole—the little-finger hole needs to be spaced slightly more below the sixth finger hole than the distances separating each of the other holes. Thus, on my Adriana Breukink/Mollenhauer Dream soprano recorder (*like the one at left*), which is a Renaissance-type instrument, the distance from the bottom edge of the hole for the sixth finger measured to the top edge of the seventh double hole is 24 mm, whereas the distance between holes five and six is 12 mm; the first and second holes are 16 mm apart. The corresponding three measurements for my Hopf Renaissance recorder are 29 mm, 18 mm and 26 mm. The first hole is smaller than the others.

Even the famous “Dordrecht recorder” (*shown on page 9*) could be a misnomer. I am not convinced that any of the current archaeological finds is a true recorder.

But iconographic evidence shows that recorders certainly existed in Europe before 1400, notably in the Royal courts of Aragón. Hopefully an original from that period will be discovered in due course.

Even if the names are misleading, we should not value these archaeological finds any the less, as they show how early recorders developed from their predecessors. Some recorder players believe that our

I therefore think that, to be a true recorder, adding the little finger should lower the pitch by a whole tone.

instrument was “invented” as something completely new. But recorders in fact evolved from their predecessors, as if by a process of natural selection. The *flageol* had been an excellent instrument for its purpose in playing early Medieval music—but, with changing styles of music and performance, recorders became the dominant duct-flute.

The “invention” of the recorder

To recapitulate, the recorder was developed from the six-fingered Medieval *flageol*, which was diatonic—not made to play accidentals—and its upper octave was produced by overblowing, so higher notes sounded louder. The *flageol* was played mainly by jesters and *jongleurs*, who perhaps possessed more than one instrument to be able to play in other keys. They liked it because it was portable; also the fingering was very simple, thus enabling virtuosic music to be played fast to show off their skills.

Being diatonic was originally no great disadvantage. Up to the time of Machaut (in the mid-14th century), a *flageol* in the home key of C could play B^b with simple cross-fingering, but F[#] was only obtainable by the tricky and unreliable device of half-holing.

Makers of *flageols* may have been more interested in double or even triple pipes, to provide drone accompaniments or play simple harmonies. There was then no reason to try to make *flageols* more chromatic; this was not required and would not have been profitable.

After Machaut, in the last quarter of the 14th century, *Ars Subtilior* music

Pere Serra, Virgin and Child with Angels, altarpiece painted for the church of Santa Clara, Tortosa, Aragón, between 1385 and 1390 or perhaps later; detail of a recorder-playing angel. (See the entire image on the Winter 2017 AR cover.)

Around 1405 Pere’s pupil, Pere Vall, used the same twisted pose in an altarpiece in Cardona; the recorder there plays with other instruments and singers. MNAC, Barcelona.



made enormous demands on its singers in maintaining accurate intonation while coping with rhythmic complexities, especially when sight-reading from a score. It must have been particularly difficult for upper-class amateurs and household servants and minstrels able to read music to stay in tune in a piece where rhythmic difficulties were sometimes exacerbated by unfamiliar

chromatics (C[#] and G[#], plus the more familiar F[#] and B^b).

The obvious solution was to double at least one of the parts with an instrument that could play reliably in tune. The part where doubling would give most assistance was the bottom part—*i.e.*, the tenor. But what instrument might have been used?

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Pre-1400 tenor recorders from England and Spain. Above right: *Misericord*, c.1390, St. Botolph's Church (south side, upper 3), Boston, Lincolnshire. It shows a mermaid luring sailors from a boat—the Sirens were said to play flutes as well as to sing. The wood has cracked across where the paired little-finger holes should be. Nicholas Lander comments that the shape of the mouthpiece resembles those in several of the instruments found in the archaeological discoveries of the time (see the Tartu image, page 9). Above left: Detail from the Chain Portal, late 14th century, El Salvador Cathedral, Orihuela, Murcia, showing the wide bore and slight bell flare of pre-Baroque recorders. Note the outstretched little finger. Author's photographs.

To fit in with vocal practice in the Middle Ages and early Renaissance, it needed to be able to play high notes softly—not too loud nor high pitched, blending well with three male voices. It needed to be stable and portable.

Clearly there was a gap that might be filled by the *flageol* if only it could securely play the accidentals. Developing a new system of cross-fingerings would have been a complex challenge.

Tuning the F# necessitated creating a hole for the lower little finger, so that “seven fingers down” produced the instrument’s home note—to my mind, a stroke of genius. With a thumb-hole partially vented to produce soft, high notes, the changes made are, in my view, too fundamental to be attributed wholly to normal experimentation by wind-instrument makers.

It is on these grounds that I conjecture that one man, or groups of makers working together, brought the recorder into being, perhaps at first specifically to meet the needs of the

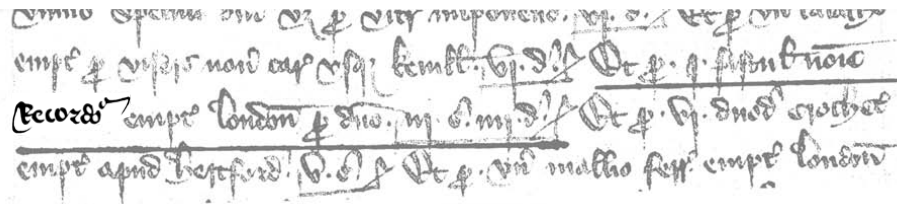
Ars Subtilior singers. This “invention” of the recorder could have happened at **Avignon, Barcelona, Valencia, Bourges, or Dijon and Cambrai**, the twin capitals of the Duchy of Burgundy—or anywhere *Ars Subtilior* music was performed. Individuals or groups of makers could, independently of each other, have been striving to meet this new need, probably in much the same way—but without new evidence, we shall never know where.

We can be surer, however, about **when the recorder was “invented.”** Instruments recognized as unambiguous recorders do not, as far as I know, appear in works of art before the late 14th century, not even in those purporting to show all musical instruments known at the time. But from then on, there are enough likely representations to show that the recorder had become known and that it was made in different sizes.

Moreover, two pieces of evidence suggest that in the late 14th century,

the recorder was regarded as a new instrument. The household accounts of the Earl of Derby, later King Henry IV, include the following item for September 30, 1388: “*Et pro j fistula nomine Recordour empta London pro domino iij s iij d.*” The wording “a pipe called *Recordour*” (see next page) and the use of the capital letter suggest that, for the steward and his scribe, the instrument they had bought in London for their master at such a high price (in today’s currency about £500 or \$685) was new and special.

The other evidence is in an altarpiece by the Aragón court painter Pere Serra from around 1385–90 or later, being a detail of an angel playing a recorder (see page 11; the entire image is on the cover of the **Winter 2017 AR**, which contains an article by David Lasocki, “*Juan I and his Flahutes: What really happened in Medieval Aragón?*”). The instrument (but not the fingering) is painted with unusual accuracy and is turned slightly so that details can be



seen, suggesting that the painter wanted to show a new instrument. It must have been unfamiliar even to its maker, as he twice misplaced holes and then had to fill them in. The recorder is of alto/soprano size, suggesting that the full trio was brought into existence very soon after the tenor, which had been more frequently represented in pre-1400 art (*see tenors, opposite page*). This may have been so that all three of the vocal parts could be doubled. Perhaps the recorders sometimes played on their own—the beginning of the recorder consort.

An ideal piece of evidence would be the discovery of a datable pre-1400 true recorder with “seven fingers down” giving the home key—but this has yet to happen.

Postscript

I have realized that I underestimated the significance of a letter dated July 23, 1378, brought to my attention by a fellow researcher in Barcelona, Spain. It was written by King Juan of Aragón (reigned 1387-96), who adored music. This letter came before he succeeded to the throne, when he was then Infanta Don Juan and residing at the royal court of Saragossa (or Zaragoza).

His letter referred to Valencia, another Aragonese court, asking for instruments including *labutes* (lutes) and *flabutes* to be sent to him “as soon as possible.” By *flabutes*, he must have been referring to recorders, as the transverse flute was known as *trevessada*, and the *flageol*, although sometimes played by aristocrats, was of course regarded as a minstrel’s or jester’s instrument, which would surely have been available at all royal courts.

Despite his anxiety to have the instruments quickly, Juan stipulated

A few articles on recorder history, symbolism and iconography by Anthony Rowland-Jones (roughly arranged to correspond to this article’s topics). A full list is posted at https://americanrecorder.org/docs/AR1803_ARJ_Selected_pubsALL.pdf.

Articles in *American Recorder*

Four articles on the origins of the recorder:

- “Recorders and Angels: First Sightings in Catalan art,” *November 1997*, pp. 7-13.
- “The First Recorder: How? Why? When?... and Where?” *November 1999*, pp. 10-14 & 33.
- “The First Recorder? – Some New Contenders,” *March 2006*, pp. 16-22.
- “Conclusion to Three Articles on ‘The First Recorder’,” *May 2006*, pp. 8-9.
- “The Age of Consorts ... An iconographic conundrum,” *AR, January 2003*, pp. 6-9 (also in *Revista de Flauta de Pico*, 2003).
- “The recorder in the art of Titian,” *AR, May 2002*, pp. 7-13 (also in *Revista de flauta de pico*, 2001). Uses material from a lecture given at the Warburg Institute, University of London, UK.
- “The Background to Lully’s Use of Recorder Symbolism,” *AR, January 2008*, pp. 7-15. From a talk given at the 2007 Boston (MA) Early Music Festival.

Articles in other publications

- “Iconography in the history of the recorder up to c.1430,” *Early Music*, Part 1, November 2005, pp. 557-74; Part 2, February 2006, pp. 3-27. Taking all available evidence into account, this two-part article concludes that the recorder came into being by a process of evolution in the last quarter of the 14th century, played mainly by upper-class amateurs in the most cultivated courts of Western Europe.
- “The Iconography of Two (or Three) Recorders – Recorder Symbolism in some 15th- to 17th-Century Paintings from Italy and the Low Countries.” Three articles in *Recorder Magazine*: Part 1: “Held Recorders (Cossa and Titian),” March 1997, pp. 12-17; Part 2: “Held Recorders (Pourbus, Rubens and Giorgione),” June 1997, pp. 48-52; Part 3: “Discarded Recorders (Titian, Rubens, Veronese and Raphael),” September 1997, pp. 88-92.
- “A Concise Guide to Recorder Iconography” (with a chart), *Recorder Magazine*, Summer 2002, pp. 47-51.
- “Renaissance Recorders – The Pictorial Evidence (with special reference to El Greco),” *Recorder Magazine*, September 1994, pp. 76-8 (also in *Revista de Flauta de Pico*, January 1995).
- “The Flauto Dolce Heralds a Welcome Entrance into Heaven,” *Early Music America*, Summer 2014, pp. 64, 62. Wide-ranging recorder symbolism in J.S. Bach’s *Cantata No. 161*. Also in this journal (2003-10) there are eight articles on recorders in European art galleries.

that they should be sent from Valencia. This would involve a more time-taking journey than obtaining them from Barcelona, the main court of Aragón. Instrument-makers in Valencia were known for their innovation, especially with regard to viols, and they seem to have applied this inventiveness to the flute family.

So recorders must have been developed in Valencia in the 1370s—and probably elsewhere then, or perhaps even earlier. 1378 also happens to be the year of a verse-letter in the name of Pierre de Navarre, who was in convalescence after an illness or injury. To relieve boredom he learned to

play, his fingers “not being so bad,” on the *chekker* (a portable clavichord) and the *flageol*. The jesters’ *flageol* was simple to learn, and in any case would probably have been regarded as inappropriate for an aristocrat like Pierre; *flageol* is much more likely here to refer to the recorder.

It would have been a new instrument to Pierre, and with its complex fingerings and thumbings, would need time, skill and practice to master during his convalescence, especially if reading from the puzzling notations of the time.

Was it, I wonder, from Valencia?



After the Middle Ages, the recorder became the dominant duct-flute. Renaissance and Baroque artists even replaced the traditional six-holed shepherd’s pipe with a recorder! In this detail from Shepherd with Recorder, painted by Johann Zick (1702–62), from the Garden Room ceiling, Archbishop’s Residenz at Würzburg, northern Bavaria in Germany, the shepherd holds an elegant dark wood late Baroque recorder in the place of a six-holed shepherd’s pipe. www.recorder-homepage.net/recorder-iconography/artists-z and www.flickr.com/photos/ana_sudani, last accessed February 2018.

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**CAMBRIDGE RECORDER
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Worcestershire, UK

April 2-6 or 3-7 (students' preference);
April 30-May 5; June 11-5; July 23-27;
September 17-21; October 22-26

Make your own professional wooden recorder with expert recorder maker Tim Cranmore. During this five-day course you will be involved in making the tools required for the bore, turning the profile from drawings, drilling tone-holes, making the headjoint and cutting the windway, block fitting, and tuning and voicing the recorder.

Participants arrange their own bed and breakfast accommodations in Cambridge for the duration of the course. Cost, including a finished instrument, is about \$1500, depending on exchange rates.

Contact: Tim Cranmore,
+44-07761-660244; tc@fippleflute.co.uk,
www.fippleflute.co.uk

**WINDS AND WAVES
RECORDER WORKSHOP**

Sitka Center for Art and Ecology,
Otis, OR

May 5-7 (faculty concert on May 4)
Faculty: Letitia Berlin, Frances Blaker,
Cléa Galhano, Sitka resident Janet
Beazley

Anniversaries: Celebrating milestones

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 spruce-hemlock forest perched above the Salmon River estuary. Take a break for three days and open yourself up to inspiration from the setting, the teaching and the music.

