AMERICAN RECORDER

SUMMER 2016

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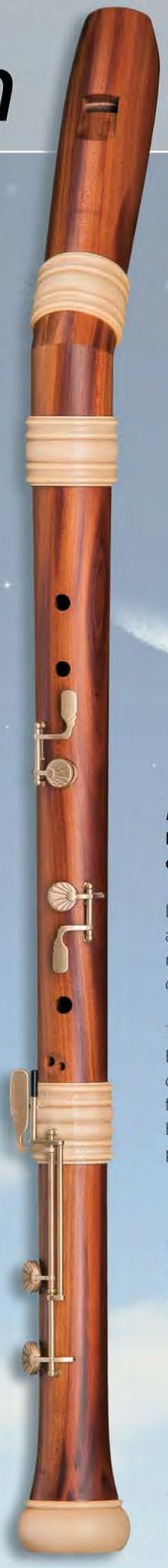

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Editor's Note

Raise your hand if you understood the parts of your recorders that were affected the last time you had one revoiced? Or do you have a recorder that really needs work? If you understand its inner workings better when you next have repair work done on the business end of your recorder, thank master craftsman Tom Prescott for his article on **demystifying the windway** (page 9).

Like the Roman god Janus, recorder players look over their shoulders at the past, but also look to the future. This issue has a number of reports showing the recorder in that dichotomy. In **Music Reviews**, we read about Baroque music and recently-composed neo-Baroque works (page 28). Past meets future again as Renaissance band **Piffaro** moves further into the virtual age with **Google Cultural Institute** (page 4).

In "On the Cutting Edge" (page 19), a conversation between frequent columnist Gustavo de Francisco and **Karel van Steenhoven** includes the latter's thoughts on the **Modern recorder**, which is being more thoroughly explored and developed in Europe as the recorder's future. More of that interview is posted on the ARS web site.

With spring's arrival, and with summer workshops and festivals upon us, those of us who love the recorder feel the promise of the future in an instrument with a rich past.

Gail Nickless

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American Recorder

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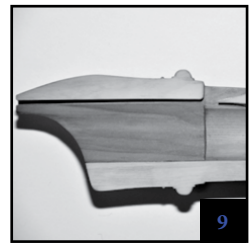
Features

Departments



Hear Karel van Steenhoven play the Modern alto recorder

www.AmericanRecorder.org

ON THE COVER: *Photo by William Stickney of Vicki Boeckman's recorders: Denner and Bressan copies (1989 & 1992) by the late Fred Morgan © 2016, American Recorder Society*

AMERICAN RECORDER SOCIETY INC.

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Statement of Purpose

The mission of the American Recorder Society is to promote the recorder and its music by developing resources to help people of all ages and ability levels to play and study the recorder, presenting the instrument to new constituencies, encouraging increased career opportunities for professional recorder performers and teachers, and enabling and supporting recorder playing as a shared social experience. Besides this journal, ARS publishes a newsletter, a personal study program, a directory, and special musical editions. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year. In 2014, the Society celebrated 75 years of service to its constituents.

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Please contact the ARS office to update chapter listings.

President's Message

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

I write this message upon returning from our spring Board meeting held in April in beautiful Portland, OR, hosted by the welcoming members of the **Portland Recorder Society**, so our discussions there are on my mind. And as a retired retailer I tend to think in terms of serving the customer, and our primary customers are clearly the members and the chapters, consorts and recorder orchestras (CCRO).

The key discussion topic was how the ARS can better serve our CCRO affiliates. Over the past year we fielded a member benefits survey and focused our efforts on understanding and delivering what individual members want from the ARS. This year we'd like to focus on our group affiliates.

Come for breakfast! How can the ARS better serve chapters, consorts & recorder orchestras?

As a result of last year's member benefits survey, we've learned more about what members want:

- *American Recorder* magazine
- Personal grants and scholarships
- The *Personal Study Program*, still valuable to members
- The newly-created Traveling Teacher Program, which adds needed instruction

Also, our mission of **promoting the recorder, its music and the recorder community** and **support for local chapters** ranked high on the survey. The questions then are: **What does your chapter need from the ARS? What would make your chapter life better?**

To learn these answers, the first step is communication, so we have re-launched our chapter liaison program. Getting this off the ground with just e-mails has been less effective than hoped, as everyone is busy, buried in e-mails—and nothing beats face-to-face communication.

To this end we are initiating a series of conversations with ARS Chapter Representatives, starting with a **breakfast meeting** and mini-play-in at the Berkeley (CA) Festival in June, to which all **Chapter Reps** (or their delegates) are invited. Of course, we hope the west coast will be well-represented, but all reps are welcome. We hope to repeat this event at the Boston (MA) Early Music Festival next year.

Even if you are reading this after the breakfast has taken place, I urge you to talk to your Chapter Rep about the ARS-CCRO relationship and what ARS can do—and be sure your group gets an update on the breakfast discussion afterwards.

Tidings

Piffaro goes virtual, Ron Cook honored, and Flanders Recorder Quartet in New York City

Piffaro included in Google Cultural Institute

The **Google Cultural Institute** has launched a new online exhibition of over 60 of the world's foremost cultural institutions, which includes **Piffaro, The Renaissance Band** (2015 recipients of the ARS Distinguished Achievement Award). The "Piffaro – Introductions" exhibit provides photos, music and videos that describe the group and its period instruments, allowing those who cannot attend early music concerts to see and hear the instruments online. To view the exhibit, visit ***https://www.google.com/culturalinstitute/collection/piffaro-the-renaissance-band***.

Google's online performing-arts project is based on collaborations with 60 of the world's foremost cultural organizations. Piffaro is among 13 American arts groups partnering with Google's launch, which also includes The Metropolitan Opera, Carnegie Hall, the John F. Kennedy Center for the Performing Arts and American Ballet Theatre. The Google-led effort seeks to make art available far beyond concert hall or performance space.

Piffaro's Google exhibit was curated by Sharon Torello from content created by artistic co-directors **Joan Kimball** and **Robert Wiemken**, and executive director **Shannon Cline**.

For the next phase of its Google exhibition, Piffaro will document many activities of its October 2016 festival showcasing "The Musical World of Don Quixote." This multidisciplinary event also includes the **Philadelphia Museum of Art**, the **Rosenbach Museum and Library** and others. Piffaro plans "to make Don Quixote come alive through the music heard in his time."

Piffaro members appearing in the online effort are: *(back row, l to r, at right above)* **Priscilla Herreid**, shawm, recorder, dulcian, bagpipe, krumhorn; **Robert Wiemken**, dulcian, recorder, percussion, krumhorn (*also in photo at left)*; **Christa Patton**, shawm, harp, bagpipe, recorder, krumhorn; **Joan Kimball**, shawm, dulcian, recorder, bagpipe, krumhorn *(also at left);* the late **Tom Zajac**, sackbut, recorder, bagpipe, pipe & tabor, krumhorn, percussion; *(photo above, seated)* **Greg Ingles**, sackbut, recorder, krumhorn, percussion; **Grant Herreid**, lute, guitar, recorder, shawm, percussion, krumhorn *(also at left)*. The Google Institute pages for Piffaro also include guests **Garrett Lahr, Liza Malamud** and **Adam Bregman**, sackbut; photos by **William DiCecca** and **Sharon Torello**; and video by **Glenn Holsten**.

Peacock Press of the UK has purchased all publishing rights to **Provincetown Bookshop Editions**. **Ruth Burbidge** of Peacock Press (*shown here some years back with the late Joel Newman of Provincetown Bookshop*) commented that she is particularly pleased as she has "very happy memories of music visits, over many years, to Dr. Joel Newman in Provincetown on Cape Cod." A list of titles, which can be obtained from ***www.recordermail.co.uk*** or American distributors, is at: ***www.recordermagazine.co.uk/PBE.pdf***.

Peacock Press also now owns the music and assets of **Oriel Library**.

Bits & Pieces

Frances Feldon recently presented a paper at an academic conference entitled "Musicking," sponsored by the early music department at the University of Oregon-Eugene. Her paper, "The Surrealistic Recorder: Pop and Jazz Recorder Players from the 1960s to the Present," is based on a series of interview articles published in *American Recorder*.

"Musicking" is a new musicological term that implies the inclusion of all aspects of making music: playing jazz and pop recorder is a perfect example. The recorder's expressive voice in jazz and rock music reflects contemporary culture generally, while keeping a distinct flavor of its own.

Feldon's research includes primary source material in the form of oral history. She has interviewed American jazz and rock recorder players active from the 1960s to the present, and gathered their recordings. Information includes biography and training, personal musical aesthetics, and recordings for the following players: **Art Baron** with Duke Ellington's big band (*AR*, September 2007); **Terry Kirkman** with hit 1960s rock band The Association (September 2005); **LaNoue Davenport** with Medieval Jazz Quartet and rock band AutoSalvage (November 2009); jazz recorder and drumming artist **Eddie Marshall** (January 2005); and contemporary jazz recorder virtuoso **Tali Rubinstein** (interview article in *AR* upcoming).

Former ARS Board member and treasurer **Ron Cook** is recipient of **Early Music America's Laurette Goldberg Award** for outstanding achievement in outreach and/or educational projects for children or adults by ensembles and individual artists. Said Cook, "My entire working life as a lawyer has involved devoting all the time I can muster to studying, performing, teaching, and lecturing and writing about early music and instruments.... To receive an award for engaging in the activities I have so enjoyed is certainly an unexpected bonus."

A frequent speaker and writer on early music topics, with a current emphasis on the historical harp, Cook has taught recorder at workshops and as an adjunct instructor at the music conservatory at Capital University in Columbus, OH, and he has appeared as a recorder soloist with a variety of ensembles. Videos of his performance reconstructions of three Medieval *lais* are posted at New York University's "Performing Medieval Narrative" web site, ***http://mednar.org/?s=Ron+Cook***; they are used in English, French and humanities courses at colleges and universities around the country.

Tom Bickley played recorders on March 13, the final day of the four-day **Signal Flow Festival** at Mills College in Oakland, CA. Bickley played contra bass and alto in a part written for him in *Berths I-IV* for winds and percussion, **John McCowen**'s thesis composition. The composer, a recorder player and a clarinetist, wrote an "effective, precisely-notated work that employed microtonal harmonies and extended techniques for all of the instruments," reports Bickley.

Bickley and his wife/musical partner **Nancy Beckman**, shakuhachi, also performed as contemporary music duo "Gusty Winds May Exist " with 'cellist **Gael Alcock** on April 14 in the drop-in music/tranquility room of Campovida in Oakland, CA. The solos and trio improvisations included movements from Bach 'cello suites, traditional meditations for Moyen shakuhachi flute, and an electronic composition by Bickley.

Based in Austin, TX, **Recorders without Borders** collects recorders and shares these durable instruments with children in developing countries; visit ***http://recorderswithoutborders.org*** for information. About 2,250 recorders have been distributed. The nonprofit recently sent **Nicole Stevens** and **Kathy Hatch** to teach in Kenya.

Members of the **Broad River Renaissance Band**, under the direction of **Mary Halverson Waldo**, played at the University of South Carolina (USC-Columbia) in April, for several "First Folio" events honoring the 400th anniversary of William Shakespeare's death. Consort music of 16th- and early-17th-century England was presented by the group, who are USC faculty and students *(l to r below: Taylor Gable, Jonathan Trotter, James Knight, Craig Kridel, Kunio Hara and Mary Halverson Waldo)*.

Recorders in New York City

By Anita Randolfi, New York City, NY

On December 12, 2015, at the Morris-Jumel Mansion in upper Manhattan, **Brooklyn Baroque** (recorder, violin, 'cello, harpsichord and soprano **Marguerita Krull**) gave a holiday concert of music by Telemann, Joseph Bodin de Boismortier, Dietrich Buxtehude and Vivaldi. **Gregory Bynum** is the ensemble's able recorder player.

The **Flanders Recorder Quartet** (**Tom Beets, Paul Van Loey, Joris Van Goethem, Bart Spanhove**) appeared at the Frick Collection on February 7. This is a truly virtuoso ensemble that employs a vast array of recorders from the smallest to the largest.

The first half of the program comprised Renaissance music, some as familiar as Tielman Susato's *Mille Regretz* and some as unfamiliar (to me) as an anonymous *Danza alto "La Spagna."* The program's second half featured Baroque music by Boismortier, Henry Purcell, Vivaldi and J.S. Bach. Especially notable was an arrangement of "Concerto L'Estate" (Summer) from Vivaldi's *The Four Seasons,* featuring astonishingly rapid double-tonguing.

Bach's *Passacaglia, BWV582,* was the final piece on FRQ's program in a splendid arrangement for alto, tenor, bass and great bass recorders. As an encore, Flanders Recorder Quartet moved closer to our own time, in a charming low recorders rendition of the jazzy *You Made Me Love You.*

On April 9, in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, the brilliant **Venice Baroque Orchestra** offered a program of concerti by Corelli, Vivaldi and Handel. Recorder players **Anna Fusek** and **Priscilla Herreid** were featured in several of the pieces. It was a great pleasure to hear them.

Passing Notes

Cecil D. Adkins (1921-2015) died November 4 at his home in Denton, TX. The organist became significant to the early music community after he joined the musicology faculty at North Texas State University (later the University of North Texas, UNT). During his years leading up to being named Regents Professor *Emeritus* and his retirement in 2000, he established a collegium musicum that grew to become one of the best-known university early music groups. He took the UNT collegium to early music festivals in Boston, MA, and Berkeley, CA, as well as on tours in South America; these concert tours continued under his successors, **Lyle Nordstrom** (retired in 2010) and current director **Paul Leenhouts**. Among other awards, Adkins earned the Riedo Memorial Award for outstanding contributions to early music in the Dallas-Fort Worth area.

Chamber Recorder Orchestra Workshop with FRQ Members

By Mike O'Connor, New York City, NY

Taking advantage of the presence of the **Flanders Recorder Quartet** (FRQ) for a February 7 concert at the Frick Collection in New York City, NY, 11 recorder players met at Second Presbyterian Church on Manhattan's Upper West Side on February 8 for an all-day one-to-a-part workshop with two FRQ members, **Tom Beets** and **Joris Van Goethem**. The principal piece played was Ralph Vaughan Williams's *English Folk Song Suite*, arranged for chamber recorder orchestra by Stan Davis. The original is scored for 23-piece military band.

Players registered online for up to six parts they would be willing to play, then the leaders assigned and sent parts two-and-a-half weeks in advance to be studied closely. Recordings at ***www.YouTube.com*** (alas, all for military band or full orchestra) were consulted for a sense of the flow and tempo.

Tempo was a concern, as recorded versions varied considerably. Davis's score recommends ♩=120; performance lengths of the YouTube versions ranged from 10:18 to 11:36 minutes.

The eclectic workshop group came from Long Island, Manhattan, New Jersey and three locations north of New York City. Few had played together regularly; everyone met at least one other player they hadn't known before.

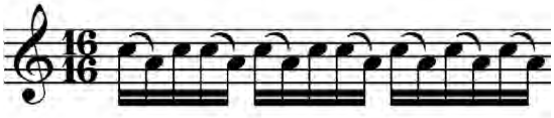
At the workshop, Beets led the first two sections of the *Suite*; after a break, Van Goethem took up with the third section. The initial tempo was slower than practiced, but soon reached at least 112. Both leaders offered specific suggestions on blowing for certain passages to produce effective sound, as well as tips on dynamics and phrasing. Beets explained that breathing in requires nothing more than lowering the (relaxed!) lower jaw. The lips pref-

Joris Van Goethem leads the recorder orchestra during the workshop; (below) Tom Beets discusses breath and blowing. More photos taken by Van Goethem and Beets are at: www.flanders-recorder-quartet.be/AirForceUSA.zip.

erably don't move, but stay in position, rounded and slightly outwards. Both Van Goethem and Beets encouraged the basses to produce a "crispy" and clear articulation by using a soft *sputato* to support the piece, making a clear and transparent bass section.

Beets and Van Goethem call their teaching strategy "Air-Force," in part because of the attention to blowing that they emphasize, and that recorder playing requires generally.

After lunch, all changed instruments to sightread *Ajo Oloyin, African Suite No. 6* for eight recorders (SSAATTBB) by Sören Sieg, who is something of a Swedish polymath (***https://de.wikipedia.org/wiki/Sören_Sieg***). It had three different interesting, but unusual, ostinatos repeated in every part, so Van Goethem coached us in each of those before starting:



He recommended that we play certain passages with our recorders held at an angle to the side, so that we would blow into the windway at that angle, to produce an airier, softer sound like the shakuhachi flute.

The music was so completely different from the *Folk Song Suite* that it came as a refreshing change.

Beets and Van Goethem also briefly explained the evolution of the recorder orchestra and its development in the UK, from one in 1973 to four in 1997 and over 20 today.

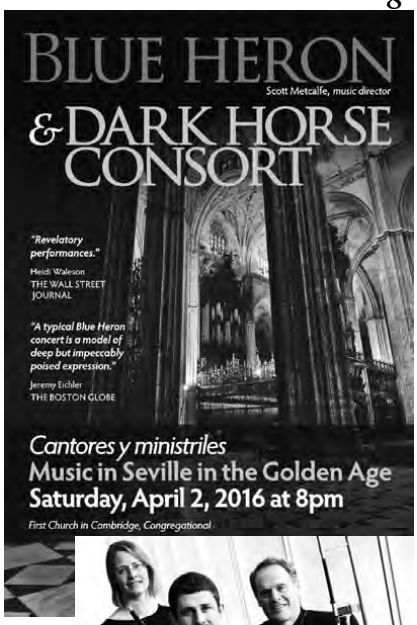
The day ended by returning to the *Folk Song Suite*, brushing up each of its sections, then playing the entire piece through, with Van Goethem recording our effort for posterity. At the end, most felt both drained and exhilarated. We played well together, and everyone left feeling satisfied with our day's efforts. Davis's arrangement of the *Suite* gave all parts interesting music, and having the music in advance, with parts assigned, enabled focused practice.

The coaching was concise, the acoustics in the sanctuary very good, and people listened to each other and played in tune. Van Goethem and Beets were gracious about our playing, saying that it was comparable to groups they coach in Belgium, England, Scotland and The Netherlands—excepting only German groups, which they said attract significant numbers of professional players.

Participants were **Denise LeDuc, Reita Powell, Erica Babad, Christiane Landowne, Rachel Burdeau, Carol Scafati, Kaat Higham, Anne Hoffman, Mike O'Connor, Lucy Weinstein** and **Karen Wexler**.

*Each of the Frick's concerts is broadcast online at **www.wqxr.org/#!/programs/frick**. The 2015–16 season schedule should be posted there and at **www.frick.org/programs/concerts/past/wqxr** around July 4.*

Cantores y ministriles:
Music in Seville in the Golden Age



On April 2 in Cambridge, MA, **Blue Heron**, an acclaimed *a capella* choir specializing in Medieval and Renaissance music, and the **Dark Horse Consort**, a mostly-brass ensemble focusing on Renaissance and Baroque music, combined to present a concert of music written in Seville during the late-15th and 16th centuries. Performers for **Blue Heron** were **Scott Metcalfe**, director and harp; **Margot Rood**, soprano; **Martin Near**, countertenor; **Michael Barrett, Jason McStoots** and **Mark Sprinkle**, tenors; and **Paul Guttry**, bass-baritone. The players in **Dark Horse Consort** were **Kiri Tollaksen** *(photo above, back left)*, **Alexandra Opsahl** *(front)*, cornetto; **Priscilla Herreid**, shawm and dulcian (*not shown in photo*); **Eric Schmalz, Mack Ramsey** and **Greg Ingles** *(middle, l to r)*, sackbut.

Dark Horse often offers concerts with other groups, as readers may remember from the Fall 2015 *AR* coverage, with its report of Dark Horse collaborating with string players of the Boston (MA) Early Music Festival.

The concert started with a set from the *Cancionero de Palacio* (palace songbook), compiled after 1500. This had the instrumentation you might expect on a concert like this: the first piece, *Tristeza, quien a mi vos dio*, an anonymous four-part song by a rejected lover, was first played (cornetto, three trombones and harp) and then sung by the singers.

The set's last song, *Pase el agoa* (Come across the water), was one that recorder players may have played. It is a short four-part anonymous song in which a lover entreats his lady to come to him; he picks three roses for her. It was sung, then played by four brass players, and then repeated with all eight.

The second set was closer to what Blue Heron does in concert, with three voices singing *Qu'es mi vida preguntays* by Johannes Cornago, a contemporary of Johannes Ockeghem (1410/25–1497) who had been educated in Paris. Cornago worked for a good part of his life for Ferdinand of Aragon.

The first half concluded with a set based on the song *Nunca fue pena mayor* (Never was there greater sorrow) by Juan de Urrede. This song opens the *Cancionero de Palacio*, and was used by Francisco de Peñalosa as the basis for a mass for four voices. They performed the Kyrie (countertenor Near on the top line) and Gloria (soprano Rood taking the top line) from the mass, separated by an instrumental four-voice piece for cornetto and sackbuts. The song was performed solo by Rood accompanied on the bray harp by director Metcalfe. It's a song about a tormented lover who prefers death to the pain his mistress puts him through.

Both the mass movements seemed to portray the calm of the last verse of the song, where the lover has accepted death, rather than the pain of the first verse.

The set concluded with a four-voice version of the song, from the *Odhecaton,* gloriously performed on cornetto, two tenor sackbuts and tenor dulcian.

The second half was mostly better-known composers like Cristóbal de Morales, Francisco Guerrero and Alonso Lobo. Some of the vocal pieces used the bass dulcian with the singers, to produce a more grounded feel. In contrast, the instrumental selections with five or six parts used the tenor dulcian on an inner part.

One of my favorite pieces in this section was the *Beata dei genitrix Maria*, a song praising Mary sung by soprano with cornetto and tenor dulcian.

The concluding set was a hymn on the sixth tone in six voices by Sebastián de Vivanco (c. 1551-1622). *Magnificat sexti toni sex vocibus* was sung with chant verses alternating with the six-part polyphony, and with interpolated instrumental movements by Philippe Rogier (1561-96).

There are an odd number of verses in the *Magnificat* as divided up by Vivanco, so the concert ended with the voices chanting "Sicut erat in principio, et nunc, et semper, et in secula seculorum. Amen." (as it was in the beginning, is now and ever shall be, world without end). The audience sat in silence as the sound faded from the large church—and then gave the performers an extended standing ovation.

Blue Heron and Dark Horse Consort are to be commended for this ground-breaking performance exploring seldom-performed repertoire in unusual combinations of voices and instruments. The church was crowded, although not quite sold out, and the audience seemed attentive and enthusiastic. I heard one person saying that she'd rather have heard just the singers, but I personally feel that having the instruments as well added both interest and depth of feeling.

Laura Conrad, Cambridge, MA

The Recorder Windway Demystified

The windway of a recorder is the channel between where a player blows into a recorder and where the air enters the bore. Most of the artistry of recorder making occurs in this small space. Designing a windway is like playing on a seesaw; changing any dimension will cause a corresponding change in tone or response. Crafting a windway is an art because it requires balancing one factor against another to achieve an instrument that plays beautifully throughout its entire range.