We are celebrating the 20th anniversary of Winds and Waves and there will be special activities scheduled throughout the weekend to celebrate this momentous anniversary!

When Feasts are laid and Music is played



Photos by Richard Fite and Molly Johnston

CDSS Early Music Week AUGUST 11 - 18, 2018

at beautiful Pinewoods Camp in Plymouth, Massachusetts

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

Country Dance & Song Society
413-203-5467 x2, cdss.org/em



VON HUENE WORKSHOP, INC.
65 BOYLSTON STREET
BROOKLINE, MA 02445 USA

Whether you want to sound like an angel or play like the Devil the von Huene Workshop makes fine recorders for every taste, after *Stanesby, Jr.*, *Denner*, *Terton* &c.

<http://www.vonhuene.com>
e-mail: sales@vonhuene.com



We stock an extensive selection of sheet music, books and accessories, as well as recorders from Moeck, Mollenhauer, Küng and many others.

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•K•U•N•G•
AURA
Coolsma &
Zamra

With over 50 years of experience, our skilled staff can revoice, retune & repair even the most seriously injured recorders.

When feasts are laid and classical music is played, where champagne is drunk once the sun has sunk and the season of summer is alive in spicy bloom...—Roman Payne, Rooftop Soliloquy (2009)

Suzuki teacher trainees with Mary Halverson Waldo (right in photo)

Tuition is \$280 and includes one adult ticket to the faculty concert.

Contact: Carrie Hardison, Program Manager, 56605 Sitka Drive, Otis, OR 97368; 541-994-5485; info@sitkacenter.org, www.sitkacenter.org



**HEADLANDS IN BERKELEY
RECORDER WORKSHOP**

St. Mary Magdalen, Berkeley, CA
May 19, 9 a.m.-4 p.m.
Director: Patricia Wheeler
Faculty: Frances Blaker, Tish Berlin, Frances Feldon,
Judy Linsenberg

Contact: Patricia Wheeler, 529 Woodmont Ave., Berkeley, CA 94708-1231; 510-525-3783; Headlandspw1234@gmail.com, www.eastbayrecorders.org

MILE HIGH EARLY MUSIC WORKSHOP

Metropolitan State University, Denver, CO
May 19-20
Faculty: Jennifer Carpenter, Ann Marie Morgan

Musical Phansies: Music and Dances of British Isles and Beyond

The Greater Denver Recorder Society invites you to a workshop for recorders, viols and all early instruments. Thomas Ravenscroft, Robert Johnson and others found inspiration and humor within the pastoral English countryside—melodious minglings of ravens, frogs, mice and maidens, giving us the songs, phansies, and other instrumental pieces of the English Renaissance. Explore pavans and galliards—two dances originating in the 15th and 16th centuries that spread throughout Europe, and were often paired in a kind of musical marriage. “Guid gear comes in sma’ bulk” is a Scottish English/Gaelic phrase that means “Good things come in small packages,” and aptly describes fanciful tunes from the Scottish Baroque—like those from Oswald’s *Caledonian Pocket Companion*, Barsanti’s *Collection of Old Scots Tunes*, and Geminiani’s settings of folk tunes from the British Isles.

The workshop offers two concert opportunities: included in the fee, a faculty mini-concert before the May 19 evening playing session; and a group ticket rate for workshop participants to hear a May 20 concert of the complete Brandenburg concertos, played by the Baroque Chamber Orchestra of Colorado.

Contact: denverrecorder@gmail.com, www.denverrecordersociety.org.

**SUZUKI ASSOCIATION OF THE AMERICAS
18TH BIENNIAL CONFERENCE**

Minneapolis, MN
May 24-28
Recorder Coordinators: Luciana Castillo,
Janine Bacon, Mary Halverson Waldo

A Collaborating Community

The Suzuki Recorder community is excited that the world famous recorder player, recording artist and teacher Paul Leenhouts is recorder clinician for the 2018 SAA conference sessions, offering offer solo master classes, groups and consort, for students and teachers. A founding member of the Amsterdam Loeki Stardust Quartet and Royal Wind Music, Leenhouts is director of the contemporary music collective Blue Iguana and of early music at the University of North Texas.

A wide variety of generic and instrument-specific sessions for music education at all levels, featuring Suzuki instruments (recorder, flute, voice, harp, guitar, violin, viola, cello, bass, trumpet, early childhood, etc.); master classes, performances, interactive sessions and lectures; for teachers, students and parents.

Contact: Mhalvwald0912@gmail.com, www.suzukiassociation.org

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

Wisdom House, 229 East Litchfield Rd., Litchfield, CT
May 25-28
Director: Valerie Horst
Faculty: Héloïse Degrugillier, Eric Haas, Lawrence Lipnik,
Pat Petersen, Gwyn Roberts, Frances Fitch

Music of rejoicing and hope for the new year

Don’t miss this getaway weekend in the Connecticut countryside. Enjoy delicious meals with good company, classes and accommodations conveniently located under one roof, and elevator accessible.

Contact: Marilyn Boenau, 35 Webster St., West Newton, MA 02465; 781-488-3337 (day); info@amherstearlymusic.org, www.amherstearlymusic.org

**SUZUKI METHOD TEACHER
TRAINING, RECORDER UNIT 2**

Saint Paul Conservatory of Music,
St. Paul, MN
May 28-June 1

Director/Trainer: Mary Halverson
Waldo, Registered Teacher Trainer,
American and European
Suzuki Associations

*How to teach Suzuki Volume 2, Soprano
and Alto Recorder*—beginning Baroque
styles and ornamentation; Bach, Handel,
Dieupart, etc. Recorder technique and
musicianship; music literacy, ensemble
skills, master classes for students of all
ages and levels. More about teacher
training is at www.suzukiassociation.org.

Tuition for Unit 2 workshop is offered at
a special discount for teachers attending
the 18th Biennial Suzuki Association of
the Americas Conference.

Contact: Mary Halverson Waldo,
952-250-3151, 803-929-2660;
Mhalvwaldog12@gmail.com

Join us as we celebrate the theme

*A Collaborating
Community!*



18th Biennial SAA Conference

May 24–28, 2018

Hilton Minneapolis and Convention Center
Minneapolis, MN

FEATURING CLINICIAN
Paul Leenhouts, Recorder

Watch for more Conference news at:
<https://suzukiassociation.org/conference2018/>

**WHITewater EARLY
MUSIC FESTIVAL (ARS)**

University of Wisconsin, Whitewater
June 1-3

Directors: Nancy Chabala,
Laura Kuhlman, Pamela Wiese
Faculty: James Chaudoir, David
Echelard, Shelley Gruskin, Lisette
Kielson, Laura Kuhlman, Mona Mann,
Gayle Neuman, Phil Neuman, Patrick
O'Malley, Katherine Schuldner, Karen
Snowberg, Todd Wetherwax,
Pam Wiese

Weekend filled with playing early instru-
ments: recorders, viols, krumphorns, bag-
pipes and various other early instruments.
This year we will expand to include the
“Third Coast Viol Society” at the work-
shop.

Contact: Pamela Wiese, 411 Ashland
Ave. 5D, River Forest, IL 60305-1855;
708-860-0451; oprecorder@gmail.com,
www.whitewaterearlymusic.org

SUMMER TEXAS TOOT (ARS)

Concordia University, Austin, TX
June 3-9

Director: Daniel Johnson;
Susan Richter, Administrator
Faculty/performers: Héloïse Degrugillier,
Alison Melville, recorders; Brent
Wissick, viola da gamba; Therese
Honey, harp; others

The Summer Texas Toot offers a one-

week program of classes at all levels,
focusing on Renaissance and Baroque
music, but with offerings for Medieval
and 21st-century enthusiasts as well.
Expert instructors in recorder, viol, lute,
harp and voice will tend to young profes-
sionals, seasoned amateurs, and eager
beginners with equal care. The workshop
also includes nightly events and concerts.

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

**INTERLOCHEN EARLY
MUSIC WORKSHOP**

Interlochen Center for the Arts,
Interlochen, MI

June 5-9

Director: Mark Cudek;
Sarah Huebsch, Assistant Director

Zefiro torna:
music of spring/music of nature

Calling all recorder players, lutenists,
gambists and singers! Join us for a week
in the woods, where we'll explore late
Renaissance music inspired by spring-
time and nature. Students will explore
works by Senfl, Holborne, Monteverdi,
Marenzio, etc. Instructors will provide
guidance to participants throughout the
workshop and will lead them in ensemble
arrangements focused on articulation,
ornamentation and improvisation. The

2018 Summer Texas Toot

June 3-9, 2018



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

Recorders: Alison Melville,
Héloïse Degrugillier

Viol: Brent Wissick

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

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

2018 Fall Texas Toot will be Nov 16-18, 2018

last day of the workshop will culminate in an optional 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, harp, harpsichord and percussion. Some instruments are available from the instructors with advance notice. There is also a wealth of vocal music from this era—singers are always welcome and encouraged to participate!

Interlochen welcomes assistant director Sarah Huebsch (period winds). This summer, we bid farewell to Mark Cudek, who has taught at ICA for 45 years!

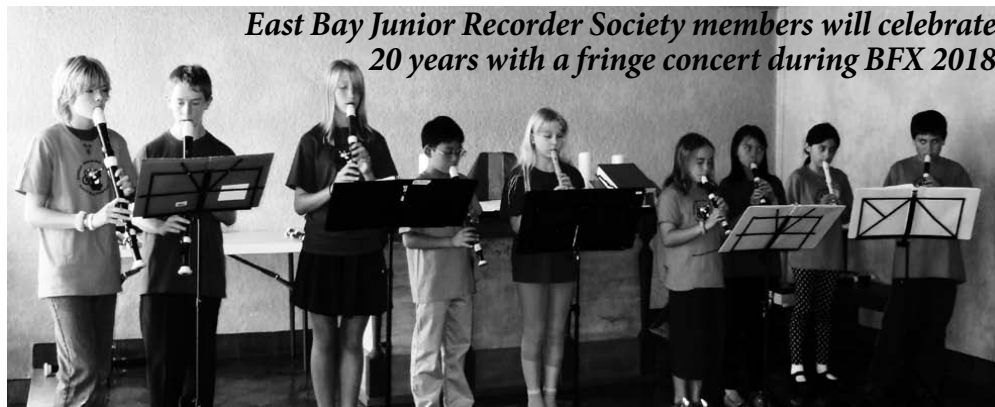
Contact: Interlochen College, P.O. Box 199, Interlochen, MI 49643-0199; 231-276-7387; college@interlochen.org; <http://college.interlochen.org/adult-classes/early-music>

MEMPHIS SUZUKI INSTITUTE

Southwest Tennessee Community College, Memphis, TN
June 7 (*Every Child Can!*);
8-15 (Unit One)

Director: Samuel Sidhom;
Mary Ann Mears, Assistant Director
Suzuki Teacher Trainers:
Rita Hauck, *ECC*;
Mary Halverson Waldo, Unit One

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 the *ECC* course and its guidelines.



East Bay Junior Recorder Society members will celebrate 20 years with a fringe concert during BFX 2018

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 music education, which follows *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, 9245 Poplar Ave., Ste. 5 #391, Germantown, TN 38138; 901-848-1955; info@suzukimemphis.com, www.suzukimemphis.com

15TH BIENNIAL BERKELEY FESTIVAL & EXHIBITION

Berkeley, CA (multiple venues)
June 3-10
Exhibition: June 7-9, Westminster Hall,
First Presbyterian Church of Berkeley
*Reimagining, Reinventing,
Redefining Early Music*

Founded in 1990, and alternating with the Boston Early Music Festival in even-numbered years, Berkeley Festival & Exhibition (BFX) has become one of the world's largest and most important early music conclaves, deemed "a remarkable institution on the American musical scene" by *The New York Times*.

This year, at 19 Main Stage concerts over eight days, sample the great wealth and power of our musical heritage—works from the Middle Ages, Renaissance, Baroque, Classical and Romantic eras—performed by some of their most passionate and powerful exponents, from across America and abroad.

Be sure to check out this year's Exhibition and Marketplace, a three-day bazaar featuring makers and sellers of historical instruments, music scores, books and paraphernalia, as well as abundant information of interest to all who love early music.

We are excited about this year's many concurrent special events: the Second International Early Music Film Festival, Westfield Historical Keyboard Center's conference and public concert, first-ever BFX Early Piano Competition, and much more, including master classes, lectures, and dozens of lively, inspired, and innovative concerts by numerous ensembles performing on the Festival Fringe.

Celebrate with us, as we delve into the history of our art and extend the insights of historical performance through the Classical and Romantic periods to the eve of Modernism. Celebrate with us the voices of genius in world-class performances of Bach's motets, Purcell's and Handel's operas, and Telemann's quartets. Celebrate the genius of more recently discovered composers from the colonial chapels of Latin America and the convents of Renaissance Italy. Celebrate the future of early music with the fine young artists from Seattle, Juilliard, Davis and San Francisco.

BFX is produced by the San Francisco Early Music Society. It was conceived of and founded by then-Director of Cal Performances Robert Cole and the late Joseph Spencer, proprietor of the Musical Offering and former SFEMS president.

Over the years, the Festival has presented unique and amazing events: Mark Morris Dance Group's interpretation of Rameau's *Platée*; *Le Carousel du Roi*, featuring dressage horses and riders executing elaborate ballets from 17th-century France accompanied by shawms and sackbuts in their natural setting (outdoors); and the North American premiere of a long-lost mass by Alessandro Striggio for 40 and 60 voices.

Don't miss the ARS Recorder Relay Concert featuring talented local performers—date to be announced.

Contact: Harvey Malloy, Executive Director, 213-810-7702; hmalley@sfems.org, www.berkeleyfestival.org

SAN FRANCISCO EARLY MUSIC SOCIETY BAROQUE WORKSHOP (ARS)

Sonoma State University, Rohnert Park, CA
June 10-16
Director: Linda Pearce

A Grand Musical Tour: Music and Dance of Courts and Chapels from Vienna to Paris and Beyond

Contact: Linda Pearce, P.O. Box 10151, Berkeley, CA 94709; 510-575-0644; baroqueworkshop@sfems.org, www.sfems.org

VIRGINIA BAROQUE PERFORMANCE ACADEMY

Harrisonburg, VA
June 10-17

Contact: www.svbachfestival.org/baroque

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

School of the Madeleine, St. Mary Magdalen, Berkeley, CA
June 17-22

Director: Yuko Tanaka

Robin Hood's Summer Solstice Celebration

Students will enjoy a week of instrumental and vocal music, dance, theater and crafts, all while exploring music from the Elizabethan era. The Youth Collegium participants will explore the music of the 17th century in England, in works by Matthew Locke, William Lawes, Henry Purcell and others.

Course offerings include all-collegium band; group classes for strings, recorders, voice and harpsichord (all pianists are 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, www.sfems.org



www.sfems.org · 510-528-1725 

THE SAN FRANCISCO EARLY MUSIC SOCIETY

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

BAROQUE: A Grand Musical Tour

Music and Dance of Courts and Chapels from
Vienna to Paris and Beyond
Linda Pearce, Director (baroqueworkshop@sfems.org)
June 10-16, 2018 Sonoma State University, Rohnert Park

CLASSICAL: Quintessence

The Greatest Classical Chamber Music
Kati Kyme & William Skeen, Directors
(classicalworkshop@sfems.org)
June 24-30, 2018 School of the Madeleine, Berkeley

MEDIEVAL & RENAISSANCE:

Pilgrimages from Albion to Iberia
Adam Knight Gilbert, Director (medrenworkshop@sfems.org)
July 8-14, 2018 St. Albert's Priory, Oakland

RECORDER

Session I: A Celebration of Women in Music

Rotem Gilbert & Hanneke van Proosdij, Directors
(recorderworkshop@sfems.org)

July 15-21, 2018 St. Albert's Priory, Oakland

Session II: From Master to Student

Passing on a Tradition
Rotem Gilbert & Hanneke van Proosdij, Directors
(recorderworkshop@sfems.org)

July 22-28, 2018 St. Albert's Priory, Oakland

MUSIC DISCOVERY WORKSHOP & YOUTH COLLEGIUM

Robin Hood's Summer Solstice Celebration

Yuko Tanaka, Director (discoveryworkshop@sfems.org)
June 17-22, 2018 School of the Madeleine, Berkeley

FACULTY: Julie Andrijeski, Ryland Angel, Malachai Bandy, Vida Bateau, Adam Bregman, Vicki Boeckman, Louise Carlsake, Karen Clark, Bruce Dickey, Clea Galhano, Frances Feldon, Adam Gilbert, Rotem Gilbert, Bianca Hall, Jonathon Hampton, Alexa Haynes-Pilon, Shira Kammen, Kati Kyme, Rita Lilly, Anna Marsh, Jennifer Meller, Sandra Miller, Kathryn Montoya, David Morris, Nigel North, Farley Pearce, Linda Pearce, Hanneke van Proosdij, Marc Schachman, Stephen Schulz, David Sego, William Skeen, Mary Springfels, Adam Sussman, Peter Sykes, Yuko Tanaka, Lisa Weiss, David Wilson

**OBERLIN BAROQUE
PERFORMANCE INSTITUTE**

Oberlin College, Oberlin, OH
June 17-30

Director: Kenneth Slowik

Faculty: Oberlin Baroque Ensemble
(Michael Lynn, recorder & traverso;
Catharina Meints, cello & gamba;
Marilyn McDonald, violin; Mark
Edwards, harpsichord); guest faculty

A Celebration of Couperin and Charpentier

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

FESTIVAL MONTRÉAL BAROQUE

Montreal, QC CANADA
(multiple venues)

June 21-24

Directors: Susie Napper, Matthias
Maute, Co-Artistic Directors;
Kassa Bourne, Executive Director

Hallelujah Handel!

For Montréal Baroque's 16th year, Georg
Frederic Handel will inspire a sumptuous
menu including a panoply of rare works
by the great master of drama!

Beethoven revered him; Tchaikovsky
reviled him. Forever controversial,
Handel has always been, along with
Vivaldi, the most popular composer of
the Baroque era and the Hallelujah cho-
rus a household favorite worldwide. No
work of Bach has attained such universal
status. An overview of Handel's output
from his solo sonatas to opera will be a
first for Montréal.

The festival will concentrate on rarely
heard music by Handel—the complete
keyboard works, the complete sonatas for
flute, recorder, violin and gamba, the
complete trio sonatas, concerti for violin,
organ and harp, rarely heard oratorios
and masques—performed by many of
Montréal's Baroque ensembles, estab-
lished and novice, as well as invited
guests. The program was unveiled in
January; tickets go on sale in April.

A Handel festival is brilliant as far as
amateur musicians are concerned. Their
annual marathon will play an integral role
at the festival to help complete the per-
formance of the complete chamber works
of the master!

Handel, a corpulent fellow, was a well
known epicurean and was famed for
downing two bottles of red each evening,
encouraging the development of a serious
case of gout as age encroached! The
Bacchanalia Baroque will include wine
tasting of such biodynamic wine as
Handel would have enjoyed, as well as
some of the delicious foods he would
have consumed without the inhibition
of modern references to fat content!

As Berlioz described Handel, he was
“a tub of pork and beer”: an inspiration
for Montréal Baroque!

Contact: 1097 Saint-Alexandre St.,
Bureau 408, Montréal QC H2Z 1P8;
514-845-7171; info@montrealbaroque.com,
www.montrealbaroque.com

**EARLY MUSIC WEEK AT
WORLD FELLOWSHIP CENTER**

368 Drake Hill Rd., Albany, NH
June 21-28

Directors: Jane Hershey, Larry Wallach
Faculty: Pamela Dellal, Roy Sansom,
Héloïse Degrugillier, Anne Legêne,
Josh Schreiber Shalem, Ken Pierce,
Yi-li Chang

Transformations

Music is an art of change—sounds prog-
ress and evolve through time; themes are
mutated, elaborated, and fragmented; and
the beauty of the art form itself works a
change in our souls. This season we
explore all the ways that transformations
affect music: songs turn into dances,
chants turn into secular pieces or popular
songs turn into devotional works; a sim-
ple piece becomes a virtuoso showpiece
through the application of ornamenta-
tion; a melody is borrowed from one tra-
dition and transformed into something
completely different by another culture.
Stories and songs about change and
transformation are very common from

Greek mythology through religious mys-
ticism, with the magical miracles of the
Cantigas de Santa Maria being merely
one example.

Contact: Larry Wallach, 69 Welcome
St., Great Barrington, MA 01230;
413-528-9066; 413-528-9065;
larry@simons-rock.edu, [www.discover-
yourself.com/earlymusicweek](http://www.discover-yourself.com/earlymusicweek)

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

School of the Madeleine,
St. Mary Magdalen, Berkeley, CA
June 24-30

Directors: Kati Kyme, William Skeen
Faculty: New Esterhazy Quartet; Marc
Schachman, oboe; Stephen Schultz,
flute

Quintessence:

The Greatest Classical Chamber Music

Participants will perform string quintets
from the fantastic repertoire of classical
chamber music.

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

**INDIANAPOLIS EARLY
MUSIC FESTIVAL**

Indianapolis, IN
June-July concerts

Indianapolis Early Music (IEM) is
America's oldest continuous presenter
of early music. Established in 1966 as a
not-for-profit organization to enrich,
educate, and entertain audiences with the
music of Medieval, Renaissance, Baroque
and early Classical eras, IEM is chiefly
known for its annual summer Early
Music Festival, a series of six concerts
over four weeks that presents interna-
tional artists, performing on period
instruments.

June 22, “Will You Walk the Woods so
Wild?”—Ayreheart with Sarah Pillow
June 23, Free Family Concert
—Ayreheart

OBERLIN CONSERVATORY OF MUSIC PRESENTS THE 47TH ANNUAL

Baroque Performance Institute

JUNE 17-30, 2018

A CELEBRATION OF COUPERIN AND CHARPENTIER
MICHAEL LYNN, RECORDER & TRAVERSO

go.oberlin.edu/bpi

OBERLIN
COLLEGE & CONSERVATORY

June 24, "Sara and Her Sisters" —
Tempesta di Mare
June 29, "Love to My Liking: Refrains
of Desire in Gothic France"—
Medieval Ensemble Alkemie
July 1, Lute Duets—
Ronn McFarlane & Paul O'Dette
July 13, "Chaconne: Voices of Eternity"
—Ensemble Caprice,
Matthias Maute, director
July 14, Free Family Concert
—Ensemble Caprice
July 15, "All Bach!"—Ensemble
Caprice, Bach Society of Minnesota
and Echoing Air Vocal Ensemble
Contact: 3646 Bay Road S Drive,
Indianapolis, IN 46240; 317-577-9731;
fms@iquest.net, www.emindy.org,
<http://iemusic.org>

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

Western Carolina University,
Cullowhee, NC
July 1-7
Director: Jody Miller
Recorder faculty: Jody Miller,
Pat Petersen, John Tyson, Tish Berlin,
Phil Hollar, Barbara Weiss
Classes for recorders, viols, voice, reeds,
brass and folk instruments/traditions
including harp. Mountain Collegium is a
weeklong workshop that is nestled in the
Smoky Mountains. Participants are in

four classes each day, each taught by a
musician well known in the field.
A student recital wraps up the week.
Comfortable accommodations and great
meal options make this workshop the
perfect setting to recharge your musical
skills.

Contact: Jody Miller, 1029 Hedge Lane,
Marietta, GA 30066; 404-314-1891;
recorder96@gmail.com,
www.mountaincollegium.org

CAMMAC EARLY MUSIC WEEK

Lake MacDonald Music Center,
Harrington, QC CANADA
July 1-8
Directors: Matthias Maute,
Marie-Nathalie Lacoursière
Don't miss the chance to sing extracts
from Handel's *Oratorio, The Triumph of
Time and Delusion*, play instrumental
pieces from Purcell's *Masques*, discover
the music of a murderer, Gesualdo, and
spend a week working with several of
Canada's top early music performers.
They'll all be at CAMMAC!

Classes include: recorder (several levels);
viola da gamba (several levels); harpsi-
chord; small ensembles; Medieval and
Renaissance ensembles; voice master
class (song interpretation); vocal tech-
nique; dance; drawing; Feldenkrais.
Contact: Matthias Maute and Marie-
Nathalie Lacoursière, 85 Chemin

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

**MADISON EARLY
MUSIC FESTIVAL**

University of Wisconsin—Madison,
455 N. Park Street, Madison, WI
July 7-14
Director: Cheryl Bensman-Rowe,
Artistic; Sarah Marty, Festival
A Cabinet of Curiosities: Journey to Lübeck
We will explore Renaissance and
Baroque music from Northern Germany,
including Italian and German sacred
works from the 16th and 17th centuries
that were recently discovered in the
Choir Library at the Marienkirche
(St. Mary's Church) in Lübeck.
Contact: Arts Institute, University of
Wisconsin—Madison, 321 Lathrop Hall,
1050 University Avenue, Madison, WI
53706; 608-890-1118; memf@arts.wisc.edu,
www.madisonearlymusic.org

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

St. Albert's Priory, Oakland, CA
July 8-14
Director: Adam Gilbert
Pilgrimages from Albion to Iberia
Medieval and Renaissance pilgrims
trekked across Europe to shrines in
Canterbury, Montserrat, and Santiago de
Compostella—singing, dancing, loving,
sinning, and praying for salvation all
along the way. This year we will explore
the great music of Spanish and English
pilgrims, both sacred and ... not so much.
So brush up on your Chaucer, cantigas,
motets, love songs, dances, and don't
forget to bring your copy of the *Llibre
Vermell de Montserrat*.
Contact: Adam Gilbert,
SFEMS, P.O. Box 10151, Berkeley,
CA 94709; 510-575-0644;
medrenworkshop@sfems.org,
www.sfems.org

**Amherst Early Music
2017-2018 Events**

Spring Break Workshop

March 17-18, 2018, Washington, D.C.
Musica Transalpina
Music from Italy, England, and places in between...
Directed by Frances Blaker, with Letitia Berlin, Héloïse Degruillier,
Valerie Horst, and Lawrence Lipnik

Memorial Day Weekend Workshop

May 25-28, 2018, Litchfield, CT
Music of rejoicing and hope for the new year!
Directed by Valerie Horst
with Héloïse Degruillier, Wendy Gillespie, Eric Haas,
Lawrence Lipnik, Patricia Petersen, Gwyn Roberts, and Frances Fitch

amherstearlymusic.org



**The Amherst Early
Music Festival**

July 8-15, 15-22, 2018
Connecticut College
Directed by Frances Blaker, with
the Flanders Recorder Quartet
Saskia Coolen
Reine-Marie Verhagen

We hope you'll join us!