This article details the techniques I use to create an ideal windway, which are based on what I've learned during 40 years of recorder making.

Windway Size: Width, Height and Length

The **roof** and **sides** of the windway are formed by **broaching** (carving) a channel into the headpiece of a recorder. The **block** (a cedar plug) is inserted into this channel to form the floor of the windway. The size and shape of the channel formed by these surfaces is what makes musical magic.

The width and height of a windway are critical in determining how much air a player can get into the recorder for sound production. With a large windway the tone can become uninteresting. With a small windway the sound can be weak or, at higher breath-pressures, edgy or sibilant.

Figure A: A cut-away view of a recorder head showing the windway channel

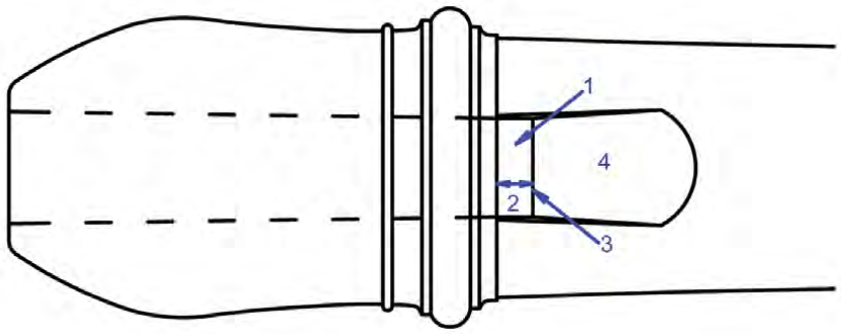


Figure B: The windway width, tapering from the blowing end (#1) to the exit (#2)

By Thomas M. Prescott

During a summer spent working at Interlochen Music Camp after his freshman year in college, Tom Prescott discovered his love for the recorder. A performance of the Sammartini Concerto in F *for soprano recorder and orchestra was a transformative moment. From that point on, Prescott studied every aspect of early music.*

After college, Prescott apprenticed at the Von Huene Workshop, which led to the formation of his own workshop two years later in 1975.

At the beginning, Prescott Workshop offered Baroque and early Baroque recorders, mostly based on original instruments. The introduction in 1991 of modern pitch Renaissance recorders, with guidance from Bob Marvin, has been key to his understanding of instrument design and has strengthened his craftsmanship for all his recorders. Prescott Workshop currently offers 18 different recorder models.

This article first appeared in the Dutch-Belgian magazine, **blokfluitist**, *in February 2013.*

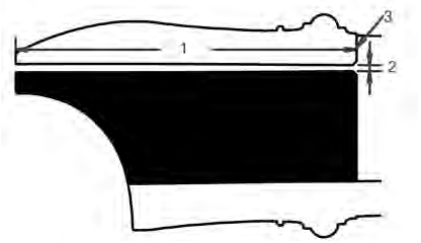


Figure C: (#1) The length; (#2) the height; (#3) the blockline of the recorder

Windway widths are sized in relation to the diameter of the interior of the recorder head. Studies of historical recorders show that an ideal windway width at the **blockline** (the end of the block away from the blowing end) should be about ½ the largest head-bore diameter plus 2.5 mm. This means that a typical Baroque alto recorder with a maximum head bore diameter of 19 mm would have a windway width of 12 mm. To give a better sound and resonance to the instrument, the entry is larger than the exit. This taper makes the instrument more pleasurable to play, although I cannot say why.

The windway height (*Figure C, #2*) is based on the sounding length of the recorder, which is the distance from the blockline (*Figure C, #3*) to the bottom of the foot. Unlike the width and length of the windway, this windway height dimension is derived from my own experience.

Windway height changes more than any other dimension on museum originals, so historical instruments do not provide reliable examples for current use. The windway height tapers from the blowing end to the exit. Like everything else about the windway, the amount of taper is a matter of balance.

If the blowing end is more open, it allows the player to put more air through the windway with less resistance, resulting in a louder instrument. However, with a more open blowing end, the player can feel a lack of control over the wind column because there is not much resistance.

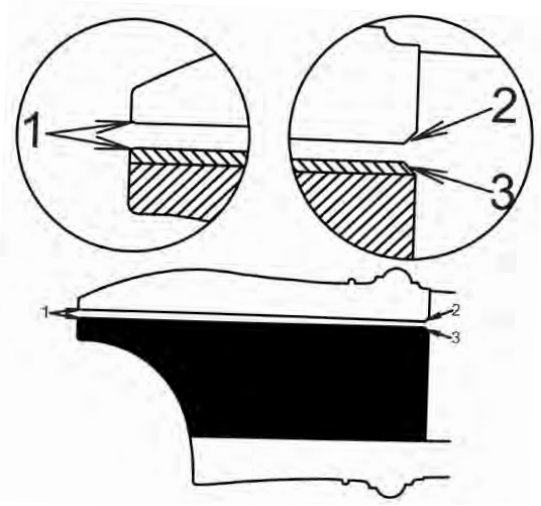


Figure D: The chamfers: (#1) at the blowing end; (#2 & #3) upper and lower exit chamfers

On the other hand, if the blowing end is not larger than the exit, there will be more resistance and the player will feel like he has more control of the instrument, but it will produce a less resonant sound.

The calculation I use for determining windway height in millimeters is the sounding length divided by 2000 plus 0.83. Thus an alto recorder with a sounding length of 415 mm would have a windway height of 1.04 mm. While I consider the results of this formula to be ideal, the dimensions can be varied by as much as ±5% to produce a change in tone or response without getting too many undesirable side effects.

Windway Length: In contrast to windway height and width, the length of a windway is relatively unimportant. Assuming the airflow is unobstructed and smooth, a windway can be as short as half the normal windway length (about 60 mm on an alto) with no ill effects.

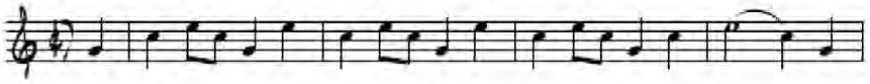
The obvious advantage of being able to shorten a windway is to make it easier to play longer instruments by reducing the distance between the beak and the toneholes. Because this dimension is unimportant, a bass recorder usually has the same windway length as an alto, making it easier to reach the toneholes.

The Chamfers

Chamfers are small angles cut into the block and roof of the windway at the blowing and exit ends (*Figure D*). Chamfers balance the top and bottom notes on the instrument and have a great deal to do with tone quality and response. The size and shape of the chamfers is perhaps the most important aspect of a recorder's windway.

The chamfers at the blowing end serve the purpose of smoothing the airflow as it enters the windway, thus eliminating a possible source of unwanted noise. However, the chamfers at the windway exit are the workhorses of a recorder. They control note stability, tone and responsiveness. This section focuses on their effect on a recorder.

Before going further, a discussion of harmonics is in order. If one blows the bottom note of a recorder hard enough, it will play the next harmonic, which is one octave higher. Blowing progressively harder will produce intervals of a fifth, fourth, third, minor third, and second in succession. A familiar example of an instrument that gets its notes by jumping from one harmonic to another is the bugle. The *Reveille* arpeggio starts as follows (*Figure E*):



Without chamfers, a recorder will play like a bugle, jumping from one harmonic to another, because the airstream is unstable as it exits the windway. However, the sound without chamfers is edgy and it is very difficult to lock onto a note. A player's breath pressure has to be exact to control pitch and produce the desired notes.

For example, if you are playing a d''' on an alto and go for the c♯''', the recorder might overshoot the mark and play a higher overblown note, meaning you will hear a squeak instead of the intended note.

Chamfers help recorders resist jumping to different harmonics when breath pressure is increased. The notes are therefore more stable, which allows a greater dynamic range because the instrument can be blown harder on any note without jumping to its harmonic neighbor. The bigger the chamfers, the more stable the instrument and the less likely it is to play a different note.

However, if the chamfers are too big, the instrument is too stable and resists playing certain overtones. With larger chamfers, playing notes above the first octave will require determined tonguing and considerable breath pressure to force the instrument to play higher than the second octave c'''. In addition, the higher notes won't slur without a concerted effort. Therefore, choosing chamfer dimensions and shape is an exercise in balance between stability and responsiveness.

The size and shape of the chamfers is perhaps the most important aspect of a recorder's windway.

The key chamfer aspects are the **angle of the chamfer**, the **absolute size of the chamfer**, and the **sharpness of the edges** on the chamfer. The anchor of my voicing is the bottom chamfer, which I always set at a 45° angle. The size of that chamfer is the next most important part of its design, and I use a distance of 0.7 mm measured along the slant of the chamfer on more than half of my instruments. I prefer a chamfer with sharp edges, in part because I find that provides a standard that I can reproduce precisely on each instrument.

The angle I use for an upper chamfer ideally is also 45°, but that works best on a recorder that has no burbles (warbling, unstable notes) on the bottom. If the bottom end needs more stability, I use a flatter angle of 25° (about the angle of the **ramp,** *discussed later in this article; see Figure I*) to 35°, which favors the low notes. If a recorder is exceptionally stable on the bottom end I'll steepen the upper chamfer somewhat to improve the flexibility of the high notes.

In addition, it is also possible to combine two or three distinct angles in a chamfer, adding an angle at the top third or half of the upper chamfer to help the high notes speak clearly (*Figure F*).

A flatter angle on just the bottom third of the upper chamfer can serve to remove burbles while keeping the top end free and responsive. Rounding any

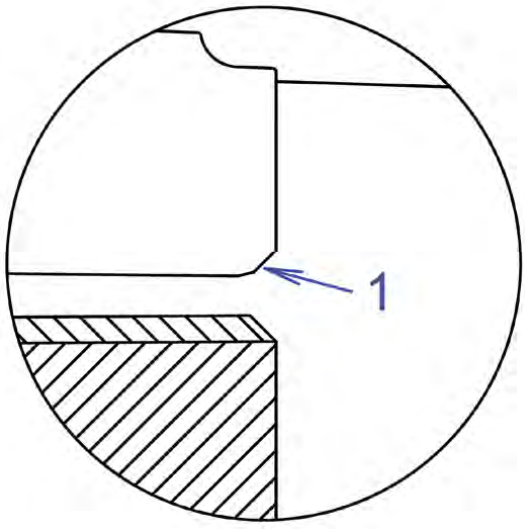


***Figure F*: An upper chamfer with two distinct angles, one at 15° and one at 45°**

of the transitions from windway to chamfer or from one chamfer angle to another will sometimes smooth out minor burbles or noises, but can result in a loss of responsiveness at the top end or a less colorful sound.

Windway Curvature

The ideal windway is not a simple slot, but curves both along its length and across its width. This curvature allows the instrument to continue to play well as the block swells during play. It also produces a more resonant and colorful tone and strengthens certain notes.

Lengthwise curvature: Both the roof and the block are slightly concave along the length of the windway, swelling the space between the two surfaces as the middle of the windway length is reached, then tapering back down towards the blockline (*Figure G*). If one lays the edge of a ruler along the block or roof surface, the ruler will touch either end but not touch in the middle. This compensates for the fact that when a recorder has been played a long time the block will swell up quite a bit in the middle, thereby squeezing the airflow.

A windway where there is no curve—*i.e.*, both surfaces are flat, or one where the surfaces are convex, thereby reducing air flow in the middle of the windway—does not play reliably. This poor performance worsens as the wood swells during playing sessions. Both the existence of a lengthwise curvature and its dimension are significant. I use arcs with radii of 2 to 5 meters. Greater curvature produces an edgy or scratchy tone and perhaps will cause a burble on the bottom notes. A flatter, larger radius results in a less resonant tone, but a more stable bottom end.