**AMHERST EARLY MUSIC
FESTIVAL (ARS)**

Connecticut College, New London, CT
July 8-15 and/or 15-22
Director: Frances Blaker
Faculty: Flanders Recorder Quartet,
Saskia Coolen, Reine-Marie Verhagen,
others

Music of France and the Low Countries

The Amherst Early Music Festival offers the largest program of classes for early music enthusiasts, from amateur to professional, in the U.S.—but it is more than a workshop. The 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, drop-in playing sessions, lectures, and student performances of vocal and instrumental music on the weekends.

The music and instrument exhibition hosts instrument makers, music shops, experimental projects and more.

The Flanders Recorder Quartet performs on Monday, July 16, and will be

**Madison Early Music Festival
orchestra rehearsal**

awarded the **ARS Distinguished Achievement Award** after the concert.

Contact: Marilyn Boenau,
35 Webster Street, West Newton,
MA 02465; 781-488-3337;
info@amherstearlymusic.org,
www.amherstearlymusic.org

MIDEAST WORKSHOP (ARS)

La Roche College, Pittsburgh, PA
July 15-21

Director: Marilyn Carlson
Faculty: Marilyn Carlson, Stew Carter,
Majbritt Young Christensen, Ellen
Delahanty, Geert van Gele, Eric Haas,
Patty Halverson, Chris Ramsey,
Christina Rua, James Young

Dance Music from the Renaissance

The week includes: technique classes at all levels, large and small ensembles, your choice of classes on various early music topics, English Country Dance, classes to begin a new instrument or improve current skills. All facilities are air-conditioned, with comfortable accommodations located on a small college campus.

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

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

St. Albert's Priory, Oakland, CA
July 15-21 and/or 22-28
Directors: Rotem Gilbert, Hanneke
van Proosdij; faculty TBA

Week I: A Celebration of Women in Music

As rulers, lovers, sorceresses and nuns, women played an important part in music as subjects of love, hate and admiration. Session I will focus on the women who have been the inspiration of music throughout history.

*Week II: From Master to Student—
Passing on a Tradition*

Tracing musical traditions across generations, Session II will focus on the relationships between great teachers and their students.

Contact: Rotem Gilbert and Hanneke
van Proosdij, SFEMS, P.O. Box 10151,
Berkeley, CA 94709; 510-575-0644;
recorderworkshop@sfems.org,
www.sfems.org,

**INTERNATIONAL BAROQUE
INSTITUTE AT LONGY**

Longy School of Music, Bard College,
Cambridge, MA
July 20-29

*25th Anniversary IBIL: Paris &
Versailles—The Crossroads Of Europe*

Join us for an in-depth workshop devoted to the internationally diverse styles coursing through the French capital during the 17th and 18th centuries.

We will focus both on French vocal and instrumental repertory of Jean-Baptiste Lully, Louis and François Couperin, Marc-Antoine Charpentier, Jean-Philippe Rameau and their contemporaries—as well as the music of such renowned international composers whose music was presented in Paris, such as Francesco Cavalli, Arcangelo Corelli, G.P. Telemann, Georg Muffat and many more. General pitch at the workshop is A=415 Hz.

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

RECORDER AT THE CLEARING

The Clearing, Ellison Bay, WI
July 22-28

Directors: Pat Badger, Alyson Lewin

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.

The focus is on group playing, with morning, afternoon and evening sessions. Daytime sessions focus on rhythmic challenges, recorder technique and ensemble blend. Evening sessions feature lighter fare, ranging from Renaissance to jazz. The class emphasis is on growth, process and, most of all, enjoyment.

This year's class will include a special memorial commissioned composition in honor of Adrienne Paffrath, longtime

Clearing class instructor. The composer, Alyson Lewin, will be in-residence as co-teacher, so students can look forward to gaining insights into some of their Lewin favorites.

Contact: Kathy Swanson, The Clearing, P.O. Box 65, Ellison Bay, WI 54210; 920-854-4088; clearing@theclearing.org, www.theclearing.org

LARK CAMP WORLD MUSIC, SONG & DANCE CELEBRATION

Mendocino Woodlands, Mendocino, CA
July 27-August 4

Directors: Mickie & Beth Zekley

Faculty: Bruce Hamilton, English Country Dance; Wayne Hankin, Ensemble Singing, English Country Dance Improvisation; Judy Linsenberg, Medieval & Renaissance Dance Band for all Instruments, Recorder; Autumn Rhodes, Beginning Pennywhistle & Irish Flute, Intermediate Irish Flute & Pennywhistle including Ornamentation & Technique; John Skelton, Irish Flute,

Viola da Gamba Society of America Annual Conclave

July 22 - July 29, 2018
Western Carolina University
in Cullowhee, North Carolina

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Begining viol course – instruments provided
Public concerts
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More info: vdgsa.org
or write: musicdirector@vdgsa.org



Unusual & Rare Irish Flute Tunes for all Instruments; Wayne Hill, Make and Play a Didgeridoo for Kids, Making Bamboo Flutes; Shira Kammen, Sephardic Music for Voices and Instruments, Singing Early Music; others

Music from many cultures and periods

Imagine idyllic days and nights in the magical redwood forest filled with all the music, dance, and good times you could possibly stand, and that's kind of close to what Lark Camp World Music & Dance Celebration is like. You are free to take as many or as few of the workshops offered; jam sessions 24 hours a day, big dances every evening. Plenty of good food, new friends and musical stimulation. Truly a unique total immersion into the joys of nature, music, song and dance. For the professional as well as the beginner—an adult and family event.

Contact: Mickie Zekley, P.O. Box 1176, Mendocino, CA 95460; 707-964-4826; mickie@larkcamp.com, www.larkcamp.com

RECORDER SUMMER SCHOOL 2018

Bishop Burton College, near York, UK

July 28–August 4

Directors: Marion Scott, Tom Beets

Faculty: Tom Beets, Sandra Foxall, Helen Hooker, Michelle Holloway, Annemarie Klein, Emma Murphy, Marion Scott, Moira Usher, Joris Van Goethem.

The Recorder Summer School is a large course, with up to 130 students and nine tutors. The atmosphere is always friendly and encouraging. We welcome recorder players at all levels from elementary to advanced. All students must be familiar with both C and F instruments. Players should be over 16 years of age (or 15, if accompanied by an adult course member). Although many of the players are from the UK, in recent years we welcomed players from America, Germany, Hong Kong, Norway, The Netherlands, Spain and Israel.

2018 marks our 70th anniversary! The Flanders Recorder Quartet have agreed to help us celebrate by taking afternoon sessions on July 31. They will then play a wonderful concert, after which we will enjoy birthday cake and drinks.

Contact: Josée Beeson, Administrator, 3 Astwick Manor, Coopers Green Lane, Hatfield, Herts, AL10 9BP UK; +44-07711-307105; admin@recordersummerschool.org.uk, <http://recordersummerschool.org.uk>

ROCKY RIDGE CHAMBERRE IN THE ROCKIES

Rocky Ridge Music Center,
465 Longs Peak Rd., Estes Park, CO 80517
August 8-12

Chamberre in the Rockies is a program for mature amateur and professional musicians. Players assemble in small groups to read through a wide range of chamber music, some chosen from

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 at www.facebook.com/groups/americanrecordersociety.

Rocky Ridge's large music library, some brought by attendees to share. Participants develop lasting friendships, forged in five days of music and great food. A farewell participant concert for the public is optional. *Chamberre in the Rockies* is not coached. Some ensembles are assigned, in order to maximize the number of fellow musicians you will have the opportunity to play with, as well as the range of ensembles (quartets, quintets, with/without piano, etc.) you will participate in. There will also be ample time for participants to schedule free sessions, with no restrictions on what or with whom they play.

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

EARLY MUSIC WEEK AT PINEWOODS CAMP (ARS)

Pinewoods Camp, Plymouth, MA

August 11-18

Director: Emily O'Brien

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

Instrumentalists may focus intensively on primary instrument, enjoying the opportunity to play or sing with others in mixed ensembles and find time to explore something completely new. Singers can delve into early music repertoire in small groups, sing in a chorus and/or collegium, and try an introductory instrumental class. Everyone is invited to enjoy English Country Dance, with instruction during the day for all levels. This elegant, low-impact, fun and welcoming style of participatory dance is the highlight of every evening. Dances are led by expert callers; music is played by a live band. All are warmly encouraged to try it.

The week also offers *Accademia*, an intensive program of High Renaissance ensembles for advanced voices, viol and wind players with strong sight-reading skills (16th century viols and recorders provided for student use).

Less experienced recorder players who want to focus on improving their technique and rhythmic skills can opt for Recorder Boot Camp classes.

Contact: Steve Howe, CDSS, 116 Pleasant St., Suite 345, Easthampton, MA 01027; 413-203-5467 X102; camp@cdss.org, www.cdss.org/em

BOREALIS SUZUKI WINDS INSTITUTE

Campus St. Jean, University of Alberta,
Edmonton, AB CANADA
August 17-20 (Unit 2)
Director/Trainer: Kathleen Schoen

Borealis Suzuki Winds Institute is the summer session of the Edmonton Suzuki Flute & Recorder Society program, with student ensembles and master classes.

Contact: Kathleen Schoen, 162 Bonnie Doon Shopping Centre, P.O. Box 68178, Edmonton, AB CANADA T6C 4N6; 780-887-1421; suzukifluteandrecorder@gmail.com, <http://suzuki-flute-recorder.ca/institute>

NEXT LEVEL RECORDER RETREAT

Shalom House Retreat Center,
Montpelier, VA
August 19-24
Directors: Frances Blaker, Letitia Berlin
Climb to the Next Level

Intensive technique, consort and repertoire classes for intermediate to advanced players who want to go to the next level in their playing.

Contact: Tish Berlin, 806 Washington Ave., Albany, CA 94706; 510-882-1169; tishberlin@sbcglobal.net, www.tibiaduo.com

KYUQUOT SOUND EARLY MUSIC WORKSHOP

Kyuquot, Vancouver Island, BC CANADA
August 31-September 4
Director: Nancy Gorbman

Faculty: Matthias Maute, Sophie Larivière, recorder; David Morris, viol

Music on the Sound: Music of the Renaissance & Baroque, Mixed Consorts and more!

Enjoy recorder and viol classes including Renaissance, Baroque, mixed consorts, and more! Explore nature with abundant wildlife and beach hikes. Attend delightful faculty concerts, receive expert and insightful instruction in a beautifully renovated historic waterfront schoolhouse at the Kyuquot Inn, Kyuquot, BC, on the west coast of Vancouver Island with waterfront accommodations. We offer a special boat excursion to a nearby island for a picnic and beach walk. Register early: enrollment limited to 30 participants. Intermediate and above recorder and viol players.

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

HIDDEN VALLEY INSTITUTE FOR THE ARTS EARLY MUSIC ROAD SCHOLAR (ARS)

Carmel Valley, CA
October 28-November 3 and/or November 4-10 (dulcians & shawms week 2)
Directors/Faculty: Letitia Berlin, Frances Blaker, other faculty TBA

Revel in the lyrical sounds of the recorder, viola da gamba and harpsichord as you share your musical gifts during a week-long intensive early music workshop. Enhance your skills in small classes taught by expert instructors with emphasis on improving technique and playing with ensembles. Enjoy a serene and inspiring place for playing music at Hidden Valley, nestled amongst oak and buckeye trees below majestic hillsides. Intermediate to advanced recorder and viola da gamba players. .

Contact: Letitia Berlin, P.O. Box 116, Carmel Valley, CA 93924; 831-659-3115; info@hiddenvalleymusic.org, www.roadscholar.org/find-an-adventure/6254/national-road-scholar-recorder-early-music-workshop

FALL TEXAS TOOT (ARS)

Lakeview Methodist Conference Center, Palestine, TX
November 16-18
Director: Daniel Johnson; faculty TBA

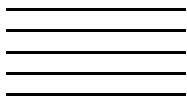
The Fall Toot is a weekend workshop in the beautiful East Texas piney woods. Technique and ensemble classes are offered for recorders, viols, lute and harp, as well as voice, krummhorns and percussion.

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

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

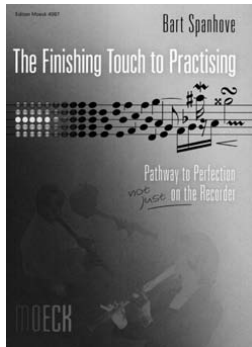


BOOK REVIEWS



*Just in time for workshops:
a book with practice tips*

Reviewed by Tom Bickley,
tbickley@gmail.com, <http://tigergarage.org>



THE FINISHING TOUCH TO PRACTISING: PATHWAY TO PERFECTION [NOT JUST] ON THE RECORDER, BY BART SPANHOVE. TRANSL. ANGELA MEYKE. Edition Moeck 4067, 2016. 71 pp. Softcover. Abt. \$37 from U.S. dealers (25€/€30 from www.moeck.com/en/publishing/books.html). ISBN 978-3-87549-067-1.

Bart Spanhove, founding member of the now-disbanding Flanders Recorder Quartet, is noted not only as virtuosic recorder performer, but also as a teacher in a wide variety of contexts. His publication *The Finishing Touch of Ensemble*

Playing: a Flanders Recorder Quartet guide for recorder players and teachers (Alamire, 2000) was received very well (see Scott Paterson's review in the *January 2001 AR*, pp. 18-19, plus David Lasocki's description in the *May 2002 AR*). This book on ensemble practice continues to be widely used for large and small recorder groups.