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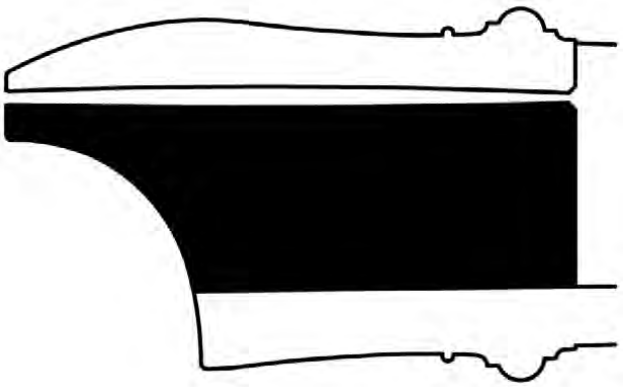


Figure G: Exaggerated view of the lengthwise curvature of a windway

Cross-sectional windway curvature: Less expensive recorders have windways that are flat in cross-section. This may have become the norm because it was easy for a crafts-person to quickly adjust the block with a flat plane. Flat windways, however, often become low in the middle over time, making moisture go straight down the center of the windway, thereby clogging the recorder or creating a scratchy tone. Better-made recorders have curved windways, forming an arc where the top of the windway is higher in the middle than at the sides (*Figure H*).

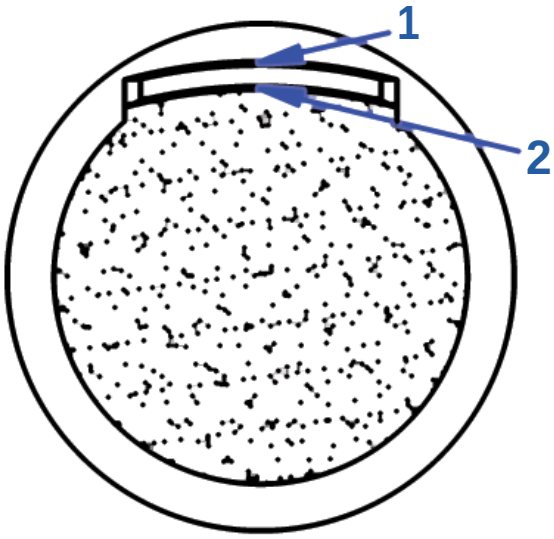


Figure H: Viewing the cross-sectional windway curvature from the blowing end showing (#1) the roof and (#2) the top of the block

This curvature, like the lengthwise curvature, adds color to the tone and is a better shape for draining away windway moisture by creating a moisture "gutter" at the sides. The

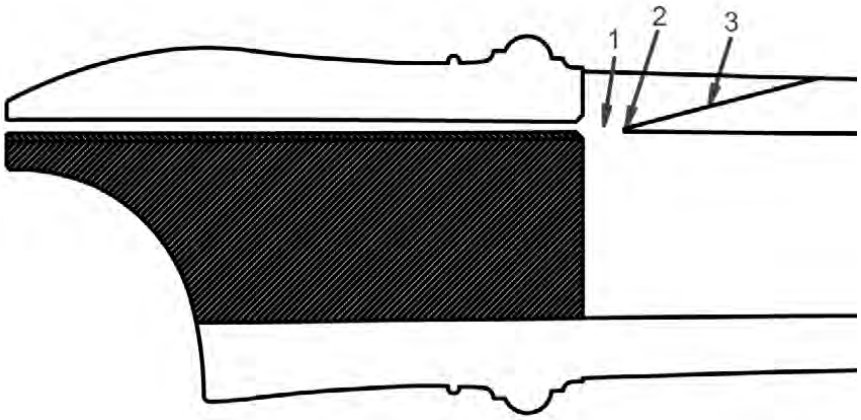


Figure I: (#1) the window; (#2) the lip; (#3) the ramp

curve can be slight, or as large as the curvature of the bore radius. More curvature seems to equal better bottom notes. My Renaissance instruments use a curve that is two times the radius of the bore. On my Baroque instruments, the curvature is flatter, three or four times the bore radius. Greater curvature gives the Renaissance instruments the desired stronger low notes, while flatter curvature on Baroque instruments favors the upper octaves.

Windway Angle

The angle at which the windway aims the airstream at the **lip** is important because it determines whether high or low notes will have the best response. This corresponds to the way a flute player directs the airstream over the embouchure hole. If directed upwards, the high notes respond better. When aimed into the embouchure hole the bottom notes are accentuated.

Likewise if the windway angle sends the air upward, over the lip, the high notes are better. Sending it downwards, more into the bore, strengthens the bottom end. Baroque recorders have an upward angle and Renaissance recorders use a downward angle.

The **exit end** of the windway is always fixed in relation to the lip; therefore changing the angle of the windway is accomplished by raising or lowering the windway entrance (the blowing end).

The Lip

The air column formed by blowing into the windway exits into the window where it strikes the **lip** (*Figure I, #2*). The height of the lip in relation to the top of the block is significant because it can make notes easier to produce and affect the tone of a recorder.

The bottom of the lip is normally about 0.1 mm, the thickness of a sheet of paper, above the surface of the block. If the bottom of the lip is level with the top of the block, the higher notes will become edgy and hard to produce. If the bottom of the lip is more than 0.1 mm above the block surface, the tone becomes purer and less interesting, but with better and easier high notes.

Lip thicknesses can vary from a sharp edge to the height of the windway opening (*Figure J*).

A thin lip will produce more overtones resulting in a richer tone—but the instrument will be less stable, so it will be harder to lock onto the higher notes. Within reason, a thicker lip will produce a rounder, though possibly less interesting, tone. With a thicker lip, the high notes take more effort to produce but are more stable.

If a recorder model has a sibilant tone, a thicker lip will smooth out the sound. I like a thickness of 0.25-0.3 mm for Baroque altos and a little more than ½ of the windway height for Renaissance instruments.

Like the windway, the lip has a cross-sectional curvature, which matches the windway curvature. The immediate advantage of this curvature is that it prevents the rather thin lip from sagging over time. A lip that sags in the middle can't be voiced properly because it is difficult to match the roof and block to its shape. If a curved windway distorts, it will always be in a more curved direction.

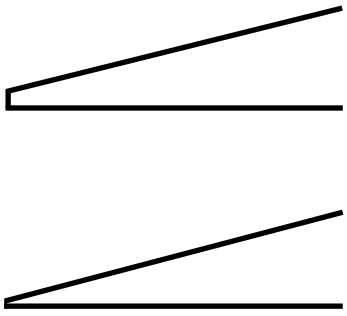


Figure J: Two lips with different edge thicknesses

The height of the lip in relation to the top of the block is significant because it can make notes easier to produce and affect the tone of a recorder.

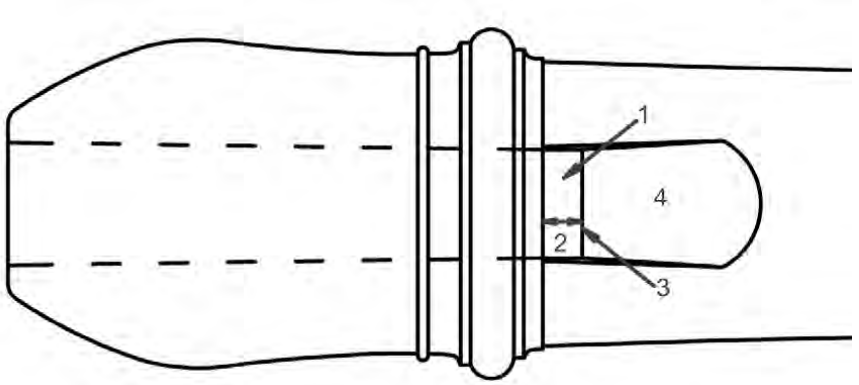


Figure K: (#1) the window; (#2) the cut-up; (#3) the lip; (#4) the ramp

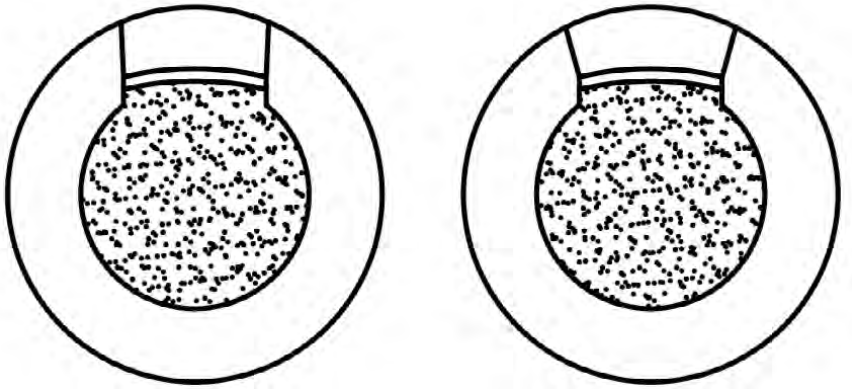


Figure L: A steep sided ramp and a flared ramp, viewed from the blowing end

The Cut-up

The **cut-up**, in conjunction with the windway width, forms the **window** (*Figure K*). Air coming down the windway strikes the lip and sets up the vibrations that produce the tone.

The cut-up dimension is important because a larger cut-up for a given recorder length will result in better high notes and more stability. The opposite is also true: a small cut-up will give better low notes.

The size of the cut-up differs between Baroque and Renaissance instruments, in part because of the greater range of Baroque compared to Renaissance recorders. Too large a cut-up results in the top notes being difficult to produce.

The Ramp

In order to create the lip, it is necessary to cut into the wood on the front of the recorder, thereby forming the **ramp** *(Figure I, #3, and Figure K, #4)*. The ramp contributes to the overall sound of the instrument by affecting pitch and the tuning of the octaves.

A steeper sided ramp that does not flare much accentuates the low notes and lowers the pitch of the instrument. This effect is accentuated by the thickness of the wall between the interior and exterior of the head.

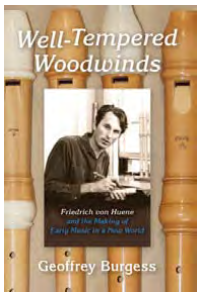
Flaring the sides of the ramp (both from the lip to the surface of the head as well as from the blockline towards the bottom of the ramp) will strengthen the high notes but raise the recorder's pitch (*Figure L*). If you have ever examined organ pipes you may have noted that on metal pipes there is a "beard" around the ramp to make the pipe act as if it has a thicker wall, thereby strengthening the lower tones.

Concluding Thoughts

If I made an instrument with a large windway entrance and exit; a lot of taper; large, rounded chamfers; a thick lip that is high in relation to the block; and a big cut-up, it would produce the middle notes but not much else. Reversing these dimensions, the instrument would be unstable and would not settle on any note, jumping instead through the harmonic spectrum. In voicing a recorder, a maker is striving for a happy medium of all the contributing factors to produce the best sound and response over the entire range of a given instrument. The art of recorder making is in achieving this balance.

Book Reviews

A recorder maker, a recorder scholar, and another tale of the woman who may have written Shakespeare



WELL-TEMPERED WOODWINDS: FRIEDRICH VON HUENE AND THE MAKING OF EARLY MUSIC IN THE NEW WORLD,
BY GEOFFREY BURGESS.
Indiana University Press, 2015.
ISBN 978-0253016416. Hardback or eBook. 320 pp. $25 (eBook)—$45 (hardback).

Have you shopped for a recorder recently? There are so many good choices available, from injection-molded plastics with curved windways and sophisticated bore shapes through reliable factory-made wooden instruments, and on up to handmade beauties; from cylindrical Medieval-style recorders through modern innovations with extended range and volume, and every historical variety in between.

Regardless of how much you pay, your new instrument is very likely to play in tune and at the advertised pitch. For this—and for many things that we now take for granted about the recorder world and the early music scene in general—we can all thank Friedrich von Huene.

Written with the active participation of its subject and his family, *Well-Tempered Woodwinds* recounts von Huene's remarkable life-story, starting with his happy childhood on a small farm in eastern Germany, the trauma and chaos of World War II, and his 1948 arrival in America. We learn of a childhood fascination with recorders, guns, cannons, tools and music, which led logically to his 1959 decision to leave a job building flutes at the Powell factory in Boston (MA) to set up his own shop making recorders.

Have you shopped for a recorder recently? ... For many things that we now take for granted about the recorder world and the early music scene in general—we can all thank Friedrich von Huene.

The details of family life and the pressures of running a small business are woven gracefully through the central narrative of how this extraordinarily talented and visionary man transformed our instrument and influenced the musical world.

A central thread in the narrative concerns von Huene's development of his first recorder model, which made a huge splash when it hit the market in 1960. Based on the best recorders available in the mid-20th century, it was designed for the needs of performers at that time, who often played alongside modern instruments with their louder volume and equal temperament. Because von Huene's recorder did this job so very well, the late iconic recorder virtuoso Frans Brüggen was an early adopter.

In the ensuing years, as Brüggen became increasingly interested in historical recorders, he encouraged von Huene to design instruments based on 18th-century originals. The direction of this evolution explains many things about recorders manufactured

Friedrich von Huene (1929–2016)

***As this issue went to press, sad news arrived that Friedrich von Huene had died. More details will be available in the Fall* American Recorder.**

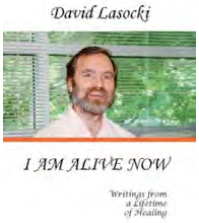
today, including the standardized "Baroque" fingering system and ubiquitous double holes.

Friedrich von Huene, and his wife and business partner Ingeborg, had dreams that extended well beyond making great recorders and flutes in their shop, and they brought an astonishing number of those dreams into reality. Boston is a center for early music performance and instrument manufacture, with the Boston Early Music Festival that they founded as its flagship event. Well-designed recorders bearing many of von Huene's signature design characteristics are available worldwide at every price point, thanks to a manufacturing partnership with Moeck and to von Huene's groundbreaking work on the first high-quality injection-molded plastic recorders for Zen-On.

Recorder makers around the world now build instruments to meet specific tuning standards, as von Huene urged in his vigorous 1970s campaign for standard pitch. And more than half a century after the introduction of the first von Huene recorder, his instruments are still heard on concert stages and recordings around the globe.

Author Geoffrey Burgess tells von Huene's story with a deft hand, balancing the personal and the professional to create an engaging and coherent narrative. Recorder players and enthusiasts will find this book fascinating and eye-opening. I highly recommend it.

Gwyn Roberts co-directs and performs with Philadelphia (PA) Baroque orchestra Tempesta di Mare, which has released its ninth CD on Chandos. She is professor of recorder/Baroque flute at Peabody Conservatory, Director of Early Music at the University of Pennsylvania, and she directs the Amherst Early Music Festival Virtuoso Recorder and Recorder Seminar programs.



I AM ALIVE NOW: WRITINGS FROM A LIFETIME OF HEALING,* by David Lasocki.** Instant Harmony (Portland, OR; ***http://instantharmony.net/Music/eb11.php), 2012. ISBN 978-0983404828. E-book or printed, with shipping to U.S. addresses. 152 pp. $12 or $24.

David Lasocki is a well-known and highly regarded scholar, and a leading researcher of historical woodwinds. He has written 11 books, over a hundred articles and edited about a hundred editions of 18th-century woodwind music.

Lasocki retired several years ago from his position as head reference librarian at the Cook Music Library of the Indiana University (IU) School of Music to pursue researching, writing and healing.

His spiritual journey, however, is the focus of this narrative title. I wasn't aware of this side of his life, even though he became the director of my doctoral document on vibrato in the French Baroque at IU's Early Music Institute after Thomas Binkley died.

Not quite autobiography, nor treatise, and also not quite an essay on healing, nor memoir, his writings here aren't to be boxed in or categorized. He presents us with an often fascinating read of his life events, friends and travels; he shares his feelings, stories and a spiritual journey. In reading *I Am Alive Now*, I am interestingly reminded of 16th- to 18th-century writings, like those of Montaigne (1533-92) and Montesquieu (1689-1755). Michel de Montaigne combines autobiography and anecdote with intellectual enquiry: for example, a long essay variously covers philosophy, religious inquiry and the personality of cats. Montesquieu's letters, memoirs and discourses might include his thoughts on a wide variety of topics, from the physical properties of matter to political thought and natural philosophy, good taste, climate, and satire of society.

Not quite autobiography, nor treatise, and also not quite an essay on healing, nor memoir, his writings here aren't to be boxed in.

I Am Alive Now begins with an outline of Lasocki's life: his birth in London and childhood in Manchester, England; his primary schooling, the beginning of his passion for music and his predisposition for research in his teens; his early development as a music editor, researcher, recorder player and flautist; and transition from the study of chemistry to musicology and library sciences. We meet his family in London, and follow them as they move to Iowa, where he pursues graduate degrees in musicology and library science, inspired by Betty Bang Mather, the scholar of Baroque flute and its performance practice. He now lives in Portland, OR, with his family.

An interesting part of this writing is meeting early music notables along the way: as well as Betty Bang Mather, we meet author and Baroque oboist Bruce Haynes (1942-2011) and his wife and long-time musical partner

Susie Napper; Frans Brüggen (1934-2014), Walter Bergmann (1902-88) and others. We also meet many close friends.

I Am Alive Now isn't a teleological presentation of events, but it does picture for us a series of life snapshots. The first third of the memoir is somewhat of an autobiography, and the next two-thirds are really an amalgam of remembrances, essays, and extracts of research and writings—*e.g.,* on the jazz group Astral Project; three short stories for his teenaged son Lucien; a story about Van Eyck scholar Thiemo Wind's dissertation defense. A good portion of the narrative includes snapshots of the various healing and spiritual studies that Lasocki undertakes to pursue his calling as a healer and writer.

If you enjoy a spiritual journey, the history of woodwinds, research on the recorder, and insight into personalities in the early music world, you will enjoy reading *I Am Alive Now*. If you want to know more about his healing practice and for a bibliography of his research publications, go to ***www.instantharmony.net***.

Frances Feldon is a freelance musician and music teacher in the San Francisco (CA) Bay Area. She teaches recorder and Baroque flute privately in her Berkeley studio and teaches the recorder program at Albany Adult School. A regular conductor and faculty member at recorder workshops across North America, she retired several years ago from directing the San Francisco Early Music Society's Recorder Workshop after a successful term of nearly 20 years. Feldon studied recorder and Baroque flute at Indiana University, where she completed a doctorate in collegium directing.

***THE DARK LADY'S MASK,* BY MARY SHARRATT.** Houghton Mifflin Harcourt (Boston, New York), 2016. ISBN 978-0544300767. Various eBook versions and hardback. 416 pp. $13-$30.

Readers who enjoyed the article on the Bassano family of recorder players and makers by David Lasocki ("The Bassano Family, the Recorder, and the Writer Known as Shakespeare," Winter 2015 *American Recorder*) might also be interested in Mary Sharratt's latest book, *The Dark Lady's Mask*. The novel features Aemilia Bassano Lanier.

John Hudson's research, published in his book *Shakespeare's Dark Lady*, argues that Aemilia was the real author of Shakespeare's works. Hudson's theory is derived in part from Aemilia's formal education in the literary arts and her presumed knowledge of the recorder, which is represented in several of Shakespeare's plays as an instrument that is not easy to master.

The Dark Lady's Mask depicts Aemilia as lover, collaborator and muse of Shakespeare. In the book, Aemilia, who decries the limitations placed on women in her time, dresses as a man and assumes the persona of Emilio, in part to make money as a musician.

While Aemilia might have learned recorder—growing up in a family of recorder players and married to a member of a royal recorder ensemble—it was not an instrument she would have played in public. Given that the recorder and other flutes have had a long historical association with sexuality and desire, they were instruments that were generally off limits to women. Thus the novel portrays Aemilia as a singer and player of the virginals and lute, musically permitted activities of that time.

Sharratt is a superb storyteller. *The Dark Lady's Mask* is beautifully written and meticulously researched. It offers us a window into both the worlds of court musicians and of women in Shakespeare's era. The characters and the musical realm come alive.

In Aemilia's case, her particular life circumstances—in which she was first a mistress to a nobleman, then forced to marry, and altogether unable to fully pursue a literary career—demonstrate the stark realities of the lives of historical women. This is Sharratt's area of expertise; *The Dark Lady's Mask* is the latest addition to her historical repertoire, in which she gives voice to women who were unable to be fully heard in their own time.

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

On the Cutting Edge

Gustavo de Francisco talks with Karel van Steenhoven about his past and about the future of the recorder

By Gustavo de Francisco, São Paulo, Brazil

On my last trip to Germany in 2015, I had the pleasure of meeting a virtuoso recorder player—a founding member of the Amsterdam Loeki Stardust Quartet (ALSQ), a group of Dutch recorder players with 30 years of history. **Karel van Steenhoven** *met me for an interview, talking about some of his professional experience, his recent work developing improvements to Modern recorders, and also some curiosities behind the scenes of ALSQ. The first part of this interview is below, with text about ALSQ posted in English on the ARS web site. You may also listen to the entire interview, in English, on the ARS web site and hear a Helder tenor played in videos at* ***www.youtube.com/americanrecordermag.***

GDF: *Thank you very much for this conversation. First, I would like you to tell a little about yourself and your career, so our readers know a little more about what you do and about your background.*

KVS: At this point, I'm mainly known for my work with the Amsterdam Loeki Stardust Quartet, with which I have played for about 30 years, doing concerts all over the world. We've made about 20 recordings and have won lots of prizes. I am mainly known as a recorder player.

For 17 years now, I have been a professor of recorder and contemporary music at the University of Karlsruhe in Germany. After my studies the Amsterdam Conservatory of Music, I also studied composition with Tristan Keuris, a famous Dutch composer who died recently. My main interest in music has always been my own music.

When I first started to play recorder, I was four years old—but, in fact, I started on a green plastic clarinet! I loved this instrument, it had all-colored keys. I played my own tunes, and also tunes that I could sing. This plastic clarinet cracked; it fell to the floor. I was a kid, I had just lost my clarinet! I was crying, and my mother said, "Well, I must have some other

Hear Karel van Steenhoven play the Modern alto recorder

Read more from Karel van Steenhoven about the early days of the Amsterdam Loeki Stardust Quartet

instruments in the house." *[He went to get something from a shelf.]* And she gave me this, my first recorder. It has a great history. Here you can see teeth marks of my first dog, who also tried to play recorder, but he did not go much further than biting the instrument. But the instrument survived and still plays *[He played some notes ...]*

After my plastic clarinet broke, I started playing on this. Of course, I wanted to play all the tunes now on the recorder, but that did not work, because I could not play the low C. I just could not get it to work. I cried a lot, "Why isn't it working?" I practiced a lot, until I could play low C. I was happy again.