Spanhove has led workshops for recorder on every continent, and teaches at the LUCA School of Arts/Lemmeninstituut in Leuven, Belgium. He has published on the music of Belgian composer Frans Geysen (both as an article in the *September 2004 AR*, pp. 10-20, and in his book *De Blokfluitmuziek van Frans Geysen*, Mieroprint, 2010). As demonstrated via the text of both books as well as his solo performances (e.g., https://youtu.be/tJgKZsJ_sfo), he carries and conveys his rich knowledge with grace and good humor. There is no doubt that Spanhove will continue to be in high demand as a teacher of recorder, of the art of practicing, and of ensemble work.



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SATB (optional percussion) The quintessential march! LMP0128

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For teaching soprano recorder SP02417

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The ideal reader of

The Finishing

Touch to Practising

is a musician committed

to daily work....

The appearance of the book, *The Finishing Touch to Practising*, itself evokes interesting first impressions. Against a glossy gray background, vivid colors leap out, as the graphics move from abstract dot designs to standard music notation. The design element of striking color carries through the book, through frames for 45 maxims relevant to practicing (e.g., “Practise is the best teacher.”—Publilius Syrus), drawn from a very wide variety of sources. In themselves, this collection of “affirmations” is worthy of study.

The illustrations in chapter 1, “Fundamentals of Practising,” are richly colored drawings. The use of such colors and design leads to some confusion as to the target audience. My adult recorder students, who are training to teach children in classrooms, reacted positively to the playful aspects of the design. Several of my accomplished colleagues found the design off-putting in relation to the intensity of the music

notation and the vocabulary of the text. That vocabulary—in idiomatic English—clearly was written for an adult recorder player with a good degree of experience on the instrument.

The book contains prefatory material (including the essential “How to Use This Manual”), four chapters (The Fundamentals of Practising; Practical Exercises; Patterns of Notes in Baroque Music; The Daily Trainer—An Exercise Programme), and a full page bibliography. Within each chapter, sections are numbered decimally (2.1, 2.2, etc.); in chapter 2, mystifying references to note pattern numbers appear. Eventually I discovered that these numbers (“Note pattern 3.4.9B with an interval of a fourth (A)...”) refer to the “Patterns of Notes in Baroque Music,” 3.1-3.8.7, in the 20 pages of chapter 3. An explanatory note to that effect in chapter 2 would have been a kindness to the reader. The numbering is both appealing and at the same time slightly daunting (perhaps reminiscent of Ludwig Wittgenstein’s *Tractatus Logico-Philosophicus*).

The positive points of this book are quite strong, and all players (“not just on the recorder”) can find essential guidance in the first chapter. Spanhove presents ideas of relaxation, pleasure and patience persuasively. He supports those with discourse on repetition,

musicianship (*i.e.*, attending to dynamics, affect and articulation in exercises), tempo considerations, memorization, and “coping with problems.” He counsels the reader wisely to focus work on difficult passages, not ignoring them in favor of easier ones, and identifying sources of difficulty and strategizing solutions. His guidance is spot-on about using video cameras and mirrors, audio recorders, tuning devices and metronomes.

One of the greatest challenges in giving advice on how to practice is that each musician encounters a unique complex of challenges. While many are common, one set of advice does not fit every player. Spanhove frankly acknowledges this—and attempts, via the chapters on practical exercises and note patterns, to provide a toolkit. Using the material in those chapters, one develops a weekly rhythm of daily activities to hone technique.

Chapter 4 contains directions for that synthesis. The musical illustrations in this chapter illustrate clearly how to develop practice using a basic form (from chapter 2) combined with the note patterns (from chapter 3). In the course of a week while following Spanhove’s guidance, a player develops both practice and performance technique incorporating patience (via repetition) and agility (via variety).

The ideal reader of *The Finishing Touch to Practising* is a musician committed to daily work, one who loves the sound of our instrument, and one captivated by the goal of developing technique for satisfaction in making music.

The preface and chapter 1 fit almost anyone, from beginner through professional. Chapters 2 through 4 may not appeal to some readers. I recommend reading the book through chapter 1, then gradually allowing curiosity to emerge about tailoring the exercises to your own needs. As that curiosity blossoms into action, the book will increase in its value to the recorder player.

Early Music Month is a national, grassroots campaign sponsored by Early Music America designed to raise awareness of early music throughout the North American music community every March.

Early Music Month seeks to connect enthusiasts, performers, presenters, scholars, builders, students, venues, and more to bring early music to its widest audience ever.

EMA
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**Celebrate Early Music Month
March 2018**

Become a partner at:
earlymusicamerica.org



COMPACT DISC REVIEWS

Reviewed by Tom Bickley, tbickley@gmail.com, <http://tigergarage.org>



COURTIERS & COSTERMONGERS. SEVEN TIMES SALT (MICHAEL BARRETT, SOLO VOCALS, RECORDER; KAREN BURCIAGA, VIOLIN, TREBLE VIOL, RENAISSANCE GUITAR, VOICE; NATHANIEL COX, BANDORA, VOICE; DAN MEYERS, RENAISSANCE FLUTE, RECORDERS, BAGPIPES, PERCUSSION, VOICE; MARK RIMPLE, CITTERN, VOICE;

JOSH SCHREIBER SHALEM, BASS VIOL, VOICE; MATTHEW WRIGHT, LUTE, VOICE). 2017, 1 CD, 65:00. Available from www.seventimesalt.com/seven-times-salt-recordings, \$20+S&H for CD; \$12 for mp3 downloads from <https://store.cdbaby.com/cd/seventimesalt>. Samples available at www.seventimesalt.com/listen.

In the field of religious studies, there's a common saying that in many African-American churches, Saturday night and Sunday morning are closer together than in traditional European-rooted worship traditions. We hear this for instance in the presence of blues scales and stylings in gospel music.

I think there's a similar phenomenon in early music, embraced in *Courtiers & Costermongers*, by Boston (MA)-based Seven Times Salt, a quartet here expanded to a septet. The 17th-century English consort music that is their focus is a repertory that bridges vernacular and art music elements.

The ensemble is a "broken consort," referring to the mixed instrumentation of winds and strings. I recommend their explanation (www.seventimesalt.com/the-english-consort) of this repertory and instrumentation.

Just as in other successful hybrid repertories, there's a very appealing energy in this music, and I suspect that this recording will land on many ears as "folk" music more than "classical" music.

The 20 tracks on this disc reveal the group's fluency with this repertory (as did the report in the [Fall 2017 AR](#) on their standing-room-only concert during the 2017 Boston Early Music Festival). They have made good interpretive choices, which bring a needed variety to the instrumentation, ornamentation and affect of the pieces recorded here. In the very useful introductory notes in the CD booklet, Dan Meyers describes challenges of finding both instruments and players. He expresses the close relationship among researchers, performers and instrument builders.

The recorder playing (kudos to Meyers and Michael Barrett) is notable for how well it fits the texture. *Joyne Hands* (track 15), *Grimstock* (19) and *The Kings Delight* (20) prominently feature recorder. The majority of the heavy lifting in terms of division-style ornamentation is carried delightfully by the string players.

Part of the pleasure in the performances is that each member of the ensemble sings as well as plays. This is a sort of holistic musicianship that we all would do well to practice.

Seven Times Salt carries the vocal lines with strength. Their sound is a more refined version of the recordings by the English group, The City Waites (for example, "The Traders Medley" at <https://youtu.be/vLMPCsmBcsQ>).

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***Just as in other successful
hybrid repertories,
there's a very appealing
energy in this music.***

In the CD booklet you'll find texts for the six works in which they sing. The choices of these particular pieces show the panoply of concerns of the day, including what we can understand as class struggle, ribaldry, national identity/battle stories, market cries (the *a cappella* version of *Broomes For Old Shooes* is a highlight), and praise of good beer. The tunes for both instrumentals and vocal pieces are generally well known from numerous collections of dance tunes.

The notes and lyrics as well as the very good recording quality lead me to strongly recommend the CD version of *Courtiers & Costermongers*. This disc is a fine addition to the

recordings of English consort music, and well worth a close listen.



**INNER-
STELLAR.
DON JUAN
AND THE
SONIC
RANGERS
(DON "JUAN")**

FORTNER, TRUMPET, FLUGELHORN, RECORDERS; DAVID LIEDER, KEYBOARDS/SAMPLES; RICK DE YAMPERT, SITAR; NICK ROSEN & WILLIAM "YAZID" JOHNSON, KEYBOARDS; NERY YUANO, GUITAR; NEIL HENGAR, JIMBE). 2016, 1 CD, 36:00. Available from <https://store.cdbaby.com/cd/donjuanandthesonicranger>, \$9.99 for CD or mp3 download; also available for download from www.iTunes.com and www.smile.Amazon.com.

Innerstellar is a disc of contemporary jazz in which Don "Juan" Fortner plays recorder on three of the 10 tracks, and trumpet and flugelhorn on the others. The Sonic Rangers group uses guitar, piano and keyboard synths, bass and percussion.

Even for those not accustomed to listening to jazz, the sound will be familiar from television and film soundtracks. The group is polished,

Fortner's recorder sound

is solid, even using these

humble plastic instruments.

with very well-crafted use of orchestral/choral samples and sound processing (such as a nuanced use of reverb). I'm reviewing this CD for an *AR* column because it shows how recorder can be used well in a distinctly less familiar context.

Fortner's recorder sound is solid, even using these humble plastic instruments, as is the recording of his playing. David Lieder, sample/synth player and producer, arranged these jazz charts, and knows what he's doing with regard to recorder writing.

For more information on jazz recorder performers, see the interviews by Frances Feldon in *American Recorder* ([Fall 2016](#), [November 2009](#), [September 2007](#), [March 2006](#), [September 2005](#) and [January 2005](#)).

While this genre and its heavily-produced sound won't appeal to everyone, it may fit the tastes of some listeners perfectly and perhaps inspire further creative use of recorders in jazz.

For this release, the mp3 downloads are the option I recommend.

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DVD REVIEW: THE LEGACY OF A GENERATION

Reviewed by Tom Bickley, tbickley@gmail.com, <http://tigergarage.org>

MASTER MAKERS: CRAFTING RECORDERS AFTER ORIGINALS.

MusicFrame Films (www.musicframefilms.nl), 2017, 1 DVD, 103 minutes; English/German (with subtitles). PAL and NTSC formats available; abt. \$18.30+S&H. Order via e-mail: info@musicframefilms.nl.

Daniël Brügger, of the Amsterdam Loeki Stardust Quartet's past fame, has produced this film of interviews with or about five master recorder makers. He is releasing it as part of a music-focused series from his company, MusicFrame.

The makers featured on this disc are **Friedrich von Huene** (1929-2016), **Martin Skowroneck** (1926-2014), **Hermann Moeck** (1922-2010), **Bob Marvin** and **Frederick Morgan** (1940-99). In each of the five segments, Brügger's interviews focus on one maker's life and work. The personality of each one shines.

The segments were recorded in each maker's workshop/office and, in some cases, home. As a result, we get not only the words of each of these significant figures, but also a sense of coworkers, families and daily lives.

The timeline of the "Recorder Renaissance" in the 20th century was relatively short, and these remarkable makers not only knew one another—but, in many cases, studied together, and shared research. The connections come through, thanks to well-crafted questions.



The video production is excellent, with good sound and engaging images. It is a great treat to watch recorder making as a process, the energy and curiosity each maker demonstrates, and each man's strength of personality.

In some ways, the star of the documentary is Friedrich von Huene (shown in a screen shot at left), who had such influence through his strong working relationships and mentoring

In some ways, the star of the documentary is Friedrich von Huene.

of so many other instrument makers. Brügger allowed the ARS to post the 21-minute segment interviewing von Huene on its YouTube channel over a year ago: www.youtube.com/user/americanrecordermag.

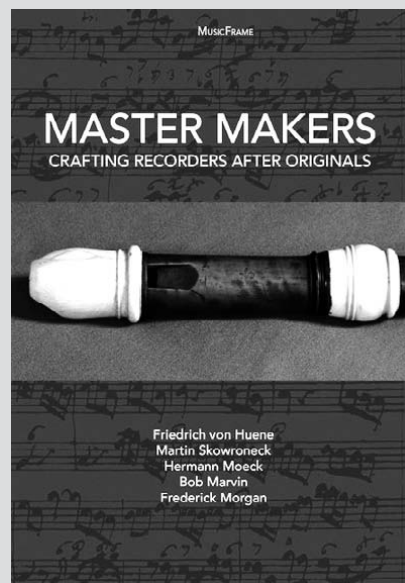
For almost any recorder player—certainly any recorder maker, plus organologists (researchers in instrument building)—and a wider audience, all of these DVD chapters are well worth watching. Viewing these segments evoked my awareness of the gratitude we all owe these makers, and a sadness at that generation's passing.

Particularly poignant is the segment on Fred Morgan. Because Brügger did not get to interview him in person, the filmmaker creates this portrait of Morgan via interviews with people close to him, video shot in his workshop, still photos, and documentation of instruments and the plans for them.

This *Master Makers* DVD is an excellent chronicle of the rather magical art and craft of recorder making, and the community that has fostered these endeavors. A strength of this documentary is that it touches on both the larger production work employed by the Moeck company, and situations focused on solitary work and small ateliers.

The need is here and now for documentaries on the next generation of makers, such as the Australian Joanne Saunders, American Tom Prescott, Dutch Adriana Breukink, and others.

I recommend this DVD very highly for library collections as well as for individuals.