Since that time, I have played the recorder. Many people tried to get me to play other instruments. My father, seeing me playing for many years on my little recorder, said: "You play so much on that instrument. Why don't

you play transverse flute?" I really wanted the recorder. I got a teacher, who in fact was a guitar and mandolin teacher—but he said, "Well, I can also teach recorder, if you like."

*Many people say that. We wrote an article on the Quinta Essentia blog [**http://quintaessentia.com.br/en/flautadocebr**, **with** some postings in English, others in Portuguese], where among other things, we say that teachers should avoid teaching something when they are not trained.… It happens.*
Especially at that time, there were not many good recorder teachers. It was in the 1960s, and there were just not many recorder players. Frans Brüggen was starting to build a school. He had pupils, but his students had not yet come to the music schools. There were not many really good players.

Many people in Brazil ask: What can I do, because there are no recorder teachers in my city? It's the same situation.
I was lucky—I would give them the advice to do as my life turned out. Find a good teacher who is an excellent musician, and this person can teach you the basics of music-making. The recorder-playing, you have to learn yourself.

This is how it was with me. This teacher, who was a guitarist and mandolin player, was also a composer and a good musician. He taught me musicianship: to do this, try that, make your own tunes. He encouraged me to play my own music, and taught me the first steps in composition training. He taught me to be a musician.

My teacher after that, in the music school, was a violinist. He also could not play the recorder, but was a very good violin player. He taught me everything he knew about music, but I had to translate it to the recorder.

The main thing with that teacher was that he had a recorder, and he could play one note. When I was making the wrong sounds, he took his recorder and said, "Listen, Karel, this is how it has to sound." Then he blew into the recorder, and it was such a lovely tone. I was amazed by that tone. I said, "This is how I want to play." But that was the only thing he could play on the recorder, so the rest he played on the violin. He taught me everything to make it possible for me to go to the music university ... so I could enter the Amsterdam Conservatory.

He could play only one note on the recorder, but he was a good musician. This, I think, is good advice for people who don't have good recorder teachers: it is better to have a good musician to tell you what to do and to find out yourself how to do it on your instrument, than to have a not-so-good recorder teacher. Musicianship is more important.

I usually tell people, who may only be interested in fingerings and nothing else, that learning fingerings is the easiest part. There are many things to learn beyond fingerings. Even those can change if you need a different intonation or depending on instruments that are playing together, like with the piano. It's not only about fingerings.

It is better to have a good musician to tell you what to do and to find out yourself how to do it on your instrument, than to have a not-so-good recorder teacher.

Exactly, it's about style, expectations of sound development, how to use silence in music, how to make phrases. Violinists also talk about breathing in music—so music is a sort of a general language.... You can translate these ideas for each instrument. The most important one for the recorder is what we learn through the treatise of Silvestro Ganassi [1492-1550]. He said that, if you really want to play the recorder, learn to sing. If you can sing well, you will be able to play recorder well; try to imitate singers.

This is always a very important part of music-making: try to imitate others. If you can imitate a good violinist, or a good 'cellist, using the recorder, it is much better than trying to imitate a recorder player who does not play well. Perhaps this recorder player has better technique, but has no style or his musical aesthetics are not good. It's better to look for a good violin player and try to play in that style, to work on development of overall sound and musical language.

This is excellent advice!

On the Development of Modern Recorders

I would like to know more about the development and improvement of a new family of recorders, including some very special ones that I see here in your studio. I would like you to describe your latest work with Mollenhauer.
Interestingly enough, this has to do with what I talked about, the imitation of other instruments. One of the things I always missed very much—as a child, also as a student and now as a professional recorder player—is the direct connection to my fellow wind instrument players. The recorder is an instrument that, in all periods of music, was built by the best instrument makers. If you look in the Renaissance time, you see that great instrument makers of flutes, cornettos and other instruments also made recorders. The recorder was one of the most sophisticated instruments of its time. In the Baroque period, the makers of recorders, flutes and oboes

Oboes: Baroque (top) and modern (bottom)

were mostly the same people. They made these three instruments, so the recorder was built at the same level as the oboe.

If you compare the oboes in the early Romantic period, the same makers also built flageolets and recorders of that time. But now, since the early music movement in the last century, we have sort of shut off the recorder, as makers began to ignore the development of key making, pitch, and the development of sound aesthetics of our time. They simply separated from the rest in a kind of "early music island," where they work with old tools, with old intonation systems and tuning pitch. Of course, this is a great world!

As you see, I own over 110 instruments; I love them all—they have so much color and history. But what I miss is a normal instrument of our time, so that we can say, "I am a musician, I play the recorder, and use an instrument that has the same construction and technology of a modern oboe or a modern clarinet." This is still not the case!

This is something that I want to change, and this is one of my latest projects in my musical career. I want to stimulate this. I want my students to push the instrument to the next level.

I started with this great recorder that was made by Maarten Helder in the last century. He won an award for this model. It was lying around in the workshop of Mollenhauer, but nobody seemed to care; the instrument was expensive, it was not yet really good—but the model and the *idea behind it* really attracted me, and the possibilities of this model interested me. This is a tool from which you can build a modern standard instrument, if you put in the time.

I would like to add something, I discovered this instrument in 2010, and had the opportunity to buy it in 2011. I was amazed with this instrument, the multitude of features that it provides. We use it in Quinta Essentia. The sound of the Helder recorder mixes very well with the sound of other recorders, such as the square Paetzold recorders.
Even more important than fitting with other Modern recorders, the sound quality, the tuning system and its range matches other modern wind instruments.

It is very logical that, if we use a Baroque instrument, this has another aesthetic—sound and tuning, and even the shape and external appearance, all give us another aesthetic principle. The music of that period is different. If you use a Baroque recorder to play music composed, for example, after the time of [20th-century composer Arnold] Schoenberg, that doesn't fit. If you wear your Baroque clothes to a dance, they will say that what you are wearing is not good. All of the aesthetics of each period belong together.

That's why I want to develop this modern instrument. I went to Mollenhauer and said, "Let's turn this instrument into a standard high-level instrument, so it is really worth the money invested." I started working with them and added my knowledge as player and as composer. I can say that the Helder recorder is worth the money, and it is a basis for other future development.

This is not what recorder makers like to hear, including Adriana Breukink with the Eagle recorder. I say that at this time the Eagle recorder is a very good instrument, with many possibilities, worth the money—but it does not yet offer everything I like. It is still the basis for good development. My personal ideal instrument would be a fusion between sound quality and the possibilities of the Eagle alto, with the key system and the flageolet registers that are possible on the Helder alto. If these two could be combined, that would be an ideal instrument.


Quinta Essentia packing Paetzolds

You told me that you work with Adri Breukink on new developments in the Eagle recorder. Could you tell us about your contributions with the Eagle?
On the development of Eagle, it is difficult to say how things really work. Adri often visits, and we talk about


Adriana Breukink playing the Eagle alto recorder

music. I comment to her about what I think about the position of the holes, about the playing possibilities that a modern recorder player really needs. We talk about whether the instrument's keywork is fitting or not and if the keys are working well. She, in turn, tries to put all these ideals into her instrument.

It is a stimulating process in both ways: she comes to me with possibilities, and I say I need this or I need that. I say "I," but I am referring to all recorder players who already play at a certain technical level and who want to play music of our time—that is, music after 1920, Gordon Jacob's music, or Staeps, Stanley Bate's sonatinas, and all other music with modern violins, modern oboes, and especially with piano.

I've never heard any Baroque or Renaissance recorder that really blends its sound with a piano. The only instruments that actually work with piano are the Eagle recorder and Helder alto, for me. All other [old] instruments simply do not match well with the sound quality, intonation system or tone.

In the Baroque period, people wanted to play [the recorder] for its clarity. It was also a rhetorical position among other instruments: a simple recorder, "the voice of God saying, 'this is true.'" It was not allowed when playing the recorder to use "shading" techniques [to change the color of each note]. The rhetorical role of the recorder in the Baroque period was "the voice of God," which isn't shaded—he says clearly how it is. The recorder was played at weddings, funerals, and also in large events. We see this in the cantatas of J.S. Bach, where the only place the recorders play is related to the death of someone, or when there is extreme joy. This goes with a very "straight" way of playing.

We should mention something about the period when the whole tuning system begins to enter a more gray area, where pure fifths are gone. After 1810, equal temperament does not use the pure fifth. At that time, if you played a recorder, which plays pure fifths, everyone would say that the recorder was out of tune, because no one wanted to hear a pure fifth. They wanted to hear a "shaded" fifth.

At this time, vibrato begins to be used. But if you played a straight note on the recorder *[sings very straight: "This is an A"],* nobody wanted to hear that. They wanted to hear *[sings with vibrato, "this is something like an A"].* Maybe it's an A, but maybe not. The idea of truth and God's voice is not there anymore, because the music is not based on truth, but on "tempered scales."

The whole aesthetic system changes. After Schoenberg, we have so many variations and shading techniques in all instruments; the sound develops into what we call "color music." Instead of a melody, you just change the color. A Baroque instrument that is unable to change its color simply does not belong to this musical aesthetic standard any more.

Changing color, shading techniques—these are the main elements of the Helder alto, which has a key that allows you add dynamics to your instrument. A very important element is that you have a larger range—that you have, below the low F on alto, the leading tone E-F. This is something that we miss on Baroque instruments. For instance, when you want to play the 'cello sonatas by Bach, you have to transpose the low E-F an octave higher, or shade the bottom hole on your knee.

But [closing the hole with your knee] doesn't sound good. You can do silly things when only other recorder players are listening to you play, but the moment you try to be a musician in your own time, and you try to be recognized not only by recorder players but also by oboists, trumpet players… .If you want other musicians to say, "That's very good," then you will stop shading the bottom hole of your recorder on your knee.

These motivations are very important to me. At Karlsruhe and at the conservatory, the recorder is not part of the early music department, but rather is part of the wind instrument section. That is also why I have as a personal challenge to present my instrument to my colleagues at the university as "equal." That's why I work so hard in the development of the Modern recorder.

All instruments play music of all times, but the others play on instruments of our time. I think this is the correct way. If you are an oboist, you

Renaissance winds: shawm, flute, recorder, cornetto, bombard

Modern wind instruments

All instruments play music of all times, but the others play on instruments of our time.

buy a modern oboe; if you are interested in Bach, you play Bach on your modern instrument; and if you are very interested in Bach, you buy a replica of an oboe that was used in Bach's time, a period oboe. If you are interested in Mozart and you play the clarinet, you start playing on your normal clarinet; but if you become very interested, you buy a period clarinet, some form of authentic copy of an old instrument from the time of Mozart.

I think this is the right thing to do, even for those who play recorder in the future. I imagine you must have your Modern recorder, equal to other modern instruments, and play this recorder all the music you know, from the current repertoire to the music of the distant past as Guillaume de Machaut. Of course if you are very interested in Machaut, at some point in your life when you have enough money, you will buy an instrument used by the contemporaries of Machaut. If you love playing the music of Bach, at some point will want to have a recorder of Bach's period.

The recorder player should start with a modern instrument, which really functions very well. This is one of the most important things for recorder players and teachers of the future. I can assure you that if this development of the Modern recorder does not work, the recorder will simply disappear from the professional concert music scene.

Karel van Steenhoven studied recorder with Kees Boeke, and composition with Robert Heppener and Tristan Keuris. In 1978 he was a founding member of the Amsterdam Loeki Stardust Quartet, with Daniël Brüggen, Bertho Driever and Paul Leenhouts. In 1995, he was appointed professor of recorder at the Hochschule für Musik in Karlsruhe, where he now lives, and visiting professor at several schools including the Guildhall School (2013). He was a jury member at the 1997 International Moeck Recorder Competition, the American Recorder Society Composition Contest in 2006, and the European Recorder Teachers' Association (ERTA) Composition Competition in 2011. He now serves on an ERTA committee to determine the best fingering system for the new Modern recorder.

*Gustavo de Francisco founded the Quinta Essentia Recorder Quartet (**http://5eofficial.com**) in 2006. Based in Brazil, the group has toured in Europe (2009, 2010, 2014), China (2010), Namibia (2012), Bolivia (2014) and North America (2016); released two albums,* La Marca *(2008) and* Falando Brasileiro *(2013); and organized three of the seven ENFLAMA National Recorder meetings. He studied with Ricardo Kanji, Paul Leenhouts, Pierre Hamon and others. Since 2012 he has completed teacher training in the Suzuki Recorder methodology in the U.S., Brazil and Peru.*

Compact Disc Reviews

Dreaming in Music from Latin America and England

Reviewed by Tom Bickley,
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LATIN REVERIE. **Cléa Galhano, recorders; Rene Izquierdo, guitar; guest artist Elina Chekan, guitar.** CD Baby 789577751620, 2016, 1 CD, 58:00. Avail. from *www.cdbaby.com/cd/cleagalhanoreneizquierdo* as CD ($12.97) or mp3 download ($9.99); mp3 320 and FLAC formats also available, plus sample tracks. Visit *http://cleagalhano.com* and *www.reneizquierdoguitar.com* for more information.

Brazilian American recorder player Cléa Galhano's musicianly approach to standard repertory is well-documented in her recordings with the Blue Baroque Band and the Belladonna Baroque Quartet. To my ears, her playing shines most brightly in her work with less standard repertory. She uses the recorder to make music, "…in order to make a difference in people's lives…."

***Her playing shines most brightly in her work with less standard repertory.... Her vibrancy comes through in this new recording,* Latin Reverie.**

Her vibrancy comes through in this new recording, *Latin Reverie*, as well as in her earlier releases *Circle of the Dance* (CD Baby/Pleasing Dog Music 789577628724, 2010) and *Songs in the Ground* (Ten Thousand Lakes 7160929, 2003). Eleven pieces over 18 tracks provide an hour of dreamy music, as the title implies. There is depth in the compositions, yet the feel of these dreams is light.

Dance forms on this recording include *samba, choro, bossa, guaguanc* and *tango*. The *Suite Buenos Aires* by Maximo Diego Pujol and the *Suite* (1976) by Edmundo Villani Cortes provide more abstract versions of these dance forms. Ástor Piazzola's *Libertango* and his less familiar *Ave Maria* work very well in these arrangements for recorder and guitar.

Of the music on this recording, the two tracks that really stood out for me are the contemplative *Enigma* by Brazilian composer Brenno Blauth, as well as the movement "Microcentro" from Pujol's *Suite Buenos Aires,* for its rhythmic descending motives.

The recording captures the sound of the instrument at a close, intimate distance. It's clean and listenable, though a bit more space in the stereo image would have been more flattering.

The notes on the composers and the performers are very helpful. A

detailed track listing is available at *www.CDBaby.com*, though not in the printed booklet or CD package. Given the strength of playing and the artistry in the arranging of the music, it would be a pleasure to know details on instruments used, as well as the arrangements of the music (*e.g.*, original instruments and well-deserved credits to the arrangers).

Latin Reverie by Galhano and Izquierdo showcases the recorder as a musical instrument played with nuance, subtlety and joy in an ear-catching collection of Latin music.

***SONNETS, AIRS AND DANCES: SONGS AND CHAMBER MUSIC BY PHILIP WOOD.* John Turner, recorder; James Bowman, countertenor;**

Lesley-Jane Rogers, soprano; Heather Bills, 'cello; Harvey Davies, harpsichord; Jonathan Price, 'cello; Manchester Camerata Ensemble. Divine Art dda21531, 2016, 1 CD, 71:21. Avail. from *www.divineartrecords.com/CD/25131info.htm* as CD ($15.99); *www.iTunes.com*

(mp3 downloads of album $9.99). Hear sample tracks at the Divine Art web site or via iTunes.

The prodigious output of recordings featuring English recorder virtuoso John Turner reflects his significant engagement with contemporary English composers. The music on this beautiful Divine Art release is by Philip Wood, and stands in the mainstream English musical idiom well-known in the works of Malcolm Arnold, and aesthetically related to the pastoral sound of Ralph Vaughn Williams.

In its own way, this music is every bit as dreamy as the works on *Latin Reverie*. The recorder (and Turner's playing) take center stage in three of the six works (*Partita for Recorder and Cello*, *A Lonsdale Dance* and *Concertino for Recorder and String Quartet*), and share the spotlight with singer Lesley-Jane Rogers in *Sonnets, Airs and Dances* and *Five Spring Songs*.

The *Partita* is a stunning work for recorder and 'cello. The interaction of the two voices recalls the beauty of melody and bass line in Handel's recorder sonatas. Of particular depth is the "Nocturne" movement.

In its two movements, Wood's *Concertino for Recorder and String Quartet* develops gradually in the flowing and dramatic "Adagio non troppo," and concludes with a bracing "Allegro con brio."

Sonnets, Airs and Dances and *Five Spring Songs* are both quite substantial pieces, with a great variety of mood in the setting of the texts. The writing for recorder, harpsichord and 'cello both supports the voice and brings each instrument into the foreground at appropriate moments.

This disc provides high audio quality, and the CD package is very well designed. The notes by the composer invite the listener into the pieces. The enunciation of Bowman and Rogers is so clear that the inclusion of song texts in the booklet is almost unnecessary.

Education

"Flauta de Pico," Alive in the Colonial Mexican City of Guanajuato

By Mary Halverson Waldo,
mhalvwaldo912@gmail.com

A group of professional wind players, with wildly varying skills in recorder-playing, spent an intensive week of training together last September. The location: the extremely colorful and vibrant colonial city of Guanajuato, nestled among the mountains of Central Mexico. The wind players, also music teachers, were curious about claims they had heard—that any person who can speak their native language also has the ability, the inborn talent, to learn to play a musical instrument; and that a teacher can learn to help students of any age make a beautiful sound from the beginning.

Among this group, only one-third specialized in recorder as their main instrument, and their skills were quite good. The rest were savvy, experienced young musicians who played flute, oboe, clarinet and trumpet, with beginning to intermediate recorder skills.

Suzuki Unit 1 Teacher Training for Flauta de Pico (Recorder) was being offered for the first time at the **7th Festival Internacional Suzuki , Guanajuato**, along with the "traditional" Suzuki instruments, piano and violin. The common thread for all adult participants was that they wanted to know how to enhance their music teaching with the Suzuki Method ™.

Along with the adults at the festival, there were also students from young ages to teens, who eagerly volunteered for master classes in beginning recorder (in addition to their other primary instruments of piano and violin). Each of these youngsters had a devoted parent attending the classes with them, taking notes and/or video, to record details and nuances for effective practice at home.

Those teachers for whom recorder was not a "first" instrument had no initial plans to take the final performance exam, to get official credit, or even to teach recorder. What happened was that they unexpectedly fell in love with the unique and beautiful sound of the recorder! What followed became an intensive week of enthusiastic learning—leading to all participants taking the exam and receiving full credit for the Unit 1 course.

Passing the final exam was no small feat, so how did these folks gain the needed skills in such a short time? They had a deep desire to learn. They already had skill sets with their own wind instruments, many of which "crossed over" to recorder technique. They listened to good recorder playing—live, in the classroom, and through recordings. They

put in many hours of practice each day, applying newly-learned skills and memorizing the extensive repertoire. They generously helped each other, even providing moral support during the final exam. They had numerous low-stakes performance goals throughout the week—from taking turns playing short solo phrases in class, to several group performances in public.

This **Festival** took place during the big celebration of Mexican Independence from Spain and, Guanajuato having played a key role in the success of the colonial revolution, there was a huge population of tourists on the scene. Concerts by the Suzuki students and teachers were scheduled throughout the historic town center, on old cathedral steps, at street corners, and in the large city auditorium. As audiences heard them perform simple folk tunes with skill and excellent musicianship, many said, "I had no idea the recorder could sound so beautiful!"

Music Reviews

Sammartini, Vivaldi, and two related party pieces from Glen Shannon

TWO EDITIONS FROM GLEN SHANNON MUSIC, **by Glen Shannon, *www.glenshannonmusic.com***

MUSES, PARTY OF FOUR. GSM1003, 2011. AA, bass gamba, obbligato hc. Sc 26 pp, 4 pts, 6-14 pp ea. $25.

Perhaps the best person to describe this delightful four-movement piece is the composer himself. You can read Shannon's complete description of *Muses* at his web site, ***www.glenshannonmusic.com***.

This is a great piece, but it requires four advanced players. *Muses* does not use a traditional basso continuo—it calls for obbligato harpsichord; the performer must play what is written, and what is written is very showy!

Muses was commissioned by The Antwerp Ensemble, a chamber quartet based in Michigan, in memory of Mary Forrester, who passed away in summer 2010. They requested a piece similar to Shannon's *Trio Sonata* for Barbara Steinberg (SMM320), but with more flashy, solo parts for the viola da gamba and harpsichord.

Shannon has intentionally and successfully blended the conversational style of the Telemann Paris quartets with the harpsichord display found in Bach's fifth Brandenburg concerto.

The short four-measure introduction, "Mysterioso," moves to a dominant chord with the performance instruction in the harpsichord: "roll up and down the chord in a melodramatic fashion." Right at this moment, we know we will have fun, both as performers and as listeners!

The second movement, "Scherzo," begins with a playful theme in the gamba, but the recorders soon enter and demand their fair share of the excitement. This theme runs around canon-style at the unison (but not in strict canon)—often at the distance of two beats and using tricky off-beat entrances, making it quite the rhythmic challenge that demands absolute precision.

By measure 37, the recorders have settled down into half notes, the gamba has tamer eighths, and the harpsichord takes off Brandenburg-style. While this is certainly a flashy harpsichord part, it is not impossibly difficult to learn. If the harpsichordist knows scales and arpeggios, it falls naturally under the fingers.

The recorderists must be able to accomplish considerable running about in the highest range, including high F, G and A (covering the bell). While the harpsichordist suddenly busily plays octaves with alternating hands, the other players slow down to staccato notes in the background. This movement returns to its more conversational counterpoint and ends on a Phrygian-like cadence, making the final D major chord sound unresolved—pushing the performance right into the next movement, "Alla siciliana" in G minor.

You will quickly be in a party mood.

The lovely "Alla siciliana" begins with the recorders taking the melody, but within nine measures the solo interest shifts to the harpsichord. The bass gamba sometimes plays along with the harpsichord's bass line and sometimes separates into a melodic life of its own. The recorder parts maintain melodic interest, even as the harpsichord part becomes showier. There are some measures of hemiola for the recorders and gamba, against the more complex twists and turns of the harpsichord figuration. Sometimes the upper three parts back out of the way to let the intricate harpsichord part shine through, but they happily return when the harpsichord becomes more continuo-like.

To quote Shannon, the final "Gigue" is "almost a chamber concerto in itself, with a slow middle episode framed by fast outer segments. The theme and countertheme are shared by all four players during the exposition, which comes to a gentle stop as the viola da gamba quietly begins a relaxed interlude of contrapuntal interweaving. Each outer section contains a rapid solo passage for the harpsichord—the first one bright and sparkly, and the second with a hint of blues. The latter ends with the soloist collapsing in a heap, signaling the final recap in a straight gallop to the finish." I could not have described it better.