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Not Postage Stamps— but Recorder Poster Stamps

Collected by Ewald Henseler

Is it a postage stamp? Oh, no, no! It's a *poster* stamp (known as “Reklamemarke” in German)—but it looks a lot like a postage stamp.

In other words, it is an advertising label or a seal, sometimes a little (or a lot) larger than a normal postage stamp—but not issued for postal purposes.

Widely used and extremely popular before World War I in Europe, especially in Germany, these poster stamps almost disappeared after World War II. Nowadays these tiny posters are forgotten items, except by collectors of so-called “Cinderella stamps.”

Reflecting their popularity, poster stamps were created in many shapes and designs: as charity stamps (Christmas and Easter seals, Red Cross and tuberculosis seals) in order to raise money, or to promote and advertise all kinds of causes, products and events; or even for political campaigns (supporting candidates and issues). The list of poster stamp topics is almost unending!

Looking at the graphics used, a poster stamp covers all artistic styles, often designed by well-known artists of the time. However, in many cases, the illustrations—like commercials today—have nothing to do with their real products. For example, a young boy with his “Pipe of Peace” effectively advertises Tobler’s milk chocolate, or kitchen utensils, or high fashion.

On these pages you will find some rare and eye-catching poster stamps showing the recorder or recorder-like instruments. I hope you enjoy them as much as I do. Welcome to the world of poster stamps!

These poster stamps will join my postage stamps, donated to the ARS two years ago (after appearing in the [Spring 2016 AR](#)) and now available in the Recorder Music Center at Regis University in Denver, CO—where others may also see all of these small works of art.

Ewald Henseler (Ph.D., Bonn University) retired in 2014 from his post as professor of musicology and recorder at Elisabeth University of Music in Hiroshima, Japan. His publications include articles on Catholic music in Japan and on recorder music, several of which have appeared in AR. He has edited a number of recorder works by Japanese composers for Mieroprint in Germany, where he was born. His recorder playing can be heard on Albany Records. He recently stepped down from four years lecturing at the prestigious Sophia University in Tokyo, where he lives.

This is a much expanded version of an article that appeared in volume 21 (2016) of Kikan-Rikôdô, the recorder periodical of Japan.



(above) Greece
(no further information)

(below)
The Netherlands:
Kraepelien & Holm Cocoa,
Cat Lessons by
Jan Havickszoon Steen
(c.1626-79)

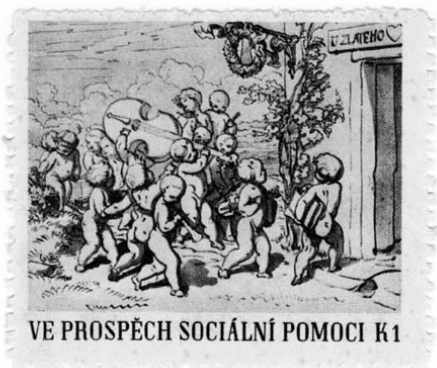


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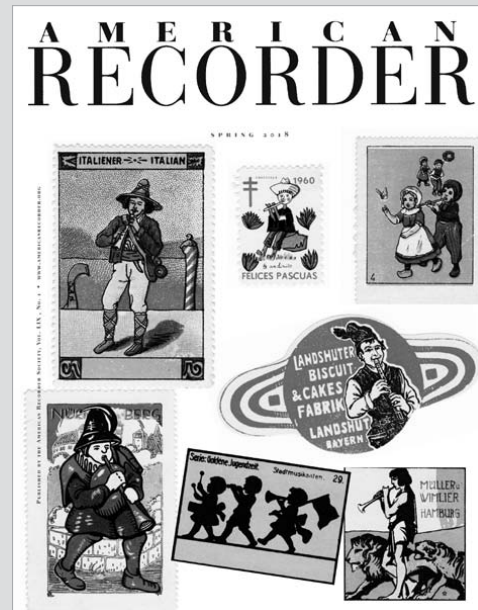
(top to bottom)
 Czechoslovakia (Prague): Fashion House,
 Josef Háka (by Jean-Antoine Watteau,
 The Dance, 1716-18)

Germany (Erfurt): Fashion House,
 Gustav Griesbach
 (also The Dance by Watteau)

Czechoslovakia: Child Welfare
 (no further information)

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<http://www.recordershop.com>

Poster stamps on this issue's cover



(clockwise from top left)

Italy

Venezuela, Easter charity seal, 1960

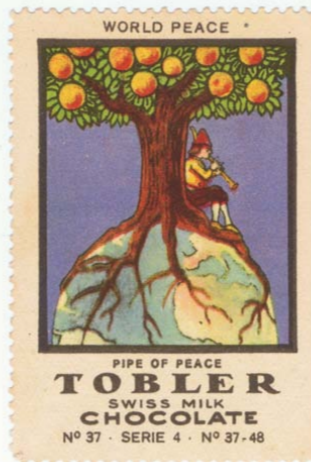
Unknown (see also page 37)

*Germany (Landshut):
 Biscuit and Cake Factory*

*Germany (Hamburg):
 Müller-Wimlier Furs*

Germany: "Town Musicians"

Germany (Nürnberg)



*(this page at left) four from Switzerland (Bern):
Tobler's Chocolate*

*(above) Germany (Stuttgart):
"Our Young Germany" by
Fritz Gottfried Kirchbach,
1888-1942*

*Recorder-like instruments
on facing page (clockwise
from upper left)*

*Germany (Bremen):
Karl Fr. Töllner's Good Jelly*

*Germany (Bayreuth):
Eberle Music House*

*Switzerland:
Cailler's Chocolate
Two more chocolate poster
stamps from Switzerland,
showing "Little Musicians"
playing "The High Note"
and "The Last Note"*

*France: Breath is life,
tuberculosis stamp, 1978-79
France (Paris): La Jeunesse
au plein air, outdoor
activities for youth, 1959*

*Three Pied Piper poster
stamps from Germany
(with a fourth on this issue's
table of contents page)*



Portable Folding Recorder Stands

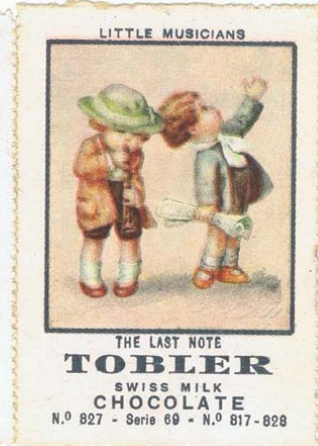


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Recorder-like Instruments



*More Recorder-like
Instruments
(clockwise starting at right)*

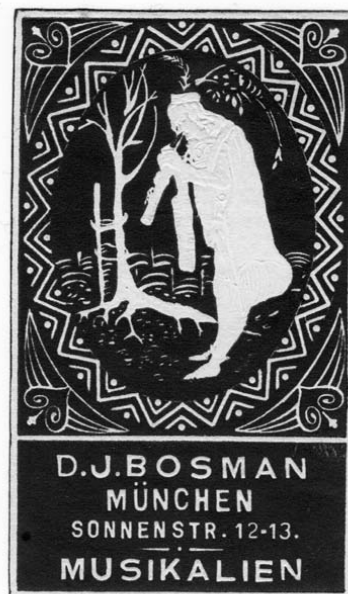
Germany: Alpursa Chocolate

*Germany (Munich):
D. J. Bosman Music Supplies*

*France: Breath is life,
tuberculosis stamp, 1979-80*

*Denmark (Copenhagen):
Scandinavian Music
Publishers*

*Three from Germany:
Knorr's Oatmeal
Günther Rühle Prize
Langenscheidt Foreign
Language Study (at center)*



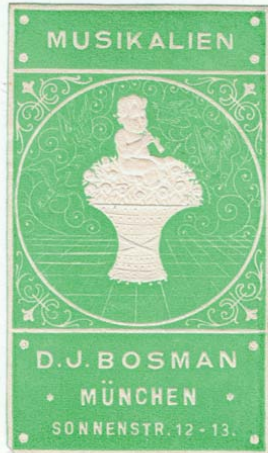


Two seals at left from
Germany (Leipzig):
Marla Squarra Florist
and unknown

(below left)
Austria (Vienna):
Bernauer Stationers
Germany (Fürth):
Scheuer's Coffee-substitute
The Netherlands
(s' Gravehage/The Hague):
Rademaker Hopjes
Candymaker

(below)
Germany (Munich):
Kron Toilet-soaps and
Scheuer's Coffee-substitute





(left column, top down)
Two from Germany (Munich):
D. J. Bosman Music Supplies and
Idyll, "Meggendorfer-Blätter," by
Benno v. Trost-Regnard, 1883-??

(center at left)
Germany (Hanover):
Bahlsen's Cookie Factory, by
Aenne/Änne Koken, 1885-1919

(bottom right, set of four)
Germany (Munich): "Youth
Hiking" by Rudolf Riemerschmid,
1873-1953



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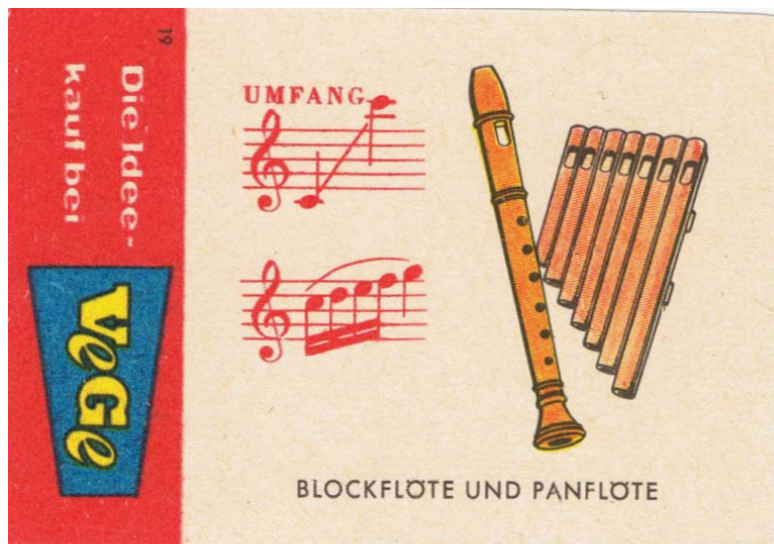


Charity Seals

(top row,
l to r)
United
States,
1961, 1950



(bottom row,
l to r)
Germany,
1955
The
Netherlands,
1971



(above)
Germany (Leipzig): Exhibition for
the Book Industry and Graphic Arts,
by Adelheid Schimz, 1889-??

Germany (Pirna): "Town Musicians,"
Household and Kitchen Utensils

Germany: "Goose Lizzy" (Lizzy/Liesel),
Kobold First Class Waffle Brand

(above right and at right)
Germany (in red)/The Netherlands (in blue):
Vege matchbook labels?



MUSIC REVIEWS

LE COUCOU, BY LOUIS-CLAUDE DAQUIN, ARR. SYLVIA CORINNA ROSIN. Edition Moeck 841/842 (www.moeck.com), 2016. SAB. Sc 4 pp, 3 pts 2 pp ea. Abt. \$6.50.

The French composer Louis-Claude Daquin (1694-1772) was an organist and harpsichord player who held various prestigious organ posts in Paris, including at the famed Chapelle Royale.

As the name implies, this piece is based on the familiar “cuckoo” motive. The soprano line is characterized by rapid 16th-note passages and serves as a descant above a continuous dialog between the alto and bass. The cuckoo

motive is embedded within the busy soprano line, so that the performer must take care to emphasize the notes of the theme to bring it out within the context of the 16th-note passages, while playing the less important notes more subtly.

The cuckoo motive is also frequently passed between the alto and bass. The bass line is both interesting and demanding, with lots of virtuosic 16th-note passages of its own. There are several sections with rapid key changes, at one point passing briefly through F# major.

Throughout, the alto and bass become deeply intertwined in a duet on the cuckoo motive. So that the players can more easily see the interaction between the two lines, the editor has conveniently provided three parts, two of which include both the alto and bass lines.

This piece is both amusing and challenging to play, and would be best suited to an advanced ensemble.

**Several of the pieces
have melodies that
feel like they come
from the 1930s-40s.**

TANZGARTEN (DANCE GARDEN), BY RANIER LISCHKA. Girolamo G12.042 (www.girolamo.de/mainE.html), 2015. AAT. Sc 18 pp. Abt. \$19.

Ranier Lischka (born 1942) is a composer based in Dresden, Germany. From 1970-2007 he taught composition, music theory and solfège at the

*Early, folk and traditional
tunes and dances*

music academy there. He has composed in many forms, including orchestral, choral and chamber music. This collection consists of 11 dances of varying length and character.

Komm Mit (Come with) is jazzy, with a lot of short-long rhythms making for an overall swingy character.

In Salsa-Laune (In Salsa Mood) features a lively melody in the top line while the two lower lines carry the rhythm, often with offbeat accents. To play this piece at the tempo suggested in the edition would take most ensembles a fair bit of practice!

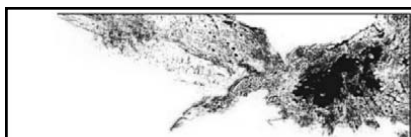
Romantische Traüme (Romantic Dreams) is a brief and schmaltzy piece that flows smoothly in 6/8. The overall feel is that of a piece from a movie in the 1930s or '40s.

Another brief piece, *Herzschmerz* (Heartache) begins with a plaintive melody in the tenor line, followed by a response in the first alto. The piece employs a dialog between the first alto and tenor, each of which plays very soloistic melodies. The middle line doesn't have as much to do, but it provides needed harmonic support.