I will add that all of the parts in the movement are a bundle of fun to play. Sometimes, Shannon tosses out the traditional part-writing rules: note measures 40 or the penultimate measure 194, where all four parts suddenly join together in parallel unisons/octaves.

One particularly nice section (beginning in measure 56) has the two recorder parts bouncing in mostly contrary motion while the gamba (and the left hand of the harpsichord) hold a C pedal point while the right hand of the harpsichord is playing upward-bound arpeggios. Everyone is kept busy here.

The movement is brought to a pause with an arpeggiated chord, followed by a 20-measure Adagio. Near the Adagio's conclusion, the first recorderist must play that feared high F♯ that requires covering the bell during a rapid passage.

The parts are nicely-published to avoid all page turns, and the harpsichord part is printed separately from the full score in order to minimize page turn problems.

If you know advanced players, invite them over to sight-read this. You will quickly be in a party mood. This is a must-have piece to add to your repertoire.

TRIO SONATA NO. 1 IN D MINOR. SMM320, 2004. AA (or violins), bc. Sc 23 pp, 3 pts 6 pp ea. $10.

Having reviewed Glen Shannon's *Muses, Party of Four*, I became curious about his first *Trio Sonata*. *Muses* was commissioned with the idea that it would be "similar" to this *Trio Sonata*—but this one is composed in 2004 for Barbara Steinberg's group, which requested an instrumentation of two alto recorders, modern 'cello, and piano, with the right hand of the piano realized. Harpsichord and gamba also work very well. Shannon gives the keyboard player the freedom to create the realization, although figures are not provided. Shannon's right hand is very nicely realized; it fills and balances places where there is less activity in the recorder parts.

I always look forward to seeing a new Shannon piece, and this one did not disappoint!

It is steeped in pure Baroque style (not neo-Baroque). Consider that Shannon is composing in 2004 in a style that faded into Classicism around the year of Bach's death (1750)—well, why not? The trio sonata is infused with the joy and the gestures of Baroque music as much as many other Baroque composers I've loved. Shannon knows the style well, and, like any other composer, he adds his own personal touches to that style.

Consider that Shannon is composing in 2004 in a style that faded into Classicism around the year of Bach's death (1750)—well, why not?

All four movements of this trio sonata are in D minor, something that is more suite-like than sonata-like, but internal modulations keep the listener interested.

The first movement is an "Adagio" in a loose ABA form. In the A section, the two recorder parts play in homophonic rhythms against the bass line that often moves in contrary motion, exchanging melodic material on the return of the A section after a more contrapuntal B section.

The second movement, "Allegro," is a three-part fugue with a very active subject that includes repeated notes, syncopation and chromaticism. The subject is first heard in alto I, then in alto II and finally in the 'cello/continuo parts. There is also a fully-defined countersubject; its syncopation as well as 16th notes offset the repeated notes in the subject.

After a development of motives from subject/countersubject, the recapitulation once again states the subject in all three voices. There is more episodic material, including some nice measures presenting ornamented suspensions Corelli-style!

After a fanfare-like passage, with repeated notes in the recorders against arpeggios in the bass line, comes a surprise: a climactic move to a dominant-seventh chord, with a fermata. It does not lead to a cadence, but to an eight-measure adagio involving only the two recorders. One can always count on such surprises in Shannon's music!

The third movement "Andante" is my favorite, more imitative than strictly fugal. There is a wistful, longing main theme that sounds in both alto voices and the bass line, with lovely interaction of the higher voices with the bass. We tried this movement as a modified AAB trio and loved it.

Near the end, Shannon uses a deceptive cadence to extend the movement, finally concluding a minor movement with a major chord (using the Picardy third).

The fourth movement, another "Allegro," is essentially a gigue in 6/8 time, constructed similarly to the second movement. It begins with a six-measure subject that is heard in all three voices and also has a clearly

defined countersubject. The development section places the subject in *stretto* and leads, in a more fragmented manner, up to a high A♭ in alto I.

For four measures near the end, all the voices join together rhythmically, playing six eighth notes per measure in parallel rhythm—then a quick four-and-a-half measures to the end, an exciting conclusion!

Upper intermediate players might find the first three movements to be sight-readable and the final movement needing a touch of practice. Advanced players will sail right through the piece.

I hope for more trio sonatas and chamber works from Shannon.

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

DREI SONATEN (THREE SONATAS),* BY GIUSEPPE SAMMARTINI, ED. LARA DALLA LIBERA**. Girolamo Musikverlag G12.034 (www.girolamo.de***), 2013. A, bc. Sc 20 pp, pts 10 pp ea. Abt. $30.

Giuseppe Sammartini is well-known to recorder players because of his *Concerto in F major* for the soprano. He was a master recorder player himself (as well as an oboist and flutist) and left many recorder sonatas, including a collection of 17 works preserved in a manuscript in Parma, Italy.

Three of those Parma sonatas are presented in this edition. (For those who know Sammartini's sonatas, they are Sanv. D.1 Nos. 4, 13 and 16, and are not duplicated in the Sibley manuscript or the printed Opus 2 set.)

Those familiar with Sammartini's *Concerto* will perhaps be surprised by his sonatas, which are generally in a more modern style, of which the three works in this collection are typical. Each sonata is in three movements, in the pattern fast-slow-fast.

There is less emphasis on melody than in the concerto, particularly in the opening movements, which instead conspicuously feature challenging fast-note figuration. Similarly, two of the three slow movements rely principally on quick figuration for their effect. The closing movements are the most traditional, being in triple time with a lighter, dance-like feeling.

Perhaps the most striking feature of the sonatas is the unorthodox harmonic progressions that Sammartini explores, especially in the opening and middle movements. These often lead to unexpected accidentals for the performers and a sense of temporary displacement for the listener.

The technical demands in these three pieces are not as great as in Sammartini's more extreme sonatas, but the music will still be most comfortable for an advanced performer (an upper intermediate player would find them manageable with diligent practice). Even more than the technical difficulties, the great challenge in these works is to put across their musical shapes, which have a distinctly experimental quality.

The edition is well-laid-out and includes an informative preface, though the editorial emendations in the music are marked as such only in the score and not in the parts. At the very least, these pieces deserve attention as original recorder music by a master of the instrument. Their idiosyncrasies just add to the interest.

SIX SONATAS FOR THE RECORDER,* BY ANTONIO VIVALDI, ED. PATRICK BLANC.** Editions Francois Dhalmann FD0402 (www.dhalmann.fr/en-us***), 2013. Sc 31 pp, no pts. Abt. $18.

Patrick Blanc's desire to expand the possibilities for recorder players to play Vivaldi's music has resulted is an unusual collection of pieces that is not as straightforward as the title may suggest. As Blanc himself outlines in his preface to the volume, Vivaldi only wrote one sonata for the recorder—in F major, RV52. Blanc has complemented this single original work by transcribing the four flute sonatas attributed to Vivaldi, RV48-RV51, as well as the most authentically Vivaldian of the Pastor Fido sonatas concocted by Nicolas Chédeville, No. 6 in G minor, RV59. Rather than reprint Chédeville's version, however, Blanc has gone back to Chédeville's model, Vivaldi's lost *Violin Concerto, RV316*, via J.S. Bach's transcription of the work for keyboard, BWV975!

The resulting collection is a bit of a hodgepodge, but it does show Vivaldi's approach to wind-writing from various perspectives. The colorful, virtuosic writing found in Vivaldi's concertos is only fleetingly in evidence; however, the sonatas are generally tuneful and well-constructed.

In RV52, Blanc follows Walter Kolneder in proposing an alternative

final movement by Vivaldi that is based on the same theme, but that is more extensive than the very short original. Two of the flute sonatas are transposed to a higher key, but RV49 and 51 are left at pitch; in RV49, individual notes are transposed an octave as necessary.

The Vivaldi/Chédeville/Bach work is the least successful, mostly because Blanc has adhered very closely to Bach's keyboard transcription. This results, for instance, in highly complex ornamentation in the Largo, which is not altogether idiomatic to the recorder (though Blanc also offers an unornamented version), as well as a very high-lying continuo line derived from the left hand of Bach's version. As well, the recorder has two instances of E♭ in the last movement with no suggestions as to how they may be adapted.

The sonatas are presented only in score without any realization for the continuo; in three of the sonatas, Blanc follows the original in not providing any figures for the bass. Although more and more players are capable of playing from even an unfigured bass, this still has to be considered a limiting factor for the edition and a real frustration for those who do not have access to a player with the required skills.

As well, it must be noted that, quite impractically, only a single score is provided along with frequent reminders not to photocopy. Editorial suggestions are clearly marked, but there are some evident misprints and one or two awkward page turns.

Those with a strong interest in Vivaldi will want to explore this set. Others may find working on it difficult.

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.

***MOTETS FOR FOUR VOICES,* by Alessandro Scarlatti, Trans. Charles Nagel.** Cheap Trills TR88, 2015. SATB (TrTTB viols). Sc 12 pp, pts 4 pp ea. $14.50.

***MOTET AND SECTIONS FROM MASS "QUAM PULCHRI SUNT GRESSUS," by Tomàs Luis de Victoria, Trans. Charles Nagel.** Cheap Trills, TR89, 2015. ATTB (TrTTB viols). Sc 11 pp, pts 3 pp ea. $13.

These two new editions from Cheap Trills will find a welcome from both recorder and viol consorts—especially TR89, Tomàs Luis de Victoria's motet and mass movements on the text, "Quam Pulchri Sunt Gressus," excerpts from the *Song of Solomon*, chapter 7. The musical theme of the motet, found in the first volume of Victoria's *Complete Works*, becomes the basis of the Kyrie and Gloria from the mass, found in Volume 2 of the *Works*.

A shout-out of thanks to Charles Nagel for finding and so beautifully producing great music from the past at reasonable prices.

The Gloria, as one of our test musicians said, is "truly Glorious." Arranged by Charles Nagel a step higher than the original (for the convenience of the recorders), the pieces sound scrumptious on ATTB recorders at pitch.

The sudden contrast of the three lower voices in a trio for the Agnus Dei section, and the recitative-like homophonic "Quoniam tu solus sanctus" (Thou Only art Holy) followed by the rising lines of the final Alleluia provide a satisfying musical experience with or without the texts.

The Scarlatti motets (TR88) are less able to stand alone as instrumental music, at least for our two groups of testers. They are "graduals," or settings of Psalm texts used as readings in the Catholic liturgy throughout the year. Being Baroque, the motets explore much more word-painting than the Victoria; at the same time, they utilize a greater rhetorical contrast of melodic and declamatory text setting.

Chromaticism makes its way into the emotion of the pieces, and brusque enunciation is called upon for the Psalmist's invocation of God's wrath on the Psalmist's enemies. Unfortunately, the editor has declined to provide the texts that make these motets effective musical statements. In the one case in which he gives a hint as to where to find the text, it is misattributed: "Ad te Domine levavi animam meam" is not from Psalm 24, but Psalm 25:1-3.

For those who might want to play these pieces but lack the Latin to translate them, the other texts are as follows: the second one, "Ad Dominum dum tribularer," is Psalm 120:1-2; the third, "Exaltabo te Dominus" uses Psalm 30:1-2; and the fourth "Exsurge Domine," begins with Psalm 9:19 and ends with verse 3.

While these pieces could be played to good effect with a choir or small vocal ensemble, or even set up with spoken narration, we did not find them gratifying just as instrumental pieces. However, one can always use such pieces to practice being "oratorical" with instruments.

Once again, a shout-out of thanks to Charles Nagel for finding and so beautifully producing great music from the past at reasonable prices for recorder ensembles. Our test groups also think he could sell for an additional small fee the "solutions" to the allegories of his witty collage covers.

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

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