Vals (Waltz) sounds very folksy; the overall feeling is that of listening to (or playing) a calliope. You can almost imagine that you are at a carnival while playing this piece.

Dwib! has the feeling of a gigue with a modern twist. Players will confront many challenging rhythms and broad leaps in this very happy sounding piece.

Aufpassen (Pay Attention) alternates between 5/8 and 3/8 meters and has several fermatas for the whole ensemble—the performers need to



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pay close attention to one another as well as to the ever-changing rhythms. The name “pay attention” is very apt!

A slow-moving melody in D minor begins and ends *Abseits* (Off to the side). A faster middle section in D major provides a lively contrast.

Geschwätz (Gossip) is a very accessible piece consisting of primarily 16th notes in all three parts. The overall effect is pleasant and very chattery.

Another fun and swingy piece, *Wer kann Rheinländer tanzen?* (Who can dance the Rheinländer?) has interesting rhythms. Much of the time, the three parts play in rhythmic unison, requiring careful attention.

In *Milonga*, an Argentine tango, a very subtle melody runs through the top line, while the two lower lines play both a melody and a rhythm that run counter to the top line. This sets up a feeling of tension, but within the context of an enjoyable dance.

Although the pieces in this collection are all supposed to be dances, there is a considerable range of moods and expression among the 11 works. Several of the pieces have melodies that feel like they come from the 1930s-40s, though the harmonies and rhythms are more modern.

This collection is best suited to advanced ensembles that can manage both tricky rhythms and the rapid speeds suggested by the composer.

Irene Rosenthal holds a B.A. in music from Arizona State University and did graduate work in musicology at the University of Chicago. Even though she has sung and also played piano, harpsichord and guitar, the recorder is her instrument of choice. She has taken lessons, workshops and master classes with many well-known performers. She lives in Phoenix, where she plays with the Canis Firmus Trio and performs as a guest with a variety of local ensembles.

FLOW MY TEARS LACHRIMAE, BY JOHN DOWLAND, ARR. MARTIN NITZ. Moeck Zeitschrift für Spielmusik 839/840. 2013. TBgB (or SAT) recorders. Sc 7 pp, 3 pts 1-2 pp ea. Abt. \$6.75.

Martin Nitz has done something clever with this music by John Dowland: he arranges the three sections of the famous *Lachrimae* song by reducing the lute part to be played by the two accompanying voices, in the first time through each section. Then he adapts and interpolates Johann Schop's 17th-century violin divisions as ornamented “repeats” of the sections.

For the top part, there is quite a lot of fun—but the lower parts are definitely “accompaniment.” And, if played in Nitz's preferred instrumentation (TBgB) they will take a lot of air. The great bass part, in particular, may need doubling.

Our group had to play it SAT, and we enjoyed it as a new way to hear the piece.

ARIA SOPRA LA BERGAMASCA, BY MARCO UCCELLINI, ED. SYLVIA CORINNA ROSIN. Moeck Zeitschrift für Spielmusik 837/838. 2014. AAB. Sc 7 pp, 3 pts 1-2 pp ea. Abt. \$6.75.

This arrangement of Uccellini's utterly charming 1642 variations on the Bergamasque theme, originally for violins and continuo, has been transposed from D to F for recorders. Within reach of intermediate players who will apply themselves to matching tone and rhythm of the parts exactly, it is a piece in which listeners as well as players can rejoice.

Our group thought that the bass line (a ground of eight even notes in a four-note pattern anchored on F—starting with two notes on F, then B^b and C above, returning to two notes on F, then B^b and C below) might be more gratifyingly played on a small organ; if performed from the score, the keyboard player could fill in the chords and add improvisations, thus restoring the original trio-sonata texture. A viol might also substitute for or reinforce the bass recorder.

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

THE WILD WHITE ROSE, BY ALYSON LEWIN. Hawthorns Music RB36 (print-on-demand: e-mail hawthorn@hawthornsmusic.co.uk; or via music stores), 2014. SATTB. Sc 11 pp, pts 2 pp ea. Abt. \$10.

Originally from Belfast, Ireland, Alyson Lewin read music at Bristol University, taught music in Staffordshire schools, and now works as a freelance instrumental teacher in the UK. In addition to teaching, performing, conducting and singing, Lewin has published numerous compositions and arrangements for recorder ensemble—many written for school festivals—with Hawthorns Music, which she founded in 1992 with Greg Lewin. (U.S. distribution is either by contacting Hawthorns directly, or through your local music store or ARS Business Member.)

Here she has set another of the traditional Welsh tunes with which she works so beautifully. Lewin arranged these melodies for five recorders in memory of Dorathy “Dody” Magaziner, who died in 2014. It was commissioned by the Wisconsin summer workshop The Clearing, to honor the long-time Philadelphia (PA) Recorder Society member, and can be heard at <https://philadelphiarecordersociety.org/archive.php> (scroll down for the links to recordings).

The melody moves along in halves and quarters, while short strings of eighth notes animate the flow. The harmonies are restful and the rhythms are not surprising, except for occasional pairs of 16ths among the eighths. The overall effect is lovely and peaceful; my ensemble called it beautiful.

Careful work on the phrasing and dynamics could make it exquisite. Lewin suggests adding wordless voices to the middle third of the piece—many will enjoy doing this, especially when performing with more than one on a part.

The technique is fairly easy. Sopranos go up to A a few times, and the alto part uses the corresponding high D. Lewin has given breath marks wherever any doubt about phrasing could occur. The melody falls mostly to the sopranos and altos, with some in the bass and less in the tenors—but the eighth notes give interest to all the parts.

About four minutes long, the work has no page turns.

EASY FOLK RECORDER, ED. VICKI SWAN AND JONNY DYER. Schott World Music HL49045147/ED13865 (www.midwestsheetmusic.com), 2016. S, with CD of demo tracks and with downloadable piano accompaniment PDFs and sound files. 32 pp. \$23.

Vicki Swan studied double bass at the Royal College of Music in the UK. She then became a folk musician, gathering the tunes for this book. Jonny Dyer, creator of the piano accompaniments, was classically trained as a pianist and now specializes in traditional music from the British Isles and Scandinavia. The acclaimed folk musicians can be heard performing on www.YouTube.com.

The book contains 52 tunes, only four of which were familiar to me. They are from the British Isles to the U.S., Eastern Europe to Asia and beyond. Everything imaginable has been done to maximize usefulness: each tune is played through on a CD, which is included. Chord symbols are also included for each tune. Play-along sound files of accompaniments—at both regular tempo and slowed—for all the tunes are downloadable, as are PDFs of piano accompaniments. A player could get a great deal of enjoyment out of this book and its associated materials.

The tunes are more intermediate than “easy” to read and play, especially at the cheerful tempos taken on the CD—but having recordings of them means that players don’t have to be able to read the rhythms, and can know what pitches are supposed to be produced.

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

THE JEWISH RECORDER PLAYER’S TUNE BOOK FOR SOPRANO, COMP./ARR. DEBORAH GREENBLATT. Greenblatt & Seay (www.greenblattandseay.com), 2017. S/T. 24 pp. \$10.

Deborah Greenblatt has been teaching, performing, composing, recording and writing professionally since 1971. After receiving her degree in violin performance from Boston University, she was the first woman to win the Nebraska State Fiddling Championship as well as the Mid-America Fiddle Championship. She was inducted into the Mid-America Old-Time Fiddler’s Hall of Fame and is a past president of the Nebraska American String Teachers Association. She and her musician husband David Seay operate the Old Avoca (NE) Schoolhouse, where she sings

For folk music enthusiasts, this is a collection that can be recommended.

and plays a wide variety of music from various cultures on instruments including recorders, and bowed and plucked strings, and where she offers schools and camps for the same.

This edition of Jewish tunes for C instruments contains 18 short songs. The pieces vary from brisk dance tunes to melancholy and lyrical melodies. All can be played as solos with or without accompaniment. Chord symbols are included. Some are rounds for two or more instruments.

Descriptions are found at the end of the book—some are quite picturesque, including such titles as “My Old Sieve,” “Oats and Rye,” and “A Girl Sitting on the Oven.” The intended theme of each is explained. For example, “Zum Gali Gali” is a work song and is to be played at a moderate tempo. “I Had a Little Overcoat” tells the tale of an overcoat that is progressively cut down until it becomes nothing and “even nothing is transformed into a song.”

The entire collection is suited to an early intermediate player. The key signatures and rhythms are uncomplicated. There are several with three or more sharps or flats, but the majority are set in easy keys. The ranges are comfortable and mostly in the first octave of the soprano or tenor.

The tunes are pleasant. Some are quite beautiful, and others are catchy and fun to play. They work well as solos, but an accordion accompaniment would be a nice addition.

Though the edition is presented with a plain paper cover that also serves as the table of contents, the spiral binding and the easy-to-read print more than make up for it.

For folk music enthusiasts, this is a collection that can be recommended.

SCANDINAVIAN TUNES FOR TWO SOPRANO RECORDERS, COMP./ARR. DEBORAH GREENBLATT. Greenblatt & Seay (www.greenblattandseay.com), 2017. SS. Sc 66 pp. \$15.

Deborah Greenblatt is an award-winning fiddler who also plays recorder and numerous other instruments. The last page of this edition lists a substantial number and variety of additional arrangements she has done for recorders.

This collection of Scandinavian tunes for soprano duet contains 40 songs, 10 each from Denmark, Finland, Norway and Sweden. They are presented in score format in a spiral-bound paperback—I especially like that it always lies flat. Though the cover is not exciting, it does have the positive feature of listing all of the pieces in the volume, so potential online buyers can see exactly what is included.

The songs are short and uncomplicated. Many are dance tunes. The top line carries the melody and the lower part the harmony. They are set in keys of no more than two sharps or flats. Rhythms are straightforward and mostly

homophonic. Looking the book over and playing through one part at a time, I feared that the rhythmic similarity would be a negative—but when I played through the selections with another experienced player, the songs turned out to be quite delightful. The melodies are lovely; when played to tempo, they are extremely engaging.

The playing level is experienced beginner/intermediate. The most difficult elements would be the inclusion of some high notes, 16th-note passages, and dotted eighth-16th note figures. But as both parts generally play the same rhythms, a student or less experienced player would have support during the more challenging segments.

These duets are ideally suited to teaching. They would also make a great addition to a concert repertoire, and they are especially well suited to more elaborate orchestration to add variety and to make for more playing fun.

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 a 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.

NINE PIECES FROM "MIKROKOSMOS," BY BÉLA BARTÓK, TRANSCR. M-C DIETERICH. Edition Walhall EW993 (www.edition-walhall.de/en), 2016. SATB. Sc 33 pp, 4 pts 7 pp ea. Abt. \$28.50.

Written by the Hungarian composer Béla Bartók, *Mikrokosmos* is a set of 153 etudes in six graded volumes, for the novice to the highly advanced piano student. There is no comparable opus that so well introduces the diversity of the harmonic, melodic and metrical idioms of the 20th century to the student pianist.

Bartók himself noted that these pieces might be transcribed effectively



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for other instruments. While Bartók did arrange some of the *Mikrokosmos* for two pianos, he did not, contrary to the present edition's assertion, set any

of them for orchestra. Rather, shortly before his death and with his approval, Bartók's compatriot, Tibor Serly, arranged selections for orchestra and for string quartet.

More recently, in this edition, Martin-Christoph Dieterich (b.1961, Stuttgart) undertook to set 25 pieces from volumes 3–6 for recorder quartet—nine of those are presented here. After “road testing,” a number were rejected. Those selected have in some instances been transposed and fitted with articulations suitable for recorders. They are presented from easiest to most difficult in the same order in which they appear in the original.

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Individual durations are 60-90 seconds, although two are marked *ad infinitum*. Because of their rhythmical and metrical intricacies (e.g., five- and seven-beat bars), they provide challenging material for ensemble building. Complexities are best comprehended by reading from score. In instances where the full score exceeds adjacent pages, an appendix furnishes reductions that require no page turns.

All nine indicate rapid tempi that may be achieved through slow practice with a metronome. Frequent passages in unison and octaves will require careful attention to tuning.

Lively, continuous chromatic writing in *Perpetuum mobile* (#135) is somewhat daunting, but overall the pieces fit comfortably under the fingers. Although occasional beaming across bars and rests is a bit confounding at first, players will adapt.

Octave transpositions are capricious in places. At points in *Dance in Bulgarian Rhythm No. 3* (#150), mid-stream octave shifts between alto and soprano within a passage are effected to avoid crossing of the alto and tenor; for some reason, in the same circumstances in the final 10 bars, these shifts are not employed.

The pieces were not chosen to form a suite and thus are not especially well-suited to concert presentation, unless perhaps with other Bartók SATB arrangements, such as the *Romanian Folkdances* (arr. Stæps) or the *Romanian Christmas Songs* (arr. Sokoll). In addition to these, one might consider arrangements of Bartók's *Peasant Songs* and *Forty-Four Violin Duets*.

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

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QUINTET IN G MINOR, OP. 56, NO. 2, BY FRANZ DANZI, ARR. JOANNA BROWN. P511, 2013. SATTB. Sc 33 pp, pts 6-7 pp ea. Abt. \$18.

Franz Danzi (1763-1826) was a prolific German composer, a contemporary of Beethoven and admirer of Mozart. He lived in the time of transition from the late Classical to early Romantic eras, composing orchestral, vocal, chamber, stage and church music. He is best known today for his wind quintets.

Joanna Brown has arranged a number of works for recorders, published by both Orpheus Music and Peacock Press, some for much larger groups than this particular one. Her biographical information is hard to find.

This quintet was originally published in 1821 for flute, oboe, clarinet, horn and bassoon. (The nine quintets of Danzi plus 24 quintets by Czech composer Anton Reicha—begun in 1811 while he was a professor at the Paris Conservatoire—established the instruments in the woodwind quintet configuration. The genre endures, and pieces by those composers are still standards of the repertoire.)

The arranger has retained the original key of G minor. This quintet has four movements, described below. There are a number of wind ensemble performances available at www.youtube.com, if you want to hear the quintet version.

The Allegretto is a light, fast-moving segment in the key of B^b. It provides a challenge for all parts, with 16th-note runs and chromatic passages. The soprano and the alto carry the melody, with the lower three parts supporting and occasionally taking over the melody for a few measures.

The Andante shifts to E^b, with a 6/8 meter creating a slow gentle dancelike feel. It is set in the lower end of the range for all parts—creating a challenge with low notes that are by nature soft, yet need to project enough to fit into the texture of the rest of the parts.

The Menuetto allegretto movement features the top two parts, with the tenors and bass providing a supporting role, sometimes with a polka effect. The first section gives the melody to the soprano, while the alto moves to the front in the second section. The trio section of this menuetto provides a contrast, with the soprano playing alone over long sustained notes in the other four parts. The expected *da capo* repeats the first and second sections.

The final Allegretto is a fun and spirited movement showcasing the soprano line. Each part has its share of 16th-note arpeggios and scales, intermixed with eighth notes that drive the tempo forward.

This piece would be appropriate for an upper intermediate or advanced level ensemble. This is not a piece to just

pick up and sight-read; it would reward those players who take time to individually practice parts in advance.

Every part is interesting, with its particular character and role in the entire composition. Sometimes the parts dovetail, as a melodic line runs above or below the range of one and is picked up by another of the parts. There are dynamics throughout, which present a challenge for recorders, such as loudly accented notes in some spots.

The music is printed on high-quality heavy paper stock in a large, easy-to-read size. There are a number of impossible page turns, each of which requires making a photocopy of the next page to avoid the problem.

With very few arrangements of Romantic music available for recorder quintet, our ensemble is delighted to have this challenging and rewarding arrangement, and recommends it to others.

THE ENTERTAINER, BY SCOTT JOPLIN, ARR. SUE HANDSCOMBE. P484, n.d. SATB. Sc/pts. Abt. \$5.

This arrangement of the Scott Joplin tune popularized by the U.S. movie, *The Sting*, is done very simply and would be most appropriate for a lower intermediate ensemble. That level of group could be able to enjoy this very familiar music, while being challenged with occasional accidentals. Only one part goes beyond that skill level, when the alto line goes up to a high E.

The melody is in the soprano, with the alto occasionally taking some notes and playing along with the soprano. Those two parts are the only ones with any syncopation; the tenor and bass lines are almost entirely quarters and half notes. The arrangement repeats four different sections; groups with a higher skill level would find this boring and disappointing, since there is not further development in the complexity, especially for the lower lines. This tune exists in other arrangements that are more satisfying to play.

The music is clearly printed on a heavy paper in an easy-to-read size, and the score is laid out well.

MAIRI'S WEDDING, ARR. RONALD WILSON. P508, n.d. S^oSATB. Sc 7 pp, 5 pts 2 pp ea. Abt. \$8.

Ronald Wilson (born 1932) comes from a musical family in England and started playing oboe at age 11. He retired from his academic career in zoology at Bristol University in 1990 to focus on music—composing, playing recorder and oboe, conducting a small choir, and singing in the Shrewsbury Choral Society.

The original title in Gaelic of this Scottish song was *Mairi Bhan*. It was written by John Roderick Bannerman for Mary C. NacNiven, who won the Gold Medal at the 1934 Mòd, a Scottish Gaelic singing festival. The original Gaelic words are very different from the better known English version.

This arrangement is lots of fun. It is a series of variations on the tune, with each part getting a chance to play a variation more than once, sometimes alone and other times with other parts. There are lots of rhythmic challenges, and the soprano does go up a scale to a high C one time.

The inclusion of the soprano may cause you to hesitate, but the arranger uses it mostly in the lower part of its range. It adds sparkle and brilliance to the ensemble sound.

The arrangers suggest a tempo of $\text{♩} = 100$, but we preferred it a bit slower, to allow for playing more cleanly and lightly. It is more crucial for the ensemble to stay together during fast passages than to try to play them too fast.

While an upper intermediate group may enjoy sight-reading this, an intermediate ensemble could practice it at a slower speed to get it under the fingers before increasing the speed.

We had a lot of fun with this arrangement, and it will become a favorite piece to pull out at the end of our playing sessions. While there are not currently many pieces by Wilson in the Peacock Press holdings (including one of his previous works, of which my group was not as fond; see the review in the [Winter 2015 AR](#)), we look forward to more of his works that are like this arrangement.

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



PREMIÈRE SUITE DE PIÈCES À DEUX DESSUS, BY JACQUES-MARTIN HOTTETERRE LE ROMAIN, TRANSCR./ED. GORDON J. CALLON. PEMS3R, 2013. AA. 15 pp. Abt. \$9.
DEUXIÈME SUITE DE PIÈCES À DEUX DESSUS, BY JACQUES-MARTIN HOTTETERRE LE ROMAIN, TRANSCR./ED. GORDON J. CALLON. PEMS048, 2013. AA. 17 pp. Abt. \$9.

The Hotteterre family of instrument makers, players and composers came from Normandy in France. Perhaps most celebrated of the Hotteterres, Jacques-Martin “le Romain” (1674–1763) is also known for his 1701 treatise on articulation and ornaments to use when playing wind instruments—*Principes de la flûte traversière, ou flûte*

d’Allemagne, de la flûte à bec ou flûte douce et du hautbois, divisez par traicte—more simply called *Principes of the Flute, Recorder and Oboe*. (An engraving appearing in this publication is widely used to represent the recorder—even though the book itself is aimed first at flute players. The “Hotteterre hands” are at the start of this review.)

He acquired his nickname “le Romain” after a short period early in his career of living, studying and working in Rome, Italy. By 1708, he became a musician at the court of Louis XIV, King of France. He and the other makers of wind instruments in his family had a decisive impact on woodwind instrument construction; it is possible that one of them was responsible for dividing the flute, formerly a single tube in the Renaissance, into three joints (head, body, and a foot having one key to play $E\flat$), thus affecting construction of all wind instruments. Several modern makers of recorders include Hotteterre historical models, which are based on surviving specimens that were probably made by other members of the family besides Jacques “le Romain.”

Hotteterre’s first two duet Suites

comprise some of the best music for

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Hotteterre’s first two duet *Suites* comprise some of the best music for two recorders of the entire Baroque era (a third *Suite* is of interest, but not as consistently inventive). They are tuneful, full of character, and well-balanced between the two parts—and will give pleasure to intermediate and advanced players alike.

Hotteterre published the *Suites* for flute or recorder (or other instruments) with the implication that recorder players would transpose them out of the flute keys, which is what Gordon Callon has done in these editions.

Perhaps the most valuable aspect of Callon’s work is the extensive introduction to each volume based on Hotteterre’s own writings, giving insight into the specialized stylistic practices of the French Baroque. Callon covers especially overdotting, *notes inégales* and ornamentation. Some of the points he makes are open to interpretation, but his explanations are always carefully considered and thought provoking.

Interestingly, Hotteterre published the first *Suite* in two different editions, the second version with additional ornaments. Callon has based his edition on the plainer version, which is less colorful but more approachable.

The presentation is clean and attractive. Great care has been taken with page turns. Several spots differ from the original prints, so users may want to double-check with the facsimiles, which can be bought or found on the Internet.

There are other modern editions of these pieces available, but the extensive introductions make Callon's worth investigating.

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.

POLISH FOLK SONG SUITE,

ARR. HELEN HOOKER. P516, 2008. ATB. Sc 8 pp, 3 pts 4 pp ea. Abt. \$7.

Helen Hooker is a recorder soloist, workshop leader and arranger in the UK. Read about her activities at www.helenhooker.co.uk.

These six folk songs, in two groups of three, are charming arrangements. There are a few challenging technical bits, but mostly the pieces only require intermediate players who can lend themselves to the folk song style, following tempo and dynamic markings provided by the arranger.

A good set for confident sight-readers, with a modicum of rehearsing to get all the rubatos and dynamics synchronized, the suite will yield pleasing results.

Unfortunately, the titles are not translated (a synopsis of the texts also would have been welcome), so only Polish audiences and players will be able fully to appreciate them. Our group found the "Warsaw Polonaise" (one title we could readily translate from the Polish) a favorite—possibly because we had a history with polonaises. The arrangements fit recorders very well.

Suzanne Ferguson

PEACOCK PRESS EARLY MUSIC SERIES, <http://recordermail.co.uk>

The five pieces listed below are part of a publication series edited by SUSAN IADONE; other titles in this series were

reviewed in the Winter 2015 AR. Based in New York City, NY, Iadone is the daughter of famous lutenist and teacher Joseph Iadone.

None of these composers is a common household name, which makes this series useful to diversify a recorder group's library. All of them are accessible to beginning or intermediate recorder ensembles. These are wonderful little pieces; I recommend them all.

Everyone in each SATB quartet plays from the entire score (four copies are provided, with each piece 1–2 pages long). This makes it easier when learning ensemble playing, to see all parts at a glance. None of these is expensive, considering that each player receives a full score. There are no publication dates listed on any of these pieces.

ACH ELSLEIN, BY HANS GERLE. PEMS037. Abt. \$3.75.

Hans Gerle (c.1500–70) was a German lutenist, probably from Nuremberg. Little is known of his life but he published a number of volumes of lute music, which we still have. A beginning recorder group could easily tackle this charming arrangement.

NEVER WEATHER-BEATEN SAIL, BY THOMAS CAMPIAN. PEMS036. Abt. \$3.75.

Thomas Campian (1567–1620) was an English composer, poet and physician. He wrote over a hundred lute songs, masques for dancing, and an authoritative technical treatise on music. His name is sometimes spelled Campion. This lovely quartet is another good piece for a beginning recorder ensemble.

REST, SWEET NYMPHS, BY FRANCIS PILKINGTON. PEMS039. Abt. \$5.50.

Francis Pilkington (c.1565–1638) was an English composer, lutenist and singer as well as precentor of Chester Cathedral. (Essentially the song leader, a precentor gave the starting

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pitch and led the singing, and cared for the choir books, in addition to some duties regarding attendance and perhaps in the preparation for worship services.) Although he was a church musician, Pilkington composed largely secular music—ayres, madrigals and lute songs.

I would suggest this arrangement for a more intermediate ensemble.

CE MOYS DE MAY, BY CLEMENT JANNEQUIN. PEMS042. Abt. \$5.50.

This Month of May was written by Jannequin (c.1485–1558)—at the time, one of the most famous French composers of popular *chansons* of the entire Renaissance. The wide spread of his fame was made possible by the concurrent development of music printing. Again, I would recommend this for an intermediate level group.

VOYCI LA SAISON PLAISANTE, BY GUILLAUME COSTELEY. PEMS038. Abt. \$5.50.

Guillaume Costeley (pronounced "Cotelay," c.1531–1606) was a French composer and court organist to Charles IX of France. He was known for his numerous *chansons*, or songs, written in the late style of that genre and leading into the early development of the style known as *musique mesurée* (in which longer syllables in

the French language were set to longer note values, and shorter syllables to shorter—in a homophonic texture, but with a metric fluidity that attempted to imitate contemporary understanding of Ancient Greek music). Costeley was also one of very few 16th-century French composers of music for keyboard.

A peculiarity of Costeley's style is that he specified the accidentals he wanted applied to his music with great care and precision, something that was uncommon prior to the middle of the 16th century. He was fond of unusual melodic intervals, such as diminished thirds and augmented seconds, fourths, fifths and sixths—intervals that can strain even modern ears! Because those were rare in the music of his time, he probably wanted to make sure they were performed correctly, so he marked them all very precisely.

In fact, what makes this piece a bit more challenging than some of the others is the accidentals in this piece. (Have your fingering chart handy!)

A composer ahead of his time in his grasp of microtonal techniques, by way of example, another *chanson* by him—*Seigneur Dieu ta pitié* (1558)—made use of justly tuned enharmonic intervals tuned in equal “thirds of a tone.” If played on a keyboard instrument, these would require 19 keys per octave!

In this edition, Iadone has arranged the *chanson* *Voyci la saison plaisante* (Here the Pleasant Season) for an SATB recorder ensemble in a very straightforward way, making it accessible to an intermediate group of players.

Valerie E. Hess is an organist, harpsichordist and recorder player. In addition to music, she also writes and teaches on issues related to spiritual formation. Visit her at www.valeriehess.com.

KEY: rec=recorder; So=soprano; S=soprano; A=alto; T=tenor; B=bass; gB=great bass; cB=contra bass; Tr=treble; qrt=quartet; pf=piano; fwd= foreword; opt=optional; perc=percussion; pp=pages; sc=score; pt(s)=part(s); kbd=keyboard; bc=basso continuo; hc=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: 7770 S. High St., Centennial CO 80122 U.S., editor@americanrecorder.org.

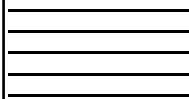
